

A GUIDE TO
Lubbock's
Architectural
Heritage

This publication is a project of the Urban Design and Historic Preservation Commission of the City of Lubbock.

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A Guide to Lubbock's Architectural Heritage

**City of Lubbock
1993**

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Introduction

Often youth is associated with immaturity or a lack of substance, but this is not always the case. The city of Lubbock, though primarily a product of the twentieth century, has a richness of tradition and history that belies its age. In the last twenty-five years, the appreciation of these factors has grown significantly. What were once considered merely historical anecdotes are now pointed out with pride. Old buildings that would have been remodeled beyond recognition or demolished thirty-five years ago are now being saved for continued use.

The goal of this guide is to increase our awareness of the scope and distinguishing characteristics of Lubbock's architecture by examining the building types and "styles" constructed during various stages of the city's history and growth. Without awareness, there can be no appreciation. Without appreciation and respect for our architectural heritage, we risk losing much more than simple fragments of Lubbock's identity. Our business, civic, and residential structures are a living museum of art and history that reflect the philosophy, intellectual trends, and visual values of the people who helped to make Lubbock the largest city on the South Plains. While many of those citizens, architects, owners, and builders may be gone, much of their legacy remains. Hopefully, this booklet will aid in promoting the appreciation and preservation of this heritage for generations to come by increasing our awareness of the most visible art form within any city—*its built environment*.

In the same way that no two human beings are exactly alike, each community has a particular personality and an appearance that set it apart from other towns. These unique qualities are not static, however, but are in a constant state of change. Several factors influence the development of each city's individual atmosphere. Environmental, social, and economic conditions affect the attitudes and personalities of the citizenry as well as the appearance of their man-made environment. The availability of building materials, the abilities of local construction workers, and the styles in fashion during particular periods of growth also help determine a city's physical qualities.

Some towns or cities experience rapid growth in a short period of time followed by decline, thus exhibiting a sometimes picturesque congruency of style indicative of their golden age. This also may occur in a community where the majority of citizens have a common ethnic background with strong building traditions. Other cities have multiple stages of growth over long periods of time or a more diverse ethnic background. This creates an assortment of architectural styles and construction techniques.

While young compared to many other communities in Texas and the United States, Lubbock has an architectural heritage rich in its variety of styles and historical expression—a result of both its diverse inhabitants and the fact that the city developed during several periods of dynamic change. These periods included transitions in economic climate, educational attitudes, the ability to control the environment, the popularity of architectural styles, and social, cultural, and political order. Each building, structure, object, or significant site in Lubbock is a highly visible record of a certain era. Without preservation we will lose that historical evidence—a valuable source of education, recreation, and inspiration—and, ultimately, an important ingredient in Lubbock's sense of place.

What is Historic Preservation?

According to Secretary of the Interior publications, historic preservation is “the act or process of applying measures to sustain the existing form, integrity and material of a building or structure, and the existing form and vegetative cover of a site including stabilization and ongoing maintenance.” More simply, it is a procedure that conserves irreplaceable resources—resources that often give variety and character to what would otherwise be visually bland residential neighborhoods and commercial areas. Historic preservation is not only the preservation of physical relics from the past, more importantly it is the conservation of ideas—the intentions and fulfilled dreams of our ancestors and the exemplification of their way of life as reflected in the built environment.

Although many people associate historic preservation with the restoration of important or noteworthy buildings, it also encompasses the repair and maintenance of individual modest structures, entire neighborhoods, or business districts. This area of preservation is equally important as the protection of landmark buildings, because it provides a more complete context of the historical and cultural qualities of a city. By preserving or improving property values and strengthening public services with increased tax revenues, it also can help stabilize neighborhoods and business districts economically.

To preserve a structure appropriately, one should recognize its particular physical qualities, the intentions of the original designer, if possible, and its initial function. While the building’s original function may be known already, or is relatively simple to determine, the other two may be difficult to define. The intention of the designer may or may not be evident and, unless documented at the time of the building’s conception, impossible to discover. The examples and descriptions of specific Lubbock buildings in this book should be helpful in determining the physical qualities or stylistic classifications of many structures within the city, but, if necessary, additional sources for information may be found in the bibliography.

Once the need for preservation has been determined, it takes research, planning, patience, and a commitment to quality to achieve the appropriate solution. Following the biography are accepted guidelines for rehabilitations to historic buildings as defined by the Department of the Interior. These recommendations are intended to be flexible enough to allow imaginative solutions, but with respect for the original character of a structure or neighborhood. A seasoned or historically sensitive property owner may find some of them obvious, but others may not be evident to a first-time, but enthusiastic, building owner. Before starting on any project it is important to research the history of any old house or commercial building.

Researching a Building's History

Learning about an old building and its history can be interesting and rewarding. Tracing the genealogy of a structure provides a basis for historical designations and a valuable service to subsequent owners and future generations. The following sources may be helpful in revealing the history of your building.

architectural records, pattern books, plans, and specifications
archives (Southwest Collection—Texas Tech University, corporation, architectural, and private)
art
autobiographies of local persons
books and guidebooks on the city and its history
building and site investigation
building permits and construction records
cemetery records
census records
city council, school board, and county commissioner meeting minutes
city directories and phone books
city, county, and state records
county plat books
deeds, property abstracts, titles, land grants, and builders' or mechanics' liens
dissertations and theses
family Bibles and genealogical records
historic survey records (Center for the History of Engineering and Technology—TTU, Texas Historical Commission, and City of Lubbock Historic Site Survey—Planning Department)
historical and heritage societies
household inventories
insurance records
letters
libraries
local newspapers
magazines
manuscript collections (these may include bills, invoices, ledgers, diaries, clippings, and letters)
maps (Sanborn Fire Insurance Company city maps, land ownership maps, and plat maps)
neighbors (especially long-time residents) and similar neighborhood houses
oral histories
photos, slides, films, videos, and historical postcards
reports, plans, feasibility studies
tax assessment records (county and city)
trade catalogs
wills and probate records

An Architectural and Historical Biography of Lubbock

Over the last century, classifying a building according to its perceived “style” has become one of the most popular methods both professionals and non-professionals use in categorizing a structure. Style is a complex composition of intent, decorative motifs, materials, plan, and overall form that expresses the attitudes, values, and artistic qualities shared by particular designers and societies in a certain period of time. Therefore, it is often difficult to apply to both eclectic designs, which take their inspiration from several historical styles, and to modern buildings.

Because of Lubbock’s relative youth and its distance from regions in which historic styles originated, few buildings in the city are perfect examples of one specific style—let alone authentic originals. They may have some characteristics of a particular style, but are lacking in others, as in simple rectangular commercial buildings that have decorative details applied only to their flat facade. This does not mean that local examples are any less important than stylistically pure prototypes. Since most buildings are influenced by factors pertaining to climate, geography, and local values, there are actually few pure examples of any particular style. Therefore, the inclusion of a local structure in a certain stylistic category means that it shares most of the features common to a certain style.

Most of the stylistic designations used in this guide are taken from the U. S. Department of the Interior’s National Register Bulletin 16, Part A. These were compiled as categories for architectural classification by the National Park Service for use in completing the National Register Registration Form. Additionally, Folk Housing, a category related to plan and form, is included that does not fit particular stylistic descriptions.

Dates given for a particular style’s popularity in reference books are those generally accepted in the field and may not apply literally to Lubbock. Some styles remained in vogue in this area for several years, or even decades, after they were considered outdated in other areas, or arrived in West Texas after they had reached their zenith elsewhere. Others, particularly ecclesiastical styles, defy obsolescence because of emotional or philosophical associations, reappearing years after their actual prominence diminished.

With a few notable exceptions, 1950 is the most recent construction date for buildings included in this guide. This date roughly coincides with the fifty year minimum age for structures considered for inclusion on the National Register of Historic Places and as Recorded Texas Historic Landmarks. Structures listed in this guidebook with historic designations are noted with the initials *NR* for National Register of Historic Places, *RTHL* for Recorded Texas Historic Landmark, and *LHL* for Lubbock Historic Landmark. The architects for particular buildings are listed, if known, and are local, unless noted otherwise. The examples provided, although listed in chronological order of popularity and divided stylistically, are also divided by periods of major events in Lubbock’s history.

Whatever form or style structures take, our diverse built environment should be respected and appreciated because it helps to make Lubbock different from any other city. As in other aspects of life, variety gives flavor. Without it, buildings and cities would all look alike—a bleak notion at best.

Frontier Village to Railroad Town 1890 to 1909

The town of Lubbock was established as the Lubbock County seat in the winter of 1890 as a compromise between two competing towns on opposite sides of Yellowhouse Canyon. In early 1891, buildings from both towns were moved to a new site and in March 1891, the county government was organized. By July of that year, Lubbock County had a population of 250 and Lubbock was the fastest growing town on the South Plains. Lubbock's economy was dependent on its role as a trade center for several large ranches in the vicinity. As the cattle ranching economy changed and ranches were sold off in smaller tracts to farmers, the city developed as an agricultural trade center.

A treeless, windswept plain with virtually no clay provided little in the way of natural or familiar building materials. Early ranchers built half-dugouts into the sides of small canyons or hills, using wood from the few trees alongside the streams in the canyons to fashion upper walls and roof structures. Packed sod was applied to the roof as a waterproofing material, but it usually leaked mud into the interior during rainstorms. Though practical for very small quarters, dugouts were not very weathertight and were replaced with more substantial, traditional houses when the owner could afford it. Most of these abandoned dugouts have vanished completely due to deterioration.

Lubbock's isolation from large cities and the accompanying difficulty in freighting heavy construction materials by wagon made relatively lightweight wood the building material of choice for the struggling populace of Lubbock's infancy. The earliest houses and commercial structures were simple, one-story wood framed buildings with box and strip vertical wood siding. Nationally, expanding railways after 1850 increased the availability of wood and spread the use of lightweight wood framing systems. Several housing types called Folk, National, or Vernacular residences became common across the eastern half of the United States and were brought to Lubbock by its early settlers.

For many years the most prominent buildings in the small town were the two-story wood framed courthouse on the square and the two and one-half story Nicolett Hotel across Broadway to the South. Numerous whirling windmills provided the main skyline features—fitting in that they were also a key element in Lubbock's survival during the frequent droughts in its early years. In fact, the oldest vestige of Lubbock's built environment is the Caraway windmill at 50th Street and Indiana Avenue, constructed in 1891.



South side of Courthouse Square, c. 1907. The Nicolett Hotel is left of the windmill.

FOLK HOUSING

Historic photographs of the city and a few existing homes show that the most common houses in early Lubbock were hall-and-parlor, front-gabled, and front-gable and wing Folk house forms. Steep roofs, exterior walls surfaced with box and strip vertical wood boards, and simple detailing were typical of these structures. Later, narrow horizontal wood siding became common both in new construction and as a replacement for deteriorated box and strip surfaces. As new styles became popular, folk houses of all types were embellished with ornament associated with the Queen Anne, Prairie, Bungalow, Classical Revival, Tudor Revival, or Colonial Revival styles, but the basic Folk form remained.

Hall-and-parlor or two-room houses are one- or two-story side-gabled structures, one room deep and two rooms in width, sometimes with a narrow hall between the rooms reminiscent of the central breezeway found in a dog-trot house. These may have front porches and variously shaped rear additions with roofs of a lower pitch.

More easily adapted to narrow urban lots, front-gabled or shotgun houses were several rooms deep and one room wide—essentially a hall-and-parlor house turned sideways. Most local examples of this type are one-story in height with front porches, although two-story forms were common in other areas of the country.

A variation of the front-gable house was the addition of a side-gabled wing to a front-gabled plan for more space and flexibility. These “L” shaped front-gable and wing houses may be either one or two stories in height, but shed or hipped roofed porches at the intersection of the two wings are a common feature.

Hall-and-parlor Folk Houses

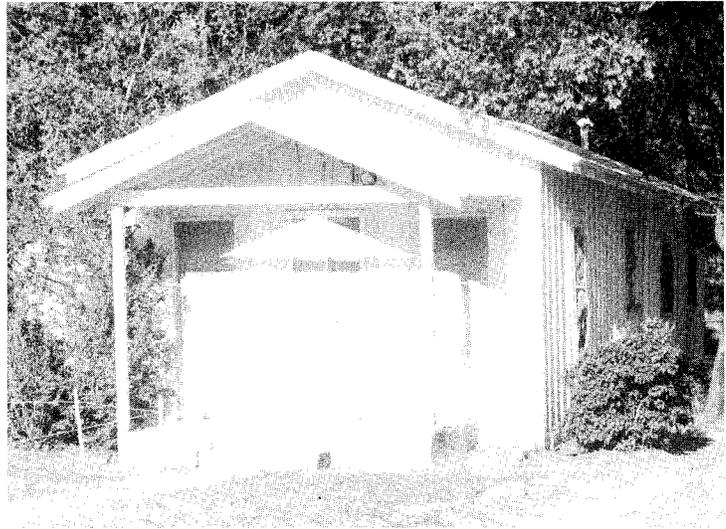
1812 Ave. O, c. 1900 with alterations
1814 Ave. J, c. 1910 with alterations
2104 Ave. L, c. 1910
2111 Ave. L, c. 1920 with alterations
1921 5th, 1939 with alterations



2104 Ave. L, c. 1910

Front-gabled Folk Houses

1919 Ave. P, c. 1910 with alterations
1916 Ave. L, c. 1910
1910 Ave. P, c. 1910
2106 Ave. L, c. 1910
1806 Ave. S, 1926
413 Ave. E, 1927
1806 Ave. B, 1928 with alterations
1705 Ave. B, 1928
3012 20th, c. 1929 with alterations & additions
610 Ave. B, 1931
615 Ave. B, 1940



2106 Ave. L, c. 1910

Front-gable and Wing Folk Houses

2007 5th, c. 1910
1920 16th, c. 1925 with alterations
2415 22nd Place (moved to site in 1945), c. 1930
1914 15th (moved from 1406 Ave. T in 1983), 1936 with alterations



2007 5th, c. 1910



1920 16th, c. 1925 with alterations

By the turn of the twentieth century, the fledgling city had several established church congregations, a public school, a newspaper, two doctors, two lawyers, and a handful of shops and stores serving 293 county inhabitants. The population and economy of Lubbock grew more rapidly when newly immigrating farmers purchased the last of the IOA Ranch lands in the early years of the 1900s. Cotton began to replace diversified agriculture as the major crop in the South Plains region.

Along with economic growth came larger, more substantial housing and businesses. The growing middle-class built larger, more sophisticated folk houses instead of the simpler, less flexible one room wide or deep houses. Massed plan houses, either one- or two-stories in height, are a deeper version of the two-room house made possible by improved roof framing techniques capable of spanning larger spaces. Consequently, this housing type with the

application of assorted stylistic details has maintained its popularity to the present day. While early examples had full-width front porches, after the 1930s most had only small entry porches or none at all. These houses vary in roof pitch and the size and position of the porch, and may be wider than they are deep with side-gabled roofs or nearly square in plan with hipped roofs—the latter called Pyramidal Roofed houses. Two-story Pyramidal Roofed houses are also known as Four Square houses and several of these may be found in the central areas of the city.

Massed-plan Folk houses

Side-Gabled

- 2406 9th, c. 1900
- 2011 10th, c. 1910
- 2017 42nd, c. 1925 with alterations
- 2005 Ave. L, c. 1930
- 1907 Ave. T, c. 1930
- 2222 6th, c. 1940
- 2403 6th, 1944



1907 Ave. T, c. 1930

Pyramidal Roofed

- 1515 30th (moved to site c. 1942), 1909 with alterations
- 2007 10th, c. 1910
- 2411 22nd Place (moved to site in 1945), c. 1920 with alterations
- 2020 Main, 1924
- 2302 15th, 1925
- Mast-White House, 2301 Broadway (moved from 2219 13th in 1981), 1925 with alterations; RTHL & LHL
- 2116 15th, 1926
- 1919 8th, 1928-1929
- 2306 21st, c. 1930
- 2114 15th, 1931
- 1502 15th, 1937 with alterations
- 2223 15th, 1937
- 2024 6th, 1941



Mast-White House, 2301 Broadway (moved from 2219 13th in 1981), 1925 with alterations; RTHL & LHL

QUEEN ANNE

Growing industrialization, the mass-production of more intricate building components, and inexpensive shipping afforded by an expanding railway system permitted the popularity of more ornate architectural styles. The Queen Anne style reached its zenith nationally in the 1880s, although it continued to be fashionable for prosperous Lubbockites until about 1910, when less ornate styles became more desirable. Complex roof lines with a combination of hipped roofs and multiple gables, asymmetrical plans, decorative detailing and spindlework, interesting color or textural contrasts from a mixture of painted wood siding and patterned shingles, towers, turrets, prominent chimneys, porches, and bay windows are locally common Queen Anne features. As Lubbock grew many Queen Anne houses were moved out of older areas or demolished and replaced with new construction.

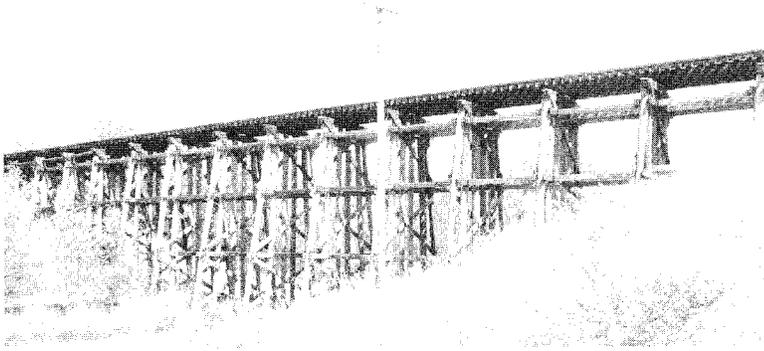
6805 Quirt, East of and behind Bundock Construction at 1701 Slaton Road, c. 1900
1918 Ave. L, c. 1900
1612 29th (moved from 1614 19th c. 1947), c. 1900
Tubbs House, 602 Fulton Ave., 1908; NR
Barton House, Ranching Heritage Center, TTU (moved from Abernathy, Texas), 1909
1611 Ave. Y (moved from Tech campus c. 1925), c. 1910 with alterations
2303 Elm, c. 1910



Tubbs House, 602 Fulton Ave., 1908; NR

"The Hub of the Plains" 1909-1925

In 1909, the city incorporated and by 1910 increased in population to 1,938. The Santa Fe Railroad's opening of a line through Lubbock in late 1909 helped to double Lubbock's population by 1920. More importantly for the architecture of the town, the railroad made available more affordable brick and masonry products previously difficult and expensive to acquire. The Overton Addition, Lubbock's first residential addition, was platted west of the Original Town square mile in 1907.



Santa Fe Railroad Trestles, East of Avenue Q in Yellowhouse Canyon, constructed 1909.

The construction of the railroad and the need for farm laborers also brought minority groups into the area. The Guadalupe area north of 4th Street and east of Avenue Q was founded by a few Mexican-American families around 1914. African-Americans settled in the southeast corner of the Original Town: east of Avenue C and south of 16th Street. Due to the tornado in 1970, urban renewal, and the construction of Interstate Highway 27—all in the older areas of the city—very few examples of early minority homes remain. As the

city grew to the Southwest, Mexican-American and African-American families moved into neighborhoods originally built and occupied by Anglos.

As the economy improved, less permanent wood framed commercial and public buildings were replaced with larger, longer lasting, fire resistant masonry structures. For this reason, no wooden commercial or public buildings built before 1910 remain. In 1924, an article in the Lubbock Morning Avalanche pointed out one of the consequences of progress and a concern for preservation. Discussing the construction of a new automobile dealership on the corner of 12th Street (now Broadway) and Avenue H, the author lamented the demolition of a thirty-year old wooden building and a well-known landscape feature:

The greatest regret that goes with the building of this splendid structure is the fact that the big popular [sic] tree [sic] that has stood majestically at the rear of the building for many years, and has sheltered thousands of birds, and under its spreading limbs hundreds of nice, red juicy [sic] melons have been sliced and eaten, must go, and the cutting down of this tree will be one of the first operations in the beginning of this building [sic]. Gradually these old landmarks [sic] are being removed to make room for more modern buildings. (The Lubbock Morning Avalanche, 10 August 1924)

Between 1909 and 1925, several banks and schools, numerous commercial buildings, hospitals, a city hall, and a new courthouse were built of masonry, most of which replaced older wooden "landmarks" like the Avalanche writer mentioned. Starting in 1920 and continuing into the 1930s, many streets in the city were paved—also with brick—some of which remain. One existing wood-framed structure from those years is the original St. Paul's on the Plains Episcopal Church, first constructed at 15th Street and Avenue O in 1913. Two typical small commercial buildings from this era are 701 Avenue H (c. 1917) and 602 Broadway (c. 1924).



Texas Avenue looking south from Main Street. Twenty blocks of downtown streets were paved with brick in 1920.

These new masonry commercial and public buildings were designed in traditional styles that had been popular for decades, borrowing details from the Renaissance, Gothic, and Classical periods. Smaller downtown commercial buildings applied similar details to their facades. As a reaction to the excesses of Victorian architecture and growing interest in the American Colonial period, there was a return to more traditional styles in residential construction. While wealthy Lubbockites tended to prefer masonry homes based on Classical European or American Colonial prototypes, many less expensive wood framed houses were built in styles that originated in the United States. After 1900, the Bungalow or Craftsman Style changed the way Americans lived.

BUNGALOW/CRAFTSMAN

This style developed from the work of the Greene brothers, two southern California architects who designed and built several landmark houses between 1903 and 1909. They based their designs on the English Arts and Crafts movement, Oriental wooden architecture, and the Prairie Style, resulting in intricately detailed buildings with open floor plans. As magazines publicized their work, it became the most popular style for smaller houses throughout the country—including Lubbock—most often in one-story variations like those found throughout the Overton area. Characteristics of the Bungalow style include low-pitched, gabled roofs; wide,

open eaves supported by decorative beams or braces and with exposed rafter tails; full- or partial-width porches; sturdy, tapered square porch columns of stone, brick, clapboard, shingle, or stucco (or a combination of materials) either extending to ground level, or resting on massive piers or a solid porch balustrade; sloping foundation walls; gabled or shed dormers; and wooden trellises over porches or porte cocheres.



1724 Main, 1911; M. L. Waller, Ft. Worth, architect

1724 Main, 1911; M. L. Waller, Ft. Worth, architect
Arnett Home, Lubbock Christian University Campus (relocated 1957 and 1975), 1915;

M. L. Waller, Ft. Worth,
architect; LHL

Bledsoe House, 1812

Broadway, 1921; LHL

1917 13th, 1924

1921 13th, 1924

1924 14th, 1925

1807-09 Main, 1925 with
alterations; Peters &
Haynes, architects

2316 Broadway, 1925 with
alterations

1906 Main, 1926 with
alterations

1713 13th, 1928

Rigney House, 3001 19th,
1932; LHL



1924 14th, 1925

LATE GOTHIC REVIVAL

Though out of fashion for residential construction long before the founding of Lubbock, the Gothic Revival style continued to be associated with churches well into the 1950s. It represented virtues symbolically important to some religions and continued to be utilized because of its emotional associations. In areas where stone was not readily available or funding was limited, a sub-style constructed of wood appeared called “Carpenter Gothic.” High-styled masonry churches, such as First Methodist Church and other more contemporary versions, were built in the city until 1958. Features and details derived from this style were also common in commercial buildings from the 1870s into the 1920s. Characteristics include wheel or rose windows; pointed “Gothic” and tracery windows; gingerbread verge boards; gabled, slate roofs; towers with battlements; pinnacles with crockets; Tudor arches; and buttresses.

Original St. Paul’s on the Plains Episcopal Church, 1609 Ave. Q, 1913

714 Ave. E Rear, 1926

902 7th Rear, 1926

1809 Ave. M, 1950

First Methodist Church, 1411 Broadway, 1952-55; Wyatt C. Hedrick, Ft. Worth, architect



First Methodist Church, 1411 Broadway, 1952-55; Wyatt C. Hedrick, Ft. Worth, architect

RENAISSANCE

Details in this style are borrowed from classical designs from the past, especially those common to 16th Century Italian architecture. The most easily identified examples are large, architect-designed public or commercial buildings several stories in height. Each floor is articulated differently with horizontal belt courses separating only the first level from the second in earlier examples and, in later examples, every level. Window trim or surrounds vary from floor to floor, often with arched windows on the lowest level. Walls are capped with stone cornices and, sometimes, rooftop balustrades. A variation adapted to smaller educational structures three stories or less in height is called Academic Renaissance. Schools in this style may have a recessed central portion between symmetrical projecting wings, all of the same height, or a projecting central entrance on an otherwise flat facade. Details are more significant around the main entrance in either case.

Renaissance

701 Ave. H, 1917

602 Broadway, 1924

1204 Broadway, 1926 and 1929 with first floor alterations; Sanguinet-Staats & Hedrick, Ft. Worth, architects

1211 Ave. J, 1927 with alterations

1109 13th, 1927

Academic Renaissance

Liff Sanders Elementary, 610 3rd, 1925-26 with additions; Peters & Haynes, architects

Dupre Elementary, 2008 Ave. T, 1925-26 with additions; Peters & Haynes, architects



1204 Broadway, 1926 and 1929 with first floor alterations;
Sanguinet-Staats & Hedrick, Ft. Worth, architects

CLASSICAL REVIVAL

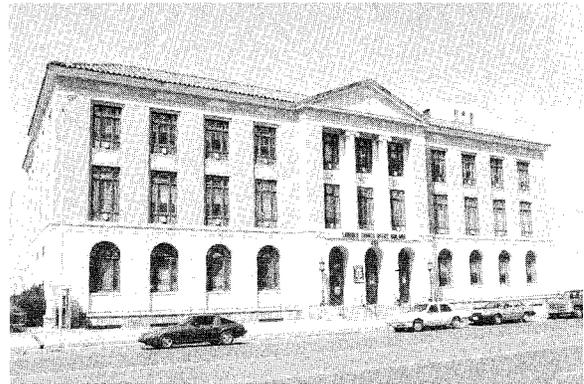
The symmetrical Classical Revival style was very popular for large American homes in the first half of this century. There are two periods of Classical Revival popularity: the first occurring from 1895-1920 and the second from 1925 to the 1950s. The earlier period emphasized hipped roofs and correct, elaborate full-height columns, while examples from the later phase more often had side-gabled roofs and simpler, slender full-height columns. Locally, Classical Revival residences are usually two stories in height, but one story hipped-roof cottages were common in other areas of the country. Typical full-height entry porticos may be narrower than the main house and have either a flat roof or a Greek Revival-inspired front-facing pedimented gable. More popular, especially after 1925 and continuing to the present, were full-facade porches covered either by the main roof itself or a shed or flat extension from the main roof. Details and doorways may be based on Classical Greek or Roman, Adam (Federal), or Georgian (Colonial) precedents. The exterior surface is either smooth finished stone or, more likely in Lubbock, brick. Large public and commercial examples of this style are similar to residential examples in the use of colossal columns, although these may be pilasters below an attached pediment instead of a projected porch supported by detached columns. Exterior surfaces are usually covered with brick or smooth stone and a series of pilasters may be placed on either side of the portico. Parapets, an unadorned roof line and a plain entablature are also common features. Although the 1916 Lubbock County Courthouse, the 1923 Lubbock City Hall, and a few commercial buildings were built in this style, no Classical Revival public buildings from the early period remain.

Early Period (1895-1920)



Bacon House, 1802 Broadway, 1915; W. M. Rice, Amarillo, architect; NR, RTHL & LHL

Late Period (1925-1950)

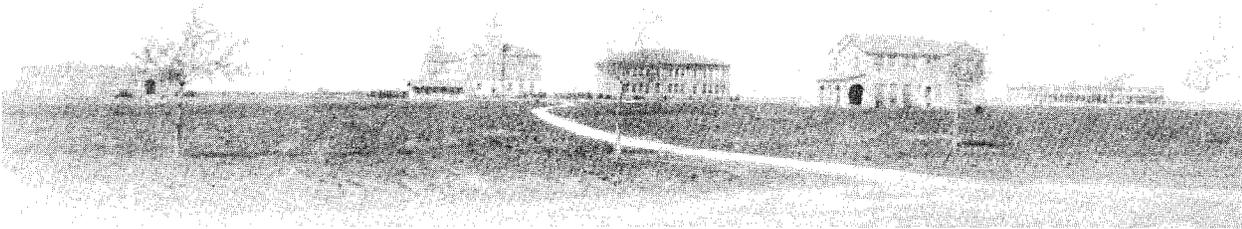


Old Federal Building, (Lubbock County Office Building) 800 Broadway, 1932

- Bacon House, 1802 Broadway, 1915; W. M. Rice, Amarillo, architect; NR, RTHL & LHL
- Snyder-Martin-Chalk House, 2701 19th, 1928; S. B. Haynes, architect; LHL
- Old Federal Building, (Lubbock County Office Building) 800 Broadway, 1932
- Krueger-Scott House, 2703 19th, 1939; Haynes & Strange, architects; LHL
- 2012 Broadway, 1940
- 1901 33rd, 1940; S. L. Kelisky, architect
- Underwood House, 3107 19th, 1940; Hal O. Yoakum, Dallas, architect; LHL
- 1722 33rd, 1941
- Gray-Jones-Hull-Henry House, 3407 19th (moved from 3501 19th in 1981), 1941; LHL
- Lubbock Women's Club, 2020 Broadway, 1941 with additions; LHL
- Tara West, 5130 4th, 1941; LHL
- St. Paul's on the Plains Episcopal Church, 1510 Avenue X, 1941; Carl Svensen, architect; LHL
- 4901 19th, 1942
- Wylie-Smith-Quilliam House, 2901 19th, 1951; LHL

Growth and Prosperity 1925-1930

The selection of the city as the site of a new college in 1923 was indeed one of the most important factors in Lubbock becoming the principal trade center on the South Plains. As a result of the founding of Texas Technological College, the city boomed both in population and construction. From a population of about 5,000 in 1923, Lubbock grew to more than 20,000 by 1930, only five years after the college opened in 1925. By 1927, the city covered five sections of land with the addition of fifty new subdivisions. These additions included Arnett-Benson and Westover north of 4th Street; Highland Heights, College Park, and several McCrummens Additions south of the Overton Addition; and two prestigious additions south of the Tech campus, Ellwood Place and University Place. In 1928, another highly restricted addition was platted just west of Avenue Q between 25th and 34th Streets called O'Neall Terrace.



Texas Technological College Campus, c. 1929.

Perhaps because of the influence of Tech's Spanish Renaissance campus buildings and the arrival of teachers from distant areas, as well as a growing number of historically trained local architects, this period coincided with a virtual explosion in the number of styles embraced by Lubbock homeowners. Most of these were revivals of period styles that continued to be popular locally for decades, although several had been in vogue elsewhere for nearly fifty years before they became commonplace in Lubbock. A few of these residential styles were used in commercial and public buildings, but most were strictly reserved for homes. While many plain, utilitarian warehouses and commercial buildings were built—including the skyline dominating grain silos on 4th Street in 1927—a few public and commercial structures were built in Spanish Colonial Revival, Romanesque, and specific Renaissance styles.

1925 to 1930 commercial structures

1002 Ave. F, 1928
1002 Texas, 1929
801 G, c. 1930
2202 Ave. H, 1930
902 G, c. 1930



M. O. Owens Building, 1114 10th, 1930 with alterations; Kerr & Walsh, Amarillo, architects; LHL

PERIOD REVIVALS

Colonial Revival

Nationally, Colonial Revivals were the dominant styles for domestic construction in the first half of this century, a reflection of the growing interest in pre-American Revolution English and Dutch houses of the Atlantic Coast. Predominantly borrowing details from the Georgian and Adam styles, they are often confused with grander, Classical Revival houses that share the same details, but have Classical forms.

Most examples are not true to one style, but are rather an eclectic mixture of details from several styles and can take many different shapes. Colonial Revival homes may be one- or two-story symmetrical structures with hipped or side-gabled roofs. One-story side-gabled houses in this style are generally known as “Cape Cods.” Two-story examples may have one-story full-width porches or a front-facing center gable, often projected. Dutch Colonial houses have front or side-facing gambrel-roofs with either individual or long, shed-roofed dormers. The steep gambrel roof starts at the one-story level, hiding an almost-full, second story, with the exception of the dormers. Other examples, particularly after the increased popularity of the automobile and the subsequent desire for attached garages in the 1930s, may be asymmetrical.

Usual details include accentuated entrances with either a wall-attached pediment with pilasters or a projected pediment supported by slender columns creating a small, front porch. Doors with elliptical (Adam) or rectangular (Georgian) fanlights and with or without Adam-styled sidelights were common. In symmetrical versions, single or paired double-hung windows with multiple panes of glass typically flank a central door. Porches, if used, are either small or full-width, but are never full height as in the Classical Revival style. Exterior cladding may be brick, wood clapboards, or a combination of the two.



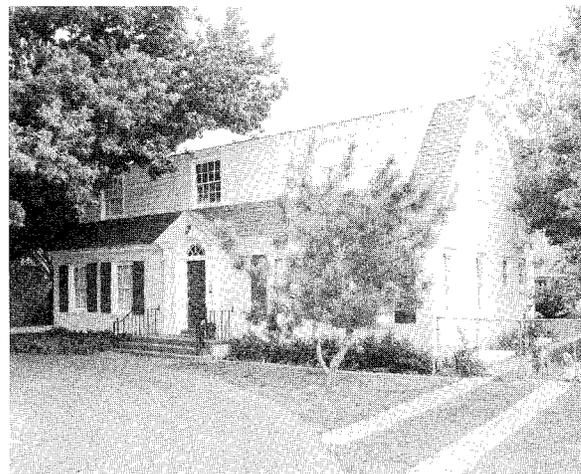
1704 Ave. X, 1925; S. B. Haynes, architect

English Colonial Revival

- 1704 Ave. X, 1925; S. B. Haynes, architect
- 1714 Ave. X, 1925
- 1918 17th, 1926; Peters & Haynes, architects
- 2101 17th, 1926
- 1808 Broadway, 1928; S. B. Haynes, architect

Dutch Colonial Revival

- 2607 22nd, 1937
- 1722 32nd, c. 1941



2607 22nd, 1937

Tudor Revival



Craig House, 2321 18th St., 1929; Peters, Strange & Bradshaw, architects; LHL

Buildings of this style are actually based on a variety of late Medieval English cottages and manor houses, rather than on 16th Century Tudor England architecture. Details from these structures are freely mixed in this style, but steeply pitched side-gabled roofs with dominant front-facing gables are trademark facade elements. About half of all Tudor structures have false half-timbering—stucco inset into exposed wood framing. Exterior walls may be stucco, brick, stone, or wooden veneer, but most examples after 1920 are brick veneer, sometimes with cut-stone quoins around board-and-batten entry doors. Tall, narrow, multiple-paned windows are often placed in groups. Chimneys are typically massive with chimney pots at the top of the flues. Door surrounds and covered porches normally have Tudor or flattened pointed arches. A closely related style is the French Eclectic which has steeply pitched hipped roofs, dormer windows, and round towers at the entrance.

- 1902 Broadway, 1925
- Howard-Green-Hayes House, 2801 19th St., 1928; Wilford Bogue, Ft. Worth, architect; LHL
- 1723 31st, 1928; John Gelin, architect
- 2124 Broadway, 1928
- 2318 Broadway, 1928
- Butler House, 2405 Broadway, 1928; M. C. Butler, architect; LHL
- Craig House, 2321 18th St., 1929; Peters, Strange & Bradshaw, architects; LHL
- Bacon-Nislar-Napier House, 2313 17th, 1929; LHL
- 2902 20th, 1929
- 2206 17th, 1934 with alterations; S. B. Haynes, architect
- Meinecke-Walden House, 3115 19th St., 1935; LHL
- Levine-Keeney House, 3017 19th St., 1936 with additions; S. B. Haynes, architect; LHL
- Rosenthal-Hackel-Brown House, 3101 19th, 1937 (French Eclectic); LHL
- 2424 Broadway, 1937-38/1940/1947; S. B. Haynes, original architect
- English House, 2809 19th St., 1938; W. L. Bradshaw, architect; LHL
- 2308 Date Ave., 1949



2424 Broadway, 1937-38/1940/1947; S. B. Haynes, original architect

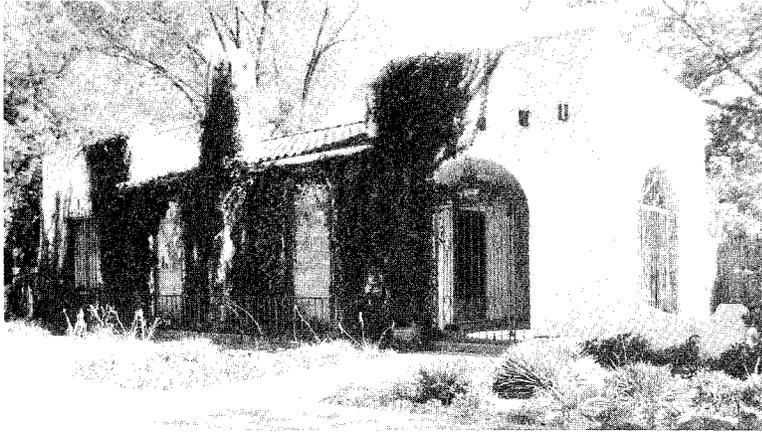


English House, 2809 19th St., 1938; W. L. Bradshaw, architect; LHL

Spanish Revivals

Stylistic influences from the Spanish occupation of North America resulted in several popular sub-styles grouped together under this broad category. Two Lubbock structures built in the earliest of these styles—the Mission Revival—have been demolished: the 1910 First Christian Church and the Murfee home at 14th Street and Avenue T. However, there are several examples of the Spanish Colonial Revival, Monterey, and Pueblo styles, all of which originated in California and spread over the Southwestern United States.

Spanish Colonial Revival

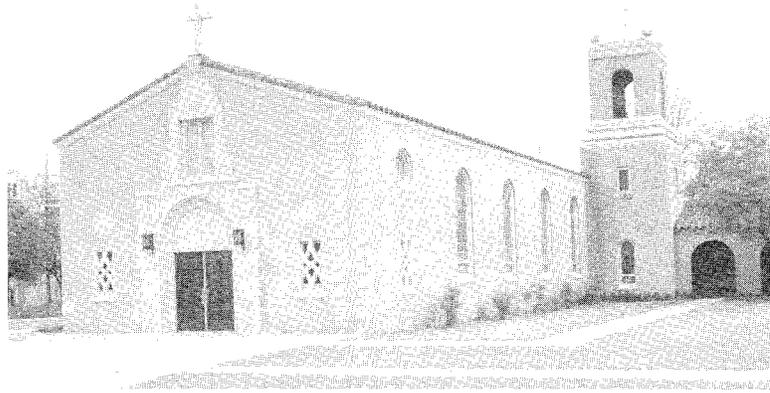


Miller-Loter House, 2323 18th, 1927; LHL

Drawing inspiration from a broader selection of early Spanish prototypes throughout the New World and Spain, the Spanish Colonial Revival style used Moorish, Byzantine, Gothic, and Spanish Renaissance details and forms to produce more historically accurate and ornamented structures than previously popular Mission Revival buildings. Spanish Colonial Revival structures may have low-pitched red tile roofs with little or no overhang, either side-gabled, cross-gabled, hipped, or a combination of gabled and hipped, or flat roofs with parapets and tiled shed-roofed entry porches. One or

more arches usually appear over the main entry door, below porch roofs, or over a principal window. Stuccoed wall surfaces, arcades, decorative wood or metal grilles on windows or balconies, elaborately carved entry doors, and asymmetrical facades are common. Commercial examples usually feature the application of ornament to an otherwise flat facade and may be brick veneer. Churches more commonly have the general form and a tower taken from Spanish missions found in the Southwestern United States, but both commercial and religious structures usually have more elaborate ornamentation than homes.

- President's Residence (Ex-Students' Association), TTU, 1925; William Ward Watkin, Houston, and Sanguinet-Staats & Hedrick, Ft. Worth, associate architects
- 2115 8th, 1925 with alterations
- 1804 Ave. X, 1926
- 2406 21st, 1926
- 2305 18th, 1926; Ribble & Ribble, architects
- 2422 21st, 1926
- Miller-Loter House, 2323 18th, 1927; LHL
- 2121 25th, 1927
- 1901 32nd, 1928
- 1802 Ave. H, 1931
- St. Elizabeth's Church, 2305 Main St., 1935/1940/1949; O. R. Walker and James Atcheson, architects
- Prideaux-Mahon House, 3123 19th, 1936 with addition; LHL
- Landwer-Manicapelli House, Buddy Holly Park, Canyon Lakes, 1936; LHL



St. Elizabeth's Church, 2305 Main St., 1935/1940/1949; O. R. Walker and James Atcheson, architects

Monterey

The Monterey style, popular between 1925 and 1955, is based on early Colonial houses of northern California in which the pitched roof and plan of New England houses was combined with Spanish adobe construction. Revival examples use both Spanish and English Colonial details—earlier ones emphasizing Spanish and later ones, English. Both types are two-stories in height with low-pitched gabled or hipped roofs and second-story balconies beneath the main roof. Roofs may be covered in wood shingles or, less commonly, clay tiles. Exterior walls surfaces are either stucco, brick, wood, or wood over brick. Paired windows with false shutters, wood balcony columns and balustrades, and simply detailed trim are typical. When cast iron is used instead of wood on balcony railings and columns, the house is called Creole French.



3124 20th, 1938

1906 23rd, 1936
Bidwell-Green House, 2623 21st, 1937; LHL
1723 29th, 1938 with balcony enclosed
3124 20th, 1938
5225 19th, 1941-42 (Creole French); Haynes & Strange, architects
1707 33rd, c. 1950

Pueblo

The Pueblo style has been popular in Arizona and New Mexico since 1910, originating in California at the turn of the century. It is a mixture of flat-roofed Spanish Colonial buildings and Native American Indian pueblos of northern Arizona and New Mexico. Characteristics include irregular, earth-colored stucco wall surfaces, occasionally on authentic adobe, but usually over wood framing; flat roofs with parapeted walls; rounded edges on parapets and corners; projecting rough hewn wooden roof beams (vigas); wooden lintels, sills, and porch supports; and stepped-back roof lines like the original pueblos.



3107 20th, 1930, 3109
20th, 1937 and 3105
20th, 1940
2612 24th, 1937 with
alterations

3107 20th, 1930

Spanish Renaissance

Due to the Spaniards' role in the early history of West Texas and similarities between the landscape and climate of this area and that of Spain, architects for the new college decided it was appropriate to turn to Spain for architectural inspiration. The grand scale and ornamentation of the Spanish Renaissance had been popular for university buildings across the Southwest for several years.

After the first campus buildings were completed in 1925, several other Lubbock structures were designed in the Spanish Renaissance style—one characterized by lavishly decorated arcades with ornamental door openings, wall surfaces changing from stone to brick, and windows framed in carved stonework, sometimes flanked with small columns with ornamental capitals. Other features are low-pitched tiled roofs and towers capped by domes, ornate spires, and/or finials. Ornamentation is derived from Gothic, Moorish, and Renaissance forms.

Administration Bldg., TTU,
1925; William Ward
Watkin, Houston,
and Sanguinet-
Staats & Hedrick,
Ft. Worth, associate
architects

Fire Station #2 (United
Way), 2201 19th,
1927 with additions
& alterations; Peters
& Haynes, architects

Fort Worth and Denver
South Plains
Railway Depot (The
Depot Restaurant),
1801 Ave. G, 1928
with additions;
Wyatt C. Hedrick,
architect; NR & LHL

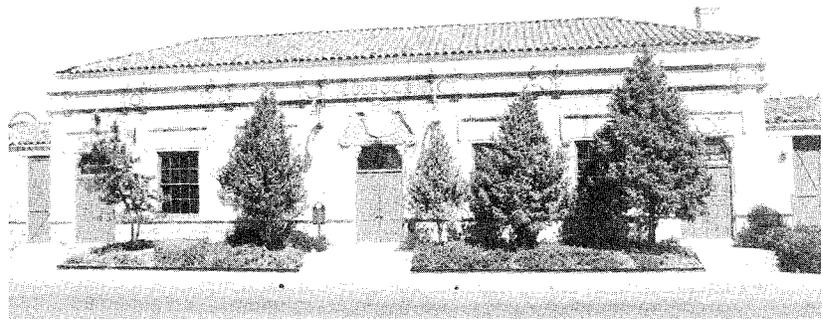
2109 18th, 1928

Baker Building, 1211
13th, 1928; LHL

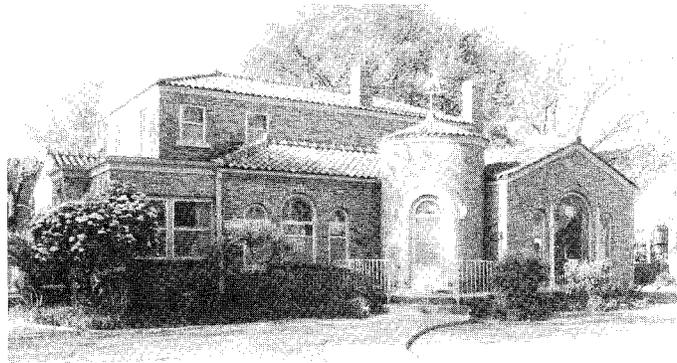
2201 16th, 1929; Peters, Strange &
Bradshaw, architects

George R. Bean Elementary, 2901
Ave. N, 1939 with additions;
Haynes & Strange, architects

Roscoe Wilson Elementary, 2807
25th, 1939 with additions;
Haynes & Strange, architects



Fort Worth and Denver South Plains Railway Depot (The Depot Restaurant), 1801 Ave. G, 1928 with additions; Wyatt C. Hedrick, architect; NR & LHL



2201 16th, 1929; Peters, Strange & Bradshaw, architects

Romanesque

Although the Romanesque style was not as universally popular in this century as it had been in the 1800s, like the Gothic Revival style it continued to be associated with ecclesiastical and educational buildings well into the 1950s. This style was favored by architects over the earlier Gothic Revival style as it was simpler to design and construct and used classical design motifs in vogue at the time. It features gabled naves, blind arcades, steeply pitched gabled or hipped roof towers, buttresses, corbel tables, spandrels, monochromatic stone or brick surfaces, and round arched openings.

Lubbock High School, 2004 19th, 1930 with additions; Peters, Strange & Bradshaw, architects; NR & RTHL

Old Calvary Baptist Church, 1921 18th, 1950

Broadway Church of Christ, 1924 Broadway, 1950; Haynes & Kirby, architects



Lubbock High School, 2004 19th, 1930 with additions; Peters, Strange & Bradshaw, architects; NR & RTHL

Depression, Diversity, and Expansion 1930-1950

Though the stock market crash in late 1929 affected other areas of the country almost immediately, Lubbock's economy did not deteriorate much until after 1931 because of the presence of Tech and the growth of agricultural irrigation and related products. During the depression, the vast majority of construction in Lubbock was limited to relatively austere



Kress Building (Goodwill), 1109 Broadway, 1932; Edward F. Sibbert, New York, architect; NR

governmental projects and a few commercial buildings. Some examples of depression era construction include the Santa Fe Bridge at 15th Street and Avenue A (1930), 1002 Avenue G by S. B. Haynes (1931 with alterations), 105 E. Broadway (1933 with alterations), and 1502 Avenue H (1937).

Although there was a lack of privately financed construction between 1931 and 1936, government programs such as the Works Progress Administration and the Public Works Administration provided funding and employment by authorizing several construction projects. One government program that benefited Lubbock from 1935 to 1945 was the Civilian Conservation Corps. This program provided labor and money for the construction of recreational facilities at

Mackenzie State Park. Designed by park employees, many of these structures were built with stone from the Crosbyton area or stucco in a simple, indigenous style. While nearly sixty years have passed, several of those structures are still in use including the Outdoor Learning Center, the Party House, barracks buildings, the Bath House, and several bridges.

Another government program that influenced Lubbock, as well as the entire nation, was the creation of the Federal Housing Administration (FHA) in 1934. Designed to alleviate unemployment by insuring long-term mortgage loans by private lenders for home construction and sale, the FHA changed the appearance of homes, neighborhoods, and cities through its adoption of minimum construction requirements for guaranteed loans. Standards setting minimum construction quality, lot size, front and side setbacks, and house width encouraged suburban development and spawned an abundance of similar four and six room houses. From the late 1930s to the 1950s empty lots in Lubbock's twenties era additions began to be filled with modest Cape Cod-influenced homes—many financed through the FHA.



Mackenzie Park Bath House



This photograph was featured in a 1942 *Avalanche Journal* advertisement for Green Acres Addition. The ad promised “A Minimum Down Payment of Only \$50 Cash Will Buy One of These Beautiful Homes. These Houses are Built with Best Materials . . . FHA Specifications . . . and FHA Approved.”

Before the difficult times of the 1930s, however, an architectural movement began that also had long-term consequences. The dominance of the United States as a world power after World War I created a feeling of national pride which was not felt to be expressed accurately enough by historical foreign architectural styles. The most recent, strictly American building type was the skyscraper of the late 1800s—originally sheathed in classical ornamentation. In the mid-1920s, these symbols of American ingenuity took on new decorative motifs based upon designs used in a 1925 Paris exhibition and a setback form demanded by New York City building code restrictions.

As this style (originally known as Modernistic) grew in popularity, its forms and motifs were applied to numerous smaller buildings across the nation. Now referred to as Art Deco, its heyday was cut short due to the Great Depression when most construction came to a standstill, but it reappeared briefly in the last years of the 1930s. Because of the lower costs and nationalistic perception of the Art Deco style, large federally-financed building projects during the 1930s were essentially Art Deco, though often stripped of its usual ornamentation. As government construction programs continued throughout the Depression, building designs became more sleek and horizontal in emphasis, an expression of the machine age and the speed and aerodynamics of automobiles, trains, and airplanes. By the second World War this new style, known as Moderne, essentially replaced Art Deco, dominating commercial and public architecture in Lubbock between 1936 and the mid-1950s.

Although World War II caused the enrollment of Tech to drop, the establishment of four South Plains military installations, including two at Lubbock, stimulated the growth and prosperity of both the city and the region. The booming oil industry west of Lubbock and an increase in the production of agricultural crops on the plains also contributed to the widening economic diversity of the area, assuring stability by the end of the 1940s. Confident of prosperity and growth, another building boom occurred—this one marked by several landmark institutional and public buildings derivative of both the decoratively restrained Moderne and the Art Deco styles. The early 1950s witnessed the construction of the present Lubbock County Courthouse—a simply detailed, but powerful structure with distinctive Art Deco massing.

ART DECO

Particularly common in the grand movie palaces of the late 1920s and 1930s, Art Deco was more popular for commercial buildings in large urban centers than in rural areas and was seldom used for residential structures. Concrete, smooth stone or stucco, and metal exterior surfaces with accents of glass, terra-cotta, colored mirrors, and mosaic tile are common materials, usually applied to simple, symmetrical geometric forms. Decorative motifs consist of low-relief geometrical designs in the form of parallel straight lines, zigzags, chevrons, and stylized floral motifs based upon native American Indian Art. Vertical emphasis is provided by towers, pilasters, and strips of windows with decorative spandrels. Even smaller structures often feature the stepped or set-back facade originally found on skyscrapers.

701 Main St., 1928-29 with alterations

Carlock Bldg., 1001-1009 13th, 1930; J. B. Davies & Co., Ft. Worth, architect; LHL

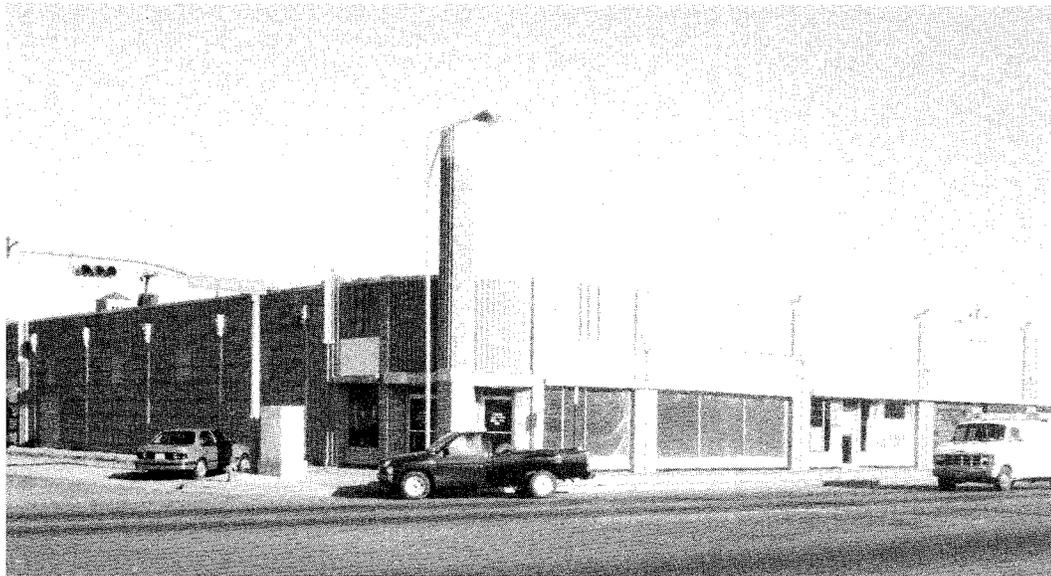
Lubbock County Jail, 811 Main, 1931 with additions; S. B. Haynes, architect

810 Texas, 1931-1940

1812 Ave. H, 1938 with alterations

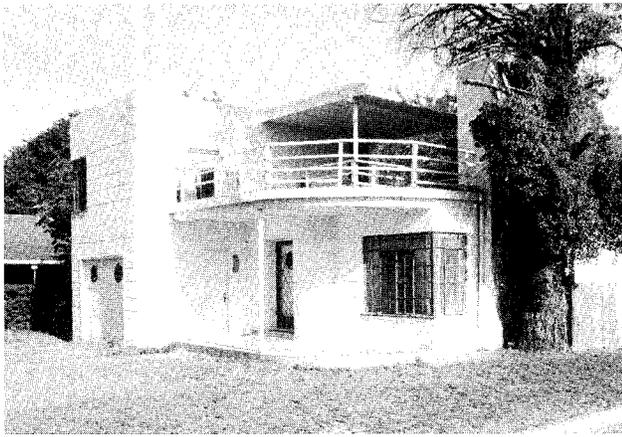
1220 Ave. Q., 1939 with alterations

Lubbock County Courthouse, 902 Broadway, 1950; Haynes & Kirby, architects



1220 Ave. Q., 1939 with alterations

MODERNE



2302 28th, 1939

horizontal quality and plain surfaces, it is often called Streamlined Moderne. Unlike Art Deco, the Moderne style was popular for homes as well as commercial buildings; in fact, nationally it was the predominant form of modern residential styling in the late 1930s.

Similar to Art Deco in its abandonment of historical ornamentation, the Moderne style features austere decorative elements associated with the trains and ships of the period and forms related to the International Style that began in Europe in the 1920s. Rounded corners, smooth surfaces devoid of ornament, and a distinct horizontal quality differentiate it from Art Deco. Products made available with the development of new technology prior to World War II, such as curved window glass, glass block, aluminum, and stainless steel, were common components. Circular windows and a few decorative metal panels, usually around entrances and windows, are often the only ornamentation. Because of its

- Walker-Etz House, 2003 17th, 1937; O. R. Walker, architect; LHL
- 519 Ave. J., 1938 with additions
- 2515 21st, 1939
- 3112 21st, 1939
- 2302 28th, 1939
- 2103 29th, 1939 with additions
- 2123 31st, 1939
- 1801 Broadway, 1940 with alterations
- Lindsey Theater, 1019 Main, 1940 with alterations; Corgan & Moore, Dallas, architects
- 1635 19th St., 1945; Haynes & Kirby, architects
- O. L. Slaton Junior High School, 1602 32nd, 1948 with additions; Haynes, Strange & Kirby, architects
- J. T. Hutchinson Junior High School, 3102 Canton, 1948 with additions; Haynes, Strange & Kirby, architects
- 1420 Ave. J, 1949
- 2124 34th St., 1951



1420 Ave. J, 1949

The Secretary of The Interior's Standards

The U. S. Department of the Interior established separate Standards for each of the four distinct, but interrelated, approaches to the treatment of historic properties—Preservation, Rehabilitation, Restoration, and Reconstruction. All four Standards may be applied to individual buildings, a complex of buildings, districts, sites, structures (i.e., bridges, dams, roadways, windmills, aircraft, ships, locomotives, and bandstands), or objects (i.e., sculpture, monuments, boundary markers, statuary, and fountains). Though slightly different, these guidelines address common issues as applicable to each approach. Provided below are the Secretary of the Interior's Standards for Rehabilitation which are very similar to those for Preservation—the major difference being two supplemental standards pertaining to additions or new construction.

Standards for Rehabilitation

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Historical Designations

National Register of Historic Places (NR)

National Historic Landmark (NHL)

The National Register of Historic Places is a list of districts, sites, buildings, structures and objects that have been nominated and accepted as having historic, architectural, archeological, engineering or cultural significance at the national, state, or local level. This list is maintained by the National Park Service. The listing of a property on the Register allows the property owner to apply for certain financial incentives, but does not impose restrictive covenants of any kind unless federally-funded grant assistance or federal tax credits are accepted. Owners of National Register properties cannot be required to provide public access or to maintain the property. National Historic Landmarks are similar types of properties that possess exceptional value in commemorating or illustrating the history of the United States. The National Register program is administered in Texas by the National Register Office of the Texas Historical Commission. Contact:

Deputy State Historic Preservation Officer
Texas Historical Commission
P.O. Box 12276
Austin, TX 78711
(512) 463-6094

Recorded Texas Historic Landmarks (RTHL)

Recorded Texas Historic Landmarks are properties recognized by the State of Texas as being worthy of preservation due to their architectural integrity, historical associations, and age. The selection of a property as a Recorded Texas Historic Landmarks does not necessarily mean that it may also be eligible for listing on the National Register, although most properties on the National Register are eligible for listing as RTHLs. Contact:

Director of Local History Programs
Texas Historical Commission
P.O. Box 12276
Austin, TX 78711
(512) 463-6100

Lubbock Historic Landmarks (LHL)

Lubbock Historic Landmarks are designated by the Lubbock City Council because they represent or reflect elements of the city's architectural, cultural, social, economic, ethnic and political history. The landmark designation is an addition to the land use zoning for the property, and "no person or entity shall construct, reconstruct, alter, change, restore, remove or demolish any exterior architectural feature or landscape architectural feature of a designated historic landmark" without review by the Council-appointed Urban Design and Historic Preservation Commission. Contact:

Historic Preservation Planner
Planning Department
City of Lubbock
P.O. Box 2000
Lubbock, TX 79457
(806) 767-2106

Historic Landmarks in Lubbock

Name	Address	Listing, LHL Date
Arnett House	LCU Campus	LHL, 1984
Austin Brothers Bridge	Canyon Lakes	LHL, 1982
Bacon House	1802 Broadway	NR; RTHL; LHL, 1982
Bacon/Nislar/Napier House	2313 17th	LHL, 1979
Baker Building	1211 13th	LHL, 1980
Bidwell/Green House	2623 21st	LHL, 1987
Bledsoe House	1812 Broadway	LHL, 1984
Bledsoe Santa Fe Depot	6105 19th	RTHL
Butler House	2405 Broadway	LHL, 1987
Carlock Building	1001-1009 13th	LHL, 1983
Chatman Hospital	2305 Cedar	LHL, 1981
Craig House	2321 18th	LHL, 1990
English House	2809 19th	LHL, 1981
Fort Worth and Denver South Plains Railway Depot	1801 Avenue G	NR; LHL, 1979
Gray/Jones/Hull/Henry House	3407 19th	LHL, 1982
Howard/Green/Hayes House	2801 19th	LHL, 1984
Kress Building	1109 Broadway	NR
Kreuger House	2703 19th	LHL, 1981
Landwer/Manicapelli House	Canyon Lakes	LHL, 1982
Levine/Keeney House	3017 19th	LHL, 1981
Lubbock High School	2004 19th	NR; RTHL
Lubbock Lake Landmark	North of Loop 289	NHL; NR
Lubbock Women's Club	2020 Broadway	LHL, 1979
Mast/White House	2301 Broadway	RTHL; LHL, 1982
Meinecke/Walden House	3115 19th	LHL, 1981
Miller/Loter House	2323 18th	LHL, 1979
Owens Building	1114 10th	LHL, 1984
Prideaux/Mahon House	3123 19th	LHL, 1981
Ratliff House	2915 19th	LHL, 1981
Rigney House	3001 19th	LHL, 1990
Rosenthal/Hackel/Brown House	3101 19th	LHL, 1981
St. Paul's On the Plains Episcopal Church	1510 Avenue X	LHL, 1979
Snyder/Martin/Chalk House	2701 19th	NR; LHL, 1981
Tara West	5130 4th	LHL, 1980
Texas Technological College Dairy Barn	Tech Campus	NR
Tubbs House	602 Fulton	NR
Underwood House	3107 19th	LHL, 1981
Walker/Etz House	2003 17th	LHL, 1979
Watson House	3003 19th	LHL, 1981
Wylie/Smith/Quilliam House	2901 19th	LHL, 1981

Glossary

Adam Style: a style named after Robert Adam, an English architect in the 18th century who was a master in interior decorative motifs based on ancient Roman details.

Adobe: a sun-dried, unfired brick of earth or clay mixed with straw; a structure made with such bricks.

Arcade: a series of arches supported by columns or piers; a building or part of a building with a series of arches; or a roofed passageway.

Architrave: the lower part of a classical entablature, resting directly on the capital of a column; the molding around a window or door.

Arts and Crafts Movement: a style and movement that appeared in the late 19th and early 20th centuries in the United States, following the British movement of the same name. It promoted the rejection of historically based ornamentation.

Balustrade: balusters are upright, often vase-shaped, supports for a railing, commonly found around a balcony or porch, or just above the parapet of a building at the roof line. A series of balusters with a handrail and base rail forms a balustrade.

Battlement: a parapet built with indentations for defense or decoration.

Bay Window: a window with angled sides that projects from a wall.

Beam: a horizontal, load-supporting structural member.

Belt Course: a narrow horizontal band projecting from the exterior walls of a building, usually defining the interior floor levels.

Board-and-batten: a method of siding in which vertical boards are nailed to the frame of a house and narrow boards (called "battens") are applied over the joints between the boards.

Box and Strip: see board-and-batten.

Built Environment: the man-made or constructed portion of a locale; it may include landscaping features, paving, structures and buildings.

Buttress: a projecting structure of masonry or wood for supporting or giving stability to a wall or building.

Capital: the top decorative portion of a column or pilaster that crowns the shaft and supports the entablature. May be of a simple design, such as the Doric order, or more elaborate like the Ionic and Corinthian orders.

Chevron: a V-shaped decoration generally used as a continuous molding.

Chimney Pots: a pipe placed on top of a chimney, usually of earthenware, that functions as a continuation of the flue and improves the draft.

Clapboard: a long, narrow board with one edge thicker than the other, overlapped to cover the outer walls of frame structures.

Classical: pertaining to the architecture of ancient Greece and Rome.

Column: a vertical support of round or square section usually consisting of three parts: base, shaft, and capital. A series of columns forms a colonnade.

Composite Order: a combination of two or more styles of column capitals used in Renaissance architecture.

Corbel: a bracket of stone, wood, or metal projecting from the side of a wall and serving to support a cornice, the spring of an arch, a balustrade or other element.

Corinthian Order: the most ornate of the classical Greek orders of architecture, characterized by slender fluted column with a bell-shaped capital decorated with stylized acanthus leaves; variations of this order were extensively used by the Romans.

Cornice: the upper, projecting section of an entablature in classical architecture; or the projecting ornamental molding crowning the top of a building or wall.

Crocketts: in Gothic architecture, carved projections in the shape of stylized leaves that decorate the edges of spires, gables, pinnacles.

Doric Order: the oldest and simplest of the classical Greek orders, characterized by heavy fluted columns with no base, plain saucer shaped capitals and a bold simple cornice.

Dormer: a vertically set window on a sloping roof; the roofed structure housing such a window.

Double Hung Sash Window: a window with two sashes, one above the other, arranged to slide vertically past each other.

Eave: the projecting overhang at the lower edge of a roof.

Eclectic: composed of elements drawn from various sources.

Elliptical: a flattened circle shape or half a flattened circle shape.

Entablature: the upper part of an Order of architecture comprising architrave, frieze and cornice, supported by a colonnade (see column).

Facade: the face or elevation of a building, usually the front.

Fanlight: a semi-circular or fan-shaped window with radiating members or tracery set over a door or window.

Finial: an ornament at the top of a spire, gable or pinnacle.

Fluted: having regularly spaced vertical, parallel grooves, as on the shaft of a column, pilaster or other surface.

Gable: the vertical, pyramidal or triangular-shaped wall segment enclosed by the ends of a ridged roof.

Gambrel: a ridged roof with two slopes on each side, the lower slope having a steeper pitch than the upper.

Georgian Style: a Classical English style prominent from about 1702 through 1830.

Half-timbering: wood timber wall construction in which the spaces between the exposed timber frame members is filled with brick, stone, or stucco (plaster).

Hipped-roof: a roof with four uniformly pitched sides and no gable ends.

Ionic Order: an order of classical Greek architecture characterized by a capital with two opposed volutes.

Lintel: a horizontal beam spanning an opening.

Molding: a continuous decorative band that is either carved into or applied to a surface.

Motif: an element in a composition, a principal repeated element in design.

Nave: the space where worshippers are seated in a church.

Order: any of several specific styles of classical and Renaissance architecture characterized by the type of column used. Classical orders include Doric, Ionic and Corinthian columns. Renaissance orders include Composite and Tuscan.

Parapet: a low, solid, protective wall or railing along the edge of a roof.

Pediment: a triangular piece of wall above the entablature enclosed by ranking cornices; or a feature resembling one.

Pier: a vertical support for an arch or lintel.

Pilaster: a shallow pier or half column attached to a wall and not free-standing.

Pinnacle: a terminal decorative feature rising above a spire, lantern or so forth.

Porte Cochere: a large covered entrance porch through which vehicles can drive.

Portico: a covered porch, usually with a pedimented roof, supported by classical columns.

Preservation: the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property without new exterior additions. Work generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.

Quoin: projecting units of stone or brick, often of alternating sizes, used to accentuate the corners of a building.

Rafter: a structural member supporting a roof deck. A rafter tail is the portion of a rafter that extends beyond the exterior wall.

Rehabilitation: the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Reconstruction: the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Remodel: to remake; to make over. Changing the appearance by removing original detail and altering spaces and installing new materials and forms.

Restoration: the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

Ridge: the horizontal peak of a roof.

Sash: the frame in which the glass panes of a window are set.

Shaft: the main part of a column between the base and the capital.

Shed Roof: a low-pitched roof.

Sidelight: windows located on either side of a doorway.

Sill: the horizontal bottom member of a window or door frame.

Spandrel: the wall space immediately below an upper story window.

Spindle: a turned wooden element, often used in screens, stair railings and porch trim.

Spire: the tapering termination of a tower.

String Course: a thin projecting horizontal strip of masonry on the facade of a building.

Terra-cotta: a fine grained, brown-red, fired ceramic (clay) used for roofing tiles and ornamentation, sometimes glazed as on the Kress Building.

Tracery: the curved mullions of a stoneframed window; ornamental work of pierced patterns in or on a screen, window glass or panel.

Trellis: a frame of latticework.

Tudor Arch: a low, wide pointed arch common in the architecture of Tudor England.

Turret: a small, slender tower usually at the corner of a building, often containing a circular stair.

Tuscan Order: a classical order characterized by simplicity.

Weatherboard: wooden siding, see clapboard.

Verge Board: the board appearing at the gable edge of a roof, often with decorative patterns.

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