

**Dallas Landmark Commission
Landmark Nomination Form**

1. Name

historic: Lakewood Theater
and/or common:
date: 1938

2. Location

address: 1825 Abrams Road, Dallas, Texas 75214
location/neighborhood: Munger Place Heights
block: 6 **lot:** 1884 ½ **land survey:** R. Ray Survey, Abstract 1242 **tract size:** 10,153 SF

3. Current Zoning

current zoning: Planned Development District 281 Subdistrict J

4. Classification

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

5. Ownership

Current Owner: WW Willingham Family Limited Partnership No. II, K&B La Vista Texas, Ltd., K&B Collins Texas, Ltd., K&B Josey Texas, Ltd, Garner 720, Ltd as tenants-in-common.
Contact: Craig Kinney **Phone:** (214) 343-9119
Address: 8525 Ferndale Rd, Suite 204 **City:** Dallas **State:** TX **Zip:** 75238

6. Form Preparation

Date: October 5, 2015

Name & Title: Nicky DeFreece Emery, Architectural Historian and Conservator on behalf of
Alston Architects

Organization: Adapt/re:Adapt Preservation and Conservation, LLC

Contact: Nicky DeFreece Emery

Phone: 214-417-7910

7. Representation on Existing Surveys

Alexander Survey (citywide) local state national National Register
H.P.L. Survey (CBD) A B C D Recorded TX Historic Ldmk
Oak Cliff TX Archaeological Ldmk
Victorian Survey
Dallas Historic Resources Survey, Phase ___ high ___ medium ___ low

For Office Use Only

Date Rec'd: _____ Survey Verified: Y N by: _____ Field Check by: _____ Petitions Needed: Y N
Nomination: Archaeological Site Structure(s) Structure & Site District

8. Historic Ownership

original owner: Dines and Kraft, owners; Interstate Theater Circuit, Inc. (Karl Hoblitzelle), theater lease holder
significant later owner(s):

9. Construction Dates

original: 1938
alterations/additions:

10. Architect

original construction: H. F. Pettigrew, Pettigrew and Worley
alterations/additions:

11. Site Features

natural: located in the urbanized area of Lakewood on a triangular lot, surrounded by retail development, parking, and city streets at the intersection of Abrams and La Vista
urban design: Part of Lakewood Shopping Center, a retail strip center

12. Physical Description

Condition, check one: _____ excellent _____ deteriorated _____ unaltered _____ original site
_____ X good _____ ruins _____ altered _____ moved(date _____)
_____ fair _____ unexposed

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

The Lakewood Theater¹ was designed as a free-standing building but shares a wall with a later building that currently contains the Balcony Bar and the Arcade Bar. The bulk of the L-shaped theater is set back and to the left, expressed in a large mass that is stepped down, in typical Art Deco fashion, to the stage area. The entrance features a large V-shaped projecting marquee with a 100-foot-tall red and green neon-lit tower reading “Lakewood” on the left and a smaller version of the same tower element on the right in front of where the addition now stands. The porcelain enamel front, towers, attraction board and marquee ceiling were all built and installed by Dallas’s famous Texlite sign company.² The entrance marquee is neon-lit and made of enameled metal panels on which is printed a graphic pattern. Built into this system are movie poster displays and other theater necessities such as a ticket booth. The remainder of the building is faced in stucco sculpted to achieve its stepped effect and the base of the wall is accented with a darker maroon color.

Multiple glass doors lead to the two-story lobby decorated in red, gold, pink, and green. A dramatic staircase designed by Henry Potter of Potter Art Metal Studios, Dallas and containing aluminum and brass moldings leads to the balcony level. Whimsical murals behind the concession area and along the upper lobby walls and balcony depict Disney characters Mickey Mouse, Donald Duck, and Goofy, as well as princes, soldiers, dancers, cowboys, and international figures in traditional costume. The murals were painted by Perry Nichols, one of the famed “Dallas Nine” artists. The lobby features a grand piano-shaped mirrored ceiling of peach-colored glass manufactured by Alamo Plate Glass Company. The walls of the restrooms picture brightly colored bird figures against a backdrop of red, gold, pink, and green.³

Inside the auditorium, life-sized female sculptures by José Martin (a French sculptor who also executed sculptures for the 1936 Texas Centennial and other locations in Dallas), aisle lighting, neon wall fixtures adorn the room, which hold 1,000 seats. The Lakewood was one of Dallas’s first air-conditioned theaters. It was also innovative in providing in-seat audio jacks for the hearing impaired. By 1956, the theater boasted Dallas’s first automated paid parking lot in front of the building; at an unknown date it installed a seating area for wheelchairs.⁴

Renovations and alterations of the theater are known to have occurred in 1952, when the box office was relocated and a concession area installed; in 1953, when the screen was enlarged; and in 1969, when the a new box office was added, entrance doors relocated and replaced, and first floor restrooms remodeled. In 1983, a major renovation resulted in the restoration of several of the murals, and

1 Portions of this document adapted from “Lakewood Theater: Historical Significance,” unpublished document prepared by Preservation Dallas, September 4, 2015, with contributions by Nicky DeFreeze Emery, Nancy McCoy, and David Preziosi.

2 “Texlite Grows to National Leadership,” Dallas Morning News, April 20, 1957:2.

3 The Lakewood Starwalk, Jeanette Howeth Crumpler and James H. Davis, Nortex Press, Austin, TX, 1998:9-10.

4 “Theater Installs Special Area For Patrons in Wheel Chairs,” Dallas Morning News, September 11, 1956.

“Automation Comes to Parking,” Dallas Morning News, September 29, 1956.

reportedly some murals were painted over with flowers, although the location and extent is unknown. The proscenium curtain, carpet, and seats were also replaced at the time. A mural over the concession area was painted over at an unknown date.

The Lakewood Theater is currently in good condition. It has been vacant for several months while awaiting a new tenant. Remediation work including removal of asbestos in the auditorium and bathroom ceilings has been undertaken. Auditorium seats were removed to facilitate the remediation.

13. Historical Significance

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

Design and Construction of the Lakewood Theater

The Lakewood Theater was constructed in 1938 by the Interstate Theater Circuit Inc., a Dallas-based company built and led by Dallasite Karl Hoblitzelle. The theater was designed by Dallas architect H. F. Pettigrew of Pettigrew and Worley,⁵ and built by Edward T. Moore with Dines & Kraft and George P. O'Rourke Construction Company.⁶ At the Lakewood, Pettigrew worked with interior decorator/muralist Eugene Gilboe and artist Perry Nichols. Nichols, one of the "Dallas Nine" artists prolific during the 1930s and 1940s, worked regularly with Gilboe. By 1940 they had worked together to execute 30 murals for theaters and public buildings, including the Lakewood and Inwood theaters.⁷

Karl Hoblitzelle

Karl Hoblitzelle arrived in Dallas from St. Louis in the early 1900s, founding a series of vaudeville theaters known as the Interstate Amusement Company. In 1905 he opened the Majestic Theater at St. Paul and Commerce streets, later replaced by the larger Majestic Theater on Elm Street (John Ebersson and Lang & Witchell, 1921). The name of the company was changed in 1921 to the Interstate Theater Circuit when the theaters began showing films. After the Depression, Hoblitzelle sought new markets for his theaters, choosing the Lakewood neighborhood of East Dallas for expansion due to the area's growth. Lakewood developers Dines & Kraft leased land for construction of the new theater, retaining ownership of the property until 1983.⁸

Pettigrew and Worley

In addition to the design of the Lakewood Theater, Pettigrew and Worley were the architects of the Wynnewood Theater (demolished 1999), Circle Theater, and Forest theaters in Dallas, and the Ridgelea Theater in Fort Worth (1950, significantly altered).⁹ Pettigrew and Worley were also associated with

5 The Lakewood often has been erroneously attributed to architect John Ebersson, who designed the Majestic Theater for Hoblitzelle.

6 "Anniversary," Dallas Morning News, November 4, 1938:1.

7 "Eugene Gilboe" and "Perry Nichols" in *Texas Painters, Sculptors & Graphic Artists: A Biographical Dictionary of Artists in Texas Before 1942*, John E. and Deborah Powers, Woodmont Books, Austin, 2000.

"Dallas Nine," in *The Handbook of Texas Online*, Kendall Curlee, <http://www.tshaonline.org/handbook/online/articles/kjd01>, accessed August 29, 2015.

8 The Lakewood Starwalk, Jeanette Howeth Crumpler and James H. Davis, Nortex Press, Austin, TX, 1998:9.

9 Lost Dallas, Mark Doty, Arcadia, Charleston, SC, 2012:108.

Interstate Theatre Collection Finding Guide, Texas/Dallas History & Archives, Dallas Public Library, Texas Archival Resources Online, <http://www.lib.utexas.edu/taro/dalpub/07701/dpub-07701p3.html>, accessed August 29, 2015.

Hoblitzelle's St. Andrew's Place development in University Park with LaRoche and Dahl (1940), among other residential projects.¹⁰

Eugene Gilboe

Eugene Gilboe was the supervisor of the interior design and murals of the Lakewood Theater, working with Pettigrew and Worley, and with mural artist Perry Nichols. Gilboe (1881-1964) was born in Oslo and studied at the Royal Academy of Arts and Decoration in Norway. He came to Texas in 1933 to work with George Dahl on the University of Texas Library and Student Union in Austin and later to serve as the colorist and reportedly to oversee the color and decorative treatments of the Texas Centennial Exposition in Dallas, including the North Texas fresco in the Hall of State, executed by Arthur Starr Niendorff with Perry Nichols assisting. Gilboe remained in Dallas until his death, and under the partnership of Franklin and Gilboe Company and later as Eugene Gilboe Decorating Company, came to specialize in theater decoration for the Publix theater chain. Gilboe is credited with decorating at least 26 theaters in Texas, including the Forest Theater near Fair Park, the Village Theater in Highland Park, and the Granada, Capitan, and Fulton theaters in Houston, among others. He is listed in Buie Harwood's "Decorating Texas" as responsible for 35 buildings across the state, including the Adolphus and Stoneleigh hotels, the Eperson building in Houston, and several buildings at the University of Texas at Austin. Very few of his murals survive.¹¹

Perry Nichols¹²

Perry Nichols executed the Lakewood Theater murals under designer Eugene Gilboe, along with two other noted Dallas artists, Harry Carnohan and Victor Lallier. Nichols lived from 1911-1992. His teachers and principal noticed Nichols' artistic abilities at Vickery Place School. He subsequently attended Bryan Street High School, where he met fellow artist William Lester, and graduated from Woodrow Wilson High School, where he served as art editor of the school's yearbook. The single most influential teacher of Nichols' career probably was Eleanor Benners at Woodrow, an accomplished artist

"Movie Theaters Designed by H. F. Pettigrew," Cinema Treasures, <http://cinematreasures.org/architects/84>, accessed August 29, 2015.

¹⁰ Interstate Theatre Collection Finding Guide, Texas/Dallas History & Archives, Dallas Public Library, Texas Archival Resources Online, <http://www.lib.utexas.edu/taro/dalpub/07701/dpub-07701p3.html>, accessed August 29, 2015.

¹¹ "E. J. Gilboe Dies at 83," Dallas Morning News, November 16, 1964:4.

Decorating Texas, Buie Harwood, Texas Christian University Press, Fort Worth, 1993.

David Bush, e-mail communication, August 29, 2015.

Eugene Gilboe, Biographical Sketches: Centennial Artists, Dallas Historical Society, File A38.3.

Fair Park Deco, Jim Parsons and David Bush, TCU Press, Fort Worth, Texas, 2012.

¹² This section adapted from "Perry Nichols Art Work and Papers: A Guide to the Collection," Ellen Buie Niewyk. Available at <http://www.lib.utexas.edu/taro/smu/00140/smu-00140.html>, presented by Dr. Sam Ratcliffe to City of Dallas Landmark Commission, September 8, 2015. Used with permission.

in her own right. Outside of school, Nichols studied under two of the Southwest's most significant 20th C. artists, Frank Reaugh and Alexandre Hogue.

By age 17, his work was being selected in local juried exhibitions. After one year's service in the Army in San Antonio, he returned to Dallas. In 1932, he exhibited with eight other Texas artists at the Dallas Public Art Gallery in the Exhibition of Young Dallas Painters (All young men under thirty years of age). It was from this exhibition that the term "The Dallas Nine" originated. During this same period, Nichols worked with local theatres in designing sets and costumes for Dallas Little Theatre, Fair Park Auditorium, and Dallas City Hall auditorium.

Nichols assisted with art projects at the Texas Centennial in 1936, including the North Texas mural in the Hall of State under Arthur Starr Niendorff, plaster bas reliefs along the Esplanade, and works at the Hall of Religion under Pierre Bourdelle. In 1938, he was one of the founding members of the Lone Star Printmakers and participated in the group's first circuit of prints. In the same year his painting, Flood Stage, received the Kiest Purchase Prize from the Dallas Museum of Fine Arts and was exhibited at the New York World's Fair in 1939.

During this time, Perry Nichols was also building a reputation as an accomplished mural painter for businesses such as the Baker Hotel and the Sears department store on Ross Avenue. And, by 1940, in cooperation with Dallas decorator Eugene Gilboe, he had executed thirty murals for theatres and public buildings in Texas, Oklahoma, Arkansas, New Mexico, and Mississippi. These included Dallas's Arcadia, Inwood, and Lakewood theatres. Nichols also executed a large mural for the Lone Star Gas Company Exhibits Building at the State Fair of Texas. But he is probably best known for the immense mural he completed in 1949, assisted by eight other artists, in the lobby of the Dallas Morning News Building.

Aside from a 3-year stint as Head of the Art Department at Hockaday in the 1940s, Nichols worked as an independent artist and teacher, exhibiting at Dallas area galleries in the 1960s and 70s. In 1985, his work was included in the inaugural exhibition at the newly-constructed Dallas Museum of Art's exhibition, Lone Star Regionalism: The Dallas Nine and Their Circle. This exhibition marked a resurgence in interest in the work of Perry Nichols, Jerry Bywaters, the Doziers, and other Texas regionalist artists. This interest has only increased in the last 30 years among art collectors and scholars as well as the general public, as evidenced by the warm reception given recently to the installation of glass works by Octavio Medellin at Love Field.

José Martin

French sculptor José Martin (1891-1985) was the son of a woodcarver, hailing from a family of craftsmen. He studied at the Ecole des Beaux-Arts, but with the onset of World War I, left school to

volunteer for the army. He was eventually wounded, earning several decorations. Following the war, he returned to the Ecole for a time, but left in 1919 to support his family as a designer in the Compagnie des Arts Français, a leader in the Art Deco style. His art was commissioned for a number of public buildings including pediments of the Opera House at Marseille with Antoine Sartorio, and exterior décor of the Palais de la Méditerranée in Nice, among other pieces. Martin came to the United States in 1927, working briefly in Milwaukee, Cleveland, and New York where he worked on the decorative ceiling of the Waldorf Astoria. In 1933, he returned to Chicago to work at the Chicago World's Fair, where he and Raoul Jossset created bas reliefs at the fountain in the rotunda of the Federal Building and "American Executive Power."

At the request of Donald Nelson and Raoul Jossset, Martin came to Texas in 1936 to work as a sculptor for the Texas Centennial Exposition in Fair Park. Among his works are "Pioneer Woman" (or "Founders Statue") from the design by Raoul Jossset and Donald Nelson; "France," "Mexico," and the "United States" sculptures with Jossset, and "Confederacy" with Lawrence Tenney Stevens at the Hall of Transportation (Centennial Building); "Fish Fountain" at the Administration Building with Jossset; and "Spirit of the Centennial" from the design by Jossset. He also sculpted the stylized eagle atop the Federal Building with Jossset. In 1938, Martin sculpted the two female figures flanking the proscenium at the Lakewood Theater. Martin became well known in Dallas, and created numerous works of art throughout the city and state. Among his numerous works are the Baylor Medical Alumni Library bas reliefs with Pierre Bourdelle (1941), the sculpture of Christ in the pediment of the University Park United Methodist Church (1949), decorations and statue at the Highland Park Methodist Chapel, the woman and child sculptures at the Scottish Rite Hospital with Jossset, and the War Dead Memorial at Restland Memorial Park (1947). He also designed the elevator doors of the Mercantile National Bank in Dallas. During World War II, Martin briefly relocated to Seattle to work as a combat aircraft designer for North American Aviation. José Martin is featured in the Census of French Sculpture in American Public Collections, a comprehensive catalog of French sculpture in the United States in public collections.¹³

Theater History

The Lakewood Theater opened on October 27, 1938, showing "Love Finds Andy Hardy" starring Mickey Rooney, Judy Garland, and Lana Turner. It was immediately successful, drawing movie-goers from throughout East Dallas. It continued operation during World War II, providing a respite during difficult times. After the war, East Dallas boomed with post-war subdivisions springing up throughout

13 Oral histories, Jose Martin, October 27, 1973 and January 27, 1984. Dallas Public Library Oral History Files. Fair Park, Dallas, 1936, in French Sculpture Census, available online at <http://frenchsculpture.org/en/home>, accessed October 5, 2015.

Fair Park Deco, Jim Parsons and David Bush, TCU Press, Fort Worth, Texas, 2012.

Lakewood and in the surrounding area. The 1950s brought a decrease in movie attendance with the proliferation of television in private homes. To compete, the Lakewood undertook several alterations in 1952, including installing a concession bar in the lobby, and remodeling the front of the building to relocate the box office. The screen was enlarged in 1953, and again in the 1960s. A new box office was added, the entrance doors replaced, and first floor restrooms remodeled in 1969. In the 1970s, the theater faced more competition with the introduction of multi-screen theaters. In 1973 the theater lease was sold to Sam Chernoff (with Dines and Kraft remaining as building owners), who began showing “dollar movies” but attendance still declined, as did the rest of the Lakewood Shopping Center. Business owners and residents of the area made an attempt to provide incentives and create a historic overlay for the center, but this was not successful. The theater closed in October 1983 as the leaseholder faced renovation costs that would make it competitive with multi-screen movie theaters. The next month, B.B. Barr purchased the Lakewood Theater from Dines and Kraft and began a restoration effort.^{14, 15}

The 1984 restoration included repair or replacement of the roof, floors, carpet, curtains, and the stage curtain. Barbara Young Interiors oversaw the renovations, and many East Dallas artists and craftspeople took part. The lobby murals were retouched and sealed by artist Corky Pearson, Jim Cunningham, and Raymond Hernandez. Brighter colors replaced the original subdued pinks, greens, and reds. Additional murals depicting flowers and plants were painted near the stage and screen. The ceiling decoration was enhanced, as were the walls in the auditorium. A new three-tiered concession area was designed by Dan Boucher of Design Three; the stage apron was extended to accommodate live performances. Seats were recovered, and loveseats and some standard seats were removed and donated to nearby churches. A 1927 3/8 Robert-Melton organ that originally was located in the Old Mill Theatre at 1525 Elm (later the Rialto) was donated by the American Theater Organ Society, and installed in 1985. The exterior was little changed during the restoration, but the small tower and the tower and marquee lights were repaired and computerized by Jim Ashmore. The exterior walk was repaved with granite stars carved with names of donors imbedded in red concrete. In 1988, the 50th anniversary of the theater, the Balcony Club and Arcade opened. The next year, a fountain was installed across from the theater in the “esplanade” area. The fountain was pink stucco with red tile and embedded with granite stars. For several years, the theater had a resurgence, but by 1993, attendance once again declined and the theater again closed. The Lakewood changed hands again in 1996, with Mark Miranda and Jim Christon buying the theater and

14 The Lakewood Starwalk, Jeanette Howeth Crumpler and James H. Davis, Nortex Press, Austin, TX, 1998:10-11.

Dallas City Permits No. 874[ill], August 7, 1952; No. 76823, March 2, 1969

15 A hot dog stand had been added to the building site at the eastern (stage) side by 1952. A permit for a “candy stand” had been filed at the City in 1941, and this may have been the same structure. A violation notice for a substandard structure was issued by the City on February 13, 1973, but the permit does not specify if the violation was for the theater or the hot dog stand, but in April, a permit to demolish the hot dog stand was filed, and granted on

adjoining shops. It was leased by Keith McKeague in 1996 for special events, meetings, parties, and movies. The Theater and portions of the retail strip were purchased by the current owners in 2007.^{16, 17}

Unlike its contemporaries throughout Dallas and the state, which have been demolished or severely altered, the Lakewood Theater retains the vast majority of its original design. Its iconic round pylons, the trademark of the suburban Dallas Interstate Theater, remain. Other theaters of that era have been modified to include multiple screens, as in the Inwood Theater and Village Theater, or for new use, as in Casa Linda Theater. Changes at the Lakewood have included the front doors, the ticket booth and possibly other minor elements, but even the decorative painting of the interior is still intact. The Lakewood retains its historic integrity to an exceptional degree, representing the unique period of time when America's fascination with movies was at its height.

Lakewood Theater in Context

Lakewood, located in East Dallas, was a concept of Dr. W. F. Pearson who owned 184 acres of land north of the Lakewood Country Club to Westlake Drive. Seeing development potential of the property in the early 1920s, he sold the land to developers Albert Dines and Lee R. Kraft of Dines and Kraft. Dines and Kraft were known for their use of the existing landscape, and they did so in Lakewood, including Westlake Park (1928), Gastonwood, and Country Club Estates. The neighborhood contains a variety of architectural styles, including French Eclectic, English Tudor, Colonial Revival, and Spanish Eclectic, with numerous architect-designed houses, including several by C. D. Hutsell. Lakewood became Dallas's most sought after neighborhood in the late 1920s and 1930s, with many oilmen and prominent merchants calling it home. The neighborhood overlooks White Rock Lake (1912) and its rolling landscape remains one of the most advantageous residential locations in Dallas.¹⁸

The Lakewood Theater is among the complex of buildings centered at Abrams Road and Gaston Avenue that have come to be known as the Lakewood Shopping Center. Begun in 1924 with "Doc" Harrell's Drugstore at the southwest corner of Gaston and Abrams, it quickly grew. In 1924, Leo Corrigan partnered with Dines and Kraft to purchase a portion of the Lakewood Country Club's property. In 1934 Skillern's Drug Store and Wyatt Food Store, designed by J. N. McCammon, was

June 8 (Dallas City permits No. 1584, February 12, 1941; No. ill., June 8, 1973).

¹⁶ The Lakewood Starwalk, Jeanette Howeth Crumpler and James H. Davis, Nortex Press, Austin, TX, 1998:10-11.

"Our Robert Morton Theatre Pipe Organ at the Lakewood Theatre," North Texas Chapter of the American Theatre Organ Society Brochure, n.d., Preservation Dallas vertical file, Lakewood Theater.

¹⁷ A mural over the concession stand that depicted animal figures was painted over at an unknown date.

¹⁸ "Lakewood," in *Dallasights*, American Institute of Architects Dallas Chapter, 1978:130-131.

"Lakewood," in *A Guide to the Older Neighborhoods of Dallas*, Historic Preservation League, Inc., Dallas, TX, 1986:44.

built at the triangular intersection of Gaston and Abrams. Three years later an ice cream parlor that became the Lakewood Library opened, followed by the Lakewood Theater and Lakewood Hotel in 1938. The “retail village” was to be modeled after the Highland Park Shopping Center. Lakewood residents initially fought construction of the shopping center, and sought to have the area re-zoned to residential use, citing it would encroach upon the neighborhood. The shopping center succeeded, becoming a retail center for East Dallas.

The shopping center and surrounding neighborhoods had declined by the early 1970s, however—a product of re-zoning and “white flight,” when attempts to redevelop it were considered. The shopping center itself had suffered from years of congestion and parking hazards. This led to what became known as the “Abrams By-Pass War,” wherein the Lakewood neighborhood, business owners, the City, and County fought for what was best for the retail hub. The plan intended to redevelop the center with the addition of more retail space and parking; and improve vehicular and pedestrian circulation by widening Gaston, expanding Abrams creating a bypass around the shopping center to allow traffic to flow from East Dallas to Downtown. Abrams Road through the shopping center would essentially become a parking lane and pedestrian mall. The plan called for right-of-way acquisition of private land, which along with the size of the bypass, impacts to neighborhoods, and the list of potential beneficiaries of redevelopment proved to be very controversial. Ultimately, the bypass was completed in 1985, diverting Abrams one block east around the Lakewood Shopping Center. While the landscaped pedestrian mall was not realized, the center did revitalize, and continues to be a thriving retail hub for East Dallas.¹⁹

Statement of Significance

The Lakewood Theater represents the historical development and cultural characteristics of 1930s development of the Lakewood Neighborhood and East Dallas, the City of Dallas, and possibly the State of Texas. It is identified with Dallasite Karl Hoblitzelle, noted theater owner, civic leader, philanthropist, and founder of the Interstate Amusement Company. The theater embodies the distinguishing characteristics of the Art Deco style and is a rare example of construction methods implemented for movie house design of the 1930s and represents the rarely surviving works of architect H. F. Pettigrew of Pettigrew & Worley, interior designer Eugene Gilboe, muralist Perry Nichols, and sculptor José Martin. It also represents the work of the Dallas firms Texlite, Potter Art Metal Studios, Alamo Plate Glass Company; and builders Dines and Kraft. The Lakewood Theater is related directly to its context

¹⁹ “Dreams and Reality: Lakewood Shopping Center” Lakewood Advocate, September 25, 2015.

“Retail Village to be Erected Near Lakewood,” Dallas Morning News, March 9, 1934.

“The Abrams By-Pass War,” in Lakewood—Memories and Spirit, Jeanette Howeth Crumpler and James H. Davis, Nortex Press, Austin, TX, 2003:27-47.

“How the Abrams bypass threw East Dallas for a loop,” Lakewood Advocate, September 23, 2015.

within the distinctive Lakewood Shopping Center, of which it is the keystone; and is the most important icon of the Lakewood neighborhood and East Dallas as a whole.

The Lakewood Theater, including its prominent lighted pylons, is believed one of the most fully intact Interstate Theaters remaining in Texas, and is therefore a unique location of a singular physical characteristic representing the established and familiar feature of the Lakewood/East Dallas neighborhoods, the City of Dallas, and the State of Texas. It is a source of pride and is culturally significant. The theater appears to be eligible for inclusion in the National Register of Historic Places at the local and state level, as a Texas State Antiquities Landmark (formerly known as State Archeological Landmark), and as a Recorded Texas Historic Landmark.

The Lakewood Theater represents an era of architectural, social, and economic history that allows an understanding of how the theater, Lakewood/East Dallas Neighborhood, and City of Dallas was used by past generations.

14. Bibliography

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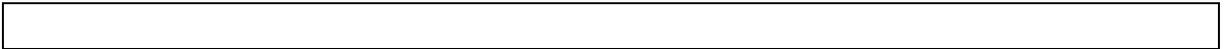
Lakewood Advocate. Dallas, TX, various.

Lakewood Theater, vertical file, Preservation Dallas, Dallas, TX.

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15. Attachments

 X *District or Site Map*

Site Plan

 X *Photos (historic & current)*

 Additional descriptive material

 Footnotes

 Other: _____

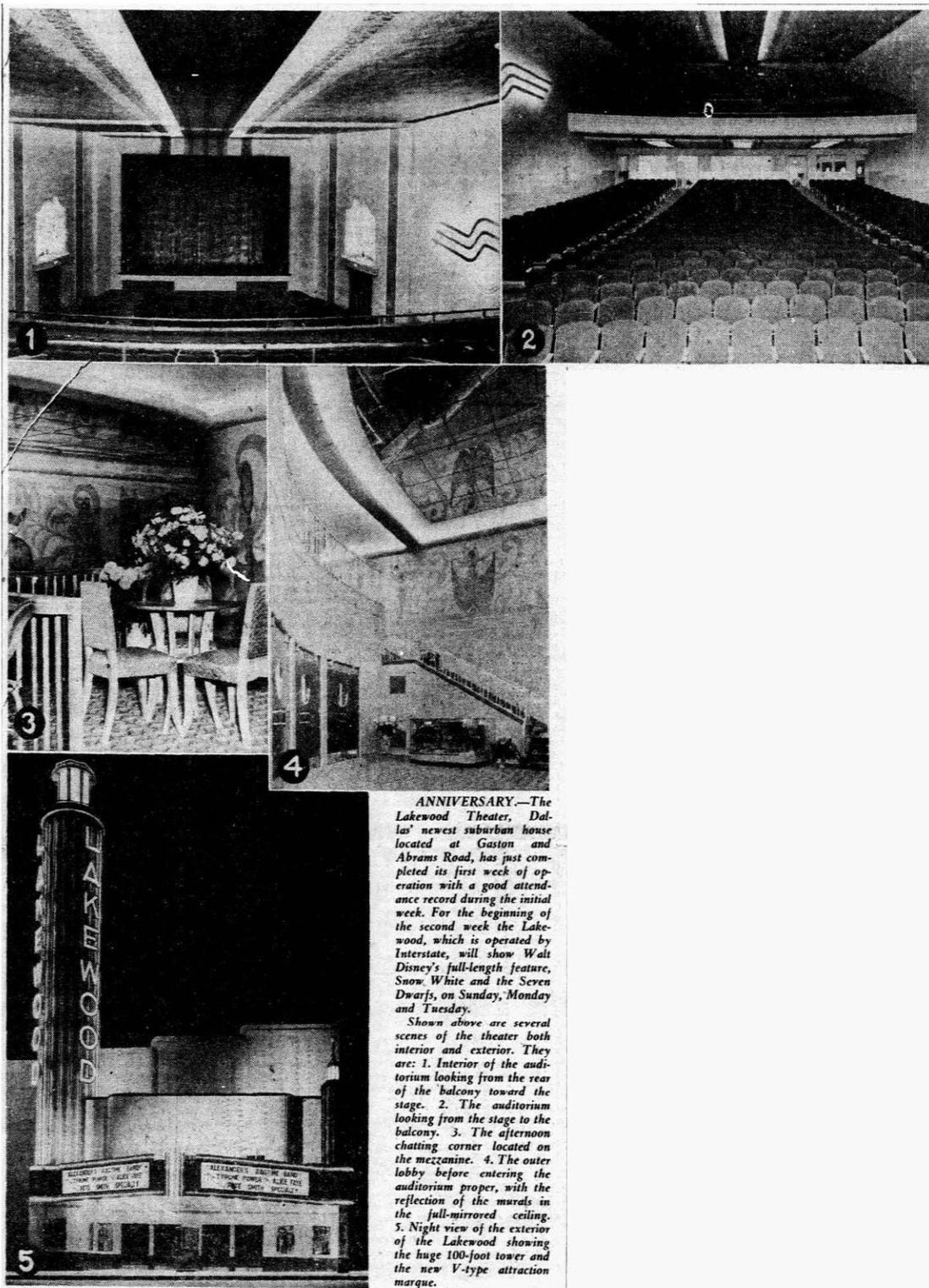


Aerial map, Lakewood Shopping Center with Lakewood Theater indicated



Rendering of Lakewood Theater, H.F. Pettigrew, 1939

Headline: Melodramatic Succor for Gable and Loy Beats Public to Razz; **Article Type:** News
Dallas Morning News (Dallas, Texas) • 11-04-1938 • Page One



ANNIVERSARY.—The Lakewood Theater, Dallas' newest suburban house located at Gaston and Abrams Road, has just completed its first week of operation with a good attendance record during the initial week. For the beginning of the second week the Lakewood, which is operated by Interstate, will show Walt Disney's full-length feature, *Snow White and the Seven Dwarfs*, on Sunday, Monday and Tuesday.

Shown above are several scenes of the theater both interior and exterior. They are: 1. Interior of the auditorium looking from the rear of the balcony toward the stage. 2. The auditorium looking from the stage to the balcony. 3. The afternoon chatting corner located on the mezzanine. 4. The outer lobby before entering the auditorium proper, with the reflection of the murals in the full-mirrored ceiling. 5. Night view of the exterior of the Lakewood showing the huge 100-foot tower and the new V-type attraction marquee.

Edward T. Moore and the firm of Dines & Kraft, realtors, were the builders of the Lakewood for Interstate. George P. O'Rourke Construction Company handled the construction as they have for many new Interstate theaters in the last three years.



Lakewood Theater, ca. 1946, courtesy of Preservation Dallas, gift of Lovita Irby; note configuration of doors and location of box office at center of entrance



Lakewood Shopping Center, date unknown, From the collections of the Texas/Dallas History and Archives Division, Dallas Public Library



Lakewood Theater, ca. 1954, From the collections of the Texas/Dallas History and Archives Division, Dallas Public Library; note location of box office to left of entrance

doors

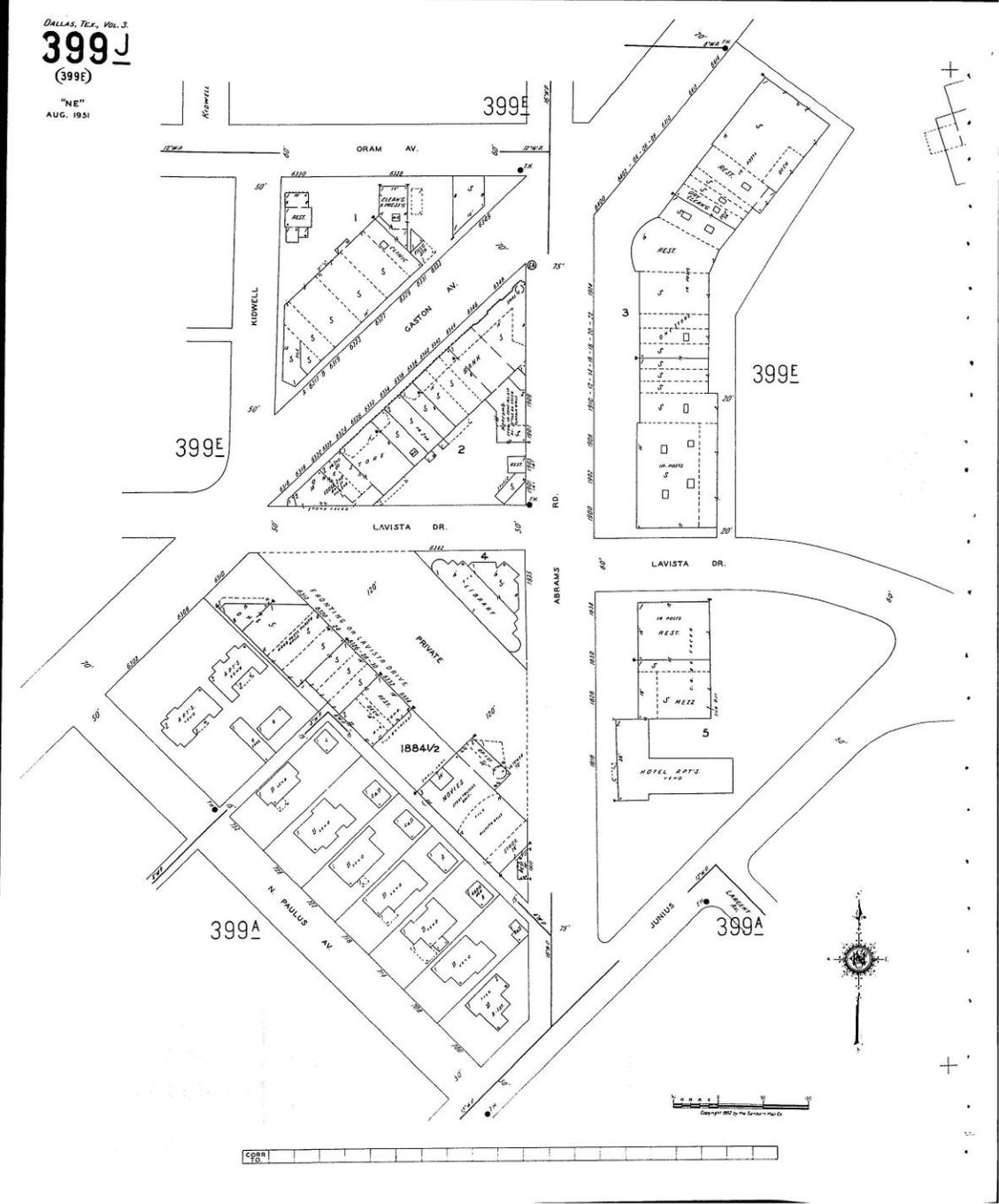


Lakewood Theater, ca. 1962, From the collections of the Texas/Dallas History and Archives Division, Dallas Public Library; note location of box office at left of entrance and reconfiguration of entrance doors compared to 1942 photograph

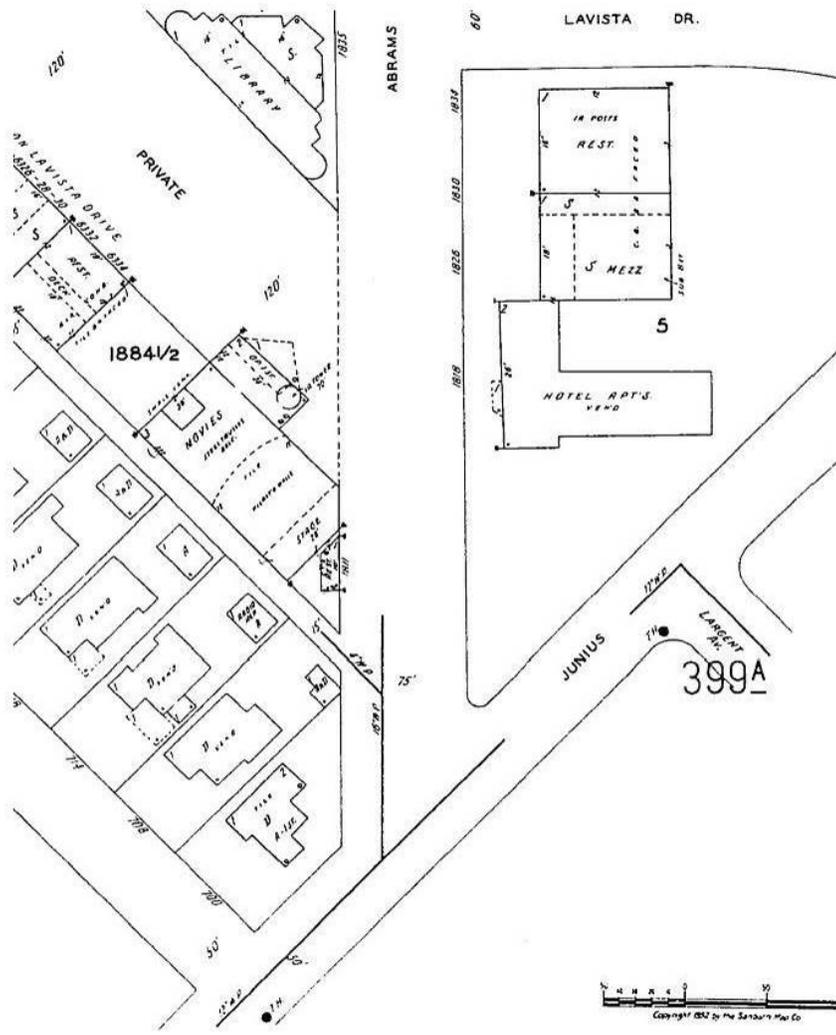


Lakewood Theater lobby ceiling, mural, and balcony handrail, date unknown, From the collections of the Texas/Dallas History and Archives Division, Dallas Public Library

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Sanborn Fire Insurance Map, 1952, p. 399j showing configuration of Lakewood Shopping Center



Detail of Sanborn Fire Insurance Map, 1952, p. 399j; note location of hot dog stand



Lakewood Theater, ca. 1974, courtesy of Preservation Dallas; note hot dog stand is no longer present at exterior stage wall; opening is present



Lakewood Theater, ca. 1974, courtesy of Preservation Dallas; note one story dance studio at current location of Balcony Club



Lakewood Theater, ca. 1985, courtesy of Preservation Dallas



Current View of Lakewood Theater, Dallas Morning News

16. Inventory of Structures-Historic District Only (Page ___ of ___)

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

a. Location and Name

b. Development History

Original owner:

Architect/builder:

Construction/alteration dates:

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, or
area of significance typical of
the district*

*Non-contributing _____
intrusive; detracts from the
character of the district*

e. Statement of Significance



17. Designation Criteria

History, heritage and culture:

Represents the historical development, ethnic heritage or cultural characteristics of the city, state, or country.

Historic event: *Location of or association with the site of a significant historic event.*

Significant persons:

Identification with a person or persons who significantly contributed to the culture and development of the city, state, or country.

Architecture: *Embodiment of distinguishing characteristics of an architectural style, landscape design, method of construction, exceptional craftsmanship, architectural innovation, or contains details which represent folk or ethnic art.*

Architect or master builder: *Represents the work of an architect, designer or master builder whose individual work has influenced the development of the city, state or country.*

Historic context: *Relationship to other distinctive buildings, sites, or areas which are eligible for preservation based on historic, cultural, or architectural characteristics.*

Unique visual feature: *Unique location of singular physical characteristics representing an established and familiar visual feature of a neighborhood, community or the city that is a source of pride or cultural significance.*

Archeological: *Archeological or paleontological value in that it has produced or can be expected to produce data affecting theories of historic or prehistoric interest.*

National and state recognition: *Eligible of or designated as a National Historic Landmark, Recorded Texas Historic Landmark, State Archeological Landmark, American Civil Engineering Landmark, or eligible for inclusion in the National Register of Historic Places.*

Historic education: *Represents as era of architectural, social, or economic*

history that allows an understanding of how the place or area was used by past generations.

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:

***Chair
Designation Task Force***

***Chair
Designation Task Force***

Historic Preservation Planner