

**Dallas Landmark Commission  
Landmark Nomination Form**

**1. Name**

**historic:** *The Texas Theatre*  
**and/or common:**  
**date:** *July 31, 2001*

**2. Location**

**address:** *231 W. Jefferson Boulevard*  
**location/neighborhood:** *Dallas Land and loan C o2*

**block:** *48/3168*    **lot:** *Part of 3, 4 and 5:*    **tract size:** *830 square feet*

**3. Current Zoning**

**current zoning:** *PD # 316*

**4. Classification**

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

**5. Ownership**

**Current Owner:** *The Oak Cliff Foundation*  
**Contact:** *Ninette Mc Donald*  
**Phone:** *(214) 943-4567*  
**Address:** *660 S. Zang Blvd. City:Dallas State: Texas Zip: 75208*

**6. Form Preparation**

Date: July 30, 2001

Name & Title: Ninette Mc Donald, Vice President

Organization: The Oak Cliff Foundation

Contact: (214) 943-4567

Historical research by Kate Singleton and Ambrosio Villarreal

**7. Representation on Existing Surveys**

Alexander Survey (citywide)	local	state	national	National
Register				
H.P.L. Survey (CBD)	A	B	C	D
Ldmk				Recorded TX Historic
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: Robb and Rowley Theater Enterprises

significant later owner(s): Howard Hughes and Harold B. Franklin

**9. Construction Dates**

original: 1931

alterations/additions: circa 1950's, 1965

**10. Architect**

original construction: W. Scott Dunn

alterations/additions:

**11. Site Features**

natural:

urban design:

## 12. Physical Description

Condition, check one:

excellent

good

fair

deteriorated

ruins

unexposed

unaltered

altered

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 Texas Theatre, constructed in 1931 at a cost of \$250,000, was designed by well-known Texas theater architect W. Scott Dunne. The Texas, the largest suburban theater in Texas when it was constructed, is an "atmospheric" theater, a genre designed to enhance the fantasy and exoticism of the movies. It is one of only a handful of atmospheric theaters remaining in Dallas.

The Texas was part of a tradition in movie house design that was begun in the early 1920's. The "atmospheric" theater was an mixture of architectural styles, much to the dismay of the critics. (Lindsay, p.45) It was a fantasy land within four walls, with a theme such as Spanish, Mediterranean or even Egyptian. These movie palaces, gaudy as they were, created an ambience for the movie goer that equalized the rich and the poor. This was very different from the grand opera houses of the previous decades. No matter what your social status, in the sumptuous movie palace, all were equal.

The atmospheric style of theater was developed by architect John Ebersson. He designed the Dallas Majestic Theater (1921) and the Houston Majestic (1923), his first atmospheric. W. Scott Dunne was working in Houston and Dallas with fellow architect A.C. Finn at this time. Dunne was designing the Hope/Melba Theater in Dallas about the same time Ebersson was here designing the Majestic Theater. He was probably influenced by and imitated Ebersson's designs, designs that shook up the more traditional theater architects and critics.

The theater was designed by noted theater architect W. Scott Dunne. He was known for his movie theaters including the Melba and Arcadia in Dallas. He was born in St. Louis and attended Washington University where he received his architecture degree. Dunne came to Texas in 1917 as an instructor at Texas A&M. Later he joined A. C. Finn in Houston. Dunne is listed as a partner with A.C. Finn of Houston in the 1922 and 1923 City Directories. In 1924, Dunne had his own firm. He apparently served as architect for R&R Theaters during this time. His other theaters for the chain include the Plaza in El Paso, the Ritz in Corpus Christie, the Texas in Seguin, the Texas in Palestine, the Paramount in Amarillo and theaters in Beaumont, Sherman, McAlester, Coleman, Big Spring, Del Rio and San Angelo. He also designed the Dal-Sec Theaters, four film exchange buildings and the Fair Park Amphitheater. Dunne was a member of the Dallas AIA, the Dallas Art Association, Knights of Columbus, and the Catholic Church. He died on October 19, 1937 at the age of 50. (DMN Oct. 20, 1937)

*Continuation Sheet*

*Item # 12*

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When the Texas Theatre opened on April 21, 1931, the exterior was described as Italian Renaissance design and the interior as a Venetian court. (DMN April 21, 1931) It is interesting to note that the original brick exterior of the building was a ribbon pattern of cream and dark brick very similar to the Fox in Atlanta (1929), which was designed by Eberson.

Originally, the front facade of the building had a brick cupola with a tile roof on the west tower. The cupola had the brick ribbon pattern and arched windows on each side. The tower had a spiral pattern in dark brick set in a raised brick pilaster. This spiral pattern was repeated on the east side of the building. The east side of the building facade was capped with a decorative cast stone parapet that was slightly below the middle pediment.

The middle section of the building had the same ribbon pattern of dark and light brick as the cupola. This middle section was marked by a cast stone rope that extended the height of the building. Above the entrance and the large marquee which is no longer there, are three metal casement windows. Above these windows was patterned brick set in decorative arches. These arches were formed by an ornamental cast stone railing which was supported by brick pilasters. Above the arches is another decorative band which spanned the middle of the building, tying into the rope decoration. These cast stone features can still be seen. The front of the building extended up with another window covered by a screen in the middle and an ornamental pedimented parapet. Apparently in the 1940's or 1950's, the exterior of the brick was covered with concrete stucco. The details of the original facade can be seen under the stucco, however because the concrete stucco was applied directly to the brick it may be difficult to remove.

The entrance of the theater was recessed with an ornate ticket booth set back by the doors. The ticket booth was decorative tile. The current ticket booth has been moved and may be a booth salvaged from another vintage theater.

The doors were multi-pane wood doors. The movie poster display cases were on either side of the entrance. There were cast stone decorative medallions over each case. These no longer exist. The roof was edged with rolled clay tile and this can still be seen.

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The interior of the building was fantastic. The theater had a total of 2,000 seats. The theme for the interior was a Venetian court with special effects that created, canals, bridges, buildings and balconies. Clouds floated over a sky studded with 118 twinkling stars. Movie patrons could hear water flowing and oars splashing just behind the false wall at either side of the stage was a Venetian-style chime tower which concealed the pipes for the Barton organ. Second in size only to the one at Fair Park Auditorium, the Barton organ was the largest in a Dallas theater. No expense was spared in the construction of the theater. The original colors used in the decorations, upholstery, tiles and carpets were very lavish. The opera chairs cost nearly \$19,000 when they were put in. There were 1,240 yards of very high grade carpet, installed for a cost of \$5,000. The balcony and booth are constructed of concrete and steel and are fireproof. It was said that if a fire started in the projection booth it would be confined to that area only.

The booth, which is at the extreme top of the building, was considered large for its day. The original movie equipment was Motiograph DeLuxe sound equipment. This equipment had been improved before installation into the Texas. At the time, no other theater in the country had this equipment. Also during this time most larger theaters around the country had only two projectors with sound machines. The Texas had three projection machines and three sound machines. They were arranged so if one machine broke, another machine was ready to take over. There were two large amplifiers, each complete in itself. The sound equipment and projection equipment, together with generators, amplifiers and other equipment cost \$12,000.

The cooling and ventilating system was almost entirely invisible to the audience. It was installed by the Buffalo Engineering Company which was headquartered in Dallas. The system consisted of two immense blowers mounted high above the screen in the east end of the building, each propelled by ten horse power motors which blew approximately 200,000 cubic feet of air per minute into the front part of the theater through grills in such a way that you could scarcely feel it upon you. In the warm weather the air was brought through water. A tank containing 4,000 gallons of water pumped by another large motor which forced the water continuously through hundreds of spray nozzles making an almost solid sheet of water through which the air had to pass. This not only cooled the air to the proper temperature, but washed the dust from the air.

At the rear of the auditorium up in the balcony was another room called the "exhaust room". A large powerful fan pulled the warmer air from the theater as frequently as necessary. The heating system was concealed behind ornamental grills located in four parts of the theater. Gas furnaces with oscillating fans furnished warm air, keeping uniform temperature throughout the theater. The furnace was equipped with an air filter so that all air passing through it was clean before being delivered into the auditorium.

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In the 1940's or 1950's concrete stucco was applied to the exterior of the building. The stucco was applied directly to the brick. Unfortunately, since the brick is grooved, the stucco may not be possible to remove without harm to the brick. At least some of the original features of the building are visible.

The theater underwent extensive remodeling in 1965. In an effort to erase the stigma of the Kennedy assassination attached to the theater, it was completely remodeled inside and out. The exterior of the building was completely changed to a simplified 1960's design with two arches on the front. The new stucco façade was painted in the design of a large Texas flag. To achieve this exterior, the cupola, pedimented parapet and decorative parapet were removed. The interior was also extensively remodeled. The lobby was changed and reconfigured with the ticket booth to be located inside the doors. Stairways were moved and more restrooms were installed. New concession equipment was installed. All interior features were simplified and the chairs reupholstered. The Venetian wall scenes were either covered or removed at this time. (DMN April 14, 1965)

In 1991, Oliver Stone, movie director, spent \$10,000 removing the 1965 exterior remodeling. Some of the original features can still be seen. The Texas Theater, designed by architect W. Scott Dunne, is one of the few remaining atmospheric theaters in Dallas. The building is a monument to that genre and to the commercial impact these theaters and movies had on the local economy and the social impact they had on the community.

### ***13. Historical Significance***

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

The Texas Theatre, 231 W. Jefferson Blvd., was the largest suburban theater in Texas when it opened on April 21, 1931. It epitomized two important trends: the development of West Jefferson as a commercial area and the rise of movies as an industry. The theater was developed by Oak Cliff Amusement Company which was a division of Robb and Rowley Theater Enterprises. The Hughes-Franklin chain owned by Howard Hughes and Harold B. Franklin purchased Robb and Rowley Enterprises shortly before the theater opened. Noted theater architect W. Scott Dunne designed the Texas Theatre.

The Texas Theatre is located on West Jefferson Boulevard which is considered the downtown for Oak Cliff. Oak Cliff originally began to develop in 1887, when Thomas Marsalis and John Armstrong purchased 2,000 acres of property and renamed Hord's Ridge for the large oak trees in the area. The City of Oak Cliff was annexed into Dallas in 1903. In the succeeding years from 1910 to 1935, West Jefferson Boulevard, originally platted for residential development, became the commercial, financial and social heart of Oak Cliff. Businessmen saw West Jefferson as an opportunity to locate along the street car and Inter Urban transit lines, providing professional services, retail goods, and other services to the surrounding neighborhoods which were developing during this time: Winnetka Heights, Miller Stemmons, King's Highway, Ruthmede, Kessler Park, Lake Cliff and Trinity Heights. Another key factor in the urban commercial development of this area was the lack of permanent, stable bridges between Dallas and Oak Cliff. Floods often isolated Oak Cliff from Dallas for days at a time. Residents could not be dependent on Dallas for every day goods and services. As a result, West Jefferson began to develop as a commercial street rather than residential. Dallas, during this time, became a bi-nodal city; a city with two central areas, one represented by Downtown Dallas and the other by West Jefferson. The importance of West Jefferson as a commercial center was the reason for the development of the grand Texas Theatre. In turn it was the Texas Theatre and similar development which made West Jefferson an important commercial area to Oak Cliff and Dallas. (Niederauer and Singleton, Jefferson Boulevard Report)

The Texas Theatre represents the place movie theaters held in society the 1920's and 1930's. Movie palaces became a place where rich and poor were together, a local gathering place in the downtown or neighborhood. Movies became big business in the 1920's. The public's insatiable demand for movies translated into more comedies and swashbuckling epics. (Naylor, p. 13) In their prime, movie theaters were full three or four times a day. In this era prior to television, the newsreels at the movies gave people the ability to witness for the first time President Roosevelt battling the Depression and the Allies' efforts to defeat the Axis powers. (Naylor, p. 14) The movies were a relief from every day pressures and a passport to new lives and places not readily available to the public. The opening of a new movie theater was an important local celebration, as important as any politician's speech.

*Continuation Sheet*

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Robb and Rowley Theater Enterprises, also known as R&R Theaters, was owned by C.R. McHenry, Harold B. Robb, E.H. Rowley, W.G. Underwood and David Bernbaum. These men held various positions in the company: Robb was president, Rowley was secretary, Underwood was vice-president, Bernbaum was treasurer and McHenry owned Oak Cliff Amusements, a part of R&R Theaters. C.R. "Uncle Mac" McHenry, a local impresario, owned three theaters in the West Jefferson area: the Rosewin, the Midway and the Texas. In July 1922, he opened the Rosewin Theater on Tyler Street. The Rosewin was the first suburban theater in Oak Cliff. In 1927, McHenry purchased the Midway Theater which had 450 seats but was enlarged to hold 685.

McHenry began plans for the Texas Theatre before he had completed purchase of the Midway. He wanted to develop a movie theater that would be like the Hollywood movie palaces. Construction on the Texas was initially delayed because of the advent of "talkies". New technology would have to be refined before construction could begin.

"Uncle Mac" McHenry was known in Dallas and Oak Cliff for his sensational and unique advertising ploys. He was apparently a master of human nature. In his advertisements, he would pan a movie and then state that a film critic thought it was good. "Come see for yourself" read the next line of the ad. (Dallas Magazine, April 1932 p.8) McHenry often held promotions and contests to ensure a faithful audience. He often greeted patrons by name as they entered the theater and asked how they liked the movie as they left. (DMN April 21, 1931)

The grand opening of the Texas Theatre was held Tuesday, April 21, 1931, San Jacinto Day. With 2,000 seats, it was the third largest theater in Dallas, only the Majestic and Palace Theaters had more seats. The Texas was the first theater in Dallas built for talking pictures. On opening day, 7,000 people came to see movies at the new theater. A record four showings of "Parlor, Bedroom and Bath", with Buster Keaton, was the feature attraction. Uncle Mac McHenry was on hand to greet all the guests. Roy Christian, manager of the Oak Cliff Dallas Commercial Association presented McHenry with a cap, gown and an "official" diploma as "Doctor of Amusements". (DMN April 22, 1931)

The Texas showed second run movies supplemented by shorts, newsreels, comedies and cartoons. Three programs a week were shown to keep people interested. They had hundreds of pictures under contract, but selected only 156 to show. The shows ran continuously each day from 2:15 p.m. until 11:00 p.m., or sometimes later. They tried not to have shows last longer than two hours. The matinee prices were only 25 cents for adults and 10 cents for children until 6:00 p.m., then on weekends and nights the prices went up to 35 cents for adults. In addition to movies, there were local vaudeville shows and organ concerts featuring the mammoth Barton Organ. The organist for the Texas Theatre was Dwight Brown who also played at the Hippodrome and Palace in Dallas.

*Continuation Sheet*

*Item # 13*

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After the Golden era of movies was over, the Texas Theatre continued to serve the neighborhood. It has been a United Artists or affiliate since the mid-1950's. The building became internationally known on November 22, 1963, when Lee Harvey Oswald, alleged assassin of President John F. Kennedy, was apprehended in the theater shortly after the shooting of Dallas Police officer J.D. Tippitt.

After this, in April of 1965, the Texas was remodeled extensively on the interior and the exterior. (DMN Apr. 14, 1965) Soon after the remodeling, the Texas was sold by Rowley United to United Artists. The theater remained profitable until the mid-1970's. In December of 1989, United Artists closed the theater saying they were losing money on showing second run movies. (DTH Dec. 23, 1989)

In a 1990 editorial, the Dallas Morning News strongly supported preservation of the Texas. (DMN Jan. 5, 1990) Efforts were begun by a non-profit organization to reopen the theater and restore it to its former grandeur. The Texas Theatre Historical Society purchased the building in November of 1990. They proceeded to fund raise to make the mortgage payments. With the help of volunteers, they were able to briefly reopen the theater. (DMN June 20, 1990) Director Oliver Stone spent \$10,000 to remove the 1965 exterior of the building for filming of the movie, "JFK". (DTH Mar. 31, 1991) Some of the original exterior still remains.

In February of 1992, the Texas Theatre Historical Society closed the theater when they were unable to make a mortgage payment. (DMN Mar. 5, 1995) In July 1993, Texas Rosewin Midway, owned by Ron DuBois and his uncle, Don DuBois, purchased the property from United Artists. Don DuBois had worked as an usher at the Midway and Rosewin Theaters. (DMN Aug. 2, 1994) They began to show second run movies in January of 1994. (DMN Jan. 20, 1995) On March 4, 1995, a five alarm fire destroyed the movie screen and burned a hole in the roof of the building. Damages were estimated at \$350,000. (DMN Mar. 5, 1995)

Pedro Villa purchased the theater in 1996 after the fire and rehabilitated the structure to be used as an entertainment center for the Oak Cliff community. Mr. Villa operated this theater for live entertainment and special events until 1998.

The Texas Theater was an integral part of the growth and development of Downtown Oak Cliff. The role of movie houses like the Texas in the lives of the public cannot be underestimated. The Texas was a social center for West Jefferson Boulevard and Oak Cliff providing news, information, entertainment and a passport into cultures beyond reach.

## **14. Bibliography**

Atwell, David. **Cathedrals of the Movies**. London: Architectural Press, 1981.

Blumenson, John. **Identifying American Architecture**. Nashville, Tennessee: American Association of State and Local History, 1981.

Henry, Jay. **Architecture in Texas**. Texas: University of Texas Press, 1993.

Kurilecz, Peter and Reisberg, Andy. **Dallas Then and Now**. Dallas, Texas: Friends of the Dallas Public Library, 1991.

Lindsay, John C. **Turn Out the Stars Before Leaving**. Ontario, Canada: Boston Mills Press, 1983.

Meloy, Arthur. **Theaters and Picture Houses**. New York, New York: Architects' Supply and Publishing Company, 1916.

Naylor, David. **American Picture Palaces**. New York, New York: Prentice Hall Press, 1981.

Poppeliers, John. **What Style Is It?** Washington, D.C.: Preservation Press, 1977.

Sexton, Randolph. **American Theaters of Today**. New York, New York: Architectural Book Publishing, 1977.

### **Magazines**

Marquee, Quarterly Journal of the Theater Historical Society.

Dallas Magazine, April 1932

### **City Directories**

Dallas 1920-1940

Texas Death Records 1940

### **Newspapers**

Dallas Morning News

April 20, 21, 22, 1931

October 20, 1937

April 14, 1965

January 5, 1990

June 20, 1990

August 2, 1994

## **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.

distinctive buildings, sites, or areas that 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.

\_\_\_\_ **Historic context:** Relationship to other

***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:***

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***Chair  
Designation Task Force***

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***Chair  
Designation Task Force***

***Historic Preservation Planner***

**Exhibit A**  
**PRESERVATION CRITERIA**  
**Talley/Polk Historic District**

**1. GENERAL**

- 1.1 All demolition, maintenance, new construction, public works, renovations, repairs, and site work in this district must comply with these preservation criteria.
- 1.2 Any alterations to property within this district must comply with the regulations contained in CHAPTER 51A, "PART II OF THE DALLAS DEVELOPMENT CODE" of the Dallas City Code, as amended. In the event of a conflict, these preservation criteria control.
- 1.3 Certificate of Appropriateness
  - a. A person may not alter a site within this district, or alter, place, construct, maintain, or expand any structures on the site without first obtaining a certificate of appropriateness in accordance with Section 51A-4.501 of the Dallas Development Code, as amended, and these preservation criteria.
  - b. The certificate of appropriateness review procedure outlined in Section 51A-4.501 of the Dallas Development Code, as amended, applies to this district.
  - c. Any work done under a certificate of appropriateness must comply with any conditions imposed in the certificate of appropriateness.
  - d. After the work authorized by the certificate of appropriateness is commenced, the applicant must make continuous progress towards completion of the work, and the applicant shall not suspend or abandon the work for a period in excess of 180 days. The Director may, in writing, authorize a suspension of the work for a period greater than 180 days upon written request by the applicant showing circumstances beyond the control of the applicant.  
person who violates this provision is guilty of a separate offense for each day or portion of a day during which the violation is continued, from the first day the unlawful act was committed until either a certificate of appropriateness is obtained or the property is restored to the condition it was in immediately prior to the violation.
- 1.4 A person may not demolish or remove any structure in this district without first obtaining a certificate for demolition in accordance with Section 51A-4.501 of the Dallas Development Code, as amended. The certificate of appropriateness
- 1.5 Preservation and restoration materials and methods used must comply with the Secretary of the Interior's *Standards for Rehabilitation and Preservation Briefs* published by the United States Department of the Interior, copies of which are available at the Dallas Public Library.

- 9.2 No person shall allow a structure in this district to deteriorate through demolition by neglect. Demolition by neglect is neglect in the maintenance of a structure that results in deterioration of the structure and threatens preservation of the structure. All structures in this district must be preserved against deterioration and kept from structural defects. See Section 51A-4.501 of the Dallas Development Code, as amended, for regulations concerning demolition by neglect.
- 9.3 Consult Article XI, "Development Incentives" of the Dallas Development Code, as amended, for tax incentives that may be available in this district.
- 1.8 The period of significance for this district is the period from 1909 to 1970.

## **2. DEFINITIONS**

- 2.1 Unless defined below, the definitions contained in CHAPTER 51A "PART II OF THE DALLAS DEVELOPMENT CODE" of the Dallas City Code, as amended, apply.
- 2.2 APPROPRIATE means typical of the historic architectural style, compatible with the character of the historic district, and consistent with these preservation criteria.
- 2.3 CERTIFICATE OF APPROPRIATENESS means a certificate required by Section 51A-4.501 of the Dallas Development Code, as amended, and these preservation criteria.
- 2.4 COMMISSION means the Landmark Commission of the City of Dallas.
- 2.5 CONTRIBUTING STRUCTURE means a structure that retains its essential architectural integrity of design and whose architectural style is typical of or integral to a historic district.
- 2.6 CORNERSIDE FACADE means a facade facing a side street.
- 2.7 CORNERSIDE FENCE means a fence adjacent to a side street.
- 2.8 CORNERSIDE YARD means a side yard abutting a street.
- 2.9 DIRECTOR means the director of the Department of Planning and Development or the Director's representative.
- 2.10 DISTRICT means Historic Overlay District No. \_\_\_\_\_, the Talley/Polk Historic Overlay District. This district contains the property described in Section 1 of this ordinance.
- 2.11 ERECT means to attach, build, draw, fasten, fix, hang, maintain, paint, place, suspend, or otherwise construct.
- 2.12 FENCE means a structure or hedgerow that provides a physical barrier, including a fence gate.

- 2.13 INTERIOR SIDE FACADE means a facade not facing a street or alley.
- 2.14 INTERIOR SIDE FENCE means a fence not adjacent to a street or alley.
- 2.15 INTERIOR SIDE YARD means a side yard not abutting a street or alley.
- 2.16 MAIN BUILDING means the Talley/Polk house, as shown in Exhibit B.
- 2.17 NO-BUILD ZONE means that part of the lot in which no new construction may take place.
- 2.18 PROTECTED means an architectural or landscaping feature that must be retained and maintain its historic appearance, as near as practical, in all aspects.
- 2.19 REAL ESTATE SIGN means a sign that advertises the sale or lease of an interest in real property.

### **3. BUILDING SITE AND LANDSCAPING**

- 3.1 New construction is prohibited in the no-build zone shown on Exhibit B.
- 3.2 The main building is protected.
- 3.3 New driveways, sidewalks, steps, and walkways visible from the public right-of-way must be constructed of brush finish concrete, stone, or other appropriate material. Artificial grass, artificially-colored concrete, brick, asphalt, exposed aggregate, and outdoor carpet are not permitted in these areas.
- 3.4 New driveways, sidewalks, walkways and pool surrounds in the rear yard, and in areas not visible from the public right-of-way may be constructed of brush finish concrete, stone, artificially-colored concrete, brick, asphalt, exposed aggregate, or other appropriate materials.
- 3.5 Circular driveways and parking areas are not permitted in a front yard.
- 3.6 Carports or garages are prohibited in the no-build zone shown on Exhibit B.
- 3.7 Outdoor lighting must be appropriate and enhance the structure.
- 3.8 Landscaping must be appropriate, enhance the structure and surroundings, and not obscure significant views of protected facades.
- 3.9 It is recommended that landscaping reflect the historic landscape design.

9.2 Any new mechanical equipment must be erected in the side or rear yards, and must be screened.

3.11 Fences up to 4' in height are permitted in the front and cornerside yards as indicated in Exhibit C; such fences shall be 50% open.

3.12 Interior side fences and fences in rear yards may not exceed heights as shown in Exhibit C.

3.13 Fences must be constructed of wood, wrought iron, stone or brick, or a combination of these materials.

#### **4. FACADES**

4.1 Protected facades.

a. The facades shown on Exhibit B are protected.

b. Reconstruction, renovation, repair or maintenance of protected facades must be appropriate and must employ materials similar to the historic materials in texture, color, pattern, grain, and module size.

c. Historic solid-to-void ratios of protected facades must be maintained.

d. Brick at protected facades must match in color, texture, module size, bond pattern, and mortar color.

e. Brick elements on protected facades may not be painted, except that portions of the structure that had been painted prior to the effective date of this ordinance may remain painted.

4.2 Nonprotected facades.

a. Reconstruction, renovation, repair, or maintenance of nonprotected facades must be compatible with protected features.

4.3 Wood siding, trim, and detailing must be restored wherever practical.

4.4 All exposed wood must be painted, stained, or otherwise preserved.

4.5 Historic materials must be repaired if possible; they may be replaced only when necessary.

4.6 Paint must be removed in accordance with the Department of Interior standards prior to refinishing.

- 4.7 Aluminum siding, stucco, and vinyl cladding are not permitted.
- 4.8 Exposing and restoring historic finish materials is recommended.
- 4.9 Cleaning of the exterior of a structure must be in accordance with Department of Interior standards. Sandblasting and other mechanical abrasive cleaning processes are not permitted.

## **5. FENESTRATION AND OPENINGS**

- 5.1 Historic doors and windows must remain intact except when replacement is necessary due to damage or deterioration.
- 5.2 Replacement of doors and windows which have been altered and no longer match the historic appearance is recommended.
- 5.3 Replacement doors and windows must express muntin and mullion size, light configuration, and material to match the historic.
- 5.4 Storm doors and windows are permitted if they are appropriate and match the existing doors and windows in width, height, proportion, glazing material, and color.
- 5.5 Decorative ironwork and burglar bars are not permitted over doors or windows of protected facades. Interior mounted burglar bars are permitted if appropriate.
- 5.6 Glass and glazing must match historic materials as much as practical. Films and tinted or reflective glazings are not permitted on glass.
- 5.7 New door and window openings in protected facades are permitted only where there is evidence that historic openings have been filled or the safety of life is threatened.
- 5.8 The Secretary of the Interior's Standards for Rehabilitation should be referred to for acceptable techniques to improve the energy efficiency of historic fenestration.

## **ROOFS**

- 6.1 The historic slope, massing, configuration, and materials of the roof must be preserved and maintained.
- 6.2 The following roofing materials are allowed: composition shingles and wood shingles. Built-up, metal, single-ply membrane, synthetic wood shingle, and synthetic clay tile roofs are not permitted.

- 6.3 Historic eaves, coping, cornices, dormers, parapets, and roof trim must be retained, and should be repaired with material matching in size, finish, module and color.
- 6.4 Skylights and solar panels on the roof must be set back or screened so that they are not visible to a person standing at ground level on the opposite side of any adjacent right-of-way on Reagan Street.
- 6.5 Mechanical equipment may not be placed on the roof.

## **7. PORCHES AND BALCONIES.**

- 7.1 Historic porches on protected facades are protected.
- 7.2 Porches on protected facades may not be enclosed. It is recommended that existing enclosed porches on protected facades be restored to their historic appearance.
- 7.3 Historic columns, detailing, railings, and trim on porches and balconies are protected.
- 7.4 Porch floors must be wood, and these may not be covered with carpet or other applied materials. Wood floors must be painted or stained. A clear sealant is acceptable on porch floors.

## **8. EMBELLISHMENTS AND DETAILING**

- 8.1 The following architectural elements are considered important features and are protected:
  - a. Porch ornamentation
  - b. Roof brackets, details and other ornamentation
  - c. Original windows
  - d. Articulated roof form
  - e. Wood siding and siding trim.

## **9. NEW CONSTRUCTION AND ADDITIONS**

- 9.1 Stand-alone new construction is permitted in areas shown in Exhibit B.
- 9.2 Vertical additions to the main building are not permitted.
- 9.3 Horizontal additions to the main building are permitted only in the areas shown on Exhibit B.
- 9.4 The color, details, form, materials, and general appearance of new construction and additions must be compatible with the existing historic structure.

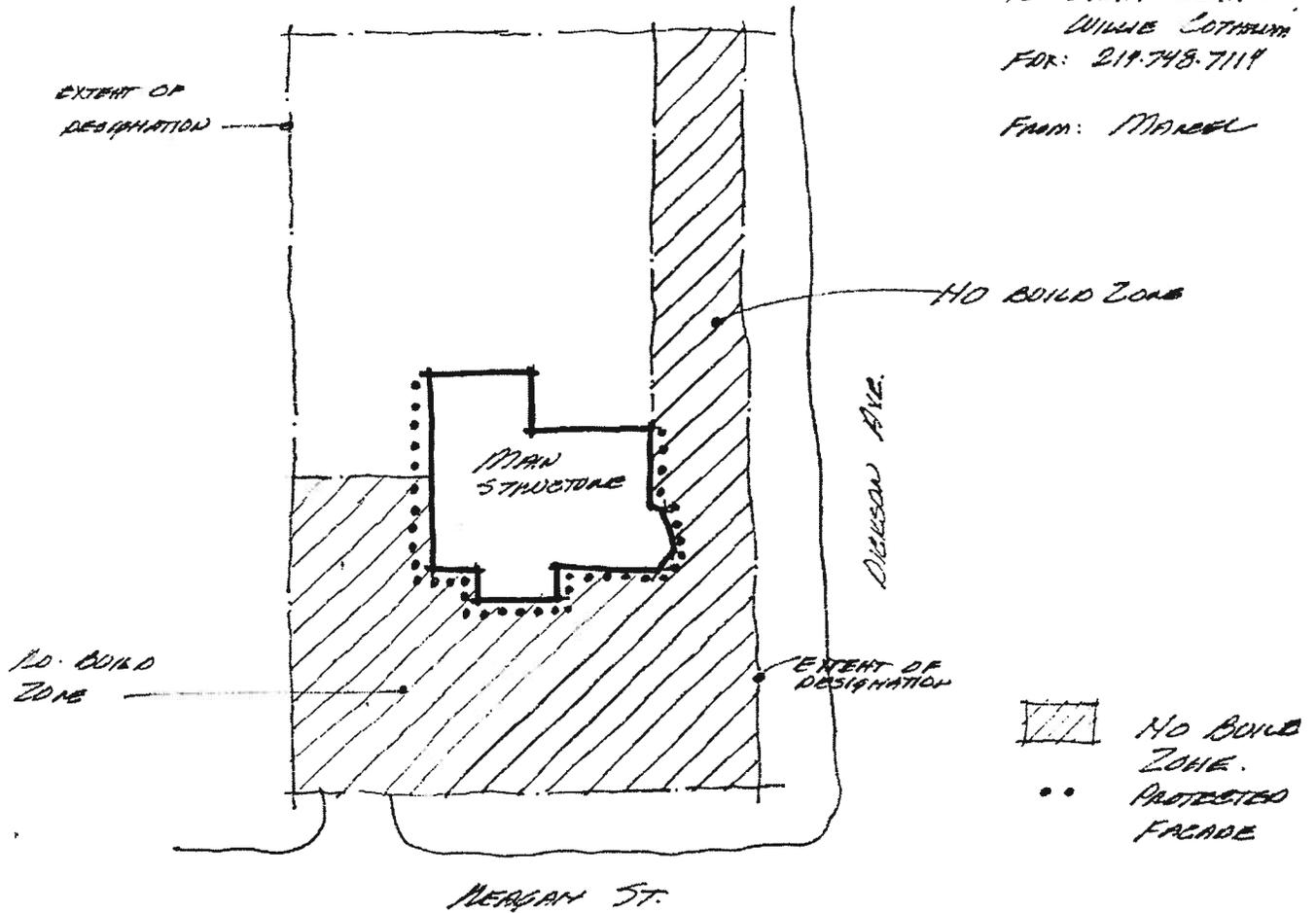
- 9.5. New construction and additions must have appropriate color, detailing, fenestration, massing, materials, roof form, shape, and solids-to-voids ratios.
- 9.6. The height of new construction and additions must not exceed the height of the historic structure.
- 9.7. Aluminum siding, stucco, and vinyl cladding are not permitted.
- 9.8. The setback of new construction and additions must conform to the setback of adjacent historic structures.
- 9.9. New construction and additions must be designed so that connections between new construction or additions and the historic structure are clearly discernible as suggested by the Secretary of the Interior in Preservation Brief No. 14. A clear definition of the transition between new construction or additions and the historic structure must be established and maintained. Historic details in the coping, eaves and parapet of the historic structure must be preserved and maintained at the point where the historic structure abuts new construction or additions.

## **10. SIGNS**

- 10.1 Temporary political campaign signs as defined in Chapter 15A of the Dallas City Code, as amended, and real estate signs may be erected without a certificate of appropriateness.
- 10.2 Signs may be erected if appropriate.
- 10.3 All signs must comply with the provisions of the Dallas City Code, as amended.

EXHIBIT B: NO-BUILD ZONES + PROTECTED FACADES

TO: CATHY SOTTAUM or  
WILLIE SOTTAUM  
FOR: 219.748.7119  
FROM: MARCEL



## 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.**

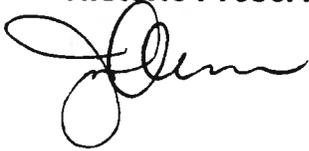
**Date:** 8/1/01

  
\_\_\_\_\_  
**Chair  
Designation Task Force**

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**Chair  
Designation Task Force**

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**Chair  
Designation Task Force**

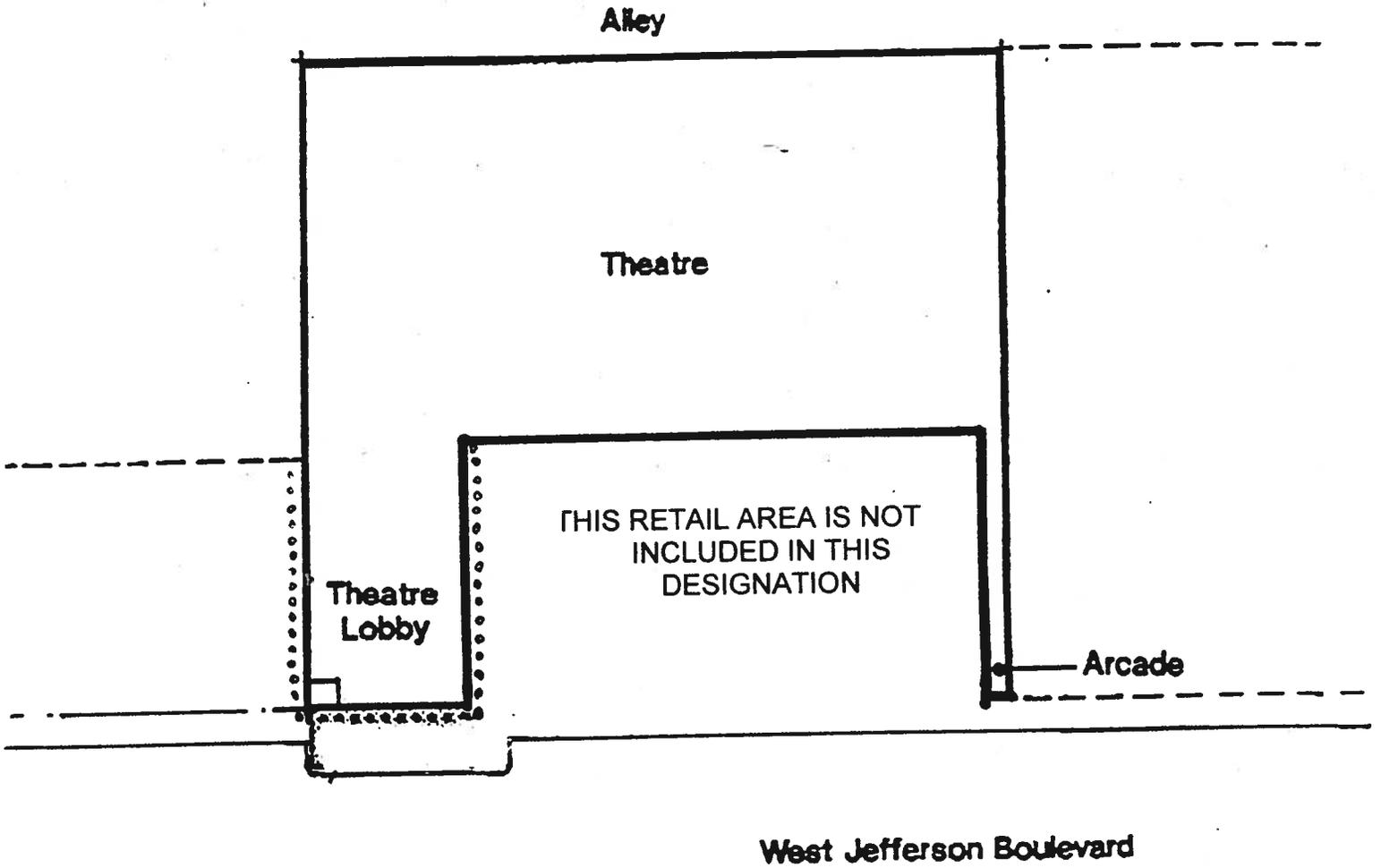
**Historic Preservation Planner**



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EXHIBIT B

TEXAS THEATRE HISTORIC DISTRICT



———— Area of Designation  
..... Protected Facade