

**Dallas Landmark Commission  
Landmark Nomination Form**

**1. Name**

**Historic:** Fuqua House  
**and/or Common:** Kathlyn Joy Gilliam House  
**Date:** 1923

**2. Location**

**Address:** 3817 Wendelkin Street  
**Location/neighborhood:** Colonial Avenue Addition  
**Block:** 2/1212 **lot:** 10 **addition:** Caven's 2nd Colonial Ave.  
**Land survey:** W. Romine Survey **tract size:** 8,000 sf.

**3. Current Zoning**

**Current zoning:** MF-2

**4. Classification**

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>	<input type="checkbox"/> museum
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> occupied	<input type="checkbox"/> agricultural	<input type="checkbox"/> park
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input checked="" type="checkbox"/> residence
<input checked="" type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> religious
<input type="checkbox"/> site	<b>Public</b>	<b>Accessibility</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> scientific
<input type="checkbox"/> object	<b>Acquisition</b>	<input checked="" type="checkbox"/> yes:restricted	<input type="checkbox"/> government	<input type="checkbox"/> transportation
	<input type="checkbox"/> in progress	<input type="checkbox"/> yes:unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> other, specify
	<input type="checkbox"/> being considered	<input type="checkbox"/> no	<input type="checkbox"/> military	

**5. Ownership**

**Current Owner:** Constance Harris  
**Contact:** Constance Harris **Phone:**  
**Address:** 3817 Wendelkin Street **City:** Dallas **State:** Texas **Zip:** 75215

**6. Form Preparation**

**Date:** March 26, 2014  
**Name & Title:** Shelley Hartsfield, Evelyn Montgomery, Marcel Quimby, Daron Tapscott  
**Organization:** Designation Committee  
**Contact:** Mark Doty, Senior Preservation Planner **Phone:** 214/671-9260

**7. Representation on Existing Surveys**

Alexander Survey (citywide) local state national National Register  
H.P.L. Survey (CBD) A B C D Recorded TX Historic Landmark  
Oak Cliff TX Antiquities Landmark Victorian Survey  
Dallas Historic Resources Survey, Phase \_\_\_ high \_\_\_ medium \_\_\_ low

**For Office Use Only**

Date Rec'd: \_\_\_\_\_ Survey Verified: Y N by: \_\_\_\_\_ Field Check by: \_\_\_\_\_ Petitions Needed: Y N  
Nomination: Archaeological Site Structure(s) Structure & Site District

## 8. Historic Ownership

**Original owner:** Francis Edward Fuqua and Mattie Fuqua  
**Significant later owner(s):** William Edward and Kathlyn Joy Gilliam

## 9. Construction Dates

**Original:** 1923  
**Alterations/additions:** unknown

## 10. Architect

**Original construction:** N/A  
**Alterations/additions:** N/A

## 11. Site Features

**Natural:** Relatively flat suburban lot with established trees.  
**Urban design:** Established single-family residential neighborhood with paved streets and sidewalks.

## 12. Physical Description

Condition, check one:

excellent  
 good  
 fair

deteriorated  
 ruins  
 unexposed

unaltered  
 altered

Check one:

original site  
 moved(date \_\_\_\_\_)

*Describe present and original (if known) physical appearance. Include style(s) of architecture, current condition and relationship to surrounding fabric (structures, objects, etc). Elaborate on pertinent materials used and style(s) of architectural detailing, embellishments and site details.*

The house, constructed in 1923, exemplifies the "Craftsman" style of houses typical of north Texas in the early decades on the twentieth century.<sup>1</sup> The house appears to be built by Francis Edward Fuqua, a carpenter. Mr. Fuqua lived in the area for some time. Edward and Mattie Fuqua lived in three other houses two blocks south of the Gilliam house. He is listed as working for the Lloyd Realty Company in 1921. A newspaper article in 1924 describes Mr. Fuqua as a Supervisor in the office of C. D. Hill Architects.<sup>2</sup> The Fuquas lived at 3817 Wendelkin until 1928.<sup>3</sup> (List of all subsequent owners is noted on Attachment A)

3817 Wendelkin is a one story wood frame house, largely rectangular in plan. The structure is 2 x 4 wood stud clad with pine siding in a tear- drop pattern (SPIB #117). The siding extends to the ground as a skirt concealing the foundation crawl space. A water table, aligned with the windowsills, separates the house siding into two fields. The original wood double hung windows remain intact. The windows are one over one sashes, with paired units in the living room, dining room, and the bedrooms. The moderately pitched roof has a wide overhang with the original rafter tails remaining. The current roof is a composition brown shingle. The house siding, windows, and doors are painted white.

<sup>1</sup> Dallas County Clerk, 1922; 914:547.

<sup>2</sup> Dallas Morning News, 1921: 13.

<sup>3</sup> Dallas County Clerk, Warranty Deed; Vol. 1518:382



Front facade of 3817 Wendelkin (Gilliam House).

The main portion of the house is rectangular with two front facing gables. The front elevation includes a large front porch approximately two thirds of the width of the house and has a front facing gable integrated into the primary roof form. A long beam with plain trim and triangular brackets support the porch roof above the porch columns. Two large corner columns of brick piers with battered wood box columns above define the projected front porch. A center brick pier extends to approximately two feet above the porch floor, with a wrought iron column extending to the porch beam. This wrought iron column was added as Kathlyn Gilliam's health declined. There is no physical evidence that a wood column was originally in the center location. The wood porch flooring, tongue and groove yellow pine, is in fair condition. The porch railing and front door remain and are in good condition.

The large rear yard is open to the adjacent properties with a mature live oak behind the house. This tree shades the semi-circular wood deck adjacent to the rear of the house. A chain link fence exists at the rear property line. A concrete pad is located near the rear property line, probably the remains of an earlier single car garage. The front drive extends into the rear yard. A metal storage shed is located at the end of this drive.



Rear facade of Gilliam house with large, wood deck.



Front porch at Gilliam house

The house maintains its architectural integrity. The massing, roof form, windows, and exterior siding remain and are good examples of the Craftsman Bungalow that were popular in Dallas and the nation in the 1910's and 1920's.

## Craftsman Architect and the Bungalow

The Gilliam house exemplifies the Craftsman architectural style, the most popular style used in single-family homes from about 1905 until the early 1930's. Craftsman style's primary inspiration was the work of Greene and Greene Architects of Pasadena California. The firm of Charles Sumner Greene and Henry Mather Greene was influenced by the English Arts and Crafts movement, the furniture maker Gustav Stickley, and the publication of oriental wood houses. Stickley, in his magazine *The Craftsman*, promoted simple well-crafted furniture and houses. The published houses were informal with open plans for the living areas, outdoor porches and sleeping porches, kitchens with built-in cabinetry, and internal baths. These houses represent a distinct departure from the more formal Victorian house.

The Craftsman style evolved into multiple sub-types including the bungalow and the large two story four-square. The term "bungalow" is assumed to be from the British living in India during the late 19th century, designating an indigenous house of one story, low pitched roofs, and large porches. These features were well suited for the climate of the south and western states. Stickley in 1909 described this style as "a house reduced to its simplest form".<sup>4</sup>

By the turn of the century, there were numerous popular magazines in addition to *The Craftsman*, including *Ladies Home Journal*, *Western Architect*, *House Beautiful*, and plan or pattern books.<sup>5</sup> Plan books published home designs, and often included kits for their construction. These publications familiarized the rest of the country with the work of Gustav Stickley, Greene and Greene, and other architects working in this style. The kit houses offered by lumber companies and large retailers such as Sears Roebuck and Montgomery Ward helped make this one of the most popular house types in the nation.

Exterior wall materials are often wood siding (tear drop, novelty, beveled clapboard, and shingles) with masonry accent features such as column bases, foundation skirts and fireplace chimneys. Additional details of this style include corner, door and window trims, roof brackets, exposed rafter tails, and articulated wood attic vents. Windows are usually double hung with either multiple lite or one lite upper sashes over one lite lower sashes. Often windows are grouped together in units of two and three. There are examples of seven windows in a single group.

The Craftsman style became popular as Dallas was emerging as a major city. Caven's Second Colonial Addition is but one of twenty that comprise the Colonial Hills National Historic District, which is recognized as one of the "most illustrative examples of the classic street car suburban pattern".<sup>6</sup> The 1922 Sanborn shows commercial development associated with streetcars and Wendelkin Street as vacant.

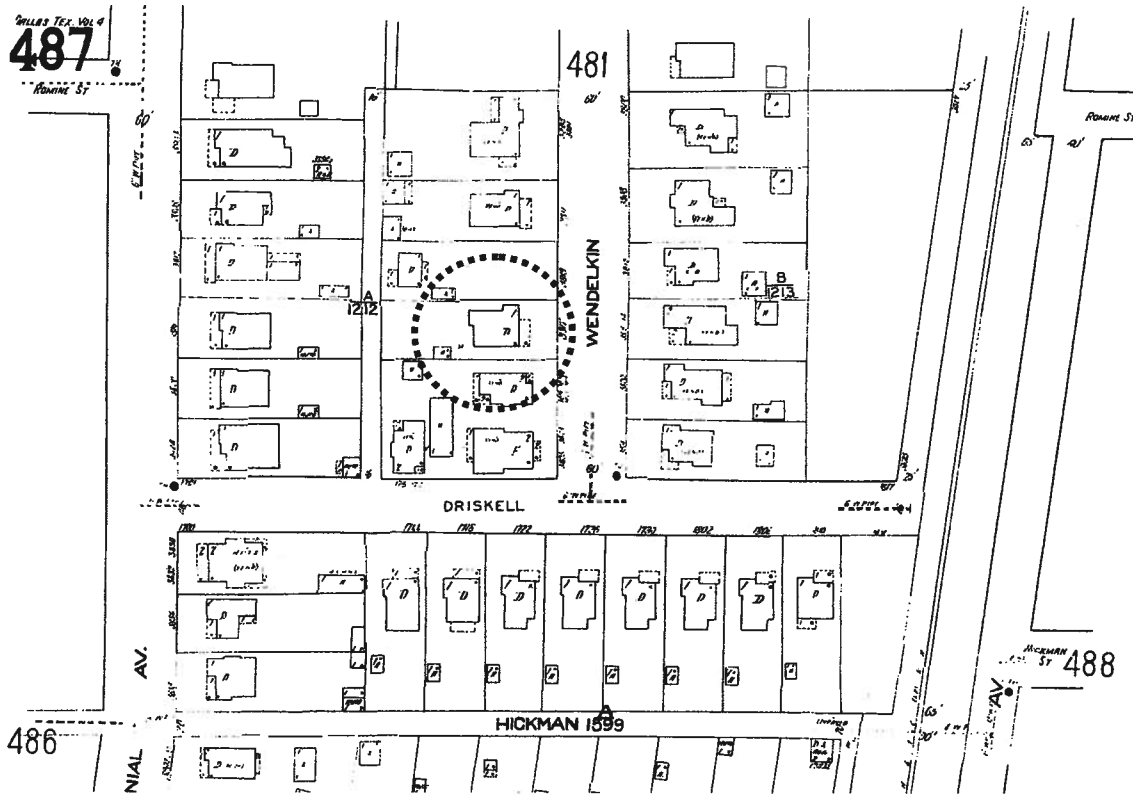
The growth of Dallas and an expansive streetcar system gave rise to entire suburban developments of Craftsman bungalows. The Gilliam house possesses key identifying elements of the Craftsman Style and an example of the bungalows associated with the timing of the transit system.

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<sup>4</sup> Poppeliers, John S. Allen Chambers and Nancy B. Schwartz. *What Style Is It? A Guide to American Architecture*, revised addition. Washington, Preservation Press, 1983; p. 76.

<sup>5</sup> McAlester, Virginia and Lee McAlester, *A Field Guide to American Houses*. New York, Alfred A. Knopf, 1984; p. 454.

<sup>6</sup> Sibley, Sarah Michael ed., *Colonial Hill*, Discover Dallas, Preservation Dallas website. [www.preservationdallas.org/neighborhood-resources/discover-dallas/colonial-hill/](http://www.preservationdallas.org/neighborhood-resources/discover-dallas/colonial-hill/), accessed February 2014.



1927 - 1950 Sanborn Map, sheet 487, shows 3817 Wendelkin Street  
 Courtesy of Dallas Public Library

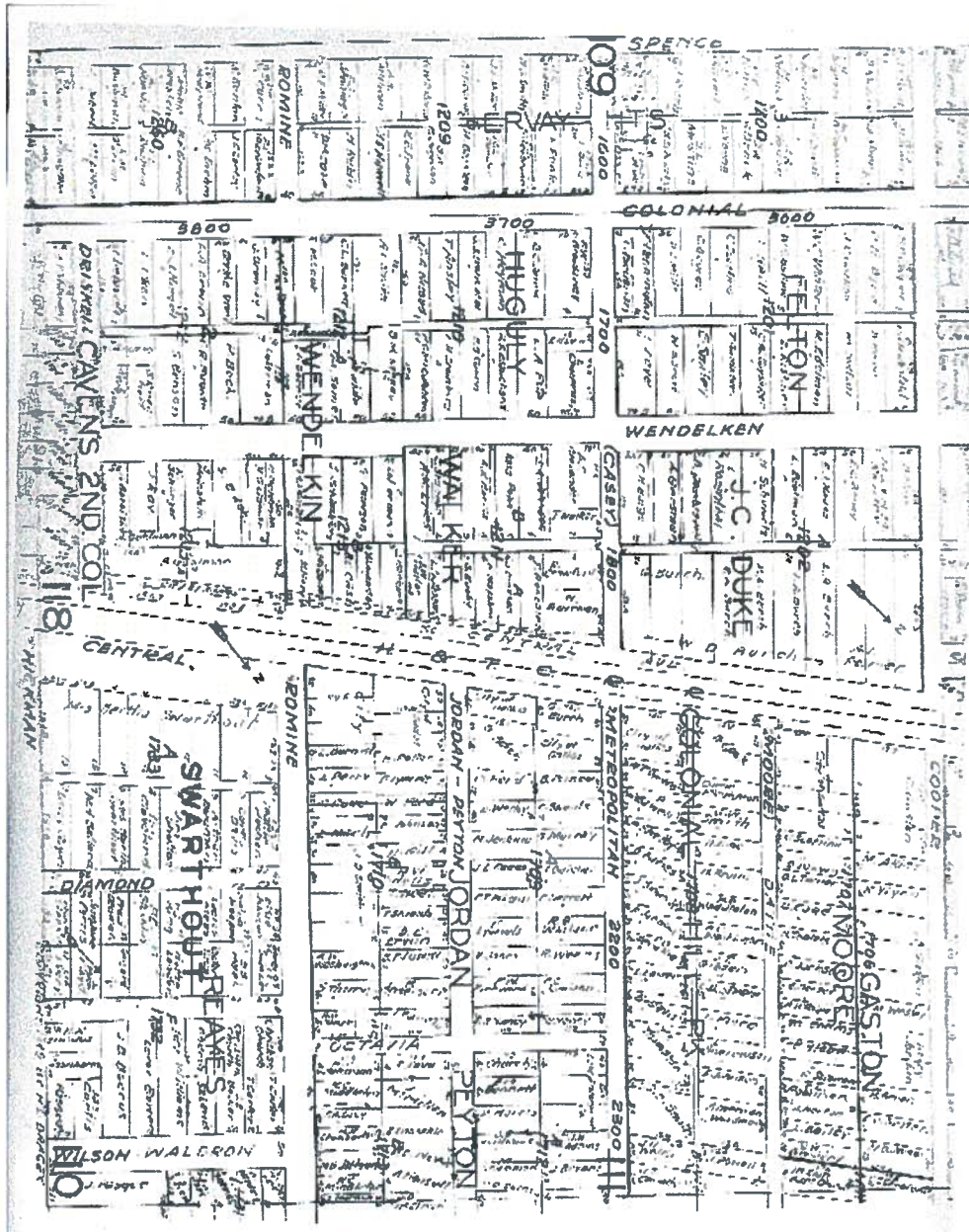
### Colonial Hill National Register District<sup>7</sup>

The Gilliam house is within the Colonial Hill National Register District, comprised of more than twenty residential additions that developed following the completion of the Dallas Rapid Transit streetcar line along Colonial Line in 1888. This streetcar ran the length of the district on Colonial Avenue from Warren Street to its termination at Hatcher Street. One story commercial buildings were built at streetcar stops. Residences within these additions were first built on Colonial and later on the adjacent streets. Lots within the Colonial Hill District varied in size with each developer's addition. The Gilliam House is located in Caven's 2<sup>nd</sup> Colonial Avenue Addition. Early additions dated from the 1880s through the 1930s with homes largely of Victorian, Neo-Colonial, and Craftsman architectural styles. Many of the remaining houses reflect the later architecture styles of the Craftsman and Colonial Revival with although some earlier Victorian and Neo-Classical homes remain in the district.

Unfortunately, much of what had been an intact collection of late nineteenth century and early twentieth century middle and upper class residences were destroyed by the construction of Julius Scheppes Freeway (I-45), South Central Expressway (US-175) and accompanying development during the 1950's and 1960's.

The Colonial Hill National Register district is bounded by Central Expressway on the northeast, I-45 on the west, South Lamar on the southwest, Pennsylvania Avenue on the northwest, and Bannock Street on the southeast. Colonial Hill remains Dallas' largest intact example of neighborhoods defined by the classic street car suburban pattern.

<sup>7</sup> Sibley, Sarah Michael ed., *Colonial Hill*, Discover Dallas, Preservation Dallas website. [www.preservationdallas.org/neighborhood-resources/discover-dallas/colonial-hill/](http://www.preservationdallas.org/neighborhood-resources/discover-dallas/colonial-hill/), accessed February 2014.



H.L. Bracey 1949 CAD Records

### Origins of Wendelkin Street<sup>8</sup>

Wendelkin Street is named for John M. Wendelken, a prominent Dallas businessman who was active in the city's civic and social community. Although the current spelling of Wendelkin Street contains the 'i' rather than the 'e', it has also been referred to as Wendelken (see H.L. Bracey 1949). Wendelken moved to Dallas in 1888 as manager of Emerson, Talcott and Company - one of Dallas' largest agricultural implement companies. He quickly rose to prominence in Dallas and served on the State Fair Board (including the 1886 'aye' to purchase land and move the State Fair and Exposition to what is now Fair Park),<sup>9</sup> the Library Committee, the Dallas Implement Machinery and Vehicle Association (serving as state president in 1899), the Metal Hardware

<sup>8</sup> Quimby, Marcel, excerpted from *Historic Preservation Certification Application, Part 1 – Evaluation of Significance for the Emerson Manufacturing/Emerson Brantingham Building*, 804 Pacific Street, Dallas, Texas, 2007.

<sup>9</sup> *Dallas Morning News*, July 7, 1901; page 6.

and Implement Dealers Association and a Dallas Alderman from Ward Seven from 1888–1890.<sup>10</sup> He and his family lived at 1023 South Ervay Street in South Dallas and later moved to 251 Cadiz Street (just behind the current Dallas City Hall).

John Wendelken retired in 1919 and he and his family moved to Denver. Wendelkin Street in South Dallas was named in his honor.<sup>11</sup>

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<sup>10</sup> *Dallas Morning News*; various articles 1886 thru 1890.

<sup>11</sup> *Dallas Morning News*; various articles 1886 thru 1890.



### **13. Historical Significance**

*Statement of historical and cultural significance. Include: cultural influences, special events and important personages, influences on neighborhood, on the city, etc.*

William Edward and Kathlyn Joy Christian Gilliam purchased the house at 3817 Wendelkin on July 27, 1976. Kathlyn Gilliam, one of seven children, was born in Campbell, Texas to Ross and Lucille Christian. The family moved to Dallas in 1946. She graduated in 1948 from Lincoln High School.

Kathlyn was married the following year to her high school sweetheart, William E. Gilliam. They had three children, Deborah Joyce, Constance Ann, and Edward. Involved with her children's schools, she became president of the Dallas City Council of Colored Parents and Teachers Association (the segregated PTA) in the early 1960s. She was a staff member of the Harwood St. Community Center until it closed in 1971.

Kathlyn Gilliam believed that education had the "power to liberate".<sup>12</sup> Having served as the President of the Dallas City Council of Colored Parents and Teachers Association she ran for a Dallas School Board vacancy in 1971. She placed third with 4,982 votes (12 percent of the vote) and forced a run-off. That same year she was one of the plaintiffs in a desegregation suit, filed in Federal Court. As a result of the desegregation suit she was appointed by Judge William Taylor Jr. to the Tri-ethnic Committee in 1971.<sup>13</sup>

<sup>14</sup> Unlike many southern cities, Dallas had a heavy Hispanic population, so that desegregation involved three groups. The committee of 15 had the responsibility to monitor and report monthly to the court on the progress of desegregation of the Dallas school system. In 1972 Kathlyn Gilliam and Marcus Ranger were removed from the committee by Judge Taylor for their employment by the Dallas Legal Services Project, a remaining plaintiff to the 1971 suit. During the seventies she joined the staff of Dallas Legal Services, Concerned Black Parents and Citizens Council, and was named to the Advisory Committee to the Texas Constitution Revision Commission. She remained determined to fight for equality of all people.

Gilliam's fight for desegregation in Dallas is all the more impressive in light of the complexity of the racial climate in Dallas and its grim history of violence that no efforts towards the appearance of political fairness could erase. The Dallas Citizens Council, working through Sam Bloom, had made a public effort to convince the citizens of Dallas to follow the law of desegregation, rather than resort to the type of violence that had shamed other southern cities.<sup>15</sup> The goal may have been primarily financial, maintaining Dallas' image as a modern, safe city before the national press, but it was effective in stopping overt violence as the cameras watched children integrate schools, although Gilliam knew that the bombings of African-American homes in South Dallas said more about true public feelings. Established white residents were committing acts of violence in lieu of accepting African-American intrusion into their neighborhoods.<sup>16</sup>

Though her daughter Connie reports that Gilliam did receive threats during her career, like her fellow civil rights warriors across the south, she fought on despite dangers. The political realm held its own complexities. In the Tri-Ethnic Committee, the minority members were the majority.

Gilliam faced prejudices other than race. She was a female civic leader when women were still fighting for the opportunity to lead. Within the African-American community, she had achieved prominence through

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<sup>12</sup> Interview with Phillip Collins, Director Emeritus of the African-American Museum, Dallas; June 2013.

<sup>13</sup> "A Powerful Force – Tri Ethnic Committee Controversial" *Dallas Morning News*, 8/22/1971, p 33.

<sup>14</sup> "Five Named to Committee" *Dallas Morning News*, 10/03/1972, p. 1.

<sup>15</sup> Carol Roark, "A Quiet Force: How Sam Bloom Shaped the Public Response to Integration in Dallas," in *Legacies* 25,1, Spring 2013, 29-37.

<sup>16</sup> Jim Schutze, *The Accommodation: the Politics of Race in an American City*, Secaucus, N.J.: Citadel Press, 1986.

the paths traditionally open to women. She worked within the church and the school, in the tradition of women being more acceptable in public life doing work that related to their home responsibilities. Even as she first sought appointment to the school board in 1971, she appeared in *The Dallas Express* only for her role as President of the Dallas City Council of Colored Parents and Teachers.<sup>17</sup>



Dallas School Board, circa 1979. Kathlyn Gilliam is seated second from left.

As the Dallas School Board searched for an appointee for their vacant seat, Gilliam was a contender with strong support from the public. That did not stop board president Marvin Berkeley from explaining to the press that they were slow to fill the seat because “we simply can’t agree on a man.”<sup>18</sup> When Joe Kirven was given the appointment instead of Gilliam, despite her greater south Dallas support, his soft stance on busing was likely the primary reason, and his support from what he called “the more responsible organizations in South Dallas.”<sup>19</sup> He was the less radical, more educated choice. Gilliam’s battle to become a public voice against inequality was multifaceted, and she developed as a politician to meet those challenges. She navigated the potential landmines of public discourse. She learned to be forceful in her demands for each change that would bring justice closer. Eventually, she won a seat in 1974, and was the first African-American woman to be elected to the school board in Dallas. In 1980 Kathlyn was elected to be the Board President, also the first African-American woman to hold that office.

Her advocacy of busing for racial balance delayed her access to the school board. Busing was a complex and radical answer, often seen as the only viable solution in places where residential segregation led to de facto school segregation, even in the absence of laws compelling segregated schools. Gilliam embraced the solution so fully that her youngest daughter Connie was one of the first to be bused to W. W. Samuell High School.

In 1974, three years after Dallas had received orders to desegregate its schools, the board accepted the validity of Nolan Estes’ finding that the DISD suffered from “institutional racism,” so pervasive that the simple mixing of races was not overcoming it.<sup>20</sup> In that year, about 5,000 children were bused, but only

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<sup>17</sup> “Texas PTA to Hold Leadership Seminar,” *The Dallas Express*, July 18, 1970, p. 4.

<sup>18</sup> “Board Declines to Fill Vacancy,” *Dallas Morning News*, Sept. 24, 1970, p. 1.

<sup>19</sup> “Kirven Given Board Post,” *Dallas Morning News*, Oct. 29, 1970, p. 1.

<sup>20</sup> Linden, Glenn M., *Desegregating Schools in Dallas: Four Decades in the Federal Courts*, Dallas: Three Forks Press, 1995, p. 101.

112 were white, and their enrollment was falling. White flight to suburbs and to private schools was another concern. As Gilliam's daughter witnessed, busing was difficult for many African-American students. It was not just the time spent traveling that wore on them, but the often-hostile environment that greeted them each day. Connie succeeded in adjusting to the majority white school, but witnessed others whose education was derailed.<sup>21</sup>

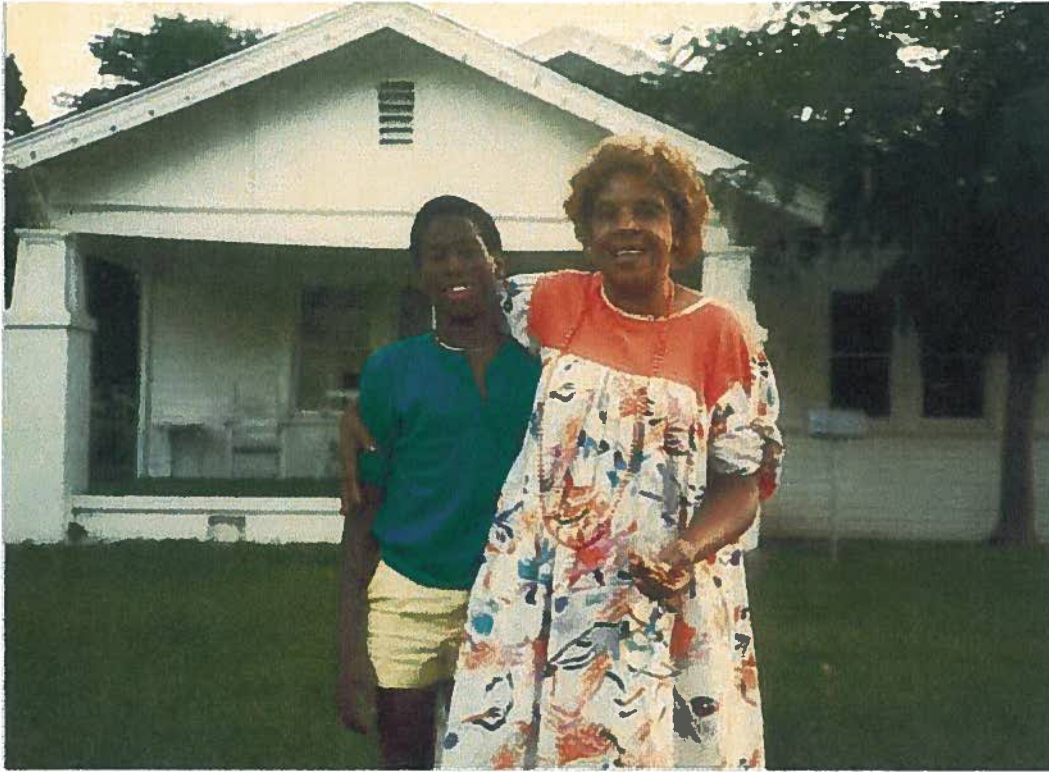
By 1980, Gilliam had seen the failure of busing and embraced the return to neighborhood schools, where the power of the local community might do more for the students. The learning centers were a result of this new approach. On the subject of busing, Gilliam was willing to abandon the cherished belief she had been fighting for when she saw it was not doing any good for the beloved "boys and girls" who were always her passion. Her ability to pursue justice tirelessly was assisted by her reasonableness, her caution in explosive situations, and her skill with people. She was a diplomat, a lady, and a tireless terrier in the cause of social justice.



Photograph of Kathlyn Gilliam and Carla Ranger, in front of 3817 Wendelkin, circa 1987. Courtesy of the Gilliam family.

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<sup>21</sup> Interview with Connie Gilliam Harris at the Kathlyn Gilliam home, May 22, 2013.



Photograph of Kathlyn Gilliam and Marcus Ranger, Jr. in front of 3817 Wendelkin, circa 1987.  
Courtesy of the Gilliam family.



Kathlyn Gilliam, circa 1990. Courtesy of the Gilliam family.

## **14. Bibliography**

### BOOKS:

Chambers, John S. and Schwartz, Nancy B. *What Style Is It? A Guide to American Architecture, revised edition* Washington, Preservation Press, 1983.

Linden, Glenn M. *Desegregating Schools in Dallas, Four Decades in the Federal Courts* Dallas, Three Forks Press, 1995.

McAlester, Virginia and Lee McAlester *A Field Guide to American Houses*, New York, Alfred A. Knopf, 1984.

Schutze, Jim *The Accommodation: The Politics of Race in an American City* Secaucua, NJ., Citadel Press, 1986.

### JOURNALS:

Roark, Carol "A Quiet Force: How Sam Bloom Shaped the Public Response to Integration in Dallas," *Legacies*, 25,1 Spring 2013.

### NEWSPAPERS:

"Advertisement (No Headline)" *Dallas Morning News*. 11/7/1921;13

"Dallas in Midst of Biggest Paving Project in the State; \$4,500,000 to Be Involved;" *Dallas Morning News*. 4/27/1924:2

"Advertisement (No Headline)" *Dallas Morning News*. 10/20/1928:13

"Death and Funeral Notice" *Dallas Morning News*. 4/14/1939:11

"Texas PTA to Hold Leadership Seminar", *The Dallas Express*, 7/18/1970:4

"Board Declines to Fill Vacancy", *Dallas Morning News*, 9/24/1970:1

"Kirven Given Board Post", *Dallas Morning News*, 10/29/1970:1

"A Powerful Force – Tri Ethnic Committee Controversial" *Dallas Morning News*, 8/22/1971, p 33.

"Five Named to Committee" *Dallas Morning News*, 10/03/1972

*Dallas Morning News*, additional articles

### PUBLIC DOCUMENTS:

#### Dallas County Clerk:

Warranty Deed 1/23/1922 Vol. 914, Page 547.

Warranty Deed 10/11/1928 Vol. 1518, Page 382.

Warranty Deed 11/13/1928 Vol. 1516, Page 613.

Warranty Deed 10/2/1940 Vol. 2231, Page 446.

Warranty Deed 2/14/1950 Vol. 3259, Page 349.

Warranty Deed 9/17/1954 Vol. 4112, Page 37.

Warranty Deed 7/27/1976 Vol. 76145, Page 565.

## INTERVIEWS

Harris, Constance. Daughter of Kathlyn and William Gilliam, Dallas, Texas

Collins, Phillip. Former Director, African-American Museum, Dallas, Texas

## UNPUBLISHED DOCUMENTS

Dallas, Texas, A Celebration of the Joyful Life of Kathlyn Joy Christian Gilliam, Funeral Program, December 16, 2011.

Quimby, Marcel, *Historic Preservation Certification Application, Part 1 – Evaluation of Significance for the Emerson Manufacturing/Emerson Brantingham Building, 804 Pacific Street, Dallas, Texas, 2007*. Available from Texas Historical Commission, Austin, Texas or author.

## WEBSITES

Dallas Public Library, [www.dallaslibrary2.org](http://www.dallaslibrary2.org); Sanborn maps.

Sibley, Sarah Michael ed., *Colonial Hill*, Discover Dallas, Preservation Dallas website. [www.preservationdallas.org/neighborhood-resources/discover-dallas/colonial-hill/](http://www.preservationdallas.org/neighborhood-resources/discover-dallas/colonial-hill/), accessed February 2014.

## 15. Attachments

- |  |  |
|--|--|
| <input type="checkbox"/> District or Site Map        | <input type="checkbox"/> Additional descriptive material           |
| <input type="checkbox"/> Site Plan                   | <input type="checkbox"/> Footnotes                                 |
| <input type="checkbox"/> Photos (historic & current) | <input checked="" type="checkbox"/> Other - List of Deed Transfers |

### Attachment A: List of Deed Transfers

Grantor	Grantee	Date	Instrument	Comments
State of Texas	William Romine	11 April 1855	Patent No. 899, Vol. 10, Cert. 47; 320 acres; Abstract No. 1246	
Unknown	William Caven (Dallas, TX) and Janie A. Caven, a feme sole (Los Angeles, CA)	Unknown	Unknown	
William Caven (Dallas, TX) and Janie A. Caven, a feme sole (Los Angeles, CA)		12 August 1920	County Clerk Original Plat; Map of Records Vol. 2, Page 129	Caven's Second Colonial Avenue Addition Dedicated to City of Dallas "for street purposes"
William Caven and wife, Mary Word Caven, of Dallas, and Janie A. Caven, a feme sole of Los Angeles	F. E. Fuqua, et ux.	23 January 1922	Warranty Deed; Vol. 914:547	F. Edward Fuqua (Carpenter) resides at 3738 Spence; 3741 Wendelkin is end of block (Dallas City Directory 1922)
F. E. Fuqua and wife, Mattie Fuqua	T. A. Roach	11 October 1928	Warranty Deed; Vol. 1518:382	Included "Paving Lien"
T. A. Roach	P. Bock	13 November 1928	Warranty Deed; Vol. 1516:613	Included "Paving Lien"
P. Bock and wife, Sarah Bock	Selma Benson, wife of Ben Benson	2 October 1940	Warranty Deed; Vol. 2231:446	"out of her separate estate"
Selma Benson, et vir.	C. R. Fugate, et ux.	14 February 1950	Warranty Deed; Vol. 3259:349	
C. R. Fugate and Mamie Fugate	Frances Lewis, a widow	17 September 1954	Warranty Deed; Vol. 4112:37	
Frances Lewis, a widow	William Edward Gilliam, Jr. and Kathlyn Joy Gilliam	27 July 1976	Warranty Deed; Vol. 76145:565	



## 16. Designation Criteria

**History, heritage and culture:** Represents the historical development, ethnic heritage or cultural characteristics of the city, state, or country.

**Historic event:**  
Location of or association with the site of a significant historic event.

**Significant persons:**  
Identification with a person or persons who significantly contributed to the culture and development of the city, state, or country.

**Architecture:**  
Embodiment of distinguishing characteristics of an architectural style, landscape design, method of construction, exceptional craftsmanship, architectural innovation, or contains details which represent folk or ethnic art.

**Architect or master builder:** Represents the work of an architect, designer or master builder whose individual work has influenced the development of the city, state or country.

**Historic context:**  
Relationship to other distinctive buildings, sites, or areas which are eligible for preservation based on historic, cultural, or architectural characteristics.

**Unique visual feature:**  
Unique location of singular physical characteristics representing an established and familiar visual feature of a neighborhood, community or the city that is a source of pride or cultural significance.

**Archeological:**  
Archeological or paleontological value in that it has produced or can be expected to produce data affecting theories of historic or prehistoric interest.

**National and state recognition:** Eligible of or designated as a National Historic Landmark, Recorded Texas Historic Landmark, State Archeological Landmark, American Civil Engineering Landmark, or eligible for inclusion in the National Register of Historic Places.

**Historic education:**  
Represents an era of architectural, social, or economic history that allows an understanding of how the place or area was used by past generations.

***Recommendation***

***The Designation Committee requests the Landmark Commission to deem this nominated landmark meritorious of designation as outlined in Chapter 51 and Chapter 51A, Dallas Development Code.***

***Further, the Designation Committee endorses the Preservation Criteria, policy recommendations and landmark boundary as presented by the Department of Development Services.***

***Date:*** \_\_\_\_\_

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***Daron Tapscott***  
***Chair, Designation Committee***

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***Mark Doty***  
***Senior Historic Preservation Planner***