

Dallas Landmark Commission Landmark Nomination Form

1. Name

historic N/A

and/or common HARWOOD STREET HISTORIC DISTRICT

2. Location

address Multiple: Harwood & Elm Street land survey Bryan, Grigsby
location/neighborhood block lot tract size

3. Current Zoning

CA-1(A)

4. Classification

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

5. Ownership

Current Owner: Multiple

Phone:

Address:

City:

State:

Zip Code:

6. Form Preparation

Name & Title Beth Hennessy, Preserv. Planner Organization City of Dallas
Contact Phone 670-4151

7. Representation on Existing Surveys

Alexander Survey (citywide) local state national National Register
H.P.L. Survey (CBD) A B C D Recorded Tx Historic Ldmk
1985 Historic Resource high medium Tx Archaeological Ldmk
Oak Cliff
Victorian Survey
1987 Historic Resource high medium Other _____

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8. Date Rec'd: 8/88

Survey Verified: Y/N by: Ke Field Check by: Ke

10. Nomination:

Archaeological
 Site

Structure(s)
 Structure & Site

District
 Petitions needed

11. Historic Ownership

original owner Multiple

significant later owner(s)

12. Construction Dates

original 1888 - 1954

alterations/additions

13. Architect

original construction Multiple: Lang&Witchell, Hill, Hubbell, Green, Dahl

alterations/additions

14. Site Features

natural

urban design Linear district along a dense, curved downtown street

15. Physical Description

Condition

excellent
 good
 fair

Check One:

deteriorated
 ruins
 unexposed

Check One:

original site
 moved (date: _____)

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

The Harwood Historic District is located on the eastern edge of today's central business district and includes portions of Harwood, Elm, Main, Commerce, Jackson, Wood, Young, and Canton Streets, and Park Avenue. From its beginnings at least by 1872¹ and its incorporation as part of the Dallas Street Railway system in 1884, Harwood Street has served as a major north-south thoroughfare, connecting residential areas to the downtown. Because it served as a secondary street for downtown commerce, Harwood Street became a home to several institutional facilities whose organizations could not afford the expensive land on the more prominent downtown streets. Harwood Street continued to develop, and in the 1920s and 1930s it served as a support district for the theater and movie industry focussed on Elm Street. Ultimately creating a transportation corridor connecting the Farmer's Market on the south with the Arts District on the north, the Harwood Historic District contains a collection of buildings representing some of Dallas' premier examples of late nineteenth and early twentieth century commercial, institutional and civic structures.

The buildings in the district, especially those on Harwood Street itself, are set close to the street with little or no setback from the sidewalk. This proximity creates a canyon wall and a strong urban character. The southern entrance to the district, however, is flanked by large religious/institutional buildings with lawns and deep setbacks. This helps to achieve strong definition and a symbolic as well as physical entrance to the district.

Brick is the predominant building material, while terra cotta, granite, marble, concrete block, and cast stone are also represented. Eleven buildings range from one to four

stories, three from five to eight stories, and four are nine or more stories in height. Hart Furniture is the only nineteenth century building in the district and was constructed in 1888. Italianate in style, the brick building was constructed with six iron columns that serve as support and also divide the front facade into five bays. The building is capped by an ornate bracketed cornice and exhibits tall slightly-arched windows.

Institutional and civic buildings are primary structures within the district. At the southern end of Harwood Street is the Scottish Rite Cathedral, designed by architects J.P. Hubbell and Herbert M. Greene, and constructed from 1910 to 1913. Listed on the National Register of Historic Places and designated a Dallas Landmark, this Beaux-Arts brick and stone building is situated with a deep setback that lends it a grand appearance. The three story structure is detailed with stone quoining at the corners and around the rectangular and arched windows. The grand portico is supported by six Corinthian columns.

Further north on Harwood Street is the 1914 Dallas Municipal Building, designed as the City Hall by architect C.D. Hill, with architects Mauran, Russell and Crowell, of St. Louis, serving as consultants. Also Beaux-Arts in style, the building was constructed of Texas grey granite with Indiana limestone trim. The five story structure is detailed with Corinthian columns, a Mansard roof and windows with alternating triangular and segmental arched pediments. Interior renovations have been substantial, while two additions to the rear were completed in 1924 and 1954. The building is a Dallas Landmark.

Of the same era is the First Presbyterian Church, designed by architect C.D. Hill. Neo-Classical in style, the structure is composed of rusticated white terra cotta laid with deep joints to give the building strong horizontal lines and a massive appearance. The structure's dominant feature is its central bronze dome. A portico with Corinthian columns, stone trim, arched openings and stained glass windows add detailing to this imposing structure. Listed on the National Register of Historic Places and designated a Dallas Landmark, this significant building occupies a visually commanding position at the turn of Harwood Street. A later addition faces onto Park Avenue. This section of the building has a contemporary addition on the roof. The George Memorial Chapel sits on Harwood Street adjacent to the First Presbyterian Church. This 1948 chapel is reminiscent of the English Colonial, and is clad with Austin stone. A glass atrium connects the chapel to the main structure.

The 1941 Masonic Temple is a fine example of the Art Moderne in Dallas. Designed by Thomas B. Broad of Flint and Broad, the stately building was constructed entirely of masonry except for some interior wood trim. The building stands today virtually unaltered from its original exterior appearance. Also on the property is a small one story building constructed for the Masons about the same time as the main structure. This tan brick building has seen no major alterations and exhibits all of its original interior

detailing.

The former Dallas Public Library was designed in 1955 by architect George L. Dahl in association with Wheeler and Jacobs. The four story building is sheathed with black granite on the first floor and smooth white granite on the upper floors. The building was described as ultra-modern yet functional, with a roof garden and a few widely-spaced thin windows on the first floor. "Youth in the Hands of God," an 18 foot sculpture of a boy with a book resting on his palms was designed by sculptor Marshall Fredericks. The sculpture was cast in Norway and placed above the main entrance.

The district claims one theater, the Majestic, a remnant of the once vibrant "theatre row" along Elm Street. The 1920 five story building is a twentieth century interpretation of the Renaissance Revival. The ornate exterior remains essentially unchanged, except for the first floor which has been substantially remodeled. A replica of the original marquee projects over the first floor of the front facade, but the large vertical sign that once extended from the marquee to the fourth floor has been removed. Windows are tripartite, with those of the fourth floor having rounded arches, while those of the fifth floor are rectangular with elaborate moldings. A bracketed cornice caps the structure, while scored pilasters flank the building and divide the bays. The Majestic Theatre is listed on the National Register of Historic Places and is a Dallas Landmark.

During the 1920s and 1930s Harwood Street served as a support district for the theater industry concentrated on Elm Street and was sometimes referred to as "scene shop row". During this period several buildings were constructed to house scene and equipment suppliers, film makers, film distributors, advertising firms and other businesses related to the theater industry. At 412 S. Harwood Street is the three story former Paramount Pictures building with its cast concrete columns and brick infill. At 310-14 S. Harwood Street is the Film Exchange Building which was constructed for United Artists and housed other film companies as well.

The only hotel in the district is the White-Plaza Hotel, constructed in 1925 as the Hilton Hotel, and presently known as the Aristocrat Hotel. Designed by the Dallas firm of Lang and Witchell in the Sullivanesque style, the hotel exhibits Beaux-Arts influence in its detailing. The fourteen story hotel has symmetrical towers situated in a horseshoe plan forming an open court. The reinforced concrete and masonry structure is detailed with terra cotta moldings and cornices, and a stone frontispiece at the street level, and an elaborate stone bridge at the tenth floor serving to tie the towers together. The White-Plaza Hotel is listed on the National Register of Historic Places and is a Dallas Landmark.

The district contains many retail and office buildings as well. The Titche-Goettinger department store building of 1929 was designed by Herbert M. Greene of Greene, La Roche and Dahl. The building features a three-story rusticated base with a limestone

facade above. The Italian Renaissance building had a more contemporary addition to the east in 1955. The Idle Rich Bar, originally the Desco Tile Company building, is another commercial/retail structure. Built in 1930 in the Spanish Baroque Revival style, the building was the office and showplace of J. Desco and Son, makers and distributors of decorative tile, marble and terrazzo. Inside and out, the building is detailed with a variety of tiles and terrazzo, especially in what was the showroom on the second floor. A suspended cast iron awning still graces the main entry above the storefront windows. Cast stone Corinthian columns were placed at the second level, while arched windows and a bracketed cornice create additional detailing.

Several large office buildings were constructed in the district, including the 1924 Sullivanesque Lone Star Gas Company building, and the 1931 Lone Star Gas Company tower to the north. The earlier ten story structure, which was built in two stages, is dominated by the 12 story classic Art Deco skyscraper. The interior lobby of the later building is especially significant with Black Belgian marble, and Italian Travertine marble with chevron, sunburst and floral detailing.

Another office building of the period is the Art Deco structure on Park Avenue designed in 1929 for Warner Bros. as a film distribution and sales and marketing center. The Tower Petroleum Building, designed in 1931 by architect Mark Lemmon, was Dallas' first example of a new breed of skyscraper designed to permit air and light to reach the street through a series of setbacks that create a tiered effect. Its first floor of polished black granite is complemented by limestone cut with an Art Deco motif on the second through fourth floors, while the remaining floors exhibit yellow brick, often with terra cotta spandrels.

Buildings in the district are identified here and on the attached District Map as being either "contributing," "compatible" or "non-contributing" structures.

CONTRIBUTING BUILDINGS

There are 20 buildings and/or that contribute to the district's architectural and historical significance and are classified as "contributing" buildings. Of these contributing structures, one building dates to the nineteenth century, 15 were built between 1900 and 1945, and four between 1945 and 1955. The district contains buildings constructed for many uses: retail, entertainment, religious, office and commercial. The following structures are considered contributing:

Hart Furniture, 1933 Elm Street, 1888

Scottish Rite Cathedral, 402 S. Harwood Street, 1910-1913

First Presbyterian Church, 401 S. Harwood Street, 1912, and George Memorial

Chapel, 1948
Dallas Municipal Building, 1914, and annex, 1954
Majestic Theatre, 1923 Elm Street, 1920
Lone Star Gas Company (south building), 1924
White-Plaza Hotel, 1933 Main Street, 1925
Film Exchange Building, 310-14 S. Harwood Street, c. 1925
Titche-Goettinger, 1912 Elm Street, 1929, and addition, 1955
Warner Brothers, 508 Park Avenue, 1929
Desco Tile Company, 1908 Canton Street, 1930
Lone Star Gas Company (north building), 301 S. Harwood Street, 1931
Tower Petroleum Company; 1907 Elm Street, 1931
Paramount Pictures, 412 S. Harwood Street, c. 1934
Masonic Temple, 501 S. Harwood Street, 1941, and Masonic Relief, 1910 Young Street, c. 1941
Dallas Public Library, 1955

COMPATIBLE BUILDINGS

"Compatible buildings" are those structures that are supportive of the district in age and massing, but are not representative of the predominant style and/or areas of significance of the district. Compatible buildings are worthy of preservation and may have the potential to become contributing as the characteristics, composition, and/or integrity of the district changes. The following eight buildings fall into this category:

1901-05 Canton Street, c. 1929
1911 Canton Street, c. 1929
614 S. Harwood Street
2008-10 Commerce Street
2012-14 Commerce Street
1920 Main Street
1926 Main Street
First Presbyterian addition, Park Avenue

NON-CONTRIBUTING BUILDINGS

"Non-contributing buildings" are those structures that are either contemporary and outside the district's period of significance, or are within that period but have been so altered as to have lost a significant level of architectural integrity. Surface parking lots constitute a great intrusion within the district. Buildings that are not listed as either "contributing" or "compatible" are considered to be "non-contributing".

16. Historical Significance

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

HISTORICAL SIGNIFICANCE

The Harwood Street Historic District, located on the eastern edge of the central business district, is significant as one of the best concentrations of early twentieth century commercial and institutional architecture in Dallas. Since the 1870's, Harwood Street has served as a major corridor connecting neighborhoods in both north and south Dallas to the business district. Throughout its life as a significant length of the street railway system, it funnelled merchants and bankers downtown from their fashionable homes in the near-south neighborhood, The Cedars. Harwood Street continued to develop and in the 1920s and 1930s it served as a support district for the Dallas movie and theater industry focussed on Elm Street. The architecture along Harwood Street reflects these phases in the development and growth of one of the city's early north-south thoroughfares.

First officially given its name in 1872², Harwood Street was listed in the 1873³ city directory as running from McKinney Road to the southern city limits. The street was also listed in the 1875⁴ directory as running from the north to the south city limits, and was shown on the 1875 map⁵ of the city as such. The street was named for Alexander Harwood (1829-1885), a leading Dallas citizen.⁶ Harwood first came to Dallas in 1844 from Tennessee. His family settled 15 miles southeast of Dallas in the area that became known as Harwood Springs, later became the city of Kleberg, and is now incorporated into the boundaries of Dallas. In 1850, Harwood was elected clerk of the county court, and from 1873 to 1883 served as clerk for both the county and district courts of Dallas.

The 1870's brought the railroad to Dallas and the early development of the street railway lines began. The first three street lines were developed on Main Street in 1873; San Jacinto Street, 1875; and Commerce and Ervay Streets, 1876.⁷ The fourth street railway line was laid by the Dallas Belt Street Railway, formed in 1884. Construction was completed by August, 1884 on this route that ran the length of Harwood Street and looped around the central portion of the city on a 3.75 mile track along McKinney and Ross Avenues, and Lamar, Jackson, Akard, and St. Louis Streets.⁸ The develop-

17. Bibliography

See Attachement

18. Attachments

- | | |
|--|--|
| <input checked="" type="checkbox"/> District or Site map | <input type="checkbox"/> Additional descriptive material |
| <input type="checkbox"/> Site Plan | <input type="checkbox"/> Footnotes |
| <input type="checkbox"/> Photos (historic & current) | |

ment of this line helped to connect the north and south sections of the city to the central business district. The Belt Line along Harwood Street served as the principal corridor funnelling businessmen and merchants into downtown from their fashionable homes in Dallas' first silk-stocking neighborhood, The Cedars. Laid-out in 1872, The Cedars was bounded approximately by Akard, Canton, and Harwood Streets and Browder Springs.⁹ Lived in by the city's wealthiest merchants and bankers, the area grew in popularity with the further development of the street railway lines. Several additions to the original plat were opened in the late 1870's and 1880's.¹⁰

During the last quarter of the nineteenth century, development in the east side of downtown centered on several major streets: Elm, Main, Commerce, and Harwood Streets. Elm Street was a focal point for boarding houses, new and used furniture dealers, and Chinese laundries. Elm, Main, Commerce, and Harwood Streets were characterized by a mixture of brick commercial buildings and frame dwelling houses. The Hart Furniture Company building at the northwest corner of Elm and Harwood Streets is the only building in the district that remains from this period. Built in 1888 as a furniture store for the Dallas House Furnishing Company, the building has continually served that use in addition to others.

During the first quarter of the twentieth century, Harwood Street continued to serve as a major north-south transportation corridor. Frame dwelling houses gradually were replaced by prominent brick and stone commercial and institutional buildings, but some dwellings remained along its length into the 1940s. Many institutional buildings of this period remain, including the Scottish Rite Cathedral, 1910-1913, Hubbell and Greene, architects; the First Presbyterian Church, 1912, C.D. Hill, architect; and the Dallas Municipal Building, designed by C.D. Hill in 1914 as the Dallas city hall.

During the 1920s and 1930s, Harwood Street served as a support center for the movie and theater industry. Dallas had had popular opera, variety and vaudeville houses since the last quarter of the nineteenth century, beginning with Field's Opera House on Main Street in 1873¹¹ Vaudeville was brought to Dallas in 1905 by Karl Hoblitzelle of the Interstate Circuit with the opening of the original Majestic Theatre, which has since been demolished. By the first decade of the twentieth century, Elm Street had become Dallas' "theater row" and was lined with the marquees of movie houses and live theaters. Most theaters have since been demolished, except for Dallas' premier theater, the Majestic, built in 1920 and designed by architect John Eberson. While Elm Street served as "theater row," neighboring Harwood Street complemented the industry with its function as "scene shop row." Along Harwood Street were the shops, warehouses, and offices of companies that supplied scenery and equipment necessary to the movie and vaudeville industries. Some of these companies were the King Scenic Company, Simplex Theater Supply Company, and Southern Theater Equipment Company. In addition, major motion picture producers had offices on and near Harwood Street, including Columbia Pictures, Paramount Pictures, U.S. Army Motion Picture

Service and Warner Bros.¹² The Art Deco building at 508 Park Avenue was designed by New Orleans architects Weiss, Dreyfous and Seiferth in 1929 for Warner Brothers as their film distribution, sales and marketing center. The Film Exchange Building at 310-14 S. Harwood Street and the Paramount Pictures building at 412 S. Harwood Street also served the theater industry.

Commercial and retail development continued in the district into the 1920s and 1930s with the construction of several large and imposing buildings designed by prominent architects. The Sullivanesque Lone Star Gas Company building was constructed in 1924. Similar in style is the 1925 White-Plaza Hotel designed by Dallas architects Lang and Witchell. Built originally as the Hilton Hotel by Conrad Hilton, who became the world's foremost hotel operator, the hotel was Hilton's first highrise and the first to bear his name. The hotel was later sold and operated by another well known Texas hotel operator, A.C. White, and the name was changed to the White-Plaza Hotel.

Revival styles continued to be popular among Dallas architects and property owners, and in 1929 local merchants Edward Titcher and Mat Goettinger built their new department store building in the Italianate Renaissance style. Designed by Herbert M. Greene of Greene, La Roche and Dahl, the building was opened after the stock market crashed and represented Dallas' rich optimistic spirit and strong financial backing.

Other buildings of the period were the Art Deco Lone Star Gas Company tower (Lang and Witchell) and the Tower Petroleum building (Mark Lemmon), both constructed in 1931. These two skyscrapers represented Dallas' love for the Art Deco, and symbolically represent Dallas' prominent role as an oil and gas headquarters of Texas and the southwest.

Today, Harwood Street continues to serve as a corridor street, connecting the Farmers Market in the south to the Arts District in the north. Although many buildings have been lost along Harwood Street and elsewhere in downtown, Harwood Street remains an excellent collection of late-nineteenth and early-twentieth century commercial and institutional buildings.

The architectural firm of Lang and Witchell was responsible for many of the buildings in the district as well as throughout the rest of Dallas. In 1905 Otto H. Lang (1864-1947) and Frank O. Witchell formed the partnership that lasted until 1942. Born in Germany, Lang came to Dallas around 1890 and worked for about two years in other firms before working as a structural engineer for the Texas and Pacific Railway. In addition to his work in his firm, Lang served as Dallas street commissioner from 1915 to 1919 and worked as consulting engineer during the construction of the Houston Street viaduct. Frank O. Witchell was born in Wales and came to Dallas in 1898 from San Antonio. He had no formal architectural training but began work in the firm of Sanguinet and Staats of Fort Worth as a designer and draftsman until forming the partnership

in 1905. The firm was also responsible for the Fair Park Auditorium and Exposition Hall, court houses in Houston, Gainesville, Snyder and Cleburn, and railroad stations in Fort Worth, Wichita Falls, Amarillo, Paris and Weatherford.¹³

Herbert M. Greene was another architect of prominence in Dallas. Born in Pennsylvania, Greene received his education at the University of Illinois before arriving in Dallas in 1897. Greene became associated with J.P. Hubbell and then later E.B. La Roche and George L. Dahl. In addition to the Scottish Rite Cathedrals in Dallas, San Antonio, Austin, El Paso and Joplin, Missouri, Greene designed Parkland Hospital and the Scottish Rite Hospital for Crippled Children and numerous buildings for the University of Texas, Austin.

Another prominent Dallas architect who designed buildings in the district was George L. Dahl (1894-1987). He was responsible for the Titcher-Goettinger building and served as supervising architect for the 1936 Texas Centennial at Fair Park and coordinated the artists and architects who designed the 26 fair buildings in less than nine months.¹⁴

End Notes

¹"Dallas Guide and History," (Dallas Unit of the Texas Writer's Project, Works Projects Administration, 1940), 550, typewritten.

²Ibid.

³Lawson and Edmondson, comp., "Dallas City Directory and Reference Book including a Complete Society, Statistical and Business Directory for 1873-74" (Springfield, Mo.: Missouri Patriot Book and Job Printing House, 1873), 16.

⁴F.E. Butterfield and C.M. Rundlett, "Directory of the City of Dallas for the Year 1875" (n.p.: St. Louis Democrat Lithograph and Print Co., [1875]; reprint, Dallas: Stone-Inge Books, 1979), 139 (page reference is to reprint edition).

⁵F.E. Butterfield and C.M. Rundlett, "Official Map of Dallas Texas," 1875.

⁶Dallas Yesterday (Dallas: Southern Methodist University Press, 1977), 94.

⁷"Dallas Guide and History", 255. Works Project Administration, 255.

⁸Ibid., 256.

⁹A.C. Greene, Dallas: The Deciding Years-A Historical Portrait (Austin: Encino Press, 1973), 20.

¹⁰William L. McDonald, Dallas Rediscovered: A Photographic Chronicle of Urban Expansion 1870-1925, 2d ed. (Dallas: Dallas Historical Society, 1978), 103-104.

¹¹John William Rogers, The Lusty Texans of Dallas (New York: Dutton, 1951), 206.

¹²John F. Worley, comp., Worley's Greater Dallas City Directory, (Dallas: John F. Worley Directory Co., 1924), 1825 and 2201.

¹³Dallas Times Herald, 22 February 1942; Dallas Morning News, 19 October 1947.

¹⁴Dallas Morning News, 19 July 1987; and Dallas Times Herald 21 July 1987.

19. Inventory of Structures - Historic District Nomination Only

please complete this form for each structure in a proposed historic district

a. location and name Hart Furniture, 1933 Elm Street

b. development history

original owner Dallas House Furnishing Company

architect/builder Unknown

construction/alteration dates 1888

c. architectural significance

dominant style Italianate

condition Good

alterations

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

In 1888, the building at the corner of Elm and Harwood Streets first appeared in city records. It was shown to have six cast iron columns across the front, which miraculously are still in place. The nineteenth century commercial design is preserved with some changes, but the building still exhibits the tall slightly-arched windows on the third and fourth floors, the tongue-and-groove interior paneling, and the mitered hardwood floors on the second level. The Italianate style was common for commercial buildings in the 1880s, but Hart Furniture is one of few examples left in downtown. Originally the interior had balconies on each side which extended from front to back.

This building has always been a furniture store and was first occupied by the Dallas House Furnishing Company, whose proprietors were Joseph G. Street and Samuel A. Fishburn, specializing in house furnishing goods, carpets, stoves and furniture. During part of the time between 1894 and 1896, Mrs. Emma Smith offered furnished rooms on the upper floors while the main floor contained Mr. W.D. Barbee's new and

second hand furniture shop.

From 1897 to 1908, Rhodes-Haverty Furniture Company of Atlanta, Georgia, had its Dallas branch at this location, while in 1905, Mr. Charles E. Grigsby operated the Grigsby Hotel upstairs. Delivery docks at the rear replaced an undertaker's parlor. Grigsby started his career as an ice cutter while living at home with his brother and mother. He married and branched out as a hotel keeper. His tenure at this location, however, was short-lived, and in 1906 a real estate agency occupied part of the upper floors. One of the agents used a room down the hall as his residence.

Rhodes-Haverty Furniture Company became Haverty Furniture Company and remained there until 1915. In 1916 Hart-Toole Furniture Company bought the building and in 1919 the renamed company, Hart Furniture Company, with Thomas and Grace Hart as owners, began selling furnishings. Hart Furniture Company continues in business today, having survived suburbs, depression, recession, wars and parking lots. The double heart neon sign over the entrance is an established part of the Elm and Harwood streetscape.

19. Inventory of Structures - Historic District Nomination Only

please complete this form for each structure in a proposed historic district

a. location and name Scottish Rite Cathedral, 402 S. Harwood Street

b. development history

original owner Scottish Rite

architect/builder J. P. Hubbell and Herbert M. Greene

construction/alteration dates 1910-1913

c. architectural significance

dominant style Beaux-Arts

condition Good

alterations

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, or acts from the character of the district

e. statement of significance

National Register of Historic Places; Dallas Landmark

The Scottish Rite Cathedral, at the southeast corner of Harwood and Young Streets, was completed in 1913 at a cost of \$300,000. Designed by the local architectural firm of J.P. Hubbell and Herbert M. Greene, this elegant Beaux-Arts temple still maintains its original use: the home of the Scottish Rite Masons.

The building consists of a basement and three stories. The basement originally had fourteen rooms including a bowling alley. The original first floor had thirteen rooms dominated by a Louis XV banquet hall and a ballroom with 216 ornate crystal light fixtures containing over 8,000 crystals. The second floor, reached by a double marble and cast iron stairway, includes an auditorium decorated with Egyptian motifs and is richly colored with turquoise, blue, red and gold. The third floor includes wardrobe, make-up, music, choir, and store rooms. Although interior alterations have been made, the exquisite exterior remains unchanged.

19. Inventory of Structures - Historic District Nomination Only

please complete this form for each structure in a proposed historic district

a. location and name **First Presbyterian Church, 401 S. Harwood St.**

b. development history

original owner **First Presbyterian Church**

architect/builder **C. D. Hill**

construction/alteration dates **1912**

c. architectural significance

dominant style **Neo-Classical Revival**

condition **Good**

alterations

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

National Register of Historic Places; Dallas Landmark

The First Presbyterian Church stands at the southwest corner of Harwood and Wood Streets and is the fourth building in which this congregation has met. In 1912 construction was begun on this Neo-Classical Revival church which was designed by C.D. Hill, a prominent Dallas architect. Constructed at a cost of \$150,000 and completed in 1913, the First Presbyterian Church has long been an architectural landmark in downtown Dallas.

The First Presbyterian Church exemplifies the Neo-Classical Revival with its dominant columns, arched openings, strong horizontal lines, and rusticated masonry laid with deep joints to give the appearance of massiveness. The general form of the building is that of a widespread fan facing north, south and east. The church is constructed of white terra cotta with stone trim and is topped with a bronze dome.

The church, which occupies a commanding position at the turn of Harwood Street, and from which all of the area Presbyterian churches have stemmed, has survived the move of many congregations to the suburbs. The survival of this church must, in part, be credited to the beauty and the practicality of the building in which it is housed. With only minor changes to the building in 1928, and the addition of the Wood Street parking garage in 1954, the church building has remained essentially the same since it was first entered for worship in March, 1913.

The adjacent George Memorial Chapel was constructed in 1948, with Fooshee and Cheek as architects, and T.C. Bates Construction Company as contractor. This colonial chapel features an entrance courtyard garden with flagstone walks. The exterior is finished with Texas limestone with carved stone trim. The roof is slate. The chancel window is framed in carved stone tracery with stained glass set into the stone frets.

The chapel was dedicated by Richard B. George to the First Presbyterian Church in memory of his mother Sudie George. Richard George was a prominent Dallas business and civic leader. A bachelor all his life, George dedicated his life to his companies, R.B. Equipment and R.B. Investments, and also contributed much time and effort to the construction of the addition of the Children's Hospital of Texas in Dallas.

19. Inventory of Structures - Historic District Nomination Only

please complete this form for each structure in a proposed historic district

a. location and name **Dallas Municipal Building**

b. development history

original owner **City of Dallas**

architect/builder **C. D. Hill**

construction/alteration dates **1914**

c. architectural significance

dominant style **Beaux Arts**

condition **Good**

alterations **replacement windows**

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

Dallas Landmark

Every man's idea of what city hall should look like---that was the final result of the commission of architects C.D. Hill of Dallas and Mauran, Russell and Crowell of St Louis. The Old Dallas City Hall, the fourth in Dallas' history, is an impressive and excellent example of the Beaux-Arts architectural style. It is built of Texas Gray Granite with Indiana Limestone trim. Construction began in 1913 and the building was officially opened on October 17, 1914, a date which coincided with that year's opening of the Texas State Fair in Fair Park. The total cost of the building was \$700,000.

The Old City Hall has been in constant use in some capacity by the City since its opening. The Old City Hall is still being used to house police operations, and some court facilities. Despite extensive interior changes, the exterior has remained virtually unchanged, except for removal of water fountains that once stood in front and the installation of replacement windows.

Continuation Sheet

Item # 19

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An addition to the rear was completed in 1954. It was this part of the building that received much attention on November 24, 1963. On that day the police department was transferring Lee Harvey Oswald, alleged assassin of President John F. Kennedy, from the fifth floor of the city jail in this building to the county jail. During the process Oswald was taken to the basement where he was shot by Jack Ruby in full view of police officers and national television.

19. Inventory of Structures - Historic District Nomination Only

please complete this form for each structure in a proposed historic district

a. location and name **Majestic Theater, 1923 Elm Street**

b. development history

original owner **Interstate Theater**

architect/builder **John Eberson**

construction/alteration dates **1920**

c. architectural significance

dominant style **Renaissance Revival**

condition **Good**

alterations

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

National Register of Historic Places; Registered Texas Historic Landmark; Dallas Landmark

The Majestic Theatre represents the entertainment industry at the height of its glamour and romance in the 1920s and 1930s. The beautiful facade is a twentieth century interpretation of the Renaissance Revival architectural style, suitably ornate and expressive. It is a classic example of the once prominent, opulent movie palace, a form which has all but disappeared. It also stands as a memorial to Karl Hoblitzelle (1879-1967), a prominent figure in Dallas who established this respectable social and cultural center for Dallas citizens, and to its architect, John Eberson, who went onto international prominence as a theater designer.

Its cornerstone laid on October 18, 1920, the Majestic created a fantasy world for the thousands who stepped into its interiors. The theater was originally designed for

package, the Texas legislature trusted his judgment so much that in 1945 they refused to pass a film censorship act. Hoblitzelle's theater was the first in Dallas to have air conditioning, a must in Texas summers, and the first to be wired for the new sound films in the late 1920s. Among his innovative ideas for the customer's comfort were earphones for the hearing impaired, crying rooms for babies, and a spacious men's smoking lounge. The lower level featured "Majesticland," a free nursery complete with milk and crackers, a petting zoo, a slide in the shape of a shoe, a carousel, and nannies in uniform. The Majestic was an "atmospheric" theater with ceiling "skies" of floating clouds and mechanically controlled twinkling stars. The machinery producing these romantic effects is still intact.

Many stars of vaudeville, music, theater, film and dance have performed at the Majestic. Through the Hoblitzelle Foundation's gift of the theater to the Dallas Park and Recreation Board in 1977, and with restoration completed in 1983, the once-again magnificent Majestic has reopened its doors as a home for a variety of performing arts events.

19. Inventory of Structures - Historic District Nomination Only

please complete this form for each structure in a proposed historic district

a. location and name Tower Petroleum, 1907 Elm Street

b. development history

original owner Tower Petroleum Company

architect/builder Mark Lemmon

construction/alteration dates 1931

c. architectural significance

dominant style Art Deco

condition Good

alterations

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

Built in 1931, and designed by architect Mark Lemmon, the Tower Petroleum Building was Dallas' first example of a new breed of skyscrapers inspired by New York City's zoning law of 1916. This law was designed to permit light and air to reach the street by mandating a series of setbacks which created a "wedding cake" tiered effect at the top of the building. Every office was designed to be well-ventilated, with direct sunlight filtering in, lighting the terrazzo floors and Philippine mahogany woodwork.

When it was built, this Art Deco skyscraper was endorsed by the Oil and Gas Committee of the Dallas Chamber of Commerce as a symbol of the industry's commitment to Dallas. Perhaps the Tower Petroleum Building was viewed as a symbolic elevation of Dallas as oil and gas headquarters of Texas, if not the world. When the Tower Building first thrust its twenty-two stories of modern architecture into the skies above the City, it was serviced by solid brass-doored elevators which could reach speeds of 800 feet per minute, the fastest in Dallas at the time. The beautiful elevators are still in use today.

19. Inventory of Structures - Historic District Nomination Only

please complete this form for each structure in a proposed historic district

a. location and name **Titche-Goettinger, 1912 Elm Street**

b. development history

original owner **Edward Titche, Mat Goettinger**

architect/builder **Herbert M. Greene**

construction/alteration dates **1929**

c. architectural significance

dominant style **Italian Renaissance**

condition **Good**

alterations

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

Titche-Goettinger's department store was built in 1929 by Edward Titche and Mat Goettinger, long time Dallas merchants. The architect was Herbert M. Greene of Greene, La Roche and Dahl, now Dahl, Braden and Chapman. The building was expanded in 1955 with Thomas, Jameson and Merrill as architects. The style of the imposing structure is Italian Renaissance, with the lower floor fashioned after the Pitti Palace in Florence.

It is important to note that the building was opened after the Stock Market crash of 1929. Few structures of this type were built following the catastrophe, but Dallas, rich in optimistic spirit and financial backing, continued its march forward. Prior to the construction of the Elm Street store, Titche-Goettinger's, founded in 1892, was located in the Wilson Building, a few blocks to the west, and already had several suburban stores.

please complete this form for each structure in a proposed historic district

a. location and name **White-Plaza Hotel, 1933 Main Street**

b. development history

original owner **Conrad Hilton**

architect/builder **Lang & Witchell**

construction/alteration dates **1925**

c. architectural significance

dominant style **Sullivan-esque**

condition **Good**

alterations

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

National Register of Historic Places; Dallas Landmark

Originally opened as the Hilton Hotel and constructed in 1925 for Conrad Hilton, who became the world's foremost hotel operator, this hotel was Hilton's first highrise and the first to bear his name.

The prominent Dallas architectural firm of Lang and Witchell designed the 14 story hotel in the Sullivan-esque style, with symmetrical towers and Beaux-Arts influences in its detailing. It was completed in just over a year at a final cost of \$1,360,000.

In 1938, following the impact of the Great Depression on Hilton's fledgling empire and his move to California, he sold the Dallas Hilton to George Loudermilk who contracted another well-known Texas hotel operator, A.C. "Jack" White, to run the hotel. White changed the name to the White-Plaza, which it continued to bear until 1974.

The legendary Conrad Hilton opened the Dallas Hilton as his first endeavor toward creating the enormously successful Hilton Hotel chain that eventually spread throughout the world. His magic formula of building large, architecturally imposing structures with, private baths in every room, air conditioning, extraordinarily friendly service, and average business travelers and families as the target for marketing served him magnificently. Hilton, according to more than one source, was simply the greatest hotel operator the world has ever known.

The hotel reopened its doors in December, 1985, following a multi-million dollar restoration/renovation.

19. Inventory of Structures - Historic District Nomination Only

please complete this form for each structure in a proposed historic district

a. location and name **Dallas Public Library**

b. development history

original owner **City of Dallas**

architect/builder **George L. Dahl**

construction/alteration dates **1955**

c. architectural significance

dominant style

condition **Good**

alterations

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

The former Dallas Public Library was built on the site of Dallas' Carnegie Library, named for Andrew Carnegie, who donated \$50,000 toward its construction. In 1953, a citizen's group, Friends of the Dallas Public Library, and civic leaders agreed to demolish the Carnegie Library and build a new one. George L. Dahl, Architects and Engineers, designed the building, described at the time as ultra-modern and functional. The \$2,500,000 building features a sweep of glass at street level with its simple lines defined in black marble with a white marble front. With two floors below ground level, four above, and a roof garden, the building was a dramatic change from the stent, monumental Carnegie Library that stood there before.

The sculpture above the entrance is by Marshall Fredericks and represents the hand of God supporting a youth reaching for learning through the medium of literature. The preliminary sketch included no clothes to bind, no fetters to limit the youth's flight. However, the unclothed figure shocked some sensibilities and the finished sculpture, cast in aluminum and alloy, weighing 800 pounds, is clothed.

please complete this form for each structure in a proposed historic district

a. location and name Lone Star Gas, 301 S. Harwood Street
(north building)

b. development history

original owner Lone Star Gas Company

architect/builder Lang and Witchell

construction/alteration dates 1931

c. architectural significance

dominant style Art Deco

condition Good

alterations

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

The 12 story Dallas Gas Company Building, erected in 1931 by Joplin Construction Company and designed by the noted architectural firm, Lang and Witchell, is of the same setback construction as the Tower Petroleum Building. One of the most contemporary structures of its time in the southwest, it was designed to support an additional 11 floors.

This new architectural expression of modernism was perfect for the oil and gas industry, one born, built, and sustained by a lifestyle that reflected Dallas' "overnight" tradition and Texas' flamboyancy. The building is pure, glorious Art Deco, reflecting the wild runaway economic temper of Dallas. Today, this remains part of the downtown headquarters of Lone Star Gas Company.

In the 1920s rapid strides were made in technology, and these incredible advance-

suddenly Art Deco design styles were de riguer. The lobby of the Lone Star Gas Building is a beautiful example of Art Deco. It captures the spirit of the time with chevrons, sunbursts, florals, zig-zags, and other naturalistic designs. It was meant to be new, to be different. It was and is exciting and fascinating.

A skybridge connects this building to the earlier Gas Company building to the south at the top floor. Of matching brick, it is likely that it was constructed at the time the north building was constructed.

19. Inventory of Structures - Historic District Nomination Only

please complete this form for each structure in a proposed historic district

a. location and name Lone Star Gas

(South Building)

b. development history

original owner Lone Star Gas Company

architect/builder Lang and Witchell

construction/alteration dates 1924

c. architectural significance

dominant style Sullivanesque

condition Good

alterations

d. category

Contributing X

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

The earlier Lone Star Gas Company building was constructed in 1924 and designed by Lang and Witchell, architects. The original four story building was brought to its 10 story height with an addition in 1927. The building was constructed of red brick in the Sullivanesque style.

please complete this form for each structure in a proposed historic district

a. location and name **Masonic Temple, 501 S. Harwood St.**

b. development history

original owner **Masonic Temple**

architect/builder **Thomas B. Broad**

construction/alteration dates **1941**

c. architectural significance

dominant style **Art Moderne**

condition **Good**

alterations

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

The Masonic Temple was built in 1941 during a time when Dallas, as well as the rest of the nation, was listening to the rumblings of war from Europe. The Art Moderne or Modernistic architecture of this stately building echoed the times. It was designed by Thomas B. Broad of Flint and Broad, and constructed by Hal C. Dyer at a cost of approximately \$350,000. It contains a basement, two floors, and an equipment penthouse. The temple consists entirely of masonry except for some interior wood trim. It has no structural steel, but rather all walls are load bearing masonry. It is only fitting that a lodge for Masons was made of masonry by Masons. The handsome, massive doors are of solid aluminum and reflect the solidity and stability of an American institution. The Masonic Temple has had no alterations and is exquisitely preserved for its original use. It services sixteen Masonic affiliations including the oldest Masonic lodge in the city, which dates to its chartering in 1850. The small building on the lot was built about the same time and served as the headquarters for the Mason's relief efforts.

please complete this form for each structure in a proposed historic district

a. location and name Warner Brothers Bldg., 508 Park Ave

b. development history

original owner Warner Brothers

architect/builder Weiss, Dreyfous Seiferth, New Orleans

construction/alteration dates 1929

c. architectural significance

dominant style Art Deco

condition Good

alterations

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

The new wave of the film industry's fascination with Dallas as the third coast perhaps had its origins in the 1920s. Dallas was centrally located in the nation, a more or less jumping off spot between the east and the west.

In 1929 the building at 508 Park Avenue was built for Warner Bros. as a film distribution center. The architects, Weiss, Dreyfous and Seiferth of New Orleans, used the popular Art Deco to represent the glamour of the movies. The building contained a film vault, a cutting room, and sales and marketing offices.

19. Inventory of Structures - Historic District Nomination Only

please complete this form for each structure in a proposed historic district

a. location and name Desco Tile Company Building, 1908 Canton Street

b. development history

original owner John Desco Tile Company

architect/builder Unknown

construction/alteration dates 1930

c. architectural significance

dominant style Spanish Baroque Revival

condition Good

alterations

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

This small, colorful example of the Spanish Baroque Revival was built in 1930 by John Desco. It was the home of J. Desco and Son, a tile, marble, and terrazzo company established in 1907. Often associated with California, specifically Hollywood, this architectural style was popularized in the 1920s.

This building was constructed as a showplace for the workmanship of Mr. Desco and his son and the various colors and styles of materials they used. Throughout the building's interior and exterior the architectural appointments are of decorative tile and terrazzo. The second story was the tile showroom and is now occupied by an architectural firm. In 1942 the Idle Rich Bar was established on the street level, and remained there as a legend until the late 1980s.

19. Inventory of Structures - Historic District Nomination Only

please complete this form for each structure in a proposed historic district

a. location and name Film Exchange Bldg., 310-14 S. Harwood St.

b. development history

original owner United Artists

architect/builder

construction/alteration dates c. 1925

c. architectural significance

dominant style

condition

alterations

d. category

Contributing X

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

The Film Exchange Building was constructed in the late 1920s as headquarters for United Artists. The building also housed other film related businesses and served as a center for the industry.

19. Inventory of Structures - Historic District Nomination Only

please complete this form for each structure in a proposed historic district

a. location and name Paramount Pictures, 412 S. Harwood St.

b. development history

original owner Paramount Pictures

architect/builder

construction/alteration dates c. 1934

c. architectural significance

dominant style

condition

alterations

d. category

Contributing

excellent example of an architectural style that is typical of or integral to the district, retaining essential integrity of design

Compatible

supportive of the district in age, style and massing but is not representative of the significant style, period and detailing typical in the district

Non-contributing

intrusive, detracts from the character of the district

e. statement of significance

The Paramount Pictures Building was constructed by at least 1934. The three story building was constructed of concrete pilasters with brick infill.

Designation Merit

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

Recommendation

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

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

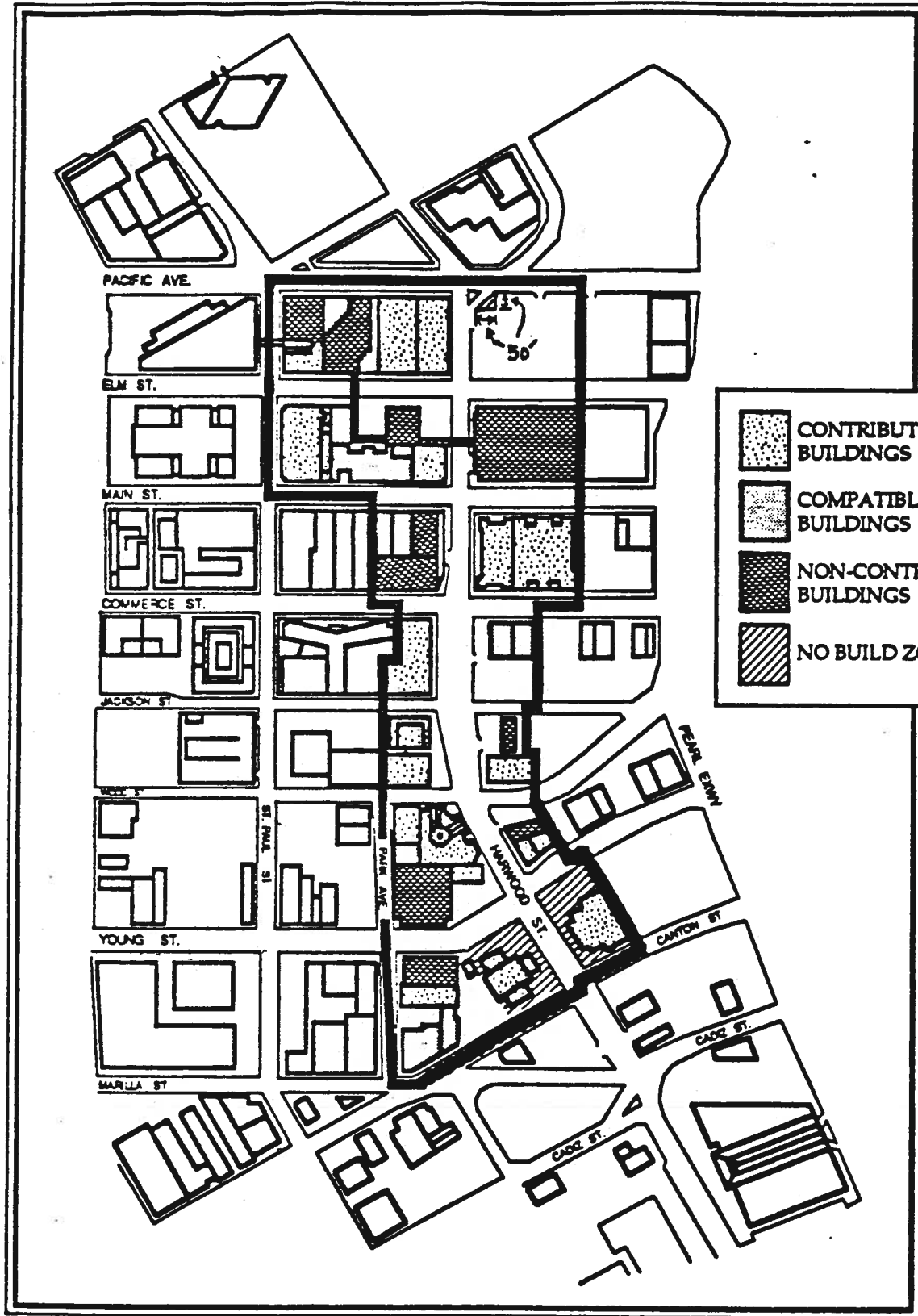
Date: *October 5, 1989*

Debra Mitchell

 Debra Mitchell, Chairman
 Downtown Designation Task Force

Ron Emrich

 Ron Emrich, Senior Planner
 Historic Preservation



	CONTRIBUTING BUILDINGS
	COMPATIBLE BUILDINGS
	NON-CONTRIBUTING BUILDINGS
	NO BUILD ZONE

DISTRICT BOUNDARY
 BUILDINGS OF HISTORIC SIGNIFICANCE



Harwood Historic District

Prepared by the City of Dallas, Department of Planning and Development
 February 1990

