

**Dallas Landmark Commission
Landmark Nomination Form**

1. Name

Historic: East Dallas Christian Church

And/or Common: East Dallas Christian Church

Date: 10/22/93

2. Location

Address: 629 N. Peak

Location/Neighborhood: East Dallas

Block: 3/791 Land Survey: Peak-Suburban

Tract Size: 3.28

ac.

3. Current Zoning

4. Classification

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

5. Ownership

Current Owner: East Dallas Christian Church

Contact: Evanell Truskowski

Phone: (214) 247-5804

Address: 3448 Cloverdale, Dallas, Texas 75234

6. Form Preparation

Date: October 1993

Name & Title: Stan Solamillo, Preservation Planning Consultant

Organization: ArchiTexas/Solamillo

Contact: Craig Melde/Stan Solamillo

Phone: (214) 748-4561

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 Ldmk
Oak Cliff TX Archaeological Ldmk
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: East Dallas Christian Church, Board of Trustees

Significant Later Owner(s): N/A

9. Construction Dates

Original: 1912

Alterations/Additions: 1925, 1951, 1953, 1984

10. Architect

Original Construction: Attributed to C.D. Hill & Company (1912)

Alterations/Additions: C.D. Hill & Company (1925) and undetermined architects (1951)

11. Site Features

Natural: N/A

Urban Design: N/A

12. Physical Description

Condition, check one:

excellent deteriorated

unaltered

Check one:

original site

good

ruins

altered

moved (date _____)

fair

unexposed

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.

EAST DALLAS CHRISTIAN CHURCH

East Dallas Christian Church is located in the Peak Suburban Addition in the City of Dallas, at the southwest corner of Peak and Junius Streets, approximately three miles northeast of the Central Business District. The Peak Suburban Addition was part of the Peak Homestead which was filed in August 11, 1855. It was apportioned from land that was originally platted by John Grigsby in an instrument dated January 28, 1842 and granted by Sam Houston on behalf of the Republic of Texas. The land was then purchased by Jefferson Peak and sold to W. Gano from which the Trustees of East Dallas Christian Church acquired the property (Peak 1879:n.p.). Currently occupying a 3.28 acre site, the building complex represents some 90 years of continuous occupation and congregational growth in East Dallas.

Architectural Description

East Dallas Christian Church is an important, East Dallas building complex and historic site which is comprised of five facility expansions which are clearly associated with two distinct architectural styles and periods. The early buildings represent excellent examples of the Neoclassical style which are typical of ecclesiastical and institutional architecture that was constructed during the first quarter of the twentieth century. The later buildings are representative of the early Modernist Period. They were built in the second quarter of the twentieth century and one facade has been altered by the addition of a Post-Modern, Classically-inspired portico. The current church complex includes both original and replacement Sanctuaries ([1912] [1925]), an Education building (1925), a Children's Classroom Building (1951), an Administrative Building ([1953] [1984]) and a Youth Activities Building (1958). Hence, its building chronology may be defined as work completed in the years 1912, 1925, 1951, 1953, 1958 (Dallas Times Herald, November 12,

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1978) and 1984 (Truskowski 1993: personal communication) as well as minimal alterations which are of undetermined dates.

Sanctuary ([1912] [1925])

The oldest building in the church complex, the original sanctuary dates to 1912 and much of its building envelope and massing remains relatively intact. However, alterations were made to the roof structure, the interior and the exterior fenestration in 1925 and additional changes were made to the interior, two entry doors and the monumental stairway at the corner of Peak and Junius in 1953 ([Hill & Company 1923:n.p.] [EDDC 1953:n.p.]).

The sanctuary is a two-and-a-half-story Neoclassical building, whose exterior walls are constructed of earth tone, variegated brick which is laid in running bond and consists of three colors: dark tan, brown and grey. The building has been constructed with a curved facade on its northeast corner which creates a monumental effect in its response to the intersection of Peak and Junius Streets. The main entrance portico retains its curved form and its Tuscan columns. It was originally reached by a radial, ornamental stairway, which featured two stepped kneewalls, that supported ornamental stone urns and metal light fixtures (EDDC-5, 6, 7, n.d.).

However, the stairway was altered in 1953 by the construction of a curved stair and screening wall. Two of the three entry doors were changed to windows. The openings were bricked up to sill height and double-hung, six-over-six wood sash with stained, pressed glass in a starburst pattern were installed (EDDC 1953:n.p.).

A broken parapet with stone coping from the 1912 edifice was maintained and incorporated as part of the 1925 second-story addition. It features a carved stone frieze beneath a stone cornice, and is detailed with dentils that terminate in pine cones at the corners, as well as simple stone coping. It is fenestrated with three pairs of double-hung, wood sash glazed in stained glass which have been rendered in a diamond pattern. The windows are plainly detailed with simple stone lintels and sills.

The two monumental north and east facades are enhanced by the incorporation of a mixture of Classical and Gothic Revival detailing. The building's north face retains the largest portion of the 1912 facade. It is constructed with string courses which are broken above each window, and features blank brick entablatures with carved stone cornices rendered in egg and dart with dentils. It also includes engaged brick pilasters which are capped with simple, stone cornices and has been built on a concrete base which is articulated at the corners and at the pilasters.

The concrete base has been painted in a buff color. It is fenestrated by double-hung, one-over-one wood sash and a replacement metal casement window which have been glazed for privacy with pressed glass in a starburst pattern. A projecting single-story balcony with a broken parapet is trimmed in simple stone coping and covers an entry foyer which is located on the north facade. It survives in its original form and is reached by way of a straight run stair which features molded concrete treads. The projecting entry and the north facade is fenestrated with ornate, classically-inspired, stained glass windows, rendered in a lattice pattern, framed within a double border. They are double-hung, one-over-one wood sash and are supported by decorative stone sills with returns.

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One pair of wooden entry doors, providing access to the first floor is glazed with recessed lower panels and features a transom of diamond patterned stained glass. Another pair, providing access to the basement, is four-panel and located beneath a segmented arch. Both sets of doors appear to be replacements which were made in the second quarter of the twentieth century.

The building's north and east facades also feature three engaged, arched windows of stained glass which were added in 1925. They are rendered in a diamond pattern with decorative shields framed within circular bordered fields and are surmounted by arched stained glass transoms. Detailed with stone surrounds and keystones, the windows are double-hung, one-over-one wood sash and feature operable wood-framed transoms above.

The interior of this building was changed dramatically in the facility expansion of 1925, however portions of the 1912 interior have survived, particularly the entry foyer and classrooms adjacent to the north wall.

Sanctuary (1925)

The second oldest addition to the church complex, this sanctuary is an imposing three-and-a-half-story Neoclassical building which dates from the largest facility expansion of East Dallas Christian Church which occurred in 1925. The exterior and interior of the auditorium remains intact, despite minimal changes made to the basement and some first floor interior finishes in 1953 and the addition of storm windows to the exterior in 1974. The interior of the auditorium is an excellent example of church interiors of the period and presents a unique blend of Gothic and Classical forms (Steely 1992: personal communication).

The sanctuary's principle facade faces Peak Street and features a monumental, three-story portico, which is supported at the corners by two square brick columns, between which are four stone Tuscan columns and ionic capitals. The square columns are surmounted by simple stone entablature, with stone cornice moldings that frame ornamental stone medallions. The frontal, east-west orientation of the portico contrasts sharply with the design of the diagonal, northeast-southwest corner entrance of the 1912 sanctuary building. Access to both the basement and the first floor are provided by the portico which includes three openings at the base and stairs located on axis as well as on the north and south sides, respectively. A carved, painted stone balustrade is located between each column.

Entry into the auditorium is through three pairs of glazed, single-panel doors, which are surmounted by stained glass transoms, rendered in a diamond pattern. The monumentality of the entry is amplified through the use of details associated with the Classical Orders. The central doorway features a bracketed pediment with antefixes at the apex and ends. The side doorways feature bracketed arches with keystones. The scale of the portico is further accentuated by a fenestrated pediment.

The base of the building is buff-colored, painted concrete, and is fenestrated with double-hung, one-over-one wood sash that have been glazed with pressed glass in a starburst pattern. The exterior walls are of a lighter shade of variegated earth-tone brick, but maintain a color scheme similar to the dark tan, brown and grey of the original sanctuary. The south side of the facade is fenestrated with two rows of stained glass windows which light the auditorium. The second floor windows are hinged, one-over-one wood sash glazed with stained glass, and detailed with simple stone sills and lintels. The third story windows repeat the hinged, one-over-one configuration but also include

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arched transoms and stone surrounds. These are in turn, divided by three hinged, wood lancet sashes that have been glazed with stained glass. Designed and manufactured by Von Gerichsten Art Glass Company, the windows feature decorative emblems on bordered, diamond fields.

The effect of the stained glass when viewed from the interior of the auditorium compliments the Gothic-inspired woodwork which decorates the Rostrum, Choir and Baptistery. The interior of the auditorium retains much of the original woodwork, pews, balcony seating and light fixtures. Historic light fixtures have been retained and recessed light sources have been sensitively added to enhance the intensity of the interior lighting. The historic integrity of this space in particular has been maintained and it remains one of the most intact sanctuaries in the City of Dallas. The auditorium plan is an elegant interpretation of the simple meeting house plan with sloped seating, colonnaded side aisles, and a stepped balcony.

The connection to the original sanctuary was made by the addition of an enclosed corridor entered through a secondary street entrance which appears on the east facade. It is provided with a single-story, Classically-inspired portico which has been framed between two pairs of Tuscan columns and engaged Tuscan pilasters. A carved stone cornice and balustrade forms the roof of the portico and the entry foyer is lit from an arched stained glass window in diamond pattern, which is detailed with an arched stone surround and keystone.

Education Building (1925)

Part of the 1925 expansion, this building was constructed adjacent to the 1912 Sanctuary. It survives virtually intact, despite minimal changes in interior partition locations and interior finishes which were added at various dates and have for the most part been overlaid onto original finishes. In addition, although some of the original light fixtures may have been removed or replaced, many have been retained in storage within the church complex. It remains a rare example of educational facilities which were constructed for use by the Disciples of Christ in this area during the 1920s (Steely 1992: personal communication).

The five-story, Education Building is constructed of brick similar in coloration to the 1925 sanctuary, which has been laid in running bond on a buff-colored, painted concrete base. The concrete base is fenestrated with hinged wood sash. The windows of the upper floors are double-hung, one-over-one wood sash and are detailed with simple stone sills and lintels. The window sills on the first floor are smooth finished while those on the second through fourth floors exhibit a vertically-sawn finish. All windows are glazed in pressed glass with a starburst pattern.

The main entrance for the Education Building is located on the north facade. It is symmetrically placed, beneath a one-story portico with balcony that is supported by two pairs of Tuscan stone columns and two engaged, square brick pilasters. The balcony is detailed with a carved stone balustrade. The entry features a single pair of glazed, single-panel doors with a stained glass transom above, that is rendered in a diamond pattern.

The north facade is simply detailed with three bays fenestrated with double-hung, one-over-one wood sash. A string course is located at the fourth floor beneath arched double-hung, one-over-one wood sash. These windows are detailed with arched stone surrounds

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and keystones. The facade terminates in a raised pediment that is trimmed in stone coping and displays a simple reticulated brick medallion. It is comprised of a diamond set into a brick field which is contained within a circular surround. In contrast with what remains of the 1912 Sanctuary edifice, the Education Building appears to be an almost vernacular interpretation of the Neoclassical style.

Transition to the older facility was accomplished by the use of a breezeway which separates the two buildings. It is entered through a one-story arch that is enclosed by a gate of simple ironwork. A rectangular opening above the arch also features ironwork of similar style, in addition to being detailed with a plain stone lintel and sill. Through the breezeway is visible the south side of the original 1912 facade which is articulated with seven full-height pilasters. Capped with carved stone cornices which define six fenestrated bays, the pilasters are remnants of the architectural composition of the 1912 Sanctuary.

The interior of the Education Building contains two interior courts on the second and fourth floors, which are double volume spaces. Ringed by classrooms which open onto corridors with simple balconies, the fourth floor in particular is an elegant space which has remained virtually unchanged since its construction in 1925 (EDDC-4, n.d.). The original classroom partition walls, like the windows in the exterior walls were originally glazed with pressed glass in a starburst pattern. Light which entered the space from the exterior was considerably diffused by the time it reached the interior court. This space presents an unexpected effect and is a unique design solution to the problem of lighting interior space passively, without penetrating a roof structure with skylights.

Children's Classroom Building (1951)

Accompanying the construction of additional parking facilities, the Children's Educational Building was built behind both sanctuaries, adjacent to the Educational Building in 1951, and includes the Haggard Memorial Library. It remains relatively intact, despite changes which have been made to the interior. It is a two-story masonry facility constructed of a light shade of variegated, earth-tone brick consisting of tan, brown and grey, which has been laid in running bond on a buff-colored concrete base. It is fenestrated with metal casement windows and its parapet is simply trimmed with concrete coping. Designed and constructed in an early Modern style, the facility contrasts sharply with the Neoclassical Sanctuaries and Educational Building or Annex.

Administrative Building ([1953] [1984])

The Administrative Building, which is also known as the Minyard Building and contains the Everts Memorial Prayer Room and the Great Hall was constructed in 1953. Modern stained glass windows and a Classically-inspired portico, supported by two concrete Tuscan columns were added in 1984 (Truszkowski 1993: personal communication). Constructed as both one and two-story additions, the Modernist style building contrasts with the Neoclassical facade of the 1923 Sanctuary. It is faced with a dark shade of variegated earth tone brick, laid in running bond on a buff-colored concrete base. The building features a simplified rendition of a classical cornice in cast concrete, the style of which has been augmented by the portico. Fenestrated with aluminum sash throughout, it was constructed to the south of the 1925 facility and is set back from Peak Street by a surface parking lot and children's' playground.

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Youth Activities Building (1958)

The Youth Activities Building was constructed adjacent to the Administrative and Children's Classroom Buildings in 1958, and built in the Modernist style. It is faced in dark, variegated earth tone brick, laid in running bond on a buff-colored concrete base. The two-story expanse of the east and south facades are relieved by square brick panels which project from the building's surface. The building also features a sailor course which forms an architrave that also includes cornice moldings of cast concrete. Three Modernist entry porticos are located on the south side of the building.

13. Historical Significance

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

Building History

The congregation of East Dallas Christian Church constructed its first church building in 1903. It was a single-story, box frame, board and batten finished building with a gable roof. The building was sited on a 100 x 130 lot at the southeast corner of Peak and Victor Streets on land which had been purchased earlier that year for a sum of \$2,100 (EDCC 1915:4). The one-room chapel was identified as the "Tabernacle" and was built at a cost of \$300 by men of the congregation. Its appearance has been described as having been "painted grey on the exterior, [with an interior which was] covered with bright green wallpaper. . .and equipped with a galvanized tin baptistery. . .[It was also furnished with] benches [and] cane-bottom chairs [which were] provided for the choir" (Dallas Times Herald, November 12, 1978).

East Dallas Christian Church was finally incorporated in 1907 and the lot at Peak and Victor was sold for \$3,000. The Tabernacle was moved three blocks north on Peak Street to a larger lot at the southwest corner of Peak and Junius. This tract of land, purchased for \$8,500, was intended to serve as the site for a much larger facility. The Tabernacle was later razed in 1912 following the erection of East Dallas Christian's first masonry church building (EDCC 1915:4).

Built in the Neoclassical Style, whose design is attributed to C.D. Hill & Company, the new church was constructed by Klein Brothers, who served as the general contractors. The brick facility was completed in 1912 at the corner of Peak and Junius Streets (Evening Journal, April 14, 1913). It included a two-story auditorium with a full basement and was surmounted by a large dome. The dome was constructed to sit on a curved facade, the parapet of which was covered in decorative shingle patterns, and the entire composition addressed the corner in typical Neoclassical fashion (EDDC-1, n.d.).

The dome, covered in standing seam metal with shingled, engaged hipped dormers, was flanked on three sides by symmetrical projecting facades which featured ornate stained glass windows with arched transoms. The main entrance was curved and colonnaded, and was reached by an ornamental stairway, with two stepped kneewalls, supporting ornamental stone urns and metal light fixtures. Located on the northwest corner of the building, it featured three pairs of entry doors, surmounted by transoms and bracketed pediments with antefixes at the ends and apex of each.

In 1913 the church basement was finished to provide classroom space at a cost of \$5,000. A one-and-a-half-story Men's Classroom Building and Gymnasium was constructed at the west side of the building for an additional \$5,000 (EDCC 1915:4). Built by Klein Brothers, the "Annex" or "Men's Hall" measured approximately 56 x 40 (Evening Journal, April 14, 1913). It was razed following over a decade of service in 1924 to provide for the church's next addition.

In 1923, consideration to sell the church facility and relocate to another site in Peak Suburban was entertained by the church board but the highest and best offer received was only \$50,000. Reluctant to accept the bid, the board instead approved the purchase of an adjacent tract. This 68 x 196 lot to the west of the property was purchased for \$11,000 in anticipation for the planned expansion of the church facilities which included a larger Sanctuary and an Education Building (EDCC 1923:n.p.).

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Designed by architects C.D. Hill & Company, the new sanctuary was described in a 1923 proposal to the church congregation as a building of "modified Ionic architecture, with [a] modified Byzantine interior" (EDDC 1923:n.p.). An Education Building was also included in the expansion and planned to be located directly behind the proposed sanctuary. However, changes were made to C.D. Hill's original design as the building's siting and interior plan are different from the architectural drawings included in the proposal (Hill & Company 1923:n.p.).

A larger and "commodious" two-story "auditorium" was built by Inge Construction Company, and separated from the 1912 auditorium by a ten-foot, skylit corridor. A five-story, brick Education Building was erected and dedicated in 1925 (EDDC-2, n.d.). Major remodeling of the 1912 sanctuary included the removal of the dome and extension of the walls to "sufficient height to [provide] additional floor [space] above the . . . auditorium" (EDDC 1923:n.p.). The cost of the new facility and remodeling was in excess of \$369,000, inclusive of some \$14,000 in architectural fees.

Inge Construction Company's subcontractors were Superior Electric Company (electrical), Farwell Company (plumbing), Hamilton Company (heating), F.G. Mannan (plaster), and Cason Roofing Company. The suppliers included England Electric Company (fixtures), American Seating Company (seats and pews), Stafford & Company (seats), Rogers Meyers (furnishings), Dallas Hardware Company (finish hardware), Albert Peck & Company (kitchen equipment). Von Gerichsten Art Glass Company of Columbus, Ohio supplied and installed the stained glass windows and the organ was provided by Pilcher & Sons ([EDDC ledger] [February 1, 1925]).

East Dallas Christian Church continued to expand with the addition of other buildings during the 1950s (EDDC-3:n.d.) In the 1970s there was consideration by the congregation to follow the outmigration of other churches to the northern suburbs. Following some debate however, the membership decided to remain in East Dallas. During this decade as well, the Education Building fell into disuse and for a short time was considered unsalvageable. Though demolition was contemplated, it was not undertaken because of strong opposition from congregation members (Truszkowski 1992: personal communication). As with both sanctuaries, it survives as an important example of period planning and construction.

Statement of Significance

East Dallas Christian Church is a very important local landmark with a rich heritage spanning some ninety years since its organization as a congregation in 1903. Throughout its history, it has been actively involved in the immediate neighborhood of Peak Suburban as well as the Dallas community at large, and through its missionary program, initiated and continues to maintain important ties to the Far East. Still maintaining an active and important role as provider of services to the immediate neighborhood, the church's facilities at 629 N. Peak house the Head Start Program for East Dallas and the Dallas Can! Academy. East Dallas Christian Church is representative of the growth of the American Sectarian Movements which began on the frontiers in the east in the late eighteenth century and spread westward with the migration of settlers into the mid-west and Texas during the nineteenth century, and their subsequent institutionalization during the early twentieth century.

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The "Disciples of Christ" as a denomination, resulted from a break with the Presbyterian Church in the early nineteenth century in reaction to what has been described as the two "extremes in [Calvinist] doctrine and practice" in America (Hall 1953:23). The two elements responsible for the discord included the requirement for individual as well as congregational adherence to a specific creed as proof of fellowship and the doctrine of predestination which rendered man unable to attain personal salvation.

Four loosely-affiliated reactionary movements, initiated by ministers James O'Kelly in Virginia in 1794, Rice Haggard and Barton W. Stone in Kentucky in 1804, Abner Jones in Vermont in 1801, and Thomas Campbell in Pennsylvania in 1809, became known as the "Disciples of Christ" (Campbell), "Christian Church" (Stone), "Churches of Christ" (Jones), and the "Christian Connection" ([O'Kelly] [Hall 1953:27]). Utilizing the common premise of Christian unity based upon recognition of the central authority of the New Testament, the movements were comprised by a search for and establishment of an ideal Christian community and church similar to the early Christian Church of Antioch and a formulation of a theology of personal conversion (Hall 1953:26).

Accompanying the westward migration of settlers from the east into the frontier, following the Louisiana Purchase in 1803, the "Disciples" were representative of an increasingly prevalent, frontier religious sentiment which supported congregational independence over a central, ecclesiastical authority such as that practiced by the Presbyterian Church in the cities of the east (Hall 1953:24). During the nineteenth century, there was a general suspicion for education and culture or "city ways", which resulted from an inherent conservatism, individualism, if not fear of settlers who, often of limited education themselves, opposed any changing of frontier lifeways and attitudes (Hall 1953:28).

Despite this prevalent bias which was supported by the writings of David Lipscomb and others and published in such circulars as *The Gospel Advocate* during the late nineteenth century, the establishment of bible colleges such as Texas Christian University (1869) by the "Disciples" in the frontier was initiated during the 1800s and continued into the early twentieth century (Hall 1953:28).

Congregations in the cities specifically, while maintaining the use of evangelism as a "means" for individual conversion, adopted "biblical education" as a principle method for proselytism and a major emphasis of the church. With its roots in the early settlement of the American frontier, the "Disciples of Christ" remain "the one large denomination which is of [Anglo-American] origin[s]" (Nichol 1942:n.p.) and its rapid expansion and popularity during the nineteenth and early twentieth centuries may be due largely to that fact.

The first "Disciples of Christ" to arrive in North Central Texas were the Wilmeths in 1845, but they did not establish a church in Dallas, because "[this] village of half a dozen cabins. . . had no prospect of becoming a city. . . and was too wild and dangerous because of the Indians" (Hall 1953:363). However, by 1857 another "Disciple," B.F. Hall had organized a congregation in Dallas which met at the Courthouse. The first members of the church included such Dallas families as the Peaks, Shepherds, Coles, Millers and Hoards.

Continuing to meet in the Dallas Courthouse presumably until 1863, the congregation then moved to the Masonic Hall at Jefferson and Pacific, prior to building its first church edifice and school in the vicinity of the 700 block of Ross Avenue in 1867 (Hall 1953:364). Formally known as the First Christian Church, the congregation split in 1877 over the

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addition of an organ, a gift from a well-meaning J.M. Oram, who merely wanted to enhance the music at services. Forty members who favored the addition of the organ and instrumental music in general organized another congregation which held services in the Fields Opera House until 1879, when they established the Commerce Street Christian Church.

The intensity of the opposition to the use of instrumental music in services by conservative members of First Christian Church is illustrated in the text of the last will and testament of Jefferson Peak (1879). While generously donating a "half-block" of land in the Peak Suburban Addition to that congregation for the construction of a church building, he indicated that the "bequest is [based] however upon [the] condition that, if the said church should. . .at any time use instrumental music in said Church services or in any Sunday or Lord's day school. . .[the] bequest is to become absolutely void" (Peak 1879:n.p.). Despite his strong opinions on the matter, two of his daughters, Sarah Peak Harwood and Juliette Peak Fowler would eventually leave First Christian Church after his death in 1885. Sarah Peak Harwood was among the congregation members listed in the earliest East Dallas Christian Church Roll (1904).

In 1891 the Commerce Street Christian Church was incorporated under the name of Central Christian Church and 100 members from this congregation later formed East Dallas Christian Church in 1903. The establishment of East Dallas Christian Church coincided with the institutionalization of the Disciples of Christ in Dallas and the surrounding region of North Central Texas. It also occurred simultaneously with the early twentieth century suburban expansion in East Dallas, which accompanied extensions of the municipal railway system into that area (Hardy-Heck-Moore 1991:n.p.).

From an initial membership of 100 in 1903 to 300 in 1912, the congregation grew to 1,800 in ten years. By 1922 East Dallas Christian Church was the denomination's fourth largest congregation in the United States. Bible class attendance grew from 150 to 650 within a four year period (Montague 1993:n.p.). Prospective members were first asked to attend the bible school before participating in church services and this assisted in achieving the dramatic increase in the attendance rolls from the period. The individual success and popularity of evangelists such as Rev. John G. Slayter was also responsible for the phenomenal growth. The church functioned as a major social and educational institution with structured programs or "societies" for individuals which were organized according to age, marital status, and length of membership.

Starting with the Cradle Roll for young children, it included the Boy Scouts of America, Troop No. 55 of the Circle 10 Area (East Dallas), Girl Reserves, Christian Endeavor Society (for singles), Woman's Missionary Society, Ladies Aid Society (an organizing and fundraising group), and smaller groups called "Circles", which were numbered 1-8 (1928). The educational departments were also extensively organized with assignments made according to individual members' length of enrollment in the church.

The church established benevolent funds as well as trained and sent missionaries abroad. During the Great Depression, East Dallas Christian Church's indebtedness from the building expansion of 1925 threatened its survival. In an effort to maintain the church, second lien bonds were sold to church members to meet debt service and retain the facilities. Upon payment of the last bond issue in 1943, the membership opted to continue to raise the annual payment amount and direct it instead to expand Missionary activities (Montague 1993:n.p.).

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Prominent East Dallas families such as the Peaks, Fowlers and Harwoods are associated with the church. Sarah Harwood was a Peak sibling, founder and dedicated congregation member. In addition, she was the executrix of the estate of her sister, Juliette Fowler. Following her death in 1888, Sarah Harwood carried out the request that land in East Dallas and a trust of \$4,000 be used for the establishment of "a home for children and aged members of the Christian Church" (Butler 1987:4). A state charter was granted in 1892 and the property and funds were transferred to the Texas Christian Convention in 1903. An orphanage housing between 50 and 70 children was first built in 1904 on 200 acres of farm land in Grand Prairie. Six years later, the facility was moved and the Juliette Fowler Home was constructed on the East Dallas tract (Butler 1987:4). Incorporating building expansions in 1915, 1918, 1939, 1944, 1949, and 1952, it is still operational in the late twentieth century and serves as housing, as well as providing low and moderate hospice care for some 306 persons (Hall 1953:262). Other important families associated with East Dallas Christian Church include the Haggards, Kellers, Lavenders, and Rogers.

East Dallas Christian Church's membership was also comprised by many successful Dallas business people. Theo Beasley was president of Republic National Life which eventually became Southland Corporation. Arthur A. Everts was one of Dallas' first jewelers. Leber Lipscomb owned and operated Tennessee Dairies. Buddy Minyard owned and operated the Minyard Food Store which eventually became the grocery store chain. Dean R.G. Storey was a Dallas attorney, a judge at the Nuremburg Trials at the end of World War II and later became the Dean of the School of Law at Southern Methodist University. Earl Wyatt started and operated Wyatt Food Stores, then opened Wyatt Cafeterias (Truszkowski 1993: personal communication).

Ministers and Interim Ministers of East Dallas Christian Church included the following:

Rev. John A. Stevens (November 1903 - March 1904)
Rev. W.A. Fite (April 1904 - November 1904)
Rev. H.R. Ford (January 1905 - December 1907)
Rev. Cephas Shelburne (April 1908 - May 1912)
Dr. John G. Slayter (May 1912 - March 1922)
Dean Colby D. Hall ([Interim] [1922])
Dr. L.N.D. Wells (November 1922 - December 1947)
Dr. Thompson L. Shannon (January 1948 - June 1949)
Dr. L.N.D. Wells ([Interim] [1949])
Dr. W.A. Welsh (September 1949 - December 1964)
Dr. Sloan Gentry (February 1965 - October 1974)
Dr. Beauford Norris ([Interim] [1974, 1975])
Dr. James J. Hemstead (August 1975 - 1986)
Dr. William Wright ([Interim] [1986 - 1987])
Dr. Michael W. Moody (1987 - present)

14. Bibliography

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- EDDC-3 "East Dallas Christian Church, Peak, Worth and Junius Sts. Dallas 10, Texas." Postcard (ca.1960). Dallas: Veeder Photo Lab, n.d.
- EDDC-4 Photograph (ca. 1926). Education Building Interior. Dallas: Rogers Photo, n.d.
- EDDC-5 Photograph (ca. 1918). Slayter Bible Class, n.d., n.a.
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- Rev. William Montague, member of East Dallas Christian Church, October 1993, Dallas, Texas.
- Jim Steely, Texas Historical Commission, November 1992, Dallas, Texas.
- Evanell Truszkowski, member of East Dallas Christian Church, November 1992 and October 1993, Dallas, Texas.

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Continuation Sheet

Item #14. Bibliography

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Hardy, Daniel and Terri Myers. "Peak-Suburban Historic District, National Register of Historic Places Nomination." Austin, Texas: Hardy-Heck-Moore, 1990.

Montague, William. "The History of East Dallas Christian Church." Unpublished manuscript. Dallas, 1993.

15. Attachments

District or Site Map

Site Plan

Photos (historic & current)

Other: _____

Additional descriptive material

Footnotes

Designation Merit

- A. Character, interest or value as part of the development, heritage or cultural characteristics of the City of Dallas, State of Texas or the United States. x
- B. Location as the site of a significant historical event.
- C. Identification with a person or persons who significantly contributed to the cultural and development of the city. x
- D. Exemplification of the cultural, economic, social or historical heritage of the city. x
- E. Portrayal of the environment of a group of people in an era of history characterized by a distinctive architectural style.
- F. Embodiment of distinguishing characteristics of an architectural style or specimen.
- G. Identification as the work of an architect or master builder whose individual work has influenced the development of the city. x
- H. Embodiment of elements of architectural design, detail, material or craftsmanship which represent a significant architectural innovation.
- I. Relationship to other distinctive buildings, sites or areas which are eligible for preservation according to a plan based on historic, cultural or architectural motif.
- J. Unique location of singular physical characteristics representing an established and familiar feature of a neighborhood, community or the city. x
- K. Archaeological value in that it has produced or can be expected to produce data affecting theories or historic or prehistoric value.
- L. Value as an aspect of community sentiment of public pride. x

Recommendation

The Designation Task Force 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 Task Force endorses the Preservation Criteria, policy recommendations and landmark boundary as presented by the Department of Planning and Development.

Date:

Kathleen Cothrum, Chair
Neighborhood Designation Task Force

Jim Anderson, Urban Planner
Historic Preservation

**PRESERVATION CRITERIA
EAST DALLAS CHRISTIAN CHURCH**

All public and right-of-way improvements, renovation repairs, demolition, maintenance, site work and new construction on the building site shall conform to the following guidelines and be approved through the certificate of appropriateness review process prior to commencement.

Unless otherwise specified, preservation and restoration materials used shall conform to those defined in the Preservation Briefs published by the United States Department of the Interior, copies of which are available at the Dallas Public Library.

1. DEFINITIONS

- 1.1 **ACCENT COLOR** means color used in small amounts to trim and accentuate detailed architectural finishes such as narrow decorative moldings and window sashes.
- 1.2 **APPLICANT** means property owner(s) or the owner(s)' duly-authorized agent.
- 1.3 **BLOCK** means an area bounded by streets on all sides.
- 1.4 **CERTIFICATE OF APPROPRIATENESS** means a certificate issued by the city through the Landmark Commission to authorize the alteration of the physical character of real property at East Dallas Christian Church or any portion of the exterior of a structure on the property, or the placement, construction, maintenance, expansion, or removal of any structure on or from the property.
- 1.5 **COLUMN** means the entire column, including the base and capital, if any.
- 1.6 **COMMISSION** means the Landmark Commission.
- 1.7 **CORNER LOT** means a lot that has frontage on two intersecting streets.
- 1.8 **CORNERSIDE FACADE** means a building facade facing a side street.
- 1.9 **CORNERSIDE YARD** means a side yard that abuts a street.
- 1.10 **DIRECTOR** means the Director of the Department of Planning and Development or his representative.
- 1.11 **FENCE** means a structure or hedgerow that provides a physical barrier, including a fence gate.
- 1.12 **FRONT YARD** means a portion of a lot that abuts a street and extends across the width of the lot between the street and the setback line.
- 1.13 **HEIGHT** means the vertical distance from grade to the midpoint of the vertical dimension of the roof.
- 1.14 **LOT** means a building site that fronts on a public or private street.
- 1.15 **MAIN BUILDING** means a building on a lot intended for occupancy by the main use.

gutters and downspouts; incandescent lighting fixtures; landscaping that comprises less than 25 percent of the front or side yard; restoration of the original architectural features; and removal of immature trees visible from any street.

- 1.17 **NO-BUILD ZONE** means that part of a lot in which no new construction may take place.
- 1.18 **ONE-HALF STORY** means a finished room or attic.
- 1.19 **PRESERVATION CRITERIA** means the standards considered by the director and commission in determining whether a certificate of appropriateness should be granted or denied.
- 1.20 **PROTECTED FACADE** means a facade that must retain its original appearance, as near as practical, in all aspects.
- 1.21 **REAR YARD** means the portion of the lot that extends between the interior side lot line and a line parallel to and extending outward from the rear corner of the cornerside facade; and between the rear lot line and the main building and a line parallel to and extending outward from the interior side corner of the rear facade.
- 1.22 **ROUTINE MAINTENANCE AND REPLACEMENT** means the process of cleaning including water blasting and stripping; stabilizing deteriorated or damaged architectural features, including repainting an item the same color; or substituting a duplicate item for an item that is deteriorated or damaged.
- 1.23 **SETBACK LINE** means a line marking the distance a building must be erected from a street, alley or other lot line.
- 1.24 **SIDE YARD** means that portion of a lot which is between a lot line and a setback line but is not a front or rear line.
- 1.25 **STORY** mean the portion of a building between any two successive floors, or between the top floor and the ceiling above it.
- 1.26 **THIS SITE** means the East Dallas Christian Church Historic Site.
- 1.27 **TRIM COLOR** means a paint color other than the dominant color. Wood colored translucent stains are not trim colors. Furthermore, trim color does not include the color of porch floors or ceilings.

2. SITE AND SITE ELEMENTS

- 2.1 New construction is prohibited on the areas designated as "No-Build Zones" on the attached site plan.
- 2.2 All existing original or historic structures must be retained and protected.
- 2.3 New sidewalks, walkways, steps, and parking lot approaches must be of brush finish concrete, brick, stone, or other material approved through the certificate of appropriateness review process. No exposed aggregate, artificial grass, carpet, wood, asphalt or artificially-colored monolithic concrete, sidewalk paving is permitted.
- 2.4 Exterior lighting must be appropriate to enhance the structure as determined through the Certificate of Appropriateness review process.

... must be appropriate and compatible, must enhance the structure and surroundings, and must not obscure significant views of the building or from the building. It is recommended that landscaping modifications reflect the original historic landscaping design when appropriate.

- 2.6 Fences in the cornerside yards must not be located in front of the cornerside facade except that the commission may allow a fence directly in front of the rear 50 percent of the cornerside facade if:
- a. more screening is necessary to insure privacy due to unusually high pedestrian or vehicular traffic; and
 - b. the fence does not screen all or any portion of a significant architectural features of a main structure.
- 2.7 Fences in the side yards must be located a minimum of 10' back from the front North and East facades of the structure.
- 2.8 Fences in the side or cornerside yards must be constructed of one or more of the following materials: brick, stone, iron, a combination of those, or other materials as approved through the Certificate of Appropriateness process.

3. STRUCTURE

FACADES

- 3.1 The front and side (North, South, East and West) facades of the structure(s) are protected facades.
- 3.2 Reconstruction, renovation or repair of the opaque elements of the protected facades must employ materials similar to the original materials in texture, color, pattern, grain, and module size as much as possible.
- 3.3 Brick must match in color, texture, module size, bond pattern and mortar color. Original face brick must not be painted, with the exception that portions of the original structure that had previously been painted may remain painted.
- 3.4 Stone, cast stone, and concrete elements must be renovated or repaired only with materials similar in size, grain, texture, and color to the original materials.
- 3.5 Wood detailing shall be carefully restored wherever practical. Historic materials shall be repaired; they shall be replaced only when necessary. Badly deteriorated paint should be removed in accordance with Department of Interior Standards prior to refinishing. All exposed wood shall be painted, stained, or otherwise protected. Resurfacing with vinyl or aluminum siding or stucco is not permitted.
- 3.6 Original color and original materials shall be preserved and maintained wherever practical. Paint and other color schemes for non-masonry elements should be based upon any available documentation as to the original conditions and shall be reviewed through the Certificate of Appropriateness process.
- 3.7 Exposing and restoring original historic finish materials is encouraged.
- 3.8 Exterior cleaning shall be accomplished in accordance with Department of Interior standards. No sandblasting or other mechanical abrasive cleaning processes are permitted.

- 3.9 The existing porticos on the front or side facades of the historic structure(s) must be retained or preserved and may not be enclosed.
- 3.10 All original columns, side walls, trim and detailing that are part of the portico configuration must be preserved.
- 3.11 Portico and porch floor finishes shall be of concrete, brick, tile, or stone only. Concrete, brick, tile, or stone floors may not be covered with paint or carpet. A clear sealant is acceptable.
- 3.12 Future mechanical equipment must be placed on the roof, side, or rear facades and set back from the exterior walls. Screening is required if equipment is visible from across Peak or Junius Streets.

EMBELLISHMENTS AND DETAILING

- 3.13 The following architectural elements are considered special features and will be protected and preserved unless otherwise determined by the Landmark Commission: the front and side porticos, stairs and columns, semi-engaged pilasters at the front and side facades, stained glass at all facades, roof form, windows and other fenestrations, coping and parapet at all facades, gable parapets at front and side facades.

FENESTRATION AND OPENINGS

- 3.14 Original doors and windows and their openings shall remain intact and be preserved. Where replacement is necessary due to damage or structural deterioration, replacement doors and windows shall express mullion size, light configuration, and material to match original doors and windows. Replacement of windows and doors which have been altered and no longer match the historic appearance is strongly recommended. Exterior storm windows and doors may be permitted if they are sensitive additions and match in frame width and proportion, glazing material and color.
- 3.15 Historic decorative ironwork shall remain intact and be preserved. No new decorative ironwork or burglar bars are permitted over doors or windows on the protected facades.

Interior mounted burglar bars of appropriate color and design are permitted, but must be reviewed through the Certificate of Appropriateness review process.

- 3.16 Glass and glazing shall match original materials, as much as practicable. No tinted or reflective glazing or films are permitted.
- 3.17 New door and window openings are permitted only where there is evidence that original openings have been infilled with other material. Exemptions may be granted in cases of life safety and shall be of compatible design.
- 3.18 Refer to the Department of Interior Standards for acceptable techniques to improve the energy efficiency of historic fenestration.

ROOFS

- 3.19 The slope, massing, configuration and materials of the roof shall be preserved and maintained. Existing parapets, cornices and coping must be retained and when repaired or replaced, should be done so with material matching in size, finish, module and color.

- 3.20 The following roofing materials are allowed: built-up, single-ply membrane, roll roofing or other material as approved through the Routine Maintenance Certificate of Appropriateness procedure.
- 3.21 Solar panels, skylights, and mechanical equipment on the roof must be set back or screened so that it is not visible to a person standing at ground level at the sidewalks on Peak or Junius Streets.

4. NEW CONSTRUCTION AND ADDITIONS

- 4.1 The form, materials, and general exterior appearance of new construction, accessory buildings, and vertical extensions to existing non-protected structures must be compatible with the existing historic structure(s) as determined through the Certificate of Appropriateness process.
- 4.2 New construction, additions to historic structures, porches and balconies shall be of appropriate massing, roof form, shape, materials, detailing, color and have fenestration patterns and solid-to-void ratios that are typical of the historic structure(s).
- 4.3 Vertical extensions must not be higher than the parapet of the existing structure.
- 4.4 New construction and connections between new and existing construction must be designed so that they are clearly discernible from the existing historic structure(s) as suggested by the Secretary of the Interior in Preservation Brief No. 14.
- 4.5 A clear definition between new and existing construction shall be established and maintained.

5. SIGNS

- 5.1 With the exception of the existing church identification signs, temporary political or real estate related signs (which must be removed at the conclusion of the election or upon sale of the property), only street address labels, signs for bonafide security services and directional signs which are sensitive and appropriate to the appearance of the structure(s) as determined through the Certificate of Appropriateness process are permitted.
- 5.2 All signs must conform to appropriate city codes and be compatible with the architectural qualities of the historic structure(s) as determined through the Certificate of Appropriateness review process.

6. REVIEW PROCEDURES FOR CERTIFICATES OF APPROPRIATENESS

- 6.1 The review procedure outlined in Section 51A-4.501 of the Dallas City Code, as amended, applies to this district except that a Certificate of Appropriateness is not required for a minor exterior alteration or to erect temporary political signs (as defined in Chapter 15A of the Dallas City Code, as amended) or real estate signs.

EAST DALLAS CHRISTIAN CHURCH

