

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form



1. Name of Property

Historic Name: Duncan, Charles W., Sr. and Mary, House
Other name/site number: N/A
Name of related multiple property listing: N/A

2. Location

Street & number: 3664 Inverness Drive
City or town: Houston State: Texas County: Harris
Not for publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:
 national statewide local

Applicable National Register Criteria: A B C D

Mark Wolfe State Historic Preservation Officer 6/1/17
Signature of certifying official / Title Date
Texas Historical Commission
State or Federal agency / bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting or other official Date

State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register.
- removed from the National Register
- other, explain: _____

John Colson H. Beall
Signature of the Keeper

7-24-17
Date of Action

Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

5. Classification

Ownership of Property: Private

Category of Property

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	total

Number of contributing resources previously listed in the National Register: N/A

6. Function or Use

Historic Functions: DOMESTIC/Single Dwelling

Current Functions: DOMESTIC/Single Dwelling

7. Description

Architectural Classification: Late 19th and 20th Century Revivals: Colonial Revival/Georgian

Principal Exterior Materials: Brick and Wood

Narrative Description (see continuation sheets 6-10)

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8. Statement of Significance

Applicable National Register Criteria: C

Criteria Considerations: N/A

Areas of Significance: Architecture

Period of Significance: 1949

Significant Dates: 1949

Significant Person (only if criterion b is marked): N/A

Cultural Affiliation (only if criterion d is marked): N/A

Architect/Builder: Vale, Wylie W. (architect); Osborn, J. Leon (builder); Fleming, C.C. "Pat" (landscape architect)

Narrative Statement of Significance (see continuation sheets 11-19)

9. Major Bibliographic References

Bibliography (see continuation sheets 20-22)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

- State historic preservation office (*Texas Historical Commission, Austin*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository:

Historic Resources Survey Number (if assigned): N/A

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10. Geographical Data

Acreeage of Property: Less than one acre

Coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: NA

Latitude: 29.752600° N Longitude: -95.437274° W

Verbal Boundary Description: The Duncan House occupies Lot 11, Block 79, Section 9 of the River Oaks subdivision in Houston, Harris County, Texas.

Boundary Justification: The boundary includes all property historically associated with the house.

11. Form Prepared By

Name/title: Carol A. Cantrell, with assistance from Alyssa Gerszewski, Texas Historical Commission

Organization: Owner

Street & number: 3664 Inverness Dr.

City or Town: Houston

State: Texas

Zip Code: 77019

Email: ccantrell@cctaxlaw.com

Telephone: 713-333-0555

Date: January 12, 2017

Additional Documentation

Maps (see continuation sheets 23-24)

Additional items (see continuation sheets 25-40)

Photographs (see continuation sheets 5,41-56)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Photographs

The Duncan House
3664 Inverness Dr.

Houston, Harris County, Texas

Photos by Carol Cantrell, January 2017 and Alyssa Gerszewski (THC), March 2017

Photo 1: Primary (south) elevation.
Camera facing north.

Photo 2: Primary (south) elevation.
Camera facing north.

Photo 3: Primary (south) elevation.
Camera facing north.

Photo 4: Primary (south) elevation.
Camera facing north.

Photo 5: View of portico and landscaped vegetation.
Camera facing northwest.

Photo 6: West elevation.
Camera facing east.

Photo 7: West elevation.
Camera facing east.

Photo 8: West elevation.
Camera facing east.

Photo 9: West elevation.
Camera facing southeast.

Photo 10: View of attached double car garage.
Camera facing east.

Photo 11: View of living quarters.
Camera facing northeast.

Photo 12: Primary (south) elevation.
Camera facing northwest.

Photo 13: East elevation of east wing and 1970
addition. Camera facing west.

Photo 14: East and north elevation.
Camera facing southwest.

Photo 15: Rear (north) elevation showing original
rear wing, screen porch, and garage. Camera facing
south.

Photo 16: View of east chimney.
Camera facing south.

Photo 17: Entry Hall.
Camera facing northeast.

Photo 18: Dining room.
Camera facing northeast.

Photo 19: Remodeled kitchen.
Camera facing west.

Photo 20: Living room.
Camera facing east.

Photo 21: Second floor landing.

Photo 22: Shared bathroom.

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Narrative Description

The 1949 Duncan House, at 3664 Inverness Drive, is located roughly four miles west of downtown Houston, Texas in the River Oaks neighborhood. The detached single family house is positioned at the corner of Inverness Drive and Timber Lane on a large lot populated by a lush ornate landscape. It is an excellent local example of the Side-Gabled Roof subtype of Colonial Revival architecture inspired by Georgian prototypes. The wood-framed brick veneer house features a two-story main block with three wings (east, west, and rear). Each brick exterior elevation is painted white. The home's primary (South) elevation, embellished with a large white portico supported by six white columns, fronts Inverness Drive with the attached garage facing Timber Lane. The portico and columns are the only Neoclassical features in the house design. Other intact character defining elements of Colonial Revival architecture reflected in the Duncan House include multi-pane double-hung sash windows, a symmetrical façade, and an accentuated front door adorned with a transom, sidelights, and a decorative crown molding. The house retains its original interior spatial configuration and many of the interior design features including the wood panel walls, built in shelves, fireplaces with decorative mantles, the winding staircase, square ceramic bathroom tiles, and the polished oak floors. While the home has been altered since its construction – most notably through a 1970 addition to the rear elevation and a 2008 kitchen update, the house possesses a high level of historic integrity.¹

Location and Setting

The Duncan House sits on a less than one-acre lot (Lot 11, Block 79, Section 9) on the corner of Inverness Drive and Timber Lane in River Oaks. Inverness Drive also runs through Sections 10 and 11 of River Oaks and Tall Timbers. The homes on Inverness are all two-story detached single family residences, set back on oversize lots ranging from a half-acre to over two acres. The historic homes on the street were built just before or after World War II. Additionally, in the past 30 years, some new construction or infill replaced previously demolished properties. The homes display a wide variety of architectural styles, many of which are Period Revival, but all are neatly landscaped, have front sidewalks, and are easily visible from the street.

Buffalo Bayou and Memorial Park run immediately north of River Oaks. The homes are all within easy walking distance of St. John the Divine Episcopal Church and St. John's School. Shopping malls, such as the Galleria and Highland Village to the southwest, and Rice Village to the southeast, also lie within easy access of the neighborhood. The residents can also easily be in downtown Houston in ten or fifteen minutes accessible via Kirby Drive, which becomes Allen Parkway, and runs directly into town. West Loop 610 lies just a mile west of the neighborhood and loops the entire inner city (Maps 2 and 3).

The Landscape of the Duncan Property

The Duncan property was designed by landscape architect, C. C. "Pat" Fleming in 1950. Since the exact details are somewhat obscured in the original drawings and the landscape likely changed over time, it is not counted a contributing site. However, some of the original vegetation and design remain intact. Currently the grounds, both front and back, are lined with pink azalea bushes, flowering ligustrum, and liriopse. Numerous mature pine and oak trees are sprinkled throughout the yard and offer plenty of shade in the hot Houston summer. There is even a neatly landscaped front lawn and side yard for the guest quarters.

¹ Virginia Savage McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture* (New York: Alfred A. Knopf, 2014), 215-225, 406-421.

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In the front of the house, Fleming used the native Houston vegetation to complement the home's architecture. Rows of ligustrum and azalea bushes outline the entire border of the home. Fleming designed three layers of low-clipped hedges parallel the front of the house which appear to be intact. Each layer is slightly taller and contains a different hue of green than the one in front of it. The hedges neatly frame the red brick porch connected to the main block of the house. On the east side between the front of the house and the neighbor's wooden gate is a beautiful decorative wrought iron gate, built in 1988. At the corner of Inverness and Timberland, lies a cluster of native yaupon holly trees (Photos 1 and 5-6; Figures 11-13).

In the back yard, Fleming designed a beautiful garden courtyard with seamless clay brick pavers, surrounded by dark green liriopse, dwarf jasmine, and aspidistra which also appears to be intact. Behind that are rows of miniature azalea bushes surrounded by a garden variety of colorful native Houston flowering plants, such as calla lilies, day lilies, hydrangea, white caladiums, and begonias interspersed with holly fern and maiden hair fern. You can see the courtyard from the breakfast room, kitchen, library, master bedroom, and the upstairs. Before the construction a brick fence along the rear property line, there were two gateways between the hedges leading to an alley and compost area in the back of the house (Photos 14 and 15; Figure 12).

Exterior

The Duncan House is an excellent intact local example of a Side-Gabled Roof subtype of Colonial Revival architecture based on Georgian prototypes. The original structure and footprint of the house is a wood-framed brick veneer two-story rectangular main block with recessed two-story wings, and a one-story rear wing under a side-gabled roof (Photos 1 and 2; Figures 1-6). The roof appears to have originally been covered in wood shingles, now replaced with asphalt shingles. The Duncan House has three chimneys to accommodate original wood burning fireplaces. The main block has two, with the third located in the screen porch (Photos 1, 13-16; Figures 1-4). Resulting from the 1970 rear addition, the house currently has an irregular plan (Photos 13-15; Figure 8-10). The rear wing and addition feature a flat roof. An original screen porch, double car garage, and guest quarters are attached to the rear of west wing of the house (Photos 8-11 and 15; Figure 7).²

Primary (South) Elevation

The symmetrical south elevation of the main block is five bays wide and features paired multi-pane double-hung sash windows on either side of the main entrance. Black louvered shutters frame the paired double-hung sash windows (Photos 1 and 2). The main entrance is positioned in the center bay, which projects slightly and features an accentuated front door embellished with sidelights, a transom, a decorative crown molding, and broken pediment (Photos 2 and 3). Above the front entrance is a center 6/6 double-hung sash window flanked by two smaller 4/4 double-hung sash windows (Photo 4). All the windows on the primary façade are rectangular – 9/9 on the outer bays of the first floor and 6/6 on the outer bays of the second floor. A horizontal brick stringcourse, positioned directly beneath the second story windows, spans all elevations of the main block (Photo 4). The portico spans the length of the main block and is supported by six white columns – the only Neoclassical features in the overall design. The entire red brick exterior is painted white (Photos 1-2 and 5-6; Figure 1). Two red brick steps lead down to the original concrete sidewalk, which stretches from the base of the porch to the sidewalk along Inverness Drive (Photo 2).³

The south elevation of the east and west wings are one bay wide each. The south elevation of the west wing features two small 3/3 windows on the first floor. The second story features one 8/8 double-hung sash window

² McAlester, *A Field Guide to American Houses*, 215-225, 406-421.

³ Ibid.

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framed by two 4/4 double-hung sash windows. Three large rectangular replacement vinyl windows are positioned on the first story of the east wing, which was originally an open screen porch. The second story mirrors the west wing featuring one 8/8 double-hung sash window paired with two 4/4 double-hung sash windows (Photo 1).

Secondary Elevations

West Elevation

One 12/12 double-hung sash window on the first floor and one 8/8 double-hung sash window on the second floor are positioned along the west elevation of the main block close to the portico. A large vent and an 8/8 double-hung window are positioned beneath the gable of the wing. The west elevation of the west wing also features three small windows. These include a small projecting garden bay window and two windows composed of colored prism glass. The screen porch, garage, and guest quarters are original and attached to the west wing of the house (Photos 6-11; Figure 2).

East Elevation

The east elevation is divided into eight bays. Like the west elevation, the east elevation of the main block features a 12/12 double-hung sash window on the first floor and an 8/8 double-hung sash window on the second floor near the portico. The east elevation of the east wing features four large rectangular windows on the first floor. Originally a screened sun porch, replacement vinyl windows now occupy the fenestrations. Two 8/8 double-hung sash windows and a vent are positioned under the gable. In the fourth bay, a raised door added for access to the air conditioning unit is positioned along the east façade. Visible from this elevation are the four 3/3 double hung sash windows along the 1970 addition (Photos 13 and 14; Figure 3).

Rear (North) Elevation

The rear elevation of the Duncan House is currently composed of six bays. The original north wing projecting from the rear of the house is intact. However, the inclusion of a one story 1970 addition to the rear elevation altered the form of the house indicated by its current irregular plan. The addition also has a flat roof. The rear elevation of the addition is largely devoid of detail. Large rectangular windows (center bays) flanked by 6/6 rectangular double hung sash windows are positioned within the "L" formation. A small 6/6 double-hung sash window and an 8/8 double-hung sash window are positioned on the first floor of the main block. The second story of the rear elevation of the main block features four 6/6 double-hung sash windows. Wood siding added in 1970 covers a portion of the east side of the second story of the rear elevation. The rear elevation of the west wing has one first floor entrance and a 6/6 double hung sash window on the second story. The screen porch and garage and guest quarters are attached to the rear elevation of the west wing (Photo 15; Figures 4, 8-9).

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Screen Porch, Garage, and Living Quarters

The wood framed one-story screen porch has an east and west entrance and a north entrance to the attached garage. The porch was modified and the walls have been changed from full length screen to half wall composed of white wood paneling and screen above. The Duncan House also features an attached wood framed one story two-car garage and guest quarters – both structurally connected to the west wing of the home. The garage and guest quarters are faced in the same white wood siding as the screen porch. The double-car garage door on the west elevation is unoriginal to the house. The living quarters feature one entrance and two 3/3 double-hung sash window on the west elevation, as well as two 6/6 double-hung sash windows on the north elevation. Electrical and utility equipment sit off to the side of the building (Photos 8-11; Figure 7).

Interior

The main block and one-story rear wing of the house are organized around a large entry hall with crown molding on all sides. The rectangular entry hall stretches from the front door to the center of the house to a large winding wood staircase with hand-crafted balusters. Under the stairwell in the entry hall, a closet leads downstairs to a small basement that contains the home's central air conditioning and heating system, a sump pump, several workbenches, and racks for storing wine. The basement is positioned beneath the center footprint of the main block of the house. In the original rear wing, north of the entry hall, is a library with dark wood-paneled walls and built-in shelves on the east and west walls. A wood-burning fireplace with decorative wood mantle occupies the south end of the library and a window on the north end overlooks C.C. "Pat" Fleming's courtyard (Photo 17; Figure 5).

To the east of the entry hall is a large formal living room with another original wood-burning fireplace adorned with a decorative wood mantle (Photo 20). The north end of the living room looks out onto the atrium. To the west of the entry hall is a large formal dining room with a grand crystal chandelier (Photo 18). The original red chandelier was moved to John Duncan's home in River Oaks when they sold the house to the Cantrells in 1984. The wood floor has a 1 ½ inch hole carved in it to accommodate a buzzer, which the lady of the house rang with her foot to summon the servants at meal time. All the floors except the kitchen, bathrooms, and sun room are original 14-foot plank polished oak.

The two lower-level side wings are recessed on either side of the main block. The west wing includes a galley kitchen, bar, and pantry – all remodeled in 2008. The kitchen now has modern appliances, a black granite covered island and countertops, modern porcelain tile floor, and a chandelier. The kitchen still resembles the old galley kitchen with plenty of workspace, numerous built in white wooden shelves, and a large pantry with molded doors that came from the old broom closet and former pantry (Photo 19). The kitchen remodeling was designed and overseen by Randall Hudgens, of the Hudgens Group, Inc. To the north of the kitchen and dining room is a small breakfast room overlooking the courtyard. A small powder room sits off a short hallway between the breakfast room and the entry hall. The dining room, kitchen, and breakfast room are connected by swinging doors, which were original to the home. The back door of the kitchen steps down to a screen porch with a white painted brick fireplace and barbeque pit. The rear entrance to the Duncan House allows access to the screen porch and is served by a red brick paved platform four steps above grade. A pair of slender, white-painted, wrought iron rails frames the platform.

The east wing consists of a glass sun porch facing the southeast. The original sun porch was screened to catch the prevailing southeast Gulf breeze. North of the sun porch is the elevator, atrium, master bedroom suit, and "his and hers" bathrooms added in 1970. This first floor atrium is glassed in on three sides with brick on the fourth. It is paved with slate tiles, is open to the sky, and also overlooks the courtyard. The one-story master suite addition

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includes a downstairs master bedroom on the northeast side of the home, with his and hers master bathrooms, an elevator, and a sliding glass door to an atrium between the bedroom and the living room. The 1970 addition was designed by John F. Houchins. The master bathrooms contain marble and granite countertops and polished granite floors (Figure 8-10).

The second floor has a ten-room configuration. Immediately to the right at the top of the landing is a small gun room (that now functions as a linen closet) with a window overlooking the back yard. To the west of the linen closet is a small room, originally intended as a sewing room, that sits just below a ceiling door to the attic. The attic is unfinished, but is a full third story room with wood floors that spans the width of the main block. Like the basement, it has original workbenches (Figure 6).

An upstairs hall provides access to the four bedrooms, a game room, and a powder room, now used as a sewing room. The first bedroom on the west end has a view of the front, side and bay lawns. It has two large closets and a bathroom with the original 4" by 4" square ceramic tiles of pink carnation and cornflower blue with matching wallpaper. Like the rest of the upstairs bathrooms, it has the original 1949 gas burning wall heater that was installed when the house was built. The second bedroom has a view of the entire front lawn, has a large closet, and shares a bathroom with the third bedroom east of it. The third bedroom has a large walk-in closet, and large multi-pane window overlooking the front yard. The shared bathroom has the original 4" by 4" square ceramic tiles in butter yellow and mint green. The fourth bedroom is the old master suite before the new master suite was added downstairs in 1970. It also has a view of the front and east lawns, an elevator to the first floor, and two large closets. It also has its own bathroom with the original 4" by 4" square ceramic tiles in subdued pink and black, his and hers sinks and a shower and a bathtub. To the east of it was a powder room with built-in vanity, drawers, and closets, which are now used as a sewing room (Photos 21 and 22; Figure 6).

Integrity

Overall, the Duncan House retains historic integrity of location, setting, design, materials, and workmanship. In particular, it embodies many of the original design elements indicative of the Side-Gabled Roof subtype of Colonial Revival architecture including a two-story rectangular main block with wings projecting from the east, west, and north elevations, a side-gabled roof, multi-pane double-hung sash windows, a symmetrical primary façade, and an embellished front door with a rectangular transom, sidelights, and decorative crown molding. A nod to Neoclassical architecture, the house also retains its large portico supported six white columns, prominent design features on the south elevation. The interior spatial configuration is intact except for a few alterations, as are many of the interior features. These interior features include wood panel walls, built in shelves, fireplaces with decorative mantles, the winding staircase, square ceramic bathroom tiles, the polished oak floors. The Duncan House experienced two modifications – a one-story master suite addition in 1970 and a kitchen update in 2008. Despite these modifications, the Duncan House possesses a high level of historic integrity.

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Statement of Significance

The 1949 Duncan House, located at 3664 Inverness Drive in Houston, is an excellent local example of the Side-Gabled Roof subtype of Colonial Revival residential architecture derived from Georgian Colonial architecture. Designed by prolific Texas architect Wylie W. Vale for Charles W. Duncan, Sr. (1890-1978) and his wife Mary Lillian House Duncan (1894-1983), the house stands as one of the few remaining examples of Vale's work in affluent planned garden suburb of River Oaks. Like many of the other Period Revival homes in River Oaks built between the 1920s and 1950s, the Duncan House epitomized the harmonious balance of architecture, landscape architecture designed by C.C. "Pat" Fleming, and careful community planning. When the home was constructed, the Duncans were a prominent Houston family having established Duncan Coffee Company. The family owned the house until 1984 when it was purchased by the current owner. The property is nominated to the National Register of Historic Places under Criterion C at the local level of significance as a distinctive Colonial Revival home designed by Wylie Vale and constructed during the last phase of development in the River Oaks neighborhood. The period of significance is 1949.

Rise of Houston

Houston remained a small settlement in the early years after its founding in 1836 but grew quickly due to its location along Buffalo Bayou, near the Gulf of Mexico. Houston rose as a shipping and commercial center, a phenomenon facilitated by the emergence of the railroad in the 1870s. Oil discovery at Spindletop oilfield in 1901 presented new economic opportunities for the city and by 1914 the opening of the Houston Ship Channel, which widened and deepened the channel spanning between Galveston Bay and Buffalo Bayou, further advanced the city's position as an economic and political leader in the state. By the initial development of River Oaks in the 1920s and 1930s, Houston was already established as the main hub of the oil and gas industries, and by 1930 was the largest city in Texas – touting a population of 292,352. At the time the Duncan House was constructed after World War II, Houston established itself as a regional commercial center with an increasingly diverse economic base boasting 596,163 residents by 1950.⁴

Development of River Oaks

Houston, like many American cities, continued to experience population and economic growth by the 1920s. City and suburban planning, specifically the City Beautiful Movement, emerged in the wake of larger Progressive-Era Reforms as a reaction to and a way to manage this unprecedented growth. Leaders and citizens, especially business owners, were concerned about how to control urban growth specifically in residential neighborhoods. The planned garden suburban community of River Oaks was a direct reaction to these concerns. It was inspired by both the Country Club District in Kansas City and Highland Park in Dallas. An initial group of investors united to create the River Oaks Country Club Estates Company securing the first 180 acres of the planned subdivision near San Felipe and Westheimer Roads west of downtown. The company failed, however, and the land was purchased by Will and Mike Hogg in 1924.⁵

⁴ David G. McComb, "Houston, TX," *Handbook of Texas Online*, accessed March 16, 2017, <http://www.tshaonline.org/handbook/online/articles/hdh03>; Stephen Fox, "Marguerite Meachum and John S. Mellinger House" National Register of Historic Places Inventory/Nomination Form. Texas Historic Commission, Austin, 2012; "Historical Population: 1900-2013," City of Houston Planning and Development Department, http://www.houstontx.gov/planning/Demographics/docs_pdfs/Cy/coh_hist_pop.pdf.

⁵ Cheryl Caldwell Ferguson, *Highland Park and River Oaks: The Origins of Garden Suburban Community Planning in Texas* (Austin: University of Texas Press, 2014), 1-4, 13; Fox, "Marguerite Meachum and John S. Mellinger House"; Stephen Fox, *The Country Houses of John F. Staub* (College Station: Texas A&M University Press, 2007), 68.

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A prominent Houston businessman, real estate developer, and philanthropist, Will Hogg, accompanied by his brother Mike, sister Ima, (children of former Texas governor James Stephen Hogg) and friend Hugh Potter established the River Oaks Corporation in 1924 and from that point forward the community was known as River Oaks. Given Houston's new oil wealth, Will Hogg, an advocate for city planning, hoped to take advantage of new opportunities to shape the city's image.⁶ The group aggressively pursued comprehensive planning for the entire neighborhood rather than singular lots—a norm in the United State before the 1890s. As these planned residential suburbs appeared across the country and Houston, “the adoption of a broad based comprehensive planning process enabled developers to control not only the architectural design of their developments, but also the nature of the landscape design and management of their neighborhoods’ property values and social status. This included elements such as street layout and design, open spaces and parks, location of nonresidential public and commercial buildings, and a code of restrictive covenants, with the apparatus to administer and enforce them.”⁷

A master plan created by Kansas City landscape architects Hare and Hare in 1924 provided a partial framework for transforming the developer's vision into reality. Hare and Hare's plan impacted some of the street patterns, but 1925 engineer Herbert A. Kipp created the more detailed plans for the subdivisions. Kipp's plan outlined the urban design for River Oaks detailing the curvilinear streets and space for what would become individual homes, schools, churches, the River Oaks Theater, the River Oaks Shopping Center, and the River Oaks Country Club. The developers were actively working to shape the image of Houston, especially given its rising status in the South. Developed in phased subdivisions beginning in the 1920s, the construction of River Oaks culminated in the 1950s, eventually totaling twelve hundred acres. The River Oaks community was intended to succeed as a model for other suburban planning in Houston. In a city without zoning, the carefully planned River Oaks community became distinguished and synonymous with order, beauty, and affluence.⁸

The River Oaks Corporation employed prominent architects to design modern suburban homes to draw in prospective buyers. These individuals included John F. Staub, Birdsall P. Briscoe, Joseph W. Northrop, Jr., Charles W. Oliver and Sam H. Dixon. The architects designed several of these elaborate suburban homes in various Period Revival styles on large landscaped lots. Consistent with national trends mostly of the interwar period, American Colonial, Dutch Colonial, French Colonial, Beaux-Arts, Tudor, Spanish Colonial Revival, and Mediterranean homes appeared in River Oaks. The most notable home, Bayou Bend (1928), served as the residence of Ima Hogg and was designed by Staub in what became known as Latin Colonial style. Described as “Georgian in form and Latin flavor,” this local manifestation of an eclectic style was shaped by French and Spanish architectural tradition and the Southeast Texas climate as a means to cultivate heritage. Another prominent early example was the summer home of William and Sue Clayton (1924), the first home in River Oaks designed by Briscoe and Dixon – both listed on the National Register of Historic Places. Many of the homes constructed after World War II during the final development phase, like the Duncan House, also embodied architectural characteristics harmonious with the earlier construction.⁹

⁶ As Ferguson describes on page 269, the developers of River Oaks, in particular Will and Ima Hogg, used this project to promote Houston as a “southern garden city.”

⁷ Ferguson, *Highland Park and River Oaks*, 13.

⁸ Ferguson, *Highland Park and River Oaks*, 1, 13-17, 166, 171-173, 236, 269; Fox, “Marguerite Meachum and John S. Mellinger House”; Diana J. Kleiner, *Handbook of Texas Online*, “River Oaks, Houston,” accessed February 09, 2017, <http://www.tshaonline.org/handbook/online/articles/hpr01>; Ann Dunphey Becker and George Murray, *Houston's River Oaks*, (Charleston: Arcadia Publishing 2013), 8, 25-26; Fox, *The Country Houses of John F. Staub*, 68-73.

⁹ National Register of Historic Places, The William L. Clayton Summer House, Houston, Harris County, Texas, National Register #84001756; National Register of Historic Places, Bayou Bend, Houston, Harris County, Texas, National Register #79002954; Fox, “Marguerite Meachum and John S. Mellinger House”; Ferguson, *Highland Park and River Oaks*, 19; Fox, *The Country Houses of John F. Staub*, 73-99.

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The developers marketed the amenities and exclusivity of modern suburban homeownership to a narrow audience of a newly wealthy Houston residents with access to this standard of living. The developers lured in potential buyers by promises of "...incorporating up-to-date infrastructure improvements, coordinating the landscaping of private and public spaces, implementing such legal devices as restrictive covenants, and providing architectural guidance in terms of style and suitability for new technology..." and other amenities, thus offering an alternative to many of the urban issues potential residents hoped to avoid.¹⁰ Systematic discrimination, through the use of restrictive covenants or "gentleman's agreements" promoted racial and ethnic exclusion in River Oaks. By the 1970s, these restrictions were outlawed.¹¹

Charles and Mary Duncan willingly embraced the way of life in this planned garden suburb. They purchased the Colonial Revival home designed by Wylie W. Vale prominently featured at the corner of Inverness Drive and Timber Lane River Oaks in 1949. To enhance the property and seamlessly integrate it into the neighborhood, C.C. "Pat" Fleming introduced an appropriate landscape design. The Duncan House epitomized the delicate balance of architectural sophistication, landscape design, and modern suburban planning, and thus served as a microcosm for the larger River Oaks community.¹²

The Duncan Family

Charles William Duncan, Sr. was one of eight children born to on John Green Duncan (1858-1941) and Margaret Permelia ("Amelia") Neal (1868-1892), the sister of John W. Neal. Charles was born on March 27, 1890 and his older brother, Herschel Duncan, was born in November, 1888. Both boys were born in Monroe County, Kentucky and initially became tobacco farmers.

Charles married Mary Lillian House in 1914 and became a banker in Kentucky, but his brother Herschel went to work for their uncle, John W. Neal in 1907 at the Cheek-Neal Coffee Company at 1121 Carr St. (1200 Carr St.) in the Fifth Ward of Houston. The factory and warehouse were strategically positioned along the Texas and New Orleans Railroad alignment facilitating shipping access. Joel Owsley Cheek and John W. Neal had developed the famous Maxwell House coffee brand at Cheek-Neal Company's headquarters in Nashville, Tennessee and brought it to Houston in 1903. For roughly ten years, the Carr Street location served as the Houston plant for Maxwell House coffee. In 1917, Cheek-Neal Coffee Company built a new warehouse at 2017 Preston, just outside of downtown Houston.¹³ The Preston Street warehouse, known as the Cheek-Neal Coffee Company Building was listed on the National Register in June 2016.¹⁴

After the Cheek-Neal Coffee Company relocated to Preston Street, Herschel took the opportunity to start his own coffee business at 1121 Carr St., the former site of the company. In 1917 Herschel formed the Duncan Coffee Company and in 1921 he invited his brother, Charles Duncan, Sr. to relocate from Kentucky in order to join him. Their interest in the coffee industry was inspired by the population and business growth Houston was experiencing shortly after the Houston Ship Channel was widened and deepened in 1915. Herschel and Charles developed Admiration Coffee, and later added Maryland Club. They challenged their uncle Neal's slogan for Maxwell House coffee — "good to the last drop" — by countering with their own, declaring that with Admiration Coffee, "even our

¹⁰ Ferguson, *Highland Park and River Oaks*, 26.

¹¹ Ibid, 13-14, 18-22, 265, 270-272; Fox, Stephen, et. al, *Houston an Architectural Guide*, American Institute of Architects, 86; William Dylan Powell, *Houston Then and Now*, (Thunder Bay Press, 2003) 118-119.

¹² Ibid, 267-273; Fox, *The Country Houses of John F. Staub*, 68.

¹³ Pace, G. Randy, "Protected Landmark Designation Report, Cheek-Neal Coffee Company" *City of Houston Archaeological & Historical Commission, Planning and Development Department*, HPO File No: 15PL126.

¹⁴ National Register of Historic Places, Cheek-Neal Coffee Company Building, Houston, Harris County, Texas.

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last drop is good.” In 1937 Maryland Club appeared on the grocery shelves as “the coffee you would drink if you owned all the coffee in the world.” Herschel and Charles continued to operate Duncan Coffee Company at 1121 Carr (1200 Carr) (demolished) and 2001 Rothwell for several decades. Due to their business savvy and success, Herschel and Charles Duncan became wealthy business leaders in Houston.

In 1928, Charles and Lillian Duncan purchased a newly constructed two-story red brick home at 3256 Avalon Place in the original Country Club Estates section of River Oaks. They had two sons, Charles Jr., born September 9, 1926, and John House Duncan, born January 22, 1928. Their first child, Mary Elise Duncan, born in 1918, died of a brain tumor at age 8. The family lived in the Avalon residence until 1949 when they moved to 3664 Inverness. At that time, a large photo of the home appeared in a newspaper ad accompanied by the caption:

“BOUGHT BY COFFEE COMPANY EXECUTIVE – This residence built by J. Leon Osborn at 3664 Inverness Rive Oaks has been purchased by C.W. Duncan, vice president of the Duncan Coffee Co. Revenue stamps indicated the consideration was about \$95,000.” (Figure 14)

Charles’ brother, Herschel, also purchased a home in River Oaks at 3320 Chevy Chase (demolished).¹⁵

Charles Duncan, Jr. graduated from Rice University in 1947 with a degree in chemical engineering and John H. Duncan graduated from the University of Texas at Austin in 1949. Charles also pursued two years of graduate work in business administration at the University of Texas and worked briefly as a roustabout and chemical engineer for Humble Oil and Refining Corporation (now Exxon). In 1948 he joined his father and his uncle Herschel at the Duncan Coffee Company. The three men worked together at Duncan Coffee Company until February 15, 1957, when Herschel died unexpectedly following an accident at his home at 3320 Chevy Chase. Shortly after that, the Duncan Coffee Company was sold to Otis, McAllister & Company in San Francisco, California.

Two years later in 1959, Charles Jr. and his brother, John Duncan, put together a group of investors to buy Duncan Coffee back from Otis, McAllister & Company and they renamed it Duncan Foods Company. Charles Jr. ran the company for several more years after that. In 1961 the Duncan Coffee Company opened a new \$3 million plant at 7105 Katy Road. Charles Duncan, Sr. was Chairman of the Board and Charles Duncan, Jr. was president from 1959 to 1964. During that time the company bought several other businesses, including Butter-Nut Coffee. Under the direction of Charles, Jr. the company was the largest product manufacturer headquartered in Houston, with total sales of \$90 million.¹⁶ In 1964, Duncan Foods Company was acquired by Coca-Cola Company and Charles Duncan, Jr. became a member of the board of Coca-Cola. After seven years of serving on the board, Charles Duncan, Jr. became president of the Coca-Cola Company in 1971 and served until 1974.

After that Charles Duncan, Jr. served as Deputy Secretary of Defense from 1977-79 and as U.S. Secretary of Energy from 1979-81 in President Jimmy Carter’s administration. John Duncan achieved equal success, serving as president of Gulf+Western for 12 years, during which time it became an American conglomerate.

Charles W. Duncan, Sr. died at the age of 88. His obituary noted his position as former Chairman of the Board of Duncan Foods, Inc., and member of St. Luke’s United Methodist Church. His pallbearers included Donald R. Keough (past Chairman of Coca-Cola), Jack Trotter, Howard Horne, L. W. Stolz, Jr. and Edward Randall III. A life-size oil painting of Charles, Sr. that for years was displayed at the old Duncan Coffee Company, now hangs on

¹⁵Ann Dunphey Becker and George Murray, *Houston’s River Oaks*, (Charleston: Arcadia Publishing 2013), 62-63.

¹⁶Most of the information about Charles Duncan Sr. and Jr. was obtained from personal interviews with Charles Duncan, Jr. and John H. Duncan, sons of Charles Duncan, Sr.

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the wall of Charles Jr.'s office at 600 Travis Street in the JP Morgan Tower. After Lillian Duncan died in 1983, her sons, Charles Jr. and John, sold the home to its present owners, William P. and Carol A. Cantrell in May 1984.¹⁷

Architectural Significance of the Duncan House

Colonial Revival architecture emerged from the larger Eclectic architectural movement in the United States which lasted from the 1880s through the 1940s. Several Western architectural examples including Ancient, Classical, Medieval, and Renaissance Classical provided a palette of inspiration for the Eclectic movement. According to Virginia McAlester, the Eclectic movement occurred in two distinct waves. Designed by European architects between the 1880s and 1900, Eclectic houses began to appear in American cities and was generally reserved for prominent members of society.

The second wave of the Eclectic movement began after World War I and largely lasted through the 1940s. The transmission of traditional architectural styles in the interwar period occurred with the homecoming of American soldiers after spending time abroad in Europe, and thus Eclectic architecture became particularly prevalent in domestic design. Period Revival architecture as it later became known, drew on historical models for stylistic inspiration – Colonial Revival being the most popular. The widespread use of photography by the 1920s facilitated the easy replication of architectural styles and features, as did advancements in construction technology. Both factors helped architects and builders create more accurate home designs that truly harkened back to the European and American colonial models.

The work of prominent River Oaks architects like John Staub, and eventually Wylie Vale's design for the Duncan House, emerged as part of the second wave of the Eclectic movement. The elaborate Period Revival homes designed by Staub and others provided Vale with an array of examples to follow. The earliest homes in River Oaks set in important precedent for the successive architects catering to the traditional tastes of Houston's new elite.¹⁸ Built in 1949, the Duncan House was one of the last homes built in River Oaks, just as modern domestic architecture began to proliferate the Post-WWII era. Despite being most popular between 1915 and 1930, the Duncan House exhibited features associated with the Side-Gabled Roof subtype of Colonial Revival architecture inspired by Georgian models. The Side-Gabled Roof subtype is one of nine Colonial Revival subtypes. The character defining features included:

- Brick veneer construction
- Rectangular two-story main block with wings
- Symmetrical façade
- Side-gabled roof
- Multi-pane double-hung sash windows
- Accentuated front door with transom and sidelights
- Built-in garage

The house also featured a prominent full height portico with six large white columns spanning the length of the primary elevation – design elements most closely associated Neoclassical domestic architecture, another common Period Revival style.¹⁹

¹⁷ "Protected Landmark Designation Report, Charles W. Duncan House, Sr. House," *City of Houston Archaeological & Historical Commission, Planning and Development Department*, HPO File No: 16PL132.

¹⁸ Fox, *The Country Houses of John F. Staub*, 1-3, 68.

¹⁹ McAlester, *A Field Guide to American Houses*, 215-225, 406-421, 432, 434-437.

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Architect Wylie W. Vale

Wylie W. Vale was born in Marceline, Missouri in 1916. His family relocated to Houston when he was in high school, and soon after he attended The Rice Institute where he completed his degree in Architecture in 1939. At the start of his career, Vale worked for many prominent Houston architects like Moore and Lloyd. During World War II, he spent time in San Francisco, California where he was introduced to modern domestic architecture, notably the “California Ranch.” Upon his return to civilian life in Houston, he resumed architectural practice starting his own firm and designing in neighborhoods such as River Oaks, Memorial, and Tanglewood.

In the height of the Post-War era, Vale operated his own architectural firm, Wylie W. Vale & Associates, and his own construction firm, Custom Builders, designing mostly Mid-century modern residential architecture. “Wylie worked in a variety of residential styles, but he was perhaps best known for a unique aesthetic approach called “Contemporary Country,” which blended the influences of Frank Lloyd Wright with the Southwest’s indigenous ranch house form and featured native materials and a high degree of craftsmanship and detail.”²⁰ He developed this style with his wife, Alliene, an interior designer whom he collaborated with often.

These one-story, rambling, angular contemporary country homes like the Ray and Charlotte Woods House built at 610 Woods Lane in Katy, Texas in 1951 (NRHP 2004), characterized the majority of his work and diverged greatly from the Duncan House built just two years before. However, like the Woods House, the Duncan House was designed with modern conveniences reflecting the current needs of homeowners in Post-War Houston.²¹

Apart from the Duncan House, only four other Vale designed homes in River Oaks that have been properly identified thus far. The Ray Schindler House at 17 Westlane Place (demolished), The Wallace Mengdon House at 3730 Willowick Road, and the J. M. Richardson House at 3971 Inverness Drive (demolished) (Figures 16 and 17) – all reflected Vale’s modern design approach. The extant John C. Weston House at 3001 Inwood Drive exhibited character defining elements more closely aligned with the Colonial Revival Duncan House, suggesting Vale drew inspiration from the other Period Revival homes in River Oaks designed by John Staub and others for architectural cohesiveness (Figure 15).²²

While Vale designed over 400 homes during the span of vast his career, his skill and versatility as a designer expanded beyond residential architecture. Between the 1950s and 1980s, he also designed schools, churches, commercial, collegiate, and institutional buildings across Texas and later the United States. He completed his final house in Hunt, Texas in 2002. Vale died on January 24, 2013.²³

Builder J. “Leon” Osborn

The Duncan House was built by engineer and builder, John “Leon” Osborn (1893-1972) in 1949.²⁴ Although he frequently built Colonial Revival homes like the Duncan House, he also built several Tudor Revival homes,

²⁰ “Wylie Vale Obituary – Houston, TX,” *Legacy.com*, accessed March 22, 2017, <http://www.legacy.com/obituaries/houstonchronicle/obituary.aspx?pid=162631926>.

²¹ Carol Eckels Adams, “Woods, B. Ray and Charlotte, House” National Register of Historic Places Nomination form, Texas Historical Commission, Austin, 2003; “Alliene Crittenden Guinn Vale,” *Legacy.com*, accessed April 25, 2017, <http://www.legacy.com/obituaries/statesman/obituary.aspx?n=alliene-crittenden-guinn-vale&pid=146811293>.

²² “A Brief Guide to the Work of Wylie W. Vale,” *Houston Architecture*, accessed March 22, 2017, <http://www.houstonarchitecture.com/haif/topic/10882-a-brief-guide-to-the-work-of-wylie-w-vale/>. Another Vale house (demolished) was located somewhere along Pine Hill Lane, current location of the O’neil Ford/Carlos Jiminez house.

²³ *Ibid.*

²⁴ Most of the information about J. Leon Osborn came from personal interviews with J. Leon Osborn’s grandson, Bruce

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including his own. Osborn was born in Houston, Texas in 1893, the only child of John Claiborn Osborn and Docia Waddell. He completed a draft card registration for World War I, but never served because he claimed an exemption for being the sole support of his parents. He married Lena E. Tucker and they had a son, Dennis L. Osborn, and a daughter, Elaine H. Osborn Steitz. Initially working as a mining engineer, Osborn did not begin working as a home builder until after World War I. Much of his early work was in the affluent neighborhood of Riverside Terrace in Houston.²⁵

In 1936, Osborn began building in River Oaks. Osborn built at least nine (9) mansions in River Oaks between 1936 and 1950, including a Tudor Revival home for his family in the Tall Timbers Section of River Oaks at 3909 Del Monte Drive in 1942. It had a swimming pool, bath house, smokehouse, work storage room, basement, and hydraulic garage door opener.

Osborn secured the property at 3664 Inverness from Bond Sneed Talk in 1947. Ms. Talk had purchased the lot from the River Oaks Corporation in 1941 when Section 9 of River Oaks was first opened.²⁶ Shortly before it was completed in May 1949, it was sold the home to Charles W. and Lillian H. Duncan. Although the list below is incomplete, Osborn is known to have completed the following homes in River Oaks:²⁷

- 3699 Willowick (1950), now 3711 Willowick – Colonial Revival / Georgian home on 2.245 acres, former home of Candace Mossler.²⁸
- 3755 Knollwood (1950)- Colonial Revival / Georgian home on 1.47 acres at the corner of Knollwood and Willowick
- 3664 Inverness Drive (1949) – Colonial Revival / Georgian - built on .6 acres at the corner of Inverness and Timberlane, the “Charles W. Duncan, Sr. House,” a City of Houston Protected Landmark
- 1929 Olympia (demolished)
- 3457 Meadow Lake Lane (1940)
- 3615 Meadow Lake Lane (1939)
- 3308 Chevy Chase (1938), now 1820 River Oaks Blvd – Tudor Revival home built on 1 acre, former home of Mrs. J.C. Bering and General Maurice and Winifred Hirsh.
- 3375 Del Monte Drive (1936) – Tudor Revival home on a half-acre, the “Hilliard House,” a City of Houston Protected Landmark
- 3909 Del Monte Drive (1942) – Tudor Revival home at the corner of Del Monte and Willowick, formerly the 2 acre home of J. Leon Osborn, builder²⁹

According to his grandson, Bruce Osborn in Houston, Leon had no formal education, but was self-taught, learning all of his skills on the job. Osborn’s larger homes were nearly all built with basements and sump pumps, which is quite an engineering feat in Houston due to the clay soil and frequent flooding.

The development of River Oaks culminated in the 1950s causing Osborn and other builders to move on to build in the wealthy Tanglewood subdivision west of River Oaks. Osborn worked until the day he died on February 28, 1972 at the age of 79. His handwritten will left nearly everything to his wife, Lena, who continued to live in

Osborn, and his wife Esther Osborn, who did an extensive genealogy on the Osborn family.

²⁵ Shilcutt, Katharine, “Houston 101: The Forgotten Mansions of Riverside Terrace”, The Houston Press, Aug. 28, 2009.

²⁶ Harris County Deed Records.

²⁷ River Oaks Property Owners Assoc. card files.

²⁸ Honeycutt, Richard, Candy Mossler Her Life and Trial, Pocket Books, Inc. and Parallax Publishing Company, Inc. 1966.

²⁹ “Protected Landmark Designation Report, Hilliard House,” *City of Houston Archaeological & Historical Commission, Planning and Development Department*, HPO File No: 10PL92.

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the Del Monte residence until she died in 1983. After that, the land was divided into smaller sections, and the home on $\frac{3}{4}$ of an acre was sold to its present owner, Richard Bischoff. Many of Osborn's homes are still standing in Tanglewood, River Oaks, and Riverside Terrace today.³⁰

Landscape Architect C. C. "Pat" Fleming

C.C. "Pat" Fleming was a Texas native, born in Beaumont in 1901. He studied briefly at the University of Texas in Austin. While he did not complete his degree, he prevailed as a practicing and very prominent landscape architect. His early work included a project completing plans created by Hare & Hare for the University of Texas, designs for Palmetto State Park, and the creation of the San Jacinto Monument and Battlegrounds while employed by the National Park Service.

Beginning in 1936, Fleming served on Houston's Planning Commission and in 1938 he rose to become assistant director of the Houston Housing Authority. Between 1937 and 1942, Fleming often collaborated Albert Sheppard, with whom he owned a landscape planning practice, and was commissioned to design ornate landscapes for several prominent Houston properties, many of which featured the architecture of John Staub. Fleming and Sheppard's most recognized work, Diana Garden, was integrated into the larger gardens at Bayou Bend. Diana Garden was initially designed in 1929 and Fleming and Sheppard's contribution occurred between 1937 and 1939. Fleming and Sheppard also redesigned the Clio Garden at Bayou Bend in 1939. Some of Fleming's other well-known works include the Broadacres Historic District, the Forum of Civics (River Oaks Garden Club), and many residences in River Oaks, including Fleming's own residence at 1928 Larchmont Drive and a garden at the Dogwoods.

In connection with his earlier successful projects, Fleming also directed the Houston Parks and Recreation department though between 1943 and 1945. This led to his work on Houston's Hermann Park. Following his departure from the Houston Parks and Recreation department, he started Fleming Planning Associates in 1945. The Duncan House property was enhanced in 1950 by Fleming's elaborate design, some of which remains. As evidenced in the plans, Fleming designed the front and side lawns, the hedges along the south and west elevations, and created a brick-paved garden courtyard to project off the rear wing of the original footprint of the house (Figures 11-13). In 1955, likely a result of their previous connection to River Oaks, Vale and Fleming collaborated on the Michael Halbouty Office Building at 5111 Westheimer (demolished). Through the course of his later career, Fleming was commissioned to design landscapes for commercial, corporate, residential, and government properties in Houston including the Prudential Life Insurance Company. Later in life, he became an advocate for the revitalization of Houston's bayous for urban recreational use. Fleming died in 1996.³¹

Conclusion

Expressing many original architectural features, the Duncan House serves as an intact local example of the Side-Gabled Roof subtype of Colonial Revival architecture inspired by Georgian Colonial precedents. One of the last extant traditional examples of the work of Wylie Vale in River Oaks, the house has been maintained and possesses a high level of historic integrity. The grounds, which serve to amplify the property and help to integrate

³⁰ Harris County Clerk probate court records; Personal interview with Richard Bischoff, present owner of Osborn's home at 3909 Del Monte.

³¹ Phillips, Paige Allred. "C.C. Pat Fleming: Houston, Texas, Landscape Architect." Master's Thesis, Louisiana State University and Agricultural and Mechanical College, 2003, 1-9, 35-41; "C.C. Pat Fleming, 1909-1996," *The Cultural Landscape Foundation*, accessed March 20, 2017, <http://tclf.org/pioneer/cc-pat-fleming>; Fox, *The Country Houses of John F. Staub*, 85, 94, 248-254, 290, 325; "A Brief Guide to the Work of Wylie W. Vale," *Houston Architecture*, accessed March 22, 2017, <http://www.houstonarchitecture.com/haif/topic/10882-a-brief-guide-to-the-work-of-wylie-w-vale/>.

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it into the planned garden suburb, were designed by esteemed landscape architect C. C. "Pat" Fleming. The one major alteration, the addition of the northeast wing in 1970, was based on schematic plans prepared by architect John F. Houchins for Mr. and Mrs. Duncan. The Duncan House is nominated to the National Register of Historic Places under Criterion C, in the area of Architecture, at the local level of significance as a distinctive Colonial Revival home designed by Vale and constructed during the final years of development in River Oaks. The period of significance is the build date – 1949.

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Personal interviews with Charles W. Duncan, Jr., and John H. Duncan.

Telephone interview with John F. Houchins, builder of the 1970 addition

Telephone interview with John H. Duncan, Jr., grandson of Charles W. Duncan, Sr.

Telephone interview with Richard Bischoff, owner of former home of J. Leon Osborn at 3909 Del Monte Dr., Houston, Texas.

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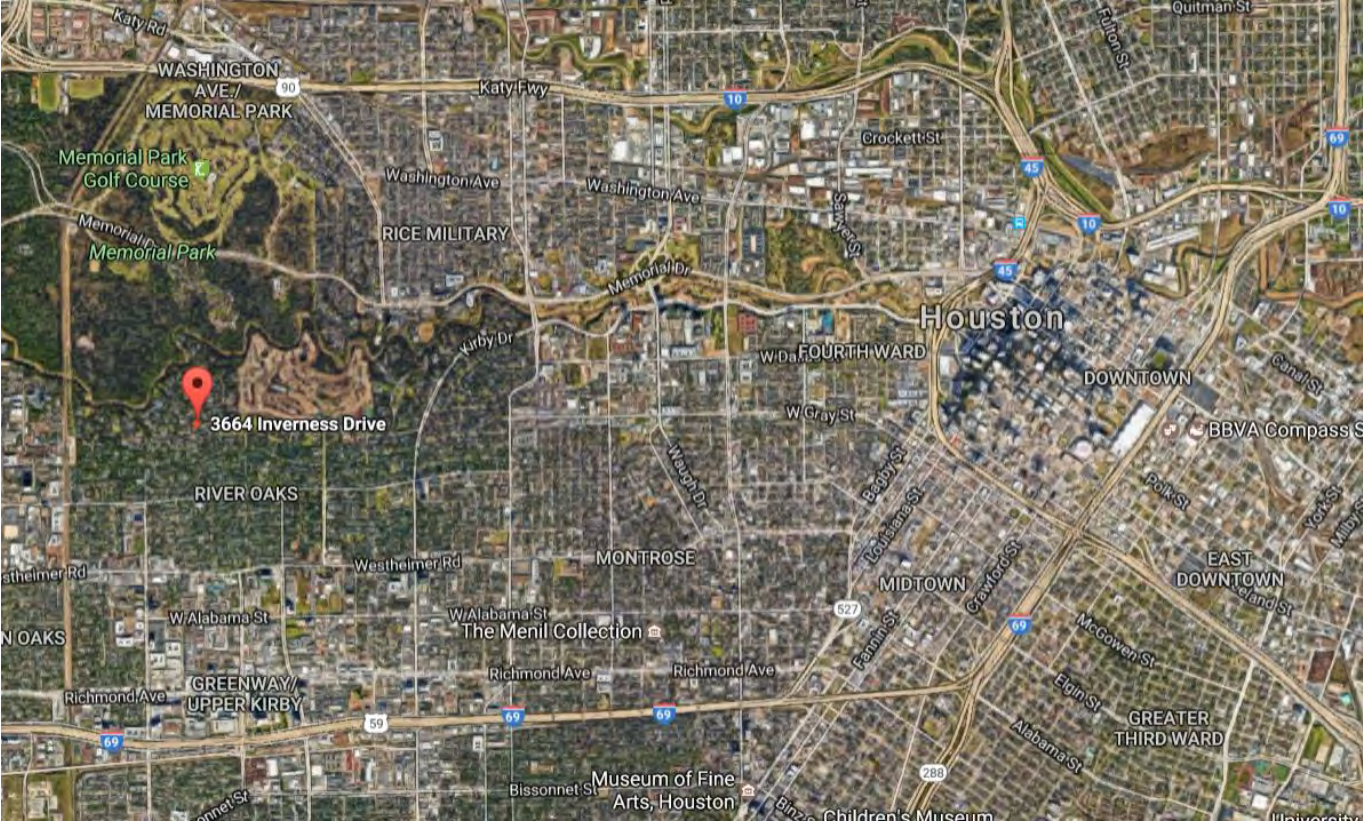
Texas Secretary of State Business and Public Filings.

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Map 1: Harris County, Texas.

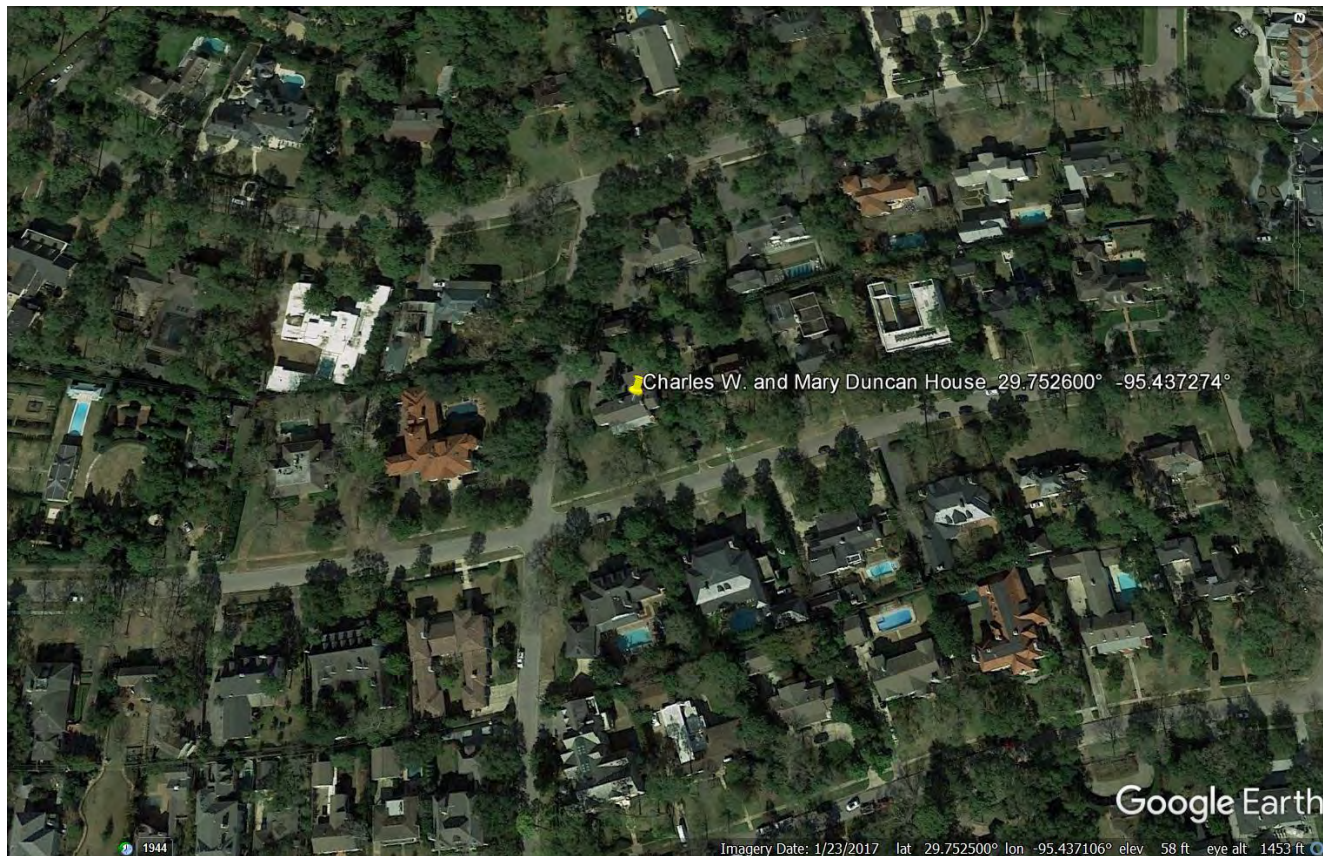


Map 2: The Duncan House is located at 3664 Inverness Drive, Houston Texas.



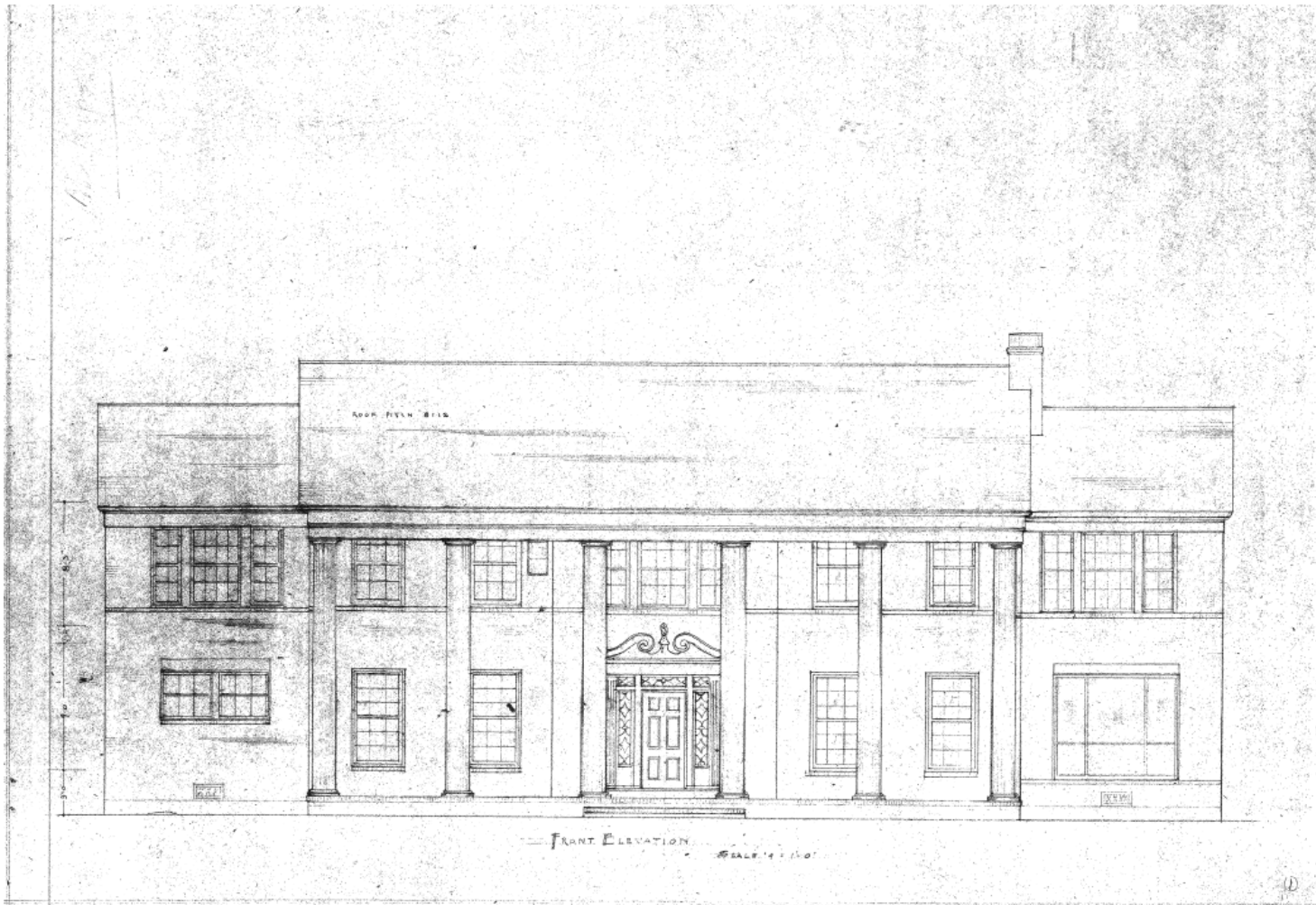
Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Map 3: Location Map – Google Earth. Accessed May 26, 2017.



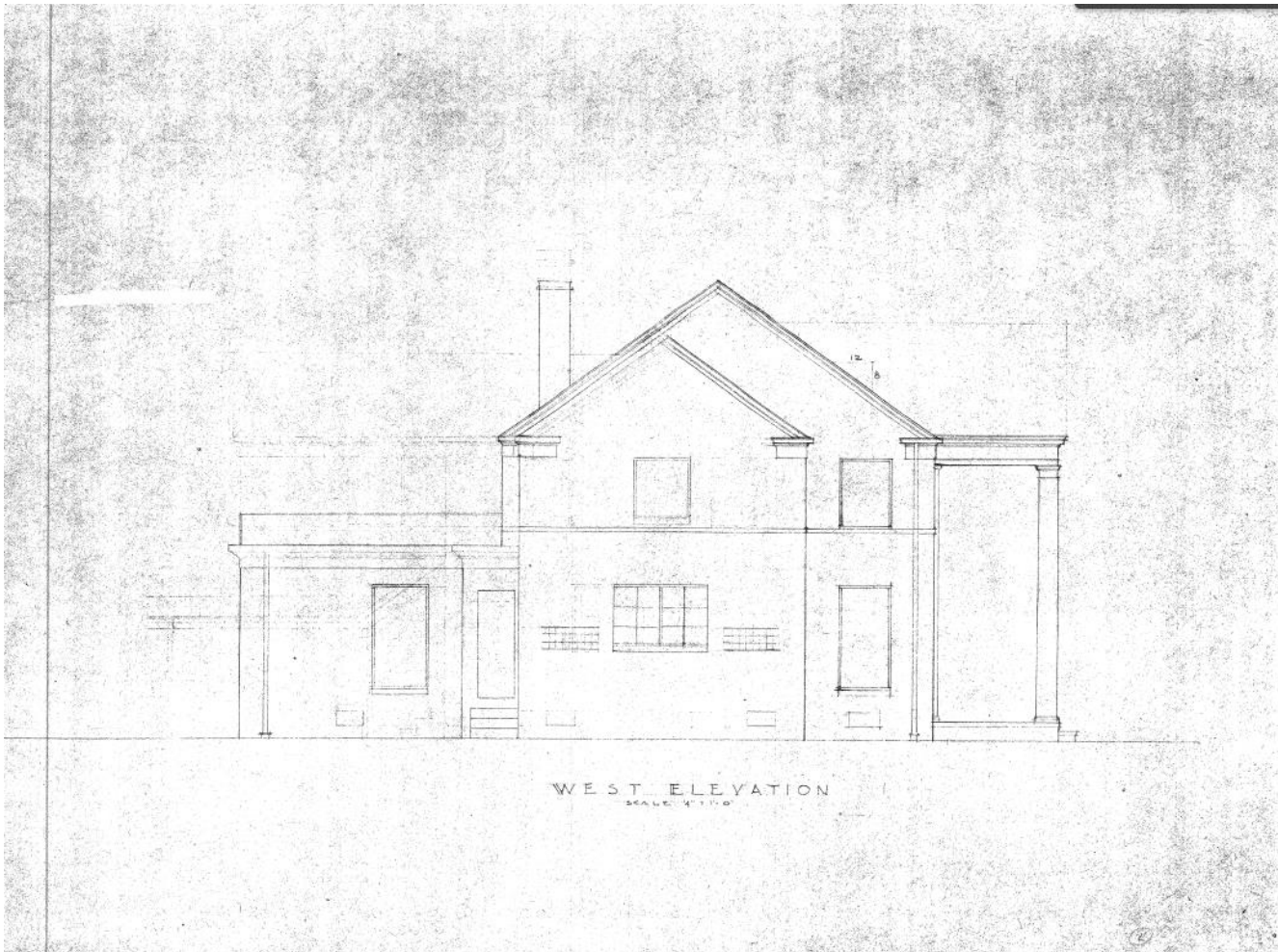
Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Figure 1: Architectural drawings showing front (south) elevation.



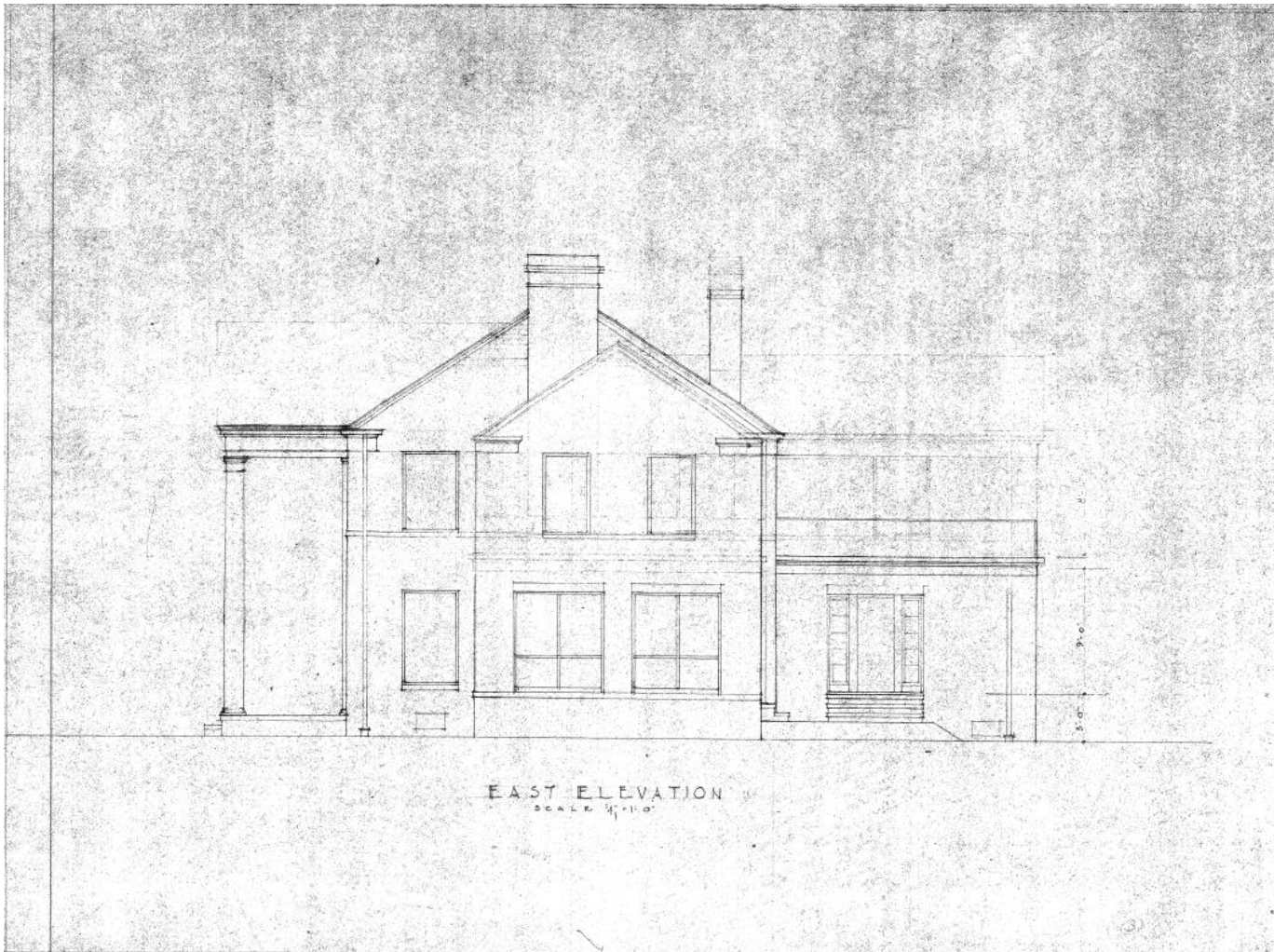
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Figure 2: Architectural drawings showing west elevation.



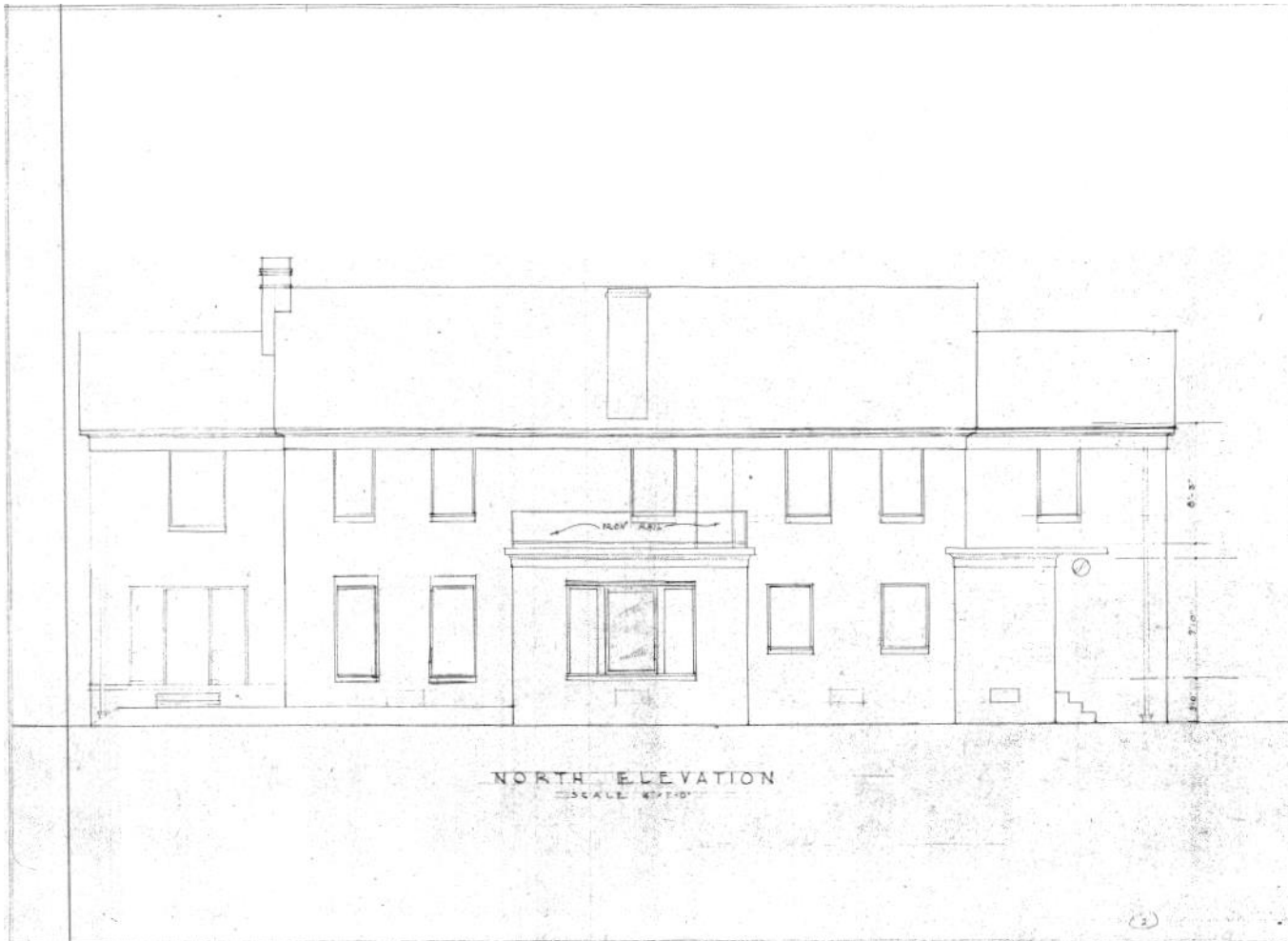
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Figure 3: Architectural drawings showing east elevation prior to 1970 addition.



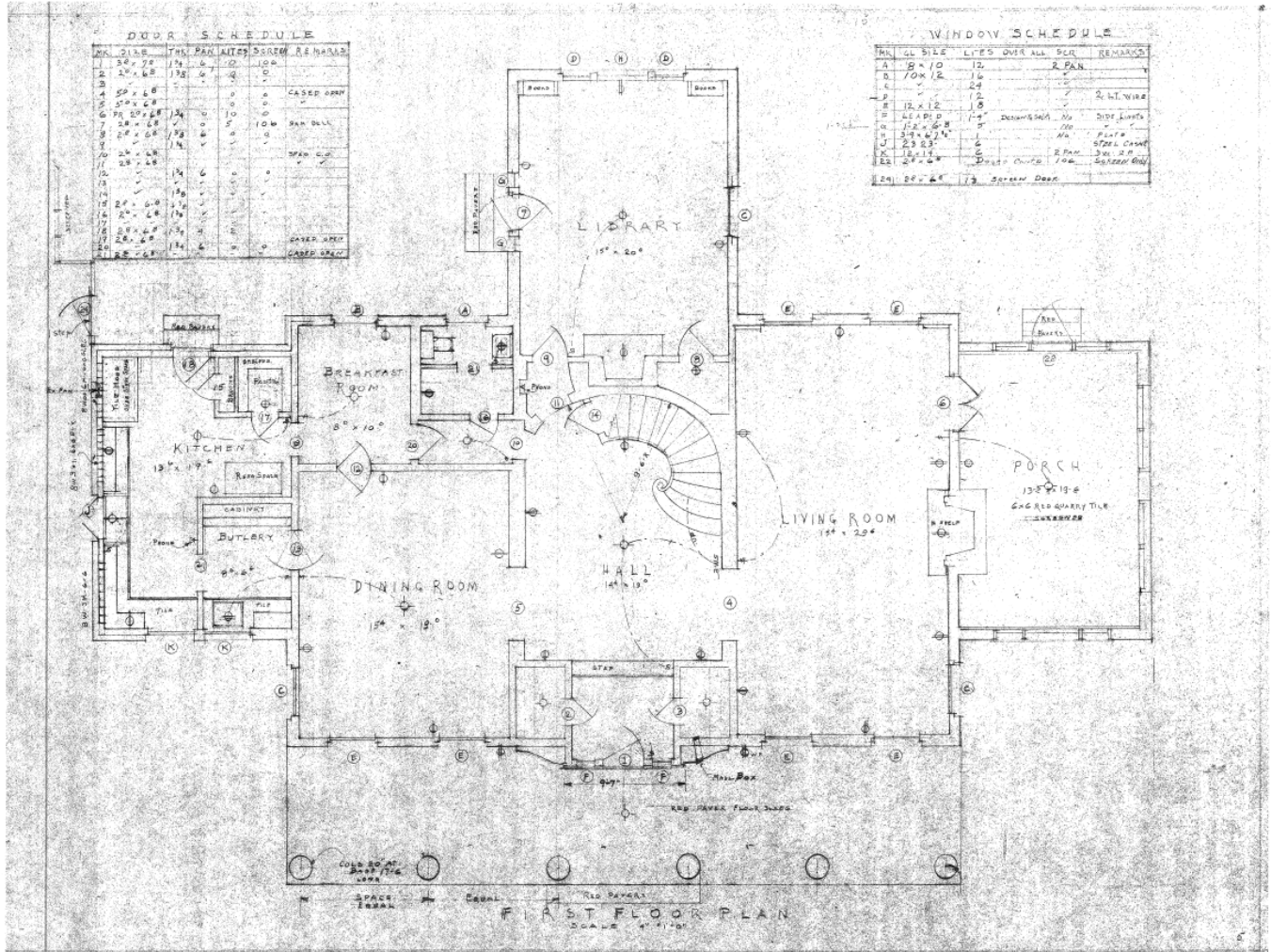
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Figure 4: Architectural drawings showing north (rear) elevation prior to 1970 addition.



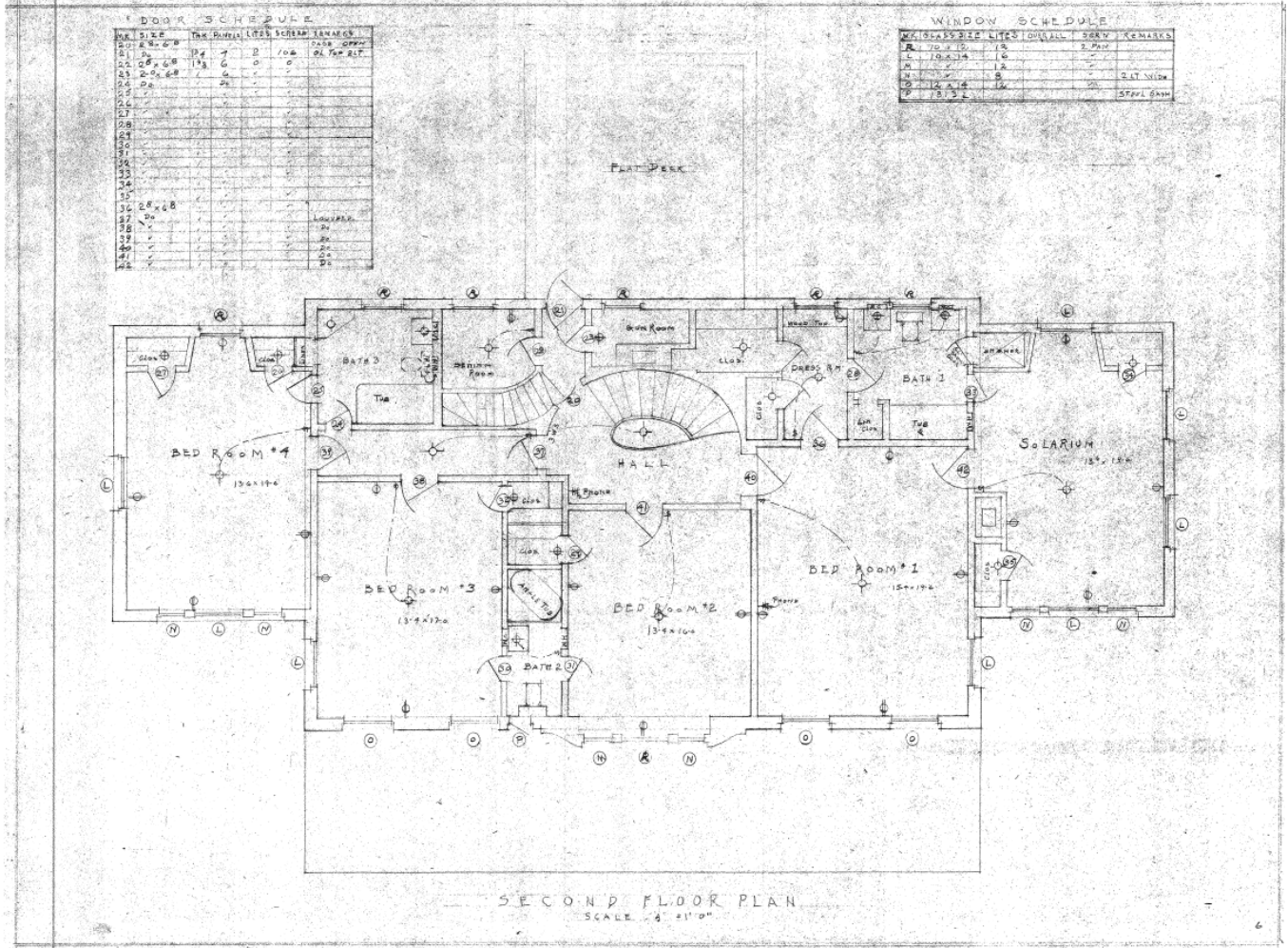
Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Figure 5: Architectural drawings showing original first floor plan.



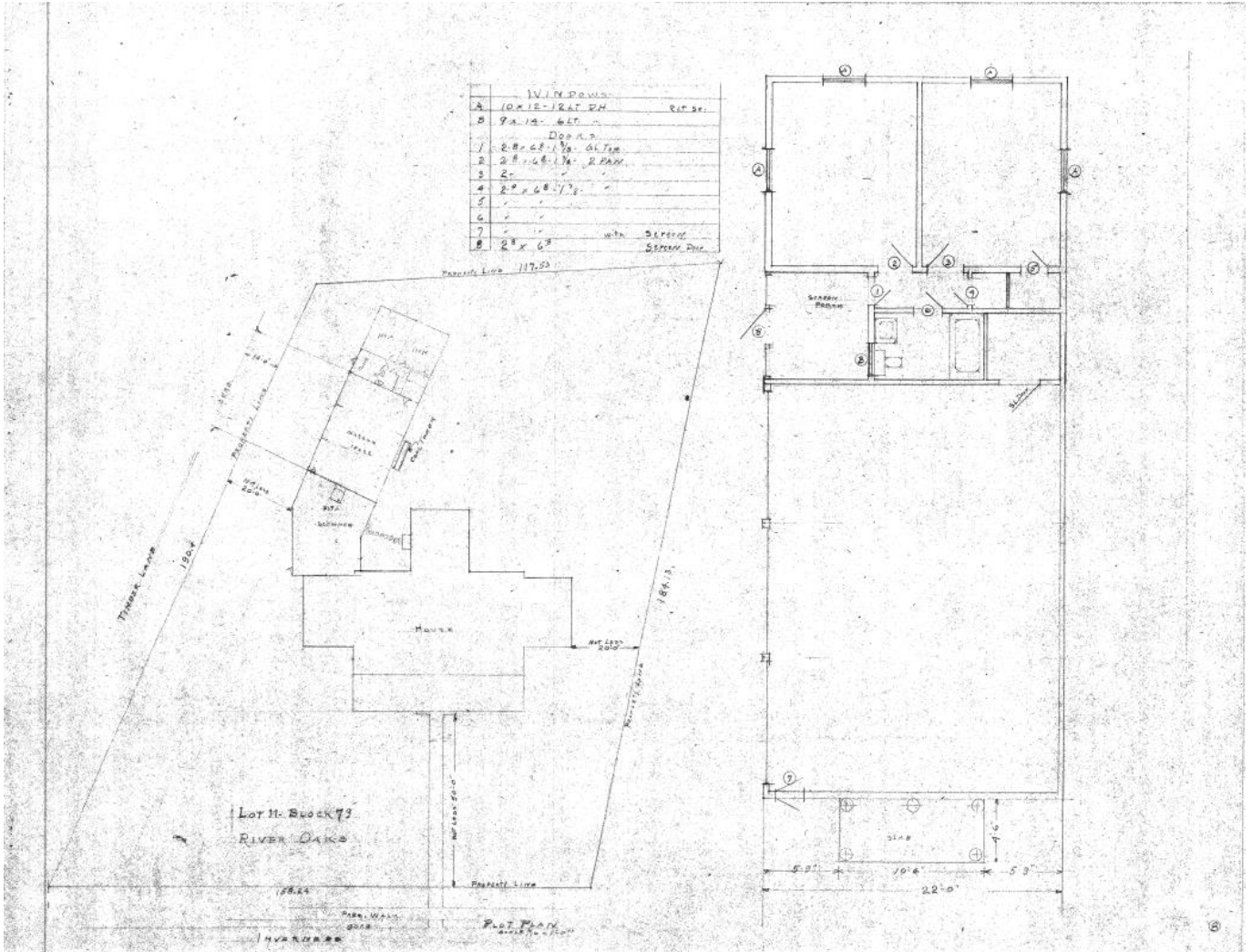
Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Figure 6: Architectural drawings showing original second floor plan.



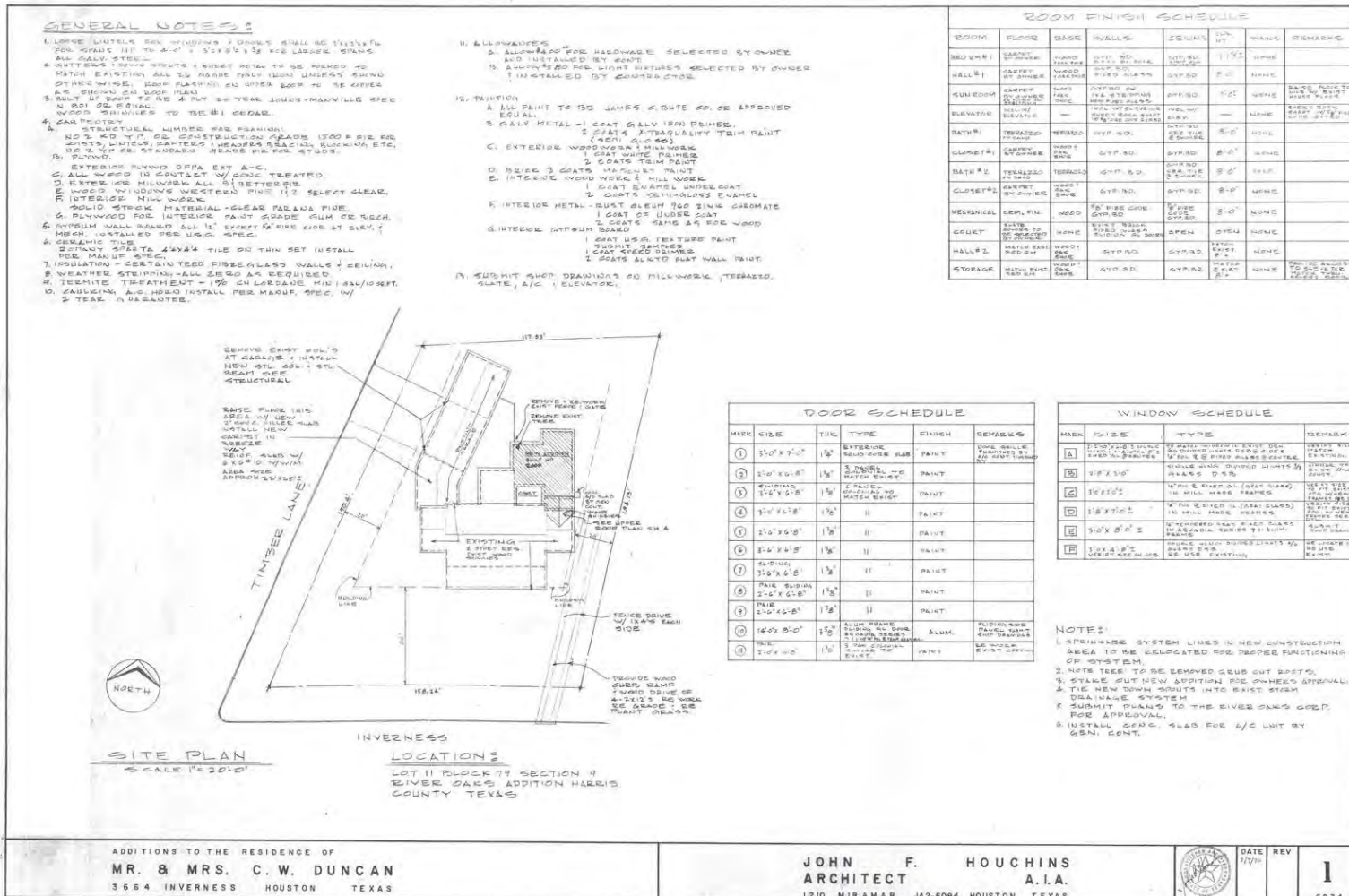
Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Figure 7: Architectural drawings showing plans for attached screen porch, garage, and guest quarters.



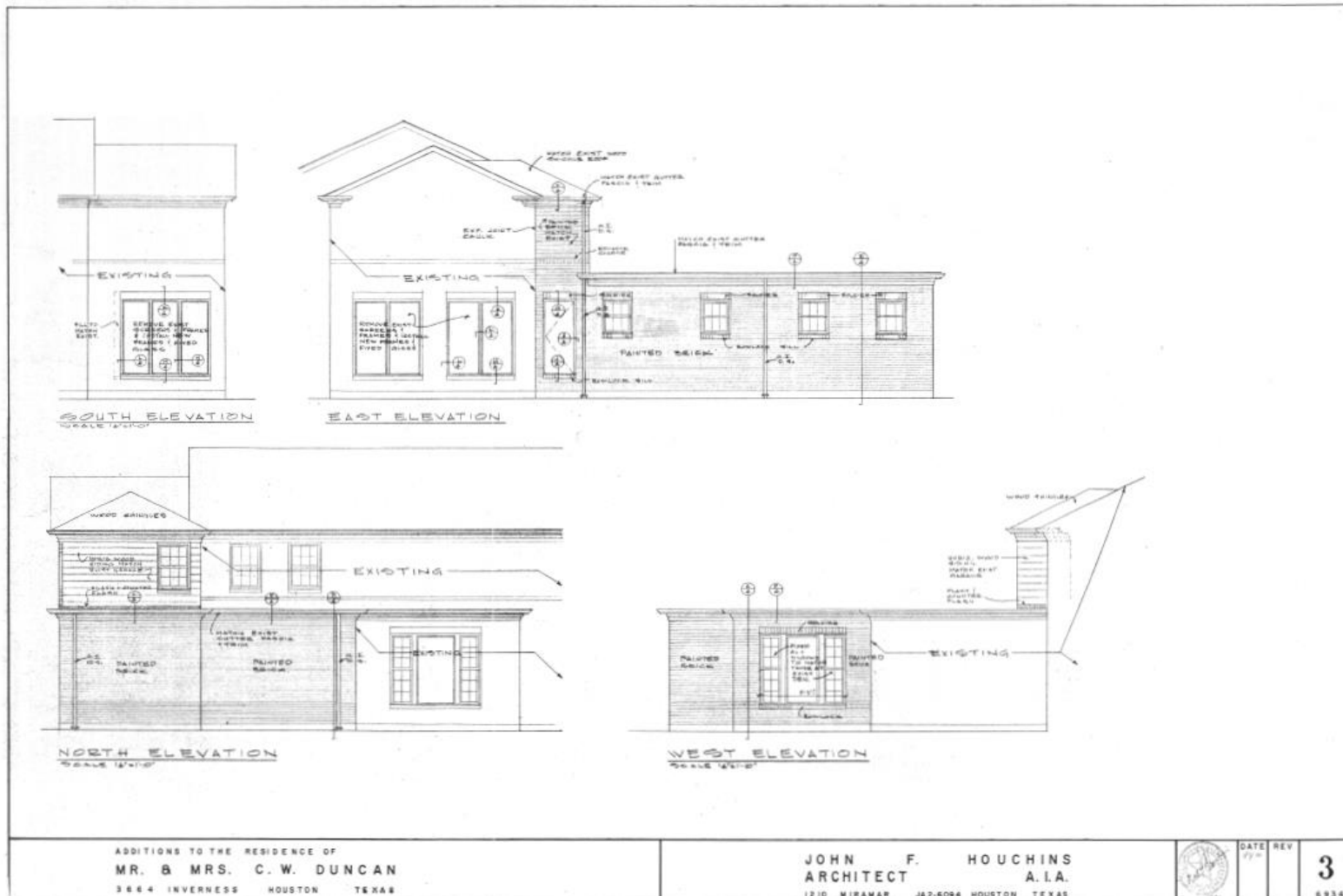
Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Figure 8: John F. Houchins site plan for the 1970 master suite addition.



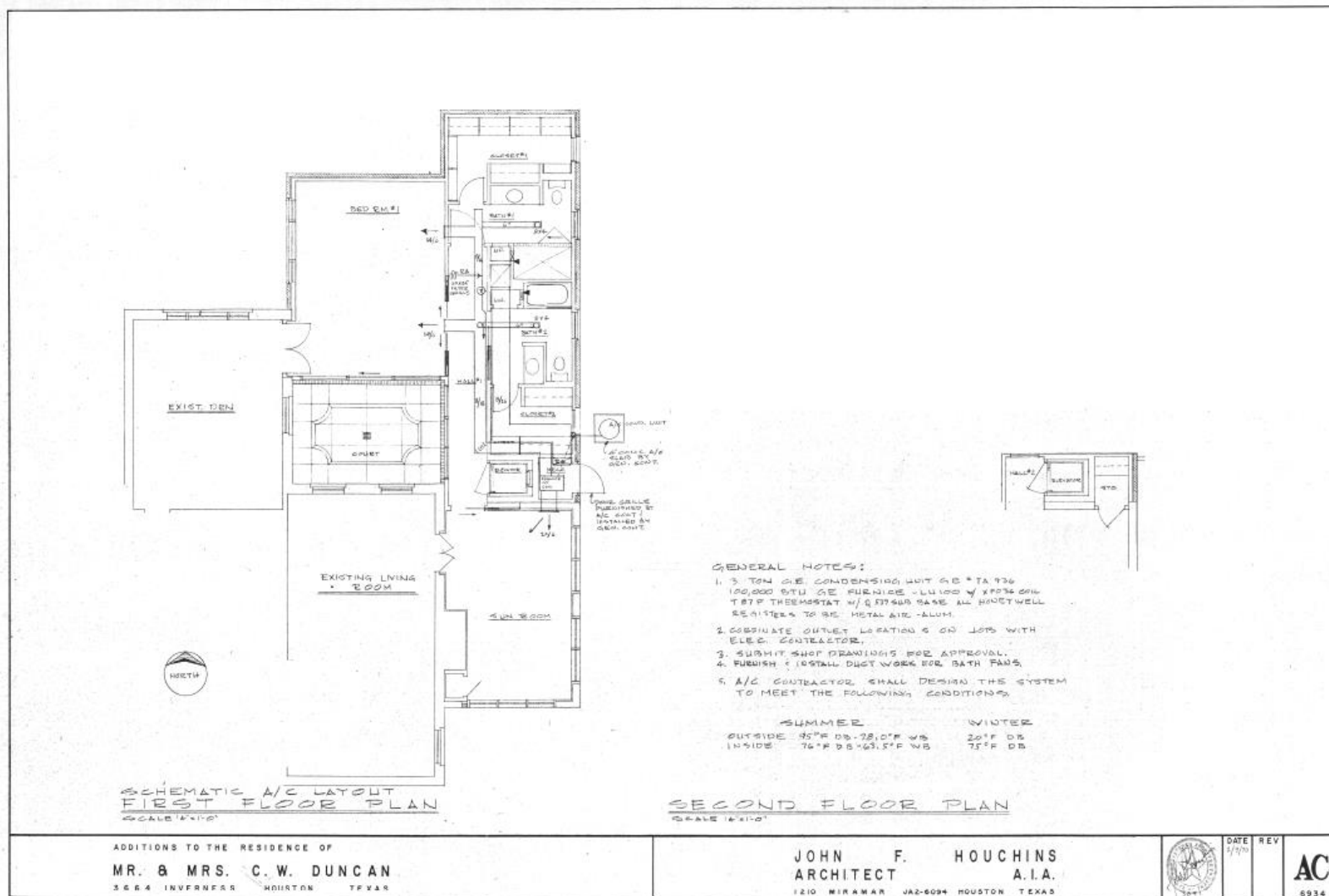
Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Figure 9: John F. Houchins architectural drawings (all elevations) showing the 1970 master suite addition.



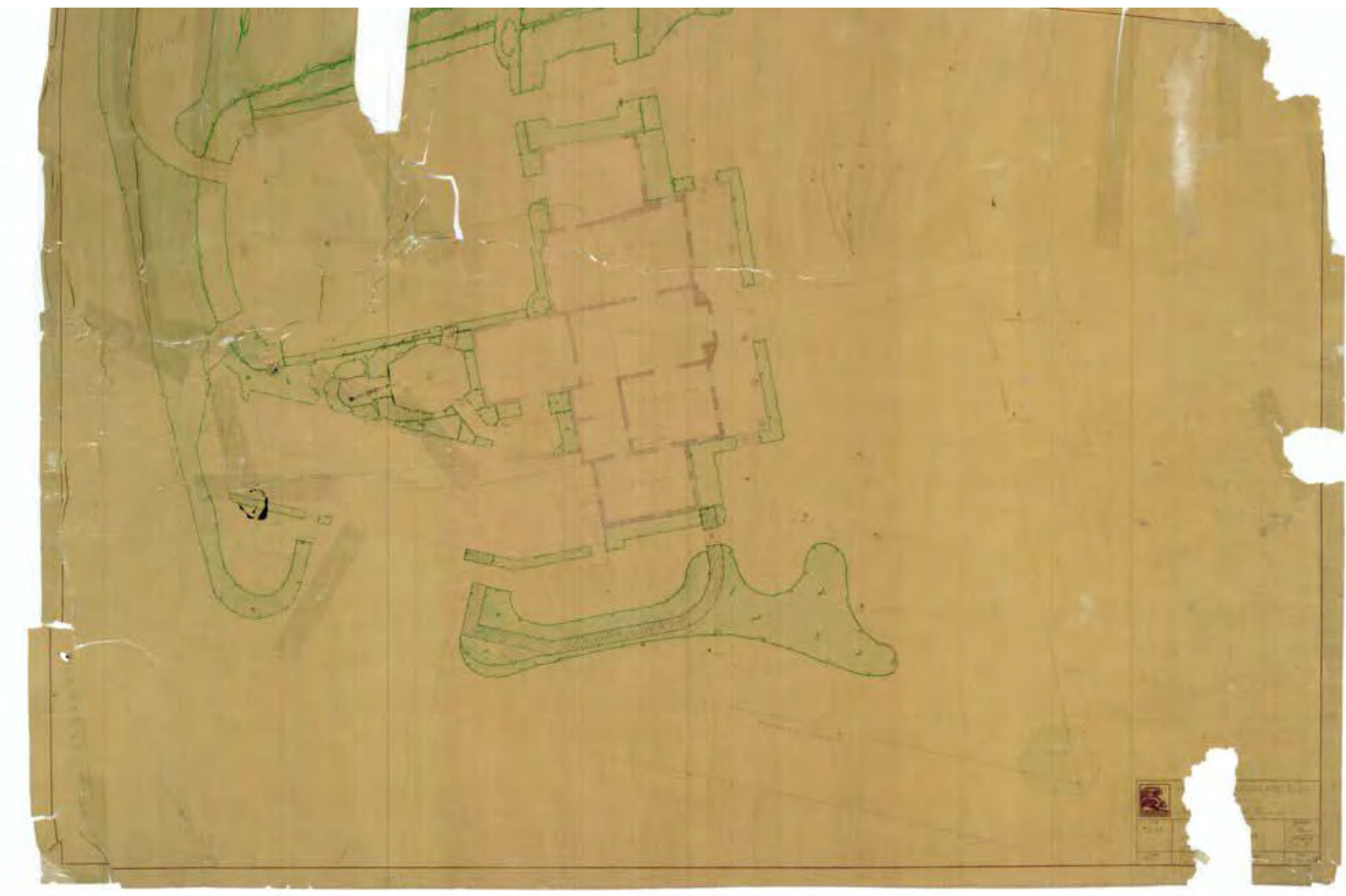
Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Figure 10: John F. Houchins first and second floor plans for 1970 master suite addition.



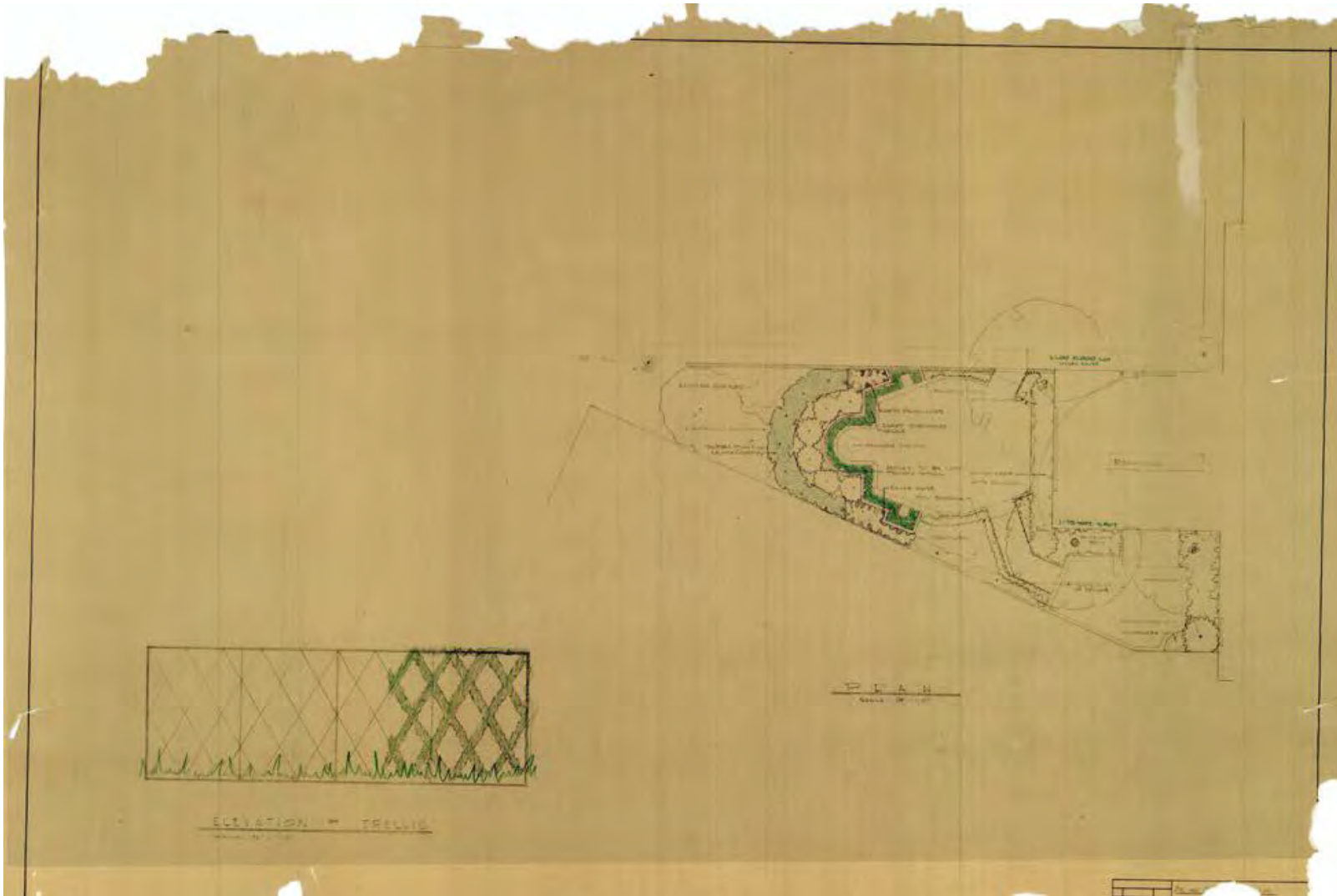
Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Figure 11: C. C. Pat Fleming sketches of back and side yard landscape design.



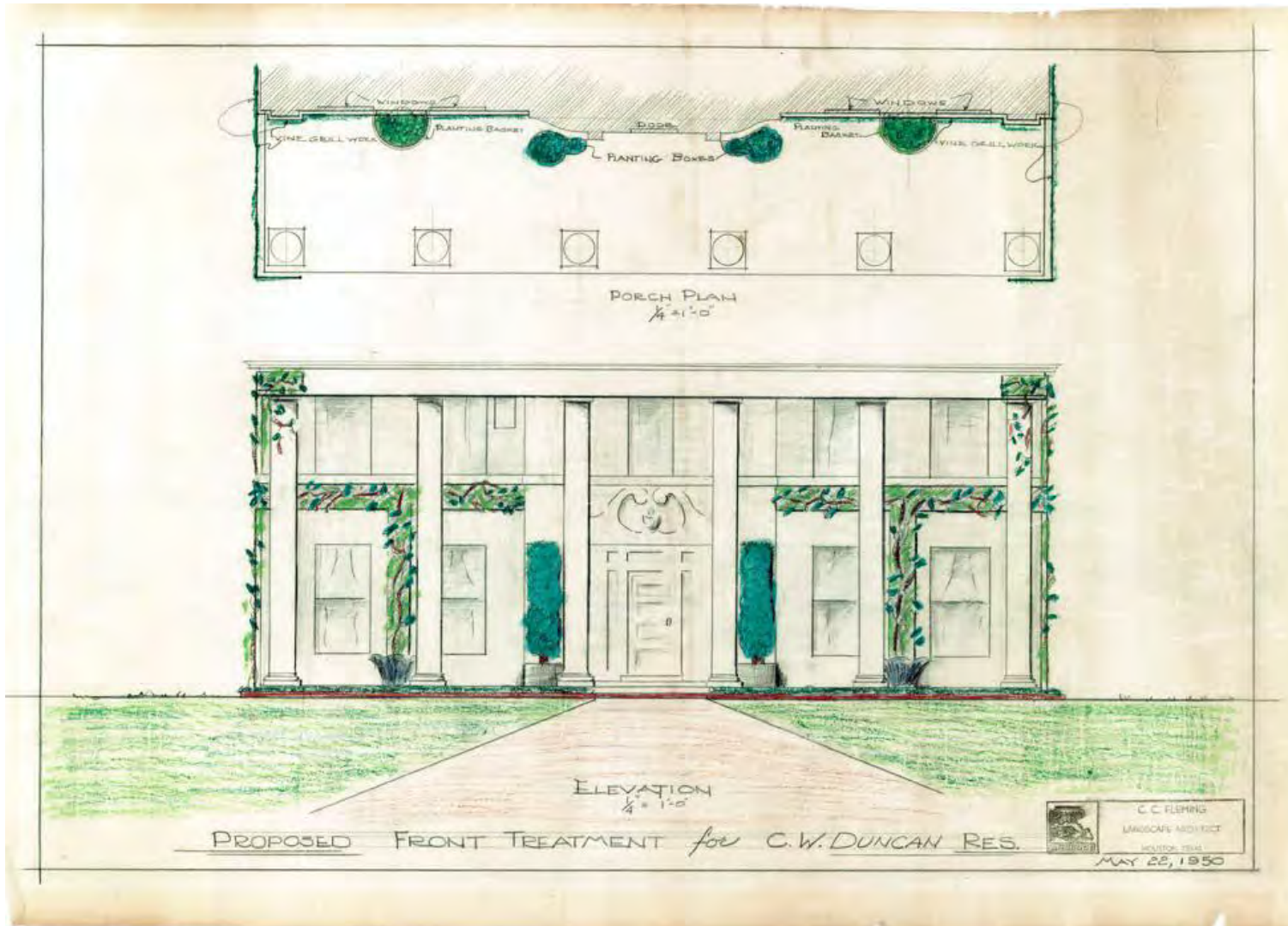
Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Figure 12: C. C. Pat Fleming sketches of the courtyard.



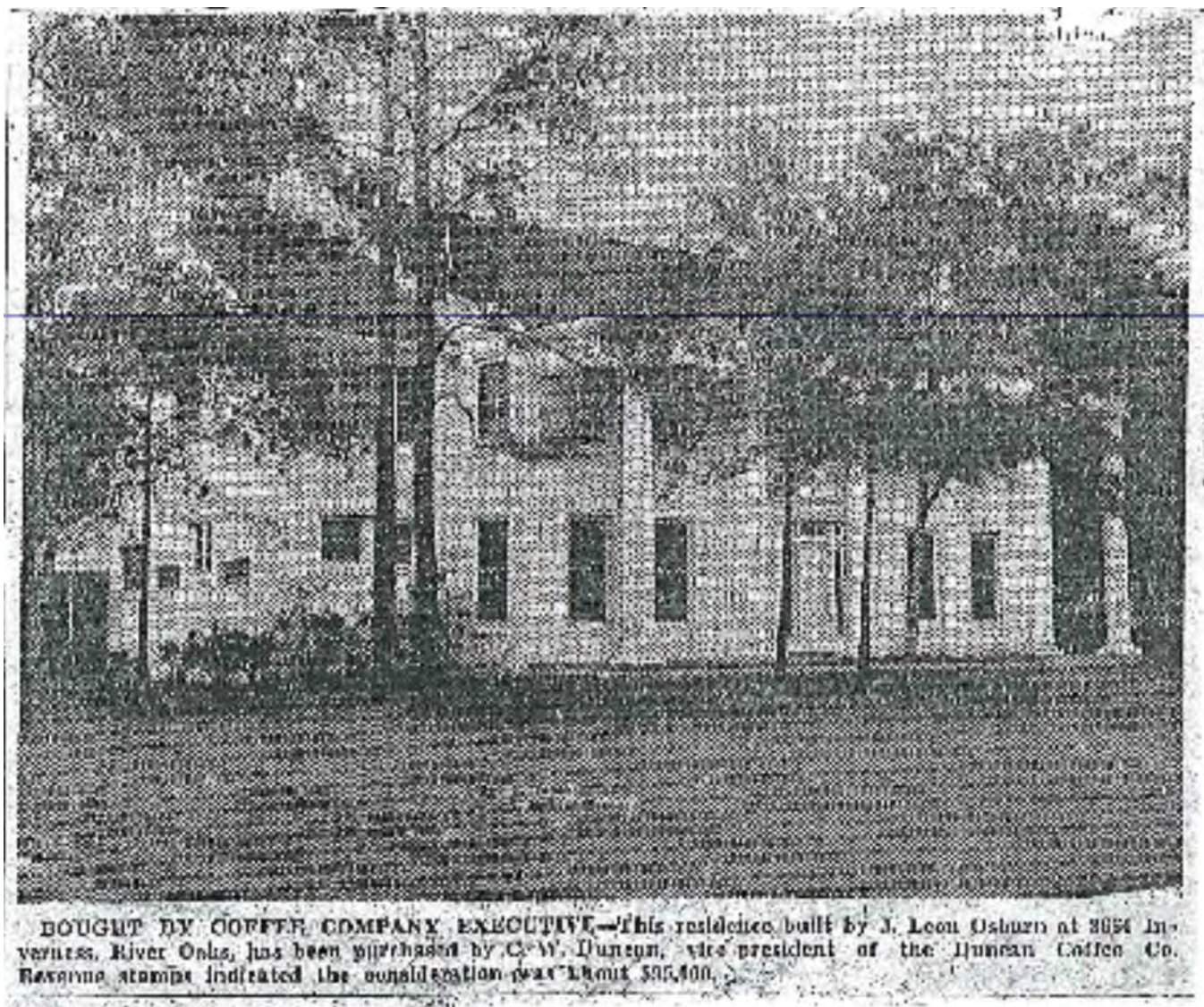
Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Figure 13: C. C. Pat Fleming's proposed plan for the front elevation in 1950.



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Figure 14: Newspaper article about the sale of 3664 Inverness to Charles Duncan, Sr. in 1949.



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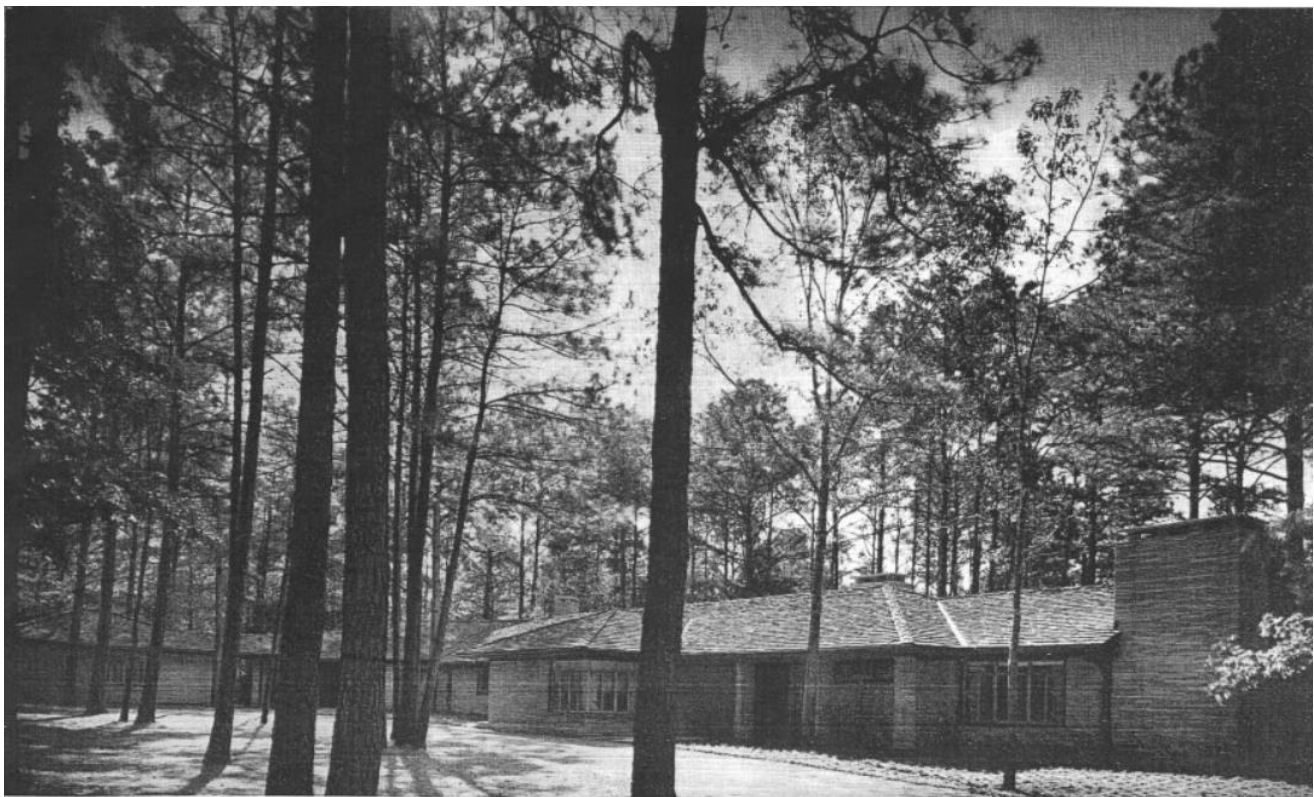
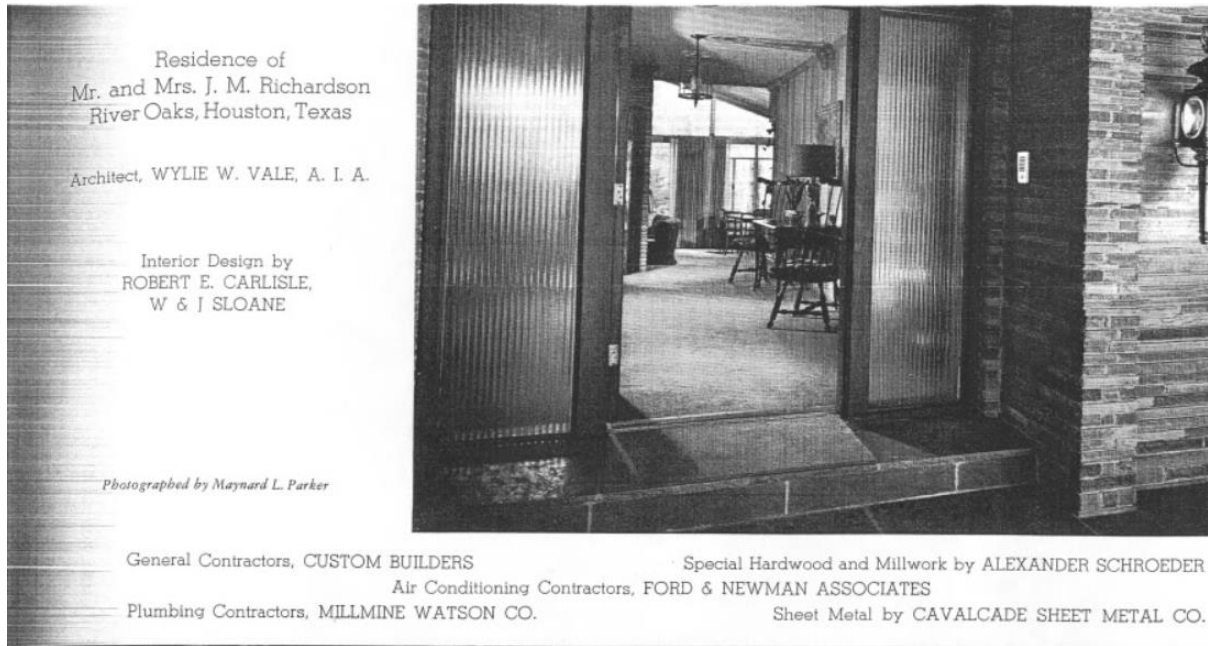
Figure 15: *Architectural Digest* article showing another Period Revival home designed by Vale in River Oaks, John C. Westin House (1952), 3001 Inwood Drive. Courtesy: *A Brief Guide to the Work of Wylie W. Vale*, <http://www.houstonarchitecture.com/haif/topic/10882-a-brief-guide-to-the-work-of-wylie-w-vale/>

THE ARCHITECTURAL DIGEST



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Figures 16 and 17: *Architectural Digest* article showing 1950s modern ranch home designed by Vale in River Oaks, J. M. Richardson House, 3971 Inverness Drive (demolished). Courtesy: *A Brief Guide to the Work of Wylie W. Vale*, <http://www.houstonarchitecture.com/haif/topic/10882-a-brief-guide-to-the-work-of-wylie-w-vale/>



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 1: Primary (south) elevation showing two-story main block with recessed wings. Camera facing north.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 2: Primary (south) elevation showing Neoclassical portico and multi-pane double-hung sash windows. Camera facing north.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 3: Embellished front door with sidelights, transom, and decorative crown molding on primary (south) elevation. Camera facing north.



Photo 4: Neoclassical columns and horizontal brick stringcourse pattern on primary elevation. Multi-pane window visible in central bay. Camera facing north.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 5: View of portico and landscaped vegetation. Camera facing northwest.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 6: West elevation. Camera facing east.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 7: West elevation. Projecting garden bay and prism glass windows visible. Camera facing east.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 8: West elevation showing screen porch. Camera facing east.



Photo 9: West elevation showing screen porch. Camera facing southeast.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 10: View of attached double car garage. Camera facing east.



Photo 11: View of living quarters. Camera facing northeast.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 12: Primary (south) elevation. Camera facing northwest.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 13: East elevation of east wing and 1970 addition. Camera facing west.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 14: East and north elevation of 1970 addition. Camera facing southwest.



Photo 15: Rear (north) elevation showing original rear wing, screen porch, and garage. Camera facing south.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 16: View of east chimney. Camera facing south.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 17: Entry Hall. Camera facing northeast.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 18: Dining room. Camera facing northeast.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 19: Remodeled kitchen. Camera facing west.



Photo 20: Living room showing decorative fireplace. Camera facing east.



Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

Photo 21: Second floor landing.

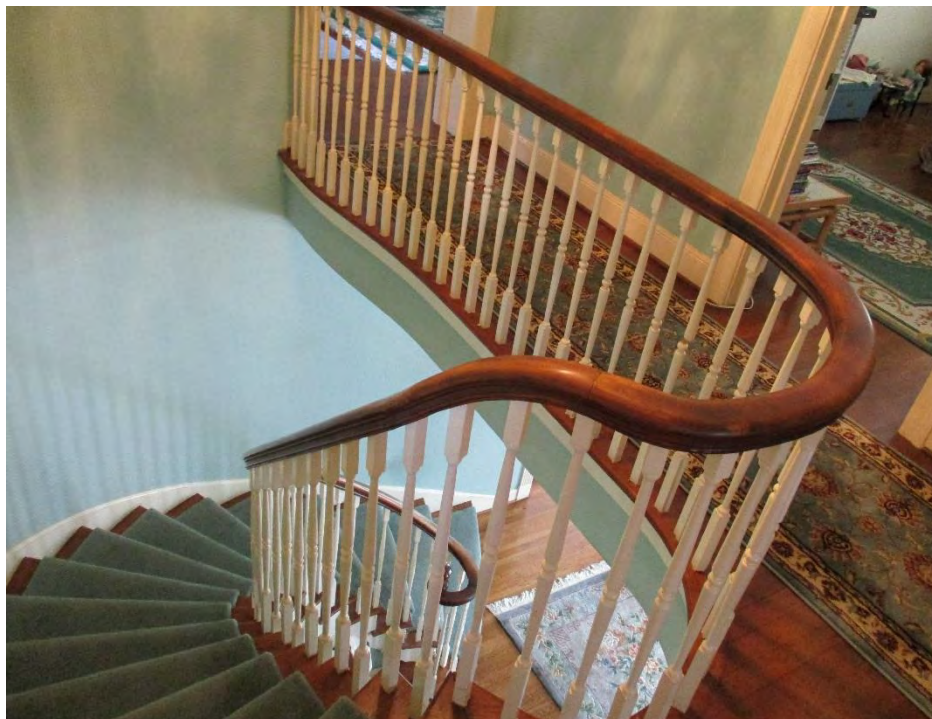


Photo 22: Shared bathroom, butter yellow and mint green square ceramic tiles visible.















































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 6/9/2017 Date of Pending List: 7/18/2017 Date of 16th Day: 8/2/2017 Date of 45th Day: 7/24/2017 Date of Weekly List: 7/27/2017

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 7/24/2017 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Edson Beall Discipline Historian

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

TEXAS HISTORICAL COMMISSION

real places telling real stories



TO: Edson Beall
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

From: Mark Wolfe, SHPO
Texas Historical Commission

RE: Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas

DATE: May 31, 2017

The following materials are submitted:

X	Original National Register of Historic Places form on disk. The enclosed disk contains the true and correct copy of the National Register of Historic Places nomination of the Charles W. Sr. and Mary Duncan House, Houston, Harris County, Texas
	Resubmitted nomination.
X	Original NRHP signature page signed by the Texas SHPO.
	Multiple Property Documentation form on disk.
	Resubmitted form.
	Original MPDF signature page signed by the Texas SHPO.
X	CD with TIFF photograph files, KMZ files, and nomination PDF
	Correspondence.

COMMENTS:

- SHPO requests substantive review (cover letter from SHPO attached)
- The enclosed owner objections (do___) (do not___) constitute a majority of property owners
- Other:

