

Tenth Street Historic District

A Historic African-American
Neighborhood In Dallas, Texas

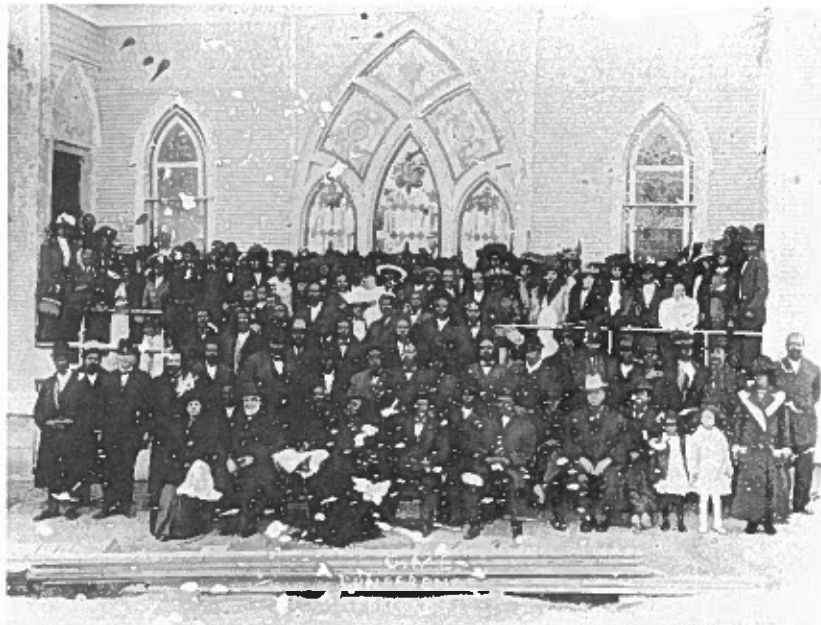


Tenth Street Historic District

**A Historic African-American
Neighborhood In Dallas, Texas**

**A Resident's Guide to the History, House Types,
Rehabilitation Recommendations and
Preservation Incentives for the
Tenth Street Neighborhood**

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C.M.E. Convention in front of Sunshine Elizabeth Chapel C.M.E. Church at 1026 East 10th Street (c. 1911). Photograph courtesy of Sunshine Elizabeth Chapel Church Archives.

Introduction

During its 1991 national convention in San Francisco, California, the National Trust for Historic Preservation (NTHP) issued a mandate to historic preservation professionals, nationwide, to initiate long-overdue preservation projects in minority communities. The significance of this recommendation to African-American communities, in particular, was that their history and culture would be studied and documented. This raised the hope that the remnants of communities which had been in existence since Reconstruction might finally be preserved. Frequently, the structures were decimated by highway expansion, or Urban Renewal projects, neglected to the point of severe deterioration, or simply cleared outright for development.

Tenth Street is one of eight neighborhoods in Dallas which have been included in the *NTHP List of Endangered Historic Places*. Like many other historic African-American communities including Fourth Ward, another Freedman's Town in Houston, the neighborhood is experiencing problems affecting its survival into the next century. There is a danger that these last remaining, urban African-American communities will be lost. There are a variety of factors contributing to the current state of conditions. These range from community outmigration and property abandonment to wholesale demolition for development, and pro-active code enforcement and demolition.

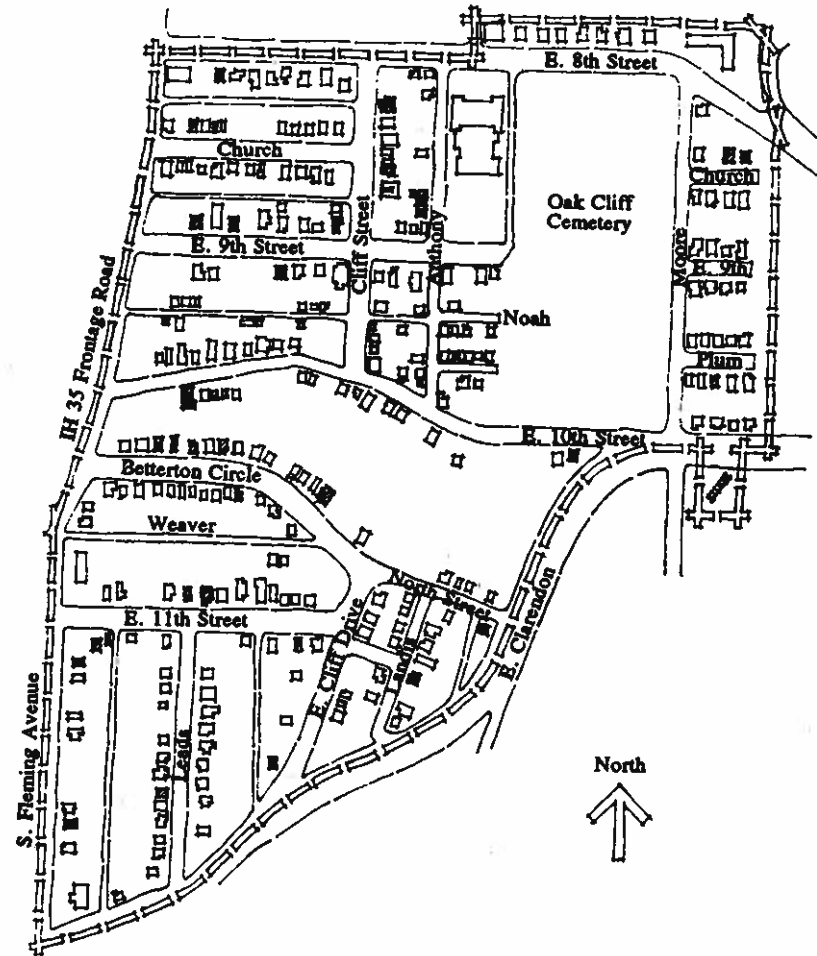
The significance of the Tenth Street Historic District has resulted in the formulation of preservation incentives and the preparation of this manual which was initiated through proactive, public and private action. This project was undertaken by the Dallas Landmark Commission, the City of Dallas, Historic Preservation Section, Department of Planning and Development, and the Texas Historical Commission, with the support of concerned citizens and preservation professionals. Tenth Street's nomination to the National Register of Historic Places (NRHP) and its designation as a Dallas Landmark District cannot singularly guarantee the physical survival of the neighborhood. Only through the combined efforts of the City of Dallas, the Dallas Landmark Commission, other neighborhood and community-based organizations as well as the residents and property owners of Tenth Street, can this important neighborhood be preserved.

This manual has been produced to underscore the significance of this community, its history and culture, its people and their unique residential structures which directly result from their history. It is intended to assist both the property owner and the professional alike.

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I. History



Map of the Tenth Street Historic District. Buildings which are shaded are boarded up and at risk for demolition.



Figure 1. 1000 Block of Tenth Street. View from the West.

Description of the Neighborhood

The Tenth Street Historic District is a historic African-American neighborhood, whose boundaries are formed by R.L. Thornton Freeway (Interstate 35E), East Eighth Street, the former interurban right of way and Clarendon Drive. Situated at the northeastern edge of Oak Cliff, Tenth Street is located on hilly terrain, overlooking the Trinity River and downtown Dallas. A depression left by a branch of Cedar Creek still serves as the neighborhood's principle drainage and divides the district into two sections.

Primarily a self-contained, residential community, the Tenth Street neighborhood also includes the area's oldest cemetery – Oak Cliff Cemetery, established 1846, two churches, Sunshine Elizabeth Chapel C.M.E. Church, 1889, and Greater El Bethel Baptist Church, 1926, N.W. Harlee Elementary School, 1934, as well as a collection of late 19th and early 20th century dwellings and remnants of an early twentieth century commercial district.

History of the Neighborhood

The Tenth Street Historic District is part of an area which was initially settled in 1845 by William H. Hord, a Tennessee native and slave holder who later served as Dallas County Judge. This area eventually became known as Hord's Ridge. Along with all other slaves, the Hord family was notified of their freedom on June 19, 1865, two years after the Emancipation Proclamation was issued. Despite having gained their freedom, the freedmen and women remained at Hord's Ridge and were deeded 10 acres of land between 1865 and 1867. Together with other former slaves who migrated to the area seeking both employment and community, the freedmen and women settled into what has come to be identified by historians as a "Freedman's Town". Beginning in 1887, T. L. Marsalis, grocer, landowner and president of Dallas Land and Loan Company, purchased what remained of the Hord family holdings and replatted the area as the "Tenth Street Addition", thus creating a subdivision roughly resembling the neighborhood's present size and configuration (McKnight 1987:32).

In 1904, W.J. Betterton platted "Betterton Circle" and further developed the area's remaining vacant land into residential lots. The neighborhood continued to grow and develop in much the same way as many other segregated African-American communities. The neighborhood had a commercial district which supported the growing population and featured a great diversity of community-supported businesses. By 1900 the Tenth Street neighborhood included the Ninth Ward Negro School, two churches and other neighborhood enterprises such as a bottling plant, banks, pharmacies, barbershops, nightclubs, saloons and funeral homes (McKnight 1987:32). The community continued to flourish throughout the 1920s until the Great Depression. During the 1930s, the Tenth Street neighborhood began experiencing a steady decline as did other Freedman's Towns in Texas and Oklahoma. Following the Great Depression, what began as a prolonged deterioration was hastened during the 1940s and 50s by increased outmigration of residents in search of work. The residents relocated to other areas of the country, primarily to the state of California. Unfortunately, the Tenth Street community has continued to deteriorate since that period.

Despite its decline, the neighborhood was nominated to the National Register of Historic Places in 1994 following a cultural resource survey of the area which was undertaken in 1989. The entire community was also officially designated a City of Dallas Landmark District in 1993.

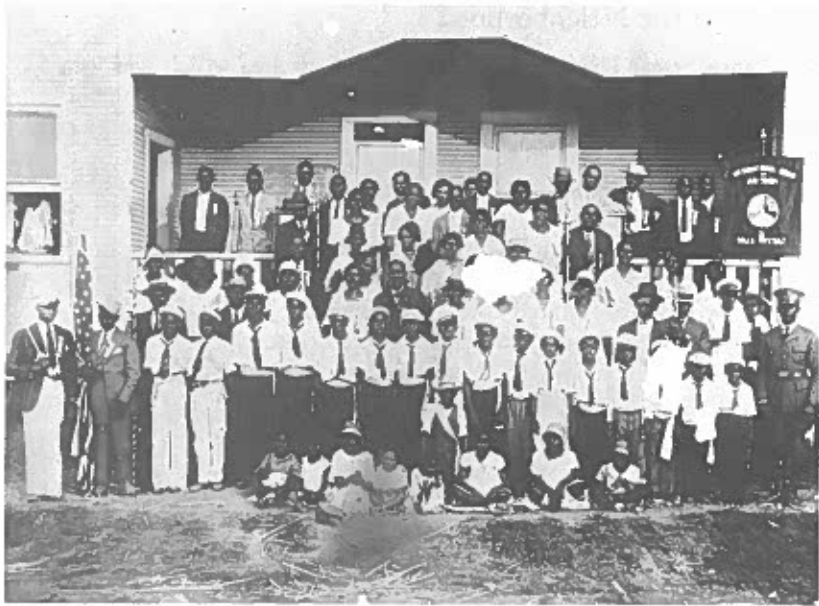


Figure 2. Members of the Dallas Chapter Mount Sinai Choral Guild of America in front of a church building at 1302 Tenth Street (c. 1900). Photograph courtesy of Sunshine Elizabeth Chapel Church Archives.



Figure 3. Sunshine Elizabeth Chapel C.M.E. Church (1911). View from the Northwest, (1987). Photograph courtesy of Gary Skótnicki.

The Significance of Tenth Street

One of the best-preserved Freedman's Towns remaining in the city, the Tenth Street Historic District is extremely important to the citizens of Dallas. Like other Freedman's Towns such as Short North Dallas, Stringtown, Frogtown, Joppie and Little Egypt, Tenth Street was one of the early communities established in Dallas by Freedmen and women at the end of the Civil War. Beginning in 1865, hundreds of former slaves left rural areas of the Deep South to begin new lives in the west, either by forming new communities or settling into already established communities. Many Freedman's Towns like Tenth Street began to appear throughout Texas and Oklahoma during the period of Reconstruction (1865-1869). However, because very few of these communities currently remain intact, the Tenth Street neighborhood is especially important.

The significance of Tenth Street is further enhanced by three specific contextual or physical elements which it shares with other historic African- American communities in Texas, such as the Zion Hill neighborhood in Nacogdoches (Emrich et al 1992:32). The Creek, the Church and the Cemetery are those elements which have acquired important cultural associations through time.

The Creek

African-American urban communities such as Tenth Street were often established in or near the flood plains of creeks and rivers. Water and its associations with life became interwoven within the African-American belief system and were prominently included in symbolic rituals signifying both "beginning" and "passage": 1) Water was physically and symbolically associated with Christian rebirth through the ritual of baptism. The convert who was first submerged in water, emerged from the surface where he "broke the waters" and was reborn (Williamson-Johnson 1986:43).

2) Midwives often made reference to the physical relationship between water and life, describing the beginning of childbirth as the "breaking of the waters." 3) Water was also identified with life as a source of sustenance, whether for the growth of crops or for the gathering of food. 4) Husbands often supplemented the family diet through hunting and fishing. Fishing served more than merely a recreational function, as even those who lived in urban communities would often "go back to the country" to fish (Williamson-Johnson 1986:43).

Water in its natural state was also regarded as a source of purity and believed to have regenerative powers. Historically, there was great skepticism for city or town water because its source was unknown and the water was often alleged to have impurities. Hence, water from the community pump was deemed appropriate only for laundry or bathing, and was seldom used for drinking. However, rainwater which was collected in a rain barrel and boiled, or spring water, were both regarded as pure. These two sources continued to be the preferred sources for community drinking water and were also used by women for bathing and washing their hair (Williamson-Johnson 1986:44).

The land upon which the Tenth Street Community was developed contained indigenous springs which fed into a segment of Cedar Creek. This segment flowed in an easterly direction through the middle of the neighborhood. Referred to as "the Branch" by residents, it was traversed

by wooden footbridges. This "branch" of the creek provided a site for baptisms while the springs continued to serve as a year-round source of drinking water (Solamillo 1993:7).

The Church

One of the central and most powerful social institutions for the African-American community has always been the local or neighborhood church. Even today, the church is synonymous with the concept of family and community and is viewed as the literal extension of the house or home. By association, the "House of the Lord" is the "house of the community".



Figure 4. Greater El Bethel Baptist Church (c. 1926). View from the Northeast.

Traditional African belief systems stressed the necessary balance between one's collective identity and responsibility as a member of society, as well as one's personal identity and responsibility. A person was defined by their role within a specific community, and was viewed as being an integral part of that community to which he/she belonged and in which he/she found identity and specific relevance.

From the time of their inception in the 18th century, African-American churches performed vital spiritual, cultural, economic, educational, health, social welfare, community development, economic development and leadership functions. In addition to forming educational facilities at the preschool, elementary, high school and college levels, religious institutions were instrumental in creating a variety of businesses. These businesses included life insurance companies, banks, credit unions, hospitals, nursing homes, funeral homes, orphanages, housing for the elderly and poor, in addition to providing food, clothing and shelter for the needy.

The church became the center for economic cooperation as its community members began pooling resources to buy land and build churches, establishing mutual aid societies to provide the first social services for Freedmen, women and children, as well as setting up businesses for economic and community development.

The congregations of both Sunshine Elizabeth Chapel C.M.E. Church (Fig. 3) and Greater El Bethel Baptist Church (Fig. 4) included members of prominent families who built the Tenth Street Community. These individuals were local leaders, educators, merchants, entrepreneurs and developers. Neighborhood streets such as "Anthony", "Boswell" and "Noah" bear the names of some of these important individuals.

The Cemetery

The relationship between the living and the dead, between the descendant and the ancestor has been a persistent theme in West African culture. The close physical relationship of the graveyard to the community was inherent in the concept of place, homestead and roots. The African-American ideal of family and kinship stressed the importance of the community over the importance of the individual. In death, the community as well as the family, lost a vital part of "the whole". Having both cultural and social significance within the community, keeping the remains of family members in close proximity to one's home has always been an issue of paramount importance. Many members of both church

congregations as well as the founding families of the Tenth Street community are buried in Oak Cliff Cemetery.

The physical and socio-cultural relationship between the Creek, the Church and the Cemetery are the result of over 130 years of consistent occupation by African-American families in the Tenth Street neighborhood. Removed in the 1960s due to seasonal flooding, the creek was an important element of the neighborhood. The cemetery (Fig. 5) currently forms the boundary on the east side of the neighborhood while Sunshine Elizabeth Chapel C.M.E. Church anchors the west side.



Figure 5. Grave monuments in Oak Cliff Cemetery (c. 1846). View from the Northwest.

II. Tenth Street House Types

The residential architecture of the Tenth Street Historic District is comprised of vernacular and popular house types constructed in the late 19th and early 20th centuries. Despite their modest appearance, each house type, variation or subtype has its own particular history and relationship to the historic African-American neighborhood. The dwellings in Tenth Street include vernacular plan types such as the Shotgun, Camelback, Double Shotgun, Saddlebag, the Pyramidal, and L-Plan. Also included are popular plan types such as the Queen Anne, and numerous Craftsman Bungalows.



The Tenth Street Shotgun house (c. 1905)

The Shotgun:

The Shotgun was defined by the cultural geographer Kniffen (1936) as “one room in width and from one to three or more rooms in depth, with a front-facing gable”. It was first built by free blacks or des hommes de couleur libre from Haiti who immigrated to New Orleans in the first decade of the nineteenth century. By the mid 19th century, the house type was further refined in New Orleans into several subtypes such as the Double Shotgun, the Camelback and the North Shore Shotgun (Vlach 1986:67).

As early as 1722, New Orleans had a large African community, consisting of both freedmen and slaves. In 1809 the city incurred a large influx of Haitians by way of Santo Domingo, who were fleeing the conditions of Port-au-Prince. As the African community had been steadily growing since the 18th century many free blacks were involved in the building trades. By the 19th century, large numbers of black house builders were actively employed in the construction of housing. The rapid influx of new immigrants created a severe housing shortage by 1810, but free blacks, with their own financial and building resources were in a position to construct houses of their own choice (Vlach 1986:63).

The shotgun was first built in the traditional one-story, one-room-wide and two-room-deep plan of la maison basse of Southern Haiti. It was later transformed into three subtypes as it spread throughout the Black Creole neighborhoods of New Orleans. These variations included the Double Shotgun and the Camelback.

The construction of the shotgun spread from New Orleans into the bayous of Louisiana, and eastward, across the south into the Carolinas and Virginia, northward, up through the Mississippi Valley into Kentucky and westward, across the Mississippi, and into Texas. The initial widespread distribution of the shotgun can be attributed to its construction by African-American builders and tradesmen. These houses were often built to be utilized as “rental units”, and were frequently owned and leased by Anglo-American landlords. By the mid 19th century the house type was adopted and built by Anglos as well as African-Americans. The shotgun was also built by Anglos as worker’s housing in mill towns throughout the United States, thus expanding its geographical range northward to Chicago and westward into California (Vlach 1977:51). The house type has been constructed and utilized in the community for over 130 years, from the first decade of the 19th century through the fourth decade of the 20th century.



Figure 6. **The Shotgun.** Before rehabilitation, this house has asbestos siding, aluminum windows, pipe porch columns and rails, meter box on front, and plain solid core door.

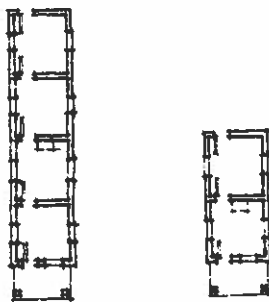


Figure 7. **The Shotgun.** Floor plans from the Tenth Street Historic District. Most Shotgun houses were originally constructed to be two rooms in depth and were expanded over time.

Vlach (1976, 1977, 1986) traced the origins of the Shotgun house which originated in Haiti, to a rural house type which was built by the Yoruba tribe in West Africa. In Haiti, the house type was the result of a combination of the West African house and the indigenous Arawak Indian bohio with its one-room-wide, two-room-deep floor plan. The Yoruba house incorporated the basic features of the Haitian Shotgun, including having its gable often facing the front. It continues to be built in southwest Nigeria into the late 20th century.

The Tenth Street shotguns are of balloon and plank frame construction, built during the 1920s, 1930s and 1940s (Figs. 6,7 & 8). With floor plans constructed as either two or four rooms deep, these Tenth Street dwellings originally had central chimneys to serve the flues of wood-burning stoves, although many of the chimneys have since been removed.

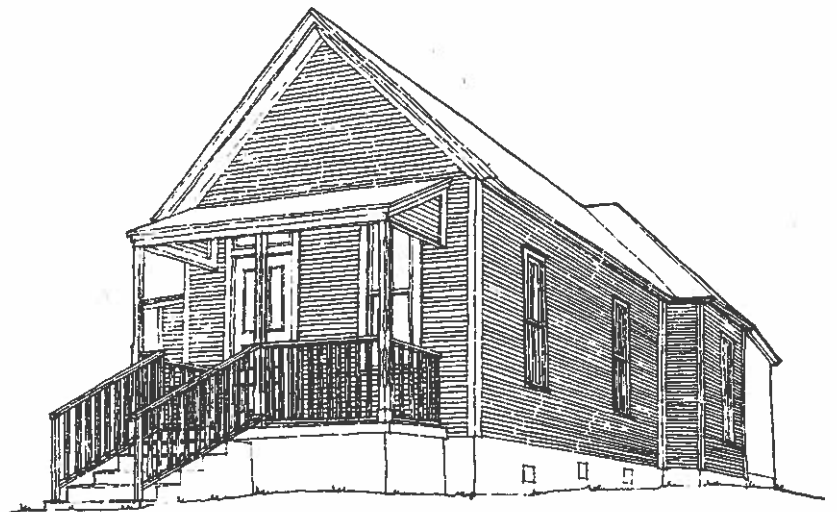


Figure 8. **The Shotgun.** After rehabilitation, this house has narrow wood siding with wood trim, wood windows, wood columns with bevelled corners, new railing, moved meter box and panelled door with transom, (above).



Figure 9. **The Double Shotgun.** Before rehabilitation, this house has deteriorated brick chimney, boarded up window, and asbestos siding above porch columns.

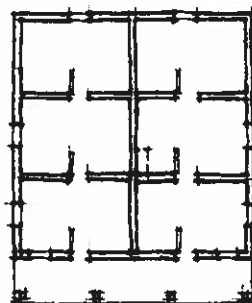


Figure 10. **The Double Shotgun.** Floor plan from the Tenth Street Historic District.

The Double Shotgun:

The Double Shotgun, was literally constructed with two single houses built side by side, beneath a common roof. This building was used to maximize the potential for urban lots to support double-occupancy units and was developed by African American builders as early as 1854. It was refined in appearance to more closely resemble the popular bungalow of the early 20th century. The house was built in African-American settlements throughout Louisiana and Texas. Built of balloon frame construction, the Double Shotgun which appears in Tenth Street has a three-room-deep plan with a three-bay front, incorporating a full-width porch (Figs. 9, 10 & 11).

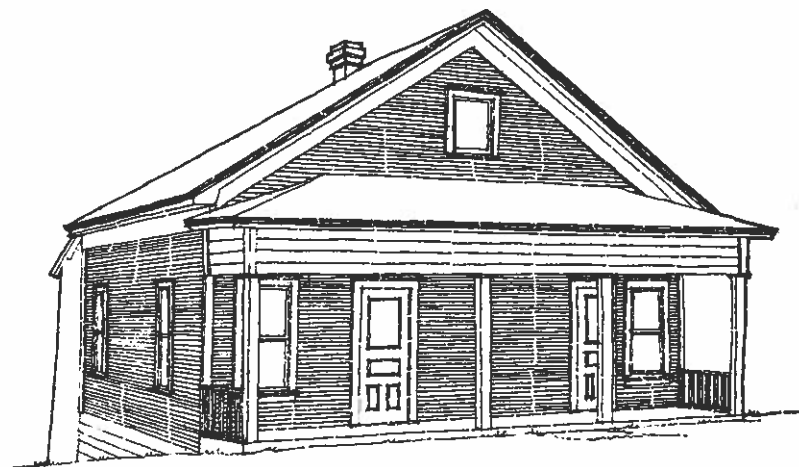


Figure 11. **The Double Shotgun.** After rehabilitation, this house has a rebuilt brick chimney, restored wood window, and wood siding above porch.



Figure 12. **The Camelback.** Before rehabilitation, this house has collapsed brick chimneys, no railings or balusters, and modern wood doors.

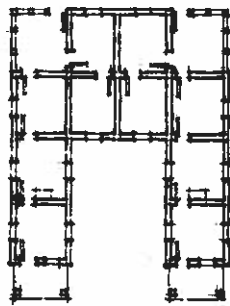


Figure 13. **The Camelback.** Floor plan from the Tenth Street Historic District.

The Camelback:

The Camelback, constructed as either a single or double shotgun had a one- and-a-half or two-story rear addition. Appearing as early as 1832, this house type was another successful attempt by African-American developers to overcome the expensive purchase prices for urban lots.

The example of the Camelback in the Tenth Street Historic District is an early 20th century example (Figs. 12, 13 & 14). The only house of this type known to exist in Dallas, Texas, it is constructed of balloon framing.



Figure 14. **The Camelback.** After rehabilitation, this house has rebuilt brick chimneys, wood rails and balusters, panelled and glazed wood doors.



Figure 15. **The Saddlebag.** Before rehabilitation, this house has a plywood porch gable, wood box columns, aluminum windows, plywood infill in the windows, a chimney which has been removed, and meter boxes have been added to the building's front.

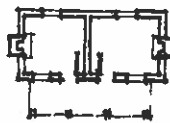
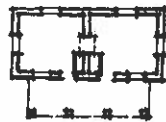


Figure 16. **The Saddlebag** (top) and **Double-pen** (bottom). Floor plans from the Tenth Street Historic District. Double-pens have two end chimneys, rather than the central chimney seen in the saddlebag plan.

The Saddlebag:

The Saddlebag house type resulted initially from the lateral expansion of the single pen in the formation of the Double-Pen. Differentiated from the Double-Pen by its chimney location, the "Saddlebag" is constructed with a central chimney at the interior partition wall which separates both rooms.

Although diffused along the same routes responsible for the spread of the Double-Pen, and built and occupied by settlers associated with Upland South origins, the Saddlebag house type is closely tied to the institution of slavery. Due to the fact that two families could be expediently housed under a single roof, the Saddlebag became a popular plan type built as slave quarters throughout the South. Like the Double-Pen, the Saddlebag was later adopted as a house form by African-Americans. During this time, the Saddlebag also continued to be built and used as housing for workers and tenants housing throughout the South, including Texas. This practice continued well into the 20th century (Swaim 1978:32).

Built of balloon frame construction, the Saddlebag which appears in the Tenth Street Community is a late 19th century example (Figs. 15, 16 & 17).



Figure 17. **The Saddlebag.** After rehabilitation, this house has a shed porch roof with bevelled wood columns, double-hung wood windows, removed wood infill, rebuilt brick chimney, and meter boxes have been moved to the side.



Figure 18. **The Pyramidal.** Before rehabilitation, this house has unpainted wood siding, boarded up windows, foundation problems, sagging roof and collapsed and missing railing and balusters.

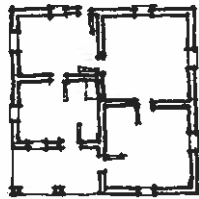


Figure 19. **The Pyramidal.** Floor plan from the Tenth Street Historic District.

The Pyramidal:

Characterized by and named after its Pyramidal-shaped roof while incorporating a four-room floor plan, this house type was first described by Kniffen in 1936. A popular plan type, the Pyramidal house was built with a central chimney which served as many as four flues for woodburning stoves. The diffusion of this house type throughout the country was largely assisted by the expansion of the lumber industry and the railroad. These expansions provided the availability of milled building materials as well as house plans and a transportation network to move mass-produced items. The Pyramidal, like the Saddlebag, was built to be used as housing for tenants and workers throughout the rural areas of the lower Mississippi Valley during the late 19th and early 20th centuries (Kniffen 1990:35).

The Pyramidals present in the Tenth Street community are of plank and balloon frame construction and were built during the early 20th century (Figs. 18, 19 & 20).

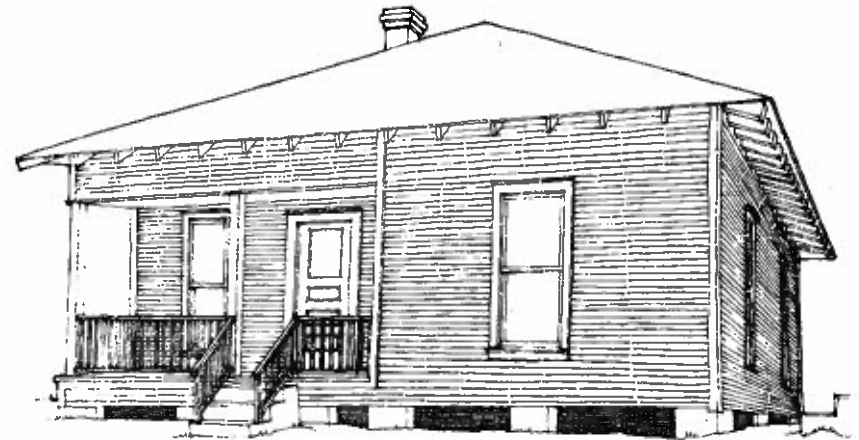


Figure 20. **The Pyramidal.** After rehabilitation, this house has a new roof in earth-tone composition shingles, restored rafter tails, painted wood siding, restored double-hung wood windows, repaired foundation, and rebuilt wood railing and balusters.



Figure 21. **The L-Plan.** Before rehabilitation, this house has a roof addition, asbestos siding, one chimney has been removed, another chimney has deteriorated, meter boxes have been added to the building's front.

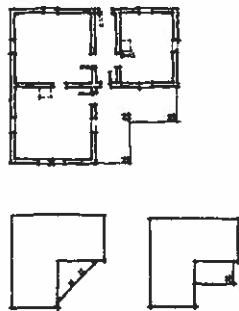


Figure 22. **The L-Plan.** Floor plans from the Tenth Street Historic District, showing porch forms.

The L-Plan:

Just as the diffusion of the pyramidal house type was directly associated with emerging industry, so was the diffusion of the L-plan. The L-plan was a popularization of a traditional house type built to serve as worker housing in the mill towns of the southeast, as inexpensive farmhouses from the rural southeast into the midwest, and as company-provided and suburban housing in the urban areas of the midwest, south and southwest. The L-plan houses present in the Tenth Street Historic District are late 19th and early 20th century, balloon frame examples (Figs. 21, 22 & 23). They feature three types of porches, including shed and hipped roofs in both the L and triangular plans.

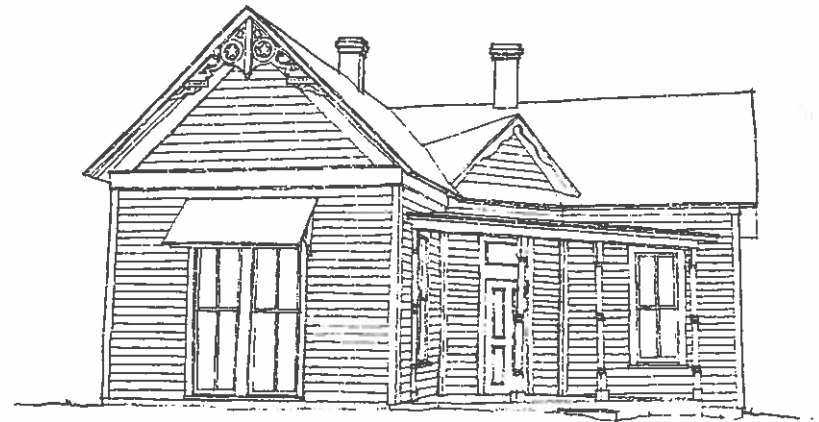


Figure 23. **The L-Plan.** After rehabilitation, this house has a new roof in earth-tone composition shingles, wood siding, rebuilt chimney, and meter boxes have been moved to the side.



Figure 24. **The One-Story Vernacular Queen Anne** with gabled front. Before rehabilitation, this house has fabricated metal columns, metal window canopies, missing porch handrail and balusters, and gable window has been converted to a vent.

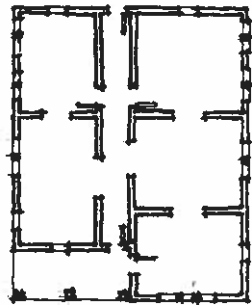


Figure 25. **The One-Story Vernacular Queen Anne.** Floor plan from the Tenth Street Historic District.

The One-Story Vernacular Queen Anne:

The Queen Anne style grew out of an English architectural movement during the 19th century and was popularized by pattern books and architectural magazines during the same period. The availability of precut wood architectural details that were brought into rural areas and small towns by the expansion of the railroads also greatly assisted in the diffusion of the style throughout the United States. Local or vernacular interpretations of Queen Anne designs were also extremely common during this period (McAlester and McAlester 1984:268).

The One-Story Queen Anne houses present in Tenth Street are later vernacular designs and are simply detailed 19th century examples of this house type (Figs. 24, 25 & 26). They are of balloon frame construction, feature wood corner boards terminating into wide horizontal frieze boards, and porches with hipped roofs.



Figure 26. **The One-Story Vernacular Queen Anne.** After rehabilitation, this house has classical wood columns, removed metal canopies, restored gable window, wood porch handrail and balusters, removed skirt with wire mesh infill behind piers.



Figure 27. **The Two-Story Vernacular Queen Anne** with cross-gables. Before rehabilitation, this house has asbestos siding, missing handrail and balusters on porch, attic window converted to vent, windows removed from side elevation, gable end covered by composition shingles, and the addition of modern french doors.

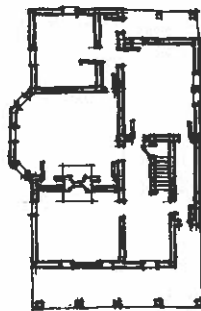


Figure 28. **The Two-Story Vernacular Queen Anne**. Floor plan from the Tenth Street Historic District.

The Two-Story Vernacular Queen Anne:

The example of this 19th century house type which is present in the Tenth Street Historic District is a two-story house with a central hipped roof, lower cross gables, and a full length porch which was altered in the 1920s or 1930s (Figs. 27, 28 & 29). Built of balloon frame construction, the two-story Queen Anne house type was designed to be two rooms wide and three rooms deep. Featuring an enlarged central section, this Queen Anne example is covered by a steeply pitched, hipped roof, secondary cross gables and includes simple ornamentation such as a shingled gable and a three-sided bay-window.



Figure 29. **The Two-Story Vernacular Queen Anne**. After rehabilitation, this house has wood siding, wood handrails and balusters, restored attic window, restored wood shingles at gable end, a glazed and paneled wood door, and a retained 1920s porch addition.



Figure 30. **The Craftsman Bungalow.** Before rehabilitation, this house has asbestos siding, missing wood boxed column and pipe columns supporting the roof over the driveway.

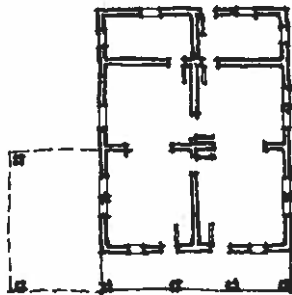


Figure 31. **The Craftsman Bungalow.** Floor plan from the Tenth Street Historic District.

The Craftsman Bungalow:

The Craftsman Bungalow was one of the most common, popular house types built throughout the continental United States in the early 20th century. Popularized by literature, magazines and even songs between 1910 and 1930, the Craftsman Bungalow was built in both rural and urban areas.

This house type is a simple design characterized by a gabled roof, offset or centered gabled porch treatments and square or battered wood columns. Exposed rafter tails sawn to receive an integrated gutter system are also common features. Examples of the craftsman bungalow present in Tenth Street, are extremely simple designs, built of balloon frame construction (Figs. 30, 31 & 32). The Craftsman Bungalow appears in the neighborhood as several house types and subtypes.



Figure 32. **The Craftsman Bungalow.** After rehabilitation, this house has wood siding, and boxed wood columns supporting the roof over the porch and driveway.

III. How To Get Started



A restored Shotgun in the State-Thomas Historic District (Former Hall and Thomas Neighborhood).

Getting Started

Property owners who intend to make improvements to the historic houses or buildings in the Tenth Street Historic District should contact the City of Dallas, Historic Preservation Section, Department of Planning and Development prior to undertaking any repair work. In addition, individuals should contact Building Inspection before initiating any construction. The Landmark Ordinance for Tenth Street includes preservation criteria which are intended to direct both future development as well as property improvements and are based upon the Secretary of the Interior's Standards for Rehabilitation and Historic Preservation Briefs. Property owners are invited to actively participate in the preservation of the neighborhood by following the rehabilitation guidelines and using the Certificate of Appropriateness Process as a guide for achieving historically appropriate rehabilitations.

The Certificate of Appropriateness Process

When a property owner wishes to make an improvement to a historic house or building in the neighborhood, the owner must first acquire, complete and submit a Certificate of Appropriateness application to the Department of Planning and Development. Certificates of Appropriateness are of two types: 1) Standard Certificate of Appropriateness and 2) Routine Maintenance Certificate of Appropriateness. The Planning staff will determine if the request is a Standard or Routine Maintenance Certificate of Appropriateness, as defined by the Preservation Ordinance for the Tenth Street Historic District.

The Planning Staff will then forward the application to a representative of the Historic District Task Force for review. Applications can be received and scheduled for Task Force review up to one day before the scheduled monthly meeting. The Task Force meeting is usually held two weeks prior to the first Tuesday of each month. The property owner may be requested to informally work with the Task Force or appear at the monthly meeting if necessary. The Planning Staff will review the Certificate of Appropriateness request and make recommendations to the Historic District Task Force. The Task Force reviews the request and forwards recommendations to the Landmark Commission which is also accompanied by the Planning Staff recommendations.

The Landmark Commission then reviews the Certificate of Appropriateness application and considers the recommendations of Staff and the Task Force before a final determination is made. The Landmark Commission meets on the First Tuesday of each month in Room 6ES at City Hall.

If the Landmark Commission denies a Certificate of Appropriateness request, the property owner may appeal the decision. All Certificates of Appropriateness which are approved by the Landmark Commission are then signed by the Director of the Department of Planning and Development. Certificates of Appropriateness are mailed back to the property owner by Planning Staff within 45 days of receipt of the application. Copies of the Certificate of Appropriateness are also forwarded to the Departments of Housing and Neighborhood Services and Economic Development.

If construction or major rehabilitation has received a Certificate of Appropriateness, the property owner will also have to obtain a building permit from the Building Official at 320 E. Jefferson prior to commencing work.

Historic Preservation Incentives For Home Owners

Individuals following recommended rehabilitation guidelines will take part in a city-wide tax incentive program which will include a renovation program in which taxes will decrease by 50% and another renovation program in which no City of Dallas taxes will be owed for 10 years:

- The City of Dallas Taxes on land and structure will be decreased by 50% for 10 years when renovation exceeds 25% of assessed value of the structure.
- The City of Dallas Taxes on land and structure are exempted 100% for 10 years when renovation exceeds 50% of the assessed value of the structure.
- Every homeowner is eligible for a 10-year tax freeze on their City of Dallas property taxes beginning with the 1995 tax statement. Taxes on Tenth Street Historic District Property will be frozen for 10 years.
- Property owners may begin applying immediately for the tax incentive program by submitting their applications by April 20, 1995 or any time thereafter.

Economic Incentives passed by the Dallas City Council in 1993 for implementation in the Tenth Street Historic District. These are viewed as important elements in achieving the long-term preservation of the Tenth Street Historic District.

City Departments, Community and Neighborhood Organizations Involved In the Tenth Street Historic District

City of Dallas

Department of Planning and Development, Historic Preservation Section,
Room 5CN, City Hall, 1500 Marilla, Dallas, Texas
(214) 670-4131

Department of Housing and Neighborhood Services, Target Neighborhood
Planning Section, Room L2AN, City Hall, 1500 Marilla, Dallas, Texas
75201
(214) 670-3629

Community and Neighborhood Organizations

Tenth Street Community Development Corporation
1003 Fordham Road, Dallas, Texas 75216
(214) 248-1594

Black Dallas Remembered, Inc.
2922 Swiss Avenue, Dallas, Texas 75204
(214) 333-0983

Historic Preservation League
2922 Swiss Avenue, Dallas, Texas 75204
(214) 821-3290

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