

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

1. NAME OF PROPERTY

HISTORIC NAME: Dallas Downtown Historic District
OTHER NAME/SITE NUMBER: N/A

2. LOCATION

STREET & NUMBER: Roughly bounded by Federal, N. St. Paul, Pacific Avenue, N. Harwood Street, Main Street, South Pearl Street, Commerce Street, S. Ervay, Wood Street, Akard Street, Jackson Street, Commerce, Field Street, Elm Street, North Akard Street, Pacific Avenue and North Ervay Street.
CITY OR TOWN: Dallas **VICINITY:** N/A **NOT FOR PUBLICATION:** N/A
STATE: Texas **CODE:** TX **COUNTY:** Dallas **CODE:** 113 **ZIP CODE:** 75201

3. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this (nomination) (request for determination of eligibility) meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property (meets) (does not meet) the National Register criteria. I recommend that this property be considered significant (nationally) (statewide) (locally). (See continuation sheet for additional comments.)

Signature of certifying official Date

State Historic Preservation Officer, Texas Historical Commission
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain): _____	_____	_____

5. CLASSIFICATION

OWNERSHIP OF PROPERTY: private, public-local

CATEGORY OF PROPERTY: district

NUMBER OF RESOURCES WITHIN PROPERTY:

CONTRIBUTING	NONCONTRIBUTING	
54	27	BUILDINGS
0	5	SITES
0	4	STRUCTURES
0	0	OBJECTS
54	36	TOTAL

NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER: 12

(Adolphus Hotel, Magnolia Building and sign, Tiche-Goettinger Department Store and Addition, Majestic Theater, Busch-Kirby Building, Neiman Marcus Building, Wilson Building, Hilton Hotel, Republic (Davis) Building and the Purvin Hexter Building); these are NOT included in the above Resources.

NAME OF RELATED MULTIPLE PROPERTY LISTING: N/A

6. FUNCTION OR USE

HISTORIC FUNCTIONS:
 COMMERCE/TRADE = business, financial institution, department store, restaurant, specialty store
 GOVERNMENT = city hall, post office
 RECREATION AND CULTURE = theater
 LANDSCAPE = park, plaza

CURRENT FUNCTIONS:
 COMMERCE/TRADE = business, financial institution, department store, restaurant, specialty store
 GOVERNMENT = city hall
 RECREATION AND CULTURE = theater
 LANDSCAPE = park, plaza
 VACANT/NOT IN USE
 WORK IN PROGRESS
 RELIGION = church

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION:

- Late Victorian: Romanesque Revival; Gothic Revival; Italianate;
- Late 19th and 20th Century Revivals: Renaissance Revival; Neoclassical, Beaux Arts
- Late 19th and Early 20th Century American Movements: Commercial Style, Sullivanese; Chicago School; Skyscraper.
- Modern Movement: Art Deco; Moderne; International; Brutalism
- Other: 1-part commercial block; 2-part commercial block; Modern Curtain Wall, NO STYLE

MATERIALS:
FOUNDATION CONCRETE
WALLS BRICK, STONE, METAL, TERRA COTTA, STUCCO, SYNTHETIC
ROOF ASPHALT, OTHER
OTHER WOOD, GLASS, STONE/marble, CERAMIC TILE, TERRA COTTA

NARRATIVE DESCRIPTION (see continuation sheets 7-5 through 7-21).

8. STATEMENT OF SIGNIFICANCE

APPLICABLE NATIONAL REGISTER CRITERIA

- A** PROPERTY IS ASSOCIATED WITH EVENTS THAT HAVE MADE A SIGNIFICANT CONTRIBUTION TO THE BROAD PATTERNS OF OUR HISTORY.
- B** PROPERTY IS ASSOCIATED WITH THE LIVES OF PERSONS SIGNIFICANT IN OUR PAST.
- C** PROPERTY EMBODIES THE DISTINCTIVE CHARACTERISTICS OF A TYPE, PERIOD, OR METHOD OF CONSTRUCTION OR REPRESENTS THE WORK OF A MASTER, OR POSSESSES HIGH ARTISTIC VALUE, OR REPRESENTS A SIGNIFICANT AND DISTINGUISHABLE ENTITY WHOSE COMPONENTS LACK INDIVIDUAL DISTINCTION.
- D** PROPERTY HAS YIELDED, OR IS LIKELY TO YIELD, INFORMATION IMPORTANT IN PREHISTORY OR HISTORY.

CRITERIA CONSIDERATIONS: N/A

AREAS OF SIGNIFICANCE: Commerce, Community Planning and Development, Architecture

PERIOD OF SIGNIFICANCE: 1888-1958

SIGNIFICANT DATES:

SIGNIFICANT PERSON: N/A

CULTURAL AFFILIATION: N/A

ARCHITECT/BUILDER: Ahlschlager, Walter; Barnett, Haynes & Barnett; Bossom, Sir Alfred; Bulger, C.W.; Dahl, George; Ebersson, John; Greene, Herbert M; Hedrick, Wyatt C., Hill, Charles, D.; Lang & Witchell; Lemmon, Mark; Mauran, Russell & Crowell; Harrison & Abramowitz; Wetmore, James; Sanguinet & Staats.

NARRATIVE STATEMENT OF SIGNIFICANCE (see continuation sheets 8-22 through 8-78)

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY (see continuation sheets 9-78 through 9-86).

PREVIOUS DOCUMENTATION ON FILE (NPS): N/A

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

PRIMARY LOCATION OF ADDITIONAL DATA:

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

10. GEOGRAPHICAL DATA

ACREAGE OF PROPERTY: Approximately 55.5 acres

UTM REFERENCES: Zone 14

	Easting	Northing
1.	706148E	3629454N
2.	706554E	3629388N
3.	706752E	3629271N
4.	706793E	3629154N
5.	706651E	3629012N
6.	706280E	3628839N
7.	706173E	3628809N
8.	705985E	3628992N
9.	705944E	3629144N
10.	706147E	3629454N

VERBAL BOUNDARY DESCRIPTION: (see continuation sheet 10-87)

BOUNDARY JUSTIFICATION: (see continuation sheet 10-87 and 10-88)

11. FORM PREPARED BY (with assistance from Gregory W. Smith, THC historian)

NAME/TITLE: Lila Knight and Marcel Quimby

ORGANIZATION: for the City of Dallas

DATE: June 2006

STREET & NUMBER: 3200 Main Street, #3.6

TELEPHONE: (214) 343-0011

CITY OR TOWN: Dallas

STATE: Texas

ZIP CODE: 75226

ADDITIONAL DOCUMENTATION

CONTINUATION SHEETS

MAPS (see continuation sheet Map-89)

PHOTOGRAPHS (see continuation sheets Photo-91 through Photo-94)

ADDITIONAL ITEMS

PROPERTY OWNER

NAME: On file with Texas Historical Commission

STREET & NUMBER:

TELEPHONE:

CITY OR TOWN:

STATE: Texas

ZIP CODE:

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Dallas Downtown Historic District
Dallas, Dallas County, Texas

DESCRIPTION

The Dallas Downtown Historic District is located within the center of the city's central business district and contains a high concentration of properties that represent significant aspects of the commercial, physical and architectural development of the city. The buildings within this district range from modest, late-nineteenth and early twentieth century examples of brick and limestone commercial buildings to the finest examples of multi-story bank, hotel, and office buildings from the 1910s through the 1950s that illustrate the complete evolution of the skyscraper form in both Dallas and the State of Texas. In addition, the district contains notable examples of governmental buildings and an outstanding example of theatre architecture. The district features one of the state's best concentrations of late nineteenth and early twentieth century commercial and public buildings, representing the transformation of Dallas from a small agricultural trading center to a world-class financial center for banking, the oil industry, the insurance industry, and major retail outlets. Moreover, the physical development of the district reflects the major developments in the history of city planning in the state, many of which were initiated in the City of Dallas and served as a model for others. The district is composed of a total of 102 buildings, sites and structures of which 54 resources (54 buildings) are contributing, 36 are noncontributing (including 27 buildings, 5 sites, and 4 structures), and twelve buildings are individually listed in the National Register of Historic Places. The Dallas Downtown Historic District contains sufficient integrity for listing under Criterion A in the areas of commerce and community planning and development, at the local level of significance and Criterion C, in the area of architecture, at the local level of significance.

GENERAL CHARACTERISTICS OF THE DISTRICT

The Dallas Downtown Historic District lies in the heart of the city's Central Business District (CBD) just to the east of the Trinity River. The CBD is encircled by a web of state and federal highways roughly delineated by the Woodall Rodgers Freeway on the north; Central Expressway (U.S. Highway 75) and the Julius Schepps Freeway (Interstate 45) on the east; the R.L. Thornton Freeway (Interstate 30) on the south; and the Stemmons Freeway (Interstate 35E) on the west. Three disparate, intersecting street grids collide within this network of freeways. Using the Trinity River as the western boundary, the initial streets were laid out at right angles to the river by John Neely Bryan in 1841 within a grid of eight north to south streets and twelve east to west streets. A competing survey for John Grigsby was laid out at forty-five degrees off the cardinal directions. Yet a third survey for the Peters Colony laid out differing sections, again utilizing the cardinal directions. These historical surveys resulted in an odd series of dog-legged streets within the Central Business District. The path of the old railroad tracks, now serving light rail, enter the CBD along the western perimeter, paralleling the path of Interstate 35. Near these tracks along Houston Street are located Reunion Tower, Union Station, and the Dallas County Courthouse. The main grid of the downtown area lies slightly to the northeast from these buildings along Jackson, Commerce, Main, Elm and Pacific streets. A triple underpass, constructed in 1936, provides access to the downtown area from the west along Main, Commerce and Elm streets along an east to west grid that contains a variety of building types and styles, representing the surviving historic core of the Central Business District.

The Dallas Downtown Historic District lies primarily south of Pacific along Elm, Main, Commerce, and Jackson Streets between Field and Harwood Streets with minor extensions of the boundaries on the north, east and south. To the north, the boundaries encompass a roughly triangular area bounded by North St. Paul Street, Federal Street, and North Ervay Street. In addition, on the easternmost boundary of the district, the district encompasses a block and a half between Main and Commerce streets; and on the southernmost boundary of the district, there are two extension from Jackson Street

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(see map of district). The majority of the resources within the district date from the 1910s through the late 1950s and represent the period in which Dallas developed as a major center for banking, the insurance industry, and retail for the Southwest through the post-World War II building boom. In addition, the physical development of this area of the downtown area reflects the evolution of the major schools of thought in city planning as it developed into a professional field during the first half of the twentieth century.

The southern section of the CBD, beyond the boundary of the historic district, is dominated by the Dallas City Hall (1978), Dallas Convention Center (1957, 1973, 1984) and the Dallas Public Library (1982). Strict zoning regulations around the Municipal Plaza regulate the height and set-back of these buildings. This area includes numerous parks such as the Pioneer Park Cemetery, May Park and the Municipal Plaza to provide landscaping for the public buildings. In the southeastern sector are smaller buildings, predominantly warehouses and one and two part commercial buildings.

The Dallas Central Business District includes two National Register historic districts (West End Historic District, NR 1978, and the Dealey Plaza Historic District, NHL 1993), both located in the western and northwestern corner of the CBD. While the West End Historic District documents only the early settlement of the city and its early twentieth century commercial development as represented in its surviving warehouses and light industrial buildings, the Dallas Downtown Historic District continues the story of Dallas' exponential commercial growth into the twentieth century. The Dallas Landmark Commission designated the Harwood Historic District, at the eastern end of the CBD, as a local historic district. Numerous individually-listed National Register properties in the CBD include the Adolphus Hotel (NR 1983), the Dallas County Courthouse (NR 1976), and Union Terminal (NR 1975); nine individually listed properties are within the proposed district.

Overview of Properties in the Historic District

The boundaries contain 93 buildings, sites and structures of which 66 buildings (including twelve already NR-listed) contribute to the architectural and historical significance of this district. The vast majority of the buildings within the district were constructed between 1900 and 1958, but two examples survive from the late nineteenth century (1525 Main, and 1933 Elm). Twenty-Eight of the contributing buildings are 1 to 3 stories high. Sixteen contributing buildings are 4 to 11 stories in height and can be categorized as mid-rise buildings. The district contains 21 contributing buildings that are over twelve stories in height, constituting "skyscraper" status.

The district contains 27 noncontributing buildings. Of these, 22 fall outside the period of significance, while the remaining noncontributing buildings are historic buildings that have been so altered that they no longer have sufficient integrity to be considered contributing to the district. The district also contains nine noncontributing sites and structures: three skybridges, one truck dock and five small pedestrian parks, plazas or pedestrian malls. Small surface parking lots are sprinkled throughout the downtown area and are indicated on the map, but are not counted as contributing or noncontributing features.

The buildings within the Dallas Downtown Historic District range from modest, vernacular one-part and two-part commercial block buildings to high-style mid-rise and high-rise buildings representing the architectural evolution of these building types from the turn of the century through the mid-1950s, including Beaux-Arts and Neoclassical inspired ornamentation; Renaissance Revival and Gothic Revival experiments; Art Deco and Art Moderne renditions of the skyscraper form; and early applications of the International Style in Dallas. The district also includes two late-nineteenth

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century buildings characteristic of the High Victorian period (Hart Building, 1888) and the Italianate style (Sumpter/Leggett Building, 1892). These surviving buildings bear witness to an earlier period in the commercial development of the downtown area that was surpassed as the Dallas economy mushroomed in the early twentieth century. The majority of the buildings were constructed during the 1910s and 1920s according to the survey data compiled in the fall of 2001 and confirmed in the summer of 2005. The high-style buildings in the district represent the work of the state's leading architects and are monuments to the commercial enterprises responsible for their erection. Parking garages are located along the perimeter, primarily along Jackson Street. The vast majority of contributing buildings within the district retain a high degree of integrity with respect to design, workmanship, and materials.

Integrity of the district and its individual components

Despite the wide extent of styles represented within the area, the district is unified by its visually cohesive type of buildings. Almost all of the buildings within this area are commercial in nature, both historically and today. The only exceptions are a library, two municipal buildings, and a small church. The Old Dallas Public Library (1954) is sited transversely across the intersection of Commerce and Harwood streets from the Dallas Municipal Building (1914) and the Municipal Courts Annex (1956). The front façade of the Dallas Municipal Building facing Harwood Street is gently set back, but the monumentality of its elevation with its parade of colossal columns warrants such a slight removal from the street. Saint Jude's Chapel (1968), which is located in the 1500 block of Main Street and constructed like a storefront, rather than a free-standing church, in that it is of the same height, width and set-back as the other buildings within the block. There are no residential buildings within the district, although some of the high-rise buildings have been rehabilitated to include apartments. The buildings within the district retain a high degree of integrity with regard to their association with the commercial development of downtown Dallas.

The district maintains a high degree of integrity with respect to its location and setting as well as the urban character or feeling of the district as a whole. Buildings are set close to the street with little or no setback from the sidewalk, creating a strong urban character. Buildings from one to three stories in height are inter-mixed with mid-rise and high-rise buildings, particularly along the long blocks of Commerce, Main and Elm streets as they were historically. While the tallest buildings tend to be anchored with a corner placement, they sometimes appear mid-block as is the case with the Dallas National Bank Building (1930), which rises fifteen stories in the center of the 1500 block of Main Street. Many of the more architecturally and historically significant buildings were sited at corner locations to give them more prominence within the downtown area. A few buildings occupy entire blocks, such as the U. S. Post Office (1929) and the Republic Bank Building (1954-55, addition 1964). These buildings also represent some of the tallest of the contributing buildings, but they continue to occupy their block to the edge of the sidewalk like the other buildings within the district, and contribute to the sense of continuity within the district. The district contains three noncontributing, contemporary buildings constructed in the 1980s as free-standing buildings set-back from the sidewalk. These buildings represent the most intrusive element of the district, but their existence does not overwhelm the overall setting or feeling of the historic character when considered in its entirety. For example, the Bank One Tower (1717 Main) and 1700 Pacific buildings are the sole buildings on their respective blocks, but because they are set back significantly from the sidewalks, they are less of a visual barrier as one looks up the street. Because of such setbacks, the view of the historic Republic Bank Building, even from several blocks down South Ervay, is not obscured by more recent tall buildings. The Dallas Downtown Historic District still retains a high degree of its urban quality characterized by its density, the relationship of the buildings to the street, and the crowded sidewalks still bristling with activity.

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The district as a whole maintains a very high degree of integrity with respect to materials. Brick is the predominant building material throughout the district, although limestone is also commonly used both as a primary and secondary building material as well as a decorative component in many buildings. Other building materials include marble, concrete block, terra cotta, porcelain panels, and poured concrete. As is typical of historic buildings in downtowns, many buildings in the district have experienced changes to their facades but the vast majority of these changes have been limited to their street level storefronts with the original upper façade materials above remaining intact, thus providing a high degree of integrity with respect to materials.

The district as a whole maintains a high degree of integrity of design. The district's smaller buildings have experienced the most alterations to their materials, primarily due to the expense of re-cladding high-rises; the Praetorian Building (1909) is the single remaining historic high-rise building that has been re-clad (in 1961 with a blue and yellow panel curtain wall).

One-part and two-part commercial buildings, one to three stories in height, and dating from the from the late nineteenth to the first few decades of the early twentieth century are interspersed throughout the district although the vast majority are along the 1500 and 1600 blocks of Elm, Main and Commerce Streets. Most of these buildings housed smaller retail stores with two-part commercial buildings also containing office space on the upper floors. These buildings are typically of load-bearing masonry (brick) construction, rectangular in plan with deep lengths that reflect 19th and early 20th century ownership patterns of downtown property; buildings placed on multiple lots (lots were typically 25' wide) began to occur in the first decades of the 20th century. Many of these commercial buildings, including these dating from this timeframe, have received alterations to the storefronts over the years to modernize their appearance and make them more visually appealing to customers. Most changes include the removal of original storefronts and replacement with enlarged areas of glass in conjunction with aluminum or other modern storefront materials, loss of original canopies and awnings. Most of these alterations have been either minor or were made during the period of significance. Alterations to upper floors were more infrequent floors and include replacement of original wood windows with aluminum, often non-operable, and in a few instances, 'slip covering' of the entire façade in an effort to modernize the façade. Most of these changes, however, were accomplished well within the period of significance.

Concurrently, many early twentieth-century buildings that are slightly higher - four to eight stories in height – have also incurred changes early in their history. Neiman-Marcus undertook a major expansion and alteration to their original 1908 store in 1927 that changed the exterior materials from brick to terra cotta at the same time that additional floors were added and a horizontal expansion completed. The Sumpter Building/Great National Life building, originally built in 1909, had its' original Beaux Arts façade re-clad in limestone and changed the style of the building to PWA Moderne in 1937. These examples illustrate major alterations that even larger buildings experienced during the period of significance. The Purvin-Hexter Building is an example of a smaller commercial building (2 stories) that has been significantly modified from its original (1903) appearance, yet this later modification in 1923 occurred within the period of significance.

Several buildings in the district have recently been rehabilitated and now reflect their historic appearance: Dallas Power and Light, Davis Building/Republic Bank, Sumpter-Leggett Building, Woolworths, Hart building and Bluiitt Sanitarium among others.

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Modern streetlights and traffic lights exist throughout the district, but do not significantly alter the historic feel of the area. The traffic lights are installed at corners rather than being hung across intersections. Small ornamental fruit trees have been planted along Main Street as part of the city's participation in the Texas Historical Commission's Main Street Program in 1993. In addition, there are trees planted along one block of Pacific Avenue along the DART line, just outside the district boundary. While trees are not historically a part of the urban landscape in downtown Dallas, the existence of these low trees does not seriously impact one's experience of the buildings. The insertion of pedestrian plazas and parks, as well as the existence of a few surface parking lots, interrupts the urban character of a continuous row of buildings at some points within the district. The pedestrian plazas occur only at corners, however, and the small pedestrian parks have been inserted where city streets were closed. This minimizes their impact upon the look and feel of the physical continuity of the streetscape.

Architecture in the District

The *Downtown Dallas and Adjacent Neighborhoods Historic Resources Survey* (1998) by Norman Alston and Kate A. Singleton provides the most comprehensive inventory of the historic resources within the Dallas Central Business District (CBD). This survey, along with a 1974 historic resources survey conducted by Drury B. Alexander and a 1980 survey of the CBD by Ellen Beasley sponsored by the Historic Preservation League, Inc. of Dallas., allow for an efficient identification of all relevant property types in downtown Dallas. In addition to the accumulated survey data, is the West End National Register Historic District (NR 1978), the Dealey Plaza NHL (1993), the locally designated Harwood Historic District (1989), and individually National Register nominations that provide supplementary information on property types within downtown Dallas.

Both the 1980 and the 1998 cultural resources surveys identified a potential historic district within the Central Business District. The Dallas Downtown Historic District has continually emerged from these surveys as the most important priority for the city due to its significance in both the physical and economic development of the city. This boundaries of this proposed historic district contains the most important resources that most adequately convey the commercial and architectural development of the CBD. Moreover, this area contains a both a concentration of resources and a visual continuity of the historic environment lacking in other areas of the CBD.

The 1998 Cultural Resources Survey identified a potential historic district within the CBD, but only two post-1950 buildings were identified in the inventory: the Municipal Building at 2015 Main (1954) and a building with no address along Commerce Street (1955). A cursory windshield survey of the Central Business District, however, indicated a number of resources potentially eligible for listing in the National Register post-dating 1950 that might be within the boundaries of a potential historic district. Moreover, preliminary research in the history of the commercial and architectural development of downtown Dallas indicated the area could potentially be significant beyond the fifty year period. For this reason, additional survey work was conducted to include all pre-1965 properties.

Overview of Property Types in Downtown Dallas

Not surprisingly, the historic resources survey of the CBD revealed commercial architecture represents 82% of all of the historic buildings in the area. Institutional architecture represents the second largest building type and includes 6% of the buildings identified in the survey. No resources survive from the earliest period of development in the downtown area, however, as a devastating fire destroyed most of the area around the courthouse square in 1860 and much of the

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subsequent development was demolished to make way for more modern development in the early part of the twentieth century.

Some of the downtown's earliest resources are the vernacular one-part and two-part commercial blocks. These commercial buildings often underwent a series of alterations during the period of significance to modernize their storefronts and reflect the development of commerce over an extended period. Many of these buildings still reflect the Italianate and Romanesque Revival detailing popular during their period of construction. The earliest commercial development centered around the Dallas County Courthouse on the western end of the CBD (in the vicinity of the Dealey Plaza NHL). During the course of the last two decades of the nineteenth century, commercial development marched eastward up Main and Commerce streets. Simultaneously, buildings within the downtown area became taller and more substantial in their construction, reflecting the city's growing prosperity with the arrival of the railroad. Moreover, the railroads brought a greater variety of building types necessary to support the new commercial endeavors of the city including hotels, warehouses, banks, theaters, and department stores.

The City Beautiful Movement of the early 20th century captured the imagination of the city's leaders. Numerous public improvements to beautify the city were undertaken including the paving of streets and the construction of a new city hall in 1914 in the popular Beaux-Arts style. Built at the eastern end of the Central Business District, the new City Hall offered a new anchor in opposition to the county courthouse on the western end of downtown. The 1910s witnessed a period of enormous growth for the city, with a multitude of new construction filling in the downtown area. By the 1920s, builders were utilizing the new technology of the steel frame to erect skyscrapers throughout the downtown area. The new tall buildings changed the face of the skyline for Dallas. The removal of the railroad tracks along Pacific Avenue in the mid-1920s allowed for additional growth in the downtown area to move northward. The building boom of the 1920s, however, came to a halt with the advent of the Depression and then the shortage of building materials during World War II.

Governmental properties in Dallas represent some of the best examples of the major styles of their period. Moreover, Dallas has outstanding examples of different types of governmental buildings representing all levels of federal, state, and local government. The Beaux-Arts style of the 1914 City Hall is juxtaposed to the Moderne design of its 1956 addition (known as the "Municipal Courts Building"). Other examples of governmental properties include the Renaissance Revival 1929 former US Post Office (400 N. Ervay) and the Classical Revival 1921 former Federal Reserve Bank (400 S. Akard). and the modernism of George Dahl's 1954 Dallas Public Library (1954 Commerce).

Common Property Types in the District

Commercial buildings do not always exhibit the characteristics of high styles. Due to the emphasis on functionalism within many such buildings, a typological analysis based on facade organization was established by Richard Longstreth in *The Buildings of Main Street* (1987). His typology includes two basic categories based on (1) the manner in which a facade is divided into distinct sections, and (2) the arrangement of a few major architectural features or enframing wall surfaces. The first type of category based on facade divisions includes six sub-types: two-part commercial, stacked vertical block, two-part vertical block, three-part vertical block, enframed block and central block with wings. The second category based on defining features or enframed wall surfaces includes four sub-types: enframed window wall, temple front, vault and arcaded block. The one-part commercial type, the most common found in Texas, utilizes neither basic divisions nor distinguishing elements, and therefore constitutes its own basic type. Not all of these types are present in the Dallas Downtown Historic District.

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One-Part Commercial Block

The one-part commercial block is generally the most common local commercial form of the late 19th and early 20th century in Texas, but comprises only 4% of the commercial building stock in the district. It is a discrete, independently treated building located as a free standing individual building or together as part of a group, commonly found in a row along a block. The term “block” was a common turn-of-the-century designation for even the smallest of commercial structures. The one-part commercial block consists of one or two (or more) windows of varying size and a doorway. Large plate-glass display windows in retail stores are common. False parapet roofs or a brick coping are the most frequently used methods of enhancing the upper wall. Some examples display detailing associated with a particular architectural style, such as Moderne (1517 Main). Any such stylistic detailing is generally featured within the upper parapet wall.

Two-Part Commercial Block

The two-part commercial block is distinguished by its division of the facade into two distinct sections. The ground floor is very similar to the one-part commercial block while the upper portion is commonly punctuated with smaller window openings placed at regular intervals. The upper floors of these buildings were generally used for office purposes but might also be used for meeting halls or as hotel rooms. The architectural precedent for this building type can be traced to Roman antiquity where urban buildings contained shops at street level with living quarters above. This shop-house form has continued in use throughout Europe to this day. Although commonly two stories in height, this building type can reach three to four stories in height. Architectural detailing may be either significant or totally lacking. Victorian versions of the two-part commercial block are quite ornate with an accentuated cornice and with windows embellished with decorative surrounds. Other types of ornamental embellishments include stringcourses, turrets, oriel windows, gables and attic stories. Many examples of the two-part commercial block, however, are relatively simple with few details. This type also became popular beginning in the 1910s for movie theaters. The two-part commercial block is the most prevalent building type within the downtown district, constituting 25% of the surviving commercial building stock within the study area. A multitude of examples can be found throughout the Central Business District from a wide range of dates and exhibiting a variety of styles, such as the Romanesque Revival building at 1611 Main (c.1885), the Italianate Revival Sumpter-Legett Building at 1525 Main Street, and numerous examples in the 1500 and 1600 blocks of Elm Street.

Vault

This building type is a rectangular façade pierced by a large, vaulted entrance or window within the center, often flanked on either side by windows or entrances. Generally two to three stories, it is not uncommon to find one story examples. With its classical vocabulary in the use of the arch, this building type came into popularity at the turn-of-the-century with the rise of the classical revivals, and it was commonly used for banks. Louis Sullivan used the motif in his series of banks in the Midwest, abstracting the classical vocabulary into his own unique ornamental treatment. It became a popular treatment for movie theatres in that it offered a decorative treatment for the large, planar surface above the marquee. Later department stores, after the advent of air conditioning, also utilized this approach to organizing the façades of their buildings. The 1998 Historic Resources Survey identified one resource as a “vault” type at 1530 Main (c.1930, rear elevation of building).

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Two-Part Vertical Block

The two-part vertical block contains two divisions: a street level zone of one to two stories, and an upper level consisting of multiple stories. The street level façade commonly contains large window bays of glass to encourage retail business or display other functions (as in hotels or office buildings). The upper level consists of a fenestration pattern with windows and floors organized by stringcourses, spandrels, engaged columns or pilasters, and with corners frequently reinforced with engaged pilasters or quoins. The buildings is often crowned with a prominent cornice or parapet. This type accounts for 16% of the buildings in the district, and good examples include the 1908 Neiman Marcus Building (1618 Main) and the 1916 Interurban Building (15000 Jackson).

Three-Part Vertical Block

This buildings type is much like the two-part vertical block, only divided into three separate zones. The resulting composition is analogous to the vocabulary of the classical column with its base, shaft and capital. The three-part composition became a popular method for organizing the façade of skyscrapers from the late nineteenth century throughout the 1920s and 1930s. This building type makes up 8% of properties in the district. Examples include the 1904 Wilson Building (1620-24 Main), the 1912 Hotel Adolphus (1321 Commerce), and the 1925 Hilton Hotel (1933 Main), all of which are individually listed in the National Register.

Methodology for the Evaluation of Buildings Within the District

A historic district listed in the National Register must be a well-defined area which contains a large concentration of resources at least 50 years old, and possess strong associations with at least one of four National Register Criteria for Evaluation: historic events: Criterion A, associated with a historic event or historical pattern; Criterion B, associated with the lives of significant person or persons; Criterion C, be of significant architectural merit, be representative of a building type or style or have associations with a significant architect or builder; and Criterion D, is a site that has or is likely to yield or information important in prehistory or history.

According to the National Register guidelines, for a district to retain integrity as a whole, the majority of the components that make up the district's historic character must possess integrity even if they are individually undistinguished. The relationships among the district's components must be substantially unchanged since the period of significance. The relative number, size, scale, design and location of non-contributing components must be taken into consideration when evaluating the integrity of the district. A proposed district that contains a large number of components with major alterations or new intrusions that adversely affected its sense of its' historic environment may not be eligible for listing in the National Register. An individual component of a district is not considered to contribute to the significance of the district if it has been substantially altered since the period of the district's period of significance or if it does not share the historic associations of the district.

At least 50% of all sites in the district must be classified as contributing, a category that requires a building or structure to possess adequate original character to be recognizable to the district's period of significance. Properties may have slightly altered, but in general should meet the same standard as an individually nominated site. Typically the building form and exterior details should be retained from its original construction or maintained through alterations that are

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compatible or sympathetic to the historic. While building materials deteriorate over time, restorations and rehabilitations should be sensitive to the historic character of the original exterior of the structure.

Individual buildings within a district must retain a significant portion of their architectural integrity and be recognizable to their period of significance which may be the date of original construction or the date of a significant event at this building or site. In addition, the relationships among the district's components must be substantially unchanged since the period of significance. This district as a whole was evaluated using the following considerations: the area contained a high concentration of properties that retain a high degree of integrity, giving the district a sense of continuity; there exists minimum contemporary infill to intrude upon the district with modern construction dispersed throughout the district; and the district reflects significant aspects of the historical and architectural development of the City of Dallas.

Contributing commercial properties listed as Contributing to a historic district under Criterion A and B should retain much of the original construction methods and materials and maintain at least four of the seven aspects of Integrity: location, design, setting, materials, workmanship, feeling and association. Such contributing properties should retain the essential physical features that made up its character or appearance during the period of its association with the district.

Commercial properties listed as Contributing to a historic district under Criterion C are held to a higher standard of integrity of their original construction methods and materials, and should be exceptional examples of an architectural style, type of method of construction or the noteworthy example of the work of an architect or contractor. These buildings should retain their original form and primary façade, and much of the original fenestrations and exterior materials. Such contributing properties should retain the essential physical features that made up its character or appearance during the period of its association with the district such as the essential characteristics of its architectural style, detailing and massing. Typically, five of the seven aspects of Integrity should be maintained: location, design, setting, materials, workmanship, feeling and association.

Resources eligible under Criterion D as individual sites or as part of a district should retain their integrity of setting and location, on ground that has not been disturbed by construction or other changes that adversely affects the archeological record found and it's understanding. There are no known sites eligible under this Criterion in the downtown district.

Contributing properties are generally 50 years of age and retain a good degree of integrity. A contributing property need not be unaltered, as it is common for commercial buildings to have received some alterations in order to accommodate changes in marketing and use of the buildings over the years. Common changes to historic downtown buildings include replacement of the original storefront with larger glass and metal storefronts, recladding of some or all of the exterior façade materials including painting of brick, replacement of original windows, parapet or roof alterations, removal of architectural details or more extreme changes such as additions that do not complement the original building.

Alterations made within the period of significance may be significant in their own right. Two examples of building that have been greatly altered within the period of significance are Neiman-Marcus which undertook a major expansion and alteration to their original 1908 store in 1927 in which the exterior materials were changed from brick to terra cotta and an horizontal and vertical expansion completed; this 1927 appearance is the appearance associated with this historic building. The Sumpter Building/Great National Life building, originally built in 1909, had its' original Beaux Arts façade re-clad in limestone and changed the style of the building to PWA Moderne in 1937. These illustrate that alterations of outdated buildings (or those thought to be outdated at the time) is not a recent trend but has occurred as far back as the early twentieth century in downtown Dallas.

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A Contributing property can also be a property that does not relate to the historic significance of the district, but may be eligible for the National Register individually for its architecture or historic associations or already be listed under Criteria A, B or C.

Noncontributing properties are those which detract from the district's historic character and appearance. These properties may be of recent construction, be historic buildings that possess little or no architectural or historic significance that relate to the district, or have experienced such drastic alterations that the original building is unrecognizable and no longer retains its historic appearance. These properties commonly have been severely altered through multiple changes, resulting in a modification of their original form, massing and overall appearance. Changes that can affect integrity include the replacement of original windows, doors, and storefronts, removal of architectural details or a more extreme change to the building massing or removal of major or all architectural features. Alone, these alterations do not necessarily justify a property's classification as noncontributing, but collectively they may destroy a property's ability to convey the significance of the district's time and place. A common type of major alteration that would qualify a building as Non-contributing would be the slip-covering of the entire building (total encasement of the original façade) with a solid cladding or other radical alteration of a building's façade (such as 1600 Elm Street, 1600 Main Street, 1417 Commerce and 1419 Commerce Street).

The evaluation of a commercial district is made difficult by the economic necessity to modernize storefronts so an area can maintain its economic viability. During the fall of 2001 and confirmed in 2006, the buildings within the boundaries of the district, in addition to surrounding blocks, were re-surveyed and documented by the authors of this nomination. Integrity of location, setting, feeling, and association were determined to be absolutely essential in determining the integrity of individual resources, as well as the district as a whole. All of the buildings within the district maintain their integrity of location. If a building lacked setting, feeling or association, it was considered noncontributing to the district.

The individual components of design, materials, and workmanship were carefully considered for each building in their evaluation. A building's façade was generally considered as consisting of two parts – the lower section containing the storefront and the upper section featuring either a full second floor or the upper shaft of a high-rise. Individual design components of a building façade that received consideration included, but was not restricted to, fenestration pattern of the ground floor; fenestration pattern of the upper floors; materials used within the storefront and/or the upper part of the façade; parapet; architectural ornament or detailing; and overall massing, form, and plan (i.e., design). This criteria was vigorously applied to each of the buildings within the district.

While these aspects of Integrity were easily evaluated for the larger buildings in the district, more attention was given to the thirty-seven (37) smaller commercial buildings dating from the late nineteenth and early twentieth-century. Of these 37 buildings, twenty-eight (28) are Contributing, six (6) are non-Contributing due to lack of Integrity and three (3) are post 1965 structures. These Contributing buildings were evaluated for their contributions to the district as having 'low', 'medium' and 'high' levels of Integrity as described following.

As all Contributing buildings in the district retain integrity of location and setting, this evaluation focused on integrity of design, setting, materials, workmanship and association (where applicable). Buildings determined to have a **'high' degree of integrity** have retained their integrity of design, setting, materials, and workmanship. The massing, scale, fenestrations and architectural character of the primary façades were intact, representing integrity of design. The character of a location as a downtown commercial building has not been compromised by adjacent demolitions or

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surrounding development, and has thus retained its integrity of setting. The primary materials of the building dating from its period of significance such as brick, stone, or other cladding materials were intact and have been preserved for all, or most of the front façade and side facades if visible; with the vast majority of these materials intact. The workmanship of crafted components of the building such as the cornice, parapet design, window trim or other ornamentation must be largely intact and contribute to the historic significance of the building. Where applicable, a buildings' ability to reflect its' historic appearance at the time of an event or activity must be reasonably intact. Examples of buildings that have a high degree of integrity within the district include 1514 Elm Street, 1933 Elm Street (Hart Building) and 1615 Main Street. The Hart Building (at 1933 Elm Street) has recently been rehabilitated and retains its overall massing, form and plan as well as its relationship to the adjacent streets. The original brick façade, windows (sashes, hoods, and many glass panes), storefront openings and original transoms at Elm and Harwood Streets and cornice details are intact and have been preserved. The glazing within the storefront openings, exterior doors and the brick at the side façade (at Harwood Street) has been painted; these are the only elements on these two facades that are not original. 1514 Elm Street, dating from 1920, retains its overall massing, form and plan. The original storefront opening and storefront have been replaced but the remainder of the primary façade retains the original materials at the primary façade - stone veneer, steel windows with glazing and cornice and balustrade at the top of this façade. Both of these buildings retain large amounts of their original materials and details, and retain their original integrity of design, setting, materials, workmanship and association. The last example, 1615 Main Street, represents a building that has been modified within the period of significance yet the building retains the integrity of these later modifications. It has retained its overall massing, form and plan as well as its relationship to the adjacent buildings (Neiman Marcus). The original ornate white terra cotta cladding at the primary façade, wood windows (3/3) at the upper (third) floor, parapet cornice and elaborate detailing at this façade remain intact. Modification made within the period of significance (1955) - louvers and wire screens at the second floor window openings - are intact. The original storefront opening and storefront have been replaced with a modern metal frame and curved glass storefront and metal canopy. 1615 Main Street also retains a large amount of its historic materials and details, and retains its integrity of design, setting, materials, workmanship and association.

Buildings determined to have a **'medium' degree of integrity** have retained a large amount of their integrity of design, setting, materials, and workmanship. The massing, scale, fenestrations and architectural character of the primary façades were intact, representing integrity of design. The character of a downtown commercial location has not been compromised by adjacent demolitions or surrounding development, and has thus retained its integrity of setting. The primary materials of the building dating from its period of significance such as brick, stone, or other cladding materials were reasonably intact and have been preserved for much of the upper portions of the front façade and side facades if visible. The workmanship of crafted components of the building such as the cornice, parapet design, window trim or other ornamentation must be reasonably intact and contribute to the historic significance of the building. Where applicable, a buildings' ability to reflect its' historic appearance at the time of an event or activity must be reasonably intact. Examples of buildings that have a medium degree of integrity within the district include 1402 and 1404 Main Street (adjacent buildings of similar proportions and design, c. 1900), and 1505 Commerce Street. 1402 and 1404 Main Street retain their overall massing, form and plan as well as its relationship to Main Street. The original storefronts in both buildings have been replaced; the new storefront at 1402 Main is more compatible with the design of the building than that at 1404 Main. The second floor of both buildings reflect its original design as the window openings, masonry at the primary façade (brick at 1404; stone at 1402) remains intact although the stone cladding at 1402 Main has been painted. The cornice (with wood brackets at 1404 Main), parapet and other detailing at this second floor remain intact at both buildings. The window sashes at 1402 replaced although the transoms appear to be historic. The window sashes at 1404 Main are wood and date from the period of significance. 1505 Commerce Street retains its overall massing, form

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and plan as well as its relationship to Commerce Street. It also has had its original storefront replaced but maintains its original brick cladding, window fenestrations at the upper two floors, its brick detailing at the top of the façade, its parapet and coping. However, the windows have been boarded up and the original attached cornice is no longer in place. These three buildings retain large amounts of their historic materials and details, and retain their integrity of design, setting, materials, workmanship and association relative to the historic significance of the district, although with less historic integrity than those buildings that were previously considered to have a high degree of integrity as described above.

Buildings determined to have a **'low' degree of integrity** have retained their integrity of design, setting, materials, and workmanship, although to a lesser degree than buildings described above as having 'medium' or 'low' degrees of integrity. The massing, scale, fenestrations and architectural character of the primary façades were sufficiently intact, representing a minimal level of integrity of design. The character of a downtown commercial location has typically not been compromised by adjacent demolitions or surrounding development, and has thus retained its integrity of setting. The primary materials of the building dating from its period of significance such as brick, stone, or other cladding materials were reasonably intact and have been preserved for some of the upper portions of the front façade and side façade where visible. The workmanship of crafted components of the building such as the cornice, parapet design, window trim or other ornamentation must be reasonably intact, although not all of these features are intact on any one such building. However, those remaining features contribute to the historic significance of the building. An example of a building that has a low degree of integrity within the district is 1512 Elm Street. This three-story building retains its overall massing, form and plan as well as its relationship to Elm Street. The original storefront has been replaced and the façade at the second floor of the building has been clad in metal panels which serves as a large sign band.

The façade at the third floor reflects its original design as the brick cladding, window openings, masonry ornamentation at the cornice, and parapet coping remains intact although the brick cladding has been painted. This building retains a sufficient amounts of its historic materials and detail, and retain their integrity of design, setting, materials, workmanship and association for to convey its historic significance within the district, although with less historic integrity than those buildings that were previously considered to have a high or a medium degree of integrity.

Buildings which lacked a majority of the elements of design, materials, and workmanship were considered **noncontributing**. Examples of buildings that lacked integrity due to loss of these elements are 1606 Elm Street, 1417 and 1419 Commerce Street, 1600 and 1606 Main Street due to replacement of their original storefront as well as total encasement of the upper floors of the original façade with solid cladding of stucco or metal panels, brick veneer or other materials. In all of these buildings, although the original form of the building remains, there is no remaining historic architectural fenestrations, detailing features or character remaining, thus resulting in a building determined as 'non-contributing'. Non-historic buildings, defined as those buildings constructed after 1958, were classified as noncontributing by virtue of their age.

Common post-1958 alterations that resulted in buildings being assigned a noncontributing status include: extensive alterations to both the storefront and the upper section of the façade; the application of new materials to a majority of the surface of a façade, such as the extensive use of stucco or other new materials such as the "slip-casing" of a façade; the destruction of the original fenestration pattern and storefront rhythm; or the replacement of character-defining architectural elements in conjunction with alterations to the façade.

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Within the past decade, a number of historic buildings with the district have been rehabilitated and several buildings are currently under rehabilitation. Several buildings have received local landmark designation (see inventory) or are included within the locally designated Harwood Historic District that lies along a narrow strip of the eastern edge of the proposed boundaries of the district in a north to south orientation along Harwood Street from Pacific Avenue to Main Street.

The Dallas Downtown Historic District represents the best concentration within the central business district of buildings that reflect the historical evolution of the downtown area as a commercial, financial, and retail center for the Southwest. The architectural evolution of commercial architecture, as represented by the development of the mid-rise commercial building to the skyscraper form, is well-represented by the buildings within the district, which retain a high degree of integrity in their location, design, setting, materials, workmanship, feeling, and association.

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Preservation Efforts in the District

Since the late 1990s, renewed interest in preservation of downtown buildings, spurred no doubt by the availability of federal tax credits, has resulted in a redevelopment renaissance, unlike that seen in any other Texas city. Remarkably, downtown revitalization has continued even in the wake of the economic downturn after September 2001. Since January 2001, NPS Technical Preservation Services has approved Part 1 of the Federal Historic Preservation Tax Incentives application for thirteen properties in the district, many of which are among the largest historic buildings in the district. Also demonstrating the renewed local interest in preservation and historic design is the reconstruction of the façade of the former John R. Thompson Restaurant Building, a noncontributing property at 1510 Main, in which the terra cotta façade (destroyed decades ago as part of a particularly insensitive renovation) was reproduced at this reconstruction of the front façade of this 2-story building.

Buildings in the district undergoing rehabilitation utilizing Federal Historic Preservation Tax Incentives (part 1 approved):

1	Dallas National Bank Building	1530 Main St.
2	Interurban Building	1500 Jackson St.
3	Gulf States Building	1415 Main (at Akard St).
4	Dallas Power & Light Building	1506 Commerce
5	Tower Petroleum Building	1900 Pacific
6	Buildings at 1924 & 1926 Main Street	1924 & 1926 Main St.
7	Republic National Bank	North Ervay & Bryan streets
8	Sumpter Legget Building	1525 Main St.
9	F.W. Woolworths	1520 Elm St.
10	Purvin-Hexter Building	2038 Commerce St.
11	Mercantile National Bank	1704 Main St.
12	Bluitt Sanitarium	2034 Commerce St.

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Inventory for the Dallas Downtown Historic District, 1888-1958

Designations:

NR=National Register of Historic Places
RTHL=Recorded Texas Historic Landmark
D=City of Dallas Landmark
SAL=State Archeological Landmark

Historic Name	Address	Date	Building Type	Style	Floors	C/NC Status	Desig.
Southwestern Bell Building	308 S. Akard	1930	2-Part Vertical	Art Deco	21	C	
Former Federal Reserve Bank	400 S. Akard	1921	2-Part Commercial	Beaux Arts	5	C	D
Browder Street Ped. Mall	200 blk Browder	Post-1965	Landscape		na	N	
Browder Street Truck Dock	300 blk Browder	Post-1965	Transportation		na	N	
Adolphus Garage (also: 1300-1302 Main)	1301 Commerce	1956 (alt)	Parking Garage		5	N	
Adolphus Hotel & Tower	1321 Commerce	1912 (add. 1916, 1918, 1923, 1926, 1954)	3-Part Vertical and 2-Part Vertical	Beaux-Arts; Moderne addition (1926); International Style (1954)	20, 14, 22, 3	C	D, NR
Magnolia Building	1401 Commerce	1922	Stacked Vertical	Renaissance Revival	29	C	D, NR, RTHL
Pegasus Flying Red Horse	1401 Commerce	1934	Object/Sign		na	Sign on building	D
[vacant]	1417-1419 Commerce	c.1920	1-Part Commercial		1	N	
[Schlotsky's]	1503 Commerce	c.1900	1-Part Commercial		1	N	
[vacant]	1505 Commerce	c.1910	2-Part Commercial		3	C	
Dallas Power & Light Building	1506 Commerce	1931	2-Part Vertical	Art Deco	20	C	
Continental Supply/ Texaco /DP&L	1512 Commerce	1903 (add. 1935, 1940)	2-Part Commercial	Neoclassical	14	C	
[Neiman Marcus Cafe]	1525 Commerce	c.1910	2-Part Commercial	Italianate	2	C	
Neiman-Marcus Parking Garage/Dalpark	1600 blk Commerce	1968	Parking Garage	Modern	8	N	
Irwin Keasler/1700 Commerce	1700 Commerce	c.1923	2-Part Vertical	Classical Revival	17	C	
Vaughn/Mercantile-Commerce Bldg.	1712 Commerce	1957	2-Part Vertical	Modern/Curtain Wall	21	C	
Continental Building	1810 Commerce	1951	2-Part Commercial	Modern/Curtain -Wall	10	C	
Parking Garage	1901 Commerce	Post-1965	Parking Garage		3	N	
Statler Hilton Hotel	1914 Commerce	1956	Hotel	Modern/Curtain Wall	18	C	

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Historic Name	Address	Date	Building Type	Style	Floors	C/NC Status	Desig.
Parking Garage	1921- 1937 Commerce	1958	Parking Garage	Modern	6	N	D
Dallas Public Library	1954 Commerce	1954	Library	Modern	4	C	D
Doug's Gym	2008- 2010 Commerce	c.1910	2-Part Commercial	Enframed Block	2	C	D
[Pick-N-Go]	2012- 2014 Commerce	c.1910	2-Part Commercial	vernacular	2	C	D
Waters Building	2024 Commerce	1910	2-Part Commercial	Sullivan-esque	2	C	
[vacant]	2026 Commerce	c.1915	2-Part Commercial	Italianate	2	C	
Bluitt Sanitarium	2036 Commerce	1904	2-Part Commercial	Italianate	2.5	C	D
Purvin Hexter Building	2038 Commerce	1902	2-Part Commercial	vernacular	2	C	D, NR
Metropolitan Parking Gar.	1302- 1324 Elm	1969	Parking Garage	Modern	11	N	
Mayfair Department Store	1414 Elm	1946, 2006	2-Part Commercial	Modern/Curtain Wall	4	N	
Kirby Parking Garage	1500 blk Elm	1990	Parking Garage		5	N	
Dallas Fed. Savings & Loan	1505 Elm	1957	2-Part Commercial	Modern/Curtain Wall	16	C	
Tower Garage	1507- 1517 Elm	Post-1965	Parking Garage	Modern	10	N	
[Beauty Supply]	1512 Elm	c.1915	2-Part Commercial	Italianate	3	C	
[Unik]	1514 Elm	c.1920	2-Part Commercial	Classical Revival	3	C	
[Lane Bryant]	1516 Elm	c.1920	2-Part Vertical	Chicago School	5	C	
Woolworth's	1520 Elm	c.1931	2-Part Commercial	vernacular	2	C	D
[Just In]	1600 Elm	c.1910	1-Part Commercial		2	N	
Thanksgiving Tower	1601 Elm	1982	1-Part Vertical	Modern/Curtain Wall	50	N	
Hite Building	1602- 1604 Elm	c.1910	2-Part Commercial	Italianate	3	C	
[Tommy's Market]	1606 Elm	c.1910	1-Part Commercial		1	N	
[Payless & Casual Girls]	1608- 1614 Elm	c.1911 (add. c.1935)	2-Part Commercial	Renaissance Revival	3	C	
Titche-Goettinger Dept. Store	1900 Elm	1929 (add. 1955)	3-Part Vertical	Renaissance Revival	7	C	D, NR
Tower Petroleum Building	1901- 1907 Elm	1931	3-Part Vertical	Zig-Zag Moderne	22	C	D

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Historic Name	Address	Date	Building Type	Style	Floors	C/NC Status	Desig.
[Titcher's Annex]	1908-1910 Elm	1902	2-Part Commercial	Romanesque Revival	3	C	
Skybridge	1900 blk Elm	Post-1965	Skybridge	Modern	na	N	
Plaza	1900 blk (mid-blk) Elm	Post-1965	Landscape		na	N	
Parking Garage	1920 Elm	1986	Parking Garage		6	N	D
Majestic Theatre	1923 Elm	1921	3-Part Vertical	Renaissance Revival	5	C	D, NR, RTHL
Park	1900 Elm at blk Harwood	Post-1965	Landscape		na	N	D
Hart Building	1933 Elm	1888	2-Part Commercial	Italianate	3	C	D
211 N. Ervay	211 N. Ervay	1958	1- Part Vertical	Modern/Curtain Wall	18	C	
Republic Bank	300-325 N. Ervay	1954-55 (add. 1964, 1980)	2-Part Vertical	Modern/Curtain Wall	36,50, 4	C	NR. D
Former U.S. Post Office	400 N. Ervay	1929	Post Office	Renaissance Revival	5	C	D
Skybridge	100 blk N. Harwood	Post-1965	Skybridge		na	N	
Gus' Barbeque	107 S. Harwood	c.1940	1-Part Commercial	vernacular	1	C	
Dallas Gas Company/ Lone Star Gas Co.	301 S. Harwood	1924 (add. 1927, 1931)	2-Part Commercial	Sullivan-esque / Zig-Zag Moderne	10/12	C	D
Parking Garage	1410 Jackson	Post-1965	Parking Garage		5	N	
Interurban Building	1500 Jackson	1916	2-Part Vertical	Classical Revival	8	C	D
Parking Garage (Interurban)	1500 Blk Jackson	1965	Parking Garage		4/8	N	
Dallas Title	1301 Main	1964	2-Part Vertical	Modern	4	N	
Republic Bank Building (Davis Building)	1309 Main	1926 (add. 1931)	3-Part Vertical	Classical Revival	20	C	D, NR
[vacant]	1400 Main	1955	Enframed Block	Modern	2	C	
[Mariano's]	1402 Main	c.1900	2-Part Commercial	Italianate	2	C	
[Zodiak Restaurant]	1404 Main	c.1900	2-Part Commercial	Italianate	2	C	
Corrigan / Adolphus Tower	1412 Main	1954	2-Part Commercial	Modern/Curtain Wall	27	C	
Marvin/Cullom Building	1415 Main	1929 (add. 1935)	2-Part Vertical	Art Deco	16	C	

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Historic Name	Address	Date	Building Type	Style	Floors	C/NC Status	Desig.
Busch/Kirby Building	1509 Main	1913 (add. 1929)	3-Part Vertical	Gothic Revival	17	C	NR, D, RTHL
Pegasus Plaza	1500 blk Main	1994	Landscape		na	N	
A. Harris Annex	1511 Main	1930	2-Part Vertical	Art Deco	5	C	D
Jas. K. Wilson	1515 Main	1947	Enframed Window	Modern	4	C	
[retail]	1517 Main	c.1930	1-Part Commercial	Moderne	3	C	
[vacant]	1519 Main	Post-1965	Vault	Modern	2	N	
John R Thompson Restaurant	1520-1522 Main	1915, 2004	2-Part Commercial	modified	2	N	
Saint Jude Chapel	1521 Main	1968	Church	Brutalism	1	N	
Stone Place Pedestrian Mall	1500 blk Main - Elm	1965, 2002	Landscape		n/a	N	
Construction Site	1524-1526 Main	2006	construction site	n/a	n/a	N	
Sumpter/Leggett Building	1525 Main	c.1892, 2002	2-Part Commercial	Italianate	2	C	D
Dallas National Bank Building (SPG Mall)	1530 Main	1927 (add. 1933)	3-Part Vertical	Gothic Revival	15	C	
[vacant]	1600 Main	c.1920	2-Part Commercial	modified	2	N	
Praetorian Building	1601-1607 Main	1909 (add. 1961)	2-Part Vertical	Modern/Curtain Wall	15	N	
[vacant]	1602 Main	c.1910	2-Part Commercial	modified	2	C	
Sumpter Building/Great National Life Building	1604 Main	1913, 1937	2-Part Vertical	PWA Moderne	8	C	
[vacant]	1608 Main	C, 1920, post-1965 mod.	2-Part Commercial	Contemporary	2	N	
[Post Properties]	1611 Main	1905	2-Part Commercial	Romanesque Revival	3	C	
Everts Jewellers Building	1615 Main	1911, 1955	2-Part Commercial	Renaissance Revival	3	C	
Neiman Marcus	1618 Main	1908 (add. 1953, 1978)	2-Part Vertical	Neoclassical, International Style	9	C	NR
Wilson Building	1620-1624 and 1623 Main	1904 (add. 1911)	3-Part Vertical	Beaux-Arts, Renaissance Revival	8, 5	C	NR
Mercantile National Bank Building	1700-1704 Main	1943	2-Part Vertical	Moderne	31,22,18	C	

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Historic Name	Address	Date	Building Type	Style	Floors	C/NC Status	Desig.
Bank One Center	1717 Main	1987	2-Part Vertical	Modern/Curtain Wall		N	
[Muse Mart & Bamboo China]	1920 Main	c.1910	2-Part Commercial	Sullivan-esque	2	C	D
[Foreman Office Supply]	1924-1926 Main	c.1910	2-Part Commercial	Sullivan-esque	3	C	D
[Dallas Liquor Store]	1928-1934 Main	c.1910	1-Part Commercial	modified	1	C	D
Hilton Hotel	1933 Main	1925	3-Part Vertical	Beaux-Arts	14	C	NR, D
Dallas City Hall and Municipal Building	2014 Main	1914 (add. 1956)	City Hall	Beaux-Arts/ Moderne	5	C	D,SAL, RTHL
Tannehill/Western Union	2030 Main	1930	3-Part Vertical	Art Deco (Egyptian)	6	C	D
LTV Tower [1600 Pacific Building]	1600 Pacific	1964	2-Part Vertical	Modern/ Curtain Wall	31	N	
1700 Pacific Building	1700 Pacific	1982	2-Part Vertical	Modern/ Curtain Wall	50	N	
Corrigan Tower [1900 Pacific Center]	1900 Pacific	1952	2-Part Vertical	Modern/ Curtain Wall	17	C	D
Pacific Place	1910 Pacific	1984	2-Part Vertical	Modern/ Curtain Wall	20	N	
Skybridge	200 blk N. St. Paul	Post-1965	Skybridge			N	

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STATEMENT OF SIGNIFICANCE

The Dallas Downtown Historic District is the best surviving representation of the commercial and architectural development of Dallas from 1888 through 1958. The buildings range from one-part and two-part commercial buildings to mid-rise and high-rise skyscrapers representing 70 years of architectural development from the late 1880s through the late 1950s. The majority of the buildings in this area were constructed during the 1910s and 1920s according to the survey data compiled in 1998. A wide range of stylistic vocabularies are present, including Beaux-Arts, Chicago School, Classical Revival and other period styles, Art Deco and Art Moderne, as well as a variety of later modern idioms. The architectural resources of the area express the commercial aspirations of the city's most influential merchants and businessmen during the city's most vital periods of development. Furthermore, the city's early experiments with city planning are reflected in the physical planning in the Central Business District which received the most emphasis during these early attempts to implement such comprehensive planning efforts.

The Dallas Downtown Historic District is eligible for listing in the area of Criterion A in the area of Commerce and at the local level of significance, as it contains the city's most important commercial and financial institutions that shaped the city's economic growth. It is also nominated under Criterion A in the area of Community Planning and Development for its representation of early planning efforts in the City of Dallas. The district is also nominated under Criterion C in the area of Architecture at the local level of significance, as it contains many of the city's best surviving commercial resources reflecting the architectural development of the downtown area. The district contains significant resources that reflect the beginnings of Modernism that are so vital to the identification of the skylines of cities such as Dallas. The period of significance for the district is extended to 1958 in order to incorporate the full extent of the post-World War II building boom, and include key buildings that exemplify mid-century modern design embraced by city and business leaders in Dallas. The period of significance represents a discrete period with the majority of the properties being more than fifty years of age. The district therefore does not have to meet Criteria Consideration G because the majority of properties in the district are over fifty years old, and the district exhibits a continuity of development and reflects continuous architectural trends from the turn of the century through the late 1950s.¹

John Neely Bryan and the Early Settlement of Dallas

John Neely Bryan (1810-1877) founded the initial settlement of Dallas along the eastern bank of the Trinity at a natural ford in November of 1841.² Bryan's selection of a site for his trading post, whether conscious or serendipitous, proved to be fortuitous as it was the best crossing point of the Trinity River for miles at the intersection of two Indian traces. Bryan first encountered this land in the fall of 1839 while looking for the site of a trading post. After primitively marking his claim, he returned to Arkansas. It would be two years before he would return to Texas. Born in 1810 in Tennessee, Bryan studied law in Nashville and received a license and practiced law in Memphis. But by 1833, he abandoned professional life and lived with the Quapaw Indians in Arkansas for four years where he operated an Indian trading post.

By 1837, however, he was involved in the development of the town of Van Buren, Arkansas. Following the War for Independence in Texas, he set out for Texas in 1839 as so many did before him. The reasons for this adventure are

¹ National Park Service, *National Register Bulletin 15: How To Apply the National Register Criteria For Evaluation*, 43.

² New Handbook of Texas, "Dallas," 478.

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known only to him, but some scholars have proposed he intended to establish a trading post among the Caddo.³ Unbeknownst to Bryan, during his two year sabbatical from Texas, the Texan Land and Emigration Company of St. Louis, more commonly known as the Peters Colony, received a contract from the Republic of Texas for over 16,000 square miles of North Texas that included his selected tract of land. In addition, John Grigsby received a previous grant of a league and labor of land (4,605 acres) in 1837 for his service as a veteran in the War for Independence and the Battle of San Jacinto. In the spring of 1841, a party of surveyors surveyed a league of land for Grigsby and an adjacent league for Thomas Lagow, both of which now lay within the City of Dallas.⁴ It would be more than a decade before Bryan would be able to obtain a clear title to his lands from the Peters Colony, but this did not deter him. In 1854, the Peters Colony abandoned its claim to Bryan's strip of property along the Trinity River, allowing Bryan to patent his claim.⁵

Although Bryan's site never developed into the Indian trading post he envisioned, it rapidly evolved into the crossroads of a nascent transportation system for the new Republic. In 1840, Colonel William Cooke surveyed the Preston Trail following the Caddo trace from Fort Preston on the Red River, south through Bryan's claim, to the Old San Antonio Road at its Nueces River crossing. The Preston Trail represented the only link between north and south Texas in these early years. Even more importantly, the Republic of Texas authorized the construction of a National Road in 1844, that created an overland connection between St. Louis and San Antonio. This highway ran from the Preston Trail, one half-mile north of Bryan's crossing, northeast toward Paris. With the location of Bryan's settlement at the fork of these two important early roads, the flood of immigrants into the new Republic would converge at Bryan's ferry on the Trinity River. The importance of such transportation crossroads would continue to impart an immense influence upon the development of Dallas throughout the nineteenth and twentieth centuries. The only surviving resource associated with this very early period of settlement is a reconstruction of John Neely Bryan's log cabin (NR 1978) located in Founder's Square.

In the spring of 1844, J.P. Dumas surveyed and laid-out a townsite for Bryan. A half mile square area composed of a grid of eight north to south streets and twelve east to west streets composed the initial town site. Oriented towards the Trinity River, the town was bounded by Water Street (roughly paralleling the Trinity River) on the west, Young Street on the south, Poydras Street on the east, and Calhoun Street (now Munger Street) on the north. An early description of Dallas from a journal entry by John Billingsley in 1844 described Bryan's new town as follows: "We soon reached the place we had heard of so often: but the town, where was it? Two small log cabins - this was the town of Dallas, and two families of 10 or 12 souls was its population."⁶ One of these families, the James Beeman family, had a daughter who would become Bryan's wife in 1843.

³ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 9.

⁴ Kimball

⁵ The Grigsby claim was not settled until a series of Texas Supreme Court decisions brought by the Grigsby heirs in the late nineteenth century. By that time, the property in question had developed into prime downtown real estate further complicated by a complex series of marriages, with children, by John Grigsby and a subsequent marriage, with children, by his second wife John Henry Brown. *History of Dallas County, Texas From 1837 to 1887* (Dallas: Milligan, Cornett and Farnham Printers, 1887) 13-14.

⁶ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 9.

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While the downtown district does not contain any resources from this nascent period of development in Dallas' history, it does still embody the grid of streets first laid out during this period. Three disparate, intersecting street grids collide within the Central Business District, reflecting the earliest claims within the area. Using the Trinity River as the western boundary, the initial streets were laid out at right angles to the river by John Neely Bryan in 1841 within a grid of eight north to south streets and twelve east to west streets. A competing survey by Warren Ferris (for John Grisby) was laid out at forty-five degrees off the cardinal directions. Yet a third survey for the Peters Colony laid out sections again utilizing the cardinal directions. These historical surveys resulted in an odd series of dog-legged streets within the Central Business District and the district.

The Texas Legislature formed Dallas County in 1846 with the new town of Dallas selected as the temporary county seat. The citizens of the new county voted Dallas as the permanent county seat in 1850 with 244 votes for Dallas over 216 votes for Hord's Ridge (later known as Oak Cliff).⁷ The origin of the name of the city is unknown, although possible namesakes include George Mifflin Dallas, vice president of the United States 1845-1849, Commodore Alexander J. Dallas of the United States Navy and brother to the aforementioned vice-president, and Joseph Dallas who lived near the area in 1843.⁸ Bryan joined the 1849 California Gold Rush, returning to Dallas in 1851. By 1852, however, economic setbacks forced Bryan to sell his remaining property in the town site, with its approximate population of 200, to Alexander Cockrell for \$7,000.⁹ Bryan was eventually committed to the State Lunatic Asylum in Austin where he died in 1877, never witnessing the full success of the birth of his city. Dallas formally incorporated in February of 1856 and quickly became the trading center for the surrounding rural area.¹⁰

By the 1850s the fledgling downtown included dry-goods stores, a log hotel (the Crutchfield House), groceries, two drugstores, a barber, a boot maker, a photographer, two livery stables and blacksmiths, a cabinetmaker, brickyards, two saddle shops, an insurance agency, and a weekly newspaper (the *Dallas Herald*, established in 1849).¹¹ Most of the early businesses clustered around the log courthouse located on a block of land donated by Bryan. Bounded by Houston Street, Main Street, Jefferson Street (now Record Street), and Commerce Street, it remained the center of the community for many decades. These early buildings of either log or frame construction faced the street in an irregular pattern with many lots remaining vacant. Commercial and residential buildings were inter-mixed, as they would remain within the downtown area until well after World War I.

Impact of the Civil War on the Growing Community of Dallas

By 1860, the population of the new town reached 678. The effects of the impending Civil War opened in Dallas on a hot summer day in 1860 as a fire swept through the downtown area, destroying most of the buildings in the area including a portion of the recently completed courthouse of 1857. Among the buildings destroyed, estimated at a value of \$250,000, were "the *Herald* office and printing plant, the Crutchfield House (Sarah Cockrell's Hotel), the St. Nicholas Hotel, the brick store of Smith and Murphy, the large storehouse of Herman Hirsch, nearly all the law, dental, and medical offices

⁷ The initial election included 191 votes for Dallas, 178 votes for Hord's Ridge, and 101 votes for Cedar Springs, necessitating a run-off election. William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 10.

⁸ Handbook of Texas, Dallas 478.

⁹ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 14-15.

¹⁰ Handbook of Texas, Dallas 478.

¹¹ Handbook of Texas, Dallas 478. William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 10.

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around the square, the Stackpole warehouse, Lynch and Son's saddle shop, Caruth and Simon's warehouse, the R. R. Fletcher and Company storehouse, and Darnell's stable.¹² The local citizenry quickly attributed the conflagration as the work of abolitionists and slaves. Fires in neighboring communities including Denton, Waxahachie, and Pilot Point were also blamed on abolitionists or slave rebellions and perhaps reflect more the fears of the impending Civil War environment than any factual event. Although three African-Americans were executed by hanging and two so-called northern abolitionists were run out of town, the cause of the fire was probably the combustion of "prairie matches."¹³ Following the fire, many buildings were rebuilt using either frame construction or in a few examples, brick. The Crutchfield House, originally a log structure serving as the town's first hotel, rebuilt an expanded three-story frame hotel at the northwest corner of Main and Houston (burned in 1888; now the site of Dealey Plaza).¹⁴ The following year, Dallas County voted 741 to 237 in favor of secession.

The advent of the Civil War prohibited further economic advancement for the area although Dallas was selected as one of eleven quartermaster and commissary posts in Texas for the Trans-Mississippi Army of the Confederacy. The Field Transportation Bureau established a shop in Dallas that employed civilian wheelwrights, blacksmiths, carpenters, saddlers, and harness-makers to manufacture equipment for the military. The government encouraged Texas farmers to grow more corn and less cotton to meet food needs. Of course, the absence of men placed a greater burden upon women and their children to keep the farms going during the war years. While Texas suffered far less economically than the other Confederate states, a shortage of many commodities existed including cloth, coffee, medicine, farm implements, salt, and paper. Transportation sustained serious setbacks during the war as it halted all railroad building for seven years, interrupted regular stagecoach schedules, and stymied the construction and maintenance of new or even existing roads and bridges throughout the state.

As a result of the Civil War, a nascent leather industry began during the 1860s in the city, taking advantage of the buffalo herds of the plains. Dallas would become well known for its saddle, harness and leather goods over the next decade. But the leadership of Dallas recognized early that the outpost required a transportation system to insure its commercial success. Attempts at navigation along the Trinity River had not been satisfactory. In 1868, a steamboat arrived from the Gulf via the Trinity River from Galveston. Thereafter, steamboat transportation connected the city with the Gulf but with very limited success and overland travel was slow and costly.

The city experienced a minor construction boom following years of the Civil War and Reconstruction as businesses began constructing buildings of more permanent and durable materials such as stone and brick. As early as 1868, the Louis Wagner grocery store (demolished 1967), located at the southeast corner of Main and Jefferson, utilized the segmental arches and heavily bracketed cornice that characterized the Italianate style. No resources survive from the 1860s.

¹² William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 15.

¹³ Prairie matches were relatively new to the market at the time. Made of compressed paper dipped in sulfur, they would spontaneously combust with excessive heat. Some sources claim the temperature that summer climbed to 104 degrees in North Texas, not an uncommon occurrence. Ed Bates, *History and Reminiscences of Denton County* (Denton: McNitzky Printing Company, 1918) 69.

¹⁴ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 8.

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Arrival of the Railroad: The Birth of Downtown Dallas

The City of Dallas was about to embark upon one of its most exciting decades of development. In anticipation of the arrival of the railroad, the City extended its corporate city limits in 1871 over a mile towards the east. As downtown developed over the course of the next few decades, however, it would be plagued with the problems of an intersecting grid. The area north of Bryan's original town site had been surveyed perpendicular along the lines of Grigsby's claim. As a result, the streets are oriented southwest to northeast at a 30 degree angle to Bryan's streets. Similarly, in the southern part of downtown, the streets are laid out from northwest to southeast, parallel to the survey line of the Peters Colony. In order to connect the railway to the town, the city raised over \$10,000 through sale of stock to build the Dallas City Railway Company, a mule-drawn streetcar line that would connect the courthouse to the new railway terminal via Main Street.¹⁵ Dallas County began the construction of a new Dallas County Courthouse in 1871 as well. This limestone building with a hipped roof surmounted by a small, central tower made the courthouse more visible to visitors arriving by rail, thus marking the center of downtown.

In 1871, the Houston & Texas Central Railway announced its plans to build its line eight miles east of the courthouse, thus essentially bypassing the eagerly awaiting City of Dallas and its entrepreneurs. Several of the city's leading businessmen, under the leadership of Captain William H. Gaston, donated \$5,000 in cash and a right-of-way through Gaston's property to convince the railroad to come straight into Dallas.¹⁶ This would be the first of many such incidences in which Dallas businessmen would eagerly band together to promote the city's interests as a whole. On July 16, 1872, over 5,000 people met the first Houston and Texas Central Railway train as it pulled into Dallas from Houston.

The announcement six months later that the Texas and Pacific Railway would bypass Dallas by more than fifty miles to the south led area businessmen to once again spring into action. This time, however, it was a much more complicated affair. Gaston and other business leaders convinced their Representative, John Lane, to attach a rider to a bill granting right-of-way lands to railroads to require the Texas and Pacific to pass within one mile of Browder Springs (located in Old City Park, approximately one mile to the southeast of the courthouse). Angered at being fooled by Dallas' citizenry, the railroad threatened to run their tracks south of the springs, but \$200,000 in bonds and \$5,000 in cash, in addition to generous right-of-way donations, and the city was quickly forgiven. The City of Dallas allowed the use of Burleson Street (now Pacific Avenue) as a right-of-way for the tracks to the Trinity River. In addition, Captain Gaston donated 142 acres in East Dallas and 10 acres for a depot at the intersection of the two rail tracks (located at Central Expressway and Pacific Avenue).¹⁷

It was not until the arrival of the railroads in 1872 (Houston and Texas Central) and 1873 (Texas and Pacific) that Dallas experienced any real successful economic expansion, and as a result, the central business district began to take the physical shape we know it today. The arrival of the Texas and Pacific Railway on February 22, 1873 coincided with the financial panic of 1873, temporarily halting its progress westward. As a result, Dallas became both a rail terminal and a rail head at the intersection of two tracks that linked the city with points both north to south and to the east. The

¹⁵ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 19.

¹⁶ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 19.

¹⁷ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 19.

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Missouri, Kansas & Texas Railroad provided Dallas with a marketing link to St. Louis with the completion of its line in 1873 via its connection with the Houston Texas and Pacific Railway. In addition, the following year, the St. Louis, Iron Mountain & Southern Railway was extended into Texarkana to join with the Texas & Pacific Railway, thus giving Dallas yet a second outlet to the Midwest. As the center of the rail crossroads in northern Texas, Dallas became the center for the transportation of regional products. Dallas shipped cotton, livestock, wheat, and hides to Midwestern markets. Midwestern merchants shipped dry goods, clothing, agricultural implements, and other merchandise to markets in Dallas, which also served as a distribution point to other surrounding regional markets. As a result, Dallas developed stronger economic ties to St. Louis, Kansas City, and Chicago that eventually affected the cultural and architectural development of the city. Dallas' position as a terminal town, making it a trade center for the redistribution of merchandise arriving by rail, resulted in the city becoming sales oriented. Over the years, self-promotion and boosterism would become an economic way of life for the city.

Dallas became one of the largest inland cotton exchanges in the country during this decade as well. Almost half of the state's four million cotton acres was located in the blackland prairies of Northeast Texas within a one hundred mile radius of Dallas, and most of that cotton production was either warehoused, traded or shipped through the city. The cotton and grain industries alone in Dallas employed 4,000 people by the late 1870s.¹⁸ Also important to the industrial development of Dallas was the beginnings of the agricultural implement business. By the late 1870s, Dallas became the major distribution center for mule and horse drawn farm machinery for the state representing such businesses as the McCormick Harvesting Machine Company, the Aultman Miller Company, the Parlin and Orendorff Company, the Mansur and Tebbetts Implement company, and the Keating Implement and Machinery Company.¹⁹

The entrance of the railroads into the downtown area impacted the physical development of the downtown area. The Texas and Pacific tracks were originally located along what is now Pacific Avenue to the north of the nascent downtown area. With the mushrooming cotton trade, made possible by the arrival of the railroads, Dallas became the center of the northeastern Texas cotton production. Elm Street, located one block to the south of the Texas and Pacific Railroad tracks, was the center of that trade, with hundreds of wagons filled with cotton bales lining the streets. (see illustration). Railroads were responsible for the construction of the first street rail lines, with the first line along Main Street laid in 1873. Additional lines were laid along San Jacinto Street in 1875 and Commerce and Ervay streets in 1876.²⁰ But even more dramatically, a building boom resulted with more than 900 buildings constructed during the first decade after the arrival of the railroads to accommodate the influx of new businesses and residents to the city.

The population of Dallas boomed overnight. By 1872, the population of the city was approximately 3,000.²¹ Just two years later (1874), the population soared to over 7,000.²² The city witnessed the construction of 725 new buildings in 1873 alone at a cost of over \$1,377,000.²³ By 1875, Dallas boasted seven churches, twelve schools, two foundries, twenty lumber yards, three planing mills, a sash and door factory, five brick yards, two soap factories, and five steam-

¹⁸ Tuffy Ellis 478

¹⁹ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 23.

²⁰ Dallas Guide and History, Dallas Unit of the Texas Writers Project, Works Project Administration, 1940 page 255.

²¹ Handbook of Texas, Dallas 478.

²² Handbook of Texas, Dallas 478.

²³ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 21.

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powered flour mills. The arrival of the railroads ushered in a renaissance for construction in Dallas, witnessed by the increasing variety of building types constructed to support new industries such as wholesalers and their salesmen, new industries, and support services such as banks. More and more hotels were constructed in Dallas during this period. However, none of the early hotels from this early period of development have survived, being superseded by later developments of this particular building type within the district.

With the arrival of the railroads, merchants could now select entire building fronts from catalogues and have them shipped from Boston, St. Louis or Baltimore. Iron had become a popular building material in the late nineteenth century for commercial buildings, due to its strength and its belief that it was fireproof. Moreover, iron was easily cast into shapes used for mass-produced ornamental components, allowing the new construction material to easily express the most recent taste in architectural styles.

The first formal City Hall was constructed around 1872 at the corner of Main and Akard streets. This multi-purpose building housed an open area with market stalls for area farmers on the ground floor while the second floor contained city offices. In 1880, a brick building was constructed on Commerce at Lamar Street.²⁴ Slowly, buildings and commercial development moved away from the courthouse as the center of the town. As city government became increasingly important to the development of the city in terms of its economic development, the city hall increasingly became more the center of development than the county courthouse.

In 1872, the Sanger Brothers established a store in Dallas which would become a Dallas institution and the first of many important retail stores. Immigrating from Germany in the 1850s, the Sanger Brothers followed the Houston Texas & Pacific Railway as terminal merchants, establishing stores in Bryan, Hearne, Calvert, Waco, and Corsicana as the railway gradually expanded northward. But after reaching Dallas, the Sanger Brothers decided to stop and make the city their final home. They first constructed a two story brick building on the courthouse square. Applying the innovative practice of "departmentalizing," they brought the finest of merchandise to the growing town. Alex Sanger headed the Dallas store with his brother Philip heading advertising.

The Gilded Age in Dallas: 1880-1895

With the railroads offering a viable transportation system to markets, Dallas became the center of a profitable cotton market. Manufacturing, however, became increasingly important as plants for the production of farm machinery were established in the area. By 1880 the population of the city mushroomed to 10,385. The city continued its growth with the organization of a board of trade and a merchants exchange to promote the city, establishing the city's reputation for an ability to efficiently organize its talent and leadership to promote the city as a whole. As a result, banking and insurance emerged as major industries in Dallas. Public improvements included the provision of electricity and telephone service. The industrial economy of Dallas continued to grow with the addition of two more flour mills, two corn mills, several broom-making plants, a barrel manufacturer, a barbed wire factory, cement plants, and numerous brick plants. Dallas businessmen realized that the future growth of the city depended upon its ability to develop its own manufacturing plants, in addition to serving as the transportation hub for the transfer of regional products between Texas and the midwest.

²⁴ Willard Robinson, *Temples of Justice*, page 74.

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The downtown area was expanding quickly towards the east along the major streets of Elm, Main, and Commerce. Streetcar lines along Main and Commerce streets brought customers to merchants. In 1881, Thomas Marsalis hired William Johnson, the city engineer, to lay bois d'arc blocks along Elm Street to encourage customers to reach his store at the corner of Murphy Street. By the end of 1884, most of the downtown streets had received some form of pavement. Macadam paving, utilizing crushed stone and gravel, was first used on Ross Avenue between Ervay Street and the railroad tracks in 1885.²⁵ A contemporary description of downtown Dallas in Frank Leslie's Illustrated Newspaper in 1888 described the city as follows: "As I walked Dallas' streets and saw on every hand so many evidences of prosperity and wealth, I could not but stand in awe at the scenes presented. Colossal buildings were all around, the sidewalks were full of goods, and the streets were jammed with vehicles, while thousands of people were rushing up and down, business bent."²⁶ During this period, the commercial buildings of the downtown area were still interspersed with smaller, frame residential buildings. By 1884, additional street car lines of the Dallas Belt Street Railway connected the residential sections of the city to the north and south with the downtown area along Harwood, McKinney, Ross, Lamar, Jackson, Akard, and St. Louis Streets, forming a loop around the city.²⁷ The first "silk-stocking" neighborhood, The Cedars, was located just to the south of the downtown area and was the home of the city's wealthy merchants and bankers.

The prosperity of Dallas found its expression in its architecture during the 1880s. The range of building types found in the city exploded during this decade, paralleling the burgeoning economy and population. In addition to the railroad terminals (both freight and passenger), warehouses, hotels, club buildings, speculative office buildings, a variety of governmental buildings, and buildings for organizations such as merchants exchanges and farmers' alliances sprang up around the city. These buildings were more permanent, durable and monumental in character. For the first time, they rose above three stories with buildings five stories or more not uncommon throughout the city. Furthermore, architect designed buildings became more and more common. Many of these were designed by architects from out of town, as linkages between cities in the Midwest such as St. Louis were made through the railroads. New companies locating in Dallas, as well as the railroads, brought their own architects with them to Dallas. This infusion of new talent brought new architectural influences to the community and left its imprint upon the architectural character of the city.

The architectural types introduced during the 1880s came in part due to the role of Midwestern wholesalers in the city. Warehouses were constructed near the railroad lines, and eventually these became substantial buildings of some height due to functional considerations as well as the need to project a public image. As wholesalers required the needs of banking services, more and more banks sprang up over the city. At first these were private enterprises, but more and more they became incorporated with larger assets. In the last quarter of the 19th century, banking and insurance emerged as a major industry under the leadership of men such as William Henry Gaston, William Cabell, and J.T. Trezevant. The distribution system of these manufacturers required the services of traveling salesmen who fanned out from Dallas into the surrounding territories, hence the development of hotels and eventually a hotel district. As warehouses employed more and more people, restaurants and bars sprang up along the perimeters of the areas to serve them. In 1885, Theodore Mosher of Peoria, Illinois founded the Mosher Manufacturing Company in Dallas which supplied much of the

²⁵ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 30, 32.

²⁶ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 42.

²⁷ *Dallas Guide and History*, Dallas Unit of the Texas Writers Project, Works Project Administration, 1940 page 256.

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architectural ironwork used in Dallas and throughout the southwest.²⁸ The use of cast iron for architectural facades became increasingly popular for its strong, yet light and durable features that were both economical and noncombustible.

In 1881, the Dallas County Courthouse was rebuilt by James Flanders in the Second Empire style after a fire burned the previous courthouse. The new courthouse ushered in the flamboyant Second Empire style of the Victorian period with its steeply pitched Mansard roof punctuated by a myriad of heavily decorated dormers and the cupola now supplanted by a full-fledged clock tower. The base of the courthouse remained the same as Flanders was instructed to utilize the existing walls that survived the fire. After a series of conflagrations of the courthouses, this new structure was considered to be fire-proof, although it too burned in August of 1890. City government also received a more permanent building in the early years of the decade. Constructed in 1880, before the construction of the courthouse, the new city hall and fire station was built in the older Italianate style of the late 1870s. Built of stone, it represented the growing prosperity of the town and the permanence of municipal government. Although it incorporated a fire station, this proved not to be of much use in saving the courthouse from burning.

Office buildings became more and more common in the downtown area. While two- and three-story buildings still were the most common type, buildings were becoming increasingly taller with five to six story buildings not uncommon. The Cockrell Building (c. 1885, demolished), erected on Main Street at Field Street, was built by the Cockrell Family as a speculative venture. Designed by James Flanders, it featured the Romanesque Revival style with its rusticated stonework, patterned and polychromatic stone, arched openings, and applied turrets. The popularity of the Romanesque Revival style during this period is still evidenced by a number of buildings within the Central Business District, one of which is within the boundaries of the district. A three-story building at 1611 Main Street, within the very heart of the district, is one of the few survivors from this very early period of development. This simple, two-part commercial block building features rusticated masonry and flat-arched windows with heavily emphasized voussoirs. The cast-iron façade of the ground floor, with its deeply recessed entryways, supports the three-story building, a typical height for this early period of development.

In 1884, a Federal Building was built to house the Post Office and the U. S. Circuit Court for the North Texas District. Constructed on Commerce Street at Ervay Street, it was the first major building to be constructed this far east of the downtown area.²⁹ As a result, development in the downtown area moved east along Elm, Main, and Commerce streets. Only one block south of the railroad tracks, Elm Street was not as desirable a location due to the noise and dirt from the tracks. Buildings along the Elm backed up to the tracks and became the location for a number of boarding houses, furniture dealers, and Chinese laundries towards the easternmost edge of the district. Main and Commerce Streets became the most desirable streets and quickly developed to the east of the original town grid. Both of the streets, however, contained a mixture of both commercial and frame dwelling houses. Indeed, many of the residences in the downtown area survived until well after World War I.

The Italianate style, introduced after the Civil War, continued its popularity until the turn of the century. The Hart Building (1888), located at the corner of Elm and Harwood, is an outstanding early example of the Italianate style. Built as a furniture store for the Dallas House Furnishing Company, this three-story brick building features cast-iron columns across the front (still extant), segmentally arched windows and a bracketed cornice. The Dallas House Furnishing

²⁸ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 11, 17.

²⁹ McDonald 52.

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Company, founded by Joseph G. Street and Samuel A. Fishburn, sold a wide array of household goods including furniture, carpets, and stoves. The upper floors were occupied by various offices and were sometimes used as a boarding house during the 1890s and as the Grigsby Hotel around 1905.

The City of Dallas opened the decade of 1890 with great expectations and the annexation of East Dallas on January 1. The substantial addition to the population brought the population of Dallas to 38,067, making it the most populous city in Texas. The leather industry, begun during the Civil War years, had become the largest in the South. Yet, the 1890s would become a decade of transition for the City of Dallas, as its leaders would turn its back on such frontier industries and seek a more sophisticated image modeled after Midwestern trading centers such as St. Louis and Chicago. As a result, banking, finance, insurance, and wholesale and retail enterprises became increasingly important during the 1890s. By 1890, bank clearings were at \$96,371,000, more than seven times than what they were in 1887.³⁰ In 1890, the city witnessed 769 new buildings erected with a value of \$40,710,000.³¹ Suburbs blossomed everywhere within the city, including Colonial Hill in South Dallas and Maple Avenue to the north.

The national depression of 1893, however, halted the expectant building boom in its tracks and delayed the erection of taller downtown buildings for a decade. Only the National Exchange Bank Building was able to afford a major construction project during this period. The economic slump allowed other cities to gain momentum, and by 1900, San Antonio pulled ahead in the race to become the largest city in Texas in terms of population growth. In Dallas five banks and seven of its industries failed, and the price of cotton dropped to less than five cents a pound [Dallas TX Handbook]. As a result of the depressed prices and a resulting loss of jobs, the city experienced an exodus of the population with approximately 5,000 people leaving the city between 1892 and 1894.³² Only 62 new manufacturing plants were established during the entire decade of the 1890s.

Paving of streets became a major issue during the 1890s as the population of the city and the development of suburbs blossomed. In 1889, Dallas had received a new city charter that created a 24 member city council led by a mayor. With the city divided into twelve wards, each ward received two representatives. Other important positions, such as chief of police, tax assessor and city judge, were also elected positions.³³ Unfortunately, this created a cumbersome system of government wherein councilmen were more concerned about the individual problems from their particular areas, resulting in divisive fighting over budgetary issues. Because of the Depression of 1893, the city and its citizens hesitated to issue bonds for street improvements. Instead, the cost of such improvements as paving were born by both the property owners (at two-thirds the cost) and the city (at one-third the cost). A state court ruling in 1897, however, declared that such assessments were not taxes and the city could not force sale of property if an owner failed to pay. This ruling discouraged further paving of streets, which of course had proceeded only within areas of the city where property owners could afford the two-thirds cost of the improvement.³⁴

³⁰ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 63.

³¹ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 64.

³² William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 70.

³³ Fairbanks 15.

³⁴ Fairbanks 18-19.

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Only one resource within the district survives from the 1890s, the Sumpter-Leggett Building at 1611 Main. This two-story vernacular commercial building was constructed in 1892 before the crash of 1893. The masonry construction features the Italianate detailing still prevalent in many of the buildings within the downtown area, with segmentally arched windows and a prominent cornice supported by brackets.

Prelude to Planning: 1895-1910

The affects of the 1893 Depression began to wane by the middle of the 1890s, although they persisted to some degree throughout the 1890s. By the mid-1890s, the Sanger Brothers store was doing \$3 million annually in business. In 1898, however, the construction of the Linz Building at Main and Martin streets signaled an interest in new innovative building types for the city. Considered truly fireproof, the Linz Building (demolished 1963) soared above the rest of the buildings at seven stories. Designed by San Antonio architect James Riely Gordon in association with H. A. Overbeck, it used structural cast-iron and wood-beam skeleton rather than a steel-frame construction, making its fireproof claim spurious. Headquarters for the Linz Brothers Jewelry Company, it projected an elegant design that incorporated remnants of the Romanesque Revival with the classicizing elements popularized by the architecture of the World's Columbian Exposition of 1893. The two architects also collaborated on the second Temple Emanu-el (1899), a Romanesque Revival building with Moorish detailing.³⁵

By 1900, however, the city of Dallas was not only the center for the north Texas cotton agricultural industry and the world's leading inland cotton market,³⁶ but it had emerged from the depression as the commercial, financial, and transportation center of a 250,000 square mile region that included North and West Texas as well as portions of Oklahoma and Arkansas. But this agricultural hinterland strongly influenced the type of manufacturing concerns in the city that produced harnesses and saddles, farm machinery and implements, packing houses, and cotton gins. By 1900, farm implement dealers began building warehouses and showrooms north of the courthouse (NR West End Historic District, 1978). During the decade, the city eventually became the second largest center for manufacturing farm machinery in the world.

The businessmen of Dallas, however, wanted to be the center for the entire Southwest. Moreover, they had a strong desire for increased diversity and industrialization. As the third largest city in the state with a population of 42,638 (behind Galveston and Houston), Dallas boosters wanted to catapult it as rapidly as possible back to number one. In 1905, businessmen formed the 150,000 Club aimed at increasing the city's population to this number by 1910. Although this goal was not reached until 1920, the size of the City doubled in area to 18.31 square miles with the 1904 annexation of Oak Cliff.

In addition, the establishment of a prosperous insurance and banking sector continued to flourish with Praetorian Mutual Life Company (1898), Southwestern Life (1903), and Southland Life (1908). The insurance industry would flourish in Dallas, aided by a Texas statute that discouraged out-of-state insurance companies by requiring them to invest 75% of their premium receipts within Texas.³⁷ Numerous merchants established important enduring retail stores during this period including Sanger Brothers, Titcher-Goettinger, and Neiman Marcus. By 1906 Dallas established itself as the

³⁵ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 115-116.

³⁶ Cotton shipments increased from 431,463 bales in 1860 to 3,526,649 in 1900 (valued at \$177,714,544).³⁶ [Tuffy Ellis, 478; M 23]

³⁷ Richard Austin Smith, "How Business Failed Dallas," *Fortune* (July 1964) 160.

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state's most important banking center, culminating in its competition to become the headquarters for the Eleventh District of the Federal Reserve Bank in 1914. Moreover, the improvement of the physical appearance of the city would become increasingly important to them in achieving their vision for the future, as they looked towards the cities of the Midwest such as St. Louis, Kansas City and even Chicago as their models.

In 1904, construction was completed on the Wilson Building (NR 1979), a modern, speculative office building, stretching the entire length of the block from Main to Elm streets at the corner of South Ervay Street. Designed by Sanguinet and Staats, the Wilson Building is representative of the early type of tall building that utilized a new technology that would make the skyscraper feasible – steel frame, elevator, mechanical systems – but still expresses the traditional masonry aesthetic, not only in its use of a load-bearing exterior wall, but also in its horizontal emphasis. The architects utilized the Beaux-Arts style in its detailing that featured highly polished marble columns at the street level that supported a composition of horizontally divided and stacked sections ornamented with a baroque intensity. The influence of Chicago's department stores of Marshall Field and Carson Pirie Scott is apparent in the design. The enormous mass of the building is broken by two deep light wells along S. Ervay Street that provide light for interior offices. Although the building utilized a steel frame, it still maintained load-bearing brick walls. Built by J. B. Wilson, a cattleman, banker and investor, no expense was spared in the interior which featured Honduras mahogany woodwork and doors, imported marble floors and wainscoting, and elaborate cage elevators. Although designed by a Fort Worth firm, Frank Witchell was employed by the firm at the time. Within a few years, he would be officing in the Wilson Building with his partner, Otto Lang, and would soon be shaping the appearance of the Dallas skyline.

The Titcher-Goettinger Department Store was located in the Wilson Building until they constructed their own building two blocks to the east in 1929. In 1908, Neiman-Marcus constructed their store across the street from the Wilson Building. Designed by Dallas architect Herbert M. Greene, the four-story red brick building featured modern plate glass windows to optimize "window shopping" by pedestrians.³⁸ The upper floors were unified by a row of blind arches. The building originally was sited at the corner of Main and Ervay, but did not expand the length of the block to Commerce until an expansion in the 1920s.

Colonel C. C. Slaughter purchased the National Exchange Bank in 1904 and began a large, modern Chicago style addition to the building designed by C. W. Bulger and Son. In 1905, The National Exchange Bank consolidated with the American National Bank to form the American Exchange National Bank (later to be known as the First National Bank of Dallas). By 1909, the bank added an impressive three story addition to their Romanesque Revival building as well as adding a wing to the east that duplicated the 1904 building by Bulger and Son.³⁹ The American Exchange National Bank (demolished 1940) now towered over the other buildings along Main Street, dominating the other businesses both materially with its physical presence as well as financially with its economic power. A young Nathan Adams (1869-1966) had begun working as a clerk in the bank some fifteen years before its purchase by Slaughter, and was quickly working his way up through the bank's hierarchy. Adams developed programs for averting disasters for the cotton industry in 1907, merely his first of many contributions to the rise of the banking industry in Dallas.⁴⁰ In addition, Fred

³⁸ The current building, with its terra cotta façade, is a renovation and expansion of the original 1914 building constructed primarily in 1927 and 1928.

³⁹ William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 75.

⁴⁰ Joan Perez, "Adams, Nathan," in *The New Handbook of Texas* (Austin: Texas State Historical Association, 1996) vol. 1, p. 24.

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Florence (1891-1960) began his banking career in Dallas as a bookkeeper with the American Exchange Bank in 1911, eventually becoming president of the rival Republic National Bank of Dallas.⁴¹

The addition to the National Exchange Bank represented one of the first projects in Dallas for the firm of C. W. Bulger and Son. Born in Delphi Indiana in 1851, C. W. Bulger Sr. began his career designing flour mills in Kansas. He briefly opened an office in Trinidad Colorado in 1887, but went to Galveston in 1891 where he designed the YWCA building, the Levi and Security Building on the Strand, and the city water works. After his son, Clarence, graduated from the University of Chicago in 1903, they established a father-son partnership in Dallas in 1904. Bulger and Son specialized in Baptist churches and designed over 100 including the McKinney Avenue, Gaston Avenue, and remodeling of the First Baptist, and Baptist Memorial Sanitarium.

The beginnings of a new rivalry among Dallas' businessmen emerged: who could build the tallest building. As land values increased, and multiple floors became technically feasible with steel frames, mechanical systems, and the elevator, building heights significantly increased. But in a competitive age, a tall building became more and more a symbol of prestige. With the construction of the city's first steel-framed skyscraper, there would be no limit to the height that could be reached. Thus, the continual transformation of the Dallas skyline began, a process that has not yet terminated.

Dallas received its most exciting building of the decade at the opposite end of the block from the Wilson Building along Main Street. The increasing importance and influence of the insurance industry is represented by the Praetorian Building, constructed by the Praetorian National Fraternal Insurance Order in 1909. Rising to a height of fifteen stories, this was Dallas' first skyscraper. Utilizing a steel frame, the architect C. W. Bulger used the tripartite division common to the early skyscraper form. The base of the building was clad in terra cotta and featured colossal classical Corinthian pilasters. The building is crowned by an enormous cornice supported by monolithic brackets. The shaft of the building is almost all windows, allowing for maximum light into the office spaces. Described as being "fire-proof," no doubt of some importance to an insurance company, the modern building featured ice water circulation as a primitive form of air conditioning. The insurance industry, along with banks, would become some of the earliest clients for the new skyscraper form with buildings such as the Southwestern Life Building (1911-1913, demolished).

The Praetorian Building gave Dallas its first real skyline (it was often erroneously referred to as the "first skyscraper in Texas"⁴²). Designed by Clarence Bulger Jr. of the firm of Bulger and Son, the Praetorian introduced the steel-framed skyscraper to Dallas. Clarence Bulger Jr. studied architecture at the University of Chicago, and thus was exposed to the new skyscraper forms and was doubtless familiar with the works of William LeBaron Jenney, Louis Sullivan and Daniel Burnham. After completing his studies, he joined his father's practice in Dallas in 1904 which thereafter was to be known as C. W. Bulger and Son. Daring work such as the Praetorian Building was not repeated by the firm, however, as they became known primarily for their specialization in the design of Baptist churches.⁴³

⁴¹ Joan Perez, "Florence, Fred," in *The New Handbook of Texas* (Austin: Texas State Historical Association, 1996) vol. 2, p. 1035.

⁴² Ralph Bryan "Architectural Trend of the Southwest," *The Southern Architect and Building News* (March 1926) 39.

⁴³ C. W. Bulger and Son designed over 100 Baptist churches including the McKinney Avenue Baptist Church, the Baptist Church on Gaston Avenue, the remodeling of the First Baptist Church, and the design of the Baptist Memorial Sanitarium. William McDonald, *Dallas Rediscovered: A Photographic Chronicle of Urban Expansion, 1870-1925* (Dallas: Dallas Historical Society, 1978) 76.

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While buildings in the downtown area were becoming increasingly taller and more impressive, construction of vernacular, two-part commercial blocks was still very common and formed an important part of the streetscape. The introduction of the vernacular storefront that occurred across America from the 1870s continued to be constructed throughout the 1920s. It featured a large, plate glass display window on either side of a deeply recessed entryway. The upper part of the building was supported on a steel beam that spans the glass opening. The display window was frequently framed in moldings that were more ornamental than vernacular and may be supported on cast metal columns. A kickplate, which supported the display window from below, typically had an ornamental molding. Transoms above the display windows provided additional light into the interior of the store. Ornamental details existed, but were generally limited to a shallow molding as a cornice of masonry or stamped metal. In essence, these buildings lacked the distinctive detail that would associate them with the revival styles popular during this period. But the introduction of the commercial storefront contributed both to the cohesion and variety to the streetscape. The result of the open first floors and the human-scaled ornamentation found on the building fronts was that the street appealed to pedestrians. Many of these buildings, although economically constructed, utilized detailing of popular styles to ornament the buildings with Italianate (1402 and 1404 Main) and Romanesque Revival (1908-1910 Elm) being the most typical.

Dallas businessmen not only worked to build their own businesses in Dallas, they realized the importance of maintaining the city's growth and in continuing to attract more and more industry into the blossoming city, particularly after the Depression of the 1890s. Rather than solving problems, dissatisfaction and frustration with city government became stronger resulting in the formation of organizations to combat the problems on both a local and national basis. The National Municipal League, formed as a result of the National Conference for Good City Government in 1894, became influential for such organizations. Dallas businessmen slowly organized during the 1890s, beginning with very specific problems. The Cleaner Dallas League was formed in 1899 to improve surface sanitation.⁴⁴ Local businessmen created the Civic Improvement League in 1902 with the purpose of making Dallas "a more beautiful place to live," including promoting libraries and museums, the improvement of streets, and the enactment of a special tax for the purchase of park land.⁴⁵ The tax for park land failed, albeit narrowly, but this early attempt to organize local businessmen to promote better planning for the city would eventually succeed. The Commercial Club, a leading business organization founded in 1893, would be calling for city charter reform once again by the turn of the century.⁴⁶ The Commercial Club encouraged its members to become politically involved and run for office in an effort to bring about change in the city. Many of their membership not only did so, but were elected during the early years of the century.

In addition to calling for improvements in the downtown area, such as street improvements, civic leaders also became involved in securing changes to the city charter in both 1897 and 1899 wherein the number of councilmen was reduced to twelve with a mayor. Only eight of the aldermen were elected from wards or districts, with four selected at large in hopes of gaining some interest in the city's problems at large. In addition, a board of commissioners was created made up of the mayor and two men appointed by the governor, the police commissioner and the fire commissioner. In addition to the fire and police departments, this board of commissioners were in charge of any public improvements costing over \$500 and the granting of public franchises.⁴⁷ The system proved to be cumbersome and unwieldy.

⁴⁴ Fairbanks 24

⁴⁵ William Wilson, "Adapting to Growth: Dallas, Texas and the Kessler Plan, 1908-1933," *Arizona and the West* vol. 25, no. 3 (Autumn 1983) 248.

⁴⁶ Fairbanks 17-18.

⁴⁷ Fairbanks 15-16.

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As a result of the inefficiency in government, civic leaders began to promote a new type of government thought to be more efficient and responsive – the commission form of city government first used by Galveston after the 1900 hurricane. Although the idea was first introduced in 1902, court challenges postponed any implementation of the new system until Houston adopted the form of government in 1905. With the Dallas Morning News actively promoting the new type of government, a referendum held in April of 1906 easily passed and an election for delegates to a citizens charter convention quickly held. But conflicts emerged between the citizens' version of the charter, influenced by labor and the Dallas Trades Assembly, and concerns of the city council and the business community, resulting in the city council drafting their own version of a new charter.⁴⁸ By early 1907, the city's businessmen once again formed an organization to promote their concerns, the Citizens Association of Dallas, that lobbied for the Council's version of the new charter. Approved by the State Legislature in 1907, the new charter provided for a strong mayor and four commissioners (each to be head of a specific area of the city), all paid positions, to be elected at large. The Citizens Association of Dallas promoted a slate of candidates for the first election, with all of their proposed candidates winning.

The city witnessed additional transportation improvements during the first decade of the twentieth century including the arrival of additional rail lines, extensions of the streetcar lines, and the establishment of the interurban system, linking adjacent towns and communities. In May and June of 1908 flooding of the Trinity River resulted in enormous damage including the death of four people. Over 4,000 people were left homeless, bridges were destroyed, and the southern edge of downtown was underwater. During this flood, the total destruction of the bridges which connected Dallas to Oak Cliff prevented any travel between the two cities for more than a week. The devastating flood of 1908 resulted in the construction of the Oak Cliff viaduct, reportedly the largest reinforced-concrete bridge at the time with a length of 5,480 feet. But perhaps more important than size, this was the first truly permanent bridge over the Trinity River. The city was facing tremendous growth by 1910. But it was the automobile that was quickly changing the face of the city, making it apparent that the haphazard way in which the city was evolving was creating a confusing, unattractive, and undesirable city. By 1910, the city had begun to maintain the streets utilizing the new asphalt paving process to better accommodate the automobile.⁴⁹ By 1912, 3,000 automobiles were registered in the City. Henry Ford established a sales and service center in Dallas in 1909 that grew rapidly, making Dallas an important market for Ford cars. By 1913, Ford built the city's first assembly line.

The City Beautiful Movement in Dallas

The enormous growth experienced by Dallas led the city's businessmen to action in proposing concrete long range plans for civic improvements. The population exploded in thirty years from approximately 10,000 in 1880 to more than 90,000 in 1910 (1910 population: 92,105). The 1908 flood is often cited as a reason for the city taking this action to planning, and, indeed, the periodic flooding was an obstacle to commercial development in the downtown area. But there were numerous other problems facing the city at this time. With the advent of the automobile, streets were becoming an even more critical issue for the city. Within the central business district, three differently oriented grids intersected creating a disorienting chaos for traffic with its offsets and angles, and with its many streets that just ended abruptly only to begin a few blocks away. Less than five per cent of the streets in Dallas were surfaced by any means.⁵⁰ The city's railroads,

⁴⁸ The inclusion of so-called Socialist George Edwards on the citizen-elected charter convention also concerned both the business community and the city council.

⁴⁹ McDonald 32.

⁵⁰ William Wilson, "The Ideology, Aesthetics, and Politics of the City Beautiful Movement," in Anthony Sutcliffe, ed. *The Rise of Modern Urban Planning, 1800-1914* (New York: St. Martin's Press, 1980) 171.

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responsible for its successful commercial development, also contributed to the pandemonium of the downtown area. Railroad tracks interlacing and intersecting with city streets further complicated traffic congestion. Each rail line operated its own independent freight terminal, and these terminals could be found anywhere along the spiderweb of rail lines. Freight delays became so severe it was not uncommon for a Texas customer to be more quickly served by a Boston shipper than one in Dallas.⁵¹ Nine railroads utilized five passenger stations sprinkled throughout the downtown area, forcing passengers to hike with all of their baggage if transferring from one railroad line to another.⁵² Moreover, the double tracks of the Texas and Pacific Railway occupied Pacific Avenue, potentially a major commercial street in the central business district. The northern expansion of the downtown area depended upon the elimination of these tracks, a hindrance to cross traffic with its many at-grade crossings. Government buildings were sprinkled throughout the central business district with no attempt to create a unified composition or efficient placement for doing business with the city. Park land was also severely lacking with Fair Park occupying 130 acres of the city's available 150 acres of park land.⁵³ The city's desire to develop into a successful commercial metropolitan area had done so at the expense of the city as a whole.

While Dallas businessmen had often organized themselves to deal with the city's problems on a case by case basis, George Dealey of the *Dallas Morning News* now appeared as an early proponent of both comprehensive planning and the City Beautiful Movement in Dallas. Before the 1908 flooding of the Trinity, Dealey wrote the President of the American Civic Association for information on city planning.⁵⁴ As the foremost advocate of the City Beautiful Movement in America, the American Civic Association promoted a sustained business involvement in planning, based upon a comprehensive plan, with active citizen participation. The City Beautiful movement coalesced three late nineteenth century movements into an effort to bring order and beauty to America's burgeoning cities: (1) the concern for pastoral parks; (2) municipal improvement; (3) and civic design. Emphasizing the inseparability of beauty and utility, this movement stressed comprehensive planning centered around parks and a boulevard systems and the civic center concept. The concept of beautification is always in the background of these improvements to the city as a means to make the city more attractive to commercial concerns. The City Beautiful Movement flourished in America because of the local involvement of businessmen and city officials, often generating great publicity, mass rallies and public support for bond issues to finance projects

In January of 1910, Dealey began running a special series of articles on civic improvement in the *Dallas Morning News*, including reprints of articles from the American Civic Association magazine and daily pictorial reviews of "civic beauty." In addition, he convinced the president of the Dallas Chamber of Commerce to undertake a new civic improvement program. The Chamber, perhaps at the suggestion of Dealey, kicked-off their new program in February of 1910 with a luncheon featuring J. Horace McFarland, President of the American Civic Association, who spoke on the "crusade against ugliness."⁵⁵ McFarland was considered the "leading lay apostle" of the City Beautiful movement,

⁵¹ William Wilson, "Adapting to Growth: Dallas, Texas and the Kessler Plan, 1908-1933," *Arizona and the West* vol. 25, no. 3 (Autumn 1983) 247.

⁵² *Ibid.*

⁵³ *Ibid.*

⁵⁴ William Wilson, "Adapting to Growth: Dallas, Texas and the Kessler Plan, 1908-1933," *Arizona and the West* vol. 25, no. 3 (Autumn 1983) 248; Early City Planning Data Folder, George B. Dealey Collection, Dallas Historical Society; Ernest Sharpe, G.B. Dealey of the Dallas News (New York, 1955) 119-21.

⁵⁵ William Wilson, "Adapting to Growth: Dallas, Texas and the Kessler Plan, 1908-1933," *Arizona and the West* vol. 25, no. 3 (Autumn 1983) 250.

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speaking across the country in his crusade against "against ugliness."⁵⁶ The Chamber of Commerce formed the Dallas City Plan and Improvement League (DCPIL) to work with the City of Dallas in obtaining the services of a professional planner to develop a comprehensive plan for the city. Characteristic of the City Beautiful movement was the reliance upon "expert" advice from the growing professional field of landscape architects advocated by the movement's leaders such as McFarland, the organizations (APOAA), and influential publications such as Charles Mulford Robinson's *Modern Civic Art, or the City Made Beautiful* (1903). Such expertise prevented the piecemeal approach to urban problems previously provided by political leaders who lacked the knowledge, skill, and willingness to look beyond their own selfish interests. Moreover, the movement realized the need for a dynamic and charismatic leadership representing a civic spirit that would extend beyond politics. The leaders of the movement recommended that local businessmen lead the effort rather than relying on the political machinery. The well-organized businessmen of Dallas were ready for the task.

1911 Kessler Plan

This group hired George E. Kessler of St. Louis to prepare a plan to link the various components of the city's existing physical development and to prepare for the city's future growth. Born in 1862, Kessler emigrated to the United States in 1865 with his family from Frankenhansen, Germany, living briefly in Missouri and Wisconsin. The family settled in Dallas where his father invested in a cotton farm with his brother. George Kessler returned to Germany for his education in botany, forestry, landscape design and civil engineering. He attended private courses at Weimar, Potsdam and Charlottenburg before enrolling at the University of Jena in civil engineering. Following graduation, he spent a year with a private tutor on the grand tour of the major cities of Europe, returning to the United States in 1882. Kessler worked a few months with Frederick Law Olmsted in New York's Central Park before accepting a job as Superintendent of Parks for the Kansas City, Fort Scott and Gulf Railroad for whom he developed an excursion park near Merriam, Kansas between 1882 and 1886. During this period, he established an office in Kansas City.⁵⁷ Kessler produced the earliest comprehensive park and boulevard system in 1893 for Kansas City.⁵⁸ Although hired by the Park Board, his work represented the nascent City Beautiful Movement as it addressed the city's topography and traffic patterns, future growth in relation to its industrial and residential sections, and a social concern that such "rural amenities" as parks would provide "better health and social relationships" for the city.⁵⁹ Kessler served as the landscape architect for the St. Louis World's Fair in 1904. His subsequent work for city planning commissions included Kansas City, Kansas; Fort Worth, Texas; Wichita Falls, Texas; Oklahoma City; Memphis, Tennessee; St. Joseph, Missouri; Cincinnati, Ohio; Indianapolis, Indiana; Salt Lake City, Utah; and Mexico City. Although well known in Dallas with his design work for Fair Park, he had established a national reputation by 1908.

Kessler arrived in the city in May of 1910, meeting with the DCPIL, the park board, and the municipal commission. His plan was not completed until the end of 1911 (for a year and a half) and was not published until February of 1912.⁶⁰

Dallas Morning News (February 26, 1910).

⁵⁶ William Wilson, "The Ideology, Aesthetics, and Politics of the City Beautiful Movement," in Anthony Sutcliffe, ed. *The Rise of Modern Urban Planning, 1800-1914* (New York: St. Martin's Press, 1980) 171.

⁵⁷ William Wilson, *The City Beautiful Movement in Kansas City* (Columbia: University of Missouri Press) 40-42.

⁵⁸ William Wilson, "Adapting to Growth: Dallas, Texas and the Kessler Plan, 1908-1933," *Arizona and the West* vol. 25, no. 3 (Autumn 1983) 251.

⁵⁹ William Wilson, *The City Beautiful Movement in Kansas City* (Columbia: University of Missouri Press) 49.

⁶⁰ George Kessler, *City Plan for Dallas*

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Kessler's *City Plan for Dallas* addressed the creation of levees along the Trinity River for flood control; the elimination of dangerous at-grade railroad crossings within the downtown area, including the immediate removal of the tracks along Pacific Avenue; the widening and realignment of narrow, crooked streets of the downtown area with uniform standards for new street construction; the need for a civic center; an extensive system of parks and playgrounds; and a network of parkways adjacent to natural creeks.⁶¹; and improvements to the railroad system including the construction of a belt line around Dallas and Oak Cliff, the erection of a central freight terminal, and a Union Station at the western end of downtown. Although Kessler's plan outlined significant improvements for the City and introduced key planning concepts of the City Beautiful Movement, his report failed to address any funding mechanisms for the actual implementation of these grandiose ideas. As a result, it was many years before some of his more important improvements for the city were achieved.

The influence of Dallas businessmen was evident in the emphasis on street improvements in the Kessler Plan. In his forty page document, twenty-two pages were devoted to street openings and parkway development. The convergence of several grids in the downtown area affected north and south movement in the city, requiring all traffic to come through the downtown area. Much of downtown's development had been limited to three east-west streets: Main, Commerce and Elm streets, that connected the Trinity River to the Houston and Central Texas Railroad. Kessler specifically noted the lack of "direct lines of comfortable communication between different residence districts and in turn between these districts and the business city." He proposed opening and expanding fifteen streets in the downtown area. He also proposed linking the rest of the city with a series of boulevards and parkways that connected his proposed park system.

The City Beautiful movement represented a vision of progressivism based on optimism and boosterism led by the local businessmen. The implementation of planning in Dallas resulted from the local business leaders awareness that the community needed such planning to continue to insure future commercial growth and development. Businessmen were keenly aware of local problems resulting from rapid growth, and realized the possible impact upon their business interests. Moreover, local leaders were intimately aware of public improvements in other cities through travel, reading, and publicity in the press due to the rising standard of living that allowed for more leisure and literacy among them. Typical of planning efforts during this period throughout the nation, a local group of businessmen formulated a committee through a local commercial club or organization who handled all the important details of convincing local politicians of the need for such a plan, selecting and often funding the professional planner, investigating the legal basis for civic improvements when necessary, and organizing a publicity campaign for public acceptance of the final plan. Newspaper publicity was an important key in the public acceptance of the city plan, as well as city-wide meetings.

Kessler's plan for Dallas emphasized the preservation and accentuation of the city's natural beauty in its stress on parks linked by a system of parkways. Kessler's work, not only in Dallas but elsewhere, integrated the Park Movement with the City Beautiful Movement. As early as his 1893 plan for Kansas City, and again in Dallas, Kessler integrated a park system with one of the principal goals of the City Beautiful Movement, the monumental and scenic restructuring of the center of the city. The origins of the City Beautiful movement are represented in the focus of early city plans that are primarily concerned with traffic circulation through parks connected by parkways and the re-organization of railroad tracks and the construction of cultural and civic centers. The concept of beautification is always in the background of these improvements to the city as a means to make the city more attractive to commercial concerns. Parkways not only

⁶¹ Kessler's plan included inner and outer boulevard loops for the Oak Cliff and West Dallas neighborhoods, a boulevard network for Dallas north and east of the Trinity River, and parkways along Turtle Creek and Mill creek. He also recommended the acquisition of playgrounds, both within and outside parks, that would be tied together by parkways and boulevards.

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served to connect a city's parks, but more importantly served as a method for relieving traffic congestion. Moreover, without any municipal authority for zoning, these parkways provided a method for dividing the city into natural areas of industrial, commercial and residential functions, thus raising and preserving land values throughout the city. Parks provided a means, albeit paternalistic, of creating a contented urban workforce and civic beauty was perceived as creating a superior citizen, in addition to raising property values in the areas in which these improvements were implemented. Kessler fully realized the importance, reflecting the progressive era thought, of using parks as the rationalizing principle of the urban structure, separating congested functions and establishing rules for communication between functionally diverse areas, between residential and commercial zones. Also of importance the future development of downtown was the proposal of belt railroad lines that would loop around the city (both Dallas and Oak Cliff). This would draw industrial and warehouse properties to a single area. The removal of the Texas and Pacific Railroad tracks on Pacific Avenue and the Houston and Texas Central tracks (east of downtown) would make downtown more attractive, ease traffic congestion, and allow for the expansion of downtown to the north. As in Kansas City, the plan for Dallas was extensively publicized in the local press with illustrated articles and effusive editorials.

Dallas was one of the earliest cities in Texas to undertake such planning activities on a broad scale. Although Galveston implemented enormous changes at the turn of the century, it was specifically in response to the devastating hurricane of 1900. Houston made an attempt at city planning during this same period, but little was actually implemented. In 1911, the Houston Chamber of Commerce (President Edward Peden) urged city officials to plan for future growth. Mayor Campbell commissioned Arthur Coleman Comey, a Harvard University landscape architect, to prepare a city plan for Houston. Comey's 1912 plan emphasized a system of parks and parkways encircling the city with its bayous (Buffalo, White Oak and Bray) as green belts. He recommended a civic center, the implementation of zoning, and a planning commission.⁶² The Comey Plan also called for Main Street to become a boulevard 120 feet wide as it left the Central Business District near Rice University. One of his recommendations, the creation of a large park across from Rice Institute, became a reality through the donation of land by George Hermann in 1914. As a result, the mayor named a park board who subsequently hired George Kessler to design the new Hermann Park in 1916.⁶³ The implementation of zoning has yet to be achieved in Houston (a fact the city carries proudly).

Early 20th Century Architecture in Downtown Dallas

The first physical manifestation of the City Beautiful Movement in Dallas is not Kessler's Plan for the City of Dallas, but rather the design for the new City Hall. In the spring of 1910, the City Commissioners advertised the City Hall for sale, having outgrown the facility. Adolphus Busch purchased the site quickly and began construction on the Adolphus Hotel. The City rented temporary quarters on Commerce Street while it searched for an appropriate site for a new city hall. The Commissioners finally purchased two lots on Main Street adjacent to the Central Fire Station for the enormous sum of \$100,000 from Colonel C. C. Slaughter in 1911 for \$100,000.⁶⁴ Located between Main and Commerce streets at Harwood Street in the eastern end of the downtown area, this was still largely a residential section of the city. The city issued a bond in the amount of \$475,000 for the construction of the building and selected architect Charles D. Hill to design the new edifice.

⁶² Marguerite Johnston, *Houston: The Unknown City, 1836-1946* College Station: Texas A&M University Press, 1991, 185.

⁶³ Marguerite Johnston, *Houston: The Unknown City, 1836-1946* College Station: Texas A&M University Press, 1991, 193-194.

⁶⁴ Local landmark nomination form for "Dallas Municipal Building,"

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Constructed between 1912 and 1914, the Dallas Municipal Building (or the 4th Dallas City Hall) was designed by local architect Charles D. Hill with Mauran, Russel and Crowell of St. Louis serving as consulting architects. Representing an outstanding example of the Beaux-Arts style typical of the period, the new city hall featured a graceful row of monumental Corinthian columns along its primary elevation facing Harwood Street. Three main entrance doors, flanked by windows with alternating triangular and segmental pediments, recall the classical vocabulary of the World's Columbian Exposition. The imposing façade of the Dallas Municipal Building, with its three-story colonnade extending almost the length of the building along Harwood Street, makes it one of the largest city halls to be constructed in Texas during the first decades of the 20th century.

The first floor originally housed city offices such as tax assessor and building inspector. The second story, or *piano nobile*, housed the chambers for the City Council as well as the offices of the mayor and the city commissioners in addition to other administrative offices. The south end of the third floor contained a large auditorium with a mezzanine balcony on the fourth floor, that seated over 1,200 people. The remainder of the third and fourth floors were devoted to offices for the city engineer, city chemist and board of education. The entire fifth floor was the city jail. It was common to provide during this period to provide detention facilities within municipal buildings designed to house other governmental activities. Indeed, multi-purpose municipal buildings, often incorporating fire houses, were common.

Numerous problems plagued the construction of the new facility. Barnett, Haynes and Barnett of St. Louis were initially named as consulting architects, but were replaced by Mauran, Russell and Crowell of St. Louis within two months, perhaps at the request of C.D. Hill as their services were to be paid by Hill himself. The contractor, Fred A. Jones, filed bankruptcy ten months into construction of the building. Hill became superintendent of construction in addition to his architectural duties with the city serving as contractor. The final cost of the Dallas Municipal Building (RTHL) far exceeded the original budget, costing \$700,000. But the building officially opened with great fanfare on October 17, 1914 to coincide with the opening of the State Fair and was officiated by Governor Colquitt.⁶⁵

Born in Edwardsville, Illinois in 1873, Charles Dexter Hill (1873-1926) was the son of a local contractor. He studied at Valparaiso University in Indiana and at the Art Institute of Chicago in the late 1890s. From 1897 to 1903 he practiced architecture in Edwardsville, founding his own firm of Hill and Kistner. In 1903, Hill moved to Texas and worked for Sanguinet and Staats, becoming the manager of their Dallas office by 1905⁶⁶ From 1905 until 1907 he was in Dallas as a partner in the firm of Sanguinet, Staats and Hill. He then organized his own company, known as C. D. Hill and Company, with D. F. Coburn and H. D. Smith.⁶⁷ He was an active member in both the Chamber of Commerce and the Dallas Architectural Club which brought him lucrative commissions including the First Presbyterian Church (1912), Oak Lawn Methodist Church (1913), the Dallas Country Club, and the Coliseum at Fair Park (1910), as well as residences for Edward Tennison and Edgar Flipper.⁶⁸ Among his many designs in the downtown Dallas area include the Republic Bank Building, the Central Bank building, the Dallas National Bank, the Rodgers-Meyer Furniture Co., and the Perkins Dry Goods Co.⁶⁹ Within Texas, the firm designed the residence of J. A. Buchanan in Texarkana, the Bender Hotel in Houston, buildings for Austin College in Sherman, the Nueces Hotel in Corpus Christi, the South Texas

⁶⁵ Nomination for local landmark designation for Dallas Municipal Building, Dallas Historic Landmark Commission files, City of Dallas (NEED author)

⁶⁶ Obituary for "Charles D. Hill, AIA." Southern Architect and Building News (March 1926) 52.

⁶⁷ Obituary for "Charles D. Hill, AIA." Southern Architect and Building News (March 1926) 52.

⁶⁸ Local landmark nomination form for "Dallas Municipal Building,"

⁶⁹ Obituary for "Charles D. Hill, AIA." Southern Architect and Building News (March 1926) 52.

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Commercial National Bank in Houston, and the Central Presbyterian Church in Waxahachie. C. D. Hill retired in 1927. His partners, Coburn and Smith, took over his practice.

In addition to the new City Hall, during this period the City of Dallas also constructed a new filtration plant, a sewage disposal plant, a city hospital, and thirteen new school buildings.⁷⁰ In 1917, the chaos of the competing electric companies came to a halt when Colonel J. F. Strickland bought out and consolidated the major companies, establishing the Dallas Power and Light Company. Finally, a city-wide distribution network was constructed. [M 32] But the park board was never able to adequately finance parkway construction. When boulevards were constructed, it was primarily a widening of streets to accommodate additional traffic. The outbreak of World War I in 1914 and the United States' involvement by 1917 undoubtedly impacted the city's resources.

Dallas' Union Station formally opened two years later in October of 1916 at the western end of the downtown area, again to coincide with the opening of the State Fair. Union Station represented the result of the businessmen's organization working hand in hand with city officials on a publicity campaign to implement features of the comprehensive plan. Moreover, it required the type of backroom politicking Dallas made famous. The Texas Railroad Commission, since 1909, could require the construction of union depots. In January of 1911, while Kessler was still formulating his plan for Dallas, the Railroad Commission intervened and ordered the railroads to construct such a union station, even specifying its location two blocks east of the final site. Dallas businessmen interceded and persuaded the Railroad Commission to suspend its order until Dallas could reach a local agreement with the railroads based upon their comprehensive plan. Kessler proposed a site closing the west end of Main Street at the site of what is now Dealey Plaza. The railroads, however, wanted a site three blocks south facing onto Houston Street between Wood and Young streets. One of the reasons for their selection of this location was its proximity to the Dallas-Oak Cliff Viaduct. After more than 200 meetings between city and county officials, local businessmen, and railroad officials, an agreement for both a union station and joint freight terminals was agreed upon.⁷¹

The skyline of Dallas changed enormously during this period with the construction of numerous imposing tall buildings including the 21-story Adolphus Hotel (1911-12), the Busch Building (1913), and the First National Bank (1918). In 1911, Dallas recorded 580 new businesses with another 449 new business starts the following year. In addition to the municipal and railway construction, commercial activity in the city began to change the appearance of the Dallas skyline. Modern steel-framed office buildings constructed in the central business district included the Southwestern Life Insurance Building (1911), the Southland Life Insurance Building (1910), and the Continental National Bank (1915). In 1912 alone, the downtown area boasted the construction of one 22-story building, one 16-story building, one 12-story building, one 9-story building, five 8-story buildings, and five 5-story buildings.⁷² By 1913, there were 71 buildings with a minimum height of five stories.⁷³

The earliest skyscrapers in Dallas and the rest of Texas, as well as elsewhere in the United States, did not reflect the technological developments that made them possible. Unlike Chicago architects, who glorified the steel-frame and

⁷⁰ J. R. Babcock, "Dallas, The City of the Hour," *Southern Architect and Building News* vol. 30, no. 5 (March 1913) 17.

⁷¹ William Wilson, "Adapting to Growth: Dallas, Texas and the Kessler Plan, 1908-1933," *Arizona and the West* vol. 25, no. 3 (Autumn 1983) 254.

⁷² J. R. Babcock, "Dallas, The City of the Hour," *Southern Architect and Building News* vol. 30, no. 5 (March 1913) 17.

⁷³ It is not known if all of these were located in the downtown area or not. J. R. Babcock, "Dallas, The City of the Hour," *Southern Architect and Building News* vol. 30, no. 5 (March 1913) 18.

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honestly expressed its existence in the frank, delineation of it in their facades, architects in Dallas cloaked the new skyscraper form in the classical vocabulary with which they were familiar. Once the technical problems of building to great heights were solved, the skyscraper became an aesthetic problem with the question being how to design a building whose proportions had no historical precedent. As was promulgated in the traditional architectural press of the period, Dallas architects used the classical proportions of the time-honored classical column to organize this new building type, dividing the verticality of the facades into a “base” and soaring “shaft” surmounted by a crowning “capital.” This utilization of the column analogy offered architects a traditional approach to design and probably appealed to the conservative tastes of their clientele as well.

Skyscrapers such as the Southland Life Insurance Building (1910; demolished) and the Southwestern Life Insurance Company Building (1913; demolished), both designed by Lang and Witchell, are typical of the early designs for such buildings. Rising four to five stories upon a well-defined base, often using classical detailing, the shaft of the building soared for up to ten floors with little more than a grouping of fenestration to delineate its shaft. The top of the building, usually consisting of from three to four floors, was differentiated from the shaft by a prominent cornice or stringcourse. These upper floors received an ornamental treatment culminating in an emphatic cornice at the top of the building.

The firm of Lang and Witchell played an important role in shaping the Dallas skyline for three decades. Otto Lang (1864-1952), the senior partner, was born in Freiburg Germany and trained as a structural engineer at the University of Karlsruhe. He immigrated to the United States soon after his graduation in 1888 and settled in Dallas where he worked for the Texas and Pacific Railroad. He took an active role in both civic affairs and government, serving on the Dallas City Commission (as Commissioner of Streets and Public Property from 1915 to 1919).⁷⁴ Frank O. Witchell (1879-1947) immigrated to the United States from Wales as a child and grew up in San Antonio where he apprenticed with architect James Riely Gordon. In 1898, he accepted a design position with the Fort Worth firm of Sanguinet and Staats.⁷⁵ With their combined talents in structural engineering and design, Lang and Witchell established a partnership in 1905 that would become masters at skyscraper design. The firm was well-known outside the city, however, as they designed buildings across the state including high-rise office buildings, schools, courthouses, hotels, factories, and residences. In 1910, their 10 story building for Sanger Brothers opened on Lamar Street between Main and Elm. Subsequent commissions for mid-rise and high-rise buildings followed quickly. Utilizing a steel frame, the firm often employed terra cotta with Sullivanesque ornament. One of the first architectural firms in the city to incorporate the Prairie School into their work, the firm had as one of their designers an apprentice from the Oak Park studio of Frank Lloyd Wright, Charles Barnglebaugh.

The firm of Lang and Witchell associated with Barnett, Haynes and Barnett on two important early skyscrapers, the Adolphus Hotel (NR 1983) and the Busch Building (also known as the Kirby Building; NR 1980/1996). The two brothers, George Dennis Barnett (1863-1923) and Thomas P. Barnett (1870-1929), studied with their father, George Ingham Barnett, before joining their brother-in-law, John Ignatius Haynes (1861-1941) in establishing their own St. Louis firm in 1890 (the firm did not become Barnett, Haynes and Barnett until 1895).⁷⁶ The firm designed in the Romanesque Revival style into the 1890s, but increasingly the influence of their father exerted itself upon their designs. By the mid-1890s the firm was ensconced in designing Colonial Revival homes. By the late 1890s, their early

⁷⁴ Marcel Quimby, “Lang and Witchell: Shaping the Dallas Skyline,” *Legacies* (Fall 1997) 12.

⁷⁵ Marcel Quimby, “Lang and Witchell: Shaping the Dallas Skyline,” *Legacies* (Fall 1997) 12.

⁷⁶ Charles Savage, *Architecture of the Private Streets of St. Louis: The Architects and the Houses They Designed* (Columbia: University of Missouri Press, 1987) 176.

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experiments with Beaux-Arts designs quickly transform into studied, archeological interpretations of academic, historical styles. Among their designs for buildings in St. Louis are the Jefferson Hotel, the Marquette Hotel, the Campbell Building, the Star Building, and the St. Louis-Dispatch Building. The firm designed the major buildings at the Louisiana Purchase Exposition in 1903-1904, which brought them additional acclaim in the Midwest. In 1913, Thomas Barnett left the partnership and established the T. P. Barnett Company.⁷⁷

The consummate Beaux-Arts firm, the St. Louis firm of Barnett, Haynes and Barnett excelled at the City Beautiful idiom as evidenced by their designs for the Adolphus Hotel (1912) which set a new standard for the luxury hotel in Dallas. Rising twenty-two stories to become the tallest in the city, the hotel featured an eclectic design incorporating the stylistic influences of the Baroque and the Second Empire. The three-part vertical block rests on a three story base of white stone with the entrance emphasized by a row of two story arched windows with elaborately carved window surrounds. Other windows on the base feature alternating segmental and triangular pediments, recalling High Renaissance palazzos. The main shaft of the hotel is constructed of red brick, contrasting with the white stone pilasters at the corners and string courses that define the floors. The building is crowned with an elaborate cornice and attic floor that features a corner turret, elaborate dormers, sculptural pieces, and baroque brackets. This Beaux-Arts skyscraper, described by contemporaries as being in the "Louis XIV" style, was virtually encrusted with ornament including full-blown sculptural groups. While the building followed the tripartite division for tall buildings, the architects applied a French châteauxque styling to the new building type.

The Busch Building (1913), also designed by Barnett, Haynes and Barnett, appeared to rise far above its 17 floors by virtue of its use of the Gothic Revival style. First used by Cass Gilbert in the Woolworth Building in New York City, this revival style became a popular adaptation for the skyscraper form for its symbolic "cathedral of commerce." The greater simplification of lines delineating the different sections of the tower give the building a greater unity, adding to its sense of verticality. A. Harris & Company occupied the first five floors of the building with four high speed passenger elevators serving the twelve floors of modern office suites.

Some scholars contend that it was the influx of out-of-state architects such as Barnett, Haynes and Barnett who brought historical eclecticism to the architecture of Dallas and the rest of Texas. But there were other more complex reasons for this transformation. The advance of communications, in particular the architectural press, extinguished the time-lag between the architectural fashions of the east coast and Texas. Furthermore, the universality of the Beaux-Arts architectural educational system had become established in the United States and even in Texas.⁷⁸ Dallas architects such as Charles D. Hill and Clarence Bulger received a formal training in architecture while others apprenticed with architects so educated. Moreover, the ease in travel brought by the railroads allowed architects to actually visit more cities and experience more architecture themselves. With the growing prosperity of the State, the sheer number of commissions also contributed to their expansive knowledge and experience over previous generations of architects.

In addition to the municipal and railway construction, robust commercial activity in the city began to change the appearance of the Dallas skyline. In 1911, Dallas recorded 580 new businesses with another 449 new business starts the

⁷⁷ Charles Savage, *Architecture of the Private Streets of St. Louis: The Architects and the Houses They Designed* (Columbia: University of Missouri Press, 1987) 185.

⁷⁸ Texas A&M University established architecture classes within the College of Engineering by 1905 and The University of Texas at Austin established a School of Architecture in 1909.

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following year. By 1913, the population of Dallas swelled to 120,594.⁷⁹ That same year, there were 71 buildings with a minimum height of five stories.⁸⁰ The introduction of the modern office building was changing the face of the skyline as multi-story buildings began sprouting throughout the downtown area. Even the Chamber of Commerce undertook construction of their own 10-story building with the top two floors devoted to headquarters for the Chamber (including an auditorium, buffet and club, meeting rooms), retail on the ground floor, and offices on the other floors. In 1913, construction began on the Interurban Terminal at a cost of over one million dollars. Billed as the largest interurban terminal in the world, the 8-story terminal building provided facilities for all of the interurban companies operating in the city, providing sheds for baggage as well as an extensive parking area for cars. The automobile became increasingly important in the late 1910s and 1920s, as evidenced by the Swiss Avenue district being developed as one of the earliest automobile-oriented suburbs of Dallas. (In 1973, it became the city's first historic district).

During the 1910s, the shape of downtown Dallas as it has survived today began to take shape. The west end of the downtown, anchored by the courthouse, began a promenade to the east along Main and Commerce streets as high-rise office buildings, commercial businesses, and hotels began to shape a new skyline for the city. Along Elm Street, the beginnings of a theater district were taking shape. As the economy of Dallas expanded, businesses wanted a grander and more sophisticated image for themselves, much as they wanted for the City of Dallas as a whole.

Following the establishment of the Federal Reserve Act in 1913 that established twelve regional offices throughout the country, Dallas was selected to become the site of the bank for the eleventh district. A result of the 1907 panic, the Federal Reserve Banking System created a network of regional federal institutions to provide a flow of credit to member banks to ensure economic stability and growth and a reasonable balance in transactions. Over the years, its responsibilities were to expand rapidly, particularly during the Depression years. Although a federal bank, a board of directors (under the general supervision of the board of governors in Washington, D.C.) provided regional input on management of monetary policies. Nathan Adams (1869-1966) represented Dallas in the selection process. President of the First National Bank of Dallas, the largest bank in the South, Adams developed programs for the cotton industry in 1907 (and later for the wool industry in the Depression) that prevented the collapse of the industry, and played an instrumental role in the development of the banking industry in Dallas and Texas.⁸¹ Dallas competed against Fort Worth, Houston, San Antonio, Oklahoma City, and El Paso for selection as the site of the regional Federal Reserve Bank. But with Nathan Adams leading the charge, and with the help of Colonel E.M. House, President Wilson's chief advisor, Dallas was ultimately selected as the site for the Eleventh District of the Federal Reserve Bank System in 1914. The new bank opened its doors on November 17, 1914. Dallas' selection as the location for the new Federal Reserve Bank symbolized not only the city's growth, but its dominance within the banking field in the state and securing the city's role as a regional financial center.

Unparalleled Growth of the 1920s: New Planning Initiatives in the Decade of the Skyscraper

Construction was temporarily halted by the entry of the United States into World War I. By the end of the war, however, Dallas had become the largest inland cotton market in the nation. During the 1920s Dallas nearly doubled its physical size with a population of 158,976. The Ford plant was replaced with a larger facility, making Dallas a major auto

⁷⁹ J. R. Babcock, "Dallas, The City of the Hour," *Southern Architect and Building News* vol. 30, no. 5 (March 1913) 18.

⁸⁰ It is not known if all of these were located in the downtown area or not. J. R. Babcock, "Dallas, The City of the Hour," *Southern Architect and Building News* vol. 30, no. 5 (March 1913) 18.

⁸¹ "Adams, Nathan" *The Handbook of Texas Online*. < www.tsha.utexas.edu/handbook/online/articles/view/AA/fad6.html>.

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manufacturing center. The number of manufacturing jobs in the city doubled during this decade. The city became ranked sixth among cities serving as headquarters for insurance companies. During the 1920s, the shape of downtown Dallas as it has survived today began to take shape. The west end of the downtown, anchored by the courthouse, began a promenade to the east along Main and Commerce streets as high-rise office buildings, commercial businesses, and hotels began to shape a new skyline for the city. Along Elm Street, the beginnings of a theater district were taking shape. As the economy of Dallas expanded, businesses wanted a grander and more sophisticated image for themselves, much as they wanted for the City of Dallas as a whole. The skyline of the Central Business District in Dallas towered above the prairie horizon with the construction of new skyscrapers such as the Santa Fe Building, the Cotton Exchange, the Hilton Hotel, the First National Bank, the Republic National Bank, and the Magnolia Building. Important physical improvements, long needed, were finally made in the Central Business District during this period of burgeoning growth.

The desire to implement a unified vision for the City of Dallas, and for the Central Business District, had become fragmented in the late 1910s and through the mid-1920s. Frustration was high over the congestion of downtown streets, which continually worsened. In 1919, the city-appointed City Plan Commission worked to re-route interurban lines to improve public transportation and try to relieve some traffic congestion. The Chamber of Commerce's Metropolitan Development Association, in association with other groups of businessmen, once again hire George Kessler in 1919 to do a new street improvement plan. But by the late 1920s, there were still downtown streets unpaved. The heart of the Central Business District had moved from the western end of downtown. Some of the property owners in the older section of the central business district organized an association to promote the improvement of the area, led by George Dealey and Charles Sanger. But the area was increasingly being encroached upon by warehouses and industry, and was susceptible to flooding of the Trinity River. Other such special interest organizations also sprang up throughout the central business district. The Central Improvement League, representing businesses located within the eastern (or uptown) section of downtown, focused on automobile accessibility by widening streets and extending Harwood and St. Paul streets to the northeast.

The preparation of *Forward Dallas: Report of the Ulrickson Committee* by the Ulrickson Committee (chaired by C.E. Ulrickson) in 1927 provided for a nine year capital improvements bond program (\$23.9 million) that funded the implementation of many of the proposals made by George Kessler in his original plan for the city. In addition to public buildings, the Ulrickson Committee recommended the construction of schools, a hospital, fire station, the civic center first proposed by Kessler, incinerators, an airport, and parks. The plan also addressed major infrastructure needs for the city including water lines, sewage, and drainage. The most important element for the Central Business District, however, was for \$5.7 million in street improvements. The Report stated that Dallas had a "woeful lack of adequate thoroughfares radiating from the heart of the business section to the various residential sections." There was also no adequate cross streets through downtown connecting north Dallas with the south side. The Report called for cross town or bypass streets "which would enable much traffic to reach its destination without passing through and crowding the already congested sections (the downtown area) of the city." Although essentially a bond program, the collective vision of the committee members actually developed on the most comprehensive city wide public facilities plans ever created up to this time. The decade closed with the adoption of the city's first zoning ordinance in 1929, the year the Great Depression hit.

George Dealey and John Surratt formed the Kessler Plan Association as a city-wide improvement organization in 1924, the year of Kessler's death. Concerned over the split in businessmen in the Central Business District and the resulting formation of varying organizations, the Kessler Plan Association (KPA), emphasized street widening, improved traffic flow, building levees along the Trinity River, and the importance of effective city planning in attracting new businesses

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to Dallas. Charles Sanger served as president and the organization emphasized downtown traffic as a means of alleviating congestion around the city and unifying the various neighborhoods. Although the group published numerous brochures and pamphlets, their major publication was a 1927 seventh grade school text entitled *Our City - Dallas, A Community Civics*. Written by Justin Kimball, the former superintendent of the Dallas schools, the book emphasized the benefits of city planning, including housing and zoning, and discussed the success of the Kessler Plan. The Kessler Plan Association played an instrumental role in passage of the bonds put forth under the Ulrickson Plan. The Kessler Plan Association eventually fragmented during the Depression over a dispute concerning the disposition of storm sewer bond funds from the Ulrickson Plan.

Between 1921 and 1923, the Texas Pacific Railway tracks were finally removed from Pacific Avenue as recommended in George Kessler's comprehensive plan for Dallas in 1910, transforming the street from a dangerous, impassable eyesore into a lively, commercial thoroughfare. No longer would growth of the downtown area to the north be impeded by the railroad tracks. By 1929, a new post office was being constructed north of Pacific Avenue at the corner of Bryan and North Ervay streets, signaling a new shift in the direction of the city center. The removal of the tracks also made Elm Street a more desirable location for businesses. Although the 1900 block of Elm had been the site for early vaudeville theaters, by the 1920s the area blossomed into Dallas' own version of Broadway with a series of vaudeville and movie houses that lit the night with bright, electric lights. The only surviving example of the theaters is the Majestic Theater constructed for Karl Hoblitzelle's Interstate Circuit Co. in 1921.

Karl Hoblitzell began construction of a new Majestic Theater (NR 1977; RTHL, local designation 1983;) in 1920 after his earlier theater burned. Designed by the premier architect of such theaters, John Eberson⁸² of Chicago, the new Majestic Theater opened to enormous acclaim on April 11, 1921 with a performance by the ballerina Olga Petrova. The exterior of the building was clad in a Renaissance Revival style, rising five stories to include over 20,000 square feet of office space to house the headquarters for Hoblitzell's Interstate Theaters. As the headquarters for the state's largest entertainment organization, the building combined an opulence with the dignity of the classical vocabulary. Originally, the lobby and interiors featured a Roman garden theme complete with Corinthian columns flanking the proscenium, lobby fountain with cherubs, stuffed peacocks, and extensive murals throughout the theater. The theater was one of Eberson's "atmospheric" theaters which featured ceilings that could be transformed from a daylight of floating clouds to a nighttime sky of twinkling stars through a complex lighting system controlled by a complex mechanical lighting system. Among the amenities offered in the theater were the ubiquitous men's smoking lounge, "Majesticland" (a nursery), and the first theater in Dallas to have air conditioning.

While the downtown area was opening to the north, new construction was also continuing along the southern edge of the Central Business District. After several expansions and relocations, a new building for the Federal Reserve Bank (1921) was constructed at 400 Akard Street, near the Interurban Building. The renown Chicago firm of Graham, Anderson, Probst, and White, the successor firm to Burnham and Root, were selected as architects. Peirce Anderson (1870-1924) serving as the chief designer until 1929. The firm designed a wide array of building types in every conceivable style of the era. Among their most important works from this period are the Wrigley Building, Chicago (1921), Union Station in Chicago (1924), Chase National Bank Building, New York (1928), Union Station in Cleveland (1931), John Shedd

⁸² John Eberson (1875-1954), born in Bukovina and educated in Dresden and Vienna, emigrated to the United States in 1901 and eventually settled in Chicago due to its importance as a center for theater construction. Specializing in the design of theaters, he was closely associated with Interstate Theaters, the Butterfield Chain, and Loew's Corporation.

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Aquarium, Chicago (1929), and the Chicago Historical Society (1932).⁸³ The monumental Neoclassical Revival building, with its colonnaded portico, created an imagery of stability and permanence. The cornerstone was laid on April 2, 1920 with construction complete in 1921. Most of the local Dallas banks, however, remained firmly entrenched along Main Street.

Dallas added 100,000 people to its population and doubled its physical size from 23.4 square miles to 45.09 square miles during the 1920s. But perhaps its most dramatic physical change came in its skyline, which was transformed by the erection of a multitude of new skyscrapers. Between 1920 and 1926, Dallas witnessed more than \$150 million in new construction. According to Dallas architect Ralph Bryan, the number of skyscrapers on the Dallas skyline continued to rise during the 1920s: "the steady additions to the city's silhouette have been the source of constant worry to the Chamber of Commerce in its endeavors to keep a fresh skyline photograph ever before the public."⁸⁴

The building boom and population explosion were but symptomatic of the city's enormous economic prosperity experienced after World War I. By 1920, Dallas was not just the largest inland cotton exchange in the country, it had also become the wholesale and retail center of North Texas and was fast emerging as a regional center for banking, finance, and insurance. But Dallas businessmen worked to establish Dallas a manufacturing center throughout the 1920s and with great success. In 1925, Ford Motor Company expanded its facility, adding a new manufacturing concern to its already established textile manufacturing base. The Chamber of Commerce launched a national advertising campaign in the mid-1920s to attract new industries to Dallas. This sustained effort resulted in 484 new businesses in 1926, 364 new businesses in 1927 and 704 new businesses in 1928. As a result of their success, local businessmen formed a new organization, Industrial Dallas, Inc., for the purpose of investing half a million dollars into an advertising campaign to further promote Dallas nationally as an industrial center and to attract new manufacturing companies. Robert L. Thornton chaired Industrial Dallas and became known as "the general sales manager of Dallas."⁸⁵

The optimism and economic prosperity of Texas cities in the 1920s found expression in the skyscraper, as emerging cities like Dallas sought to publicize their urban status. Skyscrapers became monuments to economic aspirations, placards of power and prestige. The image of the skyscraper became tied to the preeminence of American business as the evolution of the skyscraper form embraced the American ideals of the 1920s: progress and modernity; laissez-faire business; and a belief in American technology. The skyscrapers of the 1920s became more and more simplified, relying more on form and less on ornament than the earlier buildings. Verticality became the emphasis, although the building was still draped within the vocabulary of the various eclectic revivals. Increasingly, the building forms tended to be vertical slabs with an emphasis on the mass and profile, although the need for a solid base and a cornice to define the top of the building was still much in common practice. Stepped-back massing, strong vertical lines, crowning tops with heavy cornices, and luxurious ornament typified the skyscraper design of the era. The evolution of skyscraper design in the 1920s was impacted by the enactment of the New York City zoning ordinance of 1916 which required set-backs to preserve light and air for the dense city streets; Eliel Saarinen's losing entry into the Chicago Tribune Tower Competition of 1922; and, by the end of the decade, the 1925 Exposition des Arts Decoratifs which introduced Art Deco

⁸³ Sally Chappell "Graham, Anderson, Probst and White," in Macmillan Encyclopedia of Architects (New York: Macmillan Publishing Co., 1982) vol. 2, pp. 235-236.

⁸⁴ Ralph Bryan "Architectural Trend of the Southwest," *The Southern Architect and Building News* (March 1926) 39.

⁸⁵ Kenneth Ragsdale, *The Year America Discovered Texas: Centennial '36* (College Station: Texas A&M University Press, 1987) 54.

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to the architectural world. The 1920s became the decade of the skyscraper for Dallas, as the evolution of the form evolved from eclectic revival styles to a more modern form.

The Magnolia Building (1922, NR 1978) became the tallest building in Dallas. Soaring to 29 stories, the Magnolia Building was the 16th tallest building in the United States when completed and remained the tallest building in Dallas until the construction of the Mercantile Bank Building in 1942.⁸⁶ Designed by Sir Alfred Bossom in association with Lang and Witchell, the design appears to be based upon the Equitable Building (1915) of New York in the way in which its light well faces the street flanked by twin massive blocks rising up to be connected by a bridge. An Englishman, Alfred Charles Bossom (1881-1965) was born London studied architecture at the Royal Academy Schools. He emigrated to the United States in 1903 to design housing for the Carnegie Steel Mills at Pittsburgh, but began specializing in the design of bank buildings. He also was appointed to the United States Shipping Board during World War I. Afterwards, he moved to New York to establish a practice and resumed designing bank buildings. With his practice in New York, his interest in skyscraper design led him to search for a uniquely American expression for the building type first created in the U.S.⁸⁷ He designed numerous skyscrapers around the country and is credited with introducing the modern skyscraper form to the South. His own interest in the evolution of the skyscraper form led him to study Mayan sources for ornamentation for skyscraper form, considering both to be a distinctly American phenomenon. Bossom's design impacted other skyscraper designs in Dallas, such as that for the Hilton Hotel by Lang and Witchell from 1925. Elected as a Fellow in the Royal Institute of British Architects in 1924, he returned abroad to sketch and study. His work and interest in the skyscraper form led him to study in Mayan architecture in Mexico, resulting in a publication, *An Architectural Pilgrimage to Old Mexico*. He advocated neo-Mayan ornamentation for skyscraper form, considering both to be a distinctly American phenomenon. He returned to England in 1926, becoming a member of parliament in 1931. His 1934 publication, *Building to the Skies: The Romance of the Skyscraper*, was influential for both European and American architects.⁸⁸

Improved and expanded railway travel for passengers greatly increased the need for hotels in the city. The modern urban hotel, with its emphasis on luxury, developed during the early decades of the twentieth century. Technological developments that allowed for tall office buildings also contributed to the evolution of the urban hotel, including the safety elevator, adequate water supply and plumbing, central heating, telephone and electricity, and the structural frame that allowed for greater heights on restricted and costly downtown building sites. The earliest manifestation of these hotels took the form of a vertical slab, allowing each of the hundreds of individual hotel rooms to have their own outside exposure placed along either side of a central corridor.

In 1925, the City received another addition to its luxury hotels with the construction of the Hilton Hotel (NR 1985) at the corner of Main Street and Harwood Street at the eastern edge of the district. Built by Conrad Hilton, who became the world's foremost hotel operator, this 14-story building became not only his first high-rise, but the first hotel to actually bear his name upon opening.⁸⁹ Designed by Lang and Witchell, in a Beaux-Arts style with Sullivanesque influence in

⁸⁶ Dwayne Jones, "Big D" Roadside Architecture Tour (Austin: Society for Commercial Archeology, 1991) site no. 29.

⁸⁷ His 1934 publication, *Building to the Skies: The Romance of the Skyscraper*, was influential for both European and American architects

⁸⁸ Dennis Sharp and Peter Wilde, "Anglo-American Connections: Alfred Bossom and the American Skyscraper," *Architectural Association Quarterly* vol. 13, no. 2/3 (January-June, 1982) 23.

⁸⁹ Hilton sold the hotel in 1938 to George Loudermilk who hired A.C. "Jack" White to manage the hotel. The name was changed to the White-Plaza Hotel until 1974, at which time it changed management.

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the detailing and ornament, the construction of the hotel cost \$1,360,000. This hotel became a model for the Hilton formula for success in marketing large, luxury hotels that featured private baths in every room, air conditioning, and special services.

Not all of the new skyscrapers, however, took advantage of the most modern designs available. The Republic National Bank, completed in 1926 and designed by Charles D. Hill, harkens back to the traditional, revival styles as applied to skyscrapers. With a ground floor base composed of colossal columns, the building is crowned with a tempietto several floors in height. The classical imagery used to cloak the modern building form was typical for the banks of the period, who continued to want to convey an image of permanence and stability. The application of the classical vocabulary utilized in a two to four story building to a skyscraper, however, is less than successful.⁹⁰

The importance of retail establishments is represented by the new buildings constructed by Neiman-Marcus and Titcher-Goettinger. In 1927 Greene LaRoche and Dahl re-designed their 1908 building for Neiman-Marcus with Renaissance Revival terra cotta face-lift. This renovation also included a major expansion of the store. The footprint of the store was expanded all the way to Commerce Street, and the building was expanded upwards as well with the addition of three floors. The same Dallas architectural firm also designed a new building for Titcher-Goettinger two years later when they moved from the Wilson Building into their own store building. Located at the corner of Elm and North St. Paul, anchoring Theatre Row, Edward Titcher and Mat Goettinger build their new department store in a superbly wrought academic interpretation of the Italian palazzo based upon the Pitti Palace. Although the building was underway when the stock market crashed, the continuation of construction during this difficult period is evidence of the city's optimism in its economic prosperity.

The Great Depression and the Rise of The Citizens Charter Association

The advent of the Depression temporarily halted many of the plans for expansion in Dallas. By the end of 1931, 18,500 unemployed people applied for relief. Retail sales in the city fell from \$189 million in 1929 to \$130 million by 1935, and building permits plummeted \$3.5 million between just 1930 and 1931.⁹¹ But the effects of the Depression would halt the city's growth only temporarily. The businessmen of Dallas formed a collective leadership that, while they competed fiercely with one another for profits, they realized that civic welfare and urban progress were shared responsibilities that all would profit from eventually. Originally founded to secure the council-manager form of government, the Citizens Charter Association became a political organization of businessmen who worked to get the right men elected to office. But they eventually also evolved into an organization that promoted good citizenship as well as good government as they worked diligently to promote the City of Dallas world-wide.

The restrictive credit policy of the Dallas branch of the Federal Reserve Bank, which controlled discount and interest rates and loans to member banks, as well as setting credit policies, is credited with preventing any more bank failures than occurred in the Dallas area during the onslaught of the Depression.⁹² In 1930 the American Exchange National

⁹⁰The Cockrell Building, constructed in 1885 on Main Street at the corner of Field Street, became the headquarters of the new Republic National Bank Building in 1922. The bank occupied this Romanesque Revival building until 1926, when it began construction of its own building next door. In 1930, when it began expansion to the west, the Cockrell Building was demolished in order for the Davis Building to be constructed by the bank. McDonald, 52.

⁹¹ Roger Biles, "The New Deal in Dallas" *Southwestern Historical Quarterly* (July 1991) 7-8.

⁹² Harvey Graff, *The Federal Reserve Bank of Dallas, Application for Local Landmark Designation*, City of Dallas (1976).

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Bank merged with City National Bank to form First National Bank of Dallas with Nathan Adams as its president.⁹³ The merger made First National Bank the largest bank in the South, insuring its survival during the Depression years. Always interested in diversifying its economy, local bankers branched into the oil business. Dallas became a financial and legal center for oil with distribution companies and manufacturing plants for oil well equipment. Nathan Adams, president of First National Bank of Dallas, and Fred Florence, president of Republic National Bank and Trust Company, played pivotal roles in accepting underground oil and natural gas reserves as collateral for the financing of large-scale production.⁹⁴ As a result, Dallas became the financial center for the oil and gas industry, not only for Texas, but the surrounding states of Louisiana and Oklahoma as well. Although considered gamblers at the time, it was perhaps the best banking decision ever made.

In April of 1928, plans were made to once again revise the city's charter to change the form of city government to a council-manager form. First used in Dayton Ohio in 1913 and endorsed by the National Municipal League, it had become increasingly popular. By 1926, Cleveland, Cincinnati and Kansas City had adopted the new form of government. The council-manager form provided administrative powers to a city manager and legislative powers to a city council elected at large. Business leaders advocated this form of governments in an effort to make it more responsive and efficient. After great controversy and a contentious mayoral and commissioners election, the new charter was approved by voters in October of 1930. This group's efforts succeeded in 1930 when voters approved amendments to the city charter changing the form of government. The Citizens Charter Association then moved to get the first council of their own nine candidates elected to the first city council. With no platform, they promoted their candidates solely on their representation as "the good government group." John N. Edy, a former city manager of Berkeley California and Flint, Michigan, was hired as the city's first city manager.⁹⁵

The Depression temporarily halted many of the plans for expansion in Dallas. With a 1930 population of 260,734 within a roughly 45 square mile area, suburbs blossomed to the north of downtown as more downtown workers commuted by automobile. Increasingly, physical changes to the central business district were necessary to accommodate the growing number of automobiles and buses. In addition, the area began to functionally segregate into financial, shopping, entertainment, warehouse, and manufacturing districts. During this period, the city's economic base was tied closely to banking, insurance and commerce. But the city, still interested in diversifying its economy, branched into the oil business. Dallas became a financial and legal center for oil with distribution companies and manufacturing plants for oil well equipment.

The advent of the Depression in 1929 did not initially seem to affect construction in the downtown area. Some of the district's most notable The oil companies, however, proved to be the most progressive in their willingness to construct the most modern designs for skyscrapers. The Art Deco designs for Lone Star Gas Company Building (erected for the Dallas Gas Company) (1931) and the Tower Petroleum Building (1931) represent the city's prominent role as oil and gas headquarters of Texas and the Southwest. In addition, they are representative of the earliest Art Deco designs for Dallas, particularly by the firm of Lang and Witchell who would excel at designing in this mode. Stepped-back massing, strong vertical lines, and stylized ornament with the opulent use of materials on the interiors characterize these

⁹³ Joan Perez, "Adams, Nathan," in *The New Handbook of Texas* (Austin: Texas State Historical Association, 1996) vol. 1, p. 24.

⁹⁴ *Ibid.*; Joan Perez, "Florence, Fred," in *The New Handbook of Texas* (Austin: Texas State Historical Association, 1996) vol. 2, p. 1035.

⁹⁵ Robert Fairbanks, "Dallas in the 1940s: The Challenges and Opportunities of Defense Mobilization," in *Urban Texas: Politics and Development*, Char Miller and Heywood Sanders, editors (College Station: Texas A&M University Press, 1990) 142.

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buildings, which are representative of the progressive spirit and optimism. Even Woolworth's constructed a new building in 1931 along Main Street. But construction slowed considerably in the Central Business District as the Depression continued. In 1934 the Magnolia Building, now the headquarters for the Mobil Oil Company, the successor to the Magnolia Oil Company, received its landmark neon sign in the form of a revolving Pegasus. The sign was mounted in celebration of the American Petroleum Institute convention in Dallas.

The paragon of Dallas boosterism occurred during the Depression years with Dallas capturing the 1936 Texas Centennial Celebration Exposition from every other major city in the state. This event bolstered the city's economy through the Depression years and insured an influx of funds through the 6,354,385 visitors to the mega-event. Downtown witnessed a plethora of parades associated with the Centennial that brought visitors to the downtown area. Most of the construction within the Central Business District, however, was the result of work of the federal government. The Federal Reserve Bank reserved an expansive addition in 1939 and 1940 by local architect Grayson Gill. Added to the rear of the original building by Graham, Anderson, Probst and White along Wood Street, this addition's reductive use of decoration reflects as much the economy of the times as it does an emerging modernism. In 1939, the Federal Building was demolished. The site served as a much needed parking lot for the downtown area until construction began on the Mercantile Bank Building in 1941.

The City of Dallas received a phenomenal economic boost during the Depression years from the influx of federal dollars for relief and civic improvement projects. But even more importantly, in 1934 Dallas was selected by the Texas Centennial Commission as the site of the central exposition for the state's centennial celebration. Robert L. Thornton, president of the Dallas Chamber of Commerce, led a group of Dallas businessmen intent on obtaining the state's approval of Dallas as the site for the exposition. Local businessmen formed the Texas Centennial Central Exposition Corporation with the intent of securing Dallas as the site for this important event. The presidents of the three most important banks in town composed the executive committee of this organization: R. L. Thornton of Mercantile National

Bank, Nathan Adams of First National Bank of Dallas, and Fred Florence of Republic National Bank.⁹⁶ The City of Dallas offered the state fairgrounds and its buildings, valued at \$4 million, while the business community provided \$2 million and a bond package overwhelmingly passed, even in the midst of the Depression, authorizing another \$3 million.⁹⁷ Although Dallas lacked the historical charisma of its competing cities of Houston and San Antonio, Thornton and the others sold the city on their image of "progress" rather than history. Moreover, the city possessed the necessary infrastructure to support an endeavor such as a world's fair. In particular, the city had an incredibly diverse network of transportation that included eleven railroads, four electric interurban lines, fifteen bus lines, forty-one freight lines, ten airlines, eleven state highways, and five federal highways.⁹⁸

With both the state and the federal government each appropriating three million dollars toward the event, Dallas experienced a windfall in new construction. But the City of Dallas faced the daunting task of transforming the State Fair grounds into a \$25 million dollar world's fair in under ten months. With a cadre of architects and engineers under the

⁹⁶ Kenneth Ragsdale, *The Year America Discovered Texas: Centennial '36* (College Station: Texas A&M University Press, 1987) 83.

⁹⁷ The bond package passed by a vote of 5,520 to 1,088. When investors could only sell \$1.8 million in bonds, 28 Dallas businessmen underwrote the additional necessary expenses of the fair. Fairbanks, 93.

⁹⁸ Kenneth Ragsdale, *The Year America Discovered Texas: Centennial '36* (College Station: Texas A&M University Press, 1987) 82.

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leadership of George Dahl, and with the support of the Dallas business leadership and the Dallas City Council, the Texas Centennial Exposition presented a modernistic vision of Texas with its sophisticated Art Deco buildings (air conditioned, no less) and its multi-million dollar exhibits. (for more specific information on the Texas Centennial, see the 1986 National Historic Landmark nomination for "Texas Centennial Exposition Buildings,"). Dallas hosted 6,354,385 people who visited the Texas Centennial Central Exposition during 1936.⁹⁹ Federal funds also provided significant improvements to the city's infrastructure including sewers, roads, parks, and schools. The city received more than four million dollars from the Federal Emergency Relief Administration for the unemployed and secured the only Public Works Administration public housing project in Texas. (Urban Texas Fairbanks, page 142). After Congress passed the Housing Act of 1937, the city created the Dallas Housing Authority (1938) and developed a six million dollar public housing program.

With the discovery of oil in East Texas and the city's capture of the state's Centennial Exposition, Dallas weathered the Depression years better than most Texas cities. Although no oilfields were discovered within the Dallas area, the Dallas bankers were the first to lend oil operators money on oil reserves still in the ground. Dallas emerged from the Depression as an important southern metropolis with a regional dominance in wholesaling, retailing, banking and insurance. By 1940, in fact, it had the third highest average per capita income in the nation.¹⁰⁰

Following on the heels of the Depression, shortages of construction materials during World War II continued the slowdown in the construction industry with virtually no buildings constructed in the Central Business District during the war years, except for the Mercantile Bank Building (phase one design by Walter Ahlschlager and Donald Nelson). Completed in 1942, it may have been one of the few skyscrapers built during the war years as bank president R. L. Thornton managed to continue to receive steel shipments, earning it the name of "Dallas' Battleship." The Mercantile Bank Building ushered in a new era – and a new image – for the banks of Dallas. Rising thirty-one floors and crowned by a modernistic clock spire, Mercantile became not only the tallest building on the Dallas skyline, it also became the most modern building on the Dallas skyline. In the future, Dallas bankers would compete to build the tallest and the most modern buildings within the Central Business District.

⁹⁹ Ibid.

¹⁰⁰ Robert Fairbanks, "Dallas in the 1940s: The Challenges and Opportunities of Defense Mobilization," in *Urban Texas: Politics and Development*, Char Miller and Heywood Sanders, editors (College Station: Texas A&M University Press, 1990) 141.

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Postwar Building Boom

Despite the downturn in new construction because of the war, the city knew a post-war building boom was on the horizon. Although commercial construction was at a stand still, Dallas received enormous boosts in defense industry manufacturing with the establishment of plants for aviation and petroleum production. By 1942, there were 41,000 residential units constructed specifically for labor in war-related industries within the Dallas-Fort Worth area. In order to prepare for the new growth and the expected post-war boom, the City hired Harland Bartholomew and Associates of St. Louis in 1943 to prepare a new master plan for the City of Dallas. Working with city management as well as special interest groups, Harland Bartholomew and Associates developed a comprehensive analysis of the city and a thorough set of recommendations. Completed in 1945, this document represented the first truly comprehensive approach to master planning for Dallas as it recognized the inter-relationships of street systems, transit, parks, public buildings, and housing. Thus Dallas received its first truly comprehensive approach to a master plan for the City within a series of fifteen reports that addressed population, land use and zoning, housing, streets, transit, transportation, parks and recreation, funding, economics, social structure, public policy, and administration. Although it was never formally adopted by the City Council, it was nonetheless implemented in part, even before the fourteen volume report was completed. The document was critical to the enormous growth in Dallas following World War II. By 1949, five new businesses a day opened each day in Dallas with thirteen new manufacturing plants established each month. Central Expressway, providing six lanes of traffic from Commerce Street to Northwest Highway, opened in 1949 and allowed for efficient access to the rapidly developing suburbs north of the downtown area, the genesis of an idea first proposed by Kessler in his 1911 city plan for Dallas. In 1950, the City of Dallas obtained its first professional city planner on staff with the hiring of Marvin Springer as Director of Planning and Zoning.

World War II brought not only economic prosperity in the form of new industry to the city, but an influx of new aesthetic ideas into the City of Dallas as well. Some of these had arrived during the Depression. Howard Meyer (1903-1988), a New York architect, arrived in Dallas during the mid-1930s looking for work. Meyer had worked in the offices of William Lescaze and Bertram Grosevenor Goodhue. During the late 1920s, he took a European sojourn specifically to study and view Modernist architecture, where he met with Le Corbusier, and visited the German Werkbund exhibition in Stuttgart. By the late 1930s and early 1940s, he was designing modern houses in the International style for a small, but enlightened clientele including Eugene Sanger (1937) and Morris Zale (1939). Although his work is not evident in the downtown area, his influence upon his contemporaries is nonetheless important. His design for the Hexter Title and Abstract Building (1953) exemplifies the hard-edged modernist style of the 1950s and 1960s. Meyer also was responsible for the importation of West Coast modernism with his work on Temple Emanuel (1953-1959) with California architect William Wurster.

Annexation became an important vehicle for the city's physical growth following World War II. Unlike older cities in the east with a dearth of land, younger cities like Dallas were not hemmed in and could expand their political boundaries enormously with the held of a generous Home Rule Charter that the state government granted to cities that allowed for annexation of unincorporated territory without a referendum. From 45 square miles in 1940, Dallas mushroomed to 198 square miles by 1955 (and 375 square miles by 1980).

Although the number of workers in aircraft manufacturing dropped from the wartime high of 43,000 to 17,800, the population of Dallas witnessed a phenomenal increase of 290,000 people – from 506,000 to 795,000 – between 1945 and 1955. Jobs in other industries were plentiful as the city became a center for the growing industry of electrical

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machinery and equipment by 1953. Whereas at the beginning of the war only 19.1 % of the city was employed in manufacturing, by 1955 23.4% of the city's total employment was in manufacturing.¹⁰¹ An obvious result of this dramatic population growth was the physical expansion of the city. Whereas in 1945 the city covered 50 square miles, by 1955 it had expanded to encompass some 198 square miles. The automobile totally displaced the streetcar as everyone traveled by means of their own individual transportation.

In the decade following World War II, twenty-five major buildings were constructed within the Central Business District.¹⁰² Furthermore, many smaller merchants replaced their late nineteenth and early twentieth century storefronts with modern designs featuring flat walls of plate glass to best display their products as they tried to modernize both their buildings and their business practices. As expected, construction once again boomed in the downtown area following the war with the lifting of restrictions upon the availability of construction materials. The completion of the Republic National Bank, then the tallest building in the city, in December of 1954 was a major highlight of the postwar building boom.

The building, designed by Harrison and Abramovitz of New York, rose 34-stories along the northern edge of the city's old east-west grid. The anodized aluminum panels with an embossed star design became the bank's own logo. Fred Florence, chairman of the bank, exceeded the height of his competitor's Robert Thornton's Mercantile Bank. Florence, however, included portraits of his competitors, Robert Thornton and Nathan Adams, in his new boardroom.

By the end of the 1955, over \$55 million was invested in new construction in the downtown area. By the middle of 1956, \$108,680,000 in new construction was completed in downtown Dallas.¹⁰³ By the end of 1958, the city of Dallas had added over six million square feet of office space, more than doubling what was previously available.¹⁰⁴ Nationwide, only 65 million square feet of office space had been constructed during the same period. On a per capita basis, Dallas added 19.92 square feet compared to New York City's 16.47. Moreover, Dallas gained 146% in office space (with an occupancy rate of 98.63%) compared to a 27% gain in New York City.¹⁰⁵ Among the buildings completed during this intense period of construction included two new hotels, one new bank with three major bank additions, three skyscraper office buildings for life insurance companies, four civic projects (library, auditorium, city hall, and county courthouse expansion), two major department store expansions, five new specialty clothing stores, and three large combination office-parking buildings.

Even Frank Lloyd Wright designed an ill-fated 60-story hotel for Rogers Lacy at Commerce and Ervay streets. Featuring a-100 foot atrium and clad in diamond-shaped glass panels, the plans for the hotel made headlines in the Dallas press. Although never built, his design ushered in a new enthusiasm for modernism in postwar Dallas. By the late 1940s and early 1950s, Commerce Street between South Ervay and South Harwood streets was becoming a showcase for modern design. Beginning with the construction of the Mercantile Bank in 1942 and its subsequent additions in 1949 and 1954, other buildings soon followed until these two blocks featured the range of modern design from the 1950s including: the

¹⁰¹ Richard Henshaw and Alfred Dale, *An Economic Survey of Dallas county, Texas*. Austin: Bureau of Business Research, University of Texas, 1955) 102.

¹⁰² Fairbanks 171.

¹⁰³ Doug Johnson, "Multi-Million Dollar Downtown Projects Give Vital Center for City's Growth."

¹⁰⁴ Robert Beach, "Dallas Builds a New City," *Dallas* (May 1959) 17.

¹⁰⁵ Robert Beach, "Dallas Builds a New City," *Dallas* (May 1959) 67.

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Mercantile Commerce Building (1957), the Municipal Courts Annex (1956), the Dallas Public Library (1954), and the Statler Hilton Hotel (1956).

The Friends of the Dallas Public Library raised funds for the construction of a new library in the early 1950s to replace the 1901 Carnegie Library at the corner of Commerce and South Harwood streets. George L. Dahl, Architects and Engineers designed a stunning new library, completed in 1954. As the former library was situated on a very narrow lot, Dahl made use of every available square foot of space for the new building in his design that emphasized function but with an opulent use of materials. The plane of the glass entrance on Commerce Street, outlined in black marble, is intersected by the solid white marble plane of the Harwood façade.¹⁰⁶ The Harwood elevation is a glass wall with plastic panel spandrels, allowing maximum light into the library space. Dahl's sleek modern design of intersecting planes made optimum use of the site with two below ground levels, four floors, and a roof garden. The cost of the building was \$2,500,000.

Next door to the new library, the Statler Hilton Hotel, designed by William B. Tabler, opened in 1956 to critical acclaim for its innovative cantilevered structural system, allowing for a clean, modern and open interior devoid of numerous support columns. The graceful, curved façade sported porcelain enamel panels. The Statler was the first modern convention hotel in Downtown Dallas. When the Statler Hotel Chain decided to locate a new hotel in Dallas, Mayor Thornton contacted the firm and invited them to Dallas. As there had not been a new hotel in the downtown area for almost thirty years, he drove them around and said "pick where you want," while giving them all the necessary information they needed on various sites. By noon the next day, Thornton had secured the site they selected.¹⁰⁷

In 1956, the city expanded the Municipal Building to the east with the construction of a new building that replaced the old Green mansion. Acquisition of a new lot behind the house on Main Street allowed the city to construct a new building that spanned from Main to Commerce Street designed by local architects Tatum and Quade in a conservative moderne style, rather than reflecting the modernistic trends of the 1950s. The building received much notoriety on November 24, 1963. As police were transferring President John F. Kennedy's assassin, Lee Harvey Oswald, from the city to the county jail facilities, he in turn was assassinated by Jack Ruby in the basement of this building. The sudden and brutal slaying was broadcast live on national television. Interior changes were also made to the Old Municipal Building at this time, including the demolition of the marble staircase and the removal of the WPA murals from the second floor. In addition, the auditorium and balcony on the third and fourth floors were renovated into office areas.¹⁰⁸

The continued, mushrooming growth of the city required a new planning effort within just a decade of the completion of the Harland Bartholomew and Associates plan. The Hulcy Reports, issued between 1956 and 1961, addressed a wide series of topics including the Central Business District, parks and open spaces, transportation, and urbanization, with an emphasis upon the metropolitan area as a whole. This planning effort was undertaken by the Dallas Master Plan Committee chaired by D. A. Hulcy, president of Lone Star Gas Company, under the supervision of Marvin Springer, Director of the City Planning Department. The Hulcy Reports combine the public facilities emphasis of the Kessler and

¹⁰⁶ The entrance featured a sculpture by Marshall Fredericks of a youthful figure supported by the Hand of God as he searches for knowledge. The design for the 800 pound sculpture, cast in aluminum and alloy, raised controversy when first revealed as because of the nudity. The final sculpture as installed, however, was clothed.

¹⁰⁷ Greene 30-31.

¹⁰⁸ Nomination for local landmark designation for Dallas Municipal Building, Dallas Historic Landmark Commission files, City of Dallas

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Ulrickson plans with the comprehensive nature of Harland Bartholomew's plan. It is unique in that an appointed, eleven-member committee produced the entire report with the help of city staff for the purpose of alleviating problems precipitated by the city's expansion through the annexation of almost 150 square miles over a period of ten years after World War II. The reports have a strong analysis of Dallas' position in relation to the county, region and state. The reports were never formally adopted by the City Council for fear of legal contests, but were approximately 90% implemented nonetheless.

Continued development pressure to the north and in the surrounding suburbs was drawing people and traffic away from the Central Business District, and retail establishments would soon follow them. Stemmons Freeway, opened in 1959 on the west side of downtown, becoming the first highway completed under the 1956 Federal Highway Act. This and other highways, constructed to relieve congestion in the downtown area, served as funnels for this traffic to the outlying areas. Although the leadership of Dallas would continue to emphasize the vitality of the Central Business District as an index of the city's overall health and prosperity for some years to come, these forces were beginning to change the face of the Central Business District, marking the end of an era.

Downtown Dallas in the early 1960s

The population of Dallas in 1960 reached 679,684, and the city occupied approximately 282 square miles. In that year, Alden Deyo became Director of Planning and Zoning (1960-1968). The 1963 assassination of President Kennedy became a public relations nightmare for the city. The leadership of Dallas, however, still emphasized the vitality of the Central Business District as an index of the city's overall health and prosperity. But by mid-decade, many of these forces were beginning to change which would change the face of the Central Business District, marking the end of an era.

By the early 1960s, development pressure to the north and in the surrounding suburbs continued to draw people and traffic away from the Central Business District. Many of the highways, constructed to relieve congestion in the downtown area, served as funnels for this traffic to the outlying areas. Major department stores began serving suburbanites in more convenient locations in suburban shopping centers. The opening of NorthPark Shopping Mall on Northwest Highway in 1965 represented the end of the dominance of the downtown area for retail shopping. Henceforth, retail would be fragmented across the metropolis in such large malls to better serve the suburbs with downtown retail stores merely branch stores serving the downtown populace.

A new comprehensive planning effort, *Goals for Dallas*, commenced in 1965. Unlike all previous efforts, this new undertaking utilized an entirely different approach that focused on a sector approach to the city, providing for special interest or neighborhood issues to be heard for the first time. Planning was no longer in the hands of a select few, but rather hundreds of citizens became involved in the process for the first time. Moreover, this planning effort did not focus on the Central Business District; rather the entire city and its regions were considered on an equal basis for the first time.

Additionally, while the Central Business District had previously been the focus for Dallas' banking industry for decades, the construction of the First National Bank Building in 1965 represented the last gasp for the banking industry in the downtown area. Subsequently, the banking industry expanded outside the boundaries of the downtown area into other areas of the burgeoning "metroplex" area. This was a trend followed by other entities as well, including retail merchants, insurance companies, and oil companies. The ascendancy of the Central Business District no longer stood as the singular symbol of the commercial spirit of Dallas, but would be shared with outlying areas.

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Period of Significance 1888-1958

The period of significance for the district is extended to 1958 in order to incorporate the full extent of the post-World War II building boom. Ten extant buildings date from the 1955-58 period, representing a continuation of the postwar building boom, and including several of the district’s most high-profile modern buildings and architecturally significant modern building additions such as most notably the 1954-55 Dallas Public Library, the 1956 City Hall addition, the 1956 Statler Hilton Hotel, the 1957 Dallas Federal Savings and Loan Building, and the 21-story building at 211 N. Ervay.¹⁰⁹ Each of these buildings is representative of mid-century modern design and they continue to reflect various aspects of the postwar modernist movement found in large buildings built in the early 1950s. Collectively, they also represent the continuation of the highly significant postwar building boom that changed the face of downtown by introducing contemporary design to the streetscape and the skyline. This boom slowed after 1958, with no extant buildings in the district dating to 1959. Only six buildings in the district date from the period 1960-65, four of which were built in 1964-65. The district therefore lacks a high concentration of historic properties dating from period 1959-65.

Total buildings in district	93	100.0%
Buildings > 50 years old	68	73%
Buildings built 1955-1958	7	8%
Total buildings built before 1958	75	81%
Built 1959-1965	6	7%
Built after 1965	12	12%

The district contains 93 buildings, five sites (parks and plazas) and four structures (skybridges and one truck dock), and reflects the continued postwar development through the four-year period 1955-1958, a boom which resulted in the construction of some of the most significant major modern buildings in Dallas. Because the majority of properties in the district are over fifty years old, and the district exhibits a continuity of development and reflects contemporary architectural trends through the mid 1950s, the district does not have to meet Criteria Consideration G (*Properties that have achieved significance within the past fifty years*)¹¹⁰

Conclusion

The Dallas Downtown Historic District is the best surviving representation of the commercial and architectural development of Dallas from 1888 through 1958. The district features excellent examples of period and modern design applied to tall commercial buildings, with a high concentration of buildings from the major development boom in the 1910s and 1920s, and a second major building boom following World War II, which continued into the late 1950s. The range of architectural styles in the district (including Beaux-Arts, Chicago School, Classical Revival, Art Deco, Art Moderne, and Mid-century modern) represents the variety found throughout large American cities in the early 20th century, and expresses the aspirations and tastes of the city’s most influential merchants and businessmen during the

¹⁰⁹ The *American Institute of Architects Guide to Dallas Architecture* (1999) recognizes the 1900 block of Commerce, which includes the Statler-Hilton and the Dallas Public Library, as the “best block of 1950s architecture in the city.” p. 27.

¹¹⁰ NPS, *How to Apply the National Register Criteria for Evaluation (Bulletin 15)*, p.43; *Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years*, p. 10; see also the *Grapevine Commercial Historic District* (Tarrant County, Texas) for an example of a commercial district with a period of significance extended beyond the 50-year mark.

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city's most vital periods of development. The Dallas Downtown Historic District is nominated under Criterion A in the area of Commerce at the local level of significance, as it contains the city's most important commercial and financial institutions that shaped the city's economic growth. It is also nominated under Criterion A in the area of Community Planning and Development for its representation of early planning efforts in the City of Dallas. The district is also nominated under Criterion C in the area of Architecture at the local level of significance, as it contains many of the city's best surviving commercial resources reflecting the architectural development of the downtown area.

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REPRESENTATIVE BUILDINGS

Contributing Buildings:

- Hart Building (1888)
- 1505 Commerce (c. 1910)
- Sumpter Building (1913)
- Dallas Municipal Building (1914)
- 1512 Elm Street (1915)
- Gus's Bar-B-Que (c. 1920s)
- Dallas National Bank Building (1926/27)
- Dallas Power and Light (1931)
- Republic Bank (1954-55)
- Statler Hilton Hotel (1956)

Non-Contributing Building:

- Thompson's restaurant (1915, modified 2004)
- 1600 Elm Street (c. 1919)
- Mayfair Department Store (1955)
- Nieman Marcus Parking Garage (1968)

CONTRIBUTING BUILDINGS



Hart Building (1888)

1933 Elm Street

The original three-story building was built at the corner of Elm and Harwood Streets for the House Furnishing Company (proprietors Joseph G. Street and Samuel Fishburn) as a furniture store, and was completed by 1888. This building contained storefronts at the ground level with a stair serving the upper floors at the right (west) side of this façade.

Shortly thereafter, a second three-story building was constructed as an annex, and is located to the west of the original building; this is shown as 'being built' in the 1889 Sanborn Maps for Dallas. This second building also had a stair serving the upper floors, from Elm Street; this

stair was located at the east side of this building, adjacent to the stair serving upstairs of the original Hart Building. Both of these stairs have been removed; access to the upper floors is now gained from the rear of the building, off Harwood Street. When originally constructed, the immediate neighborhood was residential in nature with the surrounding homes of wood frame. There were very few commercial buildings at that time. This building was built on the location of a funeral parlor. However, this end of Dallas was changing with commercial uses moving into the neighborhood, and it became a prime location for boarding houses and apartments. 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. Barbee's new and second-hand furniture shop. From 1897-1908, Rhodes-Haverty Furniture Company of Atlanta, Georgia, had his Dallas branch

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at this location, with the upstairs as the Grigsby Hotel (per the 1905 Sanborn map). Delivery docks were built at the rear of the site, facing Pacific Street where the railroad was located. By 1906, a real estate agency occupied part of the upper floors. Rhodes-Haverty Furniture Company became Haverty Furniture Company and remained at this location until 1915; the company continues operation as one of Dallas' larger local (and regional) furniture companies in Dallas. In 1916 Hart Toole Furniture Company bought the building and in 1919, the renamed company, Hart Furniture Company (Thomas and Grace Hart, owners) opened. The Hart Furniture Company has recently closed this store and the first floor of the building is vacant; there are office tenants in the second and third floors. However, the double heart-shaped neon sign over the entrance remains and is an established part of the Elm Street, and serves as a symbol of Elm Street's past history as the commercial and shopping center of Dallas.

The Hart Furniture Building is one of oldest remaining, unaltered buildings in downtown Dallas. This building is a two-part commercial building in the Italianate style; this style was common for smaller commercial buildings in the mid to late nineteenth-century. Hart Furniture Building is comprised of several buildings: two front on Elm Street (both are three stories in height) and a third building – one-story in height – is at the rear portion of the site and faces Harwood Street and Pacific Street. The structure is simple, with six round iron columns at the interiors and load-bearing masonry walls at the building perimeter, with wood floor and roof structure. The roof is flat. The buildings facing Elm Street are Italianate in style and are considered as one building. The front façades are brick with cast stone trim elements - continuous sills at windows (creating a string course between floors), window trim and moldings at the upper floors vary and have an ornate wood cornice and ornamentation. All are unified by design and the painted brick (blue in color). While there are differences between these two building, they appear to be one building to most observers.

The brick building has five bays facing Elm Street, each with storefront at the lower floor (street level). This storefront is divided by square, brick columns at five of the six iron columns locations; this sixth iron column, in the 'newer' portion of the building is exposed behind the glass storefront. Within each bay, there are a pair of slender, tall windows above at the upper floors. The building is capped by an ornate bracketed cornice, constructed of wood. This cornice, bracket and associated ornamentation is remarkable as it appears to be original and remains intact and in good condition; it may be the best preserved and most intact cornice of this era in downtown Dallas. The building remains amazingly intact, and is considered one of the best and most intact commercial buildings dating from the late nineteenth-century in downtown Dallas. This building retains a high degree of integrity in its' location, design, setting, materials, workmanship, feeling and association, and is considered a contributing building to the proposed National Register district.

Italianate Style

Originally inspired by the architecture in Italy, this style was used extensively in the United States during 1840 to 1880. Aided by the development of cast-iron and pressed metal technology in the mid-1800's, this permitted the mass production of such decorative features as bracketed cornices and other decorative elements. These features were applied to a variety of commercial buildings and urban row houses. Italianate buildings are typically square in shape, symmetrical, and two-to three stories in height. Typical characteristics of this style includes heavily decorated, bracketed cornices and eaves, tall windows, hood moldings over windows, cast-iron facades, double light windows, and horizontal string courses. The Hart Building exhibits many of these characteristics – the windows at the second and third floors are slender and tall, the ornate cornice contains wood brackets between every window and dental molding, the windows at the east portion of the building contain protruding window (hood) moldings, a horizontal string course between floors and 2/2 windows.

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1505 Commerce Street (c. 1910)

Typical of many smaller buildings in downtown Dallas, this exact date of construction of this unnamed building is unknown; it is thought to date from around 1910 based on the small size of the building (25' wide buildings were no longer typical in this area of downtown Dallas by the 1920's) and its' 2-part commercial block typology. 1505 Commerce has accommodated a variety of tenants over the years, including the Dallas Liquor Store, National Shoes, Family Finance Company and the latest tenant was a dry cleaners; it is currently vacant.

Featuring a raked and stepped parapet capped with a limestone coping, the Commerce Street façade is clad in iron-spot brick while the west façade (visible above the adjacent one-story building) is obscured by a brick wall remaining from the previous building at this adjacent site. The cornice above the third floor windows has been removed; the common brick at the location behind this cornice is now visible. The first floor storefront has been slip-covered with metal siding and the single large window opening at the second and third floors have been clad in plywood. The original cast stone sills, heads, and decorative quined limestone trim at the sides of these large window openings remain intact. Five diamond-shaped green tile inset in the brick façade remain above the third-story window opening; based on these, it appears the original windows were in groups of five. It is not known if the original wood windows remain behind the plywood. A photograph dating from 1922 in the Dallas Public Library archives (PA78-2/1094) shows two buildings to the west of 1505 Commerce as 3-story commercial buildings, also with raked and stepped parapets; these adjacent buildings have been demolished.

While changes to 1505 Commerce Street have been significant, the building possesses adequate integrity to contribute to the National Register district, although it is considered to have 'medium integrity'. The building retains its original location and setting, and although the historic buildings to the west are no longer existing, other historic buildings (Dallas National Bank, Dallas Power and Light, Continental Building and the Magnolia Building) remain in the immediate vicinity and provide integrity of association. The building retains its' integrity of design, overall massing and materials while it does not retain integrity of workmanship as much of the ornamentation and detailing have been lost.

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Sumpter Building (1913)
1604 Main Street

The Sumpter building was constructed in 1912-13 by owner Guy Walter Sumpter; locally prominent architect Charles D. Hill was the designer of the building. At the time this building was constructed, the downtown skyline of Dallas was changing from that of 2- and 3-story buildings to medium- or high-rise buildings. Other medium- or high-rise office buildings constructed near the Sumpter Building around the same time were the Praetorian Building (1909), the Wilson Building (1903), Adolphus Hotel (1912), and the Kirby Building (1913).

G. W. Sumpter sold the building circa. 1929, and it became the Central Bank Building. By 1936, Great National Life Insurance Co. had purchased the building and plans for renovations and facelift for the building were made by the new owner. It is thought that Grayson Gill was the architect for this renovation and Watson Company was the contractor (the building permit notes 'plans by Gill' – assumed to be Grayson Gill who had offices in the building at the time). The retail spaces at the first floor were occupied by several long-term tenants, many of which were clothing stores: Cullum & Boren, J. A. Harris (which later became Sanger and Harris, one of Dallas's major

retailers), E. M. Kahn, and Thom McAn, a national shoe store.

Located between Akard and Ervay streets, in the center of downtown Dallas, the building is on the same block as Neiman-Marcus, the Magnolia building, and Dallas National Bank Building (at 1530 Main Street). The Sumpter buildings' original front façade (facing Main Street) was a Beaux Arts style, two-part vertical block with classical detailing at the street level and cornice. The street level had large rectangular columns with stone (or cast-stone) capital ornamentation, dividing the building into five bays; each bay provided a window and entry to a retail tenant, with the center bay serving as the building entry. Detailing and ornamentation at this level was classical in design. There was a horizontal stone (or cast stone) stringcourse near the top of the columns, creating a separation between the 'base' and 'shaft' of the building. A large metal marquee, located below the horizontal clerestory windows, provided protection from the elements and identified the building entry.

The 7-story shaft of the building is relatively plain masonry construction with 5 windows per bay; these windows were organized in alternating groups of double and triple windows, although the overall size of the window opening at each grouping is the same dimension. There was limited stone, cast-stone or terra-cotta ornamentation and detailing at the shaft, including the windowsills and lintels above each window opening. However, at the top (eighth) floor and roofline, there was a great deal of ornamentation, including several stringcourse, stone cornice, with the plane of the exterior wall extending above this. The building was constructed of red brick, with ornamentation of beige stone or cast stone. As originally designed and constructed, the side and rear faces were quite plain – unornamented red face brick with 1/1 windows. These side and rear facades fronted the property line so these windows were steel (fireproof) construction with thick wire glass; it appears there was a fire escape at the rear façade, with the corridor flooring materials (ceramic

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hexagonal tiles) used at the elevator lobby extending to the center window at the rear façade at each of these upper floors.

This building is an example of the many historic buildings in downtown Dallas that have undergone significant changes to their appearance, with these subsequent changes now being considered ‘historic’ due to their age and design. Other examples include the Praetorian Building (located across the street), and the Adolphus complex.

Physical Description – Great National Life Insurance Building (1937)

The Sumpter Building was renovated in 1937 to achieve a ‘modern look’ in conjunction with its name change to ‘Great Western Life Insurance Building’. The renovation work completed changed the appearance of the front façade of the building to that of PWA Moderne style. True to this style, this renovation replaced all exterior ornamentation with planar surfaces with limited applied ornamentation. The front façade was replaced with smooth limestone cladding, with simple punched openings for 1/1 windows grouped by two’s per bay, and limited relief decoration and decorations cut into the limestone panels at the smooth parapet area at the top of the building. The wood windows at the front façade appear to have been new at this time. It is thought the original brick at the side and rear facades was painted a beige or light gray color to match the color of the limestone at this time. The street level façade is planar, gray granite wall w/ four large punched openings for retail storefronts; two of these punched openings are very similar to the original 1937 design; the other two openings have been enlarged and modified beyond recognition. The center opening is relatively intact and serves as the building entry. This newly designed front façade created a ‘modern’ appearance for this renovated building, and is in the ‘PWA Moderne’ style.

Changes to the ‘second’ and current building design – that of the 1937 Great National Life Insurance Building - these are limited to replacement of a few windows at the upper floors and doors and storefronts at the lobby level. This building retains a high degree of integrity in its’ location, design, setting, materials, workmanship, feeling and association, and is considered a contributing building to the proposed National Register district.

PWA Moderne Mode (of Art Deco Style)

Art Deco, a decorative style stimulated by the Paris Exposition Internationale des Arts Decoratifs et Industrielles Modernes in 1925, featured vertical massing, and surface ornamentation of angular geometric forms such as zigzags, chevrons, and stylized floral motifs. This style was embraced in America, as it was truly “modern” and renounced revival styles and applied ornamentation; it was widely used in skyscrapers in the late 1920s and 1930s throughout the United States. Of buildings considered to be Art Deco, there are three modes that are generally accepted: Zigzag Moderne, Streamlined Moderne and PWA Moderne. PWA Moderne combined Streamline Moderne with a simplified classicism 1930’s and was named for the Public Works Administration, which embraced this style for buildings, other structures and bridges. PWA Moderne buildings were relatively simple, economical buildings with just enough Moderne details to convey a contemporary image as well as a classical sense of design, proportion and stability. The major emphasis of this PWA Moderne style was defining the building volume with a skin of material; characteristic includes smooth flat surfaces and ornamentation in the form of relief. Windows are often arranged vertically in a recessed manner; granite was a common accent material.

At this time in Dallas, there were several Art Deco style buildings recently completed or just under construction: Dallas Power and Light (1931), Lone Star Gas Company (1931), Tower Petroleum Company (1931), and the Triple Underpass

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(1935). Other buildings that reflected related styles such as Fair Park, with its' Southwestern Art Deco style (1936), and the international-style Lincoln High School (1938) reflect Dallas' desire to be part of the mainstream of modern architecture, and move away from the more historical, classical styles.



Dallas Municipal Building (Old City Hall, 1914)
2014 Main Street

"Old City Hall", located at 2014 Harwood between Main and Commerce was Dallas' fourth city hall; this replaced a previous building at Commerce and Akard Streets that was demolished so the new Adolphus Hotel could be built at the site. C. D. Hill Architects, w/ Mauren, Russell and Crowell of St. Louis, were the architects for this new City Hall. Design began in 1912, and the building was opened and occupied in fall, 1914. There have been numerous changes to the building since it was occupied, with the first major change made in 1924 and followed by subsequent changes in 1933, 1940 and 1944. In 1956, an addition was made to City Hall; this

accommodated additional office space for city departments and was called 'The Municipal Building'. This addition was also five stories in height but there the similarities end between the two buildings. This new Municipal Building was designed as a modern building. This new building incorporated the existing ramp that served the basement, and added parking at the basement level below this new building. Concurrently, interior changes were made to the City Hall, but these were not reflected in the exterior appearance of this building. The architects for these 1956 changes were Tatum and Quade.

In November 22 - 24, 1963, this building gained national notoriety when Lee Harvey Oswald was held as a suspect in the assassination of President Kennedy at Dealy Plaza in downtown Dallas. He was interrogated in the 'Robbery and Homicide' offices on the third floor and kept in the City Jail on the fifth floor at night. On Sunday, November 24, Oswald was escorted from the Jail to the Processing department in the basement, for transfer to the Dallas County Jail. A crowd of reporters and some members of the public were waiting in the basement, as Oswald was led from the Processing area to a waiting car in the basement, at the bottom of the ramp to this parking garage. Jack Ruby, one of the spectators, came out of the crowd and fatally shot Oswald; this was captured on national television.

Additional interior changes were made to both buildings in 1957 (HVAC upgraded), 1965, 66, 67, 68 and 1971. In 1978 Dallas's fifth City Hall, designed by I. M. Pei was completed and many of the departments moved to this building. At this time, modifications were made to this building to accommodate those departments that remained in the building. In 1980, the original exterior windows of the Dallas City Hall were removed and new, bronze-finished aluminum windows were installed in their place; this is one of the few exterior changes that have been made to the original building. Interior changes continue to be made to both buildings.

Perhaps the largest city hall constructed in Texas during the early twentieth century, this impressive Beaux Arts style building epitomized the common man's idea of what a public building should look like. This city hall is located at the corner of Main, Harwood and Commerce Streets, with its' main (and largest) façade facing Harwood Street; while the Main and Commerce Street facades are the secondary facades, they are treated no less impressively. At five stories tall (with two basement levels), the first floor is raised half-a-story above the sidewalk level, with monumental exterior

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staircases to these original entrances, leading to brass-clad monumental entry doors. The building exterior is clad in Texas gray granite (used at the base) and Indiana Limestone for the main portions of the facades. The building is constructed of structural steel frame with an exterior of Indiana limestone and Texas gray granite used at base. The building form is typical of Beaux Arts design, with a central mass (facing Harwood Street) flanked by 'wings' which protrude only slightly. This central mass contains ten three-story Corinthian columns which line this façade, providing 'bays' which contain the three entry doors and windows at the upper levels. These windows alternate with arched and triangular pediments above. The cornice line above these columns at the entries displays some distinct features – the architrave states 'Municipal Building,' carved into the limestone. Near the top of the building (above the fourth floor), a balustrade occurs above the two rows of dentaling on the Harwood Street façade. The 'wings' on either side of the central mass at Harwood Street way have a large two-story arched window that is divided by a spandrel that bears an elaborate medallion. The window has Doric columns at the first floor of this window opening and the arch has a radiating voussoir.

The entrances on the Main and Commerce Streets are smaller versions of the Harwood Street entrance, with a single pair of doors flanked by two three-story Corinthian columns; each is topped with the same ornamental cartouche. The windows on either side of these entrances are the same arched windows with a spandrel in the middle containing a medallion and radiating voussoirs around the arch. A large mansard roof of green ceramic tiles climaxes this composition, and is topped with a copper egg and dart coping at the top. The Dallas Municipal Building (Old City Hall) has had minimal changes to the exterior of the building – these are limited to replacement of windows, and have been accomplished in a relatively sensitive manner. The original limestone cladding with ornate Beaux Arts decoration remains intact. This building retains a high degree of integrity in its' location, design, setting, materials, workmanship, feeling and association, and is considered a contributing building to the proposed National Register district.

Beaux Arts Style

Beaux Arts Classicism is an eclectic and historical design of a monumental scale, and takes its' name from the Ecole des Beaux Arts school in Paris, where this style was taught. American architects were first trained there in the late 19th century, and they returned to the United States with this style. Beaux Arts style was used extensively for monumental governmental and institutional buildings across the United States as it provided a sense of permanence and awe. It is characterized by large and grandiose compositions with an exuberance of detail and variety of stone finishes. Highlights of this style are projecting facades with colossal columns often grouped in pairs, enriched moldings and free-standing statuary is often used. Windows are often enframed by free-standing columns, balustrades, and pedimented entablatures on top. Pronounced cornices and enriched entablatures are frequently topped with a tall parapet, balustrades or an attic story. Friezes of varying levels of articulation and ornamentation are often used. Other characteristics of the Beaux Arts style are monumental flights of steps, coupled columns, arched and linteled openings that are set between the columns, planes that advance and recede, roofs as an major form of the building, and a climatic central mass that dominates the building.

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1512 Elm Street (c. 1915)

Located in the middle of a row of 3 and 4-story commercial buildings on the 1500 and 1600 block of Elm Street, this building has accommodated retail and office uses since the date of its' original construction in approximately 1915. This blockface has historically been a strong retail area, and this building has accommodated a variety of retail tenants including Singer Sewing Machines, Holiday Shoe Store, National Shoe Stores (in the 1950's) and currently Main Beauty Supply.

The 3-story building's only remaining portion of the original façade is smooth plaster at the third floor with plaster dentaling, and slightly stepped cornice. The three wood 1/1 windows remain in place although a recessed panel above has been painted; it is not known what this panel originally accommodated. The original storefront has been removed and a new aluminum storefront with overhead door installed. The upper portion of the first floor storefront and the second floor have been 'slipcovered' with a plastic cladding with a scored grid pattern. This cladding has been painted black and acts as a backdrop for the tenants signage.

Although these changes to 1512 Elm Street have been significant, the building still possesses adequate integrity to contribute to the National Register district. The building retains its original location, setting and context and integrity of association. With the remaining portion of original plaster finishes, detailing and windows openings at the third floor, the building retains adequate integrity of design, overall massing, materials and workmanship to be considered contributing to the proposed National Register District.



Gus's Barbeque (c. 1920's) 107 S. Harwood Street

Unique in downtown Dallas, 107 South Harwood Street is the last remaining 'alley infill' building in this proposed district. Downtown Dallas contained alleys when originally platted in the mid and late 1800's, but as land uses changed from residential to commercial and the original smaller lots were combined to form larger lots, the alleys were abandoned and incorporated into the building sites. Evidence of alleys remain in the form of small (10' and 15' deep) outdoor spaces behind older, building in a few locations (such as 1525 Commerce Street and buildings on the fringe of downtown such as the 2008-10 and 2012-14 Commerce Street), although the vast majority of remnant alley spaces

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have been enclosed to accommodate mechanical and other services. When historic buildings were replaced with newer buildings in the 1930's and later, the former 'alley spaces' were incorporated into the newer, larger buildings. Historic Sanborn maps indicate the existence of 'alley infill' buildings facing side streets in the downtown area, but these have since disappeared with exception of the small building at 107 S. Harwood.

The buildings' location is immediately across Harwood Street from the 1914 City of Dallas City Hall, and the Public Library (1956) ensured a steady stream of city employees to frequent restaurants at this location. This building has accommodated restaurant since the 1920's (the 1933 City Directory indicates this building was 'Hollywood Café'), and by the 1940's was Mike's Bar-B-Que and is currently Gus's Bar-B-Que. It is one of the longest-running restaurants on its current location in downtown Dallas.

The one-story building is infill between the c. 1910 Dallas Liquor Store (at 1928-1934 Main Street) and the former Gold Ring Parking Garage (1921-1937 Commerce Street), but predates this 1958 parking garage. While approximately 15' wide, the building extends approximately 40' to 50' into the block. It is not known if the building is a free-standing building or if a portion of its exterior walls are party walls with the adjacent Dallas Liquor Store building or if it utilizes the exterior walls of this adjacent building.

While 107 S. Harwood has had minor changes over the years, this small building possesses adequate integrity to contribute to the National Register district, although it is considered to have 'medium integrity'. It retains its historic location and setting, as well as integrity of association; and as noted earlier is unique in Dallas as the last remaining 'alley infill' building in the central downtown area. While this building is utilitarian in design and possesses no remaining design style, it has retained its integrity of design, overall massing and materials. Changes to the historic building include the removal of the historic windows and doors and replacement with aluminum and possible removal of parapet coping resulting in the loss of integrity of workmanship.

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Dallas National Bank Building (1926-27)
1530 Main Street

Dallas Bank and Trust Company (see below for name change in 1930) remained at this location until 1954 when it was absorbed into First National Bank of Dallas. The building was then sold to Dallas developer A. Pollard Simons who put his name on the tower. In the early 1980's the building was sold to SPG International, a large real estate concern based in Switzerland. The 'SPG Mall' was created in 1982, which provided a link between the two streets - Main and Commerce Street - and modifications were made to the tower in 1982-85 for leasing purposes, including updating the toilets and core spaces on the typical floors, replacement of the windows at the Main Street façade and the addition of a fire escape at the rear of the tower. The building, now known as 1530 Main Street, was purchased by Southwest Properties Group, Inc. in the early 1990s.

Originally known as the Dallas National Bank Building, this structure at 1530 Main Street was constructed in 1926-27 and the bank opened for business in their new offices in May, 1927; they occupied the first floor, mezzanine, basement and tenth floors; the remaining floors were leased out. The building is situated at 1530 Main Street between Neiman-Marcus and Akard Street, at the 'head of Stone Place.' Coburn, Smith and Evans were the architects while Henger & Chambers were the contractors. Dallas National Bank Building is a

16-story tower in Gothic Revival style. The Main Street façade is of Bedford limestone with vertical ornamentation in the stone. The windows are 'punched' in the face of the building and align vertically. These windows are dark bronze aluminum frames with single panes of tinted glass; these were installed in the early 1980's. The top floor is smaller than the tower, allowing a stepped façade, which accentuates the verticality of the tower. Parapet crenellations provide a 'cap' for the building.

At the lower two levels, a seventeen-foot high archway in the limestone wall is the entry into the building; this arch is framed by rope molding and Gothic designs in the surrounding stone accent. Originally, the building had bronze doors within this arch. These doors were removed and the entry is now a newer recessed aluminum storefront leading into the Mall. The upper, arched portion of this stone arch has been infilled with tinted glass in a dark bronze aluminum frame. Adjacent to the stone arch on each side is a recess, which accommodates a pair of windows at each floor; these windows have also been replaced with dark bronze aluminum frame and tinted glass in the early 1980s. The remaining sides and rear facades are of a buff-colored brick with grey tones, with windows that are similar in size to those of the Main Street façade. However, the windows on the remaining facades are steel, one-over-one with diamond-pattern wire glass; these steel windows are original.

The bank added a two-story annex at the rear façade in 1933; this annex extended the entrance and Banking lobby to Commerce Street, and contained offices at the second story. The second story bank offices were accessible by an open stair and elevator from the bank lobby. This annex also contained a large vault and storage areas in two basement levels. The building did not originally have an exterior fire escape; the existing fire escape at the rear façade was added at a later date. The Dallas National Bank building has had minimal changes to the exterior of the building – these are limited to replacement of windows and doors at the lobby level. This building retains a high degree of integrity in its' location,

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design, setting, materials, workmanship, feeling and association, and is considered a contributing building to the proposed National Register district.

Gothic Revival Style

Gothic Revival style originated in England and was brought to America in the early nineteenth century. By the early 1830's a growing taste for the romantic – coupled with dissatisfaction with the restraints of classical architecture – turned the Gothic Revival into a popular movement. In the early part of the twentieth century, it proved a popular style for the new high-rise buildings type in Dallas as it provided a distinctive roof silhouette with upper ornamentation that was very visible on the skyline. Characteristics of this style include steep gabled roofs or gabled dormers, arches or pointed arches, picturesque silhouettes, towers and battlements, bay and oriel windows, leaded stained glass, crenellations, and 'lightweight' ornamentation. Dallas National bank Building contains many of these characteristics.

The front façade of the Annex, built in 1933 mimics the design of the main building with its' large two-story central arch and side windows in a two-story vertical recess. This two-story vertical recess accommodates a large window at the first floor and a pair of windows at the second floor, with a horizontal metal panel between the windows; this panel is unique to this elevation. The original windows at this façade have been replaced with dark bronze aluminum windows with tinted, fixed glass. The primary material used at this façade is different from that of main building – it is cast concrete with subsequent layers of coatings applied to this.

Current rehabilitation work at this building to accommodate a hotel includes interior modifications, replacement of historic windows at the east façade, and restoration of much of the missing detail at the street level of the Main Street façade.



Dallas Power and Light Building (1931)
1506 Commerce Street

Prior to 1917, there were numerous electric companies providing power to the Dallas area; in that year, Colonel J. F. Strickland bought out and consolidated these power companies and formed Dallas Power and Light Company. This new company, with a franchise from the City, moved into the old Dallas Electric Light and Power Company at 1506 Commerce Street. At that time, Dallas Power and Light (DP&L) serviced 25,000 customers, employed 200 hundred people and had a generating capacity of 18,300 kilowatts. In 1924, DP&L began planning for an expansion of its office facilities. A 20-story office building was planned on the site adjacent to the DP&L's electrical sub-station building, with DP&L occupying half of the building, with the remaining space to be leased until the company grew to fill it; this was expected to happen in 10 years.

Lang and Witchell Architects were hired by Dallas Power and Light Company to design this new building. The zigzag moderne style was chosen as this represented the 'most modern and distinctly American skyscraper style,' (as

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described by Lang and Witchell Architects in their '*Description of building for*

the Dallas Power and Light Company') impressive by the building mass and form, and not by ornamentation.

Construction began in 1930, and Gardner and Howe Engineers and C. L. Shaw Company were selected as the contractors. The building was occupied in November 1931. The former Dallas Power & Light headquarters consists of a 20-story office building facing Jackson Street, and an integral three-story public lobby connecting to Commerce Street.

The tower is located at the 'rear' portion of the site, facing Jackson and Browder Streets, each with an entry to the lobby. Originally, the lobby was primarily circulation space and display areas for the exhibition of electric appliances and devices. The three-story portion of the building, which extends to Commerce Street, is commonly referred to as the 'annex' although it was part of the original construction. This smaller mass is composed of the same materials and details as the main portion of the building; the entrance is enframed with polished, black granite. Asymmetrical fluted pilasters line the face of this façade; these are adjacent to the large window openings at this entrance, which were originally display windows. These pilasters are crowned by abstract Corinthian capitals. The upper corner of the street facades holds two portrait busts – one is Edison and sources differ on the second with Watts and Steibmetz both named. This polished, black granite extends from this entrance and continues around the perimeter of the building as a base, approximately 5' high.

The entrance doors at this Commerce Street entry were paired brass doors; above these doors is an inset stained glass panel; this glass panel depicts a figure surrounded by clouds and sunlight spreading beams of energy to Dallas's skyline; it is referred to as the God of Electricity. This stained glass window was designed by Miss Georgia Jenson and Mr. Roger McIntosh of the Pittsburgh Plate Glass Company; McIntosh was responsible for the stained glass in several Dallas churches and the Adolphus Hotel. The two secondary entrances at Jackson and Browder are almost identical with brass and glass doors within an architrave of black, polished granite. The architrave contains a frieze made of etched granite supported by two fluted pilasters. The Jackson Street frieze depicts man and machinery in the production of power while the Browder Street frieze depicts the man who created and maintained the production of power.

This office tower is faced with buff-colored brick trimmed with terra cotta above the polished black marble at the base. This tower has setbacks at several levels, resulting in a tiered massing. These setbacks occur on the fourth, sixth and twelfth floors of the east and west facades, with a one-story step-back bordering each façade. These protruding sections of the building create a three-dimensional relief to the façade. The north and south facades have a similar design but are only setback at the sixth floor. The north façade of the tower is brick without windows as the majority of this wall is adjacent to another property (now a park).

Windows within the tower are arranged in symmetrical double strips within each vertical bay; this creates the effect of negative double pilasters that are crowned with terra cotta. A terra-cotta cornice alternates between the plane of the brick and the recessed window area, creating a battlement appearance to the top of the building.

The building frame is steel with concrete reinforced concrete floors; it was the tallest steel welded building south of the Mason-Dixon line when constructed. Dallas Power and Light was interested in this new technology of welded steel frame and preferred this to riveting for the reduced noise levels throughout construction; this would impact not only their employees at their adjacent building but the occupants of nearby building. The building contained several new

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features for the time: the public spaces of the first two floors were air-conditioned, an electric dispatching system for the elevators was used, and indirect lighting was used in the office spaces. The building was spotlighted with revolving colors at night, emphasizing it as a downtown landmark; this was discontinued during the energy crisis in 1975.

When originally constructed, the first two floors were used for public spaces, and those departments that interacted with the public. On the first floor, there was a 'Commercial' room which had displays of all types of lighting. The second floor contained a demonstration hall and model cottage; this was used to demonstrate to architects and owners the latest in interior design, lighting and electrical devices and equipment. The executive offices were near the top of the building, with a private telephone branch switchboard located on the fourteenth floor. The upper two floors held the employees club and educational and community rooms. This building has recently been rehabilitated for residential lofts as an Investment Tax Credit project.

ZigZag Moderne

Art Deco, a decorative style stimulated by the Paris Exposition Internationale des Arts Decoratifs et Industrielles Modernes in 1925, featured vertical massing, and surface ornamentation of angular geometric forms such as zigzags, chevrons, and stylized floral motifs. This style was embraced in America, as it was truly 'modern' and renounced revival styles and applied ornamentation; it was widely used in skyscrapers in the late 1920's and 1930's throughout the United States. Of buildings considered to be Art Deco, there are three (3) modes that are generally accepted: Zigzag Moderne, Streamlined Moderne and WPA Moderne. Zigzag Moderne incorporates classically inspired ornamentation and some vertical Gothic influence and is the most decorative of the three modes. This mode is characterized by a strong vertical emphasis, sharp angular or zigzag surface forms and ornaments, and combines contrasting materials such as light colored stone or terra cotta with darker marbles and granites, often used with extensive use of metals in decorative applications. A unique aspect of this mode is the serrated or faceted building form, with setbacks of different vertical planes of the building, often with prominent, ornamented building entrances. Ornamentation was often incorporated into the building materials, with cast or cut stone reflecting shapes, stylized animal or floral designs; these were often combined with geometric shapes such as circles, linear motifs and the ever-popular zigzag.

The Dallas Power and Light Building is one of the finest examples of Zigzag Moderne style in Dallas and reflects many of the typical characteristics of this style: strong vertical emphasis, stepped-back or faceted vertical planes, cast stone decorative cornice (with a stylized broad-leafed abstracted plant), and Art Deco accents.

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Republic Bank (1954-55, addition 1964)

North Ervay at Bryan streets

Republic Bank began business as Guaranty Bank and Trust Company in February, 1920, and was headed by Tom M. Dees and Colonel Eugene DeBogory, an attorney. It was perceived as a bank to meet the needs of the average working man and was heavily advertised as such. The bank was an instant success and in April 1922, obtained its regional charter and changed its name to Republic National Bank. In 1926, the bank moved to its new headquarters at the new Republic Bank Building at 1309 Main Street (now known as the Davis Building). The bank absorbed other local financial institutions such as Republic Trust and Savings bank, and North Texas National Bank. Fred Florence became President of the bank in 1929, and under his leadership, the bank continued to grow and in the early 1950s began considering larger headquarters. Harrison and Abramovitz were hired to design the new complex. The first building was completed in 1955, with the second completed in 1964, and an addition made to this in 1980. With the demise of Republic Bank, the Republic complex was closed in the mid 1990s; it has recently undergone a renovation to rehabilitate the interior public spaces, and to remove hazardous materials (primarily asbestos)

from the building. With this renovation completed, the building is now leasing and is again occupied. The architects for this renovation was Corgan Architects.

In the 1950s Dallas entered the mainstream of American architecture with a series of new buildings that both set the stage for the city's fascination with and explored modern architecture in larger structures. The Republic National Bank was designed by Wallace K. Harrison, Harrison and Abramovitz architects of New York City with Gill and Harrell (of Dallas) as associate architects. Harrison and Abramovitz had extensive experience in the design of high-rise office buildings and had recently completed the design of the United National headquarters in New York City. They had also recently completed was the Alcoa Tower in Pittsburgh, Pennsylvania, which utilized this same exterior aluminum panel system. The site was the block surrounded by Ervay, Pearl, Pacific and Ervay.

This building was comprised of two masses – an eight-story banking lobby and 36-story office tower which set on this lower mass (or base); there were two levels of parking garage below the building. This building occupied the western half of the block, and is considered to be a 'prototypical fifties building' (David Dillon, Dallas Architecture 1936 – 1986), rising straight from the street to a flat top, with minimal decoration. The upper two floors of the eight-story base are set back slightly from the street line, giving the pedestrian the feeling that this building is at a more personal scale than it really is. At the time, this was the tallest building in the Southwest.

The exterior skin of both portions of this building were clad in square aluminum embossed panels. The building form's reflected the programmatic needs of the bank with large, open banking floors in the first eight floors accommodating the banking lobby, customer services, some retail and a generous lobby. At the Pacific Street side, the façade has been articulated with a pattern of white marble at the floors above the main building lobby; this serves to orient the visitor to the building and provides visual relief to the building. There was a considerable amount of

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storefront glazing at the lobby, allowing pedestrians to view into the modern interiors of the bank and office lobby. The site also accommodated drive-in (and walk-up) banking tellers at the corner of Live Oak and St. Paul Streets. These have since been removed with subsequent additions to the building. As an example of architecture influencing a company's decisions, the embossed star on the exterior aluminum panel was designed to reduce deflection of the panel (oil canning) that affects truly flat panels; Republic liked this star design so much that they later adopted it as their corporate logo.

This 52-story addition, called Republic Tower (1964), was constructed at the north-east corner of the site; the grand opening was held January 1965. This second tower also had a base that aligned with the eight-story base associated with the 1955 Bank Building, with the 52-story tower above. Matching aluminum panels were used on this new tower, making the Republic Bank Building and the Republic Bank Tower, although different masses and heights form a cohesive office complex. The lower levels were intertwined with interior lobby and corridors. With the completion of this second tower, the Republic complex occupied three-fourths of the city block, and contained 1,700,000 square feet of banking and office space. Architects for this new tower were Harrell and Hamilton of Dallas. In 1978, the Medical Arts building was demolished and an 8-story addition was made to the Republic complex. This addition provided additional lobby and office space for the complex, and was designed to complement the structures. With this addition the Republic complex now occupies the entire block. Omniplan (Harrell and Hamilton's firm under a new name) were the architects for this addition.

The aluminum cladding at this new addition is similar to the panels used on the exterior, although after 25 years, there is a slight difference in the original color.

The Republic Bank buildings retain a large amount of their architectural integrity – exterior changes have been limited to storefront and entry door changes, and the loss of the drive-in teller areas. The 1980 addition is complementary to the historic building and does not detract from its integrity in setting, feeling and association. In summary, these buildings retain a remarkably high degree of integrity in their location, design, setting, materials, workmanship, feeling and association, and are considered as contributing buildings to the proposed National Register district.

'Modern' Architecture

Modern Architecture is defined as 'the term used beginning in the early 20th century to describe a movement that combines functionalism with aesthetics ideals that include rejection of historical design precepts and styles' a defined in Dictionary of Building Preservation, Ward Bucher, editor (Publisher, Preservation Press and John Wiley & Sons, New York; 1996.) This term is typically used to describe buildings from the earlier decades of the twentieth century thru the present that incorporate full expression of structure and materials, new emphasis on interior uses and spaces (with interior uses often expressed in the exterior form), strong relationship between indoor and outdoor space, and buildings that appear lighter, more buoyant. Identifying and recognizing modern architecture has been a challenge since the end of World War II, at both local and national arenas. At the American Institute of Architects' annual convention in 1948 (held in Grand Rapids, Michigan) a committee was established that would study the creation of an honor awards program that would recognize current work, and bring suggestions back to the Institute for such; this was adopted by resolution. The AIA Honor Awards program was created, and in 1949, held its' first jury for the sold purpose of recognizing modern architecture. Some of the early projects thus recognized included Lever House (1952), Connecticut General Life Insurance (1958), Zeckendorf Plaza which included a Hilton Hotel (1959), Pepsi-

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Cola Building (1961). Of interest is the Oak Cliff Savings and Loan building in Oak Cliff, by Prinz and Brooks which received an Honor Award in 1954; this illustrates Dallas' embrace of modernism during the 1950's.

Those buildings in Dallas that are designed in this genre typically have many of the characteristics: curtain-wall exterior cladding, horizontal or ribbon windows, balance and regularity in the building form, absence of ornamentation (or ornamentation through materials), flat roof, smooth and uniform wall surfaces, and windows set flush with walls. Often the design and materials at the first floor relate to the activity at this level, while the materials at the upper levels are different.



Statler Hilton Hotel (1956) 1914 Commerce

Located on Commerce Street, this long-awaited hotel was heralded as the most modern hotel in the country. Dallas courted Statler Hotels from 1950, in pursuit of a new hotel in downtown Dallas in conjunction with the construction of the convention center. The need for additional hotel rooms, and a high-quality hotel was needed to attract conventions and provide accommodations for visitors; at that time, the newest downtown hotel had been constructed in the 1920s. As a unique approach to obtaining a new downtown hotel, efforts were financed through many of Dallas' civic leaders, who formed Cosmopolitan Hotel Company. This company sold \$1,500,000 worth of Cosmopolitan debentures; this money was then used to purchase the property and the land costs financed (approx. \$1million); this corporation then held this land until arrangements could be made with Statler to build a luxury hotel. Conrad Hilton later joined the team as the hotel operator, thus changing the name to 'Statler Hilton.'

When completed in 1956, an opening party to celebrate this new hotel was held in various venues; these celebrations were attended by Conrad Hilton (who began his hotel operations in Texas) and numerous celebrities including Ann Miller, Gene Autry, Dorothy Malone, Piper Laurie, Margaret O'Brien, journalist Hedda Hopper, and comedian George Gobel. When completed, the Statler Hilton was considered one of the "finest convention hotels in America" and with 1,000 rooms, the hotel was the city's most sensational building. As one of the first truly mainstream modern buildings in Dallas, the Statler Hilton was designed so "a free and easy spirit of the Southwest will be carried out so when people wake up they will say 'I'm in Texas' " (Dallas magazine, January 1952).

The Statler Hilton is an eighteen-story 'Y' shaped structure, clad in a true curtain-wall with blue-green porcelain enamel panels exterior cladding. The gentle curve of the top of the 'Y' aligns with Commerce Street, creating a gentle, subtle interface with the urban street. The exterior façade is deliberately abstract, minimally decorated to contrast with the strong setbacks and massing of the other setback towers in Dallas – primarily from the 1930's (Tower Petroleum, Lone Star Gas, Dallas Power and Light). Yet a curving, inviting entrance canopy provides a strong counterpoint to the hotels' rectangular profile, massing and details. This entry canopy also provides a more personal scale to the building entry, while accomplishing this with a massive, almost art form.

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This new building incorporated several new technologies, added to the building's exceptional importance as a modern landmark in Dallas. The structural system was an innovative cantilevered flat-slab design, and was the first use of this structural system in the world. With this, typical floors extend (or are cantilevered) 8' from the interior columns, eliminating many interior supports and giving the building a clean, crisp appearance. Another innovative product used in the building were the exterior porcelain enamel panels in the curtain-wall system. These panels were almost 2" thick and weighed about 1/10 as much as conventional masonry and transmit about 2/3 of the heat; these were made by Texlite, Inc., a Dallas manufacturer. This building provided a glimpse into the future for Dallasites, and defined the new, modern city that Dallas wanted to become. The *AIA Guide to Dallas Architecture with Regional Highlights* notes 'With the Dallas Public Library (1954), this is the best block of 1950s architecture in the City.' The Statler Hilton remains virtually unchanged since originally built; the only exterior change observed is the original sliding doors at the recessed lobby have been replaced with new in a gold-colored finish, which is not consistent with the aluminum finishes used throughout the building. This building retains a remarkably high degree of integrity in its' location, design, setting, materials, workmanship, feeling and association, and is considered a contributing building to the proposed National Register district.

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NON-CONTRIBUTING BUILDINGS



John R. Thompson Restaurant (1915, modified 2004)
1520 Main Street

This two-story building, constructed in 1915, has been severely altered over the years and retains only the massing of its original design; this is not uncommon of many early 20th-century commercial buildings in Dallas downtown Dallas, numerous changes have been made to the exterior façade. Such changes are typically made in an effort to update or ‘modernize’ the appearance of the building (many times occurring in conjunction with a new owner or tenant), or for structural reasons, although this is far less common. The upper floor of this building has been clad in vertical metal panels, painted brown. At the ground floor, the original façade was removed to accommodate two storefronts, both containing a contemporary glass storefront. A large horizontal band (approx. 4’ high) has been left between the storefront and the applied metal panels for use as a sign band. The side façade faces the adjacent Pegasus Park, and is visible. However, this façade is not a finished façade as originally it abutted the walls of an adjacent building. However, this wall provides evidence that this building dates from the early decades of the 20th century. With these modifications, no remnant of the original building is visible; the resulting structure retains no integrity in its design, materials, workmanship, feeling and association. As such it is considered non-contributing to this proposed National Register district.

The history of this 2-story commercial building is known, which is unusual. Designed by Marshall and Fox Architects in Chicago, Illinois, for John R. Thompsons’ Restaurants, construction was completed in 1915. The original façade on Main Street was clad in terra cotta, with door openings at each side of the façade and a large plate glass window in the center. One opening (at the left or east side) was a revolving door which led into the restaurant. The other door was a single swinging door which lead into restaurant dining area also. Both door openings were flanked with marble columns, with a glass transom above the doors. A metal beam spanned across the front façade, with a rosette above the columns.

The upper floors had five windows, centered within this facade and was clad with ornamented terra cotta. The original exterior materials at the first floor have been removed; it is not known if any of these original materials remain in place at the upper level.

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1600 Elm Street (c. 1919)

As is common with many of the smaller buildings in downtown Dallas, the name of this two-story building is unknown. Based on listing in the City Directory and local maps, its construction is thought to date from around 1919. Both exposed façades – at Elm Street and Stone Place – have been clad with scored plaster, adhered directly to the original masonry walls. While it is not known when this cladding was applied, it appears to date from the 1950's and quite possibly before that date.

None of the original windows, doors or other fenestration elements or the original storefront remain. The original appearance of the building is unknown, although an investigation by the owner has exposed a portion of a cast-iron column and beam above the first floor storefront; this beam supports load-bearing brick walls at the second floor above at the Elm Street and Stone Place facades. The existing storefront is aluminum with large plate glass infill with an aluminum canopy above.

Tenants at 1600 Main Street have typically been retail establishments, with Pauls' Shoes located in the building from the 1930s until the late 1950s; this is consistent with the 1500 and 1600 blocks of Elm Street role as a major retail destination in Dallas' history. Other tenants on this block included H. L. Greens (a five-and-dime store), Woolworth's (just across Stone Place), and other national shoe and clothing chain stores. The current tenant – Just In Fashions – has occupied this building since the mid 1970's.

1600 Elm Street retains its original integrity of location, context and setting. However, it no longer maintains its' original integrity of design, materials, workmanship or association and is thus considered non-contributing to the proposed National Register district; this approach is consistent with the loss of a large amount (or all of) the historic fabric of a building such as cladding, windows and door openings, and loss of all visible exterior materials due to later 'slip-coverings' or removal.

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Mayfair Department Store (1955)

1414 Elm Street



Original building, c. 1955 – 2005



Modified, 2006

Constructed in 1955 for Mayfair, an exclusive women's clothing store, this building was located in the heart of downtown Dallas with the other main fashion and retail shopping facilities (Neiman-Marcus, Sanger Harris, Titches). This building was designed in the 'modern' style to appeal to the fashionable shopper. It opened in summer 1955 to much acclaim, and served as a quality women's shopping store until the early 1980's.

This four-story 'modern' building was designed with a single entry, facing Elm Street, with the remainder of the exterior walls at the upper floors blank, reflecting the modern approach to retail design – that the store itself provides the interior environment, and this acts as a reprieve from the influences (and heat!) from the exterior environment. This exterior 'box' is clad in limestone panels, alternating in vertical 'stripes' of smooth limestone and shellstone. This was an early use of these two similar but different materials to create patterns on an otherwise unadorned façade. At the ground floor, facing both Elm and Akard Streets, is a granite 'base' with large retail windows, giving a preview into the main retail floor. These retail windows are large plate glass and provide both views into the store and natural light. There are single (although large) windows at the center of each of the upper floors; these provided a single source of daylight for the retail floor. Originally, a vertical two-story sign was attached to the outside building corner at a 45-degree angle to the building. As a mark of the significance of this building, a metal building plaque is installed on the Akard façade of this building, noting the owner, architect, contractor and date of construction.

'Modern' Retail Style

As originally designed and constructed, the Mayfair Department Store exemplified the 'modern' approach to retail design that was part of the post-War 'modern' architecture movement: simple and clear massing, with planar surfaces with limited (or no) ornamentation. Building identity (and thus that of the retailer) was provided by the clarity of

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design and applied signage. Materials reflected the status of the owner and retail concept – in the Mayfair building, it reflected a quiet, exclusive clientele with its' subdued use of quality materials such as granite and limestone.

The current rehabilitation of this building has resulted in removal of the majority of the vertical limestone cladding at the Elm and Akard Street facades and replaced this with new aluminum curtainwall with operable windows. The three large plate glass windows at the center of the Elm Street façade have been removed. Major changes (not yet implemented) are planned to the storefront windows at the first floor, including the addition of solid walls in place of transparent windows. As the limestone cladding and these large windows at Elm Street are an integral part of the original design of this modern building, their removal has adversely affected the building's original design concept of planar surfaces without ornamentation, its use of quality materials at its exterior surfaces as a design feature and its role as a leading post-War exclusive retail icon in Dallas.

While the building retains its' original integrity of context and location, it no longer maintains its' original integrity of design, materials, workmanship, feeling and association of its original retail use due to these alterations and is considered non-contributing to the proposed National Register district.



Neiman Marcus Parking Garage (Dal-Park Garage; 1968)
1600 block of Commerce Street

The Neiman-Marcus Parking Garage was built in 1968 as a freestanding parking facility directly south of the Neiman-Marcus Department Store.

The 8-story steel and concrete building is faced on its upper seven floors with vertical bands of perforated block, giving the building a light appearance (belying its function as a parking garage), emphasizing its verticality, and obscuring its parking levels from the exterior. The ground floor is fully finished with stone-covered piers and glass panels. The building is categorized as noncontributing due to its age, but it is reflective of late 1960s modernism, and should be reevaluated when its age approaches 50 years.

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ARCHIVAL SOURCES

City of Dallas

Adolphus Hotel
Bluitt and Aspley Buildings
Dallas Landmark Commission. Nomination Reports for Landmark Designation:
Dallas Municipal Building
Dallas Power and Light Building
Federal Reserve Bank (prepared by Harvey Graff, 1976)
Harlan Building and Pure Ice Cold Storage (prepared by Ron Emrich., 1988)
Harwood Street Historic District
Kirby/Busch Building
Magnolia Building
Majestic Theatre (c. 1983)
Republic National Bank
Stone Street Place (designation pending)
U.S. Post Office and Courthouse
Western Union Telegraph Company
2024 Commerce Street (designation pending)

Dallas Public Library

Dallas Chamber of Commerce. *Dallas*. (various issues of the magazine, 1927-1965)
Historic Photographs
Sanborn Insurance Maps: 1889; 1899; 1905; 1921-1927; 1927-1952

Texas Historical Commission

National Register Nominations:
Adolphus Hotel (1983)
Busch Building (1980; 1996)
Dallas County Courthouse (1976)
Dallas Union Terminal (prepared by Joe Williams with Stephen Smith, 1975)
Dealey Plaza National Historic Landmark (1993)
Hilton Hotel (1985)
Magnolia Building (1978)
Majestic Theatre (1977)
Neiman Marcus
Titches-Goettinger Store (1996)
West End Historic District (1978)
Western Union Building (1995; not listed)
Wilson Building (1979)

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Verbal Boundary Description

From the intersection of North Field Street and Elm Street, proceed east to the intersection of North Akard Street and Elm Street; hence proceed north along North Akard Street to the intersection with Pacific Avenue; hence proceed east along Pacific Avenue to the intersection with North Ervay Street; hence proceed northwest along North Ervay Street to the intersection with Federal Street; hence proceed northeast along Federal Street to the intersection with North St. Paul Street; hence proceed southeast along North St. Paul Street to the intersection with Pacific Avenue; hence proceed east along Pacific Avenue to the intersection with North Harwood Street; hence proceed south along North Harwood Street to the intersection with Main Street; hence proceed east along Main Street to the intersection with South Pearl Street; hence proceed south along South Pearl Street to the intersection with the southern boundary of lots 10 – 18 of block 31/127; hence proceed west (down the alley) along the southern boundary of those lots fronting on Commerce Street to the intersection with South Harwood Street; hence proceed south along South Harwood Street to the intersection with Wood Street; hence proceed west along Wood Street along the boundary of block 98 1/2, a distance of approximately 160 feet, hence proceed north along the boundary of said block and lots to Jackson Street; hence proceed west along Jackson Street to the intersection with South Ervay Street; hence proceed south along South Ervay Street to the intersection with Wood Street; hence proceed west along Wood Street to the boundary of block 80, lot 2; hence proceed south along the boundary of block 80, lot 2 and then west along the boundary of block 80, lots 2 and 1 to the intersection with South Akard Street; hence proceed north along South Akard Street to the intersection with Jackson Street; hence proceed east along Jackson Street to the western boundary of Browder Street Mall; hence proceed north along the western boundary of Browder Street Mall to the intersection with Commerce Street; hence proceed west along Commerce Street to the intersection with South Field Street; hence proceed north along Field Street to the intersection with Elm Street at which point the boundary description began.

Boundary Justification

The district includes a concentration of contributing properties that give the district a sense of continuity and which reflect significant aspects of the historical and architectural development of downtown Dallas within the context of the Central Business District. These buildings share a common scale, design, function, materials, and relationship to the street which strongly define the area's historic role as the city's commercial and financial center. These physical attributes and the historical associations linking these properties together present a cohesive grouping which can be perceived as a single unit.

The properties to the immediate north of the district include commercial, high-rise buildings of a different period and scale, as well as numerous expanses of parking lots. Although there are a few buildings within this area that could be contributing to the district, there is not sufficient linkage between the proposed boundaries of the district and these isolated properties. Along the northeastern and southeastern corners of the boundaries of the district, there are parking lots and a large-scale parking garage. To the immediate east of the district along Main and Commerce Streets, there are a number of one and two - part commercial buildings that date from the period of significance. But the sense of continuity of the district is destroyed by numerous parking lots and vacant lots created by the demolition of buildings. The blocks to the south of the proposed boundaries contain very few buildings from the period of significance and many of these lack sufficient integrity for inclusion in the district. Moreover, these buildings are now isolated within large expanses of parking lots and lack any sense of continuity with the rest of the district. In addition, the Dallas City Hall, Dallas Public Library, and Dallas Convention Center to the south and southwest of the

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proposed district are contemporary buildings. The western boundary delineates the line between the historic district, to the east, and non-historic buildings to the west which separate this proposed district from the West End National Register Historic District. Although there are a few historic buildings within this area, not included in this proposed district because they are not present in a good concentration. The majority of historic properties in this area are individually listed on the National Register of Historic Places.

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District Map



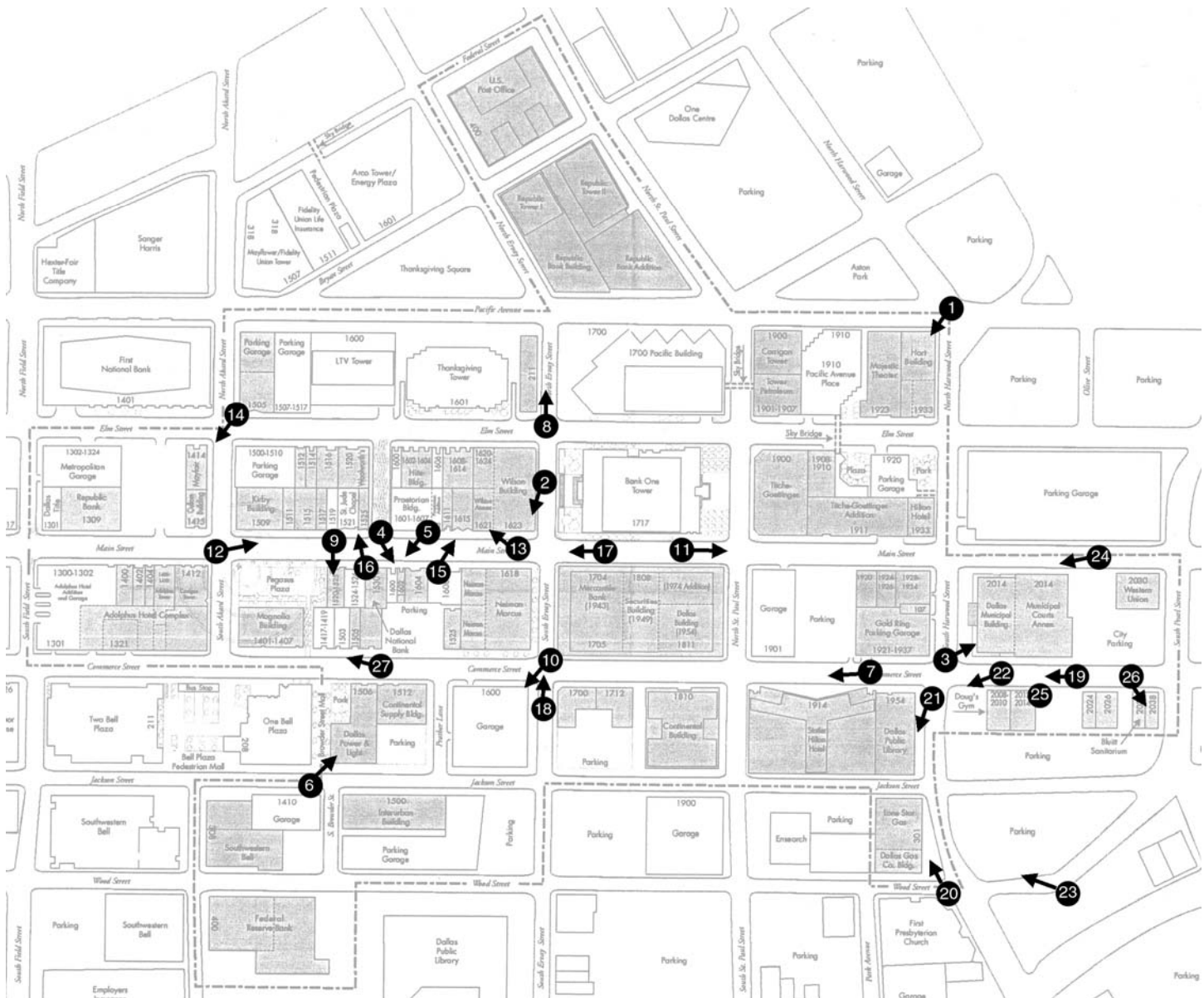
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District map with photo key



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Photograph Log

Dallas Downtown Historic District
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Photos 1-13:

Photographed by Marcel Quimby
April 2002

Negatives on file with the City of Dallas, Development Services, Economic Development Division

Photos 14-27:

Photographed by Gregory Smith
July 2002

Negatives on file with the Texas Historical Commission

Photo 1

Hart Building, 1933 Elm
Northwest oblique
Camera facing Southwest

Photo 2

Wilson Building, 1623 Main (ground floor)
East façade
Camera facing Southwest

Photo 3

Dallas Municipal Building, 2014 Main
Southwest oblique
Camera facing Northeast

Photo 4

Sumpter Building, 1604 Main
Northwest oblique
Camera facing Southeast

Photo 5

Dallas National Bank, 1530 Main
Northeast oblique
Camera facing Southwest

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Photo 6

Dallas Power and Light Building, 1506 Commerce
Southwest oblique
Camera facing Northeast

Photo 7

Statler Hilton Hotel, 1914 Commerce
Northeast oblique
Camera facing Southwest

Photo 8

Republic Bank, North Ervay at Bryan Street
South elevation
Camera facing North

Photo 9

John R. Thompson Building, 1520 Main Street
North elevation
Camera facing South

Photo 10

Neiman Marcus Parking Garage, 1600 commerce Street
Northeast oblique
Camera facing Southwest

Photo 11

Main Street near St. Paul
Camera facing east, towards Titches and the 1900 block of Main Street)

Photo 12

Main Street (Kirby Building and 1500 and 1600 blocks of Main St.)
Camera facing Northeast

Photo 13

Main Street (1600 block, north side)
Camera facing Northeast

Photo 14

Mayfair Building, 1414 Elm
Northeast oblique
Camera facing Southwest

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Photo 15

1600 block Main Street (north side)
Camera facing Northeast

Photo 16

1500 block Main Street (north side)
Camera facing Northwest

Photo 17

Main Street at Ervay
Camera facing West

Photo 18

Republic Bank
South elevation, from the intersection of Commerce & Ervay
Camera facing North

Photo 19

2000 block Commerce
Public library and Statler Hilton on left; Old Municipal Building on right
Camera facing West

Photo 20

Dallas Gas and Lone Star Gas buildings
Southeast oblique
Camera facing Northwest

Photo 21

S. Harwood Street, west side
(L-R: Dallas Gas, Lone Star Gas, 1954 Dallas Public Library)
Northeast oblique
Camera facing Southwest

Photo 22

1954 Dallas Public Library and Statler Hilton
East elevation
Camera facing West-southwest

Photo 23

Southeast edge of downtown historic district
(Tall building with clock and spire is Mercantile Bank, 1704 Main; building at far right is Bank One, 1717 Main)
Camera facing Northwest

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Photo 24

2000 block Main Street (north side)
Municipal Building annex on left
Camera facing Southeast

Photo 25

2008-20014 Commerce
Northeast oblique
Camera facing Southwest

Photo 26

2036-2038 Commerce
Northwest oblique
Camera facing Southeast

Photo 27

Magnolia Building, 1401-07 Commerce
East elevation
Camera facing West