



Appendix B

Technical Memoranda and Reports

Disclaimer:

Technical memoranda and reports were prepared as independent documents to support the preparation of the Supplemental Draft Environmental Impact Statement (SDEIS) for the Dallas CBD Second Light Rail Alignment (D2 Subway). Information from these documents was incorporated into the SDEIS to provide information on existing conditions, and in some cases, assess potential impacts to the resources. Information contained in the SDEIS is the most current and supersedes information in the technical memoranda and reports.



B-14

Determination of Effects Report, Part 3 Appendices B-G



Appendix B. Agency Coordination



Downtown Dallas Transit Study
Dallas CBD AA/DEIS

DART

Dallas Area Rapid Transit
P.O. Box 660163
Dallas, Texas 75266-0163
214/749-3278

January 6, 2009

JAN 12 2009
Texas Historical Commission

DALLAS AREA RAPID TRANSIT
CAPITAL PLANNING & DEVELOPMENT

FEB 05 2009
RECEIVED

Mr. F. Lawrence Oaks
State Historic Preservation Officer
Texas Historical Commission
P.O. Box 12276
Austin, Texas 78711-2276

Attn: Adam Alsobrook

Re: Section 106 Review of Dallas Area Rapid Transit D2 Study
Concurrence on Area of Potential Effects (APE)

Dear Mr. Oaks,

Dallas Area Rapid Transit (DART) is conducting an Alternative Analysis/Draft Environmental Impact Statement (AA/DEIS) for transit improvements in downtown Dallas. The study, known as D2, is examining a range of transit improvements, including several potential alignments for light rail transit (LRT). The study assumes federal funding for future implementation of study recommendations and therefore, it is subject to compliance with Section 106 of the National Historic Preservation Act as amended (Section 106, 16 U.S.C. 470f) and its implementing regulations (36 CFR 800).

Enclosed for your review is a description of the D2 Study, remaining LRT alternatives under evaluation, and a map identifying the proposed Area of Potential Effects (APE). The proposed APE is defined as 300 feet from the remaining alternatives. In accordance with 36 CFR 800.4(a)(1), DART is seeking SHPO concurrence on the extent of the APE.

Following your concurrence, DART will move forward with cultural resources documentation described in 36 CFR 800.4(a). This will include examination of local, state, and federal lists of historic properties and surveys, including but not limited to, the National Register of Historic Places and the Texas Historical Commission Sites Atlas. DART will also coordinate with local historical organizations and Indian tribes to help identify any historic buildings, districts, sites, objects or archeological sites of significance.

Thank you for your review and please do not hesitate to contact D2 Project Manager Ernie Martinez at 214-749-3201 should you have any questions.

Sincerely,

Stephen L. Salin, AICP
Vice President, Rail Planning

C: Ernie Martinez, DART
Kay Shelton, DART
Ron Bixby, PB

CONCUR
by
for F. Lawrence Oaks
State Historic Preservation Officer
Date FEB 2, 2009



D2 Study Overview

Background

The purpose of the D2 Study is to ensure the sustainability of the DART transit system by providing needed capacity and system reliability through downtown Dallas. More specifically, once the future DART Green (2009-2010) and Orange Lines (2011-2013) are open, the existing LRT Transit Mall will be operating at capacity. This operating scenario does not allow the addition of service over time or allow future projects envisioned in the DART 2030 Transit System Plan to operate through downtown. As a result, DART is evaluating a No Build, Transportation System Management (TSM), and LRT as alternatives to accommodate future travel needs to, through and within downtown.

Process

The D2 Study is following Federal Transit Administration's project development and New Starts Alternatives Analysis (AA) process. To date, the process has identified and considered a range of alternatives, including light-rail (LRT), streetcar and bus solutions. After screening through 16 possible new transit alignments through downtown Dallas, the D2 Study Team has identified two LRT candidates and two additional LRT options for detailed analysis. It is anticipated that one or more of these LRT alternatives will be fully evaluated within the Draft Environmental Impact Statement (DEIS). A detailed evaluation is currently in progress. Streetcar options are being coordinated with the D2 study, but are being developed in a separate effort.

Build Alternatives

All proposed alternatives extend from Victory Station on the DART Northwest line, utilizing existing DART right-of-way in an at-grade configuration through the new Victory Development. The alternatives pass under the Woodall Rodgers Freeway at-grade and then would enter a tunnel portal that turns southwest from Griffin Street to Lamar Street. The alternatives would then continue underground following Lamar Street. Two proposed stations would be located in this common segment: one north of Woodall Rodgers Freeway at the future Museum of Nature and Science site, and one under Lamar Street just south of the existing transit mall. This latter station will allow for interface with the West End Station and West Bus Transfer Center. In the vicinity of Lamar and Main Streets, the alternatives separate into different alignments.

The B7 Lamar-Commerce Street alternative turns directly east and would run underground beneath Commerce Street through the central business district. At a tunnel portal immediately west of I-45, it surfaces and continues at-grade to a connection with the DART Southeast line. Two additional underground stations would be located east of Akard and Harwood Streets.

The B4 Lamar-Young alternative continues underground on Lamar Street before turning southeast to a tunnel portal northwest of the intersection of Young and Field Streets. It then follows Young Street east at-grade, passing under I-45 to a connection with the DART Southeast line. Stations would be located along Young Street at City Hall, and in the vicinity of the Farmers Market.

Two alignment options were developed for the B4 Lamar-Young alternative in coordination with the City of Dallas and project stakeholders in order to examine options that could provide more direct access to a planned convention center hotel at the southwest corner of Lamar and Young. These options are described below:

- The B4 Lamar-Marilla option would continue underground to Marilla Street rather than turn onto Young at-grade. The alignment would utilize an excavated cavity in the third sub-level of City Hall, and then would become at-grade via a tunnel portal on Marilla east of Ervay Street. The option would remain at-grade on Marilla Street, turning northeast to travel parallel to and north of Canton Street or returning to the Lamar-Young alignment in order to connect with the Southeast

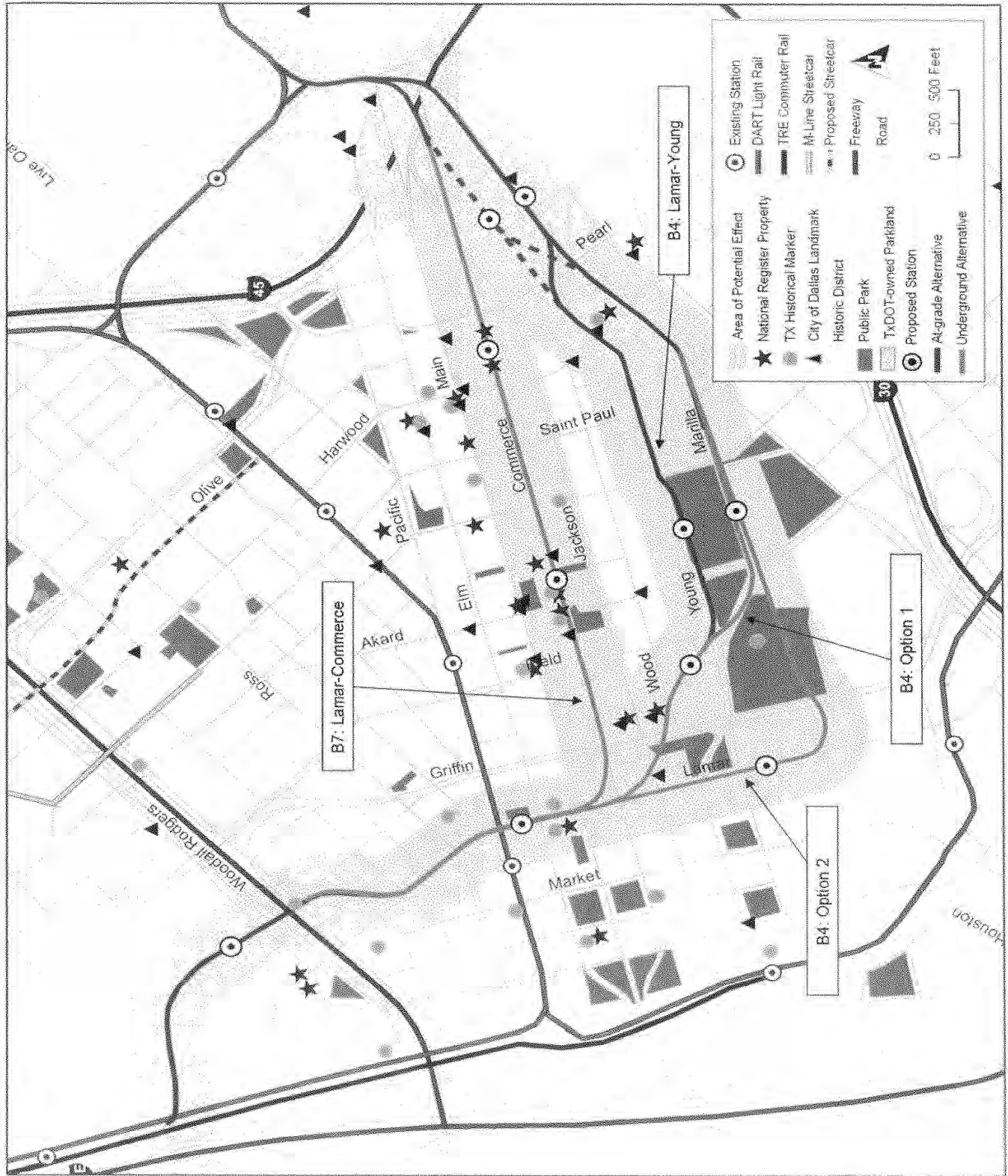


Corridor line. The proposed APE is wider in this location to account for alignment options north of Canton Street. Stations would be located below the Hamilton property site northwest of Field and Young, and near the Farmers Market area.

- The other option, known as B4 Lamar-Convention Center, continues south under Lamar Street before turning east adjacent to the future convention center hotel site. It would remain underground passing below the Pioneer Plaza and Cemetery and the third sub-level of City Hall. This option also becomes at-grade at a tunnel portal on Marilla east of Ervay Street and would connect back to the Southeast Corridor line as described above. Stations would be located adjacent to the convention center hotel site under Lamar, at City Hall in the third level cavity, and near the Farmers Market area.

Next Steps

DART is in the process of defining all alternatives in detail in order to complete the evaluation of alternatives. It is anticipated that the DART Board will select a Locally Preferred Alternative in late Spring/early Summer 2009 after completion of the Draft EIS.





Dallas Area Rapid Transit
P.O. Box 660163
Dallas, Texas 75266-0163
214/749-3278

February 10, 2009

Mr. F. Lawrence Oaks
Executive Director
Texas Historical Commission
PO Box 12276
Austin, Texas 78711-2276

Attn: Adam Alsobrook

RE: Dallas Area Rapid Transit D2 Study
Concurrence on Approach to Section 106/Historic Resources Evaluation Process

Dear Mr. Oaks:

Dallas Area Rapid Transit (DART) is conducting an Alternative Analysis/Draft Environmental Impact Statement (AA/DEIS) for transit improvements in downtown Dallas. The study, known as D2, is examining a range of transit improvements, including several potential alignments for light rail transit (LRT). The study assumes federal funding for future implementation of study recommendations and therefore, it is subject to compliance with Section 106 of the National Historic Preservation Act as amended (Section 106, 16 U.S.C. 470f) and its implementing regulations (36 CFR 800).

Per your concurrence letter dated February 2, 2009, DART will conduct the historic resources analysis within the approved Area of Potential Effects (APE), defined as 300 feet from the remaining alternatives.

DART is now initiating documentation for the Preliminary Draft Environmental Impact Statement (DEIS) for the D2 project pursuant to NEPA. The immediate purpose of this preliminary document is to support the DART Board of Directors in a decision to select a Locally Preferred Alternative (LPA) from the remaining four LRT build alternatives.

In order to maintain the proposed project schedule and avoid potentially unnecessary intensive-level efforts and costs related to the full assessment of all four alternatives, the DART Study Team led by Parsons Brinkerhoff (PB) proposes the following approach to the architectural history component of the Section 106/ Historic Resources Evaluation process:

- PB will gather information on the historic designation/evaluation status of resources more than 40 years of age within the APE of the four alignments. This information will identify properties (and their appropriate historic boundaries) that have been formally listed in the National Register of Historic Places; determined to be eligible for listing in the National Register (although not formally listed); and designated as City of Dallas landmarks.
- PB's architectural historian will walk the alignments with staff from DART, the City of Dallas, and the Texas Historical Commission (THC), if available, to become aware of any important information on resources that may not be readily apparent during this preliminary evaluation phase, and to discuss any potential concerns that agency staff may have about historic resources.



Mr. F. Lawrence Oaks
February 10, 2009
Page 2 of 2

- Remaining resources that are 40 years of age or more that have not been evaluated for National Register eligibility will be evaluated using a form similar to those recently used by DART on other projects. These forms will have an appropriate level of detail to make preliminary Determinations of Eligibility, but will not include intensive-level information. cursory research efforts and visual evaluations, along with information provided by the above-mentioned agency staff, will inform this process. Each resource will also be photographed and mapped.
- PB will complete the forms and an accompanying map showing the status of resources, including proposed preliminary Determinations of Eligibility. Text and tables explaining this process and outlining findings with respect to the four alternatives will be included in a draft report. The THC and City of Dallas will be asked to comment on these preliminary findings.
- These preliminary Determinations of Eligibility, coupled with existing designations, can be used with information from other disciplines to inform the selection of the LPA. Formal THC concurrence on eligibility will not be sought at this level, but will occur during the intensive-level documentation process following selection of the LPA. Determination of Effects would be requested only on the LPA as well.

DART is requesting the THC and City of Dallas agree to this process. We welcome your input or ideas to streamline this process while still meeting all local and state requirements. Thank you for your consideration, and please feel free to contact D2 Project Manager Ernie Martinez at 214-749-3201 should you have any questions.

Sincerely,

Stephen L. Salin, AICP
Vice President
Rail Planning

C: Ernie Martinez, DART Project Manager
Kay Shelton, DART
Victor Ibewuikwe, DART
Ron Bixby, PB
Mark Doty, City of Dallas – Historic Preservation
Lynn Hayes, FTA Region VI
File



TEXAS
HISTORICAL
COMMISSION

The State Agency for Historic Preservation

rick perry, GOVERNOR
JOHN L. NAU, III, CHAIRMAN
F. LAWRENCE OAKS, EXECUTIVE DIRECTOR

DALLAS AREA RAPID TRANSIT
CAPITAL PLANNING & DEVELOPMENT

March 11, 2009

MAR 18 2009
RECEIVED

Stephen L. Salin, AICP
Vice President, Rail Planning
Dallas Area Rapid Transit
P O Box 660163
Dallas, Texas 75266-0163

Re: *Project review under Section 106 of the National Historic Preservation Act of 1966, as amended,*
Proposed DART D2 Study, Alternative Analysis/Draft Environmental Impact Statement, Dallas,
Dallas County, Texas (FTA)

Dear Mr. Salin:

With regard to the above referenced project, this letter serves as comment on the proposed undertaking from the State Historic Preservation Officer, the Executive Director of the Texas Historical Commission (THC).

THC History Programs Division review staff has reviewed your research design proposal for the Alternative Analysis/Draft Environmental Impact Statement (AA/DEIS) for transit improvements in downtown Dallas and **concurs** with your proposed research methodology for the four alignments as described in your letter dated 10 February 2009. We acknowledge that architectural historians from Parsons Brinkerhoff will be conducting this archival and field research, and we look forward to reviewing the completed DEIS for the four alignments in the near future.

If you have any questions, please contact historian Rachel Leibowitz at (512) 463-6046 or by e-mail at rachel.leibowitz@thc.state.tx.us. Thank you for your cooperation in this review process, and for your efforts to preserve the irreplaceable heritage of Texas.

Sincerely,

Rachel Leibowitz, Ph.D., Historian
for F. Lawrence Oaks, Executive Director
State Historic Preservation Officer



Dallas Area Rapid Transit
P.O. Box 660163
Dallas, Texas 75266-0163
214/749-3278

February 22, 2016

Mark Wolfe
Executive Director
Texas Historic Commission
P.O. Box 12276
Austin, TX 78711

Attn: Justin Kockritz, Historian

Re: Section 106 Review of the Dallas Area Rapid Transit (DART) Dallas CBD Second Light Rail Alignment (D2) Concurrence on Area of Potential Effects (APE)

Dear Mr. Wolfe,

Dallas Area Rapid Transit (DART) conducted the Downtown Dallas Transit Study and published an Alternatives Analysis/Draft Environmental Impact Statement (AA/DEIS) in March 2010. The AA/DEIS was intended to support selection of a Locally Preferred Alternative (LPA) at that time. However, due to the financial recession the project was deferred. No LPA was selected and a Final EIS was not developed. In 2013, DART reinitiated the AA process to address changed conditions and new alternatives. On September 22, 2015 the DART Board approved Alternative B4 Lamar/Young with a Jackson Street alignment modification in the eastern segment as the LPA. The LPA decision also included a recommendation to examine design options in the eastern segment as well as the feasibility of a tunnel spur from D2 towards the Dallas Convention Center. The attached booklet describes the project and illustrates the LPA, design options and potential tunnel spur. DART, with the Federal Transit Administration (FTA) is advancing the project under the FTA Capital Investment Grant program for Core Capacity funding.

On December 16, 2015 DART hosted an Interagency Meeting to reinitiate the EIS process under the original Notice of Intent (NOI). Based on direction from FTA, DART is preparing a Supplemental Draft EIS to update data and address new alignments in the eastern segment.

During the original AA/DEIS effort when multiple alternatives were under consideration, THC concurred with an APE of 300 feet from the alignments and a resource age of 40 years (which would have been 1969 or prior) (concurrence dated February 2, 2009). Preliminary research was done at that time to support the evaluation of alternatives but no recommendations for Determinations of Eligibility or Effects were provided to you given the range of alternatives under consideration.

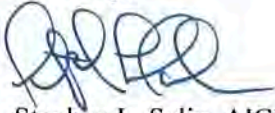
For this SDEIS effort, DART is proposing to retain the APE of 300 feet from either side of the LPA alignment, design options and tunnel spur. In addition, a resource age of 50 years from the anticipated revenue service date of 2021 is proposed (1971 or prior). In accordance with 36 CFR 800.4(a)(1), DART is seeking SHPO concurrence on the APE and resource age.

Following your concurrence, DART will move forward with cultural resources documentation described in 36 CFR 800.4(a). This will include examination of local, State, and federal lists of historic properties and surveys, including but not limited to, the National Register of Historic Places and the Texas

Historical Commission Site Atlas. DART will also coordinate with the City of Dallas and local historical organizations to help identify historic buildings, districts, sites, objects or archaeological sites of significance. In addition, FTA has provided information to Indian Tribes to determine any issues or sites of significance.

Thank you for your review and please do not hesitate to contact the D2 Project Manager Ernie Martinez at 214-749-3201 with any questions. Additional project information is available on www.DART.org/D2. DART has also established a project email D2@DART.org for any electronic correspondence.

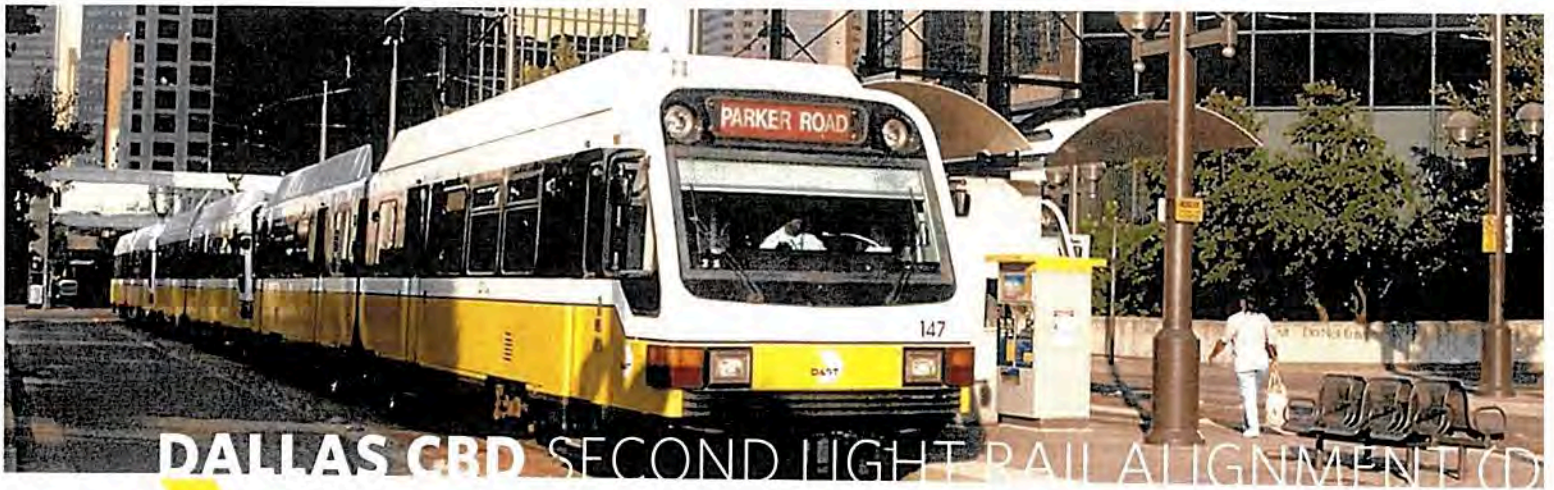
Sincerely,



Stephen L. Salin, AICP
Vice President, Capital Planning

Attachment

C: Ronisha Hodge, FTA Region VI, Community Planner
Ernie Martinez, DART Project Manager
Victor Ibewuike, DART Capital Planning
Michelle Dippel, HDR, Inc. D2 Environmental Task Manager
Deborah Dobson-Brown, AmaTerra
D2 Project File, GPC6 Task 16



DALLAS CBD SECOND LIGHT RAIL ALIGNMENT CD



PROJECT BACKGROUND

DART launched the D2 Study in 2007 to identify and evaluate a range of transit improvements in the Dallas Central Business District (CBD). The D2 Study focused on identifying the second phase of major transit improvements in Downtown Dallas. The improvements will ensure high quality transit service as the DART system expands to meet growing needs by providing additional capacity and operational flexibility in the Central Core. In addition, it is about improving mobility and circulation to, through and within the CBD, serving local and regional mobility needs.



DECEMBER 2015

The D2 Study was advanced and completed in two phases. Phase One of the study included an Alternatives Analysis (AA) and four alternatives were selected for further study and included in a Draft Environmental Impact Statement (DEIS). The AA/DEIS effort was completed in May 2010 after a 45-day comment period on the DEIS. Phase Two continued the AA effort due to public and agency comments on the AA/DEIS and changed conditions in downtown Dallas. These changed conditions include the new Dallas Streetcar and the proposed High Speed Rail, which led to new and refined alternatives. The Phase Two effort culminated with the selection of a Locally Preferred Alternative (see Page 2) after an evaluation process and public comment.

PROJECT HISTORY

- 2007**

D2 STUDY LAUNCHED BY DART AND FEDERAL TRANSIT ADMINISTRATION (FTA) TO EVALUATE A RANGE OF TRANSIT IMPROVEMENTS IN DOWNTOWN DALLAS, INCLUDING A SECOND LIGHT RAIL ALIGNMENT.
- 2010**

PHASE ONE OF THE STUDY INCLUDED AN ALTERNATIVES ANALYSIS (AA) AND CONCLUDED WITH A DRAFT ENVIRONMENTAL IMPACT STATEMENT (DEIS).

ECONOMIC DOWNTURN RESULTS IN THE D2 PROJECT BEING DEFERRED TO POST YEAR 2030.
- 2013**

DART INITIATED PHASE TWO OF THE PROJECT TO CONTINUE THE AA STUDY BASED ON PUBLIC COMMENTS ON THE AA/DEIS AND CHANGED CONDITIONS. NEW D2 ALTERNATIVES, AS WELL AS REFINEMENTS, ARE CONSIDERED.

DART HELD PUBLIC MEETINGS TO PRESENT THE ALTERNATIVES AND REFINEMENTS.

D2 PROJECT IDENTIFIED AS CANDIDATE FOR NEW FTA CORE CAPACITY FUNDING PROGRAM.
- 2015**

DART HELD PUBLIC MEETINGS TO PRESENT EVALUATION RESULTS FOR THE PHASE TWO AA EFFORT.

THE DART BOARD APPROVES THE LOCALLY PREFERRED ALTERNATIVE (LPA) AS B4 - LAMAR/YOUNG/JACKSON STREET.

FTA GIVES APPROVAL TO DART TO INITIATE PROJECT DEVELOPMENT (PD) FOR THE D2 PROJECT.



OVERVIEW OF PROJECT CORRIDOR

The DART Board of Directors approved the Locally Preferred Alternative for the Second CBD Light Rail Alignment (D2) on September 22, 2015. The LPA is Alternative B4 Lamar-Young with a Modified Jackson Alignment (see figure below), which incorporates an alignment shift from the original B4 Alternative east of Dallas City Hall to address potential impacts along Young Street. The resolution passed by the Board states that:

- DART will continue to examine LPA routing options and station locations as required by the federal funding process.
- DART will continue to review feasibility for an extension of D2 (a tunnel spur to the south), as well as other options, to provide access to the Dallas Convention Center and High Speed Rail.
- DART staff will advance these elements into Project Development including Preliminary Engineering (PE) and Supplemental Draft Environmental Impact Statement (SDEIS) documentation.

For this effort, the study area will be divided into three segments: West, Central, and East. The SDEIS will address a no build alternative to serve as a baseline, the full project corridor, and design options in the East segment. A description of each segment is below:

WEST SEGMENT | VICTORY STATION TO METRO CENTER STATION

This segment includes the alignment between Victory Station and the proposed Metro Center Station. The alignment follows the DART owned right-of-way to the proposed Museum Way Station immediately north of Woodall Rodgers Freeway and then generally follows Lamar Street in a below-grade alignment to the proposed Metro Center Station in the vicinity of the existing West End Station.

CENTRAL SEGMENT | METRO CENTER STATION TO GOVERNMENT CENTER STATION, INCLUDING THE CONVENTION CENTER TUNNEL SPUR

This segment continues under Lamar and transitions back to the surface in the vicinity of Field and Young and ends at the proposed Government Center Station near Dallas City Hall. This segment also includes the proposed below-grade light rail connection under Lamar to the existing Convention Center Station and proposed High Speed Rail.

EAST SEGMENT | GOVERNMENT CENTER STATION TO DEEP ELLUM STATION

This segment is the longest and includes the LPA corridor and two design options. From the Government Center Station, the at-grade LPA alignment transitions Jackson Street and continues to IH 345. The two design options between Ervay Street and IH 345 include Wood Street and Young Street. The SDEIS will evaluate all three corridors and the inclusion of up to two potential stations between Government Center Station and the Deep Ellum junction.

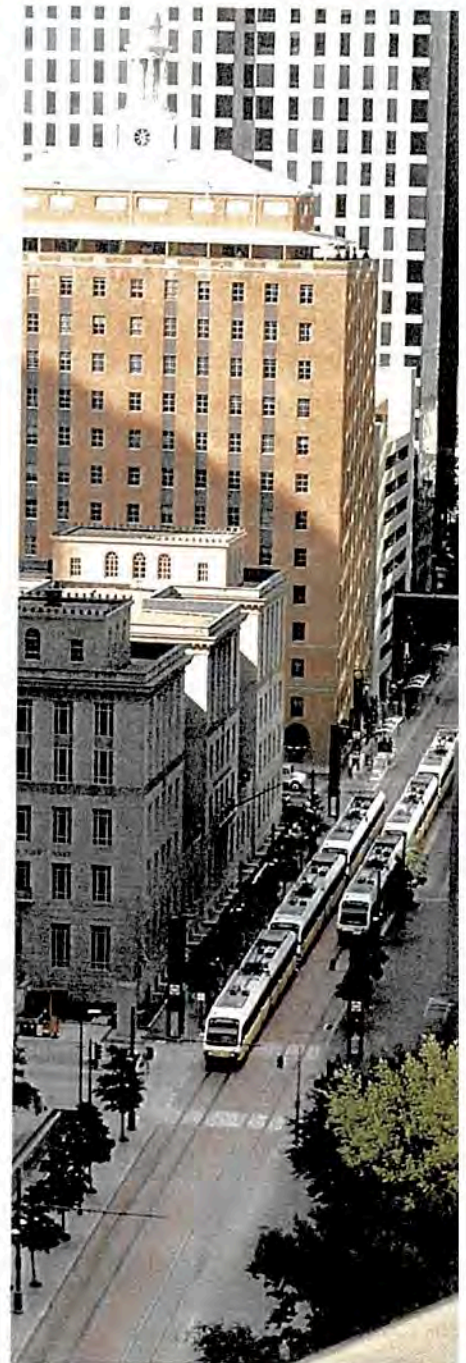
DALLAS CBD SECOND LIGHT RAIL ALIGNMENT (D2) | DALLAS, TX



WHAT IS PROJECT DEVELOPMENT?

Now that an LPA has been approved, DART has been authorized by the FTA to enter the Project Development phase. Project Development is an approximately 24-month effort and will include preparation of the SDEIS to assess the benefits, impacts and costs of the project and of routing options in the eastern end of downtown. The SDEIS will be made available to the public for review and comment, during which time DART will hold public meetings and a formal public hearing on the project. Based on the SDEIS and public input a single project will be documented in a Final EIS/Record of Decision (ROD). The Final EIS/ROD will outline mitigation commitments to address identified impacts, and following approval from FTA, the environmental process will conclude. A mitigation monitoring program will be established and incorporated into Engineering and Construction as the project proceeds.

The FTA Process is shown below:



WHY ARE WE DOING A SDEIS?

The original Draft EIS identified the need and purpose of the project, a range of alternatives to be considered, and the potential social, economic and environmental impacts of the alternatives. Positive, negative and temporary impacts were evaluated. The DEIS was an initial assessment of the project and key issues - such as noise impacts, economic effects, historic resources, air quality, parks, and traffic.

FTA and DART are initiating the development of a SDEIS for two primary reasons. First, based on comments received from the public and stakeholders, additional alternatives analysis has been conducted and as a result, new design options on the east end of the project as well as a potential connection to the Convention Center need to be considered and evaluated. Second, the AA/DEIS was published over five years ago and the project area conditions have changed since that time. The data used to analyze the impacts identified in the AA/EIS may need to be updated and incorporated into the SDEIS.

PUBLIC PARTICIPATION

Project Development will be kicked-off through a round of public meetings in December. Project updates will be provided as well as details regarding the Project Development phase and the proposed schedule for D2.

Project Development Kick-Off Meetings
 Thursday December 17, 2015
 12:00pm - 1:30pm | DART Headquarters, Board Room, 1401 Pacific Ave
 6:30pm - 8:00pm | Downtown Dallas First Presbyterian Church, Byrd Hall, 1835 Young Street

In addition to Public Meetings, DART will be holding regular meetings with a Stakeholder Working Group. This group consists of agency and city staff, property owners, and developers, as well as others with a specific interest in the project. An inter-agency meeting focused on the issues to be assessed in the SDEIS will also be held in December.

HOW CAN I PROVIDE COMMENTS?

Anyone who has an interest in the D2 Project is encouraged to participate in Project Development. DART will use your input to refine the LPA and analyze the potential impacts and benefits of the proposed project. Please submit written information and comments to:

COMMENTS
 Attention: Ernie Martinez
 DART Planning
 P.O. Box 660163
 1401 Pacific Avenue
 Dallas, Texas 75202-7232
 D2@DART.org



WHAT HAPPENS NEXT?

Additional meetings and opportunities for public and stakeholder comment will be provided throughout the process. Project Development will focus on developing more detailed Preliminary Engineering (PE) to support the SDEIS. The PE/SDEIS effort will refine the preferred alternative, as well as evaluate additional routing options along Young, Wood and Jackson Streets within the EIS process.

PROJECT DEVELOPMENT SCHEDULE?

The FEIS/ROD is expected to be approved in the Summer of 2017.



If you prefer, you can e-mail comments to D2@DART.org or visit www.DART.org/D2 for more information.

TEXAS HISTORICAL COMMISSION
real places telling real stories

31 March 2016

Stephen L. Salin
DART Capital Planning
PO Box 660163
Dallas, Texas 75266-0163

Re: *Project review under Section 106 of the National Historic Preservation Act of 1966 and Texas Antiquities Code
DART CBD Second Light Rail Alignment, D2, APE and survey methodology, Dallas, Dallas County, Texas (FTA)
THC tracking no. 201604995*

Dear Mr. Salin,

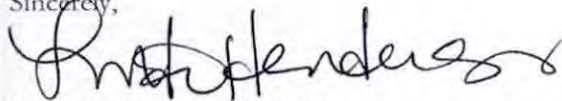
Thank you for providing information on upcoming survey work for the D2 light rail line proposed for downtown Dallas. This letter serves as official comment on the proposed undertaking from Texas' State Historic Preservation Officer, the Executive Director of the Texas Historical Commission (THC).

THC staff led by Linda Henderson reviewed the proposed methodology and Area of Potential Effect (APE) for the project. We have the following recommendations:

- Please use a 45-year cutoff date for surveying properties rather than a 50-year date given that the project may take longer to begin than anticipated.
- Using 300 feet is sufficient for visual effects, but the project's indirect effects will also include vibration and noise. Please perform analysis in support of sufficient APE(s) that demonstrates what the existing and projected noise contours are. Please consider vibratory effects both and above and below ground, including during construction and during rail operations. You can provide this information and documentation with the survey materials, although we are happy to talk or meet with project personnel to discuss this before the survey work begins.
- Remember to consider cumulative and foreseeable effects, including loss of access and utility for downtown businesses in historic buildings, which could constitute a constructive use under Section 4(f).
- Be mindful in general of Section 4(f) and the need to provide evidence that no prudent or feasible alternatives exist to adverse effects on historic properties.

Thank you again for your coordination and for your commitment to protecting the state's irreplaceable architectural and cultural heritage. Please contact us with any questions: 512/463-5851 or linda.henderson@thc.state.tx.us.

Sincerely,



Linda Henderson, Historian

For: Mark Wolfe, State Historic Preservation Officer

Cc: Fred Durham, Chair, Dallas County Historical Commission
David Preziosi, Executive Director, Preservation Dallas
Ernie Martinez, D2 Project Manager, DART





U.S. Department
of Transportation
**Federal Transit
Administration**

REGION VI
Arkansas, Louisiana,
New Mexico, Oklahoma,
Texas

819 Taylor St. Suite 14A02
Fort Worth, TX 76102
817-978-0550
817-978-0575 (fax)

June 27, 2018

Mark Wolfe
Executive Director
Texas Historic Commission
P.O. Box 12276
Austin, TX 78711

Attn: Justin Kockritz, Historian

Re: Section 106 Review of the Dallas Area Rapid Transit (DART) Dallas D2 Subway Commerce via Victory/Swiss Alternative - Request for Concurrence on Area of Potential Effects (APE)

Dear Mr. Wolfe,

The Federal Transit Administration (FTA), in cooperation with DART, is preparing a Supplemental Draft Environmental Impact Statement (SDEIS) to update data and assess the potential impacts of the D2 Subway project in downtown Dallas, Texas. On September 26, 2017, the DART Board approved the Locally Preferred Alternative (LPA) as Commerce via Victory/Swiss (see Appendix A for project information). This D2 Subway LPA is a refinement to a prior LPA approved in 2015. The purpose of this letter is to provide background on prior coordination with your office and to request concurrence on the proposed APE for the D2 Subway project.

Background

DART conducted the Downtown Dallas Transit Study and published an Alternatives Analysis/Draft Environmental Impact Statement (AA/DEIS) in March 2010. Due to the economic recession the project was deferred, no LPA was selected, and a Final EIS was not developed. For that effort, THC concurred (February 2, 2009) with an APE of 300 feet from the alignments and a resource age of 40 years, which would have been 1969 or prior. Preliminary research was done at that time to support the evaluation of alternatives, but no recommendations for Determinations of Eligibility or Effects were provided to your office given the range of alternatives under consideration.

In 2013, DART reinitiated the AA process to address changed conditions and new alternatives. On September 22, 2015 the DART Board approved Alternative B4 Lamar/Young/Jackson Street as the LPA. On February 22, 2016, DART requested an APE of 300 feet from either side of the LPA alignment and design options, as well as surveying resources with a resource age of 50 years from the anticipated revenue service date of 2021 (1971 or prior). THC concurred with this request on March 31, 2016, recommending a 45-year cutoff date (1977 or prior), a 300-foot APE, examining vibratory effects, cumulative and foreseeable effects, and potential 4(f) on historic properties (see Appendix B for 2016 Coordination). As DART conducted analyses of the B4 Alternative, public and stakeholder concerns with at-grade segments led the DART Board to refine the project as a mostly subway route, approving the Commerce via

Victory/Swiss alignment in September 2017 (see Appendix A). While the SDEIS effort will focus on the Commerce alignment, two design options along Pacific and Elm will also be considered.

Proposed APE and Resource Age

The proposed APE for the new D2 Subway LPA using Commerce via Victory/Swiss Alternative overlaps some of the previously coordinated 2016 APE, primarily in the northern segment. The attached maps (Appendix C) illustrate the proposed 2018 APE for the new Commerce via Victory-Swiss Alternative and design options, as well as the overlay map of the coordinated 2016 APE.

FTA and DART are proposing a revised APE of 300 feet from either side of the Commerce via Victory/Swiss alignment with an extension to a 600-foot radius around the three subway stations (Metro Center, Commerce and CBD East) to account for potential pedestrian access portals to the stations. The proposed APE will also include 300 feet from either side of the Pacific and Elm design option alignments. We also propose to survey resources with a resource age of 45 years from the anticipated revenue service date of 2024 (1979 or prior).

Following your concurrence, DART will move forward with cultural resources documentation described in 36 CFR 800.4(a). This will include examination of local, State, and federal lists of historic properties and surveys, including but not limited to, the National Register of Historic Places and the Texas Historical Commission Site Atlas. DART will also coordinate with the City of Dallas and local historical organizations to help identify historic buildings, districts, sites, objects or archaeological sites of significance. In addition, FTA will be providing project information to Indian Tribes to determine any issues or sites of significance.

Thank you for your review and please do not hesitate to contact FTA Region VI Community Planner Melissa Foreman at Melissa.Foreman@dot.gov or 817-978-0554. DART will also be hosting an agency information meeting soon and will inform you when the date is set. Additional project information is available on www.DART.org/D2. DART has also established a project email D2@DART.org for any electronic correspondence.

Sincerely,



Donald Koski, AICP
Director of Planning & Program Development

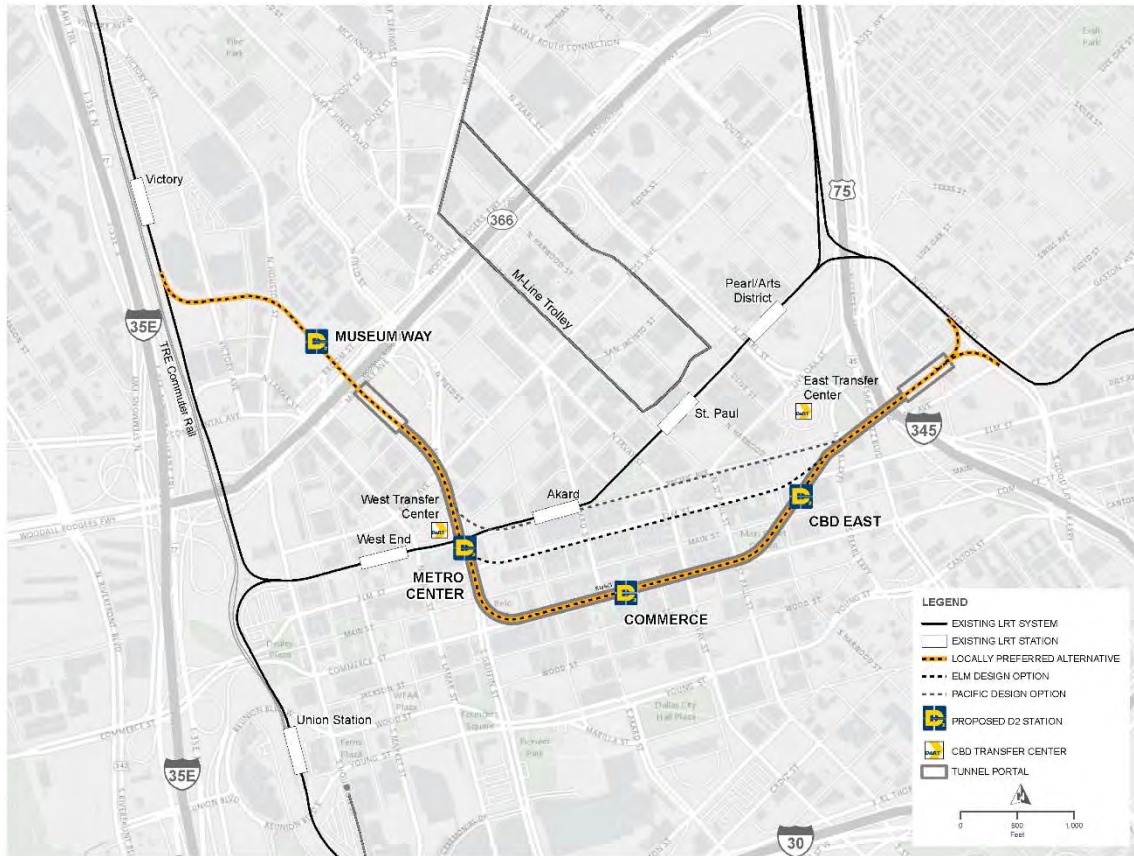
Attachments:

- Appendix A – Project Information and May 2018 Newsletter
- Appendix B – 2016 Coordination Letters
- Appendix C – APE Maps

C: Melissa Foreman, FTA Region VI, Community Planner
Ernie Martinez, DART D2 Project Manager
Kay Shelton, DART D2 EIS Manager
Victor Ibewuikwe, DART Capital Planning
Tom Shelton, HDR, Inc. DART GPC VI Manager
Kristine Lloyd, HDR, Inc. D2 Environmental Task Manager
Deborah Dobson-Brown, AmaTerra
D2 Project File, GPC6 Task 39

Appendix A – Project Information

The following is a map and description of the D2 Subway LPA. The attached May 2018 newsletter provides additional background.



Commerce-Victory-Swiss Alternative

The Commerce via Victory/Swiss Alternative begins south of Victory Station. It moves through a switch off the existing alignment and then proceeds in a southeasterly direction within DART-owned right-of-way in the center of Museum Way and through the parking lot adjacent to the Perot Museum of Nature and Science. Adjacent to the Perot Museum will be an at-grade light rail station (Museum Way Station). After leaving the station, the alignment crosses under Woodall Rodgers Freeway at street level, and then begins its transition underground. The alignment enters a property currently occupied by a parking lot and descends into a tunnel. The alignment remains underground until IH 345. After passing under Hord Street near the Dallas World Aquarium, the alignment turns under Griffin Street. Between San Jacinto Avenue and Elm Street would be an underground station (Metro Center Station). This station would provide the ability to transfer to the West Transfer Center and the West End and Akard light rail stations.

After crossing under Main Street, the alignment would turn east under Belo Garden and follow under Commerce Street. While under Commerce another underground station is planned approximately between Akard and Ervay (Commerce Station). After passing under St. Paul Street, the alignment turns northeast under Main Street Garden Park. The alignment crosses diagonally across city blocks and there would

another underground station (CBD East Station) between Main Street and Pacific Avenue. This station would provide opportunities to transfer to buses at the East Transfer Center.

After passing under Cesar Chavez Boulevard the alignment would begin the transition back to the surface. This transition would be under IH 345 and parallel to Swiss Avenue. Immediately after getting back to the surface the alignment would come to a switch that would allow trains to move either north or south along rebuilt Good Latimer tracks. The existing Deep Ellum Station would be removed as part of this new junction, with access improvements for the Deep Ellum area provided from the proposed CBD East Station and existing Baylor Station.

Stations

The Commerce via Victory/Swiss Alternative would introduce four new stations, one surface station (Museum Way) and three underground stations (Metro Center, Commerce, and CBD East). The underground stations would be accessed by stairs, elevators and potentially escalators. The location and number of the access points will be evaluated as Project Development continues during more detailed preliminary engineering efforts. The access points could be provided in open spaces downtown, within the sidewalks or incorporated into existing buildings. The underground station infrastructure will also include emergency egress and ventilation shafts.

Routing Options

While the LPA is identified as Commerce, the DART Board of Directors resolution indicates that routing options along Pacific and Elm will continue to be examined.



DALLAS CBD SECOND LIGHT RAIL ALIGNMENT



MAY 2018

D2 SUBWAY ALIGNMENT APPROVED

In Fall 2016, DART initiated a Locally Preferred Alternative (LPA) refinement process to redefine the D2 project as a subway alignment based on direction from the DART Board of Directors and Dallas City Council. Working with technical staff and downtown Dallas stakeholders, a range of alternatives were developed and evaluated. In September 2017, two key actions took place to advance the D2 Subway as the Commerce alignment (see map next page):

- Dallas City Council approved a resolution on September 13, 2017 recommending the D2 Subway using the Commerce via Victory/Swiss alignment; and,
- DART Board of Directors approved the Commerce via Victory/Swiss alignment on September 26, 2017.



Visit www.DART.org/D2 to learn more about the project and how it will help sustain the transit system into the future.

PROJECT HISTORY

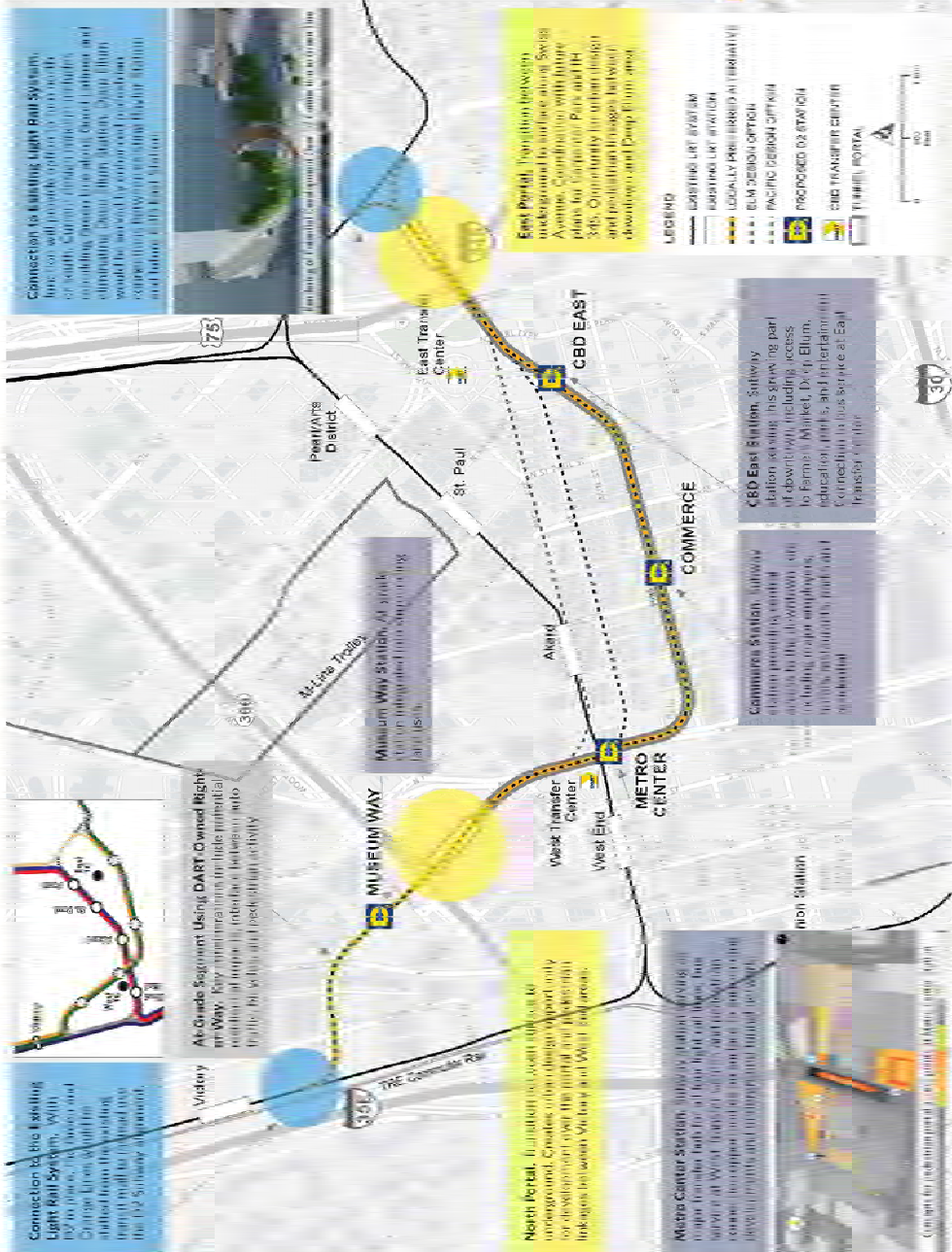
Planning for D2 began in 2007 and has continued over time to respond to changing conditions and stakeholder input. The graphic below illustrates where we've been and where we are now.



DART is conducting PD locally for the subway as the original two-year Federal timeline requirement was not met given the change in project definition in 2017.



PROJECT OVERVIEW



WHAT'S NEXT?

Now that a refined LEA has been approved, DART is finalizing the Project Development phase for the D2 Subway. Project Development is an approximately 18-24-month effort (see schedule on back page) that includes:

- Development of Preliminary Engineering (PE) plans to provide additional details on the alignment, design, tunnel portal concepts, and station locations/access points.
- Preparation of an Environmental Impact Statement (EIS) to assess the potential impacts of the project and recommend mitigation.

The EIS serves as a decision-making document and informs the public of potential environmental, social, and economic impacts of the project compared to a "no-build" option. Key issues that will be important for this project include noise, vibration, accessibility, safety/security, socio-economic effects, real estate acquisitions, visual/aesthetic resources, historic resources, parks, and traffic (for street level sections of the project).

While much of the project will be underground and out of sight, there will still be several surface level features that will need to be designed to fit within the urban context of downtown Dallas. These urban design elements will be a focus for the next several years, beginning with conceptual and preliminary designs in this phase of Project Development, and ending with detailed design including materials, finishes and colors during more in-depth design-build efforts, also called engineering.



Visit www.DART.com/D2 for a more detailed project description.



GET INVOLVED!

Throughout Project Development, the public and stakeholders will have several opportunities to engage with DART and the D2 Subway Study Team to stay informed, ask questions, and provide comments including:



SIGN UP FOR PROJECT UPDATES AT WWW.DART.ORG/D2 TO BE SURE YOU GET ALERTS FOR NEW INFORMATION OR UPCOMING MEETINGS



VISIT WWW.DART.ORG/D2 TO STAY UP TO DATE



EMAIL D2@DART.ORG WITH COMMENTS AND QUESTIONS



REQUEST A PROJECT BRIEFING FOR YOUR GROUP OR ORGANIZATION BY CONTACTING DART COMMUNITY ENGAGEMENT REPRESENTATIVE CARLOS HUERTA AT 214-749-2721 OR CHUERTA@DART.ORG



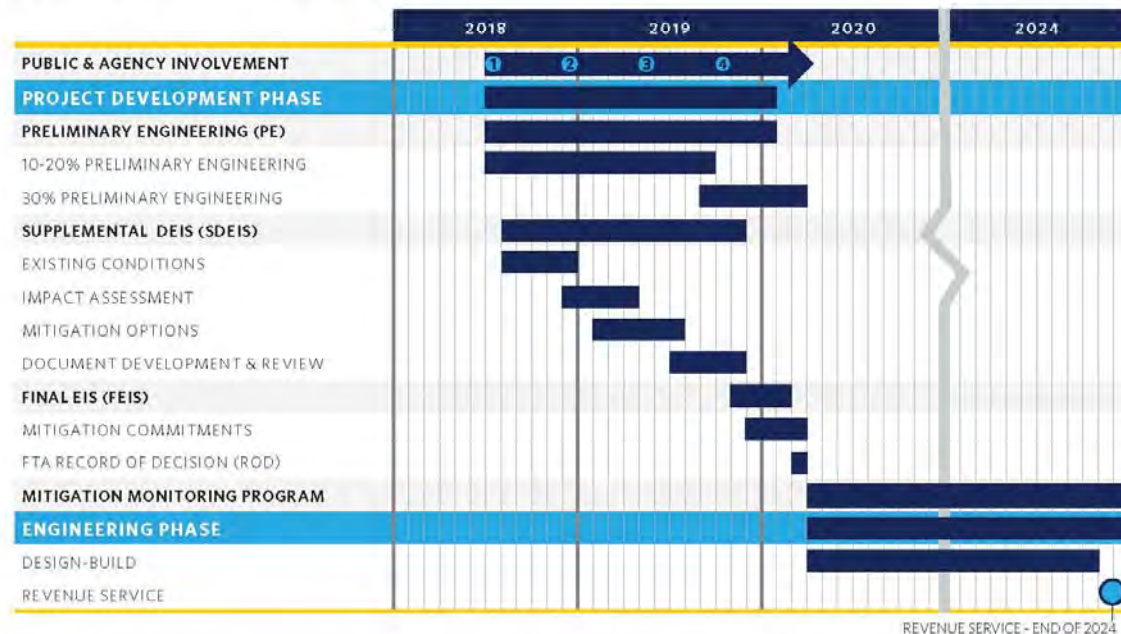
ATTEND PROJECT MEETINGS



SEND COMMENTS TO:
ERNIE MARTINEZ, D2 SUBWAY PROJECT MANAGER
DART CAPITAL PLANNING
P.O. BOX 660163
DALLAS, TX 75266

PROJECT SCHEDULE

The schedule below highlights key milestones over the next 18-24 months. After this phase of Project Development, the D2 Subway will enter the Engineering phase when a design-build team will advance the project into construction. Based on the Final EIS, a mitigation monitoring program will be in place to during design-build to ensure the commitments in the EIS are implemented. The FEIS/ROD is expected to be approved by early 2020.



ANTICIPATED KEY MILESTONE MEETINGS



1 KICKOFF MEETINGS



2 EXISTING CONDITIONS/ISSUE IDENTIFICATION/10% PE



3 IMPACT ASSESSMENT FINDINGS/ MITIGATION OPTIONS/20% PE



4 PUBLIC HEARING FOR SDEIS



Appendix B – 2016 Coordination



Dallas Area Rapid Transit
P.O. Box 660163
Dallas, Texas 75266-0163
214/749-3278

February 22, 2016

Mark Wolfe
Executive Director
Texas Historic Commission
P.O. Box 12276
Austin, TX 78711

Attn: Justin Kockritz, Historian

Re: Section 106 Review of the Dallas Area Rapid Transit (DART) Dallas CBD Second Light Rail Alignment (D2) Concurrence on Area of Potential Effects (APE)

Dear Mr. Wolfe,

Dallas Area Rapid Transit (DART) conducted the Downtown Dallas Transit Study and published an Alternatives Analysis/Draft Environmental Impact Statement (AA/DEIS) in March 2010. The AA/DEIS was intended to support selection of a Locally Preferred Alternative (LPA) at that time. However, due to the financial recession the project was deferred. No LPA was selected and a Final EIS was not developed. In 2013, DART reinitiated the AA process to address changed conditions and new alternatives. On September 22, 2015 the DART Board approved Alternative B4 Lamar/Young with a Jackson Street alignment modification in the eastern segment as the LPA. The LPA decision also included a recommendation to examine design options in the eastern segment as well as the feasibility of a tunnel spur from D2 towards the Dallas Convention Center. The attached booklet describes the project and illustrates the LPA, design options and potential tunnel spur. DART, with the Federal Transit Administration (FTA) is advancing the project under the FTA Capital Investment Grant program for Core Capacity funding.

On December 16, 2015 DART hosted an Interagency Meeting to reinitiate the EIS process under the original Notice of Intent (NOI). Based on direction from FTA, DART is preparing a Supplemental Draft EIS to update data and address new alignments in the eastern segment.

During the original AA/DEIS effort when multiple alternatives were under consideration, THC concurred with an APE of 300 feet from the alignments and a resource age of 40 years (which would have been 1969 or prior) (concurrence dated February 2, 2009). Preliminary research was done at that time to support the evaluation of alternatives but no recommendations for Determinations of Eligibility or Effects were provided to you given the range of alternatives under consideration.

For this SDEIS effort, DART is proposing to retain the APE of 300 feet from either side of the LPA alignment, design options and tunnel spur. In addition, a resource age of 50 years from the anticipated revenue service date of 2021 is proposed (1971 or prior). In accordance with 36 CFR 800.4(a)(1), DART is seeking SHPO concurrence on the APE and resource age.

Following your concurrence, DART will move forward with cultural resources documentation described in 36 CFR 800.4(a). This will include examination of local, State, and federal lists of historic properties and surveys, including but not limited to, the National Register of Historic Places and the Texas

Historical Commission Site Atlas. DART will also coordinate with the City of Dallas and local historical organizations to help identify historic buildings, districts, sites, objects or archaeological sites of significance. In addition, FTA has provided information to Indian Tribes to determine any issues or sites of significance.

Thank you for your review and please do not hesitate to contact the D2 Project Manager Ernie Martinez at 214-749-3201 with any questions. Additional project information is available on www.DART.org/D2. DART has also established a project email D2@DART.org for any electronic correspondence.

Sincerely,



Stephen L. Salin, AICP
Vice President, Capital Planning

Attachment

C: Ronisha Hodge, FTA Region VI, Community Planner
Ernie Martinez, DART Project Manager
Victor Ibewuikwe, DART Capital Planning
Michelle Dippel, HDR, Inc. D2 Environmental Task Manager
Deborah Dobson-Brown, AmaTerra
D2 Project File, GPC6 Task 16



DALLAS CBD SECOND LIGHT RAIL ALIGNMENT (D2)



D2 Project Development Phase

PROJECT BACKGROUND

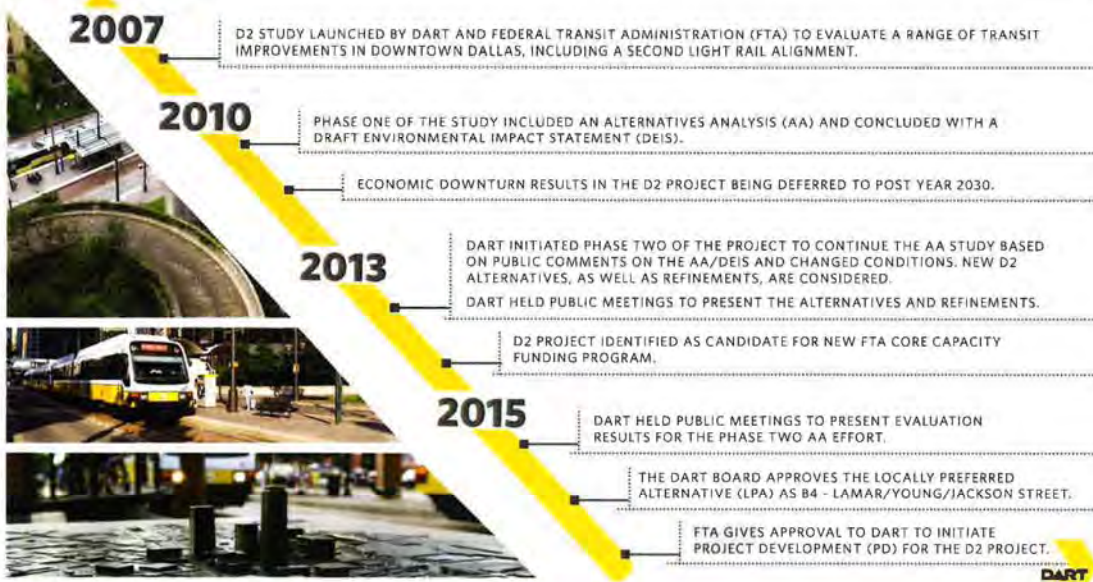
DART launched the D2 Study in 2007 to identify and evaluate a range of transit improvements in the Dallas Central Business District (CBD). The D2 Study focused on identifying the second phase of major transit improvements in Downtown Dallas. The improvements will ensure high quality transit service as the DART system expands to meet growing needs by providing additional capacity and operational flexibility in the Central Core. In addition, it is about improving mobility and circulation to, through and within the CBD, serving local and regional mobility needs.



DECEMBER 2015

The D2 Study was advanced and completed in two phases. Phase One of the study included an Alternatives Analysis (AA) and four alternatives were selected for further study and included in a Draft Environmental Impact Statement (DEIS). The AA/DEIS effort was completed in May 2010 after a 45-day comment period on the DEIS. Phase Two continued the AA effort due to public and agency comments on the AA/DEIS and changed conditions in downtown Dallas. These changed conditions include the new Dallas Streetcar and the proposed High Speed Rail, which led to new and refined alternatives. The Phase Two effort culminated with the selection of a Locally Preferred Alternative (see Page 2) after an evaluation process and public comment.

PROJECT HISTORY



OVERVIEW OF PROJECT CORRIDOR

The DART Board of Directors approved the Locally Preferred Alternative for the Second CBD Light Rail Alignment (D2) on September 22, 2015. The LPA is Alternative B4 Lamar-Young with a Modified Jackson Alignment (see figure below), which incorporates an alignment shift from the original B4 Alternative east of Dallas City Hall to address potential impacts along Young Street. The resolution passed by the Board states that:

- DART will continue to examine LPA routing options and station locations as required by the federal funding process.
- DART will continue to review feasibility for an extension of D2 (a tunnel spur to the south), as well as other options, to provide access to the Dallas Convention Center and High Speed Rail.
- DART staff will advance these elements into Project Development including Preliminary Engineering (PE) and Supplemental Draft Environmental Impact Statement (SDEIS) documentation.

For this effort, the study area will be divided into three segments: West, Central, and East. The SDEIS will address a no build alternative to serve as a baseline, the full project corridor, and design options in the East segment. A description of each segment is below:

WEST SEGMENT | VICTORY STATION TO METRO CENTER STATION

This segment includes the alignment between Victory Station and the proposed Metro Center Station. The alignment follows the DART owned right-of-way to the proposed Museum Way Station immediately north of Woodall Rodgers Freeway and then generally follows Lamar Street in a below-grade alignment to the proposed Metro Center Station in the vicinity of the existing West End Station.

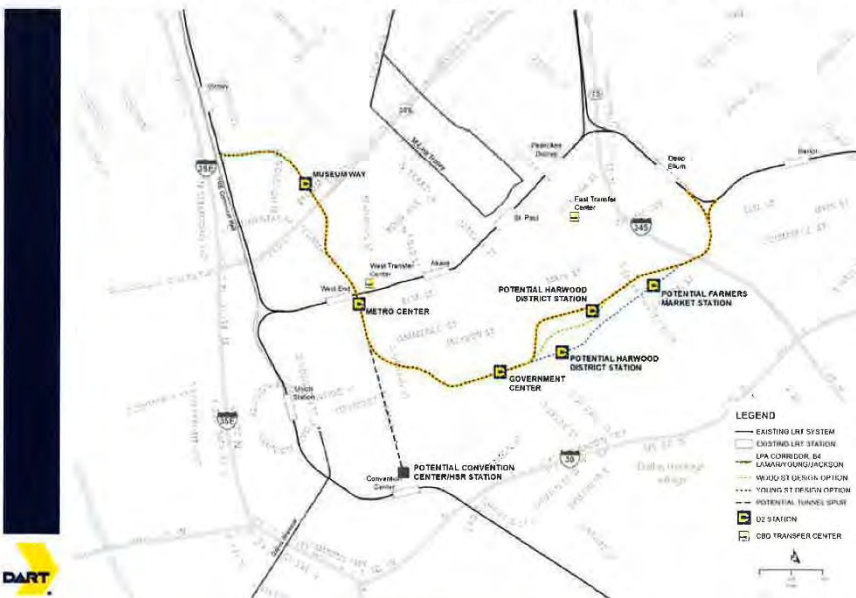
CENTRAL SEGMENT | METRO CENTER STATION TO GOVERNMENT CENTER STATION, INCLUDING THE CONVENTION CENTER TUNNEL SPUR

This segment continues under Lamar and transitions back to the surface in the vicinity of Field and Young and ends at the proposed Government Center Station near Dallas City Hall. This segment also includes the proposed below-grade light rail connection under Lamar to the existing Convention Center Station and proposed High Speed Rail.

EAST SEGMENT | GOVERNMENT CENTER STATION TO DEEP ELLUM STATION

This segment is the longest and includes the LPA corridor and two design options. From the Government Center Station, the at-grade LPA alignment transitions Jackson Street and continues to IH 345. The two design options between Ervay Street and IH 345 include Wood Street and Young Street. The SDEIS will evaluate all three corridors and the inclusion of up to two potential stations between Government Center Station and the Deep Ellum junction.

DALLAS CBD SECOND LIGHT RAIL ALIGNMENT (D2) | DALLAS, TX



WHAT IS PROJECT DEVELOPMENT?

Now that an LPA has been approved, DART has been authorized by the FTA to enter the Project Development phase. Project Development is an approximately 24-month effort and will include preparation of the SDEIS to assess the benefits, impacts and costs of the project and of routing options in the eastern end of downtown. The SDEIS will be made available to the public for review and comment, during which time DART will hold public meetings and a formal public hearing on the project. Based on the SDEIS and public input a single project will be documented in a Final EIS/Record of Decision (ROD). The Final EIS/ROD will outline mitigation commitments to address identified impacts, and following approval from FTA, the environmental process will conclude. A mitigation monitoring program will be established and incorporated into Engineering and Construction as the project proceeds.

The FTA Process is shown below:



WHY ARE WE DOING A SDEIS?

The original Draft EIS identified the need and purpose of the project, a range of alternatives to be considered, and the potential social, economic and environmental impacts of the alternatives. Positive, negative and temporary impacts were evaluated. The DEIS was an initial assessment of the project and key issues - such as noise impacts, economic effects, historic resources, air quality, parks, and traffic.

FTA and DART are initiating the development of a SDEIS for two primary reasons. First, based on comments received from the public and stakeholders, additional alternatives analysis has been conducted and as a result, new design options on the east end of the project as well as a potential connection to the Convention Center need to be considered and evaluated. Second, the AA/DEIS was published over five years ago and the project area conditions have changed since that time. The data used to analyze the impacts identified in the AA/EIS may need to be updated and incorporated into the SDEIS.



PUBLIC PARTICIPATION

Project Development will be kicked-off through a round of public meetings in December. Project updates will be provided as well as details regarding the Project Development phase and the proposed schedule for D2.



Project Development Kick-Off Meetings

Thursday December 17, 2015

12:00pm - 1:30pm | DART Headquarters, Board Room, 1401 Pacific Ave

6:30pm - 8:00pm | Downtown Dallas First Presbyterian Church, Byrd Hall, 1835 Young Street

In addition to Public Meetings, DART will be holding regular meetings with a Stakeholder Working Group. This group consists of agency and city staff, property owners, and developers, as well as others with a specific interest in the project. An inter-agency meeting focused on the issues to be assessed in the SDEIS will also be held in December.

WHAT HAPPENS NEXT?

Additional meetings and opportunities for public and stakeholder comment will be provided throughout the process. Project Development will focus on developing more detailed Preliminary Engineering (PE) to support the SDEIS. The PE/SDEIS effort will refine the preferred alternative, as well as evaluate additional routing options along Young, Wood and Jackson Streets within the EIS process.

HOW CAN I PROVIDE COMMENTS?

Anyone who has an interest in the D2 Project is encouraged to participate in Project Development. DART will use your input to refine the LPA and analyze the potential impacts and benefits of the proposed project. Please submit written information and comments to:

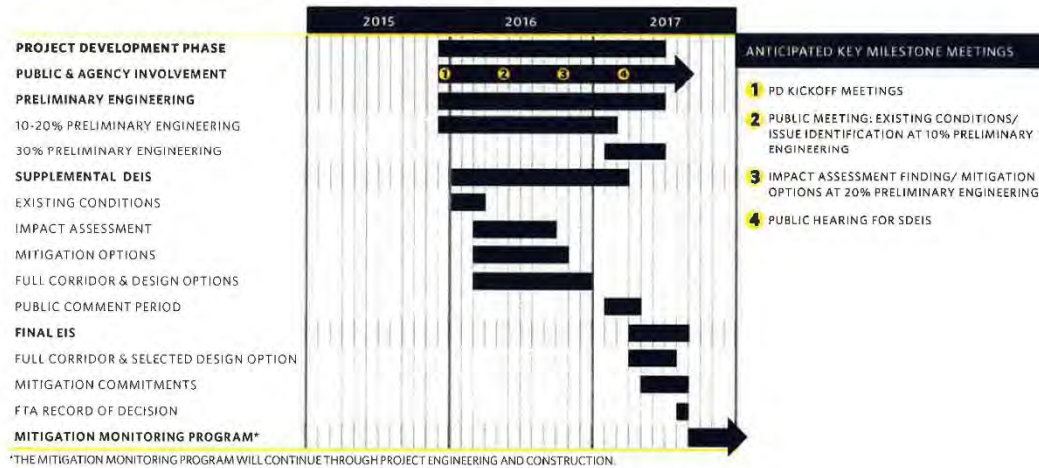
COMMENTS

Attention: Ernie Martinez
DART Planning
P.O. Box 660163
1401 Pacific Avenue
Dallas, Texas 75202-7232
D2@DART.org



PROJECT DEVELOPMENT SCHEDULE?

The FEIS/ROD is expected to be approved in the Summer of 2017.



If you prefer, you can e-mail comments to D2@DART.org or visit www.DART.org/D2 for more information.

TEXAS HISTORICAL COMMISSION
real places telling real stories

31 March 2016

Stephen L. Salin
DART Capital Planning
PO Box 660163
Dallas, Texas 75266-0163

Re: *Project review under Section 106 of the National Historic Preservation Act of 1966 and Texas Antiquities Code
DART CBD Second Light Rail Alignment, D2, APE; and survey methodology, Dallas, Dallas County, Texas (D2A)
THC tracking no. 201604995*

Dear Mr. Salin,

Thank you for providing information on upcoming survey work for the D2 light rail line proposed for downtown Dallas. This letter serves as official comment on the proposed undertaking from Texas' State Historic Preservation Officer, the Executive Director of the Texas Historical Commission (THC).

THC staff led by Linda Henderson reviewed the proposed methodology and Area of Potential Effect (APE) for the project. We have the following recommendations:

- Please use a 45-year cutoff date for surveying properties rather than a 50 year date given that the project may take longer to begin than anticipated.
- Using 300 feet is sufficient for visual effects, but the project's indirect effects will also include vibration and noise. Please perform analysis in support of sufficient APE(s) that demonstrates what the existing and projected noise contours are. Please consider vibratory effects both and above and below ground, including during construction and during rail operations. You can provide this information and documentation with the survey materials, although we are happy to talk or meet with project personnel to discuss this before the survey work begins.
- Remember to consider cumulative and foreseeable effects, including loss of access and utility for downtown businesses in historic buildings, which could constitute a constructive use under Section 4(f).
- Be mindful in general of Section 4(l) and the need to provide evidence that no prudent or feasible alternatives exist to adverse effects on historic properties.

Thank you again for your coordination and for your commitment to protecting the state's irreplaceable architectural and cultural heritage. Please contact us with any questions: 512/463-5851 or linda.henderson@thc.state.tx.us

Sincerely,



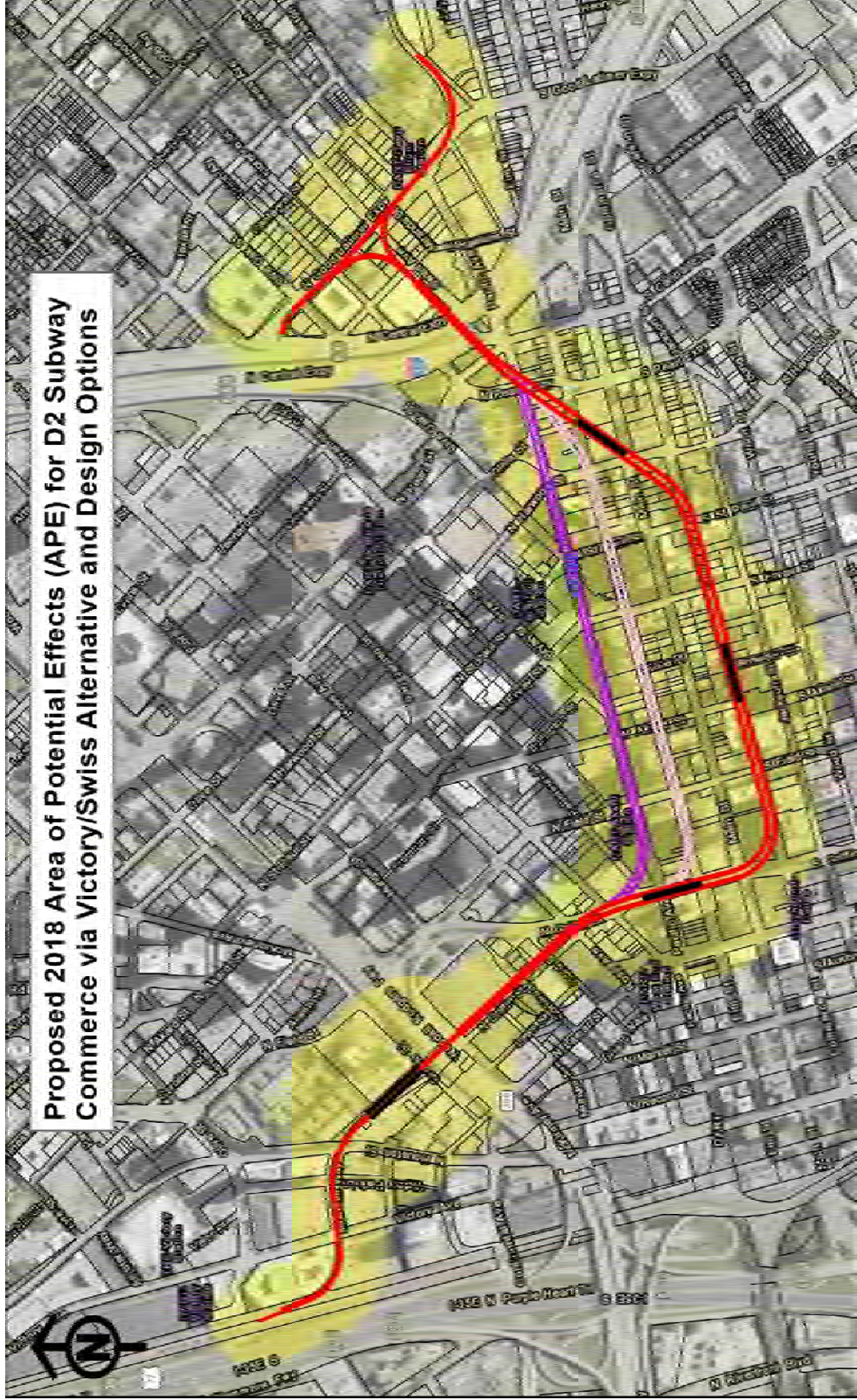
Linda Henderson, Historian
For: Mark Wolfe, State Historic Preservation Officer

Cc: Fred Durham, Chair, Dallas County Historical Commission
David Preziosi, Executive Director, Preservation Dallas
Ernie Martinez, D2 Project Manager, DART



**Appendix C – Overlay Map with 2016 Coordinated APE and
2018 Proposed APE for D2 Subway Project**

**Proposed 2018 Area of Potential Effects (APE) for D2 Subway
Commerce via Victory/Swiss Alternative and Design Options**

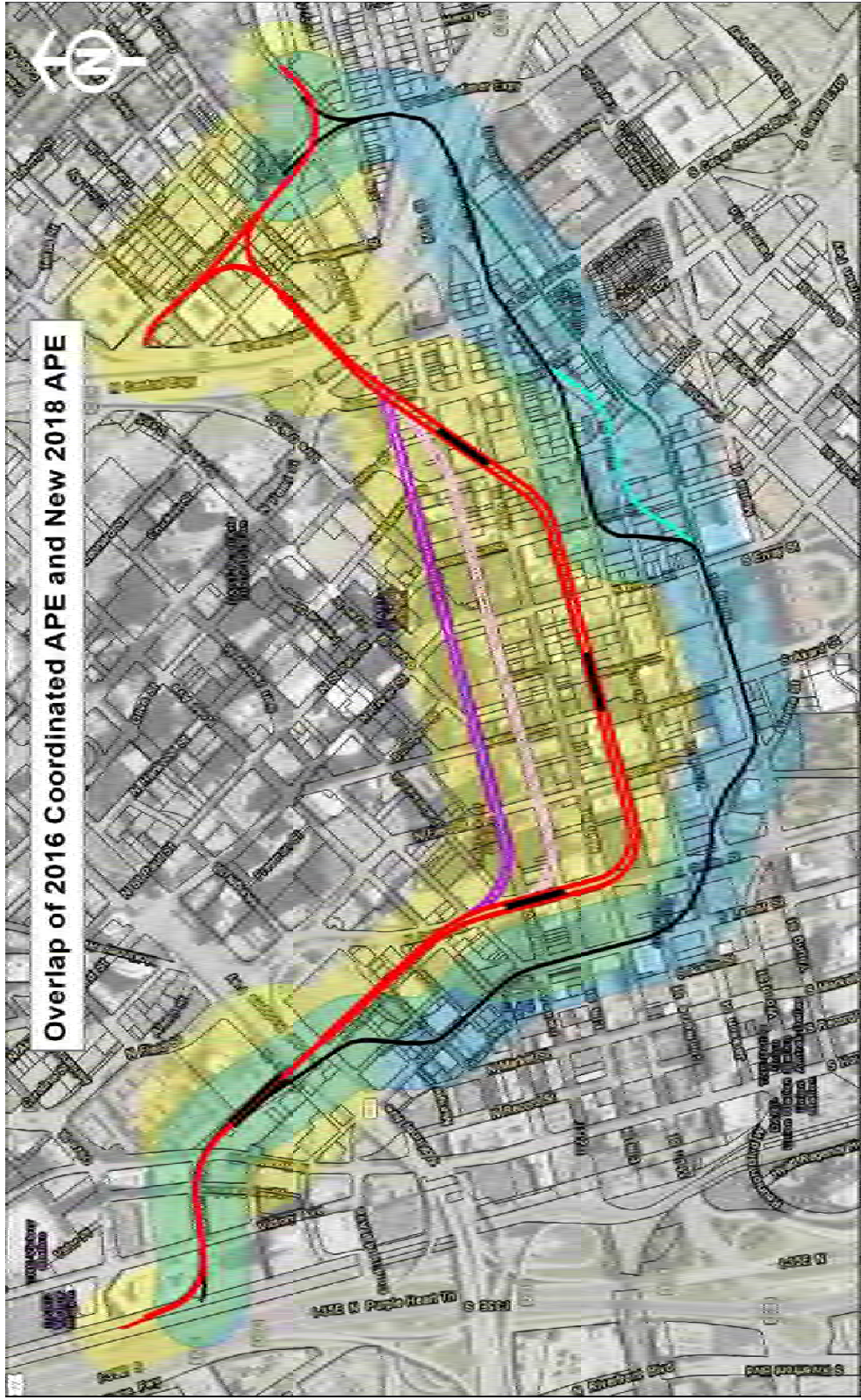


	Commerce-Victory-Swiss Alternative (2018)		Proposed Station Location
	Elm-Victory-Swiss Option		Parcel Boundary
	Pacific-Victory-Swiss Option		2018 APE

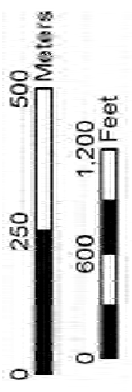
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Document Path: 8:\8 Comm\Projects\106 HDR\106-071-17A DART D2 Subway\GIS_Documents\GIS_APE_8_18_2018.mxd
 Source: ESRI World Imagery and Streetmap
 Date: 8/18/2018

Overlap of 2016 Coordinated APE and New 2018 APE



- Elm-Victory-Swiss Option
- Pacific-Victory-Swiss Option
- Commerce-Victory-Swiss Alternative (2018)
- B4 Alternative (2016)
- Wood St Alternative (2016)
- Young St Alternative (2016)
- Parcel Boundary
- 2016 Coordinated 300-foot APE
- 2018 APE
- Proposed Station Location



Source: ESRI World Imagery and Streetmap
Date: 6/16/2016

Document Path: S:\EComm\Projects\100 HCR\100\071_17A\DATA\CS_SUBWAY\GIS_Data\apelist\list_01_2016.mxd



U.S. Department
of Transportation
**Federal Transit
Administration**

REGION VI
Arkansas, Louisiana,
New Mexico, Oklahoma,
Texas

819 Taylor St. Suite 14A02
Fort Worth, TX 76102
817-978-0550
817-978-0575 (fax)

Log TP

June 27, 2018

RECEIVED
JUL 02 2018

Mark Wolfe
Executive Director
Texas Historic Commission
P.O. Box 12276
Austin, TX 78711

Attn: Justin Kockritz, Historian

Re: Section 106 Review of the Dallas Area Rapid Transit (DART) Dallas D2 Subway Commerce via Victory/Swiss Alternative - Request for Concurrence on Area of Potential Effects (APE)

Dear Mr. Wolfe,

The Federal Transit Administration (FTA), in cooperation with DART, is preparing a Supplemental Draft Environmental Impact Statement (SDEIS) to update data and assess the potential impacts of the D2 Subway project in downtown Dallas, Texas. On September 26, 2017, the DART Board approved the Locally Preferred Alternative (LPA) as Commerce via Victory/Swiss (see Appendix A for project information). This D2 Subway LPA is a refinement to a prior LPA approved in 2015. The purpose of this letter is to provide background on prior coordination with your office and to request concurrence on the proposed APE for the D2 Subway project.

Background

DART conducted the Downtown Dallas Transit Study and published an Alternatives Analysis/Draft Environmental Impact Statement (AA/DEIS) in March 2010. Due to the economic recession the project was deferred, no LPA was selected, and a Final EIS was not developed. For that effort, THC concurred (February 2, 2009) with an APE of 300 feet from the alignments and a resource age of 40 years, which would have been 1969 or prior. Preliminary research was done at that time to support the evaluation of alternatives, but no recommendations for Determinations of Eligibility or Effects were provided to your office given the range of alternatives under consideration.

In 2013, DART reinitiated the AA process to address changed conditions and new alternatives. On September 22, 2015 the DART Board approved Alternative B4 Lamar/Young/Jackson Street as the LPA. On February 22, 2016, DART requested an APE of 300 feet from either side of the LPA alignment and design options, as well as surveying resources with a resource age of 50 years from the anticipated revenue service date of 2021 (1971 or prior). THC concurred with this request on March 31, 2016, recommending a 45-year cutoff date (1977 or prior), a 300-foot APE, examining vibratory effects, cumulative and foreseeable effects, and potential 4(f) on historic properties (see Appendix B for 2016 Coordination). As DART conducted analyses of the B4 Alternative, public and stakeholder concerns with at-grade segments led the DART Board to refine the project as a mostly subway route, approving the Commerce via

Victory/Swiss alignment in September 2017 (see Appendix A). While the SDEIS effort will focus on the Commerce alignment, two design options along Pacific and Elm will also be considered.

Proposed APE and Resource Age

The proposed APE for the new D2 Subway LPA using Commerce via Victory/Swiss Alternative overlaps some of the previously coordinated 2016 APE, primarily in the northern segment. The attached maps (Appendix C) illustrate the proposed 2018 APE for the new Commerce via Victory-Swiss Alternative and design options, as well as the overlay map of the coordinated 2016 APE.

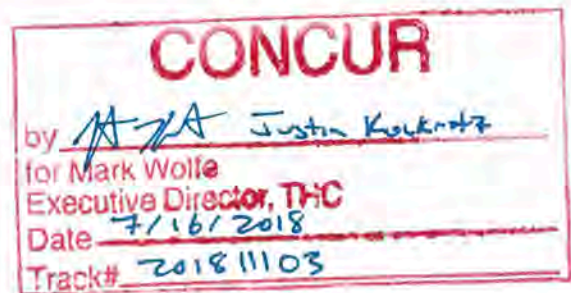
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Following your concurrence, DART will move forward with cultural resources documentation described in 36 CFR 800.4(a). This will include examination of local, State, and federal lists of historic properties and surveys, including but not limited to, the National Register of Historic Places and the Texas Historical Commission Site Atlas. DART will also coordinate with the City of Dallas and local historical organizations to help identify an historic buildings, districts, site, objects or archaeological sites of significance. In addition, FTA will be providing project information to Indian Tribes to determine any issues or sites of significance.

Thank you for your review and please do not hesitate to contact FTA Region VI Community Planner Melissa Foreman at Melissa.Foreman@dot.gov or 817-978-0554. DART will also be hosting an agency information meeting soon and will inform you when the date is set. Additional project information is available on www.DART.org/D2. DART has also established a project email D2@DART.org for any electronic correspondence.

Sincerely,

Donald Koski, AICP
Director of Planning & Program Development



Attachments:

- Appendix A – Project Information and May 2018 Newsletter
- Appendix B – 2016 Coordination Letters
- Appendix C – APE Maps

- C: Melissa Foreman, FTA Region VI, Community Planner
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Kristine Lloyd, HDR, Inc. D2 Environmental Task Manager
Deborah Dobson-Brown, AmaTerra
D2 Project File, GPC6 Task 39

TEXAS HISTORICAL COMMISSION

real places telling real stories

April 12, 2019

Donald Koski, AICP
Federal Transit Administration, Region VI
819 Taylor Street, Room 14A02
Fort Worth, Texas 76102

Re: *Project Review Under Section 106 of the National Historic Preservation Act, Dallas Area Rapid Transit (DART) D2 Subway, Draft Historic Resources Survey Report, Dallas, Dallas County (DART/FTA/106, THC #201906003)*

Mr. Koski:

Thank you for your correspondence of March 14, 2019, transmitting the draft *Historic-Age Resources Reconnaissance Survey*, prepared by AmaTerra Environmental on behalf of Dallas Area Rapid Transit (DART) and the Federal Transit Administration (FTA), for the proposed D2 Subway project in downtown Dallas. This letter serves as comment on the proposed undertaking from the State Historic Preservation Officer, the Executive Director of the Texas Historical Commission (THC).

The THC staff, led by Justin Kockritz, has completed its review of the draft report and we largely concur with your findings regarding non-archeological historic properties as presented. However, we have several concerns to address before the potential effects of the project on historic properties can be fully taken into account.

The project's area of potential effect (APE) includes several buildings in the Deep Ellum area and the survey report only evaluates the eligibility of these properties for listing in the National Register of Historic Places individually, rather than as a potential historic district. In 2001–2002, THC reviewed FTA's determinations of eligibility for the DART Southeast Corridor light rail project, and concurred that the Deep Ellum Historic District was *eligible* for listing in the National Register under Criteria A and C. THC recommends that this historic district remains eligible today.

The survey report does not consider the Westend Historic District, which was listed in the National Register in 1978. Portions of this historic district, including at least two contributing resources it contains, are in the project's APE since they are within 600 feet of the proposed Metro Center Station.

Has the survey report been transmitted to other consulting parties, including, but not limited to, the City of Dallas Historic Preservation Section and Preservation Dallas? They should be given the opportunity to comment on the survey report and provide any information they may have on the project's potential to affect historic properties.

We appreciate the inclusion of the *Noise and Vibration Technical Report*, prepared by Cross-Spectrum Acoustics. We have no comments about its findings and recommendations at this time. The report provides good background information and technical analysis that we will take it into consideration as plans for the proposed construction and operation of the D2 Subway are further developed.

Attached please find additional comments on the National Register eligibility of properties within the project's APE and general comments on the draft survey report. We look forward to further consultation with your office and hope to maintain a partnership that will foster effective historic preservation. Thank you for your cooperation in this federal review process, and for your efforts to preserve the irreplaceable heritage of Texas. If you have any

questions concerning our review, or if we can be of further assistance, please contact Justin Kockritz at 512-936-7403 or justin.kockritz@thc.texas.gov.

Sincerely,



Justin Kockritz, Lead Project Reviewer, Federal Programs
For: Mark Wolfe, State Historic Preservation Officer

cc: Melissa Foreman, FTA, Region VI, *via email*
Ernie Martinez, DART, D2 Project Manager, *via email*
Kay Shelton, DART, D2 EIS Manager, *via email*
Victor Ibewuike, DART, Capital Planning, *via email*
Tom Shelton, HDR, Inc., *via email*
Kristine Lloyd, HDR, Inc., *via email*
Deborah Dobson-Brown, AmaTerra Environmental, Inc., *via email*



For the purposes of compliance with Section 106 of the National Historic Preservation Act, THC concurs that the following properties are *listed* in, and remain eligible for listing in, the National Register of Historic Places under the criteria cited:

- **Dallas Downtown Historic District (DDHD)**, which was listed in 2006, and expanded in 2009, under Criterion A for commerce and community planning and development, and Criterion C for its architecture, and containing the following properties within the APE as contributing resources:
 - **Hotel Adolphus** (#21, 1321 Commerce Street);
 - **Magnolia Building** (#22, 1401 Commerce Street);
 - **Dallas National Bank Annex** (#23, 1511 Commerce Street);
 - **Dallas Power and Light Annex** (#24, 1508 Commerce Street);
 - **Federal Reserve Bank** (#25, 400 South Akard Street);
 - **Continental Building** (#27, 1810 Commerce Street);
 - **Statler Hilton Hotel** (#28, 1914 Commerce Street);
 - **2008 Commerce Street** (#29);
 - **2014 Commerce Street** (#30);
 - **Bluitt Sanitarium** (#31, 2036 Commerce Street): also listed individually in the National Register in 2006 under Criterion A for commerce, health/medicine, and ethnic heritage, and Criterion B for its association with Dr. Benjamin R. Bluitt;
 - **R.F. Aspley Building** (#32, 2038 Commerce Street);
 - **Dallas City Hall and Municipal Building** (#37 and #38, 106 Harwood Street and 2014 Main Street, including the 1914 building and the 1956 addition); and,
 - Numerous other buildings identified as contributing resources to the DDHD in Table 2-2 (with the exception of the **LTV Tower**, see below), but not individually identified elsewhere.
- The **Westend Historic District**: listed in 1978 under Criterion A for community planning and development, industry, politics/government, social history, and transportation, and Criterion C for its architecture and landscape architecture, and containing the following properties within the APE as contributing resources:
 - **Emerson-Brantingham Building** (800 Pacific Avenue); and,
 - **Sanger Brothers Building** (southwest corner of Elm and Lamar Streets).
- **Waples-Platter Coffee Roaster** (#1, 2211 North Lamar Street) and **Grocery House** (#3, 2200 North Lamar Street): listed in 1978 under Criterion A for commerce and industry;
- **One Main Place** (#15, 1201 Main Street): listed in 2015 under Criterion C for its architecture, and including the sunken plaza as a contributing resource;
- **Santa Fe Terminals No. 1** (#18, 1114 Commerce Street) and **No. 2** (#20, 1122 Jackson Street): listed in 1997 under Criterion A for transportation and Criterion C for their architecture; and,
- **Grand Lodge of the Colored Knights of Pythias, Texas** (#DE14, 2551 Elm Street): listed in 2017 under Criterion A for social history and ethnic heritage.

THC also concurs with your determinations that the following properties are *eligible* for listing in the National Register under the criteria cited:

- **Automobile Row Historic District**: Criterion A for commerce—and we recommend that it is also eligible for listing under Criterion C for its architecture—with boundaries as shown on Figure C-3, containing the following properties as contributing resources:
 - **2202 Commerce Street** (#34)
 - **2204 Commerce Street** (#35)
 - **2208 Commerce Street** (#36)
 - **2105 Commerce Street** (#39)
 - **2107 Commerce Street** (#40)
 - **2207 Commerce Street** (#41)
 - **2211 Commerce Street** (#42)
 - **2215 Commerce Street** (#43)
 - **2117 Commerce Street** (#44)
 - **2208 Main Street** (#46)
 - **2210 Main Street** (#47)
 - **2214 Main Street** (#48)

- **Magnolia Oil Service Station** (#33, 2130 Commerce Street)
- Former **Magnolia Oil Service Station** (#7, 902 Ross Avenue): Criterion A for community planning and development;
- **Milliners Supply Company** (#11, 911 Elm Street): Criterion A for community planning and development; and,
- **Earle Cabell Federal Building** (#17, 1100 Commerce Street): Criterion A for law and politics/government.

At this time, THC does *not* concur with your proposed determinations of eligibility for the following properties:

- In 2001–2002, THC reviewed FTA’s determinations of eligibility for the DART Southeast Corridor light rail project, and concurred that the **Deep Ellum Historic District** (DEHD) was *eligible* for listing in the National Register under Criteria A and C. The APE for the Southeast Corridor included only a small portion of Deep Ellum and a complete evaluation of the historic district’s full extent was not performed. See the Southeast Corridor *Final Environmental Impact Statement* for more information. At that time, the following properties were identified as contributing resources to the DEHD, each of which appear to retain sufficient historic integrity to remain eligible today:
 - **Fink Paint Company Building** (#DE23, 2605 Elm Street, now Louie Louie’s);
 - **Southern Refrigeration Company** (#DE24, 2609–2613 Elm Street);
 - **American Transfer and Storage** (#DE25, 2615 Elm Street); and,
 - **Manufacturers Expo Building** (#DE27, 2625 Elm Street, now Uplift Education).

The APE for the D2 Subway project includes several other properties in the vicinity that THC recommends as eligible as additional contributing resources to the DEHD:

- **2556 Elm Street** (#DE15);
- **2639 Elm Street** (#DE26);
- **2624 Elm Street** (#DE29): although the storefront has been altered, the upper glazed tile appears to read “MWB 1946.” If this tile does date to the period of significance, THC recommends this property be considered a contributing resource to the DEHD;
- **2618 Elm Street** (#DE30); and,
- **2614 Elm Street** (#DE31).

The full boundary of the DEHD may extend further to the east and south, but we believe that a complete evaluation of the DEHD and its boundaries are beyond the scope of this project and no further evaluation is recommended unless the proposed project changes substantially.

- Although the **LTV Tower** (1600 Pacific Avenue) is listed as non-contributing in Dallas Downtown Historic District National Register nomination, in 2012 the National Park Service determined that the property does contribute to the historic district—with an extended period of significance to 1964—as part of a federal historic rehabilitation tax credit project. An amendment to the existing National Register nomination was added in 2013 supporting this period of significance and is attached.
- Given the building’s prominence, architectural design, and unique engineering, THC believes **Renaissance Tower** (#14, 1201 Elm Street, formerly the First International Building) may potentially be eligible for listing in the National Register. Although as you note, the building was altered in the 1980s, for the purposes of this project, we recommend treating Renaissance Tower as eligible for listing in the National Register. However, if the D2 Subway alignment shifts significantly closer to the property or if the entrance to the Metro Center Station is proposed within or adjacent to Renaissance Tower, an intensive evaluation may be warranted to fully evaluate the property’s potential historic significance and to assess its historic integrity.

The following properties do not appear to have been documented or evaluated in this report, despite being within the APE and being of historic age:

- **1200 Main Street**, the “Metropolitan,” which was constructed in 1972;
- **1300 Jackson Street**, which was constructed circa 1909;

- **311 South Akard Street**, “Four AT&T Plaza,” which was constructed circa 1948; and,
- **2201 Main Street**, which was constructed circa 1959 but was extensively remodeled in the 1980s.

As part of the Dallas Floodway Project, the U.S. Army Corps of Engineers (USACE) determined that the **Dallas Floodway** was a “historic and cultural resource with locally significant historical associations with flood control/city planning/community development and is a significant statewide example of an engineering system designed for flood control and development enhancement” and considered the project’s potential impacts to the Floodway under the National Environmental Policy Act (NEPA). As a result of the 2010 Supplemental Disaster Relief and Summer Jobs Act (Public Law 111-212), USACE was not required to make determinations under the National Historic Preservation Act, but the NEPA language used corresponds to the Dallas Floodway being eligible for listing in the National Register under Criterion A for community planning and development and Criterion C for engineering. The **Dallas Branch Pressure Sewer**, which was built circa 1932 and roughly follows McKinney Street, from the Trinity River to Field Street, was identified as an element of the Floodway that “supported” its historic significance. As such, we recommend that the Dallas Branch Pressure Sewer be treated as a contributing resource to the Dallas Floodway. We have no concerns about any potential indirect effects from the D2 Subway project, but the Dallas Branch Pressure Sewer is located near the proposed western portal and could possibly be affected by tunnel construction and/or operation. Also related to the Dallas Floodway is the Woodall Rogers Pressure Sewer, which roughly follows the westbound Woodall Rogers frontage road (Broom Street), but this sewer was constructed circa 1979 and was found to “not support” the Floodway’s historic significance; we recommend that it be considered a non-contributing resource to the Dallas Floodway. For more information, see USACE’s 2014 *Dallas Floodway Project Final Environmental Impact Statement*.

Based on all available information, THC concurs that the following properties are *not eligible* for listing in the National Register:

- **Hooters Restaurant** (#2, 2201 North Lamar Street);
- **Dallas World Aquarium** (#4 and #5 (former Mohawk Rubber Company), 1801 North Griffin Street);
- **1708 North Griffin Street** (#6);
- **500 North Griffin Street** (#8);
- **KDFW Station Building** (#9, 1109 Patterson Street, formerly KRLD Station Building);
- **Renaissance Tower Parking Garage** (#10, 1201 Pacific Avenue);
- **Crowne Plaza Hotel** (#12, 1015 Elm Street);
- **Homewood Suites** (#13, 1025 Elm Street, former Huey and Philip Building);
- **1217 Main Street** (#16);
- **Manor House** (#19, 1208 Commerce Street);
- **Jackson Street Garage** (#26, 1810 Jackson Street): a non-contributing resource to the DDHD;
- **Southwestern Printing Company Building** (#45, 2108 Main Street);
- **2107–2109 Main Street** (#49);
- **Old Fire Station** (#50, 2121 Main Street);
- **Former Morris Dry Goods Building** (#51, 2202 Elm Street);
- **615 North Good-Latimer Expressway** (#DE01);
- **2411 and 2439 Swiss Avenue** (#DE02);
- **2511 Swiss Avenue** (#DE03, former Red Ball Motor Freight Terminal);
- **505 North Good-Latimer Expressway** (#DE04)
- **2506 Swiss Avenue** (#DE05);
- **Former Gulf Oil Service Station** (#DE06, 2500 Swiss Avenue);
- **404 North Hawkins Street** (#DE07);

- **2424 Swiss Avenue (#DE08);**
- **Former Texas and Pacific Railway Salvage Warehouse (#DE09, 2441 Pacific Avenue);**
- **2501 Pacific Avenue (#DE10A and #DE10B);**
- **Tiled Street Addresses (#DE11A, #DE11B, and #DE11C, 2400–2500 blocks Pacific Avenue);**
- **Former Fry Transfer and Storage Company (#DE12, 2509 Pacific Avenue);**
- **2515 Pacific Avenue (#DE13);**
- **Standard Supply Company (#DE17, 606 North Good-Latimer Expressway);**
- **2613 Swiss Avenue(#DE18);**
- **2614 Swiss Avenue (#DE19);**
- **402 North Good-Latimer Expressway (#DE20);**
- **2601 Gaston Avenue (#DE21);**
- **2615 Gaston Avenue (#DE22);**
- **301 North Crowds Street (#DE28); and,**
- **2610 Elm Street (#DE32): a non-contributing resource to the DEHD.**

Page	Line/Section	Comments
5	Lines 1–2	The Westend Historic District , which was listed in the National Register in 1978 is within 600' of the proposed Metro Center Station, as shown on Figure B-5. Revise this section as necessary. Include any contributing resources within the historic district that also fall within the area of potential effect, such as the Emerson-Brantingham Building (800 Pacific Avenue) and the Sanger Brothers Building (southwest corner of Elm and Lamar Streets).
6	Table 2-2	Although the Titche-Goettinger Addition (1911 Main Street) is not specifically identified in the Dallas Downtown Historic District National Register nomination text, it is shown as contributing on the map in the nomination. Please revise as necessary.
6–7	Table 2-2	The Majestic Theater (1923 Elm Street) and Dallas City Hall and Municipal Building (2014 Main Street) are also designated as a State Antiquities Landmarks (SAL).
7	Table 2-2	Although the LTV Tower (1600 Pacific Avenue) is listed as non-contributing in Dallas Downtown Historic District National Register nomination, in 2012 the National Park Service determined that the property does contribute to the historic district—with a period of significance extending to 1964—as part of a federal historic rehabilitation tax credit project. Additional documentation was added to the existing National Register nomination in 2013 supporting this period of significance. Please revise as necessary; it may be helpful to include a short explanatory note for this property.
8	Table 2-5	The table of individual properties within the 1300' study area that are listed in the National Register is incomplete. Please add the following properties to the table: Dallas High School (listed 1996, 2218 Bryan Street); First National Bank Tower (listed 2017, 1401 Elm Street); Dallas Scottish Rite Temple (listed 1980, 500 South Harwood Street); Mayflower Building (listed 2015, 411 North Akard Street); Harlan Building (listed 2004, 2018 Cadiz Street); Republic National Bank (listed 2005, 300 North Ervay Street); Sanger Brothers Complex (listed 1975, Lamar Street between Elm and Main Streets); and, Santa Fe Terminal Building No. 4 (listed 2011, 1033 Young Street). The Dallas City Hall and Municipal Building (2014 Main Street) and Neiman Marcus (1618 Main Street) are contributing resources to the Dallas Downtown Historic District, but are <i>not</i> individually listed in the National Register.
9	Table 2-6	The table of properties within the 1300' study area that are designated as Recorded Texas Historic Landmarks (RTHL) is incomplete. Please add the following properties to the table: John Neel Bryan Cabin (designated 1962, southeast corner of Elm and Record Streets); Dallas Scottish Rite Temple (designated 1978, 500 South Harwood Street); Higginbotham-Bailey Building (designated 1984, 900 Jackson Street); and, Higginbotham-Pearlstone Building (designated 1986, 1701 Market Street).
11	3.1	In the last paragraph of this section, use “Texas and Pacific Railway (T&P)” on the first use.
11	3.1	Use “H&TC” here and throughout for the Houston and Texas Central Railroad instead of “HT&C.”
12	3.1.1	In the second full paragraph of this page, use “Missouri–Kansas–Texas Railway (MKT)” on the first use.
12	3.1.1	The third sentence of the last paragraph reads, “By 1955 the population hit 795,000.” Was this the metropolitan population? The 1960 census count for the City of Dallas was only 679,684. Please clarify as needed.

Page	Line/Section	Comments
12	3.1.1	Is there a citation for Stemmons Freeway being the “first freeway completed under the 1956 Federal Highway Act?” Information from the Federal Highway Administration’s website (www.fhwa.dot.gov/infrastructure/50interstate.cfm) indicates that the first “expressway” and the first construction activities overall were in Missouri.
14	3.2.1	In the first paragraph, the phrase “a pioneer in planning...” is repeated twice.
14	3.2.1	In the first sentence of the second paragraph use another word other than “chartered.” This may have been the first railroad developed or constructed, but other charters were issued earlier.
13–15	3.2.1	This section offers a very broad overview of railroad development in the state, but little that is specifically relevant to the development of downtown Dallas (though pages 11–12 have some general local context). Where did the T&P, H&TC, and MKT lines run through downtown? Were there interurban or streetcar lines in the area?
15–16	3.2.2	Likewise, this section offers a broad overview of state highway development, but little that is specifically relevant to the development of downtown Dallas. Perhaps most relevant for this project, when were Spur 366 (Woodall Rogers) and IH 345 constructed? When was Griffin Street connected through downtown? When was the Good-Latimer Expressway developed? What impact did these projects have on the area?
31	Resource #40	Revise to read, “Resource 40 located at 2107 <u>Commerce Street...</u> ”
38–39	Saint James African Methodist Episcopal (AME) Temple	Although the report notes that the Saint James African Methodist Episcopal (AME) Temple (#DE16, 624 North Good-Latimer Expressway) is a City of Dallas Landmark, please also make a determination of eligibility for listing in the National Register. THC recommends that the Temple is eligible under Criterion A for ethnic heritage and Criterion C for architecture, and that it satisfies Criteria Consideration A for religious properties. We also note that the Temple was previously determined eligible during consultation for the DART Southeast Corridor.
46	7	The bibliography entry for Bowen’s Chevrolet Motor Company Building National Register nomination gives a date of 2000, but the parenthetical citations throughout give a date of 1990. Please confirm and revise as necessary.
	Survey Form #9	This was originally the studios for KRLD (TV and radio), but is now the studio for KDFW. Please revise the historic and current name fields as necessary.
	Maps	It would be helpful to include a map of the contributing/non-contributing resources for the Dallas Downtown Historic District.

Dallas Downtown Historic District (amendment for 1600 Pacific), Dallas, Dallas County, Texas

8. Statement of Significance

Applicable National Register Criteria

<input checked="" type="checkbox"/>	A	Property is associated with events that have made a significant contribution to the broad patterns of our history.
<input type="checkbox"/>	B	Property is associated with the lives of persons significant in our past.
<input checked="" type="checkbox"/>	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 values, or represents a significant and distinguishable entity whose components lack individual distinction.
<input type="checkbox"/>	D	Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations: NA

Areas of Significance: Commerce; Architecture

Period of Significance: 1888-1958 in original nomination; period added in this amendment: 1961-1964

Significant Dates: 1964

Significant Person (only if criterion b is marked): NA

Cultural Affiliation (only if criterion d is marked): NA

Architect/Builder: Smith, Harwood K.; Foster, Dales Young

Form Prepared By

Name/title: Adam Jones and Gregory Smith (National Register Coordinator)

Organization: Merriman Associate Architects

Street & number: 300 N. Field St.

City or Town: Dallas

State: Texas

Zip Code: 75202

Email: adamj@merriman-maa.com

Telephone: 214-347-7060

Date: February 12, 2013

Additional Documentation

Additional items (See figures on pages 10-14)

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

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

Dallas Downtown Historic District (amendment for 1600 Pacific), Dallas, Dallas County, Texas

Photographs

Name of Property: 1600 Pacific
Dallas, Dallas County, Texas
Photographed by Julianna Turner, February 2013

Photo 1
Northeast elevation from across Pacific
Camera facing southeast

Photo 2
North elevation
Camera facing south

Photo 3
Northeast podium elevation
Camera facing southeast

Photo 4
North tower curtainwall
Camera facing south

Photo 5
East podium elevation on Pacific
Camera facing southeast

Photo 6
North podium elevation along Pacific
Camera facing east

Photo 7
East elevation down Pacific
Camera facing west

Photo 8
Northwest elevation
Camera facing southeast

Photo 9
South elevation along Elm Street
Camera facing northwest

Photo 10
South podium elevation along Elm Street
Camera facing northeast

Photo 11
South elevation, Elm Street entrance
Camera facing north

Dallas Downtown Historic District (amendment for 1600 Pacific), Dallas, Dallas County, Texas

Summary of Previous Nomination Efforts and the Goal of this Amendment

The purpose of this nomination amendment is to establish the significance of the building at 1600 Pacific (LTV Tower and Bank of Commerce Building, hereafter "1600 Pacific") within the Downtown Dallas Historic District (NR 2006; boundary increase 2009). The period of significance for the district ends in 1958, and this amendment proposes to add an additional period (1961-1964) to reflect the planning, design, construction, and completion of the LTV Tower. The building is one of only two extant buildings in the district constructed during the period 1959-1964, and it is by far the most significant (the other being the altered Dallas Title Co. building at 1301 Main). It contributes to the significance of the district due to the quality of its design, composed as a glass curtain wall tower set back on a 3-story base (Criterion C, area of Architecture). As the headquarters for Ling-Temco-Vought Inc. and the National Bank of Commerce, 1600 Pacific contributes to the Dallas Downtown Historic District under Criterion A for its association with downtown Dallas' role as a national center for banking and business. Criteria Consideration G is not claimed, because the building was designed in 1961 and placed into service in 1964.

The building is being rehabilitated using federal preservation tax credits, and the documentation within this amendment is partially derived the Part 1 tax credit application, approved by the NPS in August 2012. Downtown Dallas is currently continuing a period of revitalization that has seen a vast amount of rehabilitation within the urban core. 1600 Pacific will play a critical role in the continued revitalization of the central core of Dallas.

Description

1600 Pacific features a thirty-three floor concrete superstructure with a cast-in place concrete core, concrete ribbed pan joist slab system, and reinforced concrete columns spaced to create 30'x30' open bays for shell design flexibility. The overall building height is 434 feet. The tower structure is anchored by a three-story rectangular box structure comprised of a series of reinforced concrete columns and rectangular ribbed pan joist slab plates.

The site is approximately rectangular and occupies approximately a quarter of the block between Pacific St./Bryan St. and Thanksgiving Square to the north, Elm Street on the south, Akard St. to the west, and Ervay to the east. The building sits between the 1511 Elm Parking Garage to the west and Thanksgiving Tower (1601 Elm) on the east. The site is approximately 0.69 acres (30,000 sq. ft), and slopes from the north to the south. The building's main entrance was originally located on Pacific Ave. but was moved to Elm Street during a remodel in the early 1980s. Because the building extends the full north/south width of the block, the building allows pedestrian circulation through the building's main lobby from Pacific to Elm and also provides direct interior access to the Dallas underground pedestrian mall and tunnel system. At the east side of the building at street level is a breezeway which originally served as a drive-through teller lane for the National Bank of Commerce. Shipping, service, and parking entrances for the sub-level parking garage are located at street level off Elm Street towards the southwestern corner of the site.

Exterior

1600 Pacific is among the largest and most significant midcentury buildings in central Dallas, and the majority of the exterior elements remain intact. The building's overall form is a vertically stretched rectangular tower perched atop an elevated three-story shoe box base which appears to hover above the double volume first floor entrances. The shoebox portion of the structure is clad in a dark-blue glass curtain wall with aluminum mullions positioned evenly to create a large open repetition across the façade. The west side of this box is butted against the existing 1511 Elm parking garage. The east side is comprised of brick masonry covered by a living green wall of ivy that compliments the existing pedestrian green space between it and its neighbor to the east, Thanksgiving Tower. Atop the base and located at the fifth floor are two exterior rooftop plazas, one to the north and one to the south of the

Dallas Downtown Historic District (amendment for 1600 Pacific), Dallas, Dallas County, Texas

tower volume. The rectangular aluminum and glass tower extrudes twenty-eight floors from the base. Its north and south façades are clad in a dark-blue glass curtain wall. Thin, elegant anodized aluminum mullions are positioned closer together than those of the base, increasing the rhythm of repetition across the skin of glass and providing an illusion of greater verticality. The west and east side of this tower are clad with a cream color brick veneer spanning the entire height of the tower with four equally spaced cream colored vertical spandrel panels. These spandrels were later replaced with dark navy-blue metal panels. These vertical bands break the mass of masonry while complimenting and reinforcing the strength of the vertical mullion design featured on the north and south façades.

Interior

1600 Pacific was designed by Dales Y. Foster and HKS to to accommodate rapidly evolving tenant spaces by providing a modular design and floor plate system that would allow adaption to constant manipulation of interior office space for the changing needs of current and future tenants. The double-volume ground floor was intended to serve as the grand lobby for the office tower, a pedestrian passageway from Pacific to Elm, interior access to ground floor retail, and 24-hour entry to the underground Dallas pedestrian mall and tunnel system. The lobby features a pair of escalators which allowed patrons direct access to the second floor National Bank of Commerce banking lobby. The ground floor lobby was constructed with marble and granite paneled floors and walls. The building was renovated in the 1980s to include a new colonnade on the south side of the building in order to re-orient the building's main entry from the Pacific Ave. side to the Elm St. side of the building. The tower portion was designed on a rectilinear 30x30 column grid system to allow LTV and their future tenants to have maximum rapid adaptability to manipulate their lease spaces with ease and flexibility. The original plans and construction called for the upper office floors to be open shell spaces, with the finish out of the elevator lobbies and offices to be performed at a later date by LTV and the future tenants. These lease finishes typically included painted gypsum partitions, carpet or vinyl tile, and acoustical ceiling grid systems. Spatial organization is simple and methodical with main core elements being located directly in the center of the floor plate, giving interior spaces maximum flexibility. Columns are located primarily along the interior core as well as the exterior perimeter, aiding in the flexible aspects of the building.

Dallas Downtown Historic District (amendment for 1600 Pacific), Dallas, Dallas County, Texas

Statement of Significance

Downtown Dallas in the early 1960s¹

Between 1956 and 1961, a planning effort undertaken by the eleven-member Dallas Master Plan Committee (under the supervision of Planning Department Director Marvin Springer) addressed a wide series of topics concerning the city's central business district. Known as the "Hulcy Reports" (after committee chairman D. A. Hulcy, president of Lone Star Gas Company), the plan proposed remedies for alleviating some of the problems associated with the city's rapid expansion after World War II, a ten-year period during which the city annexed nearly 150 square miles. By the late 1950s, Dallas shifted its attention in planning from the metropolitan whole back to the city's core as it began rehabilitating areas close to the downtown area as part of a larger program to encourage development in and around the Central Business District. The continued emphasis on the central business district is reflected in statements such as that made by the CEO of Procter and Gamble on a visit to Dallas: "The core of the metropolitan area must not be forgotten. It's a problem of getting everyone to realize that the continued good health of the core area is absolutely inseparable from the health and growth of the metropolitan area."²

The population of Dallas in 1960 reached 679,684, and the city occupied approximately 282 square miles. 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 CBD, but rather the entire city and its regions were considered on an equal basis for the first time. 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 Central Business District no longer stood as the singular symbol of the commercial spirit of Dallas.

LTV Tower and the National Bank of Commerce Building

1600 Pacific was conceived and constructed during a boom time, when Dallas was a national center of banking and business. The building was designed in 1961 by architects Dales Young Foster and Harwood K. Smith, and opened in 1964 as the fifth tallest building in Dallas. Banking facilities for the National Bank of Commerce were located on the second and third floors. The twenty-eight story tower portion of the building contained the executive headquarters for LTV (Ling-Temco-Vought), Electro-Science Investors, and American Life Insurance Company. The tower also included additional future tenant leasable space.

¹ Adapted from the draft Downtown Dallas MPDF by Lila Knight (2002), on file with the Texas Historical Commission.

² Doug Johnson, "Multi-Million Dollar Downtown Projects Give Vital Center for City's Growth,"

Dallas Downtown Historic District (amendment for 1600 Pacific), Dallas, Dallas County, Texas

The LTV Corporation grew from the Ling Electric Company, an electrical construction and engineering firm established in 1947 by James “Jimmy” Ling (1922-2004) in Dallas. After incorporating and taking his company public in 1955, Ling marketed his company’s stock through a series of innovative methods, including door-to-door soliciting and selling from a booth at the State Fair of Texas. A series of corporate mergers and name changes soon followed. In 1956 Ling bought L.M. Electronics of California, and changed the name of the company Ling Electronics. The company merged with Altec Electronics in 1959, and with Temco Electronics and Missile Company of Dallas in 1960, becoming a major defense company. In 1961 the company merged with the Chance Vought Aircraft Company, and the name was changed to Ling-Temco-Vought (LTV). Ling believed in corporate diversification, leading to the 1967 acquisition of Wilson Foods, which produced not only fresh meat, but also animal byproducts, sporting goods, and pharmaceuticals. At that time, LTV was listed at number fourteen in the Fortune 500, with annual sales of over \$1 billion. In 1968 the company acquired the Greatamerica Corporation, which was the parent company for Braniff Airways, National Car Rental, and a number of insurance companies. The company purchased a majority interest in the Jones & Laughlin Steel Corporation of Pittsburgh later that year.

When the LTV building opened in 1964, the National Bank of Commerce occupied the second and third floors and LTV occupied the majority of the tower, with many floors available for tenant lease. The building was sold in 1968 to Arlen Realty & Development of New York, due in part to losses in the falling stock market. In 1975, the building was sold to Dresser Inc. (a main rival to Halliburton at the time) for use as its new headquarters. Dresser undertook a major interior renovation during the 1980s. In 1996, the building was sold to Dallas-Minnesota LLC. Throughout the following sixteen years the building went through a series of successive owners with intentions to convert the building into residences which failed due to economic conditions.

Architectural significance

Surrounded by other high-rise buildings of the 1955-1965 period, 1600 Pacific easily fits within the midcentury context of postwar Dallas, and represents local developers’ continued embrace of the modern curtain wall form. Dallas buildings designed in this fashion feature 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. Other notable curtain wall buildings listed as contributing properties in the Dallas Downtown Historic District include the Statler Hilton Hotel (1956) at 1914 Commerce, and the Dallas Federal Savings and Loan building (1957), at 1505 Elm, on the same block as 1600 Pacific. To the north of 1600 Pacific (just outside of the district boundary) is the individually-listed Fidelity Union Building, built in 1952 with a major addition in 1960 that dwarfs the original building. To the west (and also just outside the district) is the First National Bank (1961-65), designed by George Dahl and Thomas Stanly.

1600 Pacific is notable for its tower-on-base composition, which reflects the influence of Skidmore, Owings & Merrill’s Lever House in New York, and which served as the introduction of this form to downtown Dallas. The building was also the first tower in Dallas to be primarily clad with an all-glass curtain wall system, the first tower to incorporate an innovative large-scale message board integrated into the curtain wall, and the first building in Dallas to feature a drive-through automated banking teller window. The building’s facade was covered with 125,000 square feet (11,600 m²) of dark glass with strips of aluminum molding. The curtain wall featured an innovative lighting system, incorporated into the mullions to allow clear vision through the curtain wall during the day. Each of the windows was individually controlled to create unique messages or images, including “LTV” and images of a boat, a bell, and – during the Texas State Fair – a rough image of fair icon “Big Tex.” Access to the two levels of basement parking is located at Elm St. at the southwest corner of the building, and the east side of the building originally featured a drive through vehicular lane from Elm to Pacific for banking. The bank used an

Dallas Downtown Historic District (amendment for 1600 Pacific), Dallas, Dallas County, Texas

innovative system called “Teller-Vision” which allowed communication with drive-thru customers through a closed circuit television system. The building is also significant as a key contribution to the body of work in downtown Dallas by architects Dales Y. Fosters and the firm of Harwood K. Smith (HKS). These firms designed many significant buildings throughout Dallas and the downtown core.

Architect Harwood K. Smith, FAIA (1913-2002)

Harwood K. Smith was born in Chicago in 1913 and attended the Art Institute of Chicago in his youth. His family moved to the Lower Rio Grande Valley in South Texas in 1926, where his father established an orchard business near San Benito. Smith graduated from Texas A&M University in 1936 and immediately moved to Dallas, where he worked with a succession of established architecture firms to round out his skills and experience in residential, commercial, and institutional architecture. He established his own practice in 1939 in a small office in the Highland Park Shopping Village. During the immediate postwar period his firm earned numerous high-profile commissions, including the high-rise Crestpark Apartments and the first office and manufacturing facility for Texas Instruments, both in 1946. He also designed the new Georgian Style campus for Ursuline Academy in 1948. In the 1950s, Smith designed numerous schools for the Dallas Independent School District, along with apartments and housing projects, several large shopping centers, office buildings, and industrial facilities. His work in the 1960s bore many of the hallmarks of postwar modernism derived from the International Style, as practiced by Mies van der Rohe and Skidmore, Owings and Merrill, including large expanses of glass on curtain wall structural systems. Smith’s firm, now known as HKS, grew through the 1970s and 1980s to become one of the largest and most successful in Texas. Smith served on the Dallas Planning Commission, served as the president of the Dallas chapter of the American Institute of Architects. He received the Dallas AIA “Lifetime Achievement Award” and a national AIA “Presidential Citation.”

Architect Dales Young Foster (1922-2009)

Dales Young Foster was born in St. Paul Minnesota in 1922 and grew up in Asheville, N.C. He earned a bachelor’s degree in architecture from the University of Georgia Technical Institute. After serving in the navy during World War II, Foster received a M. Arch. from MIT and in 1950, relocated to Dallas. He began work as a draftsman for Tatum and Quade, a notable architecture firm in Dallas at that time. In the late 1950s, Foster founded his own firm, Dales Y. Foster Architects, which soon became Foster-Meier Architects after partnering with Frank Meier. Foster created a design legacy of notable Dallas buildings, including schools and fire stations, and two downtown skyscrapers. Beyond Dallas, he designed the 124-acre Mary Kay cosmetics facility in Steamboat Springs, Colorado. His most notable achievements in downtown Dallas are the LTV Tower and National Bank of Commerce Building and the 1966 Manor House high-rise apartment building, the first of its kind in the central business district (1222 Commerce, not within the district). Upon his retirement in the late 1970s, Foster sold his portion of the firm to partner Frank Meier.

Dallas Downtown Historic District (amendment for 1600 Pacific), Dallas, Dallas County, Texas

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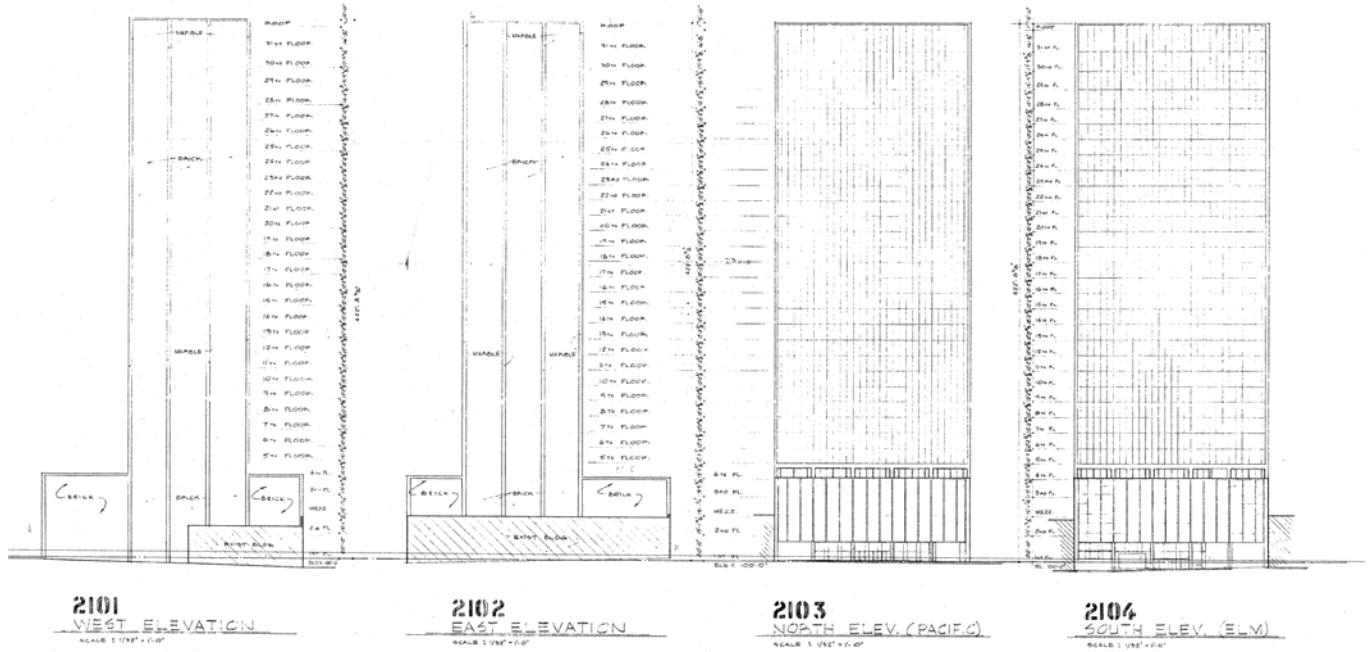
Dallas Downtown Historic District (amendment for 1600 Pacific), Dallas, Dallas County, Texas

Figure 1
Historic Rendering, c.1961



Dallas Downtown Historic District (amendment for 1600 Pacific), Dallas, Dallas County, Texas

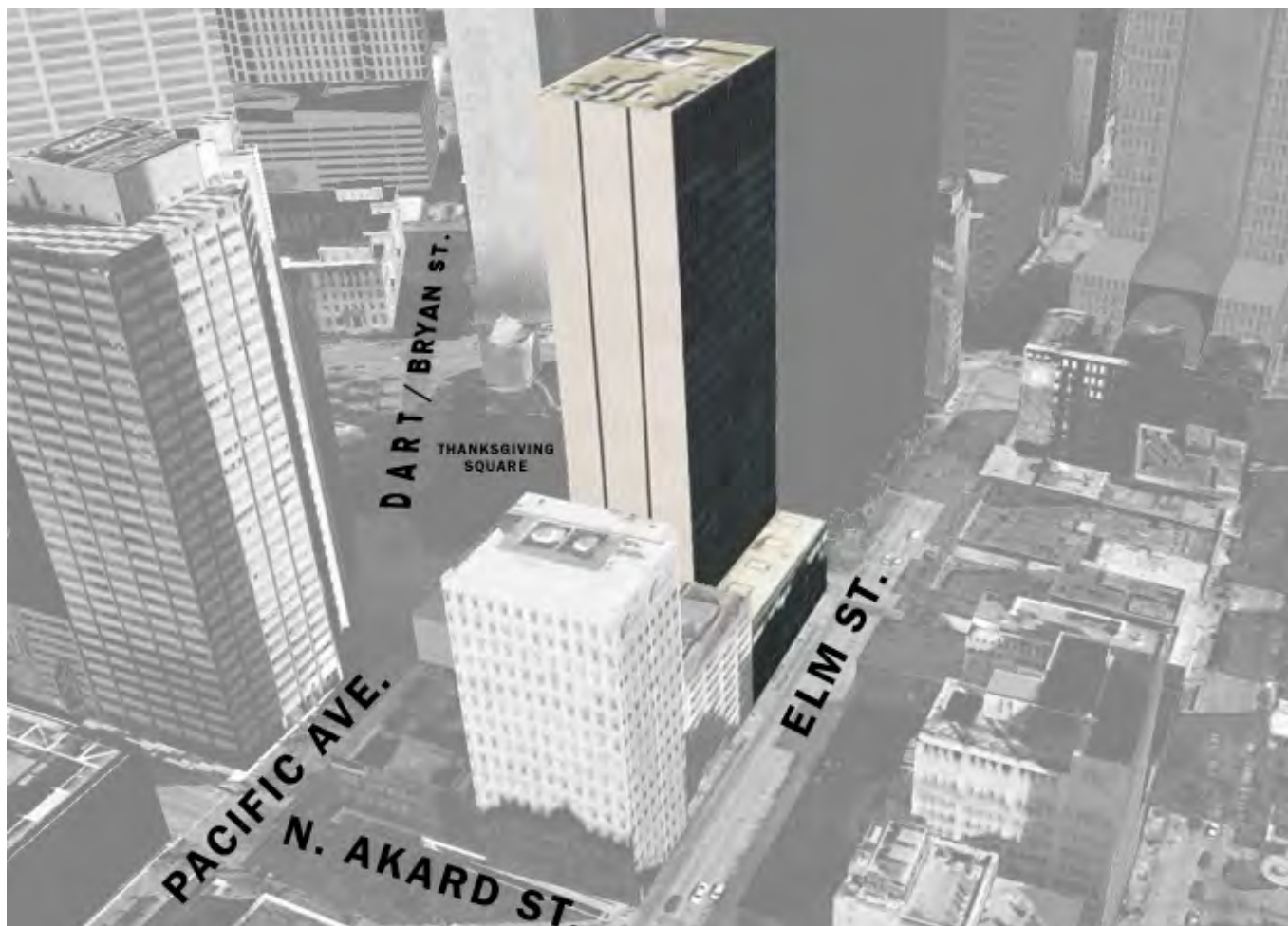
Figure 2
Elevations from original drawings, 1961.



Dallas Downtown Historic District (amendment for 1600 Pacific), Dallas, Dallas County, Texas

Figure 3

1600 Pacific in its current context.



↖North

Dallas Downtown Historic District (amendment for 1600 Pacific), Dallas, Dallas County, Texas

Figure 4

View southwest across Thanksgiving Square at North façade on Pacific Avenue. No date.



Dallas Downtown Historic District (amendment for 1600 Pacific), Dallas, Dallas County, Texas

Figure 5

Photograph depicting lighting scheme figure of a sailboat, c. 1965.



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U.S. Department
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REGION VI
Arkansas, Louisiana,
New Mexico, Oklahoma,
Texas

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August 29, 2019

Mark Wolfe
State Historic Preservation Officer
Executive Director, Texas Historical Commission
P.O. Box 12276
Austin, TX 78711

Attn: Justin Kockritz, Lead Project Reviewer

**RE: Section 106 Review of the Dallas Area Rapid Transit (DART) Dallas D2 Subway
Commerce via Victory/Swiss Alternative – Revised Historic-age Resource
Reconnaissance Survey Report**

Dear Mr. Wolfe:

The Federal Transit Administration (FTA), in cooperation with Dallas Area Rapid Transit (DART), is preparing a Supplemental Draft Environmental Impact Statement (SDEIS) to update data and assess the potential impacts of the D2 Subway project in downtown Dallas, Texas. On September 26, 2017, the DART Board approved the Locally Preferred Alternative (LPA) as Commerce via Victory/Swiss.

On March 14, 2019, we provided a letter with background information and transmitted the draft *Historic-age Resource Reconnaissance Survey* report (dated January 31, 2019) for your review and concurrence. Based on your review and comments contained in your letter dated April 12, 2019, we are transmitting a revised *Historic-age Resource Reconnaissance Survey* report (dated August 6, 2019). This revised report incorporates and addresses the comments you provided us. We request your review and concurrence with this revised report.

Following your office's concurrence, DART will move forward with its project design to support a determination of effects report. DART provided the January 2019 report to both the City of Dallas Historic Preservation staff and Preservation Dallas. This revised report will also be provided to them, and DART will coordinate with these entities on the determination of effects.

As noted previously, DART will consider potential construction-related impacts to historic-age resources, and specific construction noise and vibration mitigation measures will be developed when more detailed construction scenarios are known. Requirements for noise and vibration monitoring will be evaluated and coordinated with the THC as the design process continues.

August 29, 2019
Mr. Mark Wolfe

Page 2

Thank you for your review. If you have any questions, please do not hesitate to contact FTA Region VI Environmental Protection Specialist, Terence Plaskon via email at terence.plaskon@dot.gov or via phone at (817) 978-0573, or Community Planner, Melissa Foreman via email at melissa.foreman@dot.gov or via phone at (817) 978-0554.

Sincerely,



Donald R. Koski, AICP
Director of Planning and Program Development

Enclosures

cc: Melissa Forman, FTA Region VI, Community Planner
Terence Plaskon, FTA Region VI, Environmental Protection Specialist
Ernie Martinez, DART D2 Project Manager
Kay Shelton, DART D2 EIS Manager
Victor Ibewuike, DART Capital Planning
Tom Shelton, HDR, Inc. DART GPC VI Manager
Kristine Lloyd, HDR, Inc. D2 Environmental Task Manager
Deborah Dobson-Brown, AmaTerra Environmental, Inc.
D2 Project File, GPC6 Task 39

TEXAS HISTORICAL COMMISSION
real places telling real stories

September 23, 2019

Donald Koski, AICP
Federal Transit Administration, Region VI
819 Taylor Street, Room 14A02
Fort Worth, Texas 76102

Re: *Project Review Under Section 106 of the National Historic Preservation Act, Dallas Area Rapid Transit (DART) D2 Subway, Revised Historic Resources Survey Report, Dallas, Dallas County (DART/FTA/106, THC #202000737)*

Dear Mr. Koski:

Thank you for your correspondence of August 29, 2019, transmitting the revised Historic-Age Resource Reconnaissance Survey, prepared by AmaTerra Environmental on behalf of Dallas Area Rapid Transit (DART) and the Federal Transit Administration (FTA), for the proposed D2 Subway project in downtown Dallas. This letter serves as comment on the proposed undertaking from the State Historic Preservation Officer, the Executive Director of the Texas Historical Commission (THC).

The THC History Programs Division staff, led by Justin Kockritz, has completed its review of the revised report dated August 6, 2019, and we **concur** with your evaluations of non-archeological historic resources within the project's Area of Potential Effect (APE) and your determinations of eligibility for listing in the National Register of Historic Places. A complete inventory of these historic properties is enclosed.

We look forward to further consultation with your office and hope to maintain a partnership that will foster effective historic preservation. Thank you for your cooperation in this federal review process, and for your efforts to preserve the irreplaceable heritage of Texas. If you have any questions concerning our comments regarding National Register eligibility, please contact Justin Kockritz at 512-936-7403 or justin.kockritz@thc.texas.gov; for any questions concerning the project's potential effects to historic properties, please contact Christopher Meyers in THC's Division of Architecture at 512-463-6183 or Christopher.Meyers@thc.texas.gov.

Sincerely,



Justin Kockritz, Lead Project Reviewer, Federal Programs
For: Mark Wolfe, State Historic Preservation Officer

Enclosure

cc: Melissa Foreman & Terence Plaskon, FTA Region VI, *via email*
Ernie Martinez & Kay Shelton, DART D2 Project, *via email*
Victor Ibewuike, DART Capital Planning, *via email*
City of Dallas, Historic Preservation Section, *via email*
David Preziosi, Preservation Dallas, *via email*
Tom Shelton & Kristine Lloyd, HDR, Inc., *via email*
Deborah Dobson-Brown, AmaTerra Environmental, Inc., *via email*



For the purposes of compliance with Section 106 of the National Historic Preservation Act, THC concurs that the following properties are *listed* in, and remain eligible for listing in, the National Register of Historic Places under the criteria cited:

- **Dallas Downtown Historic District (DDHD)**—listed in 2006, and expanded in 2009, under Criterion A for commerce and community planning and development, and Criterion C for its architecture, and containing the following properties within the APE as contributing resources:
 - **Hotel Adolphus** (#21, 1321 Commerce Street);
 - **Magnolia Building** (#22, 1401 Commerce Street);
 - **Dallas National Bank Annex** (#23, 1511 Commerce Street);
 - **Dallas Power and Light Annex** (#24, 1508 Commerce Street);
 - **Federal Reserve Bank** (#25, 400 South Akard Street);
 - **Continental Building** (#27, 1810 Commerce Street);
 - **Statler Hilton Hotel** (#28, 1914 Commerce Street);
 - **2008 Commerce Street** (#29);
 - **2014 Commerce Street** (#30);
 - **Bluitt Sanitarium** (#31, 2036 Commerce Street), which was also listed individually in 2006 under Criterion A for commerce, health/medicine, and ethnic heritage, and Criterion B for its association with Dr. Benjamin R. Bluitt;
 - **Purvin-Hexter Building** (#32, 2038 Commerce Street, also known as the R.F. Aspley Building), which was also listed individually in 2006 under Criterion A for social history and commerce and Criterion C for its architecture;
 - **Dallas City Hall and Municipal Building** (#37 and #38, 106 Harwood Street and 2014 Main Street, including the 1914 building and the 1956 addition);
- The **Westend Historic District**—listed in 1978 under Criterion A for community planning and development, industry, politics/government, social history, and transportation, and Criterion C for its architecture and landscape architecture, and containing the following properties within the APE as contributing resources:
 - **Emerson-Brantingham Building** (#52, 800 Pacific Avenue);
 - **Sanger Brothers Building** (#53, 898 Elm Street), which was also listed individually in 1975 under Criterion A for commerce and Criterion C for its architecture;
- **Waples-Platter Coffee Roaster** (#1, 2211 North Lamar Street) and **Grocery House** (#3, 2200 North Lamar Street)—listed in 1978 under Criterion A for commerce and industry;
- **One Main Place** (#15, 1201 Main Street)—listed in 2015 under Criterion C for its architecture, including the sunken plaza as a contributing resource;
- **Santa Fe Terminals No. 1** (#18, 1114 Commerce Street) and **No. 2** (#20, 1122 Jackson Street)—listed in 1997 under Criterion A for transportation and Criterion C for their architecture; and,
- **Grand Lodge of the Colored Knights of Pythias, Texas** (#DE14, 2551 Elm Street)—listed in 2017 under Criterion A for social history and ethnic heritage.

THC also concurs with your determinations that the following properties are *eligible* for listing in the National Register under the criteria cited:

- **Automobile Row Historic District**—Criterion A for commerce and Criterion C for its architecture with the boundaries as shown on Figure C-3, and containing the following properties as contributing resources:
 - **Magnolia Oil Service Station** (#33, 2130 Commerce Street);
 - **2202 Commerce Street** (#34);
 - **2204 Commerce Street** (#35);
 - **2208 Commerce Street** (#36);
 - **2105 Commerce Street** (#39);

- 2107 Commerce Street (#40);
- 2207 Commerce Street (#41);
- 2211 Commerce Street (#42);
- 2215 Commerce Street (#43);
- 2117 Commerce Street (#44);
- 2208 Main Street (#46);
- 2210 Main Street (#47);
- 2214 Main Street (#48);
- **Deep Ellum Historic District (DEHD)**—Criterion A for commerce and Criterion C for its architecture. THC concurs that full delineation of the overall boundary of the DEHD is beyond scope of this project, but at a minimum, the DEHD contains the following properties within the APE as contributing resources:
 - 2556 Elm Street (#DE15);
 - **Fink Paint Company Building** (#DE23, 2605 Elm Street, now Louie Louie’s);
 - **Southern Refrigeration Company** (#DE24, 2609–2613 Elm Street);
 - **American Transfer and Storage** (#DE25, 2615 Elm Street);
 - 2639 Elm Street (#DE26);
 - **Manufacturers Expo Building** (#DE27, 2625 Elm Street, now Uplift Education);
 - 2624 Elm Street (#DE29);
 - 2618 Elm Street (#DE30);
 - 2614 Elm Street (#DE31);
- Former **Magnolia Oil Service Station** (#7, 902 Ross Avenue)—Criterion A for community planning and development;
- **Milliners Supply Company** (#11, 911 Elm Street)—Criterion A for community planning and development;
- **Earle Cabell Federal Building** (#17, 1100 Commerce Street)—Criterion A for law and politics/government;
- **Saint James African Methodist Episcopal (AME) Temple** (#DE16, 624 North Good-Latimer Expressway)—Criterion A for ethnic heritage and Criterion C for architecture, satisfying Criteria Consideration A for religious properties; and,
- **Dallas Floodway**—Criterion A for community planning and development and Criterion C for its engineering, including the Dallas Branch Pressure Sewer.

We concur with your determination that for the purposes of this project, the **Renaissance Tower** (#14, 1201 Elm Street, formerly the First International Building) and **1300 Jackson Street** (#54) will be treated as eligible for listing in the National Register. However, if the D2 Subway alignment or station locations shift significantly, an intensive evaluation may be warranted to fully evaluate their historic significance and to assess their historic integrity.

Based on all available information, THC concurs that the remaining properties evaluated in this report are *not eligible* for listing in the National Register:

- **Hooters Restaurant** (#2, 2201 North Lamar Street);
- **Dallas World Aquarium** (#4 and #5 (former Mohawk Rubber Company), 1801 North Griffin Street);
- **1708 North Griffin Street** (#6);
- **500 North Griffin Street** (#8);
- **KFW Station Building** (#9, 1109 Patterson Street, former KRLD Station Building);
- **Renaissance Tower Parking Garage** (#10, 1201 Pacific Avenue);
- **Crowne Plaza Hotel** (#12, 1015 Elm Street);
- **Homewood Suites** (#13, 1025 Elm Street, former Huey and Philip Building);
- **1217 Main Street** (#16);
- **Manor House** (#19, 1208 Commerce Street);

- **Jackson Street Garage** (#26, 1810 Jackson Street), a non-contributing resource to the DDHD;
- **Southwestern Printing Company Building** (#45, 2108 Main Street);
- **2107–2109 Main Street** (#49);
- **Old Fire Station** (#50, 2121 Main Street);
- **Former Morris Dry Goods Building** (#51, 2202 Elm Street);
- **The Metropolitan** (#54, 1200 Main Street);
- **Four AT&T Plaza** (#56, 311 South Akard Street);
- **Blue Cross-Blue Shield Building** (#57, 2201 Main Street);
- **615 North Good-Latimer Expressway** (#DE01);
- **2411 and 2439 Swiss Avenue** (#DE02);
- **2511 Swiss Avenue** (#DE03, former Red Ball Motor Freight Terminal);
- **505 North Good-Latimer Expressway** (#DE04);
- **2506 Swiss Avenue** (#DE05);
- **Former Gulf Oil Service Station** (#DE06, 2500 Swiss Avenue);
- **404 North Hawkins Street** (#DE07);
- **2424 Swiss Avenue** (#DE08);
- **Former Texas and Pacific Railway Salvage Warehouse** (#DE09, 2441 Pacific Avenue);
- **2501 Pacific Avenue** (#DE10A and #DE10B);
- **Tiled Street Addresses** (#DE11A, #DE11B, and #DE11C, 2400–2500 blocks Pacific Avenue);
- **Former Fry Transfer and Storage Company** (#DE12, 2509 Pacific Avenue);
- **2515 Pacific Avenue** (#DE13);
- **Standard Supply Company** (#DE17, 606 North Good-Latimer Expressway);
- **2613 Swiss Avenue** (#DE18);
- **2614 Swiss Avenue** (#DE19);
- **402 North Good-Latimer Expressway** (#DE20);
- **2601 Gaston Avenue** (#DE21);
- **2615 Gaston Avenue** (#DE22);
- **301 North Crowds Street** (#DE28);
- **2610 Elm Street** (#DE32), a non-contributing resource to the DEHD; and,
- **2608 Elm Street** (#DE33), a non-contributing resource to the DEHD.



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of Transportation
Federal Transit
Administration

CUNCUR

by William A. Mauter
for Mark Wolfe
State Historic Preservation Officer
Date 9/23/19
Track# 202000731

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Log
TP
cc: MF

August 29, 2019

Mark Wolfe
State Historic Preservation Officer
Executive Director, Texas Historical Commission
P.O. Box 12276
Austin, TX 78711

RECEIVED

SEP 01 2019

History Programs Division

Attn: Rebecca Shelton, Terrestrial Archeologist

RE: Section 106 Review of the Dallas Area Rapid Transit (DART) D2 Subway regarding Archeological Resources Research and Future Efforts

Dear Mr. Wolfe:

The purpose this letter is to inform the Texas Historical Commission (THC) of research to date on archeological resources within the Dallas Area Rapid Transit (DART) Second Central Business District (CBD) Light Rail Alignment (referred to as D2 Subway) Area of Potential Effects (APE) and to request guidance related to future survey and monitoring measures. Due to the inherent difficulties in organizing archeological investigations for this type of proposed undertaking, DART is recommending a work plan to guide efforts during the construction phase. The following is an overview of the D2 Subway project, along with information related to previously recorded archeological and historic-age resources, archeological potential within the APE, geotechnical core sample findings, and recommendations for future efforts.

Project Description

The D2 Subway alignment (shown in **Figure 1**), also referred to as the Commerce via Victory-Swiss alternative, includes both above-ground and subway portions. **Figure 2** and **Figure 3** show the project on a USGS map and on recent aerial imagery, respectively. The project begins south of Victory Station with a junction from the existing DART Rail and would then proceed in a southeasterly direction within DART-owned right-of-way in the center of Museum Way. It then would continue through the parking lot adjacent to the Perot Museum of Nature and Science. Adjacent to the Perot Museum would be an at-grade light rail station (Museum Way Station). After leaving the station, the alignment would cross under Woodall Rodgers Freeway at street level, and then begin its transition underground. The alignment and tunnel portal would be located on a property currently occupied by a parking lot. The alignment remains underground until IH 345. After passing under Hord Street near the Dallas World Aquarium, the alignment continues south under Griffin Street. Between San Jacinto Avenue and Elm Street would be an underground station (Metro Center Station). This station would provide the ability to transfer to the West Transfer Center and the West End and Akard stations.

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Region VI

After crossing under Main Street, the alignment would turn east under Belo Garden and follow under Commerce Street. While under Commerce, another underground station is planned approximately between Akard and Ervay (Commerce Station). Before passing under South Pearl Street, the alignment would begin to turn northeast, crossing diagonally across city blocks. Another underground station (CBD East Station) would be provided between Main Street and Pacific Avenue. This station would provide opportunities to transfer to buses at the East Transfer Center. This alignment reflects an adjustment made in fall 2018 to avoid passing under two major parking garages and minimize roadway and parkland impacts. This adjustment is within the APE.

After passing under Cesar Chavez Boulevard the alignment would begin the transition back to the surface in a tunnel portal. This transition area would be under IH 345 and along Swiss Avenue. Immediately after getting back to the surface the alignment would come to a full wye junction that would allow trains to move either north or south along rebuilt Good Latimer tracks.

Stations

The D2 Subway project would introduce four new stations, one surface station (Museum Way) and three underground stations (Metro Center, Commerce, and CBD East). The underground stations would be accessed by stairs, elevators and potentially escalators. Two or more station access points would be provided for underground stations. The access points could be provided in open spaces downtown, within the sidewalks or incorporated into existing buildings. The underground station infrastructure would also include emergency egress and ventilation shafts.

Previously Recorded Archeological and Historic-Age Resources

On March 14, 2019, FTA submitted the *Historic-age Resource Reconnaissance Survey* (dated January 31, 2019) for your office's review and concurrence. This report has been revised in response to your comments and a revised *Historic-age Resource Reconnaissance Survey* (dated August 6, 2019) is now submitted to your office. To supplement this work, background research for archeological resources for this project consisted of an online records search through the THC's Archeological Sites Atlas (Atlas 2019) and a review of historical maps and aerial photographs. Research focused on the identification of archeological sites and previously conducted archeological surveys within 0.62 miles (one kilometer) of the proposed route, and sites listed as State Antiquities Landmarks (SALs), Recorded Texas Historic Landmarks (RTHLs), sites listed on the National Register of Historic Places (NRHP), cemeteries, and Historic Markers within 1,000 feet of the proposed route (**Figure 4**).

The search identified eleven previously conducted archeological surveys, eight archeological sites, nine Historic Districts, 53 Historical Markers, and 30 National Register Properties. Due to the volume of nearby resources, only those non-archeological resources within 250 feet of the APE will be discussed in detail here.

Previous Archeological Surveys

Eleven archeological surveys have been completed within one kilometer (0.62 mile) of the route (see **Figure 4**). Three of these surveys documented archeological sites within one kilometer of the proposed route: 1999 City of Dallas survey (41DL390), 2002 Lopez Garcia Group survey (41DL 410), and 2013 Geo-Marine (GMI) survey (41DL515).

Previously Recorded Archeological Sites

Eight previously recorded archeological sites are located within one kilometer of the proposed route (see **Figure 4** and **Table 1**). Of these sites, none are adjacent to the APE and would therefore not be affected by the proposed undertaking.

Table 1. Sites within one kilometer of the Proposed D2 Subway Route

Site	Type	Description	Eligibility	Documented	Permit	Distance (Meters)
41DL279	Multi Comp.	Lithic procurement and historic artifacts	Eligible	ARP-SMU 1987-1988	671	*
41DL362	Historic	House foundation	Not Eligible	AR Consultants 1994		*
41DL363	Historic	Refuse dump	Not Eligible	AR Consultants 1994		*
41DL377	unknown		Not Eligible	unknown		*
41DL413	Historic	House Site	Not Eligible	UT 1994		*
41DL390	Historic	Pioneer Cemetery	Eligible	GMI 1999-2000	2142, 2219	*
41DL410	Historic	Concrete and Brick walls/foundations	Not Eligible	Lopez Garcia 2002	2755	*
41DL515	Historic	Dealey Plaza Well	Eligible 2013	GMI 2013	6599	*

Source: Texas Historical Commission Archeological Sites Atlas

National Register Listed Properties and Historic Districts

Five NRHP-listed properties and two historic districts are located within 76 meters (250 feet) of the D2 Subway route (**Table 2**). Four NRHP properties are immediately adjacent to the proposed route and two Historic Districts are within 250 feet.

Two NRHP properties (The Hilton Hotel and the Magnolia Building) are adjacent to the D2 Subway route and two others (Hotel Adolphus and the Dallas National Bank) are located less than 24 meters (80 feet) from the alignment.

The Westend Historic District is located 70 meters (230 feet) west of the D2 Subway route and Dallas Downtown Historic District overlaps with all project components.

*Archaeology site location removed due to sensitive location information..

Table 2. NRHP Properties and Historic Districts adjacent to or near the Proposed D2 Subway APE

Property Name	Location
Hilton Hotel	84 m north of APE
Hotel Adolphus	On north edge of APE
Magnolia Building	Within APE
Santa Fe Terminal Buildings No.1 and No. 2	On south edge of APE
Dallas National Bank	On north edge of APE

Source: Texas Historical Commission Archeological Sites Atlas

Historical Markers

Of the five historical markers plotted on the Atlas within 76 meters (250 feet) of the APE, two are RTHLs and three are OTHMs (**Table 3**).

Table 3. Historical Markers Plotted within 76 meters (250 feet) of the Proposed D2 Route

Name	Type	Legend	Location
Central National Road	OTHM	9	Inside APE
Original Site of Neiman-Marcus	OTHM	13	40 m west of APE
Busch-Kirby Building	RTHL	25	85 m north of APE
Magnolia (Mobil) Building	RTHL	32	20 m north of APE
City of Dallas	OTHM	33	40 m south of APE

Source: Texas Historical Commission Archeological Sites Atlas

Historic-Age Archeological Potential

A review of historic Sanborn maps (1888-1905) shows that the area along the proposed route has the potential for buried archeological deposits dating from the mid-nineteenth century to the early twentieth century. By 1888, there had been considerable residential and commercial development in the project area (**Figure 5**). 1892 and 1905 Sanborn maps show that the entire length of the proposed route was flanked by residential and commercial development. In 1892, houses were scattered along the route with most commercial development occurring along Lamar Street, rail-lines at the eastern and western termini, and a lumber yard near the eastern terminus. By 1905, commercial development expanded along Young Street and Dallas Electric Light and Power had a station located near the western project terminus. Following 1905, street configuration remains largely unchanged to the present.

There are many historic resources located adjacent to the proposed route, including a number of historic buildings. The proposed route primarily follows existing roads or streets, the construction of which has likely disturbed any unrecorded sites in the area. It is likely that there are buried archeological deposits along the route, but the potential for intact sub-surface features is low to moderate. Of primary interest are the penetration points where the surface rail will go below grade, and the pedestrian entrances to the subway portion of the project, which are still under evaluation. These locations have high potential for intact historic-age deposits.

Prehistoric-Age Archeological Potential

Although the project is located within a heavily urbanized area, it is also situated along the T2 and T1 terraces directly north of the Trinity River (**Figure 6**). Similar settings along the Trinity River are known to produce alluvial terrace sites, often associated with Trinity River sand deposits (Polk 2017). Therefore, there is some potential for deeply buried prehistoric archeological deposits. If prehistoric deposits were encountered in an intact setting (demonstrating stratification and preservation of materials) they would most likely be considered significant. However, geotechnical core samples collected throughout downtown contained very little sand and no documentation can be found indicating that, of the previous hundreds of construction activities in downtown Dallas, any prehistoric archeological deposits or artifacts have been encountered and therefore it is generally thought that prehistoric sites once present in the area have been destroyed by development.

Geotechnical Core Samples

Nineteen geotechnical three-inch bore test cores excavated throughout the project APE and the surrounding area were inspected by an AmaTerra staff archeologist to identify any potential buried archeological deposits (**Figure 7**). One core sample north of the current project area at Elm and Harwood Streets contained a shallowly-buried brick fragment from construction rubble or street pavers, but no samples contained indications of buried historic or prehistoric archeological features. Historically, some streets in downtown Dallas were paved with bois d'arc wood blocks, which were replaced with paver bricks by the 1920s (Acheson 1938). Core samples demonstrated no evidence of wood or brick roadways existing beneath the modern streets. Most of the area in downtown Dallas contains asphalt underlain by chalky limestone roadbase material, which is underlain by black clay soils to depths exceeding potential archeological deposits. Austin Chalk was encountered at depths ranging from as little as two feet to as much as 30 feet below the surface. Generally, it appears that soils with potential to contain cultural deposits are limited to the upper five feet, most of which has almost certainly been previously impacted by the numerous historic and modern construction activities throughout the entire D2 route.

Additional core samples to supplement geotechnical data will be done in the future. Additional analysis of these samples will be done at that time to identify any potential buried archaeological deposits.

Recommended Work Plan Approach

AmaTerra, part of DART's general planning consultant team, recommends coordination with the THC to prepare and gain approval of a work plan to carry out an archeological survey of the project components where improvements will go below the depth of modern street construction and utilities. However, because the proposed D2 Subway route is entirely paved, mostly within public streets, traditional survey methods are not applicable for the current project. Based on the lack of previously identified archaeological resources in the area, as well as disturbances associated with the construction of roads, railroads, city parks, residential structures, commercial and industrial buildings and lots, the study area is considered to exhibit low archaeological potential except for the penetration points. Our recommended approach is outlined as follows:

1. Coordinate the project specifics with the THC to create a research design, if needed, and obtain an Antiquities Permit for the purposes of archeological survey, monitoring, testing and any potential mitigation.
2. Following surface stripping, and one to two weeks prior to the start of construction, AmaTerra recommends that archeologists oversee the removal of concrete and other recent overburden at the penetration points, scraping of all tunnel entrances and pedestrian access areas is recommended to sterile soils. Should apparently intact archeological deposits be encountered, testing is recommended at the time of survey to determine if there is potential for eligibility for listing in the NRHP. Testing may consist of limited 1x1 or 1x2-meter test units supplemented by detailed archival research. Any potential mitigation will be scoped for in advance using the coordinated research design and methodology approach.
3. During the tunneling process, there is some, albeit low, potential for deeply buried prehistoric archeological deposits. However, because tunneling will generally take place below the depth of potential archeological deposits and because tunnel excavation and boring methods often preclude an observer having the ability to see any deposits, features, or artifacts prior to removal, survey and monitoring are not recommended for the actual tunneling portion of the project.

FTA and DART are requesting feedback and guidance from THC on this approach. Based on the feedback, a more detailed work plan would be developed and provided to the future Design-Build contractor to implement prior and during early construction activities to implement Section 106 Memorandum of Agreement (MOA) measures.

Thank you for your review. If you have any questions, please do not hesitate to contact FTA Region VI Environmental Protection Specialist, Terence Plaskon via email at terence.plaskon@dot.gov or via phone at (817) 978-0573, or Community Planner, Melissa Foreman via email at melissa.foreman@dot.gov or via phone at (817) 978-0554.

Sincerely,



Donald R. Koski, AICP
Director of Planning and Program Development

Enclosures

cc: Melissa Forman, FTA Region VI, Community Planner
Terence Plaskon, FTA Region VI, Environmental Protection Specialist
Ernie Martinez, DART D2 Project Manager
Kay Shelton, DART D2 EIS Manager
Victor Ibewuike, DART Capital Planning
Tom Shelton, HDR, Inc. DART GPC VI Manager
Kristine Lloyd, HDR, Inc. D2 Environmental Task Manager

August 29, 2019
Mr. Mark Wolfe

Page 7

Deborah Dobson-Brown, AmaTerra Environmental, Inc.
D2 Project File, GPC6 Task 39

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January 2019.

Texas Historical Commission

2019 Texas Archeological Sites Atlas Online. Electronic document,
<http://nueces.thc.state.tx.us/>, accessed January 2019.

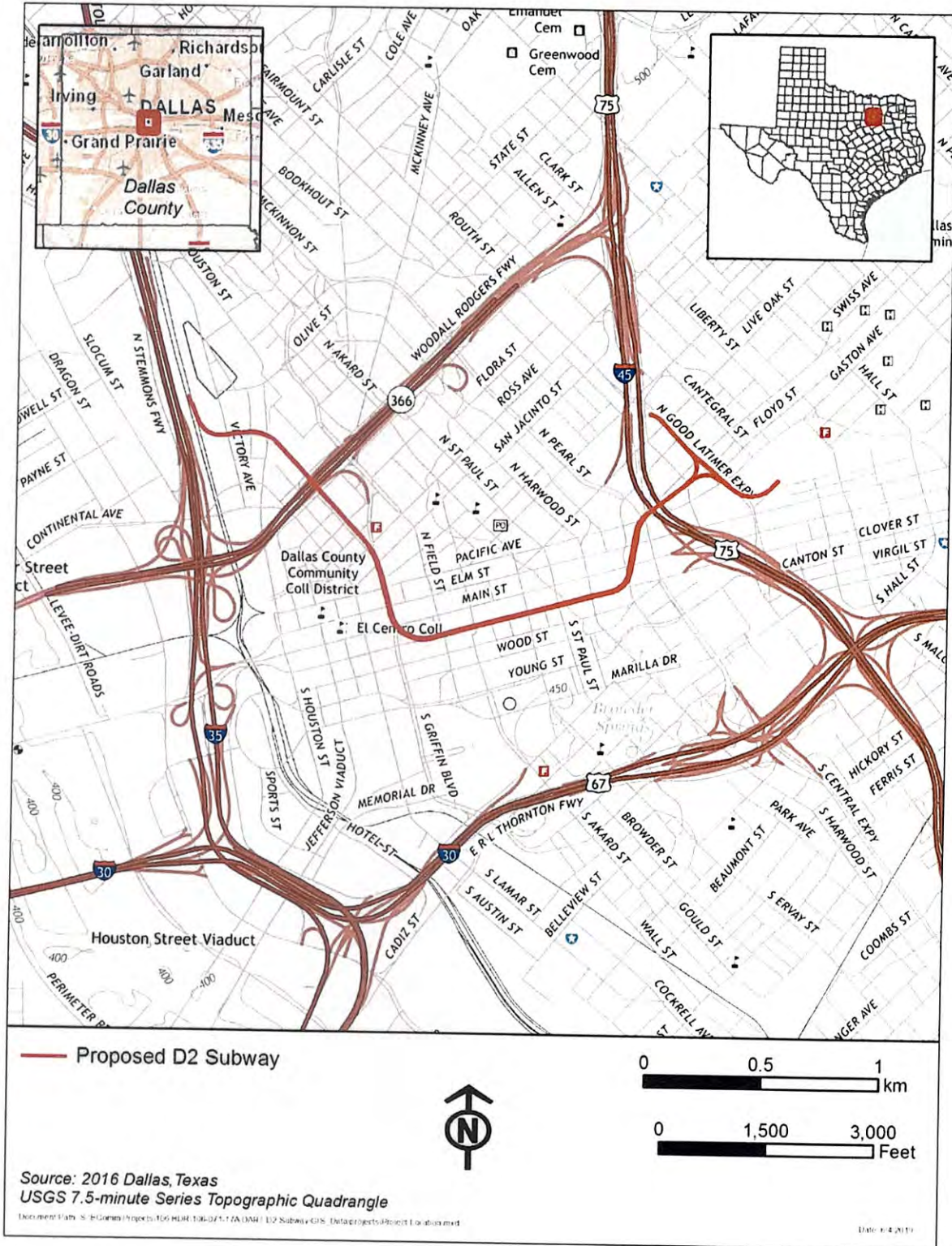


Figure 1. Project Location on 2016 Dallas, Texas USGS 1:24000 topographic map.

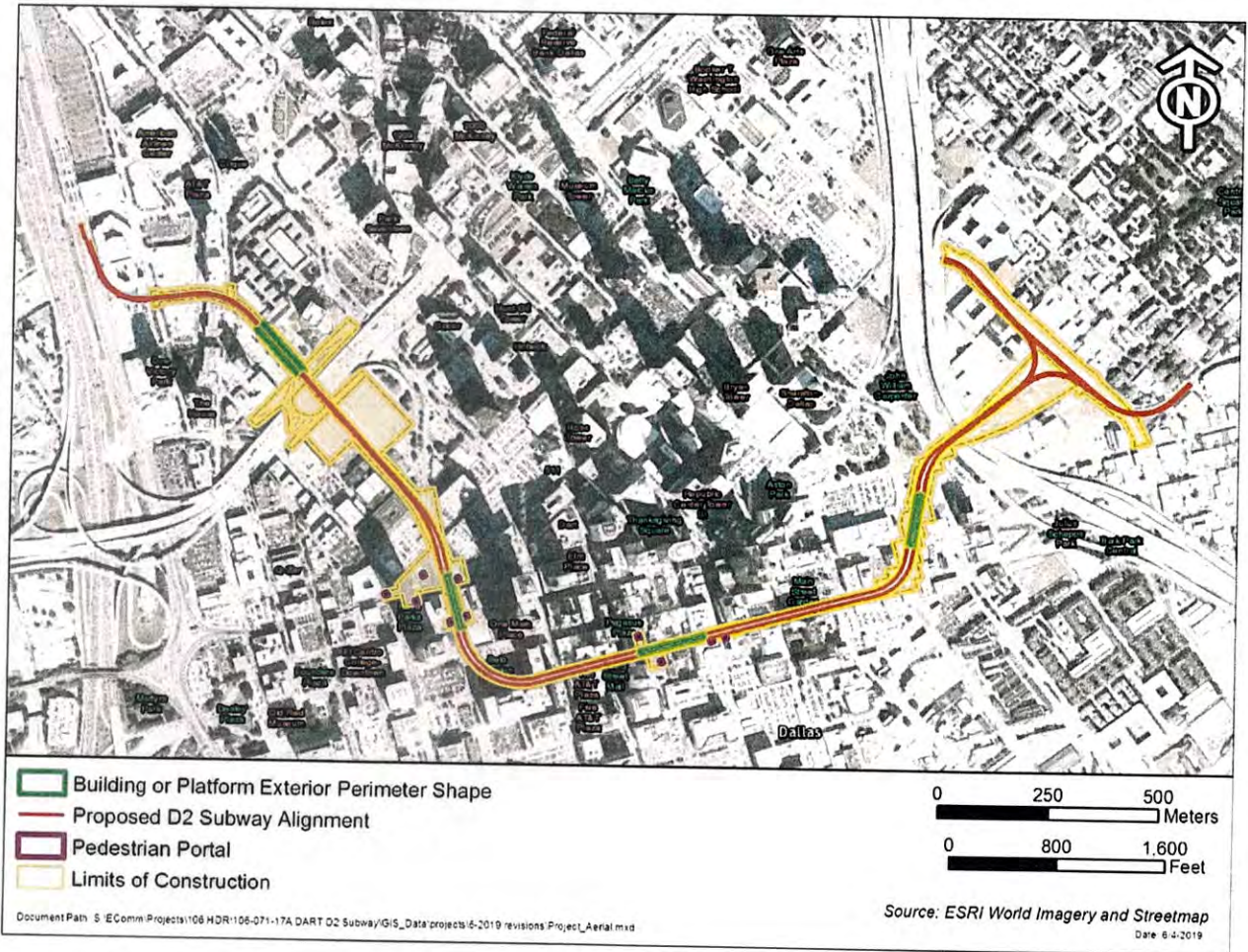


Figure 2. Project area and basic components overlaid on recent aerial imagery.

Figure 3 removed due to sensitive archaeological site information

Figure 3. Known archeological and historic-age resources within one kilometer of the CVSA.

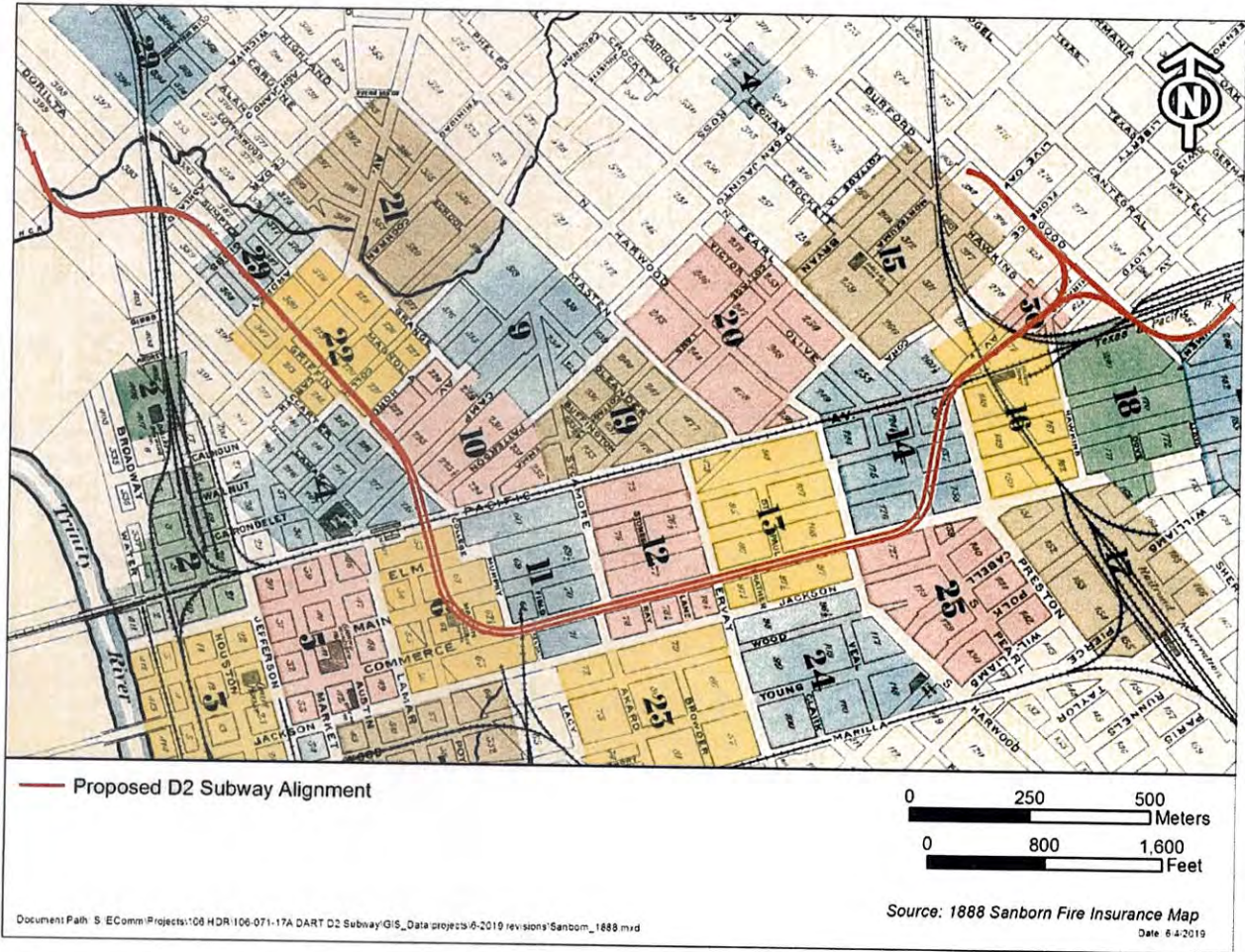


Figure 4. Project area overlaid on 1888 Sanborn Fire Insurance map.

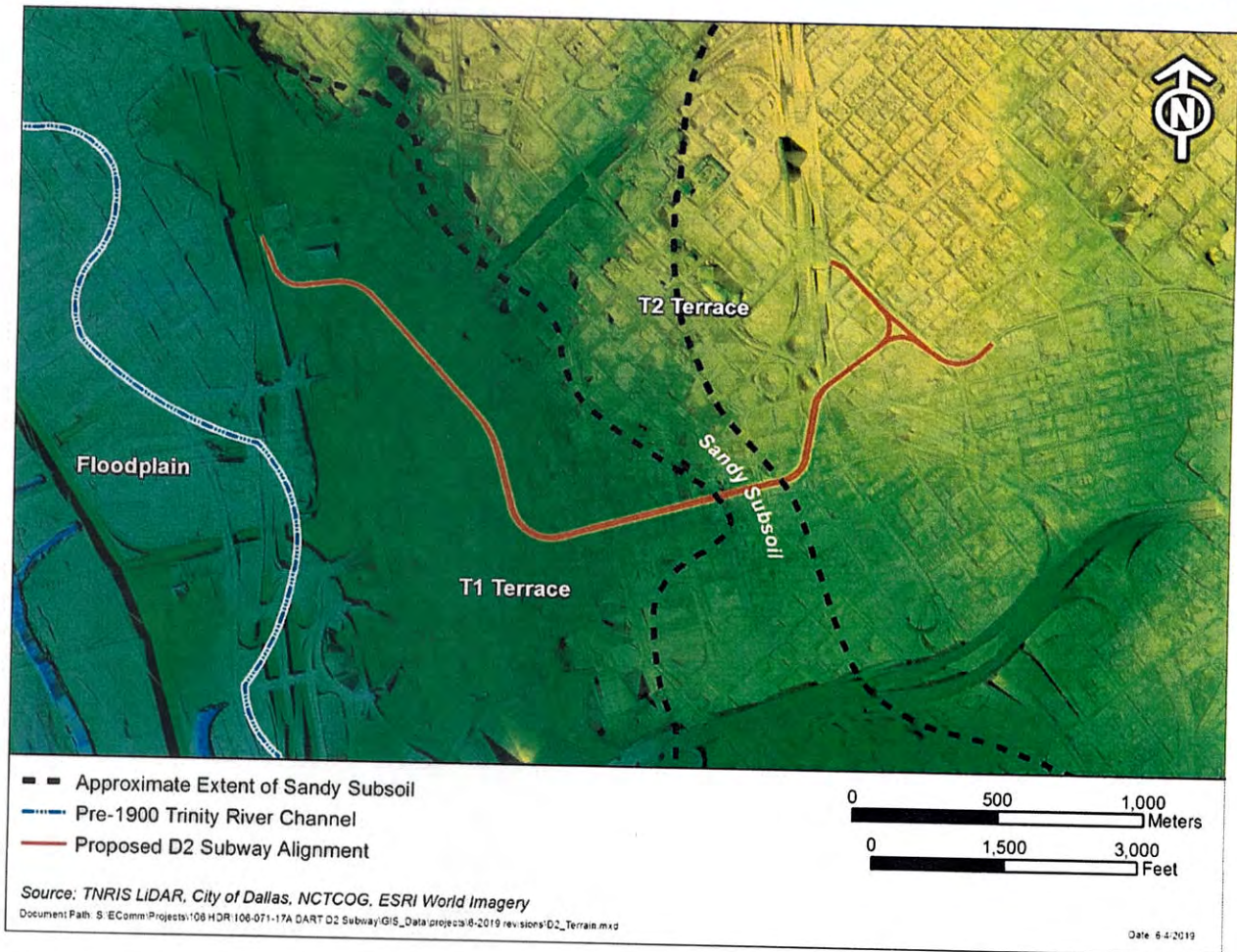


Figure 5. Physiographic setting of the project.

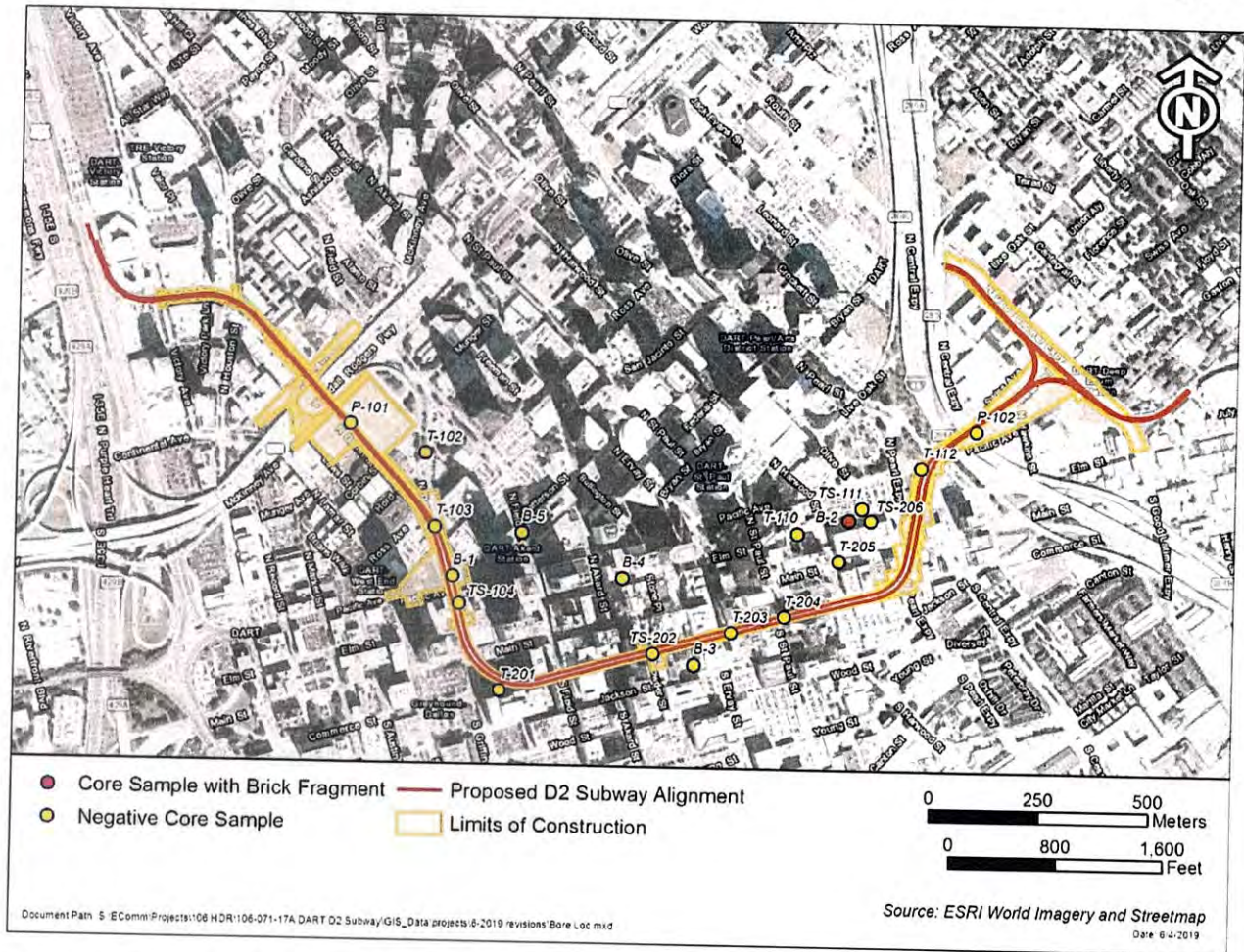
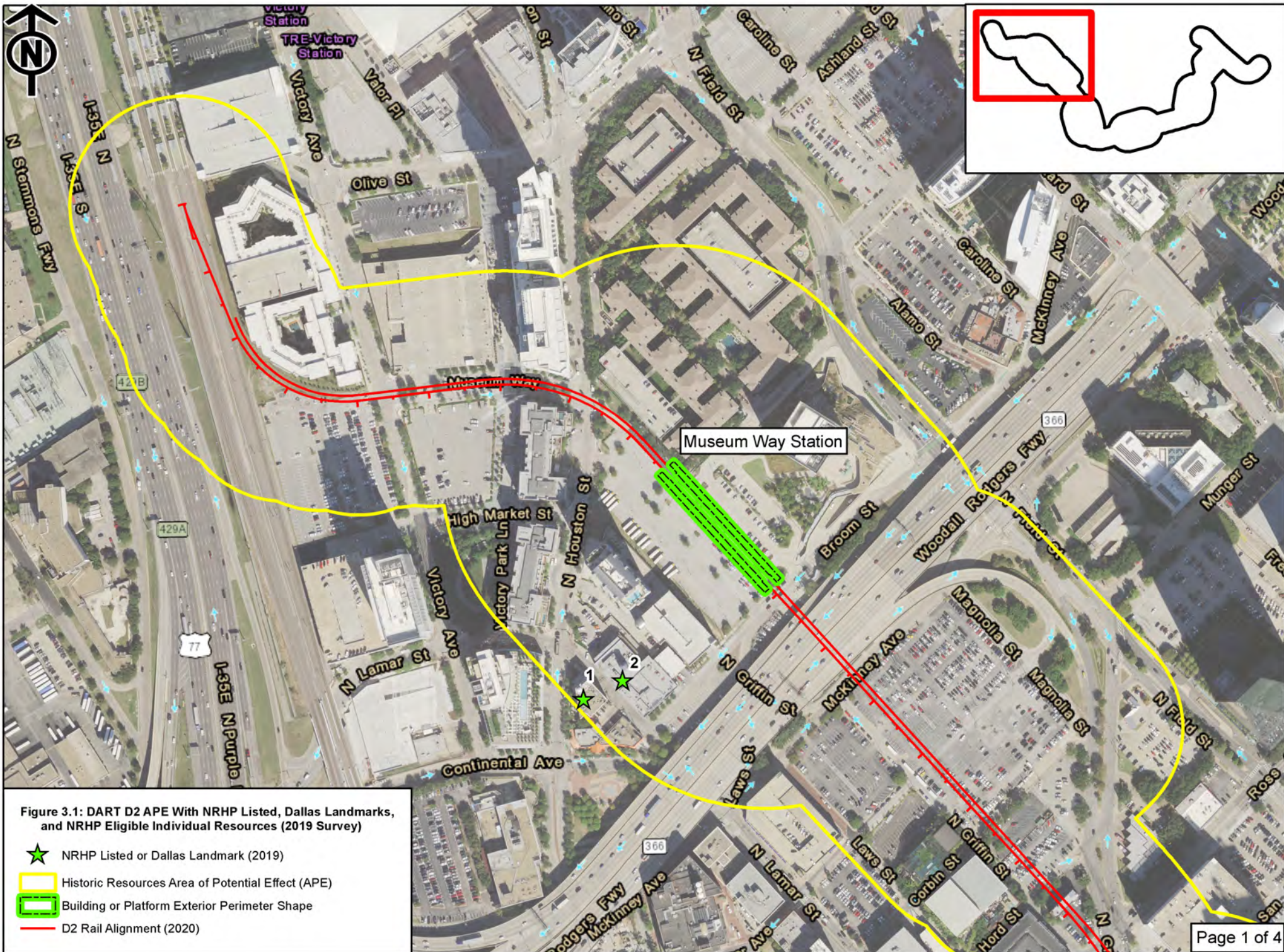
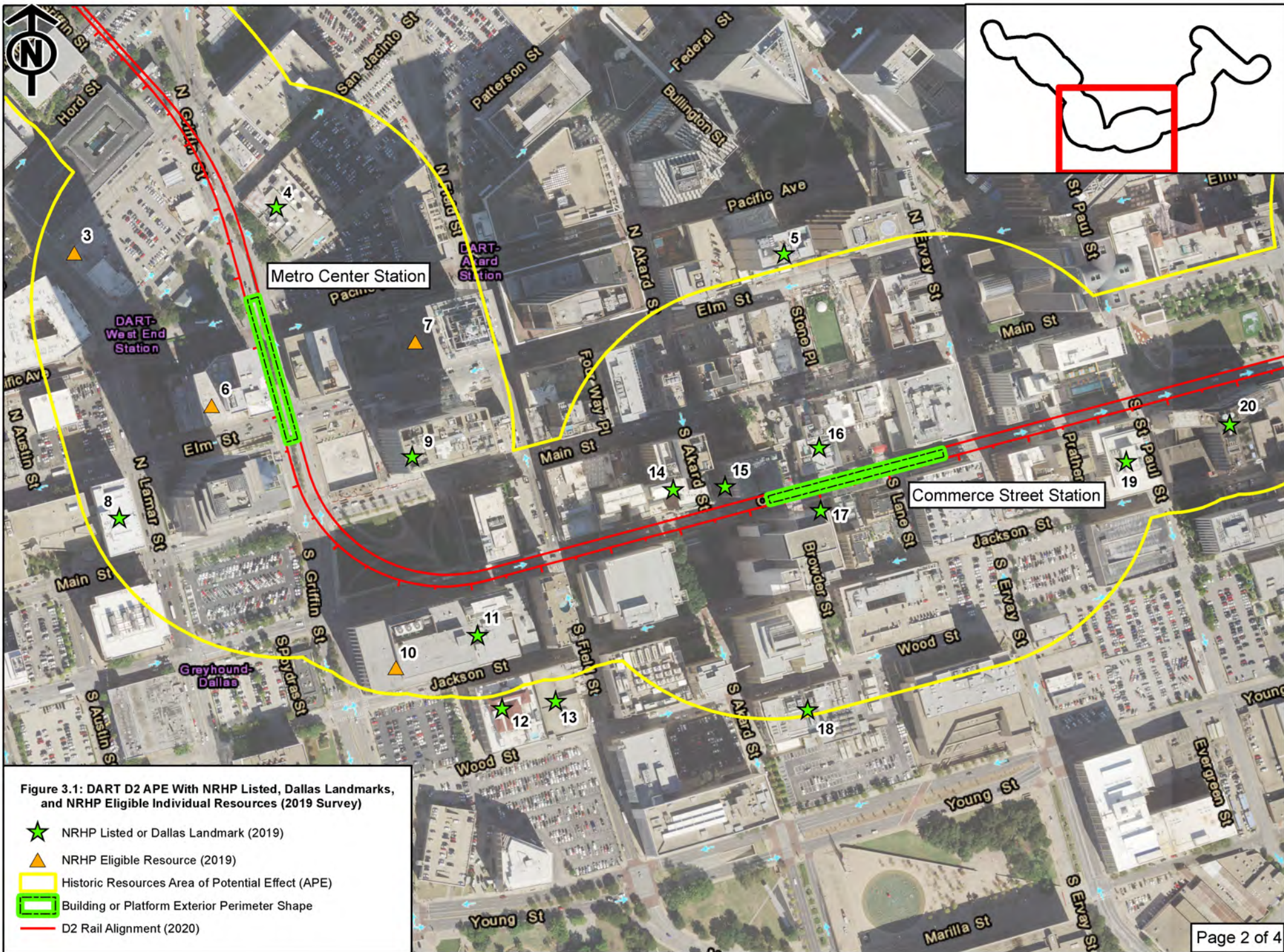


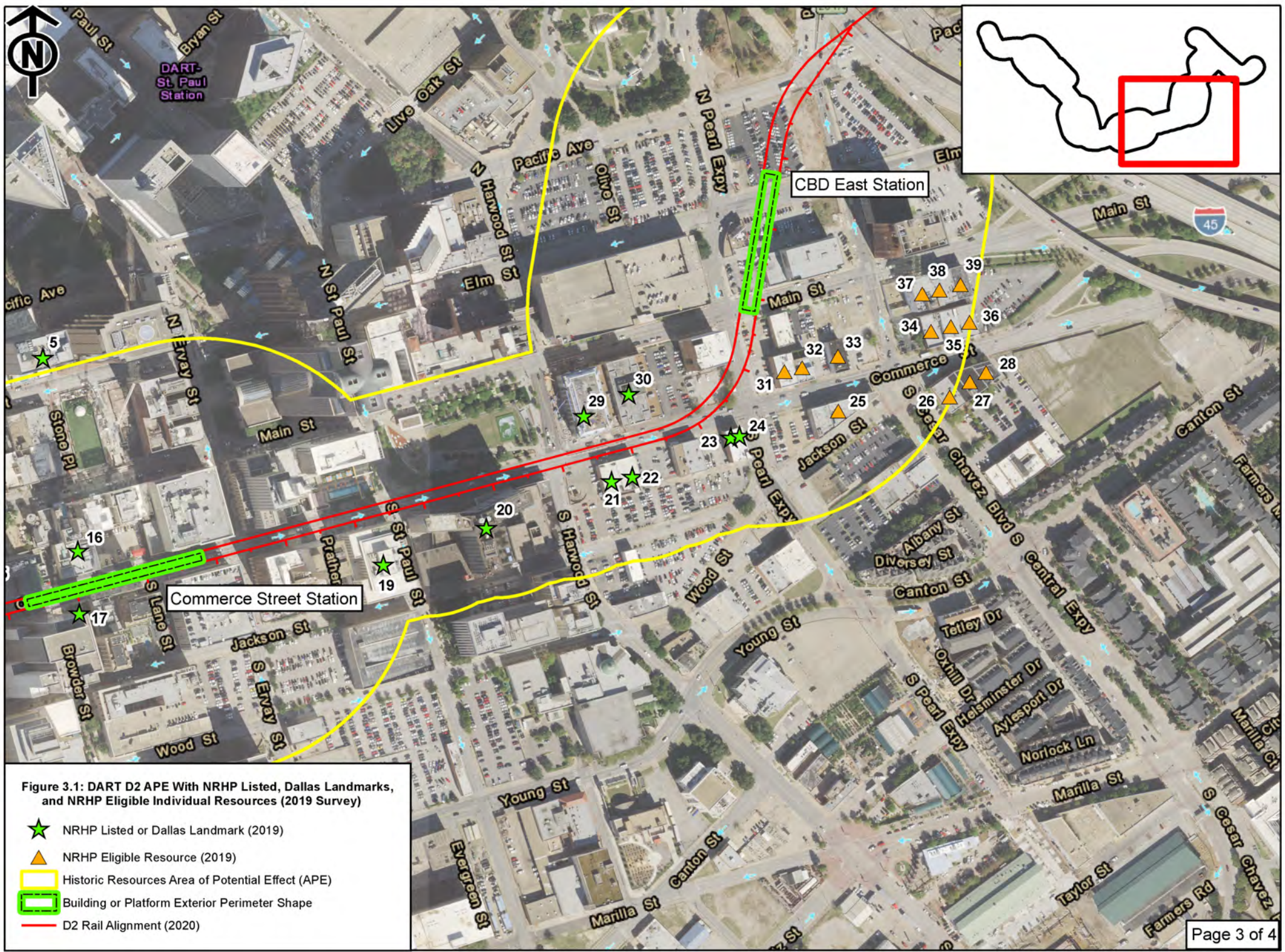
Figure 6. Location of three-inch geotechnical core sample collection points.

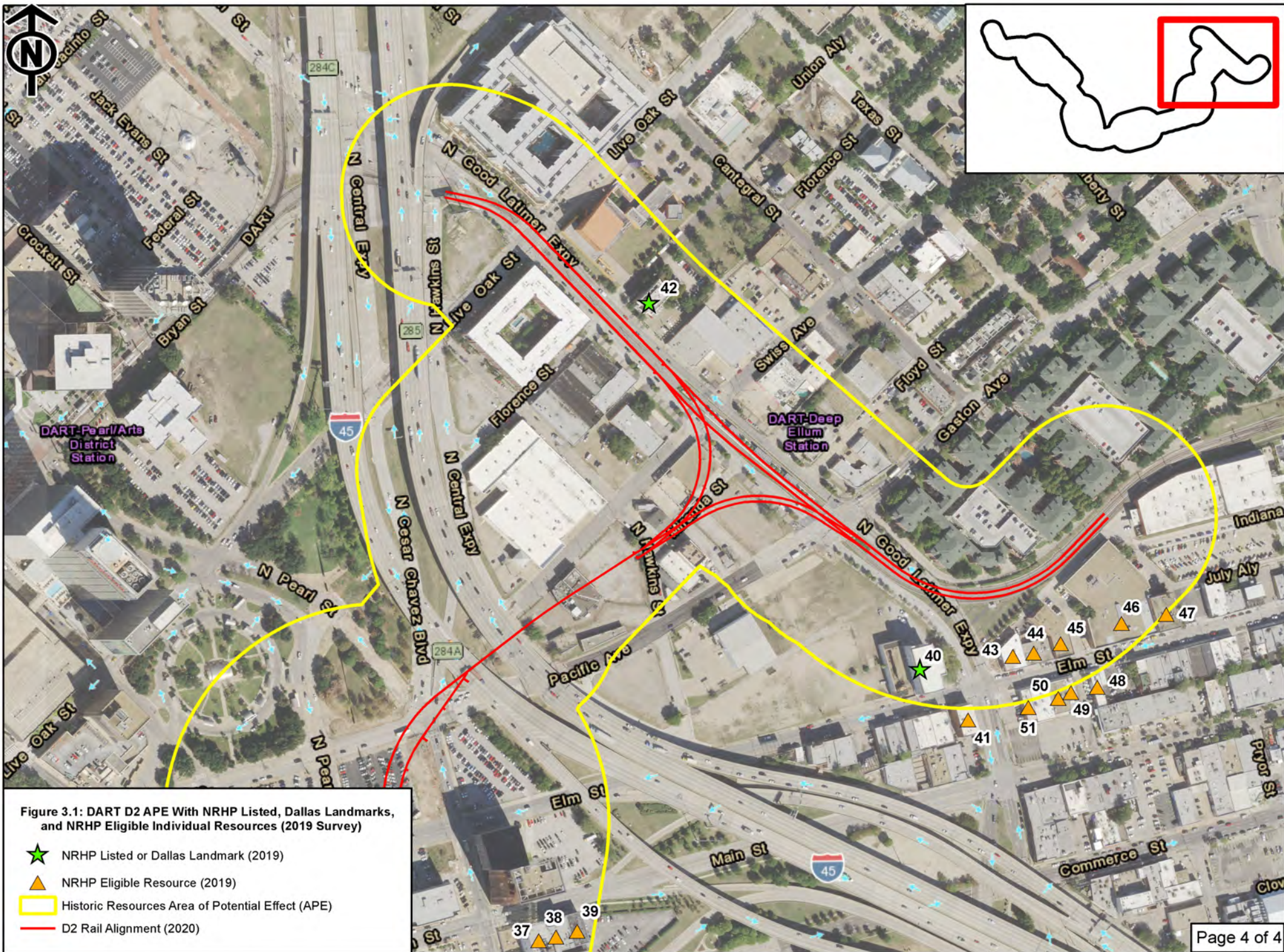


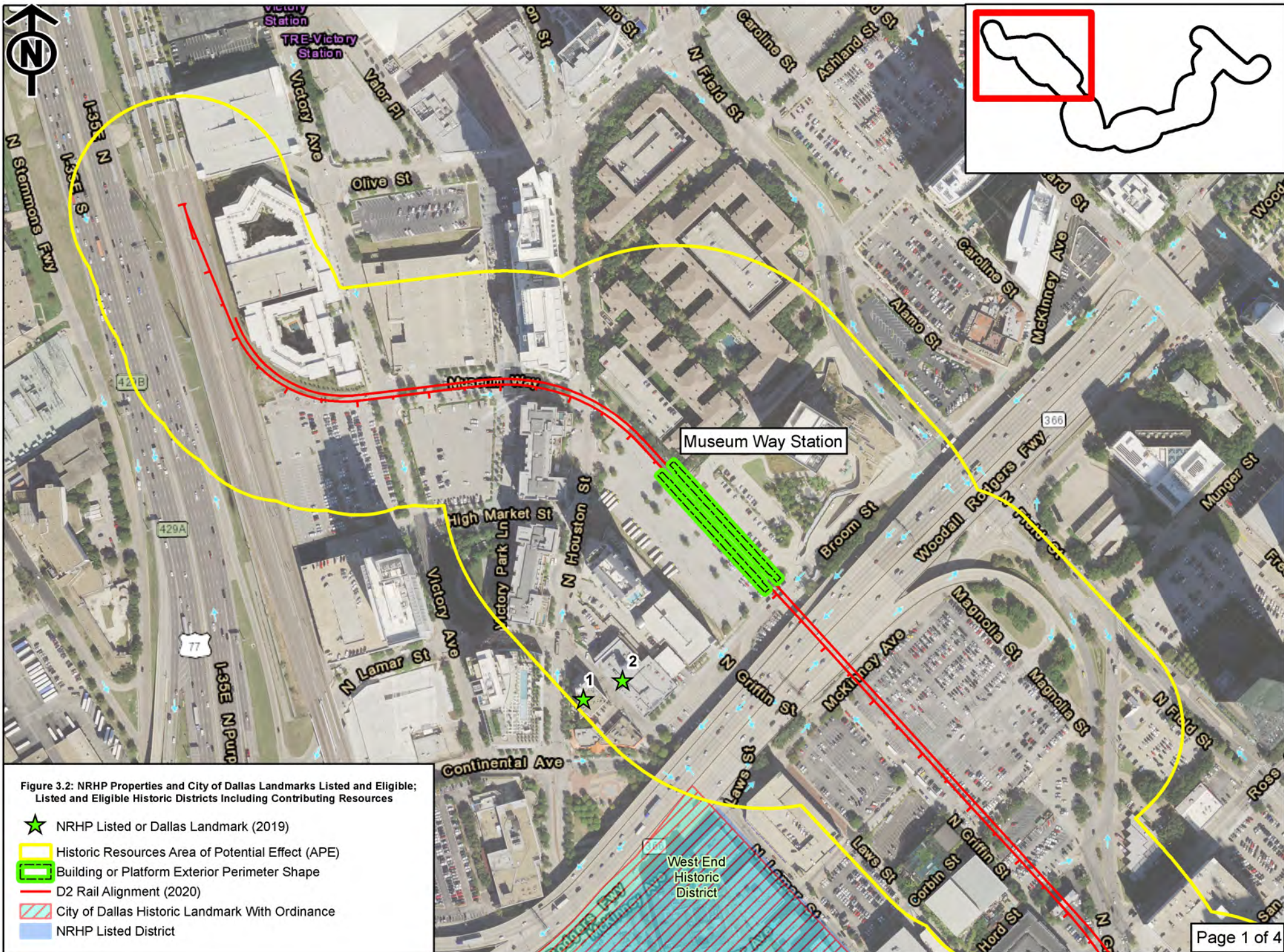
Appendix C. Historic Resources Figures

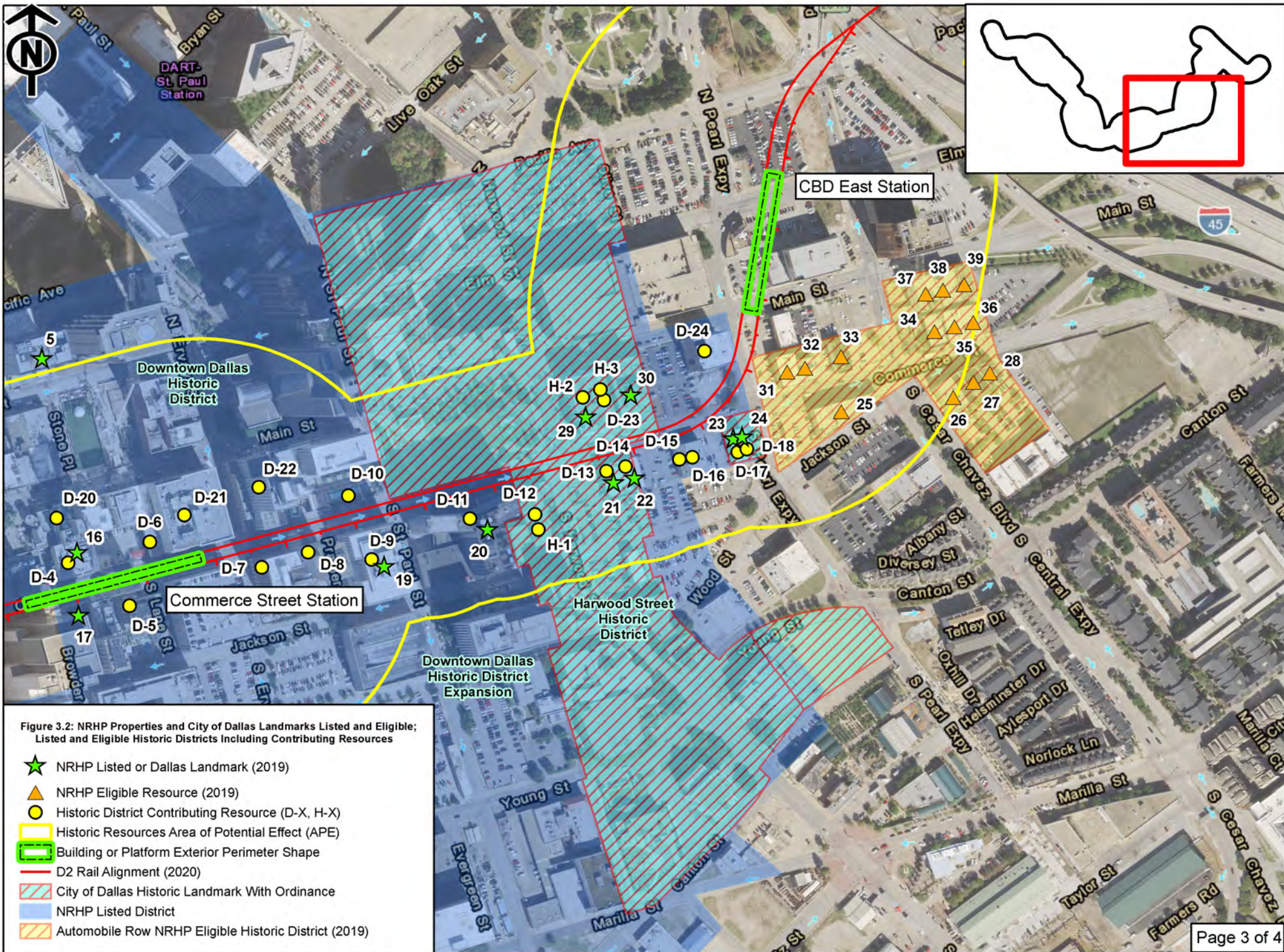


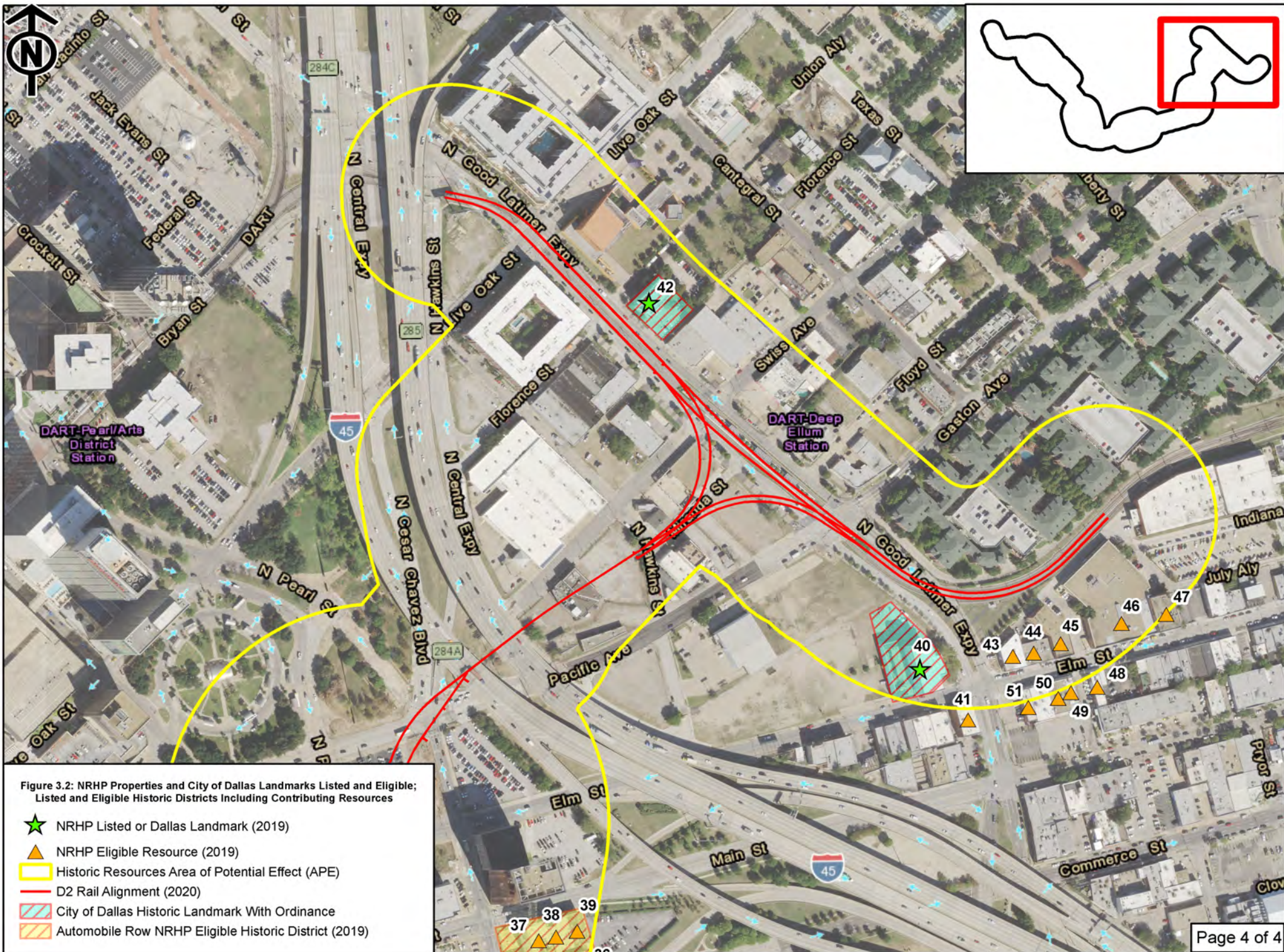


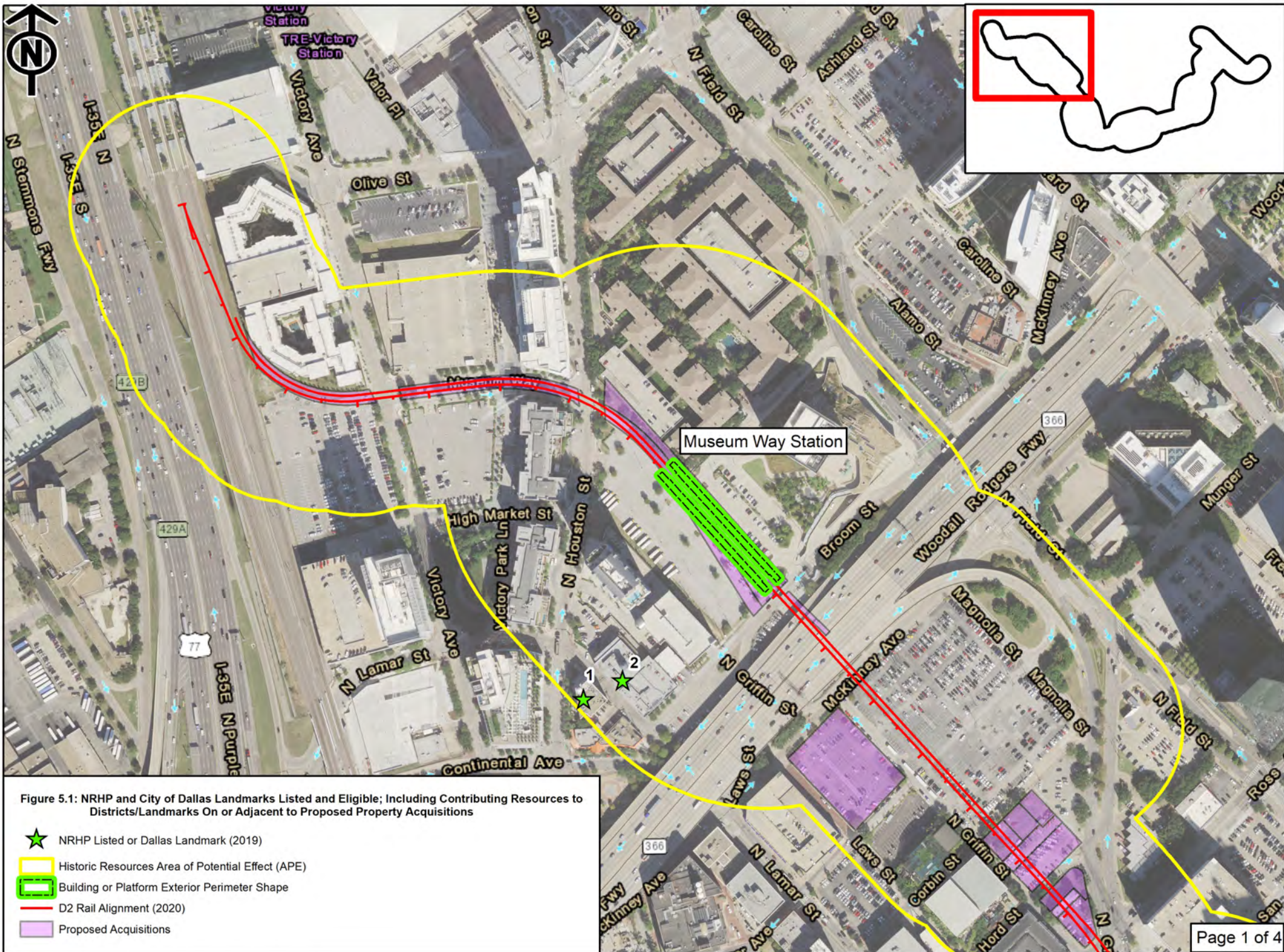


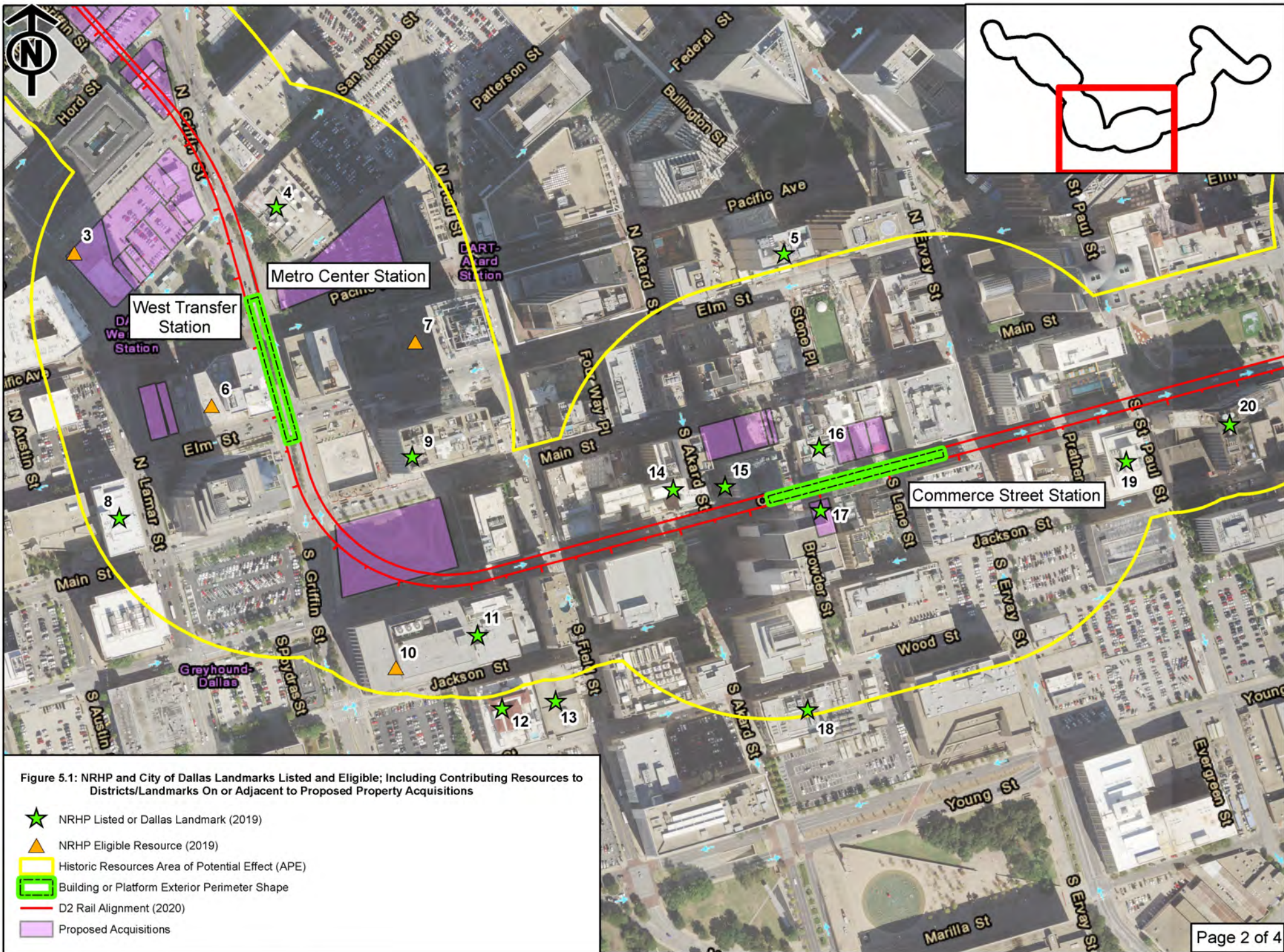


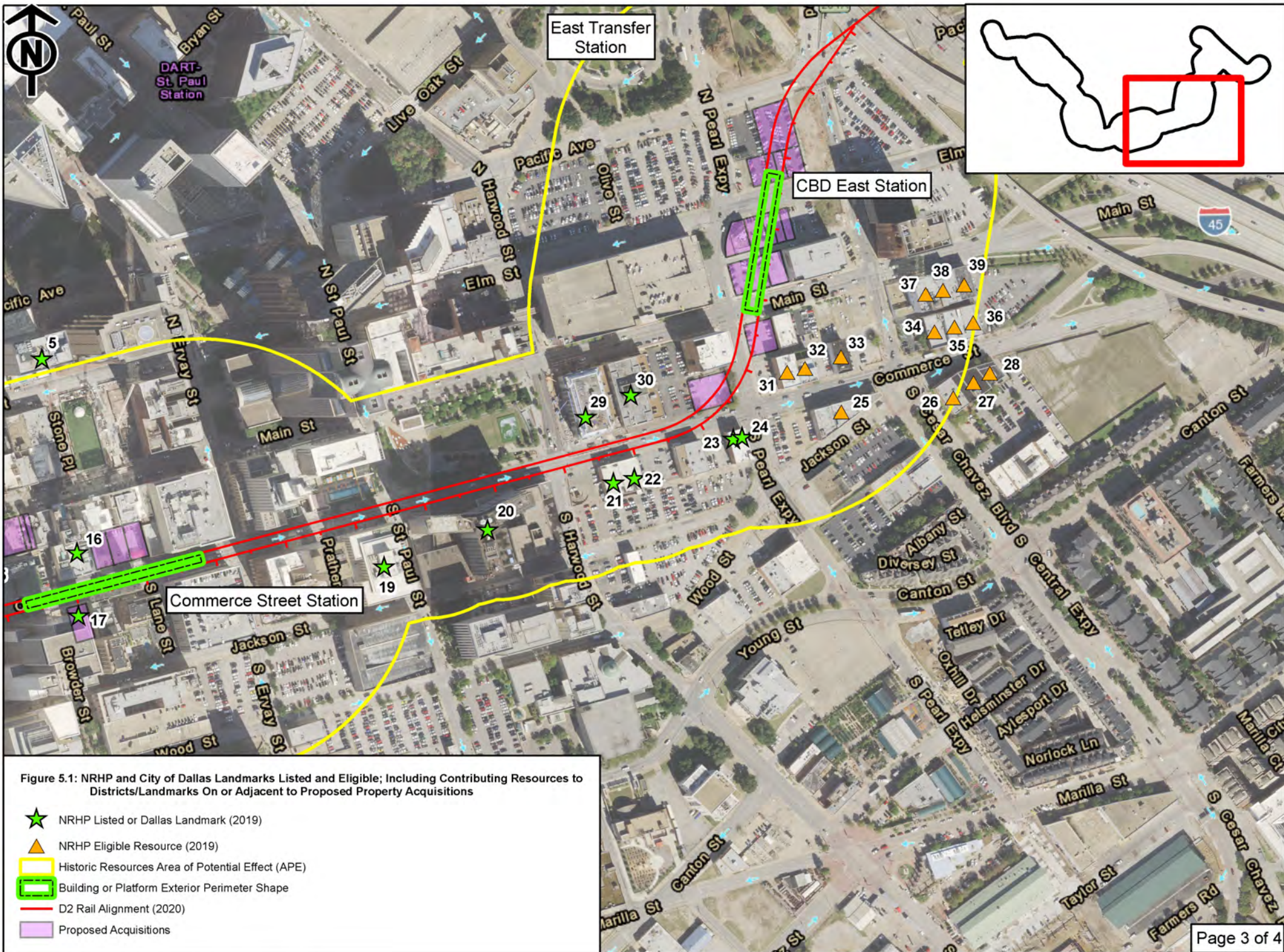














Appendix D. Tables

	Historic Name			DALLAS LANDMARK PRIOR TO 2019 STUDY	NRHP LISTED PRIOR TO 2019	INDIVIDUAL RESOURCE NRHP ELIGIBLE PER THC 2019	THC RECOMMENDED ELIGIBLE AS CONTRIBUTING RESOURCES TO DISTRICT
Resource Number		Address	Street				
1	Waples-Platter Coffee Roaster	2211	N Lamar Street		X		
2	Waples-Platter Coffee Grocery	2200	N Lamar Street		X		
3	Magnolia Gas Station	902	Ross Avenue			X	
4	KFW Station	1109	Patterson Street		X		
5	LTV Tower	1600	Pacific Avenue		X		
6	Millner Supply Company	911	Elm Street			X	
7	First International Bancshares	1201	Elm Street			X	
8	Sangar Brothers Building	838	Elm Street		X		
9	One Main Place	1201	Main Street	X	X		
10	Earle Cabell Federal Building	1100	Commerce Street			X	
11	Santa Fe Terminal 1	1114	Commerce Street (1201 Jackson)	X	X		
12	Santa Fe Terminal 2	1122	Jackson Street	X	X		
13	Unknown	1300	Jackson Street			X	
14	Adophus Hotel and Tower	1321	Commerce Street	X	X		
15	Magnolia Petroleum Building	1401	Commerce Street (108 S Akard)	X	X		
16	Dallas National Bank Annex	1511	Commerce Street (1530 Main)		X		
17	Dallas Power & Light Building	1508	(1506) Commerce Street	X	X		
18	Federal Reserve Bank	400	S Akard Street	X	X		

	Historic Name			DALLAS LANDMARK PRIOR TO 2019 STUDY	NRHP LISTED PRIOR TO 2019	INDIVIDUAL RESOURCE NRHP ELIGIBLE PER THC 2019	THC RECOMMENDED ELIGIBLE AS CONTRIBUTING RESOURCES TO DISTRICT
Resource Number		Address	Street				
19	Mercantile National Bank/Continental Building	1810	Commerce Street		X		
20	Statler Hilton Hotel	1914	Commerce Street		X	X	
21	Unknown (Doug's Gym/7 Eleven)	2008	(2010) Commerce Street	X	X		
22	Unknown (Guns and Roses)	2014	(2012) Commerce Street	X	X		
23	Bluitt Sanitarium	2036	(2034) Commerce Street	X	X		
24	Purvin Hexter Building (RF Aspley Building)	2038	Commerce Street	X	X		
25	Magnolia Oil Service Station	2130	(2116) Commerce Street				X
26	Unknown (vacant)	2202	(2204) Commerce Street				X
27	Unknown (vacant)	2204	(2210) Commerce Street				X
28	Unknown (vacant)	2208	(2216) Commerce Street				X
29	Old City Hall	106	Harwood Street	X	X		
30	Dallas Municipal Building	2014	Main Street	X	X		
31	Unknown	2105	Commerce Street				X
32	Unknown	2107	Commerce Street				X
33	Unknown (vacant)	2207	Commerce Street				X
34	Unknown (vacant)	2211	Commerce Street				X
35	Unknown (vacant)	2215	Commerce Street				X

	Historic Name			DALLAS LANDMARK PRIOR TO 2019 STUDY	NRHP LISTED PRIOR TO 2019	INDIVIDUAL RESOURCE NRHP ELIGIBLE PER THC 2019	THC RECOMMENDED ELIGIBLE AS CONTRIBUTING RESOURCES TO DISTRICT
Resource Number		Address	Street				
36	Waters Building	2117	Commerce Street				X
37	Unknown (vacant)	2208	Main Street				X
38	Unknown (vacant)	2210	Main Street				X
39	Unknown (vacant)	2214	Main Street				X
40	Grand Lodge of the Colored Knights of Pythias	2551	Elm Street		X		
41	Unknown	2556	Elm Street				X
42	St. James AME Temple	624	N Good Latimer Exp	X			X
43	Fink Paint Company	2605	Elm Street				X
44	Southern Refrigeration Co.	2613	Elm Street (2609)				X
45	American Transfer & Storage Co.	2615	Elm Street				X
46	North American Van Lines	2639	Elm Street				X
47	Manufacturers Expo Bldg.	2625	Elm Street				X
48	Unknown	2624	Elm Street				X
49	Agrovitz Dry Goods	2618	Elm Street				X
50	Allen's Drug Store	2614	Elm Street				X
51	Santa Fe Paint	2608	Elm Street				X

Map Number	Historic/Common Name	Address	Historic District	Contributing Resource to District
D-1	Former Federal Reserve Bank	400 S. Akard	Dallas Downtown Historic District	Yes
D-2	Adolphus Hotel & Tower	1321 Commerce Street	Dallas Downtown Historic District	Yes
D-3	Magnolia Building	1401 Commerce Street	Dallas Downtown Historic District	Yes
D-4	Vacant	1505 Commerce Street	Dallas Downtown Historic District	Yes
D-5	Continental Supply/Texaco/DP&L	1512 Commerce Street	Dallas Downtown Historic District	Yes
D-6	Neiman Marcus Café	1525 Commerce Street	Dallas Downtown Historic District	Yes
D-7	Irwin Keasler/1700 Commerce	1700 Commerce Street	Dallas Downtown Historic District	Yes
D-8	Vaughn/Mercantile-Commerce Building	1712 Commerce Street	Dallas Downtown Historic District	Yes
D-9	Continental Building	1810 Commerce Street	Dallas Downtown Historic District	Yes
D-10	Mercantile Dallas Building	1811 Commerce Street	Dallas Downtown Historic District	Yes
D-11	Gold Ring Parking Garage (Statler Hilton Garage)	1901 Commerce Street	Dallas Downtown Historic District	Yes
D-11	Statler Hilton Hotel	1914 Commerce Street	Dallas Downtown Historic District	Yes
D-12	Dallas Public Library	1954 Commerce Street	Dallas Downtown Historic District	Yes
D-13	Doug's Gym	2008-2010 Commerce Street	Dallas Downtown Historic District	Yes
D-14	Pick N Go	2012-2014 Commerce Street	Dallas Downtown Historic District	Yes
D-15	Waters Building	2024 Commerce Street	Dallas Downtown Historic District	Yes
D-16	Vacant	2026 Commerce Street	Dallas Downtown Historic District	Yes
D-17	Bluitt Sanitarium	2036 Commerce Street	Dallas Downtown Historic District	Yes
D-18	Purvin Hexter Building	2038 Commerce Street	Dallas Downtown Historic District	Yes
D-19	Pegasus Plaza	1500 Blk Main Street	Dallas Downtown Historic District	No
D-20	Dallas National Bank Building (SPG Mall)	1530 Main Street	Dallas Downtown Historic District	Yes
D-21	Neiman Marcus	1618 Main Street	Dallas Downtown Historic District	Yes
D-22	Mercantile National Bank Building	1700-1704 Main Street	Dallas Downtown Historic District	Yes
D-23	Dallas City Hall and Municipal Building	2014 Main Street	Dallas Downtown Historic District	Yes
D-24	Tannehill/Western Union	2030 Main Street	Dallas Downtown Historic District	Yes
H-1	Belo Intel	1954 Commerce Street	Harwood Historic District	Yes
H-2	UNT Dallas College of Law	2010 Main Street	Harwood Historic District	Yes
H-3	Dall City Hall and Municipal Building	2014 Main Street	Harwood Historic District	Yes



Appendix E. NRHP Forms and City of Dallas Ordinances

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	0	STRUCTURES
0	0	OBJECTS
54	32	TOTAL

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

(Adolphus Hotel, Magnolia Building, Tiche-Goettinger Department Store, Majestic Theater, Busch-Kirby Building, Neiman Marcus Building, Wilson Building, Hilton Hotel, 1926 Republic Bank [Davis Building], Purvin Hexter Building, Republic National Bank, Dallas National Bank). These are NOT included in the above resources count.

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, Sullivanesque; 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 7-20).

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; Eberson, 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 8-21 through 8-79).

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY (see continuation sheets 9-80 through 9-87).

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 10-88)

BOUNDARY JUSTIFICATION: (see continuation sheet 10-88 and 10-89)

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 sheets Map-90 and 91)

PHOTOGRAPHS (see continuation sheets Photo-92 through Photo-95)

ADDITIONAL ITEMS

PROPERTY OWNER

NAME: On file with Texas Historical Commission

STREET & NUMBER:

TELEPHONE:

CITY OR TOWN:

STATE: Texas

ZIP CODE:

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Section 7 Page 5

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 98 buildings, sites and structures of which 54 resources (54 buildings) are contributing, 32 are noncontributing (including 27 buildings and 5 sites), 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 extensions from Jackson Street (see map of district). The majority of the resources within the district date from the 1910s through the late 1950s and represent

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 6

Dallas Downtown Historic District
Dallas, Dallas County, Texas

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).

Overview of Properties in the Historic District

The boundaries contain 98 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 five noncontributing sites (two pedestrian parks, two plazas, and one pedestrian mall). 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 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.

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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 spring of 2006. 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.

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

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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 curtainwall).

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 period, 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, 'slipcovering' of the entire façade in an effort to modernize the façade. Most of these changes, however, were accomplished well within 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.

Concurrently, many early twentieth-century mid-rise buildings (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. 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, the Hart Building and Bluit Sanitarium, among others.

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 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.

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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 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

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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.

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.

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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 with 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 marquise. 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).

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

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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 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.

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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.

Contributing properties are generally built before 1959 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 buildings 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.

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

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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 noncontributing due to lack of integrity, and three (3) are post-1958 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 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 building's 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 (through 1958) – louvers and wire screens at the second floor window openings –

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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 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 'high' or 'medium' 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 with 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 signband. The façade at the third floor reflects

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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.

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.

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.

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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.
12	Bluitt Sanitarium	2034 Commerce St.

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Inventory for the Dallas Downtown Historic District, 1888-1958

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	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
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
[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	
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	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	

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Historic Name	Address	Date	Building Type	Style	Floors	Status	Desig.
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
[Titche's Annex]	1908-1910 Elm	1902	2-Part Commercial	Romanesque Revival	3	C	
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	Elm at 1900 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, 1964, 1980	2-Part Vertical	Modern/Curtain Wall	36,50, 4	C	
Former U.S. Post Office	400 N. Ervay	1929	Post Office	Renaissance Revival	5	C	D
Gus' Barbeque	107 S. Harwood	c.1940	1-Part Commercial	vernacular	1	C	
Dallas Gas / 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, 1935)	2-Part Vertical	Art Deco	16	C	
Busch/Kirby Building	1509 Main	1913, 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

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Historic Name	Address	Date	Building Type	Style	Floors	Status	Desig.
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 / Iron Cactus	1520-1522 Main	1915	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	
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	Post-1965	2-Part Commercial	Contemporary	2	N	
[Post Properties]	1611 Main	1905	2-Part Commercial	Romanesque Revival	3	C	
Everts Jewelers Building	1615 Main	1911, 1955	2-Part Commercial	Renaissance Revival	3	C	
Neiman Marcus	1618 Main	1908, 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	
Bank One Center	1717 Main	1987	2-Part Vertical	Modern/Curtain Wall		N	
[Muse Mart & Bamboo China]	1920 Main	c.1910	2-Part Commercial	Sullivaneseque	2	C	D
[Foreman Office Supply]	1924-1926 Main	c.1910	2-Part Commercial	Sullivaneseque	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	

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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

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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in Texas, he set out for Texas in 1839 as so many did before him. The reasons for this adventure are 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 townsite. 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 townsite, 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,

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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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 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. 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 townsite 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 Missouri,

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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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-powered

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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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

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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including Sanger Brothers, Titche-Goettinger, and Neiman Marcos. By 1906 Dallas established itself as the 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 Titche-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 Florence (1891-1960) began

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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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 Baptists 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

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

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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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.

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.

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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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, 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

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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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 park and 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, speaking across the

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.

Dallas Morning News (February 26, 1910).

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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 Frankenhausen, 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 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

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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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 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,

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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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.

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

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

⁶³ *Ibid.*, 193-194.

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

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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 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.

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 Ibid.

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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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 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,

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 Babcock, 17.

⁷³ It is not known if all of these were located in the downtown area or not. Babcock, 18.

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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 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,

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

⁷⁵ *Ibid.*

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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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 following year. By 1913, the population of Dallas swelled to 120,594.⁷⁹ That same year, there were 71 buildings with a

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.

⁷⁹ 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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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 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

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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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 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

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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 Ebersson⁸² 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 Ebersson'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 Aquarium, Chicago (1929), and the Chicago Historical Society (1932).⁸³ The monumental Neoclassical Revival building,

⁸² John Ebersson (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.

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

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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 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.

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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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 Sullivan-esque influence in 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.

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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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 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

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).

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

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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 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

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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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 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

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.

⁹⁹ *Ibid.*

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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 Ahlshlager 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.

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.

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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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 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.

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.

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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 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

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.

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.

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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 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.

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

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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.

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	69	74%
Buildings built 1956-1958	6	9%
Total buildings built before 1958	75	81%
Built 1959-1965	7	8%
Built after 1965	11	12%

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.

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The district contains 93 buildings and five sites (parks and plazas), 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 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.

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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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.

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From 1897-1908, Rhodes-Haverty Furniture Company of Atlanta, Georgia, had his Dallas branch 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

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

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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 Industriels 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 (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.

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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 mans' 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 (are 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 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

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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. 1920s)

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 have been enclosed to

accommodate mechanical and other services. When historic buildings were replaced with newer buildings in the 1930's

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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 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.

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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 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

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(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-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

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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.

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

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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.

'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*' as 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 through 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 sole 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-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 1950s.

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.

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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 design and

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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 aluminium 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 it's 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)
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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Dallas, Dallas County, Texas

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Dallas Downtown Historic District
Dallas, Dallas County, Texas

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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Dallas Downtown Historic District
Dallas, Dallas County, Texas

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 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

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Dallas Downtown Historic District
Dallas, Dallas County, Texas

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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Dallas Downtown Historic District
Dallas, Dallas County, Texas

District Map (see reverse)

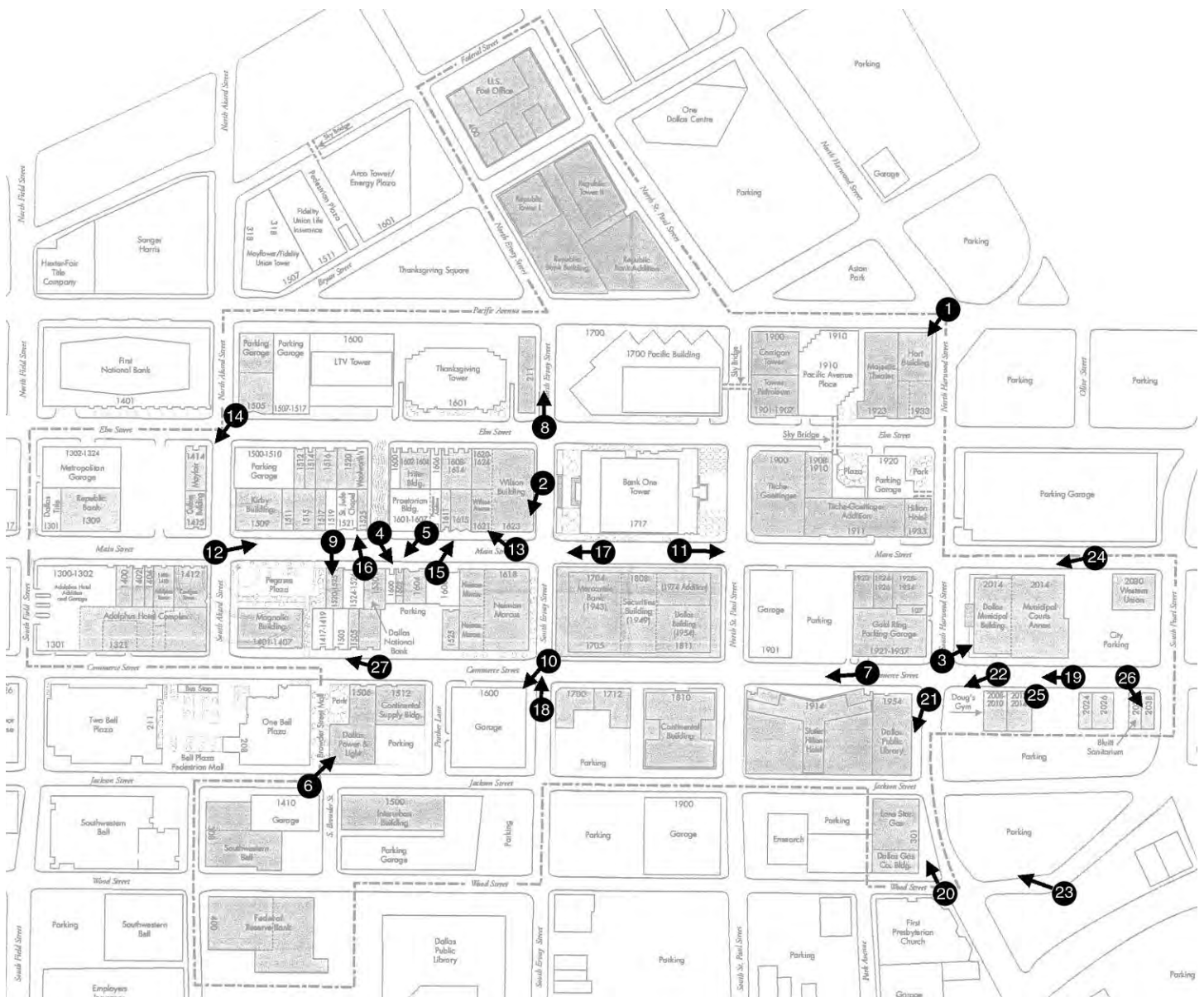
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Dallas Downtown Historic District
Dallas, Dallas County, Texas

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District map with photo key



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Section PHOTO Page 91

Dallas Downtown Historic District
Dallas, Dallas County, Texas

Photograph Log

Dallas Downtown Historic District
Dallas, Dallas County, Texas

Photos 1-13:

Photographed by Marcel Quimby

April 2002 (except Photo 9, June 2006)

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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Dallas Downtown Historic District
Dallas, Dallas County, Texas

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 / Iron Cactus Building, 1520 Main Street
Photographed June 2006 by Marcel Quimby
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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Dallas Downtown Historic District
Dallas, Dallas County, Texas

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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Section PHOTO Page 94

Dallas Downtown Historic District
Dallas, Dallas County, Texas

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

Photo 28

Mercantile Building (1943 tower)
Northwest oblique
Camera facing southeast
Photographed June 2006 by Marcel Quimby

**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 (Boundary Increase)
OTHER NAME/SITE NUMBER: N/A

2. LOCATION

STREET & NUMBER: Roughly bounded by Jackson, North Harwood Commerce, north-south line between South Pearl Expressway and South Harwood Canton, South Harwood, Marilla Cadiz, South St. Paul, Canton, and South Ervay Streets.

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

___ entered in the National Register

___ See continuation sheet.

___ determined eligible for the National Register

___ See continuation sheet

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain): _____

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

5. CLASSIFICATION

OWNERSHIP OF PROPERTY: private, public-local

CATEGORY OF PROPERTY: district

NUMBER OF RESOURCES WITHIN PROPERTY: (in boundary increase only)

	CONTRIBUTING	NONCONTRIBUTING
BUILDINGS	22	12
SITES	0	0
STRUCTURES	1	0
OBJECTS	0	0
TOTAL	23	12

NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER: 1 (Dallas Scottish Rite Temple, NR 1980).

6. FUNCTION OR USE

HISTORIC FUNCTIONS:
COMMERCE/TRADE = business, retail, organizational, specialty store, restaurant, warehouse
GOVERNMENT = government office
INDUSTRY = industrial, manufacturing, utility services, vehicular service
RELIGIOUS = church, religious facility
SOCIAL = meeting hall

CURRENT FUNCTIONS:
COMMERCE/TRADE = business, organizational, warehouse
GOVERNMENT = social services
INDUSTRY = utility service, automotive service
RELIGION = church, religious facility
SOCIAL = meeting hall
VACANT/NOT IN USE

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION:

Late 19th and 20th Century Revivals: Neoclassical, Beaux Arts, Venetian Gothic, Romanesque Revival
Late 19th and Early 20th Century American Movements: Commercial Style
Modern Movement: Art Deco, Modern movement
Other: 1-part commercial block; 2-part commercial block; Modern Curtain Wall; No Style.

MATERIALS:
FOUNDATION CONCRETE
WALLS BRICK, STONE, TERRA COTTA, CERAMIC TILE, STUCCO, METAL, SYNTHETIC, ASBESTOS TILE
ROOF ASPHALT OR COMPOSITION, CLAY TILE, SLATE
OTHER WOOD, GLASS, STONE/MARBLE, TERRA COTTA

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

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, Architecture

PERIOD OF SIGNIFICANCE: 1911-1958

SIGNIFICANT DATES: 1911

SIGNIFICANT PERSON: N/A

CULTURAL AFFILIATION: N/A

ARCHITECT/BUILDER: Ahlschlager, Walter; Flint and Broad, Fooshe and Cheek, Hubble and Greene; Hill, Charles, D.; Mauran, Russell and Crowe; Harwood K. Smith and Partners, Weiss, Dreyfous and Seiffert.

NARRATIVE STATEMENT OF SIGNIFICANCE (see continuation sheets 8-8 through 8-28)

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY (see continuation sheets 9-29 through 9-30).

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: (*Dallas Public Library*)

10. GEOGRAPHICAL DATA

ACREAGE OF PROPERTY: Approximately 35.3 acres

UTM REFERENCES: Zone 14

	Easting	Northing
1	706046	3629406
2	706736	3629132
3	706843	3628946
4	706522	3628606

VERBAL BOUNDARY DESCRIPTION: (see continuation sheet 10-31)

BOUNDARY JUSTIFICATION: (see continuation sheet 10-31)

11. FORM PREPARED BY

NAME/TITLE: Marcel Quimby, FAIA (Quimby McCoy Preservation Architecture, LLP), with Kate Singleton
(Cornerstone Heritage Preservation Services)

ORGANIZATION: for the City of Dallas

DATE: October 29, 2007

STREET & NUMBER: 3200 Main Street, #3.6

TELEPHONE: (214) 977-9118

CITY OR TOWN: Dallas

STATE: Texas

ZIP CODE: 75226

ADDITIONAL DOCUMENTATION

CONTINUATION SHEETS

MAPS (see continuation sheet Map-32)

PHOTOGRAPHS (see continuation sheets Photo-33 through Photo-38)

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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Continuation Sheet

Section 7 Page 5

Dallas Downtown Historic District (Boundary Increase)
Dallas, Dallas County, Texas

The purpose of this nomination amendment is to increase the boundary of the Downtown Dallas Historic District (NR 2006) to include an area at the south-east boundary of this district. This area is roughly bounded by Jackson Street on the north, Harwood Street on the east, Canton Street on the south and S. Ervay Street on the west. This area encompasses the history and themes represented in the Downtown Dallas National Register Historic District and also includes commercial and industrial resources that supported the development of the adjacent central business district. As Dallas' central business district expanded, surrounding areas such as this evolved from residential neighborhoods to a commercial district with a diverse type of businesses (automobile-orientated, film exchange, printing, warehouse and distribution and public utilities) over the first fifty years of the 20th century. The resulting buildings represent the architectural evolution of a early twentieth-century downtown commercial area with buildings that range from one and two-story modest or vernacular commercial buildings to architecturally significant religious and fraternal buildings of Dallas' leading congregations, ornate buildings of the 1930s and several buildings reflecting the modern movement that date from the late 1940s and mid-1950s as well as utilitarian industrial complexes that reflect their function and uses. Architectural styles represented in this area of boundary increase include Beaux-Arts, Neoclassical, Venetian Gothic, Gothic Revival, Zigzag Moderne and the modern movement. Several of the high-style buildings in the district represent the work of the state's leading architects as well as out-of-state architects. These buildings represent the architectural evolution that is typical of a downtown commercial district associated with the commercial growth of Dallas from the early 1900s through the 1950s. The vast majority of contributing buildings within this boundary increase retain a high degree of integrity with respect to design, workmanship, and materials.

This boundary increase to the Downtown Dallas Historic District includes 23 contributing buildings (of which one is individually listed), twelve non-contributing buildings and 1 structure (the remains of the Houston and Texas Central Railroad tracks along Marilla Street between South Ervay and Park Avenue) and contains sufficient integrity for listing under Criterion A in the areas of commerce at the local level of significance and Criterion C, in the area of architecture, at the local level of significance. The properties within the original boundary have not been included and are not addressed in this nomination, given that district's recent listing in the National Register in 2006.

General characteristics of the proposed boundary increase to the Downtown Dallas Historic District

The boundary increase to the Dallas Downtown Historic District lies at the south-eastern edge of this national register district and is near the heart of the city's Central Business District (CBD); this area is roughly bounded by Jackson Street on the north, Harwood Street on the east, Canton Street on the south and S. Ervay Street on the west and primarily include resources located along Jackson, Wood, Young, Marilla and Canton Streets. The resources within the boundary increase date from 1911 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.

Overview of Properties in the Boundary Increase to the Downtown Dallas Historic District

The boundary increase contains 35 buildings of which 22 buildings (not including one already NR-listed) contribute to the architectural and historical significance of this boundary increase. The buildings within the district were constructed between 1911 and 1958 with a small number of buildings dating from the 1960s through 2007; these later buildings tend to be larger in size and height, reflecting the dynamic development of the adjacent central business district. Twenty-eight buildings are four stories or less in height; only one of these larger buildings (the Butler Building) dates from the period of significance. The tallest building in this boundary increase is twelve stories in height.

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Section 7 Page 6

Dallas Downtown Historic District (Boundary Increase)
Dallas, Dallas County, Texas

The boundary increase contains twelve noncontributing buildings. Of these, three 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 contains one structure (Houston and Central Railroad switch, c. early 1900s). There are several large parking lots located at the north edge of this boundary increase; this is not uncommon for commercial areas on the edge of a major central business district such as downtown Dallas where smaller buildings were removed to accommodate surface parking lots. Several surface parking lots are sprinkled throughout the area of increased boundary and are indicated on the map, but are not counted as contributing or noncontributing features.

The buildings within this boundary increase to the Dallas Downtown Historic District range from modest, vernacular one-part and two-part commercial block buildings to high-style historic religious and fraternal buildings to later, mid-rise buildings. These buildings represent the architectural evolution of these building types from the turn of the century through the mid-1950s, including Beaux-Arts and Neoclassical inspired ornamentation; Venetian Gothic, Gothic Revival, Renaissance Revival; Art Deco and Art Moderne forms; and the modern movement. The high-style buildings in the district represent the work of the state's leading architects. The vast majority of contributing buildings within the district retain a high degree of integrity with respect to design, workmanship, and materials.

Property Types in the area of Boundary Increase

In addition to those property or building types noted in the Downtown Dallas Historic District (One-Part Commercial Block, Two-Part Commercial Block, Vault, Two-Part Vertical Block and Three-Part Commercial Block), buildings in the area of the boundary increase also include 'Temple Front' buildings, Chicago School, and Central Massing with wings. These additional types, as established by Richard Longstreth in *The Buildings of Main Street* (1987), 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.

In addition to these building types, this area of boundary increase includes several smaller utilitarian buildings with primarily blank or flush front facades with minimal windows; such buildings typically date from the 1940s and 1950s although later examples also occur; these buildings are a more utilitarian version of the early 20th century one and two-part commercial block type that are simpler in design. Typically an office and warehouse use, these buildings had smaller windows which reflected their use of central air-conditioning, concerns about security and the influences of post –WW2 modern architectural influences; examples are 2017 Young Street, 1808 Canton Street.

Temple Front

This building type, unlike other types found in the district and area of boundary increase, was not typically used on commercial buildings in the late 19th and early 20th centuries in Texas, but on institutional, financial and religious buildings. The impetus of the academic movement at the turn of the 20th century and the availability of information about English classical architectural forms contributed to the popularity of this style during this time. Ancient Roman architecture provided inspiration, and as the 'temple' was typically an added feature to the façade, it served purely an

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ornamental role as it often was applied to large building forms that served as a backdrop. As such, the 'temple' was often gracefully designed with classical proportions and integrated to varying degrees with the building mass beyond.

Central Block with Wings

As succinctly described by Longstreth,¹ this building type has 'a central block with wings characterized by a façade generally two to four stories high with a projecting center section and subordinate flanking units that are at least half as wide and often much wider.' Its origins date to the Italian villas of Antonio Palladio, and has been used for residential as well as commercial buildings in a variety of architectural styles. In the United States, this building type has been used since the 1730s for residences and with the popularity of neoclassical style at the beginning of the twentieth century came into use for commercial and institutional buildings.

This building type is suitable for free-standing buildings in areas surrounding the central business district where free-standing buildings are more common, and the sites can accommodate them. In the area of the boundary increase, the Masonic Temple with its higher central block and adjoining side wings that anchor the building to the site is the only building of this type, and was designed in the Art Moderne architectural style.

Methodology for the Evaluation of Buildings within the Boundary Increase

As noted in the Downtown Dallas Historic District nomination, several surveys (*Downtown Dallas and Adjacent Neighborhoods Historic Resources Survey* (1998) by Norman Alston and Kate Singleton, the 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) have provided information about the historic resources in this area of the boundary increase. The methodology for the evaluation of buildings within the area of the boundary increase to the Dallas Downtown Historic District is addressed in that original nomination. The historic resources within a boundary increase to such districts must meet the same criteria as the original district: an area 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 the four National Register criteria for evaluation.

¹ Longstreth, Richard *Buildings of Main Street: A Guide to American Commercial Architecture*. Washington D.C.: National Trust for Historic Preservation, 1987.

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Inventory for the boundary increase to the Dallas Downtown Historic District, 1911-1958

Designations:

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

Historic (Current) Building Name	Address	Date.	Building Type	Style	Architect	C/NC	Designation
Farmers Market Restaurant	1823 Cadiz St.	1945	One-Part Comm. Block (modified)	N/A	Unknown	NC	
Dallas Power and Light Transportation Center (Oncor Service Center)	1701 Canton St.	1953	Enframed Block	Modern / Mid-Century Modern	Harwood K. Smith & Partners	C	
N/A	1808 Canton St.	1935	One-Part Commercial Block	Commercial / Warehouse	Unknown	C	
(Vacant)	1820 Canton St.	1930	One-Part Commercial Block	Spanish Eclectic	Unknown	C	
Desco Tile (Idle Rich Bar)	1908 Canton St.	c. 1923	Two-Part Commercial Block	Venetian Gothic	Unknown	C	HWHD
N/A	400 Ervay, South	1920	Two-Part Commercial Block	Sullivan-esque	Unknown	C	
Hill Printing Co.	416 Ervay, South	1934	One-Part Commercial Block	N/A	Unknown	C	
St. Side Café	418 Ervay, South	1948	One-Part Commercial Block	Art Deco	Unknown	C	
Thomas Blueprint (Subways)	420 Ervay, South	1958	Enframed Window Wall (modified)	N/A	Unknown	NC	
Butler Building	500 Ervay, South	1911, 1916, 1952, 1970s	Three-Part Vertical Block (modified)	Romanesque Revival	Mauran, Russell and Crowe, St. Louis	NC	
Parking Garage (part of Butler Building)	500 Ervay, South	1956	Parking Garage	N/A	Unknown	n/a	
Robb and Rowley Theatres (Film distribution)	312 Harwood St. S.	c. 1920s	Two-Part Commercial Block	Art Moderne	Unknown	C	HWHD
First Presbyterian Church and Activities Building (at Wood St).	407 Harwood, St.	1913, 1928, 1989	Temple Front (Church)	Neo-Classical Rev.	C. D. Hill; Oglesby Group (1989)	C	HWHD, D
Herber Brothers Motion Pictures (Dog Day Care)	408 Harwood St. S.	c. 1930s	One-Part Commercial Block	Commercial	Unknown	C	HWHD

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Historic (Current) Building Name	Address	Date.	Building Type	Style	Architect	C/NC	Designation
Paramount Pictures (Film Distribution)	412 Harwood St. S.	c. 1930s	Two-Part Commercial Block	Chicago School	Unknown	C	HWHD
Sudie George Memorial Chapel (First Presbyterian Church)	417 Harwood St. S.	1948	Church	English Colonial	Fooshe & Cheek	n/a	HWHD
Scottish Rite Cathedral	500 Harwood, St.	1913	Temple Front (Church)	Neo-Classical Rev.	Hubbell and Greene	C	NR, HWHD
Masonic Temple	501 Harwood, St.	1941	Vault (w/ wings)	Art Moderne	Flint and Broad, Architects; Hal C. Dyer, Contractor	C	HWHD
Parking Garage	1810 Jackson St.	1971	Parking Garage	N/A	Unknown	NC	HWHD
Office Building (Ensearch Building)	1900 Jackson St.	1979	Three-Part Vertical Block (modified)	N/A	HKS + Partners (Tent)	NC	
Century Copy Co. (Vacant)	2008 Jackson St.	1946	Two-Part Commercial Block	Commercial / Warehouse	Unknown	N/C	HWHD
American Optical Center (Gateway Center)	1722 Marilla St.	1947	Central Block w/ wings	Modern Movement	Walter Ahlshlager & Associates, New York	C	
Texas and Houston Central Railroad tracks	1770 Blk Marilla St.	c. 1911	N/A	N/A		C	
Warner Brothers Film Building	508 Park Avenue	1929	Two-Part Commercial Block	Zig Zag Moderne	Weiss, Dreyfous & Seiffert, New Orleans	C	HWHD
Dallas Power and Light Distribution Center (Oncor)	515 Park Avenue	1920, 1951, unknown	Enframed Window Wall (modified)	N/A	Unknown	NC	
N/A	806 St. Paul St.	1966	One-Part Commercial Block	Commercial / Warehouse	Unknown	NC	
Office Building (Ensearch)	1815 Wood St.	1966	Two-Part Vertical	Commercial / Office	Unknown	NC	
Office Building (First Presbyterian Church)	1818 Wood St.	c. 1950s	Two-Part Commercial Block	Modern Movement	Unknown	C	
Amelias B&B	1775 Young St.	1924	Two-Part Commercial Block	Commercial	Unknown	C	
TXU Service Center (Oncor)	1808 Young St.	1945	N/A	Mid Century Modern	Unknown	C	
Parking Garage & Office (First Presbyterian Church)	1812 Young St.	c. 1950s	Enframed Window Wall	N/A	Unknown	N/C	

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Historic (Current) Building Name	Address	Date.	Building Type	Style	Architect	C/NC	Designation
			(modified)				
Otis Elevator Building (Presbyterian Church off).	1822 Young St.	1922	Two-Part Commercial 1 Block	Italianate Revival	Unknown	C	
Vacant	1900 Young St.	1955	N/A	Mid-Century Modern	Unknown	C	HWHD
First Presbyterian Church Parking Garage	1903 Young St.	1954	Parking Garage	N/A	Unknown	NC	
United Artists Film Exchange (Fast Action Bail Bonds)	1910 Young St.	c. 1925	One-Part Commercial 1 Block	Commercial	Unknown	C	HWHD
Dallas Scottish Rite	2011 Young St.	1955	Two-Part Commercial 1 Block (modified)	N/A	Unknown	NC	
Unknown	2017 Young St.	1948	2-Part Commercial 1 Block	Commercial / Warehouse	Unknown	C	

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STATEMENT OF SIGNIFICANCE

The expansion of the Dallas Downtown Historic District (NRHP 2006) includes an area south of the district, roughly bounded by Jackson Street on the north, Harwood Street on the east, Canton Street on the south and S. Ervay Street on the west. This area shares the history and themes represented in the original nomination, and includes many significant buildings that represent the economic and social growth of Dallas from the early 1900s into the 1950s. The neighborhood initially developed residentially around the 1880s, but soon thereafter, encroachment from downtown and the West End industrial district transformed the area south of downtown into a commercial/industrial zone. The growth of downtown was not hindered by the small African American neighborhood located along Jackson and Marilla Streets, nor was it hindered by the exclusive houses of the Cedars neighborhood. The changes experienced by this neighborhood reflect the development of downtown Dallas, and the companies and industries that located in this area represent economic segments that were important to the growth of the city as a whole. The Dallas Downtown Historic District (Boundary Increase) is nominated under Criterion A in the area of Commerce at a local level of significance, as it contains buildings that relate to the diverse and changing economic base of the city. It is also nominated under Criterion C in the area of Architecture at a local level of significance, as it contains several significant historic buildings reflecting the work of master architects as well as numerous smaller, modern commercial and industrial buildings of the 1940s and mid 1950s, executed in a variety of styles. This proposed expansion includes several architecturally significant buildings including the Scottish Rite Cathedral, the First Presbyterian Church, Warner Brothers (508 Park), American Optical Center and the Desco and Son Tile building.

Early Growth in the Area

As detailed in the Dallas Downtown Historic District nomination, Dallas did not experience successful economic growth and expansion until the arrival of the railroads, beginning in the 1870s. The Houston and Texas Central Railroad tracks ran north and south (along the current location of Central Expressway a block-and-a-half to the east of the boundary increase) with a railroad switch across downtown on Marilla Street² providing an opportunity for future commercial growth in this area of downtown; a portion of this railroad switch remains in place within the boundary increase. The MK&T Railroad was on the west side of downtown and crossed the northern edge of downtown on what is now Pacific Street. The downtown was centered on the courthouse at this time but began to grow along the railroad lines expanding eastward.

Part of the nominated area, south of Marilla extending along Ervay, was considered “the Cedars,” an early upper-class residential area in Dallas, but other sections were racially diverse. The residences ranged from small shotgun shacks to larger, rather impressive houses with several sheds and servants quarters. One such house was that of Alexander Sanger, located at the northwest corner of Canton and Harwood. Sanger was one of Dallas’ more prominent citizens; he and his brothers established Sanger Brothers Dry Goods and Department Store and he was involved in many civic endeavors and organizations.³ Judge George Aldredge lived just south of Sanger at 315 Ervay (southwest corner of Ervay and Corsicana). The area around the H&TC switch at Jackson Street had several African-American owned businesses, including Dr. J.W. Anderson, the T.S. Scott Restaurant, Lowery and Son Grocery, and C. Harry Miller Grocery. There

² Sanborn Fire Insurance Maps, Dallas 1888, Volume 1, page 24.

³ McDonald, p.108.

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were several African Americans living on Jackson Street.⁴ Marilla Street also had several African Americans living there as well as two restaurants.⁵ Also in this area was the St. James African Methodist Episcopal Church on Young Street between Veal (Park) and Ervay.⁶ This area represented the prevalent development patterns for African Americans; located on the west side of the H&TC north/south tracks and along their switch, this land was less desirable for residential growth than other downtown areas to the south. Although physically separated today by US 75, this area was once an extension of Deep Ellum, an African-American neighborhood due east of downtown.

In the 1880s, the Dallas Turnverein Hall at the corner of Harwood and Young Streets housed a German and Swiss singing society.⁷ Located directly behind this building were “Negro Shanties” as listed on the Sanborn Fire Insurance Map; these smaller homes for African Americans existed at this area until the 1920s and 1930s.⁸ This was literally a block east of St. James A.M.E. Church. Just north of the A.M.E. Church was the Presbyterian Church located on Wood Street between Harwood and Ervay. There were also two public schools in the area, one at Harwood and Jackson and the other at Harwood and Cabell.⁹

Development in this area continued through the 1880s and 1890s with a subtle shift occurring from residential towards commercial. Those streets closest to the major downtown streets of Commerce and Main were subjected to residual development pressures as the smaller buildings along Commerce and Main were replaced with larger buildings, as evidenced by Jackson Street between Ervay and Harwood Streets transition to commercial uses. On the south side of Jackson facing Ervay were small commercial buildings; and facing Jackson was a large livery stable with a house adjacent then the Black and Tan Club (an Irish club), a couple of houses, YMCA (formerly Dallas Athletic Association), and more houses. Wood and Young Streets between Ervay and Harwood remained primarily residential in nature. There were a few commercial structures including Dallas Transfer and Car Company, the Second Presbyterian Church, St. James A.M.E. Church and St. Mathews Episcopal Church at Ervay and Canton. Small stores were located on the busier streets of Ervay and Harwood.¹⁰

Post Railroad Development, 1900-1920

As the core of downtown Dallas moved eastward and south, the shift from residential to commercial became more pronounced. By 1905, this shift was evident as the core of downtown developed and expanded south and east, and more commercial enterprises moved in, extending south to Wood Street. The 1905 Sanborn Fire Insurance Map shows the Oriental Steam Laundry as “being built, exterior constructed”.¹¹ Next to the laundry there is a car and transfer building noted as the Dallas T&C Company Stables,¹² and a building slated “to be bottling works”.¹³ The bottling works is identified in the City Directory as Coca-Cola.¹⁴ On the north side of Jackson at Prather there was a large livery stable and

⁴ Worleys, *Dallas City Directory*. 1905 p.60.

⁵ *Ibid.*, p. 78.

⁶ Sanborn Fire Insurance Maps, 1888, Vol. 1, p.24.

⁷ Dallas Morning News. *Dallas Turnverein*. September 25, 1887, p.4.

⁸ Sanborn Fire Insurance Maps, 1888, Vol. 1, p.24.

⁹ Sanborn Fire Insurance Maps, 1888, Vol. 1, p.24.

¹⁰ Sanborn Fire Insurance Maps, 1899, vol. 1, pp. 18, 23.

¹¹ Sanborn Fire Insurance Maps, 1905, Vol.2, p.108.

¹² Worleys *.Dallas City Directory*. 1905, p.112.

¹³ Sanborn Fire Insurance Maps, 1905, Vol.2, p.108

¹⁴ Worleys *.Dallas City Directory*. 1905, p.112.

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a few doors down, a building that housed a wagon and print shop.¹⁵ Later, printing shops would become a prominent business type in the area. Dr Anderson, the African American physician and surgeon, was still located on Jackson Street, near the YMCA in a small African American enclave.¹⁶ St. James A.M.E. Church, on Young Street, had its parsonage on Cochran in the State-Thomas neighborhood.¹⁷ Harwood, Jackson Wood and Ervay Streets were becoming more commercial while Marilla, Veal (now Park) and Canton were predominately residential. The residential remained decidedly mixed; this area still had prominent citizens living in the vicinity including Alex Sanger, businessman William Cabell, Judge George Aldredge and Louis Blaylock.

Growth of Economic Sectors in the Area, 1920-1958

During the 1920s through World War II, the area continued its transition from residential to commercial. By the end of this time, the once-elegant Cedars area was no longer home to Dallas' more prominent citizens. Many of the homes had been divided up for boarding houses or demolished to make way for new development in downtown. This area of the boundary increase developed distinct market segments of the economy: automobile, printing, film exchange and related services, and small manufacturers. The African American enclave still remained centered around the 1700 to 1900 blocks of Jackson and Marilla Streets but many of the community's businesses, churches and entertainment entities were moving to Deep Ellum, which was becoming a regional center of jazz and blues music.¹⁸ The congregation of the African American neighborhood church, St. James A.M.E. located at 1729-29 Young Street was one of the first to leave this area and move to Deep Ellum.¹⁹

Although no longer extant it is important to note the Dallas Labor Temple was located in the proposed expansion of the district at the north side of Young Street (1727-29), across the street from the Butler Building. Constructed in 1916, it replaced the former St. James A.M.E. church when the congregation moved their church to a new building in Deep Ellum. The Labor Temple housed almost 30 trade union headquarters; it was demolished in the 1970s and the site is currently a parking lot. The structure was designed by noted Dallas architects Lang and Witchell and constructed by Hughes and O'Rourke Company.²⁰ The firm of Lang and Witchell operated in Dallas from 1905 to 1938.²¹ Their prolific commercial career left an enduring visual effect on the downtown skyline.²² The building served as a site for the A.F.L. meetings during the 1930s when there were labor struggles.²³

Automobile Row and related businesses

The growth of the auto associated businesses in downtown was due in part to the popularization of the automobile. This began in 1908 with introduction of Henry Ford's universal car, the Model T in 1908. In 1906, *Nation* magazine declared that "as soon as a standard cheap car can be produced, of a simple type that does not require mechanical aptitude in the

¹⁵ Sanborn Fire Insurance Maps, 1905, Vol.2, p.108

¹⁶ Worleys. *Dallas City Directory*.1905, p.60.

¹⁷ Dallas Morning News. *Negro Bishop Preaches*. October 5, 1905, p.4.

¹⁸ Taylor, Larry Crossroads – Roots Music in Dallas, 1920-1942 Legacies, Fall 2004, pp 12-23.

¹⁹ Sanborn Fire Insurance Map, 1921 Uncorrected, Vol. 1, p.60.

²⁰ Dallas Morning News. *Dallas Labor Temple Are Adopted*. March 8, 1915, Sec. 1, p.9.

²¹ Quimby, Marcel *Lang and Witchell – Shaping the Dallas Skyline*, Legacies, Fall 1997, p13-20.

²² McDonald, p.92.

²³ Dallas Morning News. *Once Bustling Labor Temple on Skids*. September 17, 1972. Clipping File.

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operator and can be run inexpensively, there will be no limit to the automobile market.”²⁴ With the introduction of the Model T, cars became more common for middle-class families. In 1914 Ford opened a plant in Dallas and became a major employer. Other car manufacturers also provided jobs in the local economy.²⁵ A Dallas Spirit article proclaimed “Dallas Automobile Market Covers the Southwest!” The article went on to state that in Texas (1914) there was one car to every 73 people, and that 37% of all autos in Texas were owned within 100 miles of Dallas.²⁶ The development of automobile row along Commerce Street occurred in the early 1900s. These auto dealers included Ford, Overland, Winston, Columbia, Studebaker dealer and others.²⁷ In the early 1920s, there were 45 automobile associated businesses on Commerce Street including companies selling gasoline and oil, rubber tires, automobile tops and repair shops; additional services such as repair garages and parts stores were located on adjacent streets.²⁸ Although the dealerships began to move out of central Dallas, automobile-related businesses and parking facilities remained in this area well into the 1950s.²⁹ This included seven garages; a combination garage and stable, Red Cap Battery, two gas stations, one livery, one black smith and two smaller auto repair businesses. The Coca-Cola Bottling Works on Wood Street was replaced with a garage.³⁰

Film Distribution

As movies gained popularity as a form of entertainment, movie theaters proliferated around the country, and the film industry recognized the need to set up a distribution network in regional centers. In these cities, buildings were constructed or converted to accommodate film exchanges, headquarters for theater chains, and other film related businesses.³¹ Because theaters showed several movies a week, a theater could typically book 300 films a year. The distribution of each film had to be negotiated for each time it was booked into theaters. Theater owners came into town to order films, supplies and equipment for the whole year. On the other side, film exchange agents went out across the state to promote and book their films. The market territory for Film Row was Texas, and part of New Mexico and Oklahoma. The major markets in Texas were Dallas, Fort Worth, Houston and San Antonio.³²

Motion picture distribution developed as a business in Dallas, and the area around South Harwood, Park and Wood streets was known as “Film Row,” with businesses such as Paramount Exchange, RKO Distribution, Pathe Exchange, and Warner Brothers and Robb and Rowley Theaters.³³ Other associated businesses were also in the area including Allied Theater, Vitagraph Incorporated and Lancaster Printing that printed theater programs, four providers of theatrical equipment and supplies, four firms that sold theater seating and companies that sold popcorn and confectionary merchandise.³⁴ Film Row Auto Park and Film Exchange Café were also located in the area, providing services to those who worked in the film industry. All of these businesses provided hundreds of jobs in the local economy. Several of the

²⁴ Singleton, Kate. *City of Dallas Designation Report Ford Assembly Plant/Adams Hat*, September 1996.

²⁵ Ibid.

²⁶ Dallas Spirit. *Dallas Automobile Market Covers the Southwest*. January 1914, Vol. 2, No. 1, pp.1-3.

²⁷ Quimby, Marcel *National Register Nomination Purvin-Hexter Building*, 2005.

²⁸ Quimby, Marcel *National Register Nomination Purvin-Hexter Building*, 2005.

²⁹ Worleys. *Dallas City Directory*. 1955 Street Index.

³⁰ Ibid.

³¹ Ibid.

³² Rucker, p.24.

³³ Sanborn Fire Insurance Maps, 1921 Corrected to 1952, Vol. 1, p. 15.; Rucker, Harry. *Film Row: From Vaudeville to VCR*. Legacies, Vol. 10, No. 1, Spring, 1998, pp.21-27.

³⁴ Rucker, p.23.; Worleys. *Dallas City Directory*. 1934-35, pp.1766, 1785,1868, 1954.

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buildings related to the film industry in Dallas are extant, with the Warner Brothers Film Exchange as the most architecturally significant. The other extant buildings include 412 S. Harwood (Paramount), 1910 Young and 312-314 S. Harwood (Robb and Rowley Theaters).

This industry continued as a major commercial force in Dallas throughout the 1950s. Dallas magazine³⁵ noted that Dallas ranked as the nation's top film center in the number of theatres served (1600), and the number of film shipments made from any one point, and that Dallas also moved more films to drive-in movie theatres than any other distributing center in the industry – 400 throughout the Southwest and 16 in Dallas (with capacity for 8,700 automobiles). The article further noted that there were 17 theatre companies with headquarters and offices in Dallas and approximately 10,000 people were employed by the film industry in the Dallas area. Estimated annual income by persons employed in Dallas' 'Film Row' was estimated at \$35 million.

Printing

Another industry that became prominent in this area was publishing and printing. The Advocate, an early newspaper that shared a building with a printing company³⁶ was the first printing shop in the area (as shown on the 1899 Sanborn Map) was located on Jackson Street on the west side of S. Ervay. The 1905 Sanborn Map shows a two story building on Jackson Street that housed a wagon shop downstairs and upstairs was the print shop.³⁷ This may be Louis Blaylock's print shop although the address does not match that of the City Directory.³⁸ By 1911, Blaylock's publishing company was located at 1814-1816 Jackson and encompassed Blaylock Publishing, Texas Christian Advocate, Ginner and Miller Publishing, Irwin Printing and Johnson Printing.³⁹ By 1920, Blaylock's building housed Texas Christian Advocate, Texas Freemason, Franklin Press, Parr Photo, Blaylock Publishing, and Queen City Ink. Next door at 1806-1810 Jackson was Johnson Printing and Advertising Company.⁴⁰ Shaw-Powell Typesetting Company was located at 1717 Wood Street.⁴¹ By the mid-1930's there were more printers and publishers in the area. Hill Printing was located at 408 South Ervay (extant); there were two printers located on Jackson Street including the Blaylock Building that housed printers and publishers; Gordon Printing was on St. Paul, and three printers were located on Wood Street.⁴² Sanborn Fire Insurance Maps and City Directories indicate that the printing and publishing businesses stayed in this area well into the 1950s. Hill Printing remained in the area until the 1990s; while several printers remain in the downtown, none remain within the limits of the boundary increase.

³⁵ Peyton, Ernest M. 'Dallas Film Industry', Dallas magazine, June 1951, pp8-13

³⁶ Sanborn Fire Insurance Maps, 1899, v. 1, p. 17.

³⁷ Sanborn Fire Insurance Maps, 1905 Vol. 2, p.108.

³⁸ Worleys. *Dallas City Directory*. 1905, p.60.

³⁹ Worleys. *Dallas City Directory*. 1911, p.83.

⁴⁰ Worleys. *Dallas City Directory*. 1920, p.1515.

⁴¹ *Ibid*, p. 1603.

⁴² *Ibid*, pp.1726, 1784, 1902, 1954.

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Other Industries

Other commercial businesses located in this area that were not part of the film, automobile or printing/publishing sectors. Otis Elevator Company had previously occupied a building of S. Akard before deciding to construct a new facility.⁴³ They moved into the building located at 1822 Young Street in January 1922.⁴⁴ The building cost \$75,000 to construct. Dallas Power and Light maintained facilities in this area starting in 1919 with facilities located at 1517 Jackson in 1920.⁴⁵ The Reclamation Division of DP&L was located at 514-522 St. Paul and the Distribution Department at 515-523 Park in 1925.⁴⁶ This configuration gave DP&L approximately one half block (Block 110) in the area. They also owned a small sliver of land between Evergreen and St. Paul facing onto Marilla; which was used as the material yard. The structure at 515 Park Avenue was constructed in 1920 with numerous expansions made since then; the rest of the area around the building was used for materials, carpenter's shop and a transformer test house.⁴⁷

Period of Significance 1911-1958

The period of significance for the boundary increase reflects the 1958 end date of the Downtown Dallas National Historic District, while 1911 reflects the date of the oldest building (the Butler Building) in the area. As with the Downtown Dallas Historic District, 1958 represents the full extent of the post-World War II building boom. There are several buildings representing mid-century modern design and they continue to reflect various aspects of the postwar modernist movement found in small and medium buildings built in the early 1950s.

The boundary increase includes commercial and industrial resources that supported the nearby commercial development of a growing central business district as well as the inclusion of many of the significant early twentieth century religious and fraternal organizations in downtown Dallas. These additional resources provide a more inclusive representation of the historic buildings that comprise Dallas' downtown including Classical Revival, Venetian Gothic, Art Deco, Zig Zag Art Moderne, and Mid-century modern architectural styles.

These additional buildings represent those historic supporting uses that typically accompanied a larger commercial downtown – public utility buildings (Dallas Power and Light automotive services, distribution and warehouses) as well as buildings that reflect the earlier industries such as film distribution (Paramount, Robb & Rowley, Warner Brothers, and United Artists), printing (Hill Printers), religious and fraternal organizations (First Presbyterian, Scottish Rite and the Masonic Temple), manufacturing (American Optical) and retail and warehouse uses (Butler Buildings and Desco Tile). These resources reflect excellent examples of period and modern design applied to a variety of buildings from high-style religious buildings to smaller industrial and service buildings dating from the 1920s to the 1950s; this range of building size and types is typical of similar 'fringe' areas to central business districts in American cities in the early 20th century.

This expansion to the Dallas Downtown Historic District is nominated under Criterion A in the area of Commerce at the local level of significance, as it contains buildings that relate to the diverse and changing economic base of the city and is also nominated under Criterion C in the area of Architecture at the local level of significance, as it contains several

⁴³ Dallas Morning News. *Otis Company to Erect Building*. August 8, 1922, Sec. 2, p.9.

⁴⁴ Dallas Morning News. *Otis Elevator Company to Occupy New Building*. December 8, 1922, Sec. 2, p.13.

⁴⁵ Worleys. *Dallas City Directory*. 1920, p.1515.

⁴⁶ Worleys. *Dallas City Directory*. 1925, pp.2114, 2037

⁴⁷ Sanborn Fire Insurance Maps. 1921, corrected to 1952, Vo. 1, P. 60.

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significant historic buildings reflecting the work of master architects as well as numerous smaller modern commercial and industrial buildings of the mid-1950s.

REPRESENTATIVE CONTRIBUTING BUILDINGS

First Presbyterian Church (1913)

407 South Harwood

Photo 8

This church is the fourth building for this congregation; the site was purchased in 1910, and has a compelling location at the corner of South Harwood and Wood Streets. An Activities Building, located at the west side of the church was added in 1928 to accommodate the growing congregation; this addition utilized the same exterior materials and although it is a simple building form, respects the original church and matches the height and roof detailing of the church. In 1948 a small, country-style chapel was added at the site (Sudie George Chapel); this was physically connected to the church building with a glass entry in 1989, designed by Oglesby Architects. A large parking garage was constructed at the site in 1954. The physical complex of the church has expanded with the purchase of the adjacent 2-story office building at 1818 Wood Street; a linear link to this recent addition (early 2000s) provides a connection between the church, the activities building and 1818 Wood Street as well as provides a much needed vehicular drop-off facility for the school and provides a new 'front' façade for the rear of these buildings and the parking lot.

Architect C. D. Hill, a prominent Dallas architect developed a refined Neo-Classical design with pedimented entry porticos that faced both Harwood and Wood Streets; this is one of a few buildings remaining in Dallas from the early decades of the 20th century that successfully incorporated entries of equal prominence on two façades. Clad in limestone with its original windows, the building is topped with a green tile dome that retains its original stained glass interior dome. Each portico is supported by four limestone Corinthian columns, and Biblical references are included in the detailing including 'God is Love' inscribed in the architrave over the doors at the Harwood Street elevation, and stone carvings of an open bible and wreaths. The stained glass dome is the best preserved dome in Dallas and is a remarkable design. It and the stained glass windows were by local artist Roger McIntosh; he was the premier glass craftsman in Texas at the time.

In 1948, the Sudie George Chapel was constructed next to the church as a memorial to Mrs. Sudie George, a long-time and active member of the church; Mrs. George was also active in Dallas philanthropic causes and civic affairs. The Chapel, designed by Foshee and Cheek, is used for weddings, funerals, church meetings and Sunday school classes.⁴⁸ Foshee and Cheek, well-known Dallas architects (formed in 1918) are best known for their design of Highland Park Village (NL). Marion Foshee and James Cheek The firm was part of the Centennial architects and worked on the Aquarium⁴⁹, the United States Federal Government Building and Hall of State. They also designed the WFAA-TV transmitter tower, the John B. Hood Junior High School, the Doctors Building at Gaston and Adair Streets, Parkway Hotel, and numerous homes in Highland Park. Marion Foshee also designed St. Michaels and All Angels Episcopal

⁴⁸ Dallas Morning News. *New Chapel Given Church As Memorial to Mother*. April 6, 1947, Sec. 1, p. 18.

⁴⁹ Dallas Morning News. *Architects Get Assignments on Centennial Jobs*. August 3, 1935, Sec. 2, p.8.

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Church, a church he helped to organize.⁵⁰ James Cheek is credited with artist Frank Reaugh's El Sibil Studio (RTHL; destroyed by fire in the 1980s).⁵¹

The First Presbyterian Church was started in 1856 by Reverend Hamilton Byers, who was the minister for churches in Rush and Henderson. However, with no permanent minister, the congregation dwindled to a few members. In 1868, Reverend Samuel King of Waco came to Dallas and reorganized the church with twelve members. The church attracted new members, many of whom were prominent early Dallas citizens including: Charles Bolanz of Murphy and Bolanz Land and Loan Company; Dr. George Ewell, real estate developer, John C. Greer, city alderman; Captain John C. McCoy, lawyer; J.E. Henderson owner of the Dallas Southeastern Pacific Railroad Company; Mayor and Mrs. John Brown, and William Caruth.

In 1910, Dr. William Anderson, a popular pastor who had previously left this church, was asked to return to Dallas as pastor of the church. Dr. Anderson agreed with the condition that a new church be constructed and upon his return, plans were begun for the new church. By 1913 the new church building had been completed. The beautiful stained glass windows were designed by Roger McIntosh, considered one of the premier glass craftsmen in the Southwest. McIntosh's works include many churches and homes across Texas.

Architect **Charles D. Hill** was born in 1873 in Edwardsville, Illinois and trained as an architect at Valparaiso University in Valparaiso, Indiana and the Chicago Art Institute. Hill returned to Edwardsville and practiced architecture there from 1893 to 1903. He came to Fort Worth, Texas in 1903 as general superintendent for the prominent firm of Sanguinet and Staats and in 1905, he moved to Dallas and established Sanguinet, Staats and Hill Architects. In 1907, Hill formed his own firm with D.F. Coburn and H.D. Smith. The firm of C.D. Hill and Company quickly rose to prominence in Dallas. Some of Hill's other buildings include Dallas City Hall (with Mauran, Russell and Crowell) (NR), Oak Lawn Methodist Church (NR), the second Dallas Country Club, Perkins Dry Goods, East Dallas Christian Church, Rodgers-Meyers Furniture Company Building, Munger Place Methodist Church, the Wilson Building (NR), Hyer Hall at Southern Methodist University, Melrose Court Hotel (NR), and several of the buildings at Austin College in Sherman, Texas. His firm also had a residential practice and designed homes for Roy Munger, Fred Schoellkopf, H.L. Edwards and W.D. Felder.⁵² Hill's own home is a starkly modern design in the Munger Place National Register Historic District.

Scottish Rite Temple (1913, NRHP 1980)

500 S. Harwood
Photo 7 (far right)

Scottish Rite Freemasonry in Dallas was established with a permanent charter of the Lodge of Perfection granted on October 20, 1897. Prior to building the Temple at Harwood and Canton, the Dallas Scottish Rite bodies met at the Stafford Building located at 1704 Elm and at the Sullivan Building located at 219 Commerce Street. Reunions and degree conferrals were held at the Turnverien or Turner Hall located at Canton and Harwood Streets across from the future site of the Temple.

⁵⁰ Dallas Morning News. *Marion F. Foshee, Architect, Succumbs*. January 5, 1956, Sec. 1, p.11.

⁵¹ Dallas Morning News. *El Sibil to be Dedicated*. November 7, 1976, Sec. A, p.6.

⁵² Dallas Morning News. *C.D. Hill of Dallas Dies*. January 4, 1926, Sec.2, p.7.

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In February of 1902, at a meeting of the Dallas Lodge of Perfection, Sam P. Cochran and a committee of four members were appointed to find a permanent home for the Masons. Property was purchased for the temple in 1905⁵³ and construction was begun in 1906.⁵⁴ Hubbell and Greene Architects designed this impressive Beaux Arts monument for the Masonic organization; Herbert M. Greene was a mason and member of the Temple.⁵⁵ The building was completed in April of 1913. The dedication of the building in April 1913 was an important event that drew Scottish Rite Masons from all over the country as well as many interested Dallas citizens. James D. Richardson, Sovereign Grand Commander of All Masons, attended the dedication along with other Masonic dignitaries.

Sam P. Cochran led one of the largest general insurance agencies in the Southwest, Trezevant and Cochran, with headquarters in Dallas.⁵⁶ In 1916, the insurance company's premiums exceeded \$2,000,000. In addition to being director of many of Dallas's largest businesses, Cochran was one of the most prominent Masons in Texas. He received many honors and held the highest official positions in Texas Masonry. He served as chairman of the Board of Trustees for the Shrine's Crippled Children's Hospitals (fifteen in the U.S. and Canada) from 1901 to 1934; president of the Scottish Rite Crippled Children's Hospital in Dallas; president of the Scottish Rite Educational Association of Texas which built the Masonic Girls Dormitory at the University of Texas in Austin; a Regent for the University of Texas and member of the Dallas Park Board.⁵⁷

Other prominent Dallasites who were Scottish Rite Masons include E.M. Kahn, Alexander Sanger, Lewis Blaylock, Joseph Linz, Albert Linz, Ben Linz, Simon Linz, George B. Dealey, Royal Ferris and Herbert M. Greene. E.M. Kahn, the Linz brothers and Alex Sanger were some of the Merchant Princes of Dallas with their dry good, jewelry and department stores. Kahn also was a real estate developer who had E.M. Kahn's Addition in South Dallas. The Linz brothers were jewelers who hired architect H.A. Overbeck to design their flagship Dallas store.⁵⁸ George Dealey was instrumental in establishing of the Dallas Morning News and became its first business manager and later owner and publisher.⁵⁹ Royal Ferris was a banker, a businessman who owned one of the many streetcar companies and a real estate developer.

Herbert M. Greene was the senior partner in the architectural firm of Hubbell and Greene, later Greene and LaRoche, then Greene, LaRoche and Dahl. Greene's firms designed many of the significant buildings and homes in Dallas. He was born in Huntington, Pennsylvania and received his architectural degree from the University of Illinois. In 1897, he moved to Dallas and began his practice; he was one of the first architects in the South to be a member of the American Institute of Architects. He was a Mason and a member of the Rotary Club. Greene designed the Scottish Rite Temples in Dallas, Austin, San Antonio and Joplin, Missouri; the City National Bank Building, the First Church of the Christ, Scientist, the Belo Mansion on Ross Avenue, Parkland Hospital (old), and several buildings at the University of Texas in Austin.⁶⁰

⁵³ Dallas Morning News. *New Masonic Temple*. April 4, 1905, p.18.

⁵⁴ Dallas Morning News. *Breaking Ground for Scottish Rite Temple*. April 22, 1906, p.8.

⁵⁵ Dallas Morning News. *The Proposed Scottish Rite Cathedral Soon to be Erected in Dallas*. September 3, 1905, p.5.

⁵⁶ Holmes, Maxine and Saxon, Gerald. *WPA Dallas Guide and History*. Denton, Texas: University of North Texas Press, 1992, p.167.

⁵⁷ Singleton, Kate. *City of Dallas Designation Report Scottish Rite Temple*. 1979.

⁵⁸ McDonald, p.76.

⁵⁹ Holmes, Maxine and Saxon, Gerald. p.262.

⁶⁰ Singleton, Kate. Research file on the Scottish Rite Temple, personal collection.

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Desco Tile (1920)

1908 Canton Street
Photo 10

The Desco Tile building at 1908-1910 Canton Street was constructed in 1920. The Desco Tile Company had been in business since 1907 but was not located in this area. The Desco family had come from Trieste, Italy and settled in Vermont where the elder Desco worked for a marble company. The family decided to move to California and while stopping in Dallas, decided to stay and open J. Desco and Son. John N. Desco took over the company in 1920 and built the Desco Building. The company was responsible for the marble on many buildings in Dallas including the Dallas Morning News Building, the Praetorian Building, Baylor Hospital, Mercantile Bank, Gibraltar Life, the Baker Hotel and the Palace and Majestic Theaters.⁶¹ In 1942, the Idle Rich Bar moved into the street level space and remained there as a legend until the 1980s.

This small colorful example of Venetian Gothic architecture was built in the early 1920s by John Desco, as the offices and retail store of J. Desco and Son, a tile, marble, and terrazzo company established in 1907. This building was constructed as a showplace for the workmanship of Mr. Desco and his son to illustrate the various materials and colors they were capable of. Throughout the building's interior and exterior the architectural appointments are of decorative tile and terrazzo. The second story was the tile showroom and is now occupied by an architectural firm. In 1942, the Idle Rich Bar was established on the street level, and remained there as a legend until the late 1980s.

The Venetian Gothic style of architecture combines the use of the Gothic lancet arch with Byzantine and Arab influences. This style originated in 14th century Venice where styles from Constantinople intermingled with Moorish features from Spain. The style was revived during the 19th century as a result of architectural critic John Ruskin and his treatise, *The Stones of Venice*. Though several examples of this style exist along the eastern seaboard, very few buildings of this type were constructed in North Texas. The Desco Tile Building is a two story structure on a concrete beam foundation and masonry wall construction. The front façade, which faces north, contains large shop windows on the first floor each decorated by six cast stone, gothic arches above. The second floor contains more detailing with green tile laid out in a diagonal grid. The design is only interrupted by three sets of double arched windows which are ornamented with stone pilasters and cast iron grillwork. While the front façade has been clad with yellow tile, the rest of the structure has been left with exposed brick masonry. The roof is flat with a parapet wall which is accompanied by projected shed roof clad with terra cotta roofing tiles.

Warner Brothers Building (1929)

508 Park Avenue
Photo 5

This remarkable building at 508 Park Avenue was constructed by Warner Brothers in 1929 as a regional distribution center for their films; it was one of many such 'film exchange' buildings in the area. Brunswick Records leased space for their regional distribution center for their records. A variety of businesses have occupied the building over the years including a rubber test facility, and services dispatch. Now vacant, the building retains its architectural character and is considered one of the best examples of the Zig Zag Moderne style in Dallas. Designed by New Orleans architects Weiss,

⁶¹ Dallas Morning News. *Final Rites Planned for J.N. Desco*. January 3, 1954, Sec. 3, p.10.

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Dreyfous and Seifert in the Zigzag Moderne style, this building is the only historic film distribution property in Dallas that reflects the opulence of the film industry in its design. In addition to being architecturally significant, the Warner Brothers Film Exchange is significant for its association with musician Robert Johnson, who held his final recording sessions in the building in June 1937.

The building of tan brick has a black granite entry surround with cast stone ornamentation above. This entry element has strong vertical lines and extends above the adjacent bulk of the building. At the main 3-story mass of the building, articulated vertical columns create a three-dimensional relief to the façade and are capped with cast stone parapet caps. The original metal 1/1 windows remain at the front façade. The base of the building was cast stone cladding remains although the original window openings have been filled in with stone; it is not known if the original windows remain behind this or not. The rear and side facades are red common brick.

508 Park Avenue 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 plants), and Art Deco accents. Art Deco, a decorative style stimulated by the Paris Exposition Internationale des Arts Decoratifs et Industriels 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. The related Zigzag Moderne style 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.

Robert Johnson and the Warner Brothers Building

In addition to being architecturally significant, this building is significant for its association with Robert Johnson. Johnson (1911-1938), one of the most famous Delta Blues musicians and is considered the first modern bluesman, linking the country blues of the Mississippi Delta with the city blues of the post-World War II era.⁶² In June 1937, Johnson held his second and last recording session in Brunswick Records recording studio in this building. Robert Johnson's music has a strong following today, and those songs recorded at this building comprise a large part of his recorded music.

Details on Robert Johnson's early life are sketchy. He was probably born on May 8, 1911, near Hazelhurst, Miss, the eleventh child of Julia Major Dodds. By about 1920, he lived with his mother and her new husband Dusty Willis in the vicinity of Robinsonville and Tunica, Mississippi. As a teenager, Johnson played a second-hand guitar, and in his early twenties, Johnson began to play at popular juke joints around southern Mississippi. Through the 1930s, Johnson traveled throughout the United States, often with fellow musician Johnny Shines, playing wherever he could find a crowd. He was

⁶²National Register nomination for the Gunter Hotel, San Antonio, Bexar County, Texas (NRHP 2007). The Gunter Hotel was the location of Johnson's first recording sessions.

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especially known for incorporating a wide range of popular music - ranging from the hits of crooners such as Bing Crosby to Hollywood cowboy songs, along with current blues numbers – into his repertoire. By the mid-1930s, Johnson began adapting many popular musical genres into original signature pieces, and became a popular performer in the mid-south. In November 1936 producer Don Law recorded Johnson's first sessions at the Gunter Hotel in San Antonio.⁶³

In June 1937, Johnson traveled to Dallas for a second recording session with the Brunswick Company in Dallas, held in a makeshift recording studio at the Warner Brothers building at 508 Park Avenue. Among the eleven songs recorded that weekend, several would contribute to Johnson's posthumous fame, including "Hell Hound On My Trail," which utilizes one of Johnson's common theme of fear of the Devil, and "Love in Vain," a song recorded by the Rolling Stones in for their 1969 album "Let it Bleed."⁶⁴ Johnson continued his life as traveling musician, but in August 1938, he was reportedly poisoned by a jealous husband while playing a gig in Greenwood, Mississippi (Dallas *Morning News*, March 2, 2006). He died August 16, 1938; the location of his grave is disputed, with markers at cemeteries in Quito and Morgan City, Mississippi. He had been scheduled to perform at the first "Spirituals to Swing" concert at Carnegie Hall when he died. Law's recordings were the only ones ever made of Johnson's now legendary music. The Dallas sessions represent a major part of this small, and now-famous body of work.

Johnson did not achieve anything close to stardom in his lifetime, and had limited influence on blues musicians in the two decades following his death. It was not until 1961, when his Vocalion sides were reissued on the LP *King of the Delta Blues Singers*, that Johnson and his music came to the attention of a wider audience of (mostly) white blues aficionados. This release popularized Johnson's music and influenced numerous British performers, including the Rolling Stones, Eric Clapton, and Led Zeppelin. Clapton later wrote "I have never found anything more deeply soulful than Robert Johnson. His music remains the most powerful cry that I think you can find in the human voice." ("Discovering Robert Johnson," in *Robert Johnson: The Complete Recordings*, liner notes).

Other musicians also recorded at the studios at 508 Park Avenue, including Bob Wills and the Texas Playboys, who held their first recording session in Brunswick's warehouse in September 1935, Roy Newman and His Boys, Gene Autry, W. Lee O'Daniel and his Hillbilly Boys, the Light Crust Doughboys and the Stamps Quartet.⁶⁵

Hill Printing Company (1934)

416 South Ervay Street

Photo 2

Mr. B. B. Hill (1867-1943), owner of Hill Printing Company built this building in 1934, and his printing company remained there until his death. When constructed, Hill Printing was one of many printing companies in this area of Dallas. In 1949, another printing and lithographic company owned by Hugh Sellers, moved into the building and utilized

⁶³ *Gunter Hotel, San Antonio, Bexar County, Texas*. National Register of Historic Places nomination, 2007.

⁶⁴ Songs recorded by Johnson in Dallas: *Stones in my Passway; I'm a Steady Rollin' Man; From Four Till Late; Hellhound on My Trail; Little Queen of Spades; Malted Milk; Drunken Hearten Man; Me & the Devil Blues; Stop Breakin' Down Blues; Traveling Riverside Blues; Honeymoon Blues; Love in Vain; Milkcow's Calf Blues*.

⁶⁵ Johnson, Larry. *Crossroads – Roots Music in Dallas, 1920-1942. Legacies: A History Journal for Dallas and North Central Texas* (Dallas, Texas), Fall 2004.

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the name on the front of the building – Hill Printing; this company remained in this building until the 1980s. Hill was publisher of the Brownwood News, the local paper in Brownwood, Texas until moving to Dallas in 1924, where he began his printing company. This brick masonry structure sits on a concrete beam foundation and is single-storied. The front façade, which faces west, is fitted with large storefront windows with a single glass door at the southern end of the wall. The historic transom windows have been covered with plywood and painted. The roof is flat with a masonry parapet extending above the roof line at the side and rear facades. The parapet at the main façade (west façade) is pediment form and is capped with cast stone. The north façade of the building is exposed to an adjacent parking lot and contains no windows while the south wall is immediately adjacent to an adjacent building.

Masonic Temple (1941)

501 Harwood Street

Photo 9

Dallas' second Masonic temple was one of the last downtown buildings constructed prior to World War II, and housed the Masons through the early 2000s. Although the building is unoccupied, the interior spaces remain intact with their original finishes. Clad in limestone, with simple detailing, this building includes many typical Art Moderne features: smooth, planar walls without surface ornamentation, strong horizontal lines, individual 'punched' windows, large building massing. Black granite surround is used at the 2-story high recessed entry with aluminum storefront with aluminum, stainless steel and bronze ornamentation at the entry. The central entry massing is flanked by identical 2-story wings at each side.

The Masonic Hall was constructed in 1941 to house nine Dallas Masonic organizations. Previously, they had met in rented halls, the old Turner or Turnverien Hall and the Western Union Building.⁶⁶ The building housed the Blue Lodges of Dallas, the York Rite, eight chapters of the Eastern Star, the Ladies of the Beauceant and the Rainbow Girls. The building, designed by local architecture firm Flint and Broad, was one of the last major buildings constructed before World War II.⁶⁷ It was constructed at a cost of \$350,000.⁶⁸

Prominent Dallas architects Flint and Broad were responsible for many of Dallas' downtown buildings. Established in 1923, the firm designed several buildings in Dallas, and were part of the team responsible for the 1936 Texas State Fair complex (NHL 1986). Flint and Broad designed the Medical and Dental Building (NR 2000) on Jefferson Boulevard in Oak Cliff.⁶⁹ They also designed the Reo Motor Building at 2106 North Harwood, the heart of "automobile row."⁷⁰ The firm designed schools including the Seagoville High School and Lelia P. Cowart School. They were architects for the Dallas Park Board in the 1930s. One of their most notable projects was the Administration Building at Love Field.⁷¹ The firm also designed the Longview Air Terminal in Longview Texas, the Grand Lodge in Waco and the Experimental

⁶⁶ Dallas Morning News. *Dedication of New Masonic Temple Set*. November 19, 1941, Sec.1, p.9.

⁶⁷ Fuller, Larry, ed. *The American Institute of Architects Guide to Dallas Architecture*. Dallas: McGraw-Hill Construction Information Group, 1999, p.34.

⁶⁸ Dallas Morning News. *Fast Work Done on Masons \$350,000 Home*. February 23, 1941, Sec. 2, p.6.

⁶⁹ Dallas Morning News. *Metropolitan Business Center in Oak Cliff to Cost \$750,000; Medical and Dental Building Basis of Building Project to Occupy Entire Block Frontage on Jefferson Boulevard*. Sec. Real Estate, p.1.

⁷⁰ Dallas Morning News. *New \$250,000 Building for Reo Motor Company to Open*. July 21, 1928, Automobile, p.2.

⁷¹ Dallas Morning News. *Love Field's Office Edifice Being Rushed*. June 23, 1940, Sec. 1, p.11.

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Science Building at the University of Texas in Austin.⁷² Thomas Broad was in the first graduating class from the School of Architecture at the University of Texas in Austin in 1915. He was president of the Dallas Chapter of the American Institute of Architects, a member of the Jury of Fellows and a trustee of the American Architectural foundation. From 1946 to 1962, he was a partner in the firm of Broad and Nelson.⁷³ Lester Flint was involved with the establishment of the State Board of Architectural Examiners. He also helped to develop the city of Dallas' building code.⁷⁴

American Optical (1947)

1722 Marilla Street

Photo 13

American Optical Company constructed their Regional Laboratory and offices in 1947; this was the company's largest plant in the southwest at the time with 25,000 square feet. The building housed facilities for making artificial eyes, fusing plant for bifocals and repair department for optical machinery and equipment. This building was designed by Walter Ahlschlager and Associates and constructed by Churchill-Barry Construction; at the cost of the building at \$400,000.⁷⁵ This building in Dallas served as the regional headquarters for twenty-seven branches in Texas, New Mexico, Louisiana, and Oklahoma. The company originally started in Dallas as Dallas Optical Company and later merged with another company to become American Optical.⁷⁶ American Optical began in 1843 in Southbridge, Massachusetts and made eyeglasses and became known as American Optical in 1904. They purchased the Dallas Optical Company in 1923, and this office became a regional center for the national company. American Optical was purchased by Warner-Lambert in 1967, and the company relocated to Mesquite, Texas, in 1968. The building was purchased by the City of Dallas in the early 1980s and houses the Gateway Center which provides social services such as interim housing for families in need and children's services. The modifications made at this time include replacing the historic windows with new aluminum ribbon windows with dark glass and painting the building exterior. The small garden area at the south side of the building has been converted to a children's playground

Architects W. W. Ahlschlager & Associates established a Dallas office in 1940 in conjunction with working on the Mercantile Building. Designed in the International Style, the strong horizontal lines, smooth and uniform wall surfaces, large expanse of horizontal windows reflect typical characteristics of this style. Walter W. Ahlschlager (1888-1965) was born in Chicago and attended the Armour Institute of Technology. He began practicing architecture at a young age and designed fifteen buildings for the Lutheran Concordia College campus in West Chicago while still a student at the Institute. He initially practiced in Chicago where he designed the Broadway Building, Sheridan Plaza Hotel, Shriners/Medinah Atlantic Club building (later the Intercontinental Hotel), the Peabody Hotel in Memphis, the Roxy Theatre in New York (referred to as the 'Cathedral of Motion Pictures'), the Beacon Hotel and Theatre, in Manhattan's Upper West Side⁷⁷ and 48-story Carew-Tower complex in Cincinnati, Ohio which remains the tallest building in that city today (as of 1965).⁷⁸ Ahlschlager moved to Dallas in 1940 to design the Mercantile Bank Building;⁷⁹ later projects

⁷² Dallas Morning News. *Service Friday for Thomas D. Broad*. September 20, 1985, Sec. News, p. 22a.

⁷³ Ibid.

⁷⁴ Dallas Morning News. *Architects Laud Late Colleague*. Sec. 1, p. 13, January 21, 1938.

⁷⁵ Dallas Morning News. *Optical Firm Building Set*. July 23, 1947, Sec.1, p5.

⁷⁶ Dallas Morning News. *New Optical Company Plant Opens Monday*. November 11, 1947, Sec. 5, p.1.

⁷⁷ Walter W. Ahlschlager entry, Wikipedia (www.wikipedia)

⁷⁸ *Walter W. Ahlschlager*, Wikipedia (www.wikipedia)

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included the Inwood Shopping Center,⁸⁰ the Volk Brothers building at Live Oak and Skillman⁸¹ and the Wedgewood Apartments at Stevens Park in Oak Cliff. He died in Dallas in 1965.

Dallas Power and Light Transportation Center (1953)

1701 Canton

Photo 11

Dallas Power and Light, owned by the City of Dallas, has long had a presence in the area of the boundary increase with distribution and service facilities dating from the 1910s. The first portion of this property was purchased by the city in 1923 (used for open storage of materials), with subsequent purchases made in 1950 to create this building site.⁸² In 1953 this Transportation Service Center was constructed. This building contained 130,000 square feet and contained facilities to repair and reconstruct all the automotive equipment (cars and trucks) owned by DP&L. Such services were previously accommodated at DP&L's Park Avenue facility which would then house distribution unit repair facilities for meters and fittings. Dallas Power & Light subsequently became Texas Power & Light, then Texas Utilities and is now Oncor. The building is still used for its original use – a transportation center – for Oncor. The architect for this building was Harwood K. Smith and Partners and Joseph Mills; the contractor was Cowdin Brothers and the construction cost was \$500,000. Designed in the International Style, the strong horizontal lines, smooth and uniform wall surfaces, large expanse of horizontal windows reflect typical characteristics of this style. This style was appropriate for a new facility that housed modern transportation facilities for a utility company.

REPRESENTATIVE NONCONTRIBUTING BUILDINGS

Butler Building (1911)

500 South Ervay Street

Photo 3

In 1910-11, the city of Dallas saw construction of its largest building to date: Butler Brothers. In an advertisement published in the *Dallas Morning News*, this southeast area of downtown Dallas was touted as the “New Business Center of Dallas,” noting that the Butler Brothers Building was going to be “the largest building of its kind in Texas...five hundred thousand square feet of floor space. A new business center will be established. Enhancement of property values in this section is a foregone conclusion. Opportunity is knocking at your door.”⁸³ It would be almost fifteen years before another building of this size would be constructed in downtown Dallas: the four-building complex of the Santa Fe Railroad buildings in the 1920s (NR).

The Butler Brothers Company was one of the largest wholesale jobbing companies in the country and their expansion to Dallas was an economic development coup. The company sold products to large retail corporations, who then sold these

⁷⁹ Dallas Morning News. *W.W. Ahlschlager, Architect, Dies*. March 30, 1965, Sec. 4, p.3.

⁸⁰ Dallas Morning News. *Swank Inwood Shopping Center Completes Unit, Plans Others*. January 30, 1950, Sec. 2, p.5.

⁸¹ Dallas Morning News. *Volk to Open New Store in Skillman Trade Area*. March 21, 1948, Sec. 5, p. 1.

⁸² ‘Dallas Power Company Buys Lot for Storage’ Dallas Morning News, May 20, 1923.

⁸³ Dallas Morning News. *Murphy Bolanz New Business Center of Dallas*. October 30, 1910, p.29.

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goods in their own stores. Butler Brothers began in Boston in 1877 by three brothers; they built their company on selling to local merchants that came into their wholesale store. One innovation was their practice of putting several items together and selling them for one price - the original five and dime concept; and they soon became a catalogue order company for merchants. In 1879, one of the brothers moved to Chicago to open a wholesale house and they soon followed with facilities in New York and St. Louis. Butler Brothers was also constructing another facility in Minneapolis at the same time as the one in Dallas.⁸⁴

The Butler Building was built as a warehouse and distribution center for Butler Brothers. When originally constructed in 1911 at a cost of \$1,600,000,⁸⁵ the 9-story, 510,000 square foot building faced South Ervay Street and was rectangular in shape. At that time it was the largest building in downtown Dallas. By 1917, Butler Brothers had need of additional space and added a wing at the Southeast corner of the building; this wing contained 167,000 square feet at a cost of \$300,000. The design, details and materials of this addition match the original building. The building was serviced by a rail spur from the Houston and Central Railroad, at Marilla Street where their loading docks were located. In 1932 the company created a 'merchandise mart' to showcase their products and at the same time opened their own chain of Ben Franklin stores to sell their products. In 1951 the company elected to re-locate to the Santa Fe Oak Cliff Industrial District and built a new 150,000 square foot warehouse and air-conditioned offices there. This new warehouse was serviced by trucks in addition to the railroad. This was one of several new warehouses the company built during this time to serve their 2,274 Ben Franklin stores across the country;⁸⁶ these warehouses were located in suburban area to reflect the change in distribution and transportation to large trucks.

Following the construction of this new warehouse, Butler Brothers sold the building to J. N. Fisher, who converted the building to a merchandising mart and office building.⁸⁷ A ballroom and five-story garage were added to the building and modifications were made to the building exterior: concrete panels added at the vertical pilasters, and tiling over the brick. However, competition from the new Market Center in the Oak Lawn area of Dallas was too strong, and the merchandise mart closed and the building was converted to office space. Over the years, space in the building was leased to the U.S. Army, U.S. Department of Commerce, and City of Dallas departments. In 1960, the building was giving an extensive "face lift" but retained its use as the Merchandise Mart. Changes to the building exterior were made at that time including stucco added to the façade, the windows replaced, new storefronts added at the first floor, and metal cladding added to the parking garage. By the 1980s the Merchandise Mart had moved out of the building and the building was converted to office space. The City of Dallas leased much of the building until the new City Hall was completed in 1978; at that time the building had multiple tenants until it closed in the late 1980s; it is now vacant.

The architects for the original building and its 1917 expansion were Russell, Mauran & Crowell of St. Louis. This building was designed in the Romanesque Revival Style, frequently used for major commercial buildings in the early 1900s. The large, arched windows, strong vertical lines, corbelling and other brick ornamentation are typical of this style. However, the castellated parapet is reminiscent of the Gothic Revival style which often appeared as a 'stone castle' appearance.

⁸⁴ Dallas Morning News. *Will Locate Here*. May 12, 1906, Sec. 1, p.14.

⁸⁵ *Historic Preservation Certifications Application, Part 1 for the Butler Building*; January 4, 2007 (available from building owner).

⁸⁶ 'Construction Begins on Butler Building', Dallas magazine, November 1954; p54.

⁸⁷ 'Three Expansions Announced on Dallas Wholesaling Scene', Dallas magazine, November 1951.

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Dallas Downtown Historic District (Boundary Increase)
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The Butler Building (500 S. Ervay) was reviewed in detail along with the recent investigation that have shown that the later additions (concrete panels) can be removed and the original ironspot brick exposed. The large granite buttresses at the base of these pilasters are intact, as are the original window openings although the wood windows have been replaced with aluminum. The strong vertical lines continue to provide a sense of the original design. Although these modifications have greatly altered the exterior of the building, this recent work to expose the original fabric below these alterations has demonstrated that much of this fabric remains and could be restored or replicated. Until this work is completed and the building's historic fabric is fully exposed the building cannot be evaluated as a contributing property in the district.

Dallas Power and Light Distribution Center

515 Park Avenue (1950)

Photo 12

This building was constructed in 1920 as the headquarters for the Meter and Distribution facility;⁸⁸ it was originally two stories tall and of a concrete, brick and steel structure. The first floor was utilized as a garage while the second story contained a clubroom, lockers for the 135 employees of this department. The building's structure was designed to carry an additional two floors. In 1951, this Dallas Power and Light Distribution Headquarters was expanded⁸⁹ and regulators and other modern equipment was added; it is thought the additional two floors and new entry were added at this time. Subsequent modifications have been made to the facility including a large industrial (metal-building) addition to the west and the roof capped with a metal roof including a metal 'cap' at the top of the building. Parking for vehicles now is located at an adjacent site at the corner of Young and St. Paul (500 St. Paul Street). Dallas Power & Light subsequently became Texas Power & Light, then Texas Utilities and is now known as "Oncor." This building is considered non-contributing due to its lack of integrity.

Ensearch Building (1979)

1900 Jackson Street

Photo 4 (left side)

This free-standing office building was built in 1979 as a speculative office building; although it is at the corner of Wood and South Saint Paul Street, its address is on Jackson Street. Due to its proximity to the Lone Star Gas company headquarters on Harwood Street, this building was subsequently purchased by Lone Star. However, with Lone Stars' purchase by Oncor and relocation of their offices, this building (as with the historic Lone Star buildings (NR) is now vacant.

This steel framed, 12-story building was designed by Harwood K. Smith and Partners (now HKS Architects), and is clad with white marble. It has a strong vertical emphasis and is capped with a top floor with recessed windows, providing a modern capital to the building. This building is considered non-contributing due to its age.

⁸⁸ 'Let Contract for \$135,000 Building', Dallas Morning News, November 22, 1919.

⁸⁹ 'Outlay of \$441,300 Approved for DP&L', Dallas Morning News, December 20, 1951.

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Dallas Downtown Historic District (Boundary Increase)
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Thomas Printing (1958)

420 South Ervay

Photo 2

Thomas Printing building, constructed in 1958, reflected the modernism of its age with its strong form, large storefront at the first floor, horizontal lines within a light frame at the second floor. Thomas Printing, later known as Thomas Reprographics, occupied this building in its original condition until the 1980s. Unfortunately, alterations made by later owners have permanently altered this historic, 1950s architectural integrity. This building is considered non-contributing due to this lack of integrity.

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Boundary Description

From the intersection of South Ervay Street and Jackson Street, proceed east along Jackson Street to approximately 307' past the intersection with South Saint Paul Street, hence proceed South along the western property line of lots X at Block 98½ to Wood Street; hence proceed east along Wood to the intersection with South Harwood Street; hence proceed North along South Harwood Street to the South boundary of lots 1, 2, 3 and 4 of Block 127; then proceed south along the east boundary of lot 8; hence proceed south-east across lot 30/128 to the east side of 2017 Young Street; hence south to incorporate property of 500 South Ervay (Scottish Rite temple); hence west along south boundary of 500 South Harwood; hence west along Canton Street; proceed south along east boundary of 1908 Marilla Street (Descos Tile building); hence west along Marilla Street; proceed south along Park Avenue; proceed south-west approximately 135' to center of block 102/2; proceed south-east along center of block; at intersection with South St. Paul Street, proceed north-west to intersection with Canton Street. At intersection with Canton Street, proceed south-west along Canton Street; at intersection with South Ervay Street, proceed north-west to Intersection with Marilla Street; continue north along South Ervay Street to the intersection with Jackson Street at which point the boundary description begins.

Boundary Justification

This boundary increase to the Downtown Dallas Historic District includes a concentration of contributing properties that reflect significant aspects of the historic and architectural development of downtown Dallas within the context of the Central Business District, and is complementary to the historic district.

This area of boundary increase is to the south of the existing district; properties to the immediate east of this boundary increase include several one and two-part commercial buildings that date from the period of significance; however a sense of continuity to this area is diminished by several large expanses of parking lots. The blocks to the south and south-east contain buildings that date primarily from the 1930s and 1940s with many modern intrusions associated with the Farmers Market, new multi-family residential housing and a large number of surface parking lots that destroys a sense of continuity with the downtown area. The blocks to the west are comprised of larger, civic buildings with associated open space including Dallas' City Hall and plaza, the Convention Center and Mustang Park, the Dallas Public Library, and police memorial. These buildings and spaces collectively comprise the 'civic heart' of Dallas; while this area shares a common history with the area of the boundary increase, the existing buildings have a much larger scale than the historic buildings in the boundary increase with the sole exception of the Butler Building.

The history and themes represented in this boundary increase to the Downtown Dallas National Register Historic District and the resulting smaller commercial and industrial resources support the development of the adjacent central business district (as does the original district). As Dallas' central business district expanded, surrounding areas such as this evolved from residential neighborhoods to a commercial district with a diverse type of businesses (automobile orientated, film exchanges, printing, warehouses and distribution and public utilities) over the first fifty years of the century. The resulting buildings represent the architectural evolution of a early twentieth-century downtown commercial area with buildings that range from one and two-story modest or vernacular commercial buildings to architecturally significant religious and fraternal buildings of Dallas' leading congregations, ornate buildings of the 1930s and several buildings reflecting the modern movement that date from the late 1940s and mid-1950s as well as utilitarian industrial complexes that reflect their function and use. These buildings represent the architectural evolution that is typical of a downtown commercial district associated with the commercial growth of Dallas from the early 1900's into the 1950's.

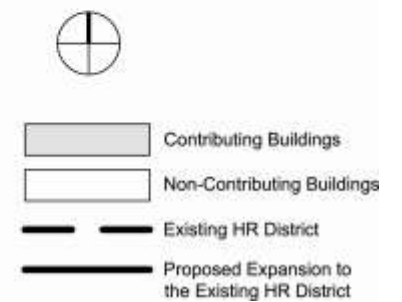
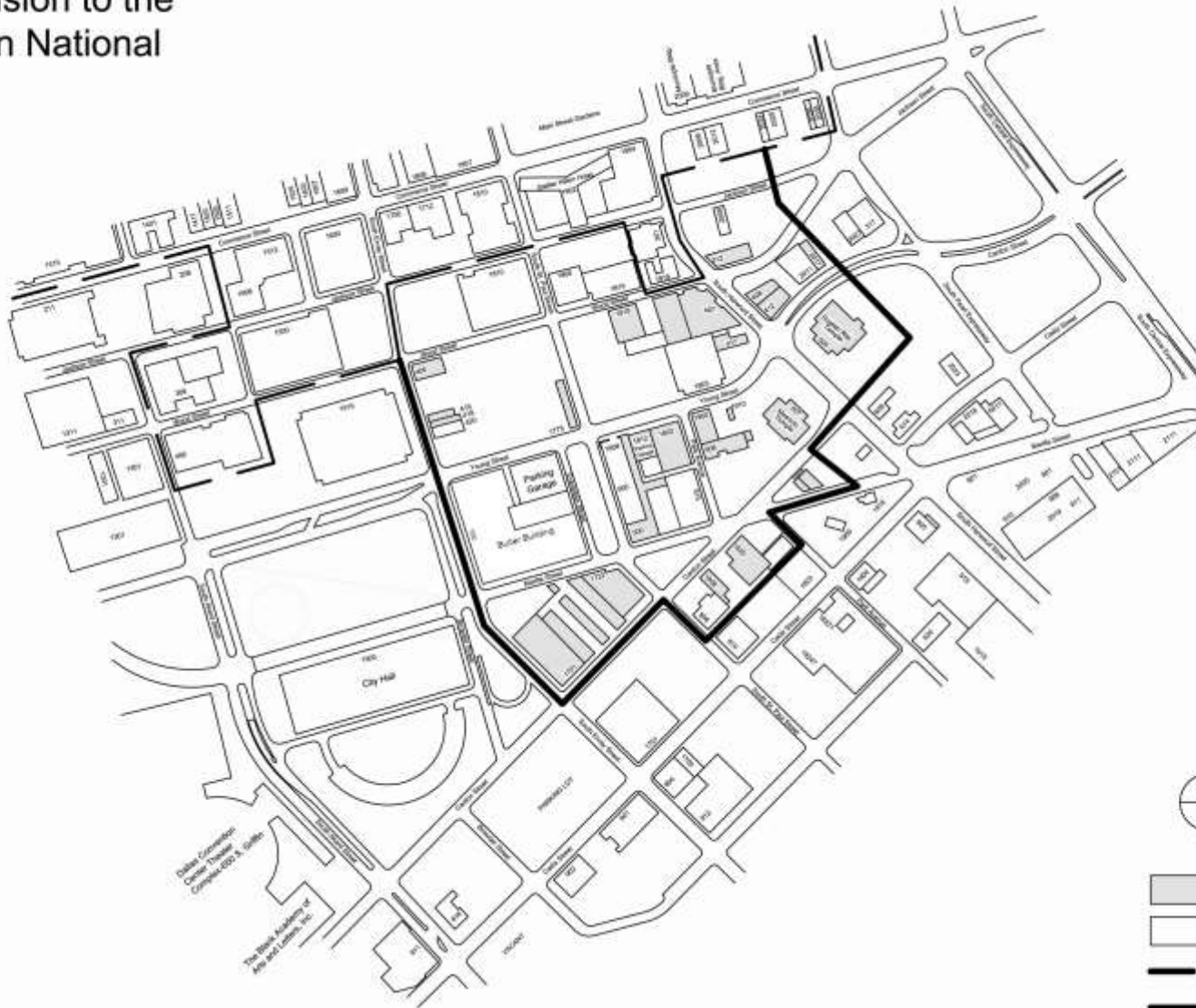
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Downtown Dallas Historic District (Boundary Increase)
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Proposed Expansion to the Dallas Downtown National Register District



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Historic Photographs

'Dallas City Hall Street Photographs' by I. M. Pei with Harper and Kemp Architects, 1966 and 1968. Original photographs on file with the City of Dallas, Development Services Department, Historic Preservation Division. Digital images provided to City of Dallas planning district.



Photograph 1H: 1722 Marilla Street (American Optical Co) at right.
View of Saint Paul Street at intersection of Marilla Street; buildings at left side of street have been demolished.
Camera facing Southwest.



Photograph 2H: Hill Printing Company (416), 418 and 420 South Ervay Street.
Camera facing East.

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Photograph 3H: Harwood Street from intersection at Wood Street.
408 Harwood and Paramount Pictures (412) at left with First Presbyterian Church at
right. Camera facing South.



Photograph 4H: South Ervay Street from intersection at Wood Street.
400 South Ervay at left with 416, 418 and 420 marginally visible on other side of 2nd
(white) building which has been demolished. Buildings at right side of street have
been demolished. Butler Building is tall building in background.
Camera facing South.

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Downtown Dallas Historic District (Boundary Increase)
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Photograph 5H: South Ervay Street from intersection at Young Street, Butler Building is at left; buildings at right have been demolished (site of Dallas City Hall). Camera facing South.



Photograph 6H: Near Marilla Street near intersection at South Ervay; Butler Building is tall building at left; building in foreground has been demolished. Camera facing Northeast.

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Photograph 7H: South Ervay Street from intersection at Marilla Street. Butler Building is at right; buildings at left side of street have been demolished (site of Dallas City Hall). Camera facing North.

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Photographs

Dallas Downtown Historic District (Boundary Increase)
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Photographed by Marcel Quimby, October 27-29, 2007 (except photos 11-13)

Negatives on file with the Texas Historical Commission

Photograph 1

Young Street, from intersection at Park Avenue
Southwest Oblique
Camera facing southwest

Photograph 2

400 Block of South Ervay
Southwest Oblique
Camera facing northeast

Photograph 3

Butler Building (500 S. Ervay), from intersection of Ervay at Young
Northwest oblique
Camera facing southeast

Photograph 4

Wood Street, between South St Paul Street and Harwood Street.
Southwest oblique
Camera facing northeast

Photograph 5

Warner Brothers Building (508 Park)
Southwest oblique
Camera facing northeast

Photograph 6

Wood Street, at intersection with Harwood (First Presbyterian Church at left)
Camera facing west

Photograph 7

Harwood Street near intersection with Canton, looking northeast to center city
Camera facing northeast

Photograph 8

First Presbyterian Church (407 S. Harwood)
Northeast oblique
Camera facing southwest

Photograph 9

Masonic Temple (501 Harwood)
Northeast elevation
Camera facing southwest

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Downtown Dallas Historic District (Boundary Increase)
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Photograph 10

Desco Tile Building (1908 Canton Street)
Northeast oblique
Camera facing southwest

Photograph 11

Dallas Power and Light Transportation Center (1701 Canton Street)
Photographed by Nicky DeFreece Emery, September 2008
Southeast oblique
Camera facing north

Photograph 12

Dallas Power and Light Distribution Center (515 Park Avenue)
Photographed by Nicky DeFreece Emery, September 2008
Northeast oblique
Camera facing southwest

Photograph 13

American Optical Company (1722 Marilla Street)
Photographed by Nicky DeFreece Emery, September 2008
Northeast oblique
Camera facing southwest

3-27-18

ORDINANCE NO. 30812

An ordinance amending Historic Overlay District No. 48 (Harwood) by changing the zoning classification on the following property:

BEING a tract of land in City Block 94; fronting approximately 101 feet on the east line of St. Paul Street; fronting approximately 140 feet on the north line of Elm Street; and containing approximately 0.325 acres;

from Tract A within Historic Overlay District No. 48 to Tract C within Historic Overlay District No. 48; amending Ordinance No. 20575, passed by the Dallas City Council on February 28, 1990, as amended by Ordinance No. 27421, passed by Dallas City Council on December 10, 2008 by amending the preservation criteria in Historic Overlay District No. 48 and providing a new district map; creating a new Tract C; providing a revised overall and tract property descriptions; providing a penalty not to exceed \$2,000; providing a saving clause; providing a severability clause; and providing an effective date.

WHEREAS, the city plan commission and the city council, in accordance with the Charter of the City of Dallas, the state law, and the ordinances of the City of Dallas, have given the required notices and have held the required public hearings regarding this amendment to Historic Overlay District No. 48; and

WHEREAS, the city council finds that the Property is an area of historical, cultural, and architectural importance and significance to the citizens of the city; and

WHEREAS, the city council finds that it is in the public interest to amend Historic Overlay District No. 48 as specified herein; Now, Therefore,

30812

BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF DALLAS:

SECTION 1. That the zoning classification is changed from Tract A within Historic Overlay District No. 48 to Tract C within Historic Overlay District No. 48 on the property described in Exhibit A ("the Property"), which is attached to and made a part of this ordinance.

SECTION 2. That the Exhibit A attached to Ordinance No. 20575, as amended, is replaced by Exhibit B attached to this ordinance.

SECTION 3. That the Exhibit B attached to Ordinance No. 20575, as amended, is replaced by Exhibit C attached to this ordinance.

SECTION 4. That the Exhibit C attached to Ordinance No. 27421 is replaced by Exhibit D attached to this ordinance.

SECTION 5. That the Exhibit D attached to Ordinance No. 27421 is replaced by Exhibit C attached to this ordinance.

SECTION 6. That the amendment to this historic overlay district shall not affect the existing underlying zoning classification of the Property, which shall remain subject to the regulations of the underlying zoning district. If there is a conflict, the regulations in this ordinance control over the regulations of the underlying zoning district.

SECTION 7. That a person shall not alter the Property, or any portion of the exterior of a structure on the Property, or place, construct, maintain, expand, demolish, or remove any structure on the Property without first obtaining a certificate of appropriateness or certificate for demolition or removal in accordance with the Dallas Development Code, as amended, and this ordinance. All alterations to the Property must comply with the preservation criteria attached to and made a part of this ordinance as Exhibit B.

SECTION 8. That the building official shall not issue a building permit or a certificate of occupancy for a use on the Property until there has been full compliance with this ordinance, the Dallas Development Code, the construction codes, and all other ordinances, rules, and regulations of the City of Dallas.

SECTION 9. That a person who violates a provision of this ordinance, upon conviction, is punishable by a fine not to exceed \$2,000. In addition to punishment by fine, the City may, in accordance with state law, provide civil penalties for a violation of this ordinance, and institute any appropriate action or proceedings to prevent, restrain, correct, or abate the unlawful erection, construction, reconstruction, alteration, repair, conversion, maintenance, demolition, or removal of a building, structure, or land on the Property.

SECTION 10. That the zoning ordinances of the City of Dallas, as amended, shall remain in full force and effect, save and except as amended by this ordinance.


SECTION 11. That the terms and provisions of this ordinance are severable and are governed by Section 1-4 of Chapter 1 of the Dallas City Code, as amended.

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SECTION 12. That this ordinance shall take effect immediately from and after its passage and publication in accordance with the provisions of the Charter of the City of Dallas, and it is accordingly so ordained.

APPROVED AS TO FORM:

LARRY E. CASTO, City Attorney

By 
Assistant City Attorney

Passed MAR 28 2018

30812

GIS_Approved

**EXHIBIT A
LEGAL DESCRIPTION**

Tract C

BEING a 0.3250 acre tract of land situated in the John Grigsby Survey, Abstract No. 495, Dallas County, Texas, and being a portion of the Official City of Dallas Block No. 94, City of Dallas, Dallas County, Texas, being part of a tract of land conveyed to Petrocorrigan Towers, a Texas limited Partnership, recorded in Instrument No. 201200173299 of the Official Public Records of Dallas County, Texas, being part of St. Paul Street (a 60' right-of-way) and part of Elm Street (an 80' right-of-way, and being more particularly described as follows:

BEGINNING at the centerline intersection of said St. Paul Street and said Elm Street;

THENCE North 14°58'09" West, along the centerline of said St. Paul Street a distance of 101 feet to a point for corner;

THENCE N 74°59'53" E, a distance of 140.38 feet to a point for corner in the west line of a tract of land conveyed to Pacific Place Partners, Ltd., recorded in Instrument No. 201000289927 of the Official Public Records of Dallas County, Texas;

THENCE S 14°46'50" E, along the west line of the aforesaid Pacific Place Partners, Ltd. tract, passing at a distance of 61 feet, a "PK" nail (found) in brick in the north right of way line of said Elm Street, said point being the southwest corner of the aforesaid Pacific Place Partners, Ltd. tract and continuing along the prolongation of aforesaid west line a total distance of 101 feet to a point on the centerline of said Elm Street;

THENCE S 75°02'13" W, along the centerline of said Elm Street a distance of 140 feet to a point for corner at the centerline intersection of said Elm Street and said St. Paul Street; to the POINT OF BEGINNING, containing a computed area of 14,159 square feet (0.3250 acre) of land.

30812

GIS_Approved

OVERALL LEGAL DESCRIPTION**Perimeter**

The Harwood Historic District legal description consists of the following city Blocks and Lots and being further divided into two subdistricts:

BEING in the John Grigsby Survey, Abstract No. 495 in the City of Dallas, Dallas County, Texas, and being all of City Block 94, all of City Block 107, City Block 108, part of City Block 97, part of City Block 98-1/2, all of City Block 117, all of city Block 118, all of City Block 124, all of City Block 125, part of City Block 33/125, all of City Block 126, part of City Block 32/126, part of city Block 127, part of City Block 128, all of city Block 129, part of City Block 29/129, and part of City Block 130, and further described as follows:

BEGINNING at the intersection of the centerline of Pacific Avenue (an 80 foot wide right-of-way) and the centerline of St. Paul Street (a 60 foot right-of-way);

~~THENCE in a southeasterly direction along the centerline of St. Paul Street to its intersection with the centerline of Commerce Street (an 80 foot right of way);~~

THENCE in a southeasterly direction along the centerline of St. Paul Street, a distance of approximately 179 feet to a point for corner on said centerline, said point being 101 feet northwest of the centerline intersection of said St. Paul Street and Elm Street (an 80' right-of-way);

THENCE N 74°59'53" E, a distance of 140.38 feet to a point for corner in the west line of a tract of land conveyed to Pacific Place Partners, Ltd., recorded in Instrument No. 201000289927 of the Official Public Records of Dallas County, Texas;

THENCE S 14°46'50" E, along the west line of the aforesaid Pacific Place Partners, Ltd. tract, passing at a distance of 61 feet, a "PK" nail (found) in brick in the north right of way line of said Elm Street, said point being the southwest corner of the aforesaid Pacific Place Partners, Ltd. tract and continuing along the prolongation of aforesaid west line a total distance of 101 feet to a point on the centerline of said Elm Street;

THENCE S 75°02'13" W, along the centerline of said Elm Street a distance of 140 feet to a point for corner at the centerline intersection of said Elm Street and said St. Paul Street;

THENCE in a southeasterly direction along the centerline of St. Paul Street to its intersection with the centerline of Commerce Street (an 80 foot right of way).

THENCE in a northeasterly direction along the centerline of Commerce Street, a distance of approximately 342.86 feet to a point for corner on a line, said line being 100 feet southwest of and parallel to the southwest line of Harwood Street;

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THENCE in a southeasterly direction along said line, a distance of approximately 139.35 feet to a point for corner on a line, said line being 100 feet southeast of and parallel to the southeast line of Commerce Street;

THENCE in a southwesterly direction along said line, a distance of 50 feet to a point for corner on a line, said line being 150 feet southwest of and parallel to the southwest line of Harwood Street;

THENCE in a southeasterly direction along said line, a distance of approximately 125 feet to a point for corner on the centerline of Jackson Street (a 50 foot right-of-way);

THENCE in a northeasterly direction along the centerline of Jackson street, a distance of approximately 41.92 feet to a point for corner on a line, said line being approximately 108.08 feet southwest of and parallel to the southwest line of Harwood Street;

THENCE in a southeasterly direction along said line, a distance of approximately 115.08 feet to a point for corner on a line, said line being approximately 90.08 feet southeast of and parallel to the southeast line of Jackson Street;

THENCE in a northeasterly direction along said line, a distance of approximately 18.08 feet to a point for corner on a line, being 90 feet southwest of and parallel to the southwest line of Harwood Street;

THENCE in a southeasterly direction along said line, a distance of 93.75 feet to a point for corner on the centerline of Wood Street;

THENCE in a southwesterly direction along the centerline of Wood Street, a distance of approximately 30 feet to a point for corner on the northwesterly prolongation of the centerline of Park Avenue;

THENCE in a southeasterly direction along the northwesterly prolongation of Park Avenue, and continuing along the centerline of Park Avenue, crossing Young street, and extending to its intersection with the centerline of Marilla Street;

THENCE in a northeasterly direction along the centerline of Marilla Street to its intersection with the centerline of Canton Street (a 64 foot right-of-way);

THENCE in a northeasterly direction along the centerline of Canton Street, crossing Harwood Street, and extending to its intersection with the southeasterly prolongation of the common line between Lots 10 and 11 in City Block 29/129;

THENCE in a northwesterly direction along said line, continuing along the common line between Lots 10 and 11 and the common line between Lots 13 and 14 in City Block 29/129, and continuing along the northwesterly prolongation of said common line between Lots 13 and 14 to its intersection with the centerline of Young Street;

THENCE in a southwesterly direction along the centerline of Young Street to a point for corner on a line, said line being 90 feet northeast of and parallel to the northeast line of Harwood Street;

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THENCE in a northwesterly direction along said line to its intersection with the centerline of Wood Street;

THENCE in a northwesterly direction along a line, said line being the southeasterly prolongation of the common line between City Blocks 128 and 30/128 and continuing in a northwesterly direction along said common block line to a point for corner on the common line between Lots F and G in City Block 128;

THENCE in a southwesterly direction along said common lot line, a distance of 25 feet to a point for corner in the common line between Lots E and F in City Block 128;

THENCE in a northwesterly direction along said common lot line and its northwesterly prolongation to its intersection with the centerline of Jackson Street;

THENCE in a southwesterly direction along the centerline of Jackson street, a distance of approximately 45 feet to a point for corner on a line, said line being 203.5 feet northeast of and parallel to the northeast line of Harwood Street;

THENCE in a northwesterly direction along said line to its intersection with a line, said line being 100 feet southeast of and parallel to the southeast line of Commerce Street;

THENCE in a southwesterly direction along said line to its intersection with a line, said line being 50 feet southwest of and parallel to the common line between City Blocks 127 and 31/127;

THENCE in a northwesterly direction along said line and its northwesterly prolongation to its intersection with the centerline of Commerce Street (a 78.7 foot right-of-way);

THENCE in a northeasterly direction along the centerline of Commerce Street to its intersection with a line, said line being the southeasterly prolongation of the common line between Lots 8 and 9 in City Block 32/126;

THENCE in a northwesterly direction along said line, continuing along the common line between said Lots 8 and 9, and continuing along the common lines between Lots 10 and 10-1/2 in City Block 32/126, and further continuing along the northwesterly prolongation of said common lot line to its intersection with the centerline of Main Street (a 79.5 foot right-of-way);

THENCE in a southwesterly direction Main street to its intersection with a the southeasterly prolongation of the in City Block 33/125; along the centerline of line, said line being southwest line of Lot 1A;

THENCE in a northwesterly direction along said line, continuing along the northwest line of Lot 1A in City Block 33/125, and continuing along its northwesterly prolongation to its intersection with the centerline of Elm Street (an 80 foot right-of-way);

THENCE in a northeasterly direction along the centerline of Elm Street to its intersection with the

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southeasterly prolongation of the centerline of Olive Street (a 42 foot right-of-way);

THENCE in a northwesterly direction along said line, and continuing along the centerline of Olive Street in a northwesterly direction to its intersection with the centerline of Pacific Avenue (an 80 foot right-of-way);

THENCE in a southwesterly direction along the centerline of Pacific Avenue to its intersection with the centerline of St. Paul Street, the PLACE OF BEGINNING.

Tract A

Those city Lots and Blocks of the district described above not further described as TRACT B below.

Tract B

BEING in the John Grigsby Survey, Abstract No. 495 in the City of Dallas, Dallas County, Texas, and being Lots 5 through 8 and 11 through 14 in all of City Block 108.

Tract C

BEING a 0.3250 acre tract of land situated in the John Grigsby Survey, Abstract No. 495, Dallas County, Texas, and being a portion of the Official City of Dallas Block No. 94, City of Dallas, Dallas County, Texas, being part of a tract of land conveyed to Petrocorrigan Towers, a Texas limited Partnership, recorded in Instrument No. 201200173299 of the Official Public Records of Dallas County, Texas, being part of St. Paul Street (a 60' right-of-way) and part of Elm Street (an 80' right-of-way, and being more particularly described as follows:

BEGINNING at the centerline intersection of said St. Paul Street and said Elm Street;

THENCE North 14°58'09" West, along the centerline of said St. Paul Street a distance of 101 feet to a point for corner;

THENCE N 74°59'53" E, a distance of 140.38 feet to a point for corner in the west line of a tract of land conveyed to Pacific Place Partners, Ltd., recorded in Instrument No. 201000289927 of the Official Public Records of Dallas County, Texas;

THENCE S 14°46'50" E, along the west line of the aforesaid Pacific Place Partners, Ltd. tract, passing at a distance of 61 feet, a "PK" nail (found) in brick in the north right of way line of said Elm Street, said point being the southwest corner of the aforesaid Pacific Place Partners, Ltd. tract and continuing along the prolongation of aforesaid west line a total distance of 101 feet to a point on the centerline of said Elm Street;

THENCE S 75°02'13" W, along the centerline of said Elm Street a distance of 140 feet to a point for corner at the centerline intersection of said Elm Street and said St. Paul Street; to the POINT OF BEGINNING, containing a computed area of 14,159 square feet (0.3250 acre) of land.

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**EXHIBIT B
PRESERVATION CRITERIA
HARWOOD HISTORIC DISTRICT**

All public and private right-of-way improvements, renovation, repairs, demolition, maintenance, site work, and new construction on building sites in this district must conform to the following guidelines and be approved through the certificate of appropriateness review process prior to commencement.

Unless otherwise specified, preservation and restoration materials and methods used must conform those defined in the Preservation Briefs published by the United States Department of the Interior, copies of which are available at the Dallas Public Library.

1. DEFINITIONS.

- 1.1 **ACCENT COLOR** means color used in small amounts to trim and accentuate detailed architectural features such as narrow decorative moldings and window sashes.
- 1.2 **APPLICANT** means the property owner(s) or the owner's duly-authorized agent.
- 1.3 **BUILDING BASE** or **BASE** means the bottom portion of a building from grade up to a height of approximately 50 feet as determined on a case by case basis.
- 1.4 **BUILDING SHAFT** or **SHAFT** means the middle portion of a building extending from the top of the base to the roof.
- 1.5 **BUILDING TOP** means the uppermost portion of a building.
- 1.6 **CERTIFICATE OF APPROPRIATENESS** means a certificate required by Section 51A-4.501 of the Dallas Development Code, as amended, and these preservation criteria.
- 1.7 **CLADDING** means the material used on the facade of a building.
- 1.8 **COLUMN** means the entire column including the base and capital, if any.
- 1.9 **COMPATIBLE STRUCTURE** means a structure that is supportive of the district in age, style and massing but not representative of the significant style, period, or detailing typical in the district.
- 1.10 **CONTRIBUTING STRUCTURE** means a structure that retains its essential architectural integrity of design and whose architectural style is typical of or integral to the district.

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- 1.11 CORNERSIDE FACADE means a main building facing a side street.
- 1.12 CORNER LOT means a lot that has frontage on two intersecting streets.
- 1.13 DIRECTOR means the Director of the Department of Sustainable Development and Construction or the Director's representative.
- 1.14 FENCE means a structure or hedgerow that provides a physical barrier, including a fence gate.
- 1.15 GRADE means the average of the finished ground surface elevations measured at the highest and lowest exterior corners of a structure.
- 1.16 HEIGHT means the vertical distance from grade to:
- a. for a structure with a gable, hip, or gambrel roof, the midpoint of the vertical dimension between the lowest eaves and the highest ridge of the structure;
 - b. for a structure with a dome roof, the midpoint of the vertical dimension of the dome; and
 - c. for any other structure, the highest point of the structure.
- 1.17 INTERIOR LOT means a lot with side yards adjacent to another lot.
- 1.18 LOT means a building site, as defined in the Development Code, as amended, that fronts public or private street.
- 1.19 MASSING means the relationship between the volume and proportion of the different segments of a building.
- 1.20 MINOR EXTERIOR ALTERATIONS means the installation of or alteration to awnings, fences, free-standing walls, gutters, downspouts, or incandescent lighting fixtures; restoration of original architectural features; additions and changes not visible from any street to the rear of the main structure or to an accessory structure; the removal of immature trees; and those listed specifically in the criteria for Tract B.
- 1.21 NO-BUILD ZONE means an undeveloped part of a lot upon which no structure other than a fence may be constructed.
-
- 1.22 NON-CONTRIBUTING BUILDING means a building that is intrusive and detracts from the character of the district.
- 1.23 PRESERVATION CRITERIA means the standards considered by the director and commission in determining whether a certificate of appropriateness should be

granted or denied.

- 1.24 PROTECTED FACADE means a facade that must maintain its original appearance, as near as practical, in all aspects.
- 1.25 REAR YARD means:
- a. on an interior lot, the portion of the lot between the side lot lines that extends across the width of the lot between the main building and lines parallel to and extending outward from the rear facade of the main building and the rear lot line; and
 - b. on a corner lot, the portion of the lot that extends between the interior side lot line and a line parallel to and extending outward from the rear corner of the cornerside facade, and between the rear lot line and the main building and a line parallel to and extending outward from the interior side corner of the rear facade.
- 1.26 SETBACK means the distance that a building may be erected from a street, alley, or lot line.
- 1.27 SHAFT (see BUILDING SHAFT)
- 1.28 SIDE YARD means that portion of a lot which is between a lot line and a setback line but is not a front or rear yard.
- 1.29 SOLID TO VOID RATIO means the relationship between the exterior walls and the window openings.
- 1.30 STORY means the portion of a building between any two successive floors, or between the top floor and the ceiling above it.
- 1.31 STRUCTURE in Tract B refers to a building or site element that has a floor, perimeter walls that enclose at least 60 percent of the perimeter, and a solid or opaque roof. Examples of structures include buildings that meet these criteria such as restaurants, concession stands, and elevator or vent shafts to an underground parking garage. Site elements such as shade structures with walls that comprise less than 60 percent of its perimeter or columns and open roofed structures such as trellis construction, walls, and garden structures are not considered structures.
-
- 1.32 "THIS DISTRICT" or "THE DISTRICT" means the Harwood Historic District.
- 1.33 ROUTINE MAINTENANCE AND REPLACEMENT means the process of cleaning, including water blasting and stripping; stabilizing deteriorated or damaged architectural features; or substituting a duplicate item for an item that is deteriorated or damaged.

2. SITE AND SITE ELEMENTS IN TRACT A & TRACT C.

- 2.1 Structures located in this district which have previously been designated as City of Dallas Landmarks are subject to these criteria as well as their respective preservation criteria.
- 2.2 No-build zones, which are indicated on the attached district map (Exhibit C), must be maintained, except that the destruction or demolition of a contributing structure voids any no-build zones pertaining thereto and any new construction on the site of the destroyed or demolished structure must conform to the setback guidelines established in Section 4.3 of these criteria.
- 2.3 Existing building setbacks of contributing structures along Harwood Street must be preserved and maintained.
- 2.4 Landscaping and exterior lighting installed after February 28, 1990, must enhance the structure and its surroundings and must not obscure significant views of or from contributing structures.
- 2.5 Surface parking fronting on Harwood Street that was not in existence on February 28, 1990, must be screened by a continuous wall of shrub mass with a minimum height of 30 inches. No curb cuts for this parking are permitted along Harwood Street.
- 2.6 Unless in existence on February 28, 1990, no service or storage areas, bays, or docks are permitted to front onto Harwood Street.

3. CONTRIBUTING STRUCTURES IN TRACT A & TRACT C.

- 3.1 Facades.
 - a. All facades of the contributing structures in this district are protected facades.
 - b. Reconstruction, renovation, or repair of opaque elements must employ materials similar to the original materials in texture, color, pattern, grain, and module size.
 - c. Brick and stone must match in color, texture, module size, bond pattern, and mortar color. No painting of original face brick and stone is permitted. When restoring painted brick to its original finish, it must be cleaned per Department of the Interior standards.
 - d. Masonry cleaning must be accomplished in accordance with Department of the Interior standards. No sandblasting or other mechanical abrasive cleaning processes are permitted.

- e. Stone, cast stone, concrete, and cast concrete elements must be renovated or repaired with materials similar in size, grain, texture, and color to the original elements.
- f. Wood trim and detailing must be carefully restored wherever practical. Historic materials may be replaced only when necessary. Deteriorated paint must be removed in accordance with Department of the Interior standards prior to refinishing. All exposed wood must be painted, stained, or otherwise protected. No resurfacing with vinyl or aluminum siding is permitted.
- g. Historic finish materials should be uncovered and restored wherever practical.
- h. Color of original materials must be preserved and maintained whenever practical. Paint and other color schemes should be based upon any available documentation as to original conditions and must be reviewed through the certificate of appropriateness review process.

3.2 Fenestrations and openings.

- a. Original doors and windows and their openings must remain intact and be preserved and renovated whenever practical. Where replacement is proposed due to damage or structural deterioration, replacement doors and windows must express mullion size, light configuration, and material to match original doors and windows. Replacement of windows and doors which have been altered and no longer match the historic appearance is strongly recommended.
- b. Except for purposes of eliminating a safety hazard, new door and window openings are permitted only in locations where there is evidence that original openings have been infilled with other material.
- c. Glass and glazing must match original materials as near as practical. No tinted glass or reflective glazing is permitted.

3.3 Roofs.

- a. The slope, massing, configuration, and materials of the roof must be preserved and maintained. Existing parapets, cornices, and copings must be retained and when repaired, must be done so with material matching in size, finish, module, and color.
- b. No vertical extensions are permitted.

- c. Penthouses and mechanical equipment installed on the roof and visible from the public right-of-way must be screened. Screening materials and methods must be compatible with the roof as determined through the certificate of appropriateness review process.
- 3.4 Porches and balconies.
 - a. Original porches and balconies on protected facades must be retained and preserved.
 - b. Enclosure of original porches and balconies is not permitted.
 - c. Original columns and railings that are part of the porch or balcony configuration must be preserved.
- 3.5 Original embellishments and detailing should be preserved and maintained, including, but not limited to, window mullions; cornices; parapets and gables; columns and railings; window sills; light fixtures; and decorative detailing. Any replacement due to maintenance, renovation, or reconstruction must be compatible with the original in terms of size, shape, materials, and color.
- 4. NEW CONSTRUCTION AND ADDITIONS TO EXISTING STRUCTURES IN TRACT A & TRACT C.**
 - 4.1 Buildings must be designed with an expressed base, shaft, and building top. The base must be compatible with the character and design of adjacent contributing structures. Building entrances must be emphasized.
 - 4.2 Building height, density, and floor area ratio requirements set out in the Dallas Development Code are not restricted by these criteria.
 - 4.3 Building setbacks: Along Harwood Street, the building base of new construction must extend to the property line except that new construction on the site of a demolished or destroyed contributing structure may conform to the setback of that former structure.
 - 4.4 The building base must be architecturally differentiated from the building shaft. Where feasible, the base is encouraged to provide maximum visibility into the structure at the first and second levels through the use of storefronts and window openings. Arcades, loggias, and canopies may be incorporated into the base design. This is encouraged when the building fronts onto pedestrian walkways or entry plazas.
 - 4.5 Facade materials of the base must be compatible with existing buildings. The following materials are prohibited: aluminum, galvanized steel, wood, and plastic. All other materials must be reviewed for compatibility through the certificate of

appropriateness review process. With the exception of glass, no more than two building materials may be used as the dominant exterior cladding.

- 4.6 The massing of the building base must be compatible with the existing grid patterns of massing present in buildings along Harwood Street, but must not overpower the existing contributing structures.
- 4.7 Window openings on the base must not be greater than 70 percent nor less than 30 percent of the base facade.
- 4.8 No sheer glass wall facades are permitted on the building base. Curtain glass walls are permitted if they fall within the above percentages.
- 4.9 No reflective glass is permitted on the base.
- 4.10 Tinted glass must be reviewed for its shade coefficient and compatibility with adjacent base facade material. Acceptable color ranges are grays, blues, greens, and bronzes as approved through the certificate of appropriateness review process.
- 4.11 Stained glass is permitted on the base, Subject to the certificate of appropriateness review process.

5. SKYBRIDGES IN TRACT A & TRACT C.

- 5.1 No skybridge is permitted to span Harwood Street.
- 5.2 No skybridge connection is permitted to penetrate any facade of the contributing or compatible structures.

6. PARKING STRUCTURES IN TRACT A & TRACT C.

- 6.1 All parking structure facades that front on a public right-of-way, pedestrian walkway, park, or plaza must be architecturally finished to complement adjacent buildings.
- 6.2 Parking structures that front on plazas or pedestrian walkways are encouraged to provide service, retail, or commercial space at grade level.
- 6.3 The grade level of all parking structures must be screened.

- 6.4 The solid to void ratio of garage facades should not encourage horizontal or vertical banding.
- 6.5 Parking structures must be located at the rear or sides of building lots when possible.

6.6 Pedestrian and vehicular entrances must be clearly defined with architectural features and appropriate signs.

7. SIGNS IN TRACT A.

7.1 Signs must be compatible with the significant architectural qualities of the district. All signs must comply with Article VII of the Dallas Development Code, as amended, and are subject to the certificate of appropriateness review process.

8. SIGNS IN TRACT C.

8.1 Signs must be compatible with the significant architectural qualities of the district.

8.2 The historic Tower Theater blade sign on Elm Street may be replicated in size and design, as much as practical, based on research and photographic evidence. Materials and illumination types, such as LED, may be used provided they convey an appropriate visual appearance to match the historic materials and neon lighting. Signage text must match the font of the historic Tower Theater blade sign.

8.3 All signs must be approved through the certificate of appropriateness process.

8.4 Except as provided in Section 8.2, all signs must comply with the provisions of the Dallas City Code, as amended, prior to issuance of a sign permit.

9. SITE AND SITE ELEMENTS FOR TRACT B.

9.1 The public park in Tract B is intended to create a permanent open space that will be compatible with and complement the surrounding historic buildings within the district. To achieve this, several distinct zones are designated within this tract.

9.2 Open zone.

a. The open zone, as shown in Exhibit D, must maintain view corridors towards the Dallas Municipal Building.

b. No combination of structures and permanent artwork may obstruct a person's view of more than 15 percent of the front facade of the Dallas Municipal Building. This is measured by using a two-dimensional elevation diagram showing the front facade of the Dallas Municipal Building and the proposed structure or permanent artwork, as seen from directly behind the proposed structure or permanent artwork, standing at the mid-point of the tract between St. Paul and Harwood Streets, as shown on Exhibit D.

c. The use of deciduous trees is encouraged in the open zone.

- 9.3 Limited height zone.
- a. The limited height zone, as shown in Exhibit D, is comprised of a 40 foot band around the perimeter of the property line.
 - b. Maximum height for all structures and site elements in the limited height zone is 20 feet, measured from grade to the top of the structure or site element.
 - c. The creation of a definitive edge between the park and the public sidewalk along the existing property line that aligns approximately with the building line of adjacent structures within the district is encouraged, and may be reflected in site elements such as walls, edges of paving, and landscape areas.
- 9.4 Artwork exceeding 12 feet in height may not be located within the limited artwork zone, as shown in Exhibit D.
- 9.5 Other requirements.
- a. Site elements must reflect their own time, place, and use and must not create a false sense of historic development. This does not prohibit or discourage the incorporation of historic artifacts from the previous buildings located on the site in the design and construction of site elements and structures.
 - b. New landscaping and exterior lighting must enhance the area without obscuring significant views of the adjacent buildings or views into the park.
 - c. Ramps for underground parking garages are allowed along Commerce Street and St. Paul Street. The landmark commission may consider a ramp along Main Street if locations along Commerce Street and St. Paul Street are infeasible.
 - d. New curb cuts for parking are not allowed along Harwood Street.

10. NEW CONSTRUCTION IN TRACT B.

- 10.1 New construction must consist of structures (as defined in Section 1.31), buildings, site elements, and walls as conceptually indicated in Exhibit E.
-
- 10.2 New construction must reflect its own time, place, and use and must not create a false sense of historic development.
- 10.3 The following facade materials are prohibited: reflective glass, wood, vinyl or metal siding, and corrugated metals. All facade materials must be reviewed through the certificate of appropriateness process.

11. SIGNS IN TRACT B.

- 11.1 Signs and signage are intended to provide information, directions, and promote activity within the park.
- 11.2 Signs must reflect their own time, place, and use and must not create a false sense of historic development.
- 11.3 Illuminated signs, pylons, and posts with banners that will add interest and color to the public park are encouraged.
- 11.4 Signs must be approved through the certificate of appropriateness process and must conform to appropriate city codes prior to the issuance of a sign permit.

12. WAIVER OF CERTAIN REQUIREMENTS IN TRACT B.

- 12.1 The requirements of Sections 51P-619.104, 51P-619.106.4, and 51P-619.112 of the Dallas Development Code are not applicable.
- 12.2 Sections 51A-4.601(a)(4) of the Dallas Development Code applies for purposes of determining a legal building site.
- 12.3 The requirements of Section 51A-4.124(a)(8)(C) of the Dallas Development Code pertaining to minimum sidewalk widths are not applicable.

13. REVIEW PROCEDURES FOR CERTIFICATES OF APPROPRIATENESS.

- 13.1 Except as expressly modified by this section, the standard review procedure outlined in Section 51A-4.501 of the Dallas Development Code, as amended, applies to this district.
- 13.2 Upon receipt of an application for a certificate of appropriateness, the director shall categorize the request as one of the following: (A) routine maintenance and replacement; (B) minor exterior alterations; or (C) work requiring review by the landmark commission.
- 13.3 The director shall review and grant or deny a certificate of appropriateness for proposed work that falls into either category A or B listed in Subsection 13.2 within 10 days of receipt of a completed application for a certificate of appropriateness. To be considered complete, an application must include any exhibits or attachments deemed necessary by the director.
- 13.4 No decision by the director to approve a certificate of appropriateness for proposed work falling within category A or B may be appealed. A decision to deny a certificate of appropriateness in such instances may be appealed by the applicant or property owner. Appeal is made to the landmark commission by submitting a

written request for appeal to the director within 10 days after the decision to deny.

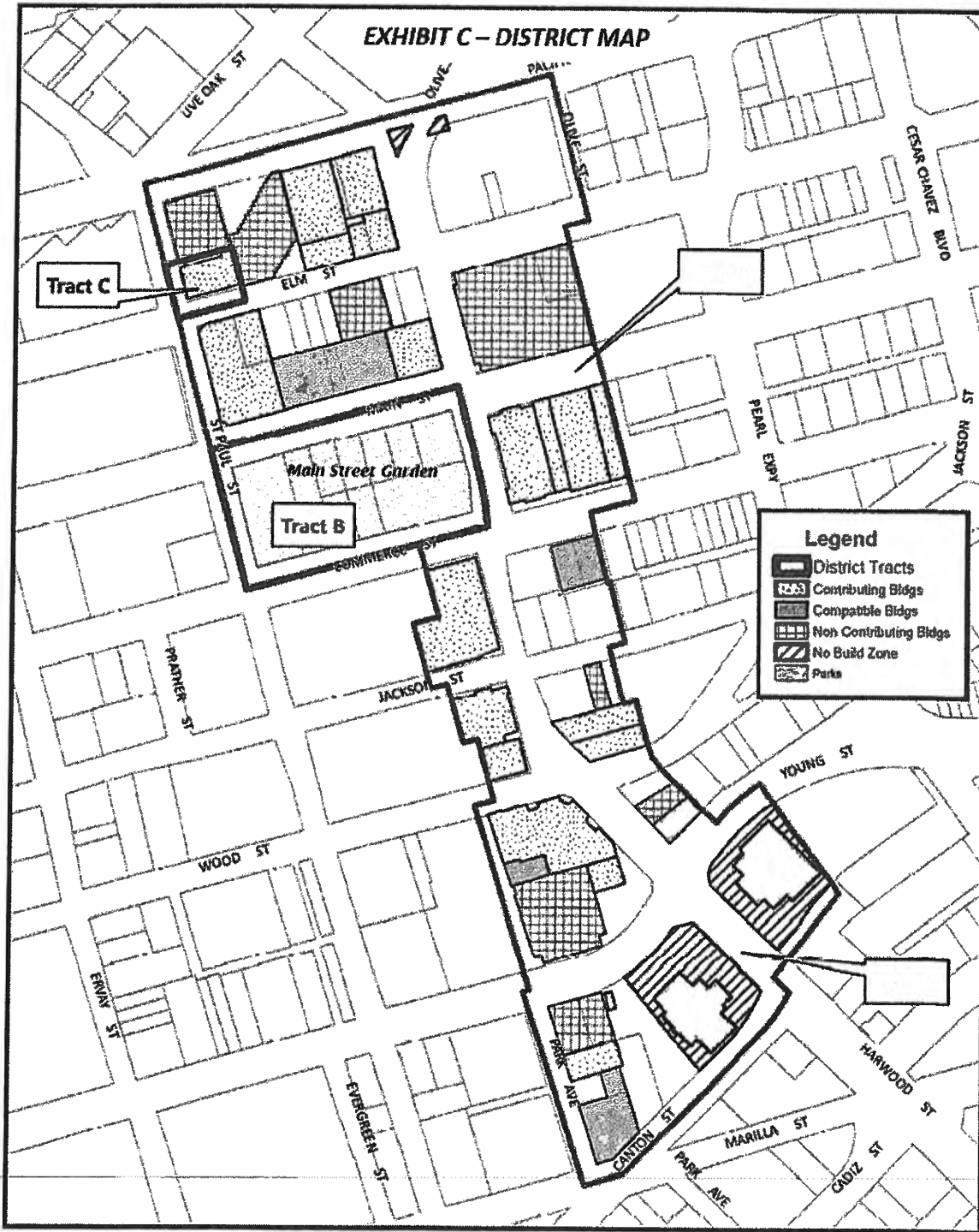
- 13.5 Proposed work not falling into either category A or B shall be reviewed by the landmark commission following the standard review procedure outlined in Section 51A-4.501 of the Dallas Development Code, as amended.
- 13.6 Exemption: Requests categorized by the director as either routine maintenance and replacement or minor exterior alterations on non-contributing buildings are exempt from the certificate of appropriateness review process.
- 13.7 In Tract B, a certificate of appropriateness is NOT required for the following:
- a. Landscape and planting with a mature height less than six feet; this includes, but is not limited to, trees, shrubs, plantings areas, and plants.
 - b. Artwork, sculptures, and pylons that are less than six feet by six feet in plan, as measured to the largest dimension in each direction, and less than eight feet in height, as measured from the adjacent grade.
 - c. Movable or temporary seating, tables, heaters and other furnishings.
 - d. Temporary tents, canopies, and awnings that will be installed at the site for 30 days or less.
 - e. Temporary and seasonal trees, plantings, and lighting that will be installed at the site for 45 days or less.
- 13.8 In Tract B, the following work is considered minor exterior alterations:
- a. Repair or replacement of like materials.
 - b. Hardscape features less than four feet in height, as measured from the adjacent finished grade; for retaining walls, this will be measured from the adjacent finished grade at the lowest side. This includes site walls and fences, retaining walls, berms and other landscape features, sidewalks, walkways and other paved or non-porous surfaces, lawn areas, water features and fountains, and seating and tables; review includes materials and colors.
 - c. Temporary signage and banners.
 - d. Temporary tents, canopies, and awnings installed for between 31 and 90 days.
 - e. Temporary movie screens or walls and accompanying projector equipment/stands. It is encouraged that such screens or walls be portable

and be moved or pivot in place when not in use to avoid obscuring the facades of adjacent historic buildings.

f. Lighting throughout the site.

14. APPEAL TO THE CITY PLAN COMMISSION.

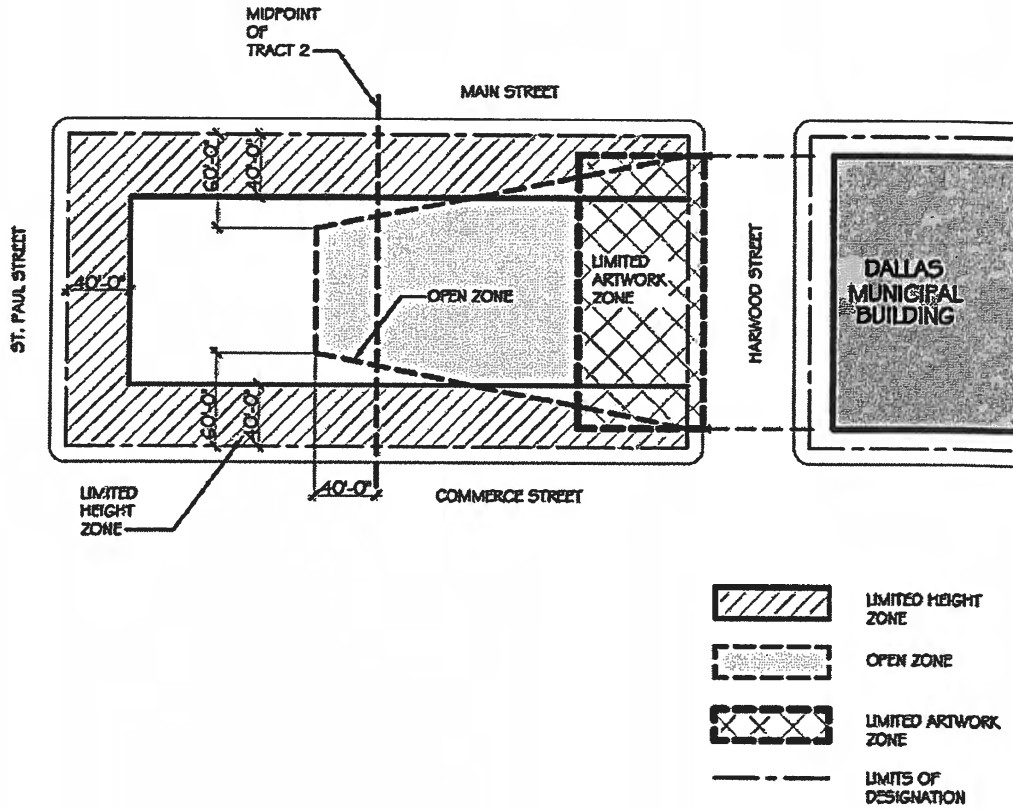
14.1 Certificates of appropriateness denied by the landmark commission may be appealed to the city plan commission in accordance with Section 51A-4.501 of the Dallas Development Code, as amended.



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Revised Date: 10/27/2021

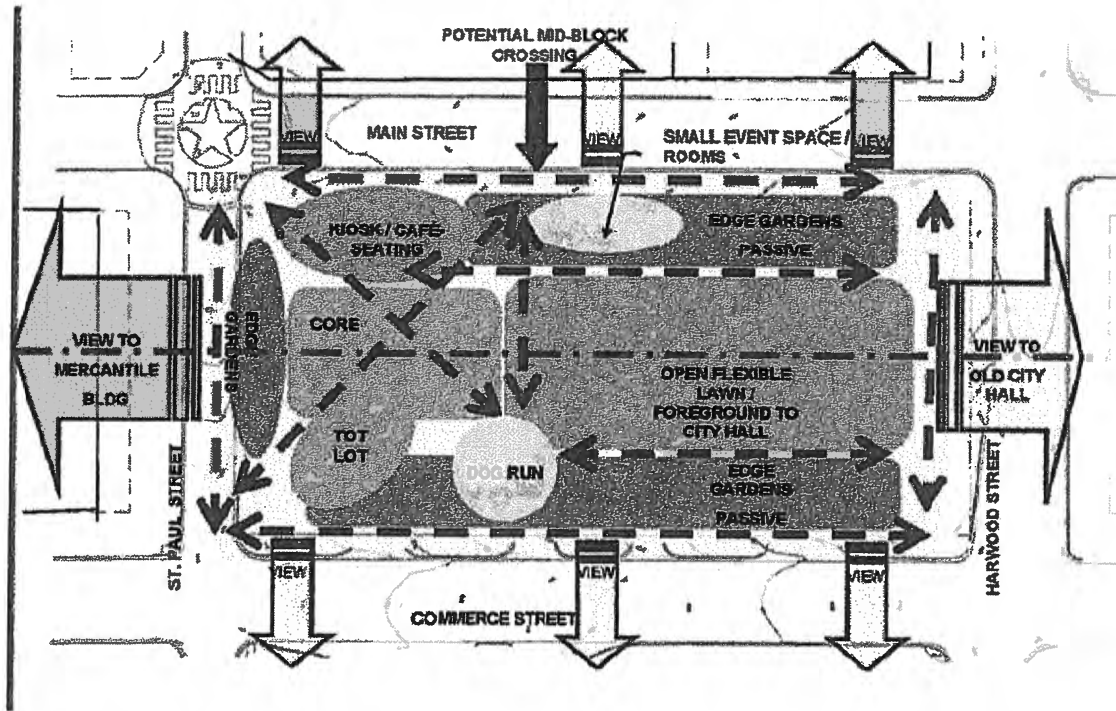
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**EXHIBIT D
TRACT 2 PLANNING ZONES**



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EXHIBIT E
TRACT 2 CONCEPTUAL PLAN





PROOF OF PUBLICATION – LEGAL ADVERTISING

The legal advertisement required for the noted ordinance was published in the Dallas Morning News, the official newspaper of the city, as required by law, and the Dallas City Charter, Chapter XVIII, Section 7.

DATE ADOPTED BY CITY COUNCIL MAR 28 2018

ORDINANCE NUMBER 30812

DATE PUBLISHED MAR 31 2018

ATTESTED BY:

OFFICE OF CITY SECRETARY

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8/22/94

ORDINANCE NO. 22158

An ordinance amending Ordinance No. 21391, which amended CHAPTER 51A, "PART II OF THE DALLAS DEVELOPMENT CODE," of the Dallas City Code, as amended, and re-established Historic Overlay District No. 2 (the West End Historic District); amending the preservation criteria contained in Exhibit B of that ordinance, as amended; changing the criteria for structure heights, parking lots, construction and renovation, review procedure, and demolitions; providing a penalty not to exceed \$2000; providing a saving clause; providing a severability clause; and providing an effective date.

WHEREAS, the city plan commission and the city council, in accordance with the Charter of the City of Dallas, the state law, and the applicable ordinances of the city, have given the required notices and have held the required public hearings regarding the rezoning of this historic overlay district; and

WHEREAS, the city council finds that it is in the public interest to amend the preservation criteria governing this historic overlay district; Now, Therefore,

BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF DALLAS:

SECTION 1. That the preservation criteria contained in Exhibit B of Ordinance No. 21391, as amended, are amended to read as follows:

"EXHIBIT B

PRESERVATION CRITERIA

WEST END

SECTION 1. DEFINITIONS.

Unless provided below or the context clearly indicates otherwise, the definitions contained in Sections 51A-2.102 and 51A-7.102 of the Dallas City Code, as amended, apply.

- 1.1 ACCENT COLOR means the color used to call attention to and accentuate special details and features of the building's facade and which is not classed as predominant building color or trim color.
- 1.2 APPLICANT means an owner of property within the district, or the owner's duly authorized agent.
- 1.3 BUILDING SERVICE FACILITIES means facilities related to supporting the primary uses of a building including but not limited to trash and refuse collection access points and equipment, loading docks, ingress/egress points for on-site parking facilities, alleys and other areas.
- 1.4 CERTIFICATE OF APPROPRIATENESS means a certificate issued by the city in accordance with Section 51A-4.501 of the Dallas City Code, as amended, to authorize the alteration of the physical character of real property in the district or any portion of the exterior of a structure in the district, or the placement, construction, maintenance, expansion, or removal of any structure in or from the district.
- 1.5 COMMISSION means the landmark commission of the City of Dallas.
- 1.6 CONTRIBUTING STRUCTURE means a structure that retains its essential architectural integrity of design and whose architectural style is typical or integral to this district.
- 1.7 DIRECTOR means the director of the department of planning and development or that person's representative.

- 1.8~~[1.7]~~ DISTRICT means the West End Historic Overlay District.
- 1.9~~[1.8]~~ ERECT means to build, attach, hang, place, suspend, fasten, affix, maintain, paint, draw, or otherwise construct.
- 1.10~~[1.9]~~ FACADE OPENING means any penetration of the solid material comprising the building facade including but not limited to window openings, doors, and archways, but exclusive of openings for mechanical and electrical utilities. The area of facade openings shall be measured on an orthographic projection from the facade elevation.
- 1.11 PARTIAL STORY means a story that contains only a stairwell or mechanical or electrical equipment.
- 1.12 PARTY WALL is a common wall between two buildings.
- 1.13~~[1.10]~~ PREDOMINANT BUILDING COLOR means the natural or as applied color of the predominant building material.
- 1.14~~[1.11]~~ PREDOMINANT FACADE MATERIAL means the building material that makes up more than 60 percent of the opaque elements of a building's facade.
- 1.15~~[1.12]~~ RENOVATION means any alteration to the exterior of a building.
- 1.16~~[1.13]~~ TRIM COLOR means the natural or as applied color of trim elements.
- 1.17~~[1.14]~~ TRIM ELEMENTS means those elements which comprise lintels, sills, jambs, cornices, pilasters and free standing columns, string courses, quoins, rustication, plinth, and exposed structural framework. The window frame is not a trim element.

SECTION 2. HEIGHT.

A new structure shall not be constructed to exceed 100 feet in height. An existing structure which is equal to or greater than 100 feet in height shall not be renovated to exceed its present height. An existing structure which is less

than 100 feet in height shall not be renovated to exceed the allowable height of a new structure. This section does not apply to a partial story except when the vertical distance measured from the floor to the ceiling of that story exceeds the vertical distance measured from the floor to the ceiling of the average story of that building.

SECTION 3. BUILDING SERVICES FACILITIES.

No building service facility constructed after June 16, 1976 shall front onto any designated major landscaped open space or landscaped mall located in the district. Such open spaces and malls shall be shown in plans adopted by resolution of the ~~c~~[C]ity ~~c~~[C]ouncil.

SECTION 4. PARKING LOT STANDARDS.

~~[Surface parking lots which abut public rights of way shall be provided with walls of brick, brick textured cast in place concrete or wood not less than 18 inches in height along such public rights of way. Such walls shall be uninterrupted except for pedestrian and necessary vehicular access.]~~ No new surface parking lots may be constructed.

SECTION 5. CONSTRUCTION AND RENOVATION CRITERIA.

No construction of new buildings or renovation of existing buildings shall adversely affect any historical or architectural feature of such building or the district as a whole. All constructions of new buildings and renovations of existing buildings must generally~~[shall]~~ comply with the following guidelines~~[criteria]:~~

- 5.1 Color. Although any color may be deemed appropriate depending on the circumstances, predominant building color and trim color should generally~~[shall]~~ comply with the hue, value, and chroma specified in Exhibit ~~C~~[B], which is attached hereto and made a part hereof for all purposes, as such ratings are specified in the Munsell Book of Color, Neighboring Hues Collection, 1973. All colors except fluorescent colors may be used as accent colors.
- 5.2 Facade materials. Predominant facade material shall be fired brick, as defined by American Standards Testing Materials designation C-126-75A, type grade FBA-SW or FBS-SW, or metal. All brick and metal should be appropriate to the historic district. Trim elements

shall be either brick, cast stone, stone, cast iron, ~~[or]~~ concrete, or a similar material. Only two-way glass shall be used in the windows, and no reflective or spandrel glass may be used. Renovations of buildings in existence as of June 16, 1976 may include their predominant facade materials.

- 5.3 Facade opening. The allowable ~~area~~amount of facade openings shall not be greater than 50 percent nor less than 30 percent of the facade area.
- 5.4 Distribution of facade openings. Facade openings shall be distributed in such a manner that there are both vertical and horizontal repetition of the facade openings. The distribution of facade openings shall be reasonably compatible with other buildings in the district.
- 5.5 Window setback. A minimum window setback of ~~four~~six inches shall be provided from the sash of ~~[for]~~ windows above the first floor, as measured from the vertical plane created by the predominant facade material. All windows must be appropriate to the building.
- 5.6 Signs. ~~When~~Signs which are attached to the facade shall not project above the uppermost terminus of the wall. Signs shall not cover or obscure any portion of a building's cornice. Otherwise, when determining the appropriateness of a proposed sign, the regulations contained in Division 51A-7.1000, "~~Provisions for~~ West End Historic Sign District," of the Dallas City Code, as amended, apply.
- 5.7 Facade appearance. No solid brick facade may face a public right-of-way. The design of a facade must convey the district's cohesiveness. The design, materials, and color must be indicative of warehouse or railroad buildings at the beginning of the twentieth century.
- 5.8 Exceptions. Construction and renovation criteria 5.3, 5.4, and 5.5 apply only to those facades that face on public rights-of-way or onto ~~[permanent]~~ open space shown in plans adopted by the city council in accordance with Section 3 and not to those facades along interior lot lines that may eventually become party walls.

SECTION 6. REVIEW PROCEDURES FOR CERTIFICATES OF APPROPRIATENESS.

- 6.1 Applicable law. Except as specified in this ~~[Subsection (b) of this]~~ section, the review procedure outlined in Section 51A-4.501 of the

Dallas City Code, as amended, applies to this district when a certificate of appropriateness is required.

- 6.2 Small attached signs. The director shall review an application to erect an attached sign having an effective area of 50 square feet or less. The director shall consult with a task force appointed by the c[~~C~~]ommission and approve or deny a certificate of appropriateness for that sign within five days of the receipt of the application by the director. Any interested person may appeal the director's decision by submitting a written request for appeal to the director within five days of the decision. The written request for appeal starts the standard certificate of appropriateness review procedure by the c[~~C~~]ommission.
- 6.3 Some additional considerations. When reviewing a proposed alteration, the commission shall consider whether it is required by the Americans with Disabilities Act, improves ingress and egress to a structure, or enhances public safety.

SECTION 7. REVIEW PROCEDURES FOR DEMOLITIONS.

- 7.1 Determination of procedure. An owner seeking demolition of a structure shall submit an application to the building official. The building official shall immediately forward the application to the director. Upon receipt of the application, the director shall determine within ten days whether the structure proposed for demolition is a contributing structure. If the director determines the structure is a contributing structure, the application is governed by the procedure and standards of this section; otherwise, the application is governed by the procedure and standards contained in Section 51A-4.501(c) of the Dallas Development Code, as amended. Any aggrieved person may appeal the decision of the director to the commission by submitting to the director a written notice of appeal within ten days of the decision. Within 45 days of receipt of the notice, the commission shall determine whether the structure is a contributing structure. If the commission determines the structure is a contributing structure, the application is governed by the procedure and standards of this section; otherwise, the application is governed by the procedure and standards contained in Section 51A-4.501(c) of the Dallas Development Code, as amended.
- 7.2 Applications. An application to demolish a contributing structure must be signed by the owner of the property and be accompanied by the following documentation before it is complete:

- (1) An affidavit in which the owner swears or affirms that all information submitted with the application is true and correct.
- (2) An indication that the demolition is sought for one or more of the following reasons:
 - (A) The proposed replacement structure is more appropriate and compatible with the historic character of the district than the structure proposed for demolition.
 - (B) No economically viable use of the property will exist unless the application is approved.
 - (C) The structure poses an imminent threat to public health or safety.
- (3) For an application to replace the demolished structure with a new structure:
 - (A) Records depicting the original construction of the structure, including drawings, pictures, or written descriptions.
 - (B) Records depicting the current condition of the structure, including drawings, pictures, or written descriptions.
 - (C) Any conditions proposed to be placed voluntarily on new development that would mitigate the loss of the contributing structure.
 - (D) Architectural drawings for the new structure that is proposed to replace the structure to be demolished.
 - (E) A guarantee agreement between the owner and the city that demonstrates the owner's intent and financial ability to construct the proposed structure. The agreement must:
 - (i) contain a covenant to construct the proposed structure by a specific date in accordance with the architectural drawings approved by the city pursuant to Section 51A-4.501(b) of the Dallas City Code, as amended;

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- (ii) require the construction contractor to post a performance and payment bond in 100 percent of the estimated construction cost amount;
- (iii) be secured by an adequate performance bond, a letter of credit, an escrow agreement, a cash deposit, or other arrangement, acceptable in each instance to the director; and
- (iv) be approved as to form by the city attorney.

For an application of no economically viable use:

- (A) The past and current uses of the structure and property.
- (B) The name and federal income tax bracket of the owner.
- (C) If the owner is a legal entity, the type of entity and states in which it is registered.
- (D) The date and price of purchase or other acquisition of the structure and property, and the party from whom acquired.
- (E) The relationship, if any, between the owner and the party from whom the structure and property were acquired (if one or both parties to the transaction were legal entities, any relationships between the officers and the board of directors of the entities must be specified).
- (F) The assessed value of the structure and property according to the two most recent tax assessments.
- (G) The current fair market value of the structure and property as determined by a licensed appraiser.
- (H) All appraisals obtained by the owner or prospective purchasers within the previous two years in connection with the potential or actual purchase, financing, or ownership of the structure and property.
- (I) All listings of the structure and property for sale or rent within the previous two years, prices asked, and offers received.

- (D) If the structure or property has produced any income during the previous two years, a profit and loss statement containing:
- (i) The annual gross income for the previous two years.
 - (ii) Itemized expenses (including operating and maintenance costs) for the previous two years, including proof that adequate and competent management procedures were followed.
 - (iii) The annual cash flow, if any, for the previous two years.
 - (iv) Proof that the owner has made reasonable efforts to obtain a reasonable rate of return on the owner's investment and labor.
- (K) A mortgage history of the property during the previous five years, including the principal balances and interest rates on the mortgages and the annual debt services on the structure and property.
- (L) All capital expenditures during the current ownership.
- (M) Records depicting the current condition of the structure and property, including drawings, pictures, or written descriptions.
- (N) A study regarding both the cost of restoration of the structure or property and the feasibility (including architectural and engineering analyses) of adaptive use or restoration of the structure and property, as performed by a licensed architect or engineer.
- (O) Any consideration given by the owner to profitable adaptive uses for the structure and property.
- (P) Plans, if any, for proposed improvements on the site.

- (Q) Any conditions proposed to be placed voluntarily on new development that would mitigate the loss of the landmark.
 - (R) Any other evidence that shows that the affirmative obligation to maintain the structure or property makes it impossible to realize a reasonable rate of return.
- (5) For an application to demolish a structure that poses an imminent threat to public health or safety:
- (A) Records depicting the current condition of the structure, including drawings, pictures, or written descriptions.
 - (B) A study regarding the nature, imminence, and severity of the threat, as performed by a licensed architect or engineer.
 - (C) A study regarding both the cost of restoration of the structure and the feasibility (including architectural and engineering analyses) of restoration of the structure, as performed by a licensed architect or engineer.
- (6) Cumulative. If the owner seeks to demolish a contributing structure for more than one reason, he shall provide all documentation required for each reason.
- (7) Other evidence.
- (A) The owner may submit other evidence to support his application.
 - (B) City departments and private persons and organizations may submit evidence.

7.3 Decision of the commission.

- (1) Form of decision. Upon the filing of a complete application, the commission shall approve or deny the application within 45 days of the filing date. If the commission does not make a final decision within that time, the building official shall issue a demolition permit to the owner.

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- (2) Incomplete applications. The time periods in this section do not begin to run until the owner provides all the information required in Section 7.2. In cases where the commission requests the required information, the time periods do not begin to run until the owner provides the required information.
- (3) Burden of proof. The owner has the burden of proof to establish by clear and convincing evidence the necessary facts to warrant favorable action by the commission.
- (4) If the application is one to replace a demolished structure with a new structure, the commission must first approve the certificate of appropriateness for the proposed new structure and the guarantee agreement to construct the new structure before it may consider the demolition application.
- (5) Independent bases for demolition. The commission shall approve the application if the owner meets the burden of proof for any of the subparagraphs of Paragraph (6).
- (6) Demolition standards.
 - (A) Replacement structures. The commission shall deny an application to replace a demolished structure with a new structure unless it finds:
 - (i) the proposed replacement structure is more appropriate and compatible with the district than the structure proposed for demolition;
 - (ii) the owner intends to build the replacement structure; and
 - (iii) the owner has the financial ability to build the replacement structure.
 - (B) Viable use. The commission shall deny an application of no economically viable use unless it finds:
 - (i) the owner cannot realize a reasonable rate of return on the property unless the demolition is allowed, regardless of whether the return represents the most profitable return possible;

- (ii) the structure cannot be adapted for any other use, whether by the owner or by a purchaser, which would result in a reasonable rate of return on the property; and
 - (iii) the owner has failed to find a purchaser or tenant for the property during the last two years, despite having made substantial ongoing efforts during that time to do so.
- (C) Public health or safety. The commission shall deny an application to demolish a structure that poses an imminent threat to public health or safety unless it finds:
- (i) the structure constitutes an imminent threat to public health or safety; and
 - (ii) there are no reasonable ways to eliminate the threat in a timely manner.

7.4 Appeal.

- (1) Any aggrieved person may appeal the decision of the commission to the city council by filing a written notice with the director within 10 days of the decision. If no appeal is made of a decision to approve the demolition within the 10-day period, the building official shall issue the demolition permit.
- (2) In considering an appeal, the sole issue before the city council shall be whether the commission erred in its decision. The council shall consider the same standards and evidence that the commission was required to consider in making the decision.

7.5 West End Historic District Fund. Monies forfeited to the city because of an owner's failure to construct a replacement structure in a timely manner in accordance with a guarantee agreement shall be placed in an account, to be known as the "West End Historic District Fund," for the enhancement of this district.

7.6 Reconciliation. This section controls over Section 51A-4.501(c) of the Dallas Development Code."

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SECTION 2. That the director of planning and development shall correct Zoning District Map No. J-7 in the offices of the city secretary, the building official, and the department of planning and development to reflect the changes in zoning made by this ordinance.

SECTION 3. That a person who violates a provision of this ordinance, upon conviction, is punishable by a fine not to exceed \$2000. In addition to punishment by fine, the City may, in accordance with state law, provide civil penalties for a violation of this ordinance, and institute any appropriate action or proceedings to prevent, restrain, correct, or abate the unlawful erection, construction, reconstruction, alteration, repair, conversion, or maintenance of a building, structure, or land on the Property.

SECTION 4. That CHAPTER 51A, "PART II OF THE DALLAS DEVELOPMENT CODE," of the Dallas City Code, as amended, and Ordinance No. 21391, as amended, shall remain in full force and effect, save and except as amended by this ordinance.

SECTION 5. That the terms and provisions of this ordinance are severable and are governed by Section 1-4 of CHAPTER 1 of the Dallas City Code, as amended.

EXHIBIT C

Predominant building color	Trim color	Predominant building color	Trim color
<p>5R</p> <p>6/2 6/4 5/2 5/4 4/2 4/4 4/6</p>	<p>8/2 8/4 7/2 7/4 7/6 7/8 6/2 6/4 6/6 6/8 5/2 5/4 5/6 5/8 4/2 4/4 4/6 4/8 3/2 3/4 3/6 2.5/2</p>	<p>7.5R</p> <p>7/2 7/4 7/6 6/2 6/4 6/6 5/2 5/4 5/6 4/6 4/8</p>	<p>8/2 8/4 7/2 7/4 7/6 7/8 6/2 6/4 6/6 6/8 5/2 5/4 5/6 5/8 4/2 4/4 4/6 4/8 3/2 3/4 3/6 2.5/2</p>
<p>10R</p> <p>7/2 7/4 7/6 6/2 6/4 6/6 5/2 5/4 5/6 5/8 4/4 4/6 4/8</p>	<p>8/2 8/4 8/6 8/8 7/2 7/4 7/6 7/8 6/2 6/4 6/6 6/8 5/2 5/4 5/6 5/8 4/2 4/4 4/6 4/8 3/2 3/4 2.5/2</p>	<p>2.5YR</p> <p>7/2 7/4 7/6 6/2 6/4 6/6 6/8 5/4 5/6 5/8 4/4 4/6 4/8</p>	<p>8/2 8/4 8/6 8/8 7/2 7/4 7/6 7/8 6/2 6/4 6/6 6/8 5/2 5/4 5/6 5/8 4/2 4/4 4/6 4/8 3/2 3/4 2.5/2</p>
<p>5YR</p> <p>8/2 8/4 7/2 7/4 7/6 6/2 6/4 6/6 6/8 5/4 5/6 5/8 4/4 4/6</p>	<p>8/2 8/4 8/6 8/8 7/2 7/4 7/6 7/8 6/2 6/4 6/6 6/8 5/2 5/4 5/6 5/8 4/2 4/4 4/6 3/2</p>	<p>7.5YR</p> <p>8/2 8/4 8/6 7/4 7/6 6/4 6/6 6/8 5/4 5/6 5/8 4/4 4/6</p>	<p>8/2 8/4 8/6 8/8 7/2 7/4 7/6 7/8 6/2 6/4 6/6 6/8 5/2 5/4 5/6 5/8 4/2 4/4 4/6 3/2</p>
<p>10YR</p> <p>8/2 8/4 8/6 7/2 7/4 7/6 6/4 6/6 5/4 5/6 4/4</p>	<p>8/2 8/4 8/6 8/8 7/2 7/4 7/6 7/8 6/2 6/4 6/6 6/8 5/2 5/4 5/6 5/8 4/2 4/4 3/2</p>	<p>2.5Y</p> <p>8.5/4 8.5/6 8/2 8/4 8/6 7/2</p>	<p>8/2 8/4 8/6 8/8 7/2 7/4 7/6 7/8 6/2 6/4 6/6 6/8 5/2 5/4 5/6 4/2 4/4 3/2</p>

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SECTION 6. That this ordinance shall take effect immediately from and after its passage and publication in accordance with the provisions of the Charter of the City of Dallas and it is accordingly so ordained.

APPROVED AS TO FORM:
SAM A. LINDSAY, City Attorney

By Chris Bowas
Assistant City Attorney

Passed AUG 24 1994

Zoning File No. Z934-201/9270-N

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC Westend Historic District
AND/OR COMMON

2 LOCATION

STREET & NUMBER Bounded by Lamar, Griffin, Wood, Market and Commerce Streets
and the MKT Railroad Tracks.
CITY, TOWN Dallas VICINITY OF
STATE Texas CODE 048 COUNTY Dallas CODE 113

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input checked="" type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL <input checked="" type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<input type="checkbox"/> PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input checked="" type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME Multiple Ownership (see continuation sheet Item 4).
STREET & NUMBER
CITY, TOWN STATE
VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Dallas County Courthouse
STREET & NUMBER
CITY, TOWN Dallas STATE Texas

6 REPRESENTATION IN EXISTING SURVEYS

TITLE Historic Sites Inventory/Dallas Historic Landmark Survey
DATE 1978/1974
FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS Texas Historical Commission/ City of Dallas

UNITED STATES DEPARTMENT OF THE INTERIOR
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<u>BLOCK</u>	<u>OWNER</u>	<u>PROPERTY</u>	<u>MAP REFERENCE</u>
6,7,8,9 10,17,18 19	MKT Railroad Co. of Texas 701 Commerce, Dallas, TX	Land west of Record and Houston	8,22,23
10	Dallas, County of 500 Main, Dallas, TX	409 Elm	24
11,12, 13	Dallas, City of Dallas, TX	Dealey Plaza	41
20	Beer, A. Robert 12800 Hillcrest Rd Suite 220, Dallas, TX	NW corner Pacific and Record	21
21	Bradburn, Marvin, Tr. 509 Elm, Dallas, TX	209-211 Record	26
21	Rose Melville R. 712 Commerce, Dallas, TX	501 Elm	25
21	Goldberg, Arthur S., Tr. 509 Elm, Dallas, TX	509 Elm	27
22	County of Dallas-Hall of Records & County Jail	500 Main	38,39,40
22½	County Courthouse	Houston and Commerce	42
27	Shepard, Alva P. 3527 Westminster Dallas, TX	1815 N. Market	7
27	Oil Well Supply Co. P.O. Box 478, Dallas, TX Diun US Steel	Parking lot- Corbin and Market	
28	First Natl. Bank TR# 151-03302-0 Nadine S. Cockrell C/O Meredith Ethal	1713 Market	9

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<u>BLOCK</u>	<u>OWNER</u>	<u>PROPERTY</u>	<u>MAP REFERENCE</u>
28	First Natl. Bank TR# 151-03302-0 Nadine S. Cockrell C/O Merdith Ethal	1701-1707 Market	11
29	Beer, Robt. A., Trustee 12800 Hillcrest, Suite 200 Dallas, TX	SW corner Mar- ket and Ross 301-307 Market 602 Ross	18 19 20
30	Abernathy, R.E. et al 4350 N. Central Expwy. Dallas, TX	Parking lot- Elm and Market	
30	Jolliff, Lindsay G. 4524 Lorraine, Dallas, TX	605 Elm	29
30	Purse & Co. 601 Elm, Dallas, TX	601 Elm	28
31	Dallas, County of Exempt 1962	Founder's Plaza	37
32	Dallas, County of Exempt 1963	Courthouse Plaza	43
37	Richner, Irwin et al 701 Ross Avenue Dallas, TX	701 Ross	12
37	Swan, Hugo 3801 Normandy, Dallas, TX	705 Ross	13
37	Missouri-Kansas-Texas RR Co. of Texas	RR lines Corbin to Ross	
38	Rader, Jane Bolton C/O Grissaffi & Assoc.	Parking lot- Ross and Austin	
38	Abernathy, R.E. et al 4350 N. Central Expwy. Dallas, TX	310 Market	16

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38	Roberts, Summerfield G. 2415 Adolphus Twr. Dallas, TX	302 Market	17
39	Beer, Robt. Tr.	Parking lot- Austin and Pacific	
39	Awalt Properties 208 N. Market Dallas, TX	208 Market	30
39	Dallas Co. Community College District Exempt 1975	Market and Elm	31
39	Beer, Robt. Tr.	711 Elm	32
40	DCCCD-El Centro Exempt 1967	Elm and Market	36
41	Rader, Homer J. Jr. C/O Grissaffi & Assoc.	Parking lot- Main and Austin	
41	Southwestern States Management Co. 701 Commerce, Dallas, TX	Parking lot- Main and Market	
41	Lawyers Bldg of Dallas C/O First TX Sav. Assn.	706 Main	45
41	Southwestern States Management Co.	701 Commerce	44
41	Strangi, Albert 10473 Epping Lane Dallas, TX	Parking lot- Commerce and Austin	
42	Mel Rose 712 Commerce, Dallas, TX	712 Commerce	49
42	North American Mortgage Investment Co.	Parking lot- Market and Commerce	

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<u>BLOCK</u>	<u>OWNER</u>	<u>PROPERTY</u>	<u>MAP REFERENCE</u>
43	Gulf-Tex Construction, Inc. Mr. Al Gonzalez, Pres. 2346 Joe Field Rd. Dallas, TX	714 Jackson	57
43	R.J. Realty Co. P.O. Box 1768 Dallas, TX	Parking lot- Wood and Market	
46	Alexander, Wm. et al 6131 Curson C/O Mrs. F.M. Dougherty Fort Worth, TX	Parking lot- Pacific and Lamar	
46	Jackson, AA III 4111 W. Lawther Dallas, TX	Parking lot- Lamar and Pacific	
46	Scales Dr. John G. et al 1241 Lausanne Dallas, TX	Parking lot- Elm and Pacific	
46	Muntzel, Marvelle A. et al C/O JP Awalt 208 N. Market, Dallas, TX	NW corner-Elm and Austin	33
46	Muntzel, Marvelle	807 Elm	34
47	DCCCD-El Centro Exempt 1967	Elm and Lamar	35
48	Dallas Texas Corp. 1 Main Place Dallas, TX	800-804 Main 810 Main 801-809 Main	46 47 48
49	R.L. Abney Greyhound Lines 205 S. Lamar, Dallas, TX	SW corner - Commerce and Lamar	51
50	William Davis Trust #2 800 Jackson - Dallas TX	800 Jackson	56

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<u>BLOCK</u>	<u>OWNER</u>	<u>PROPERTY</u>	<u>MAP REFERENCE</u>
50	Schoell Kops C/O Webb B. Cooley Jr. 3131 Turtle Creek #1002 Dallas, TX	Parking lot- Lamar and Wood	
56	Laurence S. Pollock Jr. P.O. Box 22027 Dallas, TX	900-904 Commerce 915 Jackson	52 54
56	R. Hood Chaney 912 Commerce Dallas, TX	912 Commerce	53
57	Higginbotham-Bailey Mr. John Williams P.O. Box 255177 Dallas, TX	914 Jackson	55
204	Green, Dorothy et al 4206 Briar Creek	2019 Lamar	2
204	MKT	RR lines McKinney to Munger	
204	Oil Well Supply Co. P.O. Box 478 Dallas, TX	2001 Lamar	3
204	Hart, T.F. Invest. Co. C/O MTG. & Trust Inc.	603 Munger	1
205	Rothpletz, John K. & Max D. Chapman TRS. 1307 Pacific Dallas, TX	Parking lot- Market and Munger	
205	City Sewing Mach. Co. 1911 N. Lamar Dallas, TX	1911 Lamar 1907 Lamar	4 5
205	Dahl. Braden et al	NE corner-	6

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<u>BLOCK</u>	<u>OWNER</u>	<u>PROPERTY</u>	<u>MAP REFERENCE</u>
206	MKT	RR tracks- Corbin to Hord	
206	General Center Realty 6623 Stefani Dr.	1801-1811 Lamar	15
207	United Fund of Metro Dallas, TX Exempt 1973	Parking lot- Lamar and Ross	
208	Jayson, Rbt. 912 Commerce Dallas, TX	Parking lot- Pacific-Lamar- Ross	
208	Smith, Clustor Q., Jr. 4147 Myerwook	Parking lot- Pacific-Austin- Ross	

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father (37) is now relocated in Founders Plaza directly east of the County Records building.

Many of the Westend buildings constructed in the first decade of the 1900's were more sophisticated in design than the earlier buildings that represent a burgeoning commerce town. The direct rail connection to St Louis and Chicago brought contemporary ideas to Dallas and the new architecture expressed this contact. The 1901 Southern Rock Island Plow Company Building (24), 409 Elm Street, though devoid of any Sullivanese detail, imitates the turn-of-the century Chicago highrise. The verticality expressed in the continuous pilasters on floors two through six as the mid-part of the three part horizontal composition are common to the Chicago style heightened by Louis Sullivan.

An outstanding building constructed during the early development of the commercial/warehouse area is the John Deere Plow Company Building (25), built in 1902. Located on the northeast corner of Elm and Houston, the building displays distinctive Chicago School elements. Notable details are the solidarity of the massing with broad corner solids flanking the three bay window and unbroken pier central section. The Sullivan-inspired three part composition is evident in a shortened scale and capped with a projecting cornice. Broad bands of geometric floral designs define the main entrances.

Another important early structure is the 1907 Kingman-Texas Building, 209-211 Record Street (26). The decoratively corbelled round arches that spring from the ground, second, and fifth stories on the east and north elevations create a composition reminiscent of H.H. Richardson's Marshall Field Store in Chicago. Above each series of arches is a corbelled strip course that divides the building into a distinctive three part mass.

The Moline Plow Company Building (17), 302 N. Market, the Emerson Manufacturing Company (33), Austin at Pacific, and the B.F. Avery & Sons Building (30), 208 N. Market, best exemplify the image of the Westend with their five and six story solidly massed brick edifices and their physical similarities. Brick corbelled cornices, various brick patterns on spandrel panels, pier elements, and intrados of round or segmentally arched windows are common architectural details. The wood door and sash windows are intact, and though the buildings have been painted, they retain their architectural integrity. These three structures were built just before or during the first decade of this century.

Two structures of the early 1900's that represent a "transitional" per-

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at 602 Elm, and the building at 712 Commerce, 1901 (49). The intricate brick diapering pattern on 712 Commerce and other finely detailed brick work on both multi-storied structures demonstrate a restrained use of nineteenth century craftsmanship applied to a functional twentieth century structure. Classically detailed cast iron columns on the Parlin and Orrendorff Building are unique among the remaining buildings of the period. Of the smaller buildings in the district, the two story former city jail (13) is notable. Built in 1906, it is a masonry structure with decorative brick pilasters and a classical pediment over the doorway.

During the second decade of the 1900's, the Chicago School made its largest impact on the architecture of Dallas' Westend. The structural steel frame embodied in the Sanger Brothers Building (35-National Register) and the Missouri, Kansas, & Texas Railway Company of Texas Headquarters Building (44), 701 Commerce, make them outstanding examples of the commercial style, with the broad expanse of glass separated by continuous pier elements and slightly recessed unadorned spandrel units. The 1911 MKT Building retains the three part Chicago School composition like many of the other Westend buildings, but its terra cotta ornamentation and cornice detailing applied to the top story are unique to the district.

An industrial and wholesale building, the Higginbotham-Bailey-Logan Company (55), 914 Jackson, expresses its function more clearly than any earlier building in the Westend District. The strongly horizontal seven story composition with geometrically detailed raised corner towers covers an entire city block. One block west is a smaller, but similarly detailed structure, the Office Equipment Company (56), 800 Jackson, that is a truer commercial style building in its lightness of structure and the tripartite Chicago windows.

The 1920's represented the last decade of railroad influenced building activity in the Westend District before vehicular transportation diminished the industry's dependency on the railroad. Large commercial office buildings were constructed, such as the Wholesale Merchants Building (53) at 906-918 Commerce, the Oil Well Building (3), 2001 N. Lamar, State General Life Building (57) at 915 Jackson Street, and the Dallas County State Bank (47), 810 Main (1920), that expressed an industrial aesthetic. Architectural detailing on these buildings is secondary to their mere mass and structural design. The floor to floor height and fenestration is more regular and reduced in scale than previous commercial construction. These examples continue to use the three part composition with base and top floors emphasized by added detailing to more clearly define them from the middle portion or shaft of the building. Stone, terra

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Vertical emphasis is expressed in almost unbroken pier elements with alternating slightly recessed window-spandrel bays. Steel frame construction allowed for multi-grouped window openings which offered additional light and air to the offices. Cornices on these buildings are reduced to a minimum with projecting moldings or decorated low-relief ornament applied to the top story.

During this late railroad period a few buildings were used solely by the railroad for freight transportation. The elongated one story Missouri, Kansas, Texas shed (8) bordering on the west side of Record Street between Ross and Munger is starkly functional with a raised concrete loading dock, repetitive door openings and a low pitch gabled tin roof.

Three major intrusive structures appear within the district. Under construction is the annex to El Centro Junior College (36), adjoining the Sanger Brothers Building on the site of the demolished portion of the Sanger complex extending to cover the entire block to the west. The Greyhound Bus Company building (51) at 205 S. Lamar and the parking garage for the Texas Commerce Bank (48) at Lamar and Congress are both contemporary buildings which detract from the historic character of the district.

Buildings included in the complete inventory of the district are:

- 1.* Home Furniture Building, 603 Munger - 1910's, contributing: seven-story brick main building with four-story wing along Record Street.
2. Coca-Cola Building, 2019 N. Lamar - 1915, contributing: three-story brick with a two-story wing, continuous lintels.
3. Oilwell Building, 2001 N. Lamar - 1920's, contributing: five-story brick, eight bay front facade, stone lintels, recessed spandrels.
4. City Sewing Machine Building, 1911 N. Lamar - date uncertain, contributing: three-story brick, recessed spandrels, corbelled brick cornice and string courses above first and third story windows.
5. Nick's BarBQ, 1907 N. Lamar - intrusion.
6. Allis-Chalmer Building, NE corner Market and Corbin - 1920-21, contributing: small four-story brick, recently renovated.
7. Old Spaghetti Warehouse, 1815 N. Market - 1908, contributing: two-story brick warehouse, arched entrance with keystones.
8. MKT Freight Station, 555 Ross - circa 1925's, contributing: one-story brick, addition on southern portion (date unknown).

*Numbers refer to building locations on the Westend Historic District Map included in the nomination.

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9. Fairbanks-Morse Building, 1713 N. Market - 1912, contributing: three story brick, raised parapet, elaborate molding on top portion of corner piers.
10. Howell Building, 1709 N. Market - 1912, contributing: five-story brick, first floor altered, fourth and fifth floors added in 1923.
11. Higginbotham-Pearlstone Building, 1701-1707 N. Market - 1910's, contributing: four-story brick, corbelled string courses above first, third and fourth floors.
12. Big D Sewing Machine Building, 701 Ross - compatible one story brick
13. Old City Jail, 705 Ross - 1906, contributing: two-story brick, pedimented front entrance, cornice missing.
14. Tom's Cafe, 700 block Ross - intrusion.
15. General Electric Building, 1801-1811 N. Lamar - 1914/1922, contributing: six-story brick, top three floors added in 1922.
16. Andy's Auto Center, 310 N. Market - 1930's, compatible one-story brick
17. Texas Moline Building, 302 N. Market - 1903, contributing: five-story brick, tripartite Chicago School Warehouse.
18. Briggs-Weaver Building, SW corner Market and Ross - circa 1905, contributing: three-story brick, altered severely, most openings brick
19. Interstate Forwarding Building, 301, 307 Market - 1924, contributing: seven-story brick, recessed spandrels, reinforced concrete and steel construction.
20. Haddock Engraving Building, 602 Ross - intrusion.
21. MKT Freight Station, NW corner Pacific and Record - 1921, contributing: small two-story brick, first floor altered, used for parking.
22. Railroad Switch-control Station, near western district boundary - circa 1920, contributing: two-story frame building, wide overhanging eaves.
23. Railroad related structure - near western district boundary - compatible, small one-story shed.
24. Southern Rock Island Building, 409 Elm Street - 1901, contributing: seven-story brick, first floor altered, three part with round arch openings on sixth floor.
25. John Deere Building, 501 Elm - 1902, contributing: seven-story brick rear addition in first decade of 1900's, heavy corner piers, Chicago School - Sullivan-esque detailing.
26. Kingman-Texas Building, 209-211 Record - 1905, contributing: five-story brick, Richardsonian Romanesque influence.
27. 509 Elm - circa 1902, contributing: six-story brick, first floor altered, recessed spandrels, decorative masonry.
28. Parlin and Orrendorff Building, 601 Elm - 1905, contributing: six-story brick, first floor altered, elaborate molding on front facade.
29. Record Grill, 605 Elm - intrusion
30. B.J. Avery and Sons Building, 208 N. Market - circa 1905, contrib-

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- first floor altered.
31. El Centro Building, NE corner Market and Elm - compatible.
 32. 711 Elm - circa 1910, contributing: five-story brick, second through fifth floors gutted to allow parking space.
 33. Emerson-Brantingham Building, NW corner Elm and Austin - 1900's, contributing: five-story brick with three story addition, heavy corbel brick string course (above first and fourth floors) and cornice.
 34. 807 Elm - 1900's, contributing: five-story brick, two bays, raised parapet.
 35. Sanger Brothers Building, SW corner Elm and Lamar - 1910, contributing: National Register - 1975.
 36. Dallas County Community College, SE corner Elm and Market - currently under construction - intrusion.
 37. John Neeley Bryan Cabin, Founder's Plaza - contributing: reconstruction of city founder's cabin.
 38. County Records Building, 500 Main - 1922, contributing: six-story stone veneer, Tudor arched first floor openings.
 39. 500 Main - compatible, late 1950's addition onto Criminal Courts Building.
 40. Criminal Courts Building, 500 Main - 1911, contributing: eight-story brick Neo-Classical influence.
 41. Dealey Plaza, 1937, contributing.
 42. Old Dallas County Courthouse, Houston and Commerce - 1891-92, contributing: National Register - 1976.
 43. JFK Memorial, Courthouse Plaza, contributing.
 44. MKT "Katy" Building, 701 Commerce - 1911, contributing: seven-story brick terra cotta detailing, recently refurbished.
 45. Texas News Building, 706 Main - circa 1911, compatible: original facade severely altered.
 46. 800-804 Main, compatible.
 47. Dallas County State Bank, 810 Main - 1920, contributing: twelve-story brick office building, first and second floors altered, top three floors highlighted with terra cotta or stone detailing.
 48. Parking Garage, NE corner Austin and Commerce - intrusion.
 49. 712 Commerce - 1901, contributing: five-story brick, polychromatic brick detailing on parapet, pilastered corners.
 50. 800-802½ Commerce - 1910's, contributing: three-story brick, first floor altered, flat-arched second story windows, round arch third floor windows.
 51. Greyhound Bus Station, SW corner Commerce and Lamar - intrusion.
 52. Texas Drug Building, 900-904 Lamar - circa 1896 (earliest date found contributing: four-story stuccoed brick, pressed metal cornice.
 53. Wholesale Merchants Building, 906-918 Commerce - 1928, contributing: eight-story brick, recessed panels, first three and top floors

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54. Baron Building, 915 Jackson - 1924, contributing: four-story brick, stone string course above first floor, stone cornice.
55. Higginbotham-Bailey Building, 914 Jackson - 1914, contributing: seven-story brick, additions in 1917 and 1923, horizontal bands.
56. Office Equipment Building, 800 Jackson - circa 1918, contributing: five-story brick, segmentally arched first floor opening, finials cap the pier.
57. States General Life Building, 714 Jackson - 1920's, contributing: ten-story brick, stone detailing on first, second, ninth and tenth floors, Greek fret between second and third floors, elaborate stone cornice.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING	<input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input checked="" type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input checked="" type="checkbox"/> INDUSTRY	<input checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Representing Dallas' oldest sections of town, the Westend District has played a vital role in the city's development and remains as one of the richest historical areas in Dallas. Much of John Neely Bryan's original townsite is included within the district, which encompasses an area over thirty blocks west of the city's central business district. The high concentration of early twentieth century commercial warehouses within the district provides a vivid reminder of the economic boom experienced by Dallas during the first two decades of this century. These structures stand as testimony to Dallas' establishment as one of the most important wholesale distributing centers in the Southwest and illustrate the close economic and architectural relationship between Dallas and Chicago. Several outstanding examples of Chicago School and Commercial style architecture are included within the district along with a small complex of county government buildings, Dealey Plaza, the JFK Memorial and Founder's Plaza, which constitute the remainder of the contributing sites within the Westend District.

Established in the early 1840's, Dallas was laid out near the Trinity River in a grid plan by John Neely Bryan, the city's founder. The state legislature created Dallas County in 1846, and the city of Dallas was designated the temporary county seat. Subsequent county elections established Dallas as the permanent county seat, and the city's future appeared more promising. An entire city block was donated by Bryan as the site for the first county courthouse, and presently, "Old Red," the old Dallas County Courthouse (42), stands on the site of the original courthouse square. The courthouse square served as the early focal point for the community, and much of the city's early growth occurred within the square's immediate area.

During Dallas' first thirty years, the population steadily increased despite a disastrous flood in the 1860's. Many of the townspeople believed that Dallas possessed tremendous potential as the major north Texas trading center to complement Houston and Galveston to the south. Numerous attempts were made to dredge the Trinity, thereby making the river navigable and also providing Dallas with an inland harbor, a cheap means of transporting goods and material, and easy access to the open seas. This dream of establishing Dallas as a major inland port never materialized, as the Trinity today remains unnavigable.

Providing the inexpensive transportation of which many Dallasites had dreamed, the coming of the railroad in the early 1870's proved to be one of

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city as well. Prior to the arrival of the Houston and Texas Central Railroad in 1872, Dallas had been a small community of approximately 3,000. The Houston and Texas Central linked Dallas with Houston and with Galveston's well-established deep-water port. In 1873 after a long and bitter struggle, the Texas and Pacific Railroad built its line through Dallas. The T & P was one of the state's earliest and most important east-west railways and established Dallas as a vital rail crossroads.

Running just two blocks north of the courthouse, the T & P tracks provide an economic catalyst to the area between the courthouse and the tracks. The renaming of Burleson Street to Pacific Avenue illustrated the profound effect which the railroad had upon the area as many local retail and wholesale firms located near the tracks. Herman Brosius' "Bird's Eye View of the City of Dallas, Texas" indicated the increased economic activity along the tracks. The Missouri, Kansas and Texas Railroad extended a line through Dallas in the 1880's and eventually located its general offices in the city. This railroad played a critical role in the warehouse district's development.

By 1890 the rapid delivery of goods from the Mid-west and the shipment of agricultural products in return had contributed to a construction boom in the warehouse area. A great number of commercial buildings had been erected by this time; however a subsequent boom in the early 1900's witnessed the razing of many of these Victorian commercial buildings. Today few nineteenth century commercial buildings remain in Dallas. The oldest warehouse within the district, the Texas Drug Building (52) at 902 Commerce, can be traced as far back as 1896 and represents the only Victorian commercial warehouse still standing within the Westend District.

The last decade of the nineteenth century proved to be a difficult period for Dallas. The prosperity which the city had experienced from 1870 to 1890 (the population increased from 3,000 to 38,000) slackened considerably. The national economic recession of the 1890's (the Panic of 1893) and a severe drought in Texas caused a slowing of the city's growth, as Dallas' population increased by only 4,000 during this ten-year period.

The completion of the county courthouse (National Register) in 1891-92 represented Dallas' most significant civic event in the 1890's. Erected on the original courthouse square, "Old Red," as it has come to be known, was the county's fifth courthouse and served in its original capacity until 1965. The five-story structure with its central tower, later removed because of structural inadequacies, dominated the city's skyline for many years. Designed by a Little Rock, Arkansas architect, M.A. Orlopp, the

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buildings and upon completion, was regarded as one of the most handsome structures within the state. The courthouse was renovated in 1968 and is currently used by the county as supplemental office space for the new courthouse, opened in 1965.

The coming of the twentieth century brought new optimism to Dallas and to the warehouse district which had developed along the railroad tracks. At this time 82.9 percent of the state's population resided in rural areas and agriculture strongly dominated the state's economy. Because of the well-established railroad system, the fertile hinterlands surrounding Dallas, and the manufacture and marketing of cheap, mass-produced agricultural equipment, the city grew as a farm implement distributing center for north Texas. Many out-of-state farm machine producers established branch offices in Dallas, and the demand for multi-story warehouses to store the products reached a peak. The majority of these firms were based in Illinois, particularly the Chicago area, and offered such products as plows, cultivators, farm and spring wagons, carriages, buggies and other agricultural supplies. Parlin and Orrendorff, John Deere, and Southern Rock Island were among the many Illinois companies who established regional offices in Dallas. Constructing warehouses which exhibited a strong influence of the Chicago School and Commercial styles of architecture, these firms brought to Dallas a new and progressive attitude toward architecture, and created a strong economic and architectural tie between the two cities.

Most of the multi-story warehouses erected in the first decade of the twentieth century were directly related to farm-implement enterprises. In 1901 the Southern Rock Island Plow Company constructed a seven-story brick building (24) at the northwest corner of Houston and Elm. The building served as the company's Texas headquarters for many years. Better known as the Texas School Book Depository, the structure is believed to be the site from which Lee Harvey Oswald allegedly shot President John F. Kennedy. Recently, the county of Dallas purchased the building. The John Deere Plow Company Building (25) at the northeast corner of Houston and Elm represents one of the most architecturally significant buildings within the district. Completed in 1902, the seven-story brick structure was designed by the local architectural firm of Hubbell and Greene. The building displays Sullivan-esque detailing and exhibits form and massing unique to Dallas' architecture. Other structures erected in the first decade of the twentieth century included the Parlin and Orrendorff Implement Company Building (20, completed in 1905 and designed by the Dallas architect, J.A. Padgett), Texas Moline Building (17), the Kingman-Texas Building (26), the warehouse at 912 Commerce (49), the Emerson-

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All of these structures (except 912 Commerce) were located within one block of the T & P tracks and illustrate the close relationship between the railroad and the warehouses.

The Missouri, Kansas and Texas Railroad (MKT) proved to be the most influential company within the warehouse area. Besides the railroad track terminals, MKT constructed several buildings which are included within the district's boundaries. The MKT office building (44) completed in 1911 was designed by H.A. Overbeck of Dallas. The building was recently refurbished, and MKT still maintains offices within the seven-story structure. The railroad company also erected a freight station (21) in 1921 and an eight-story warehouse (19) at Pacific and Market in 1924. Designed by the St. Louis architect, A.L. Sparks, the warehouse was constructed of reinforced concrete and steel and served as the headquarters for the Interstate Forwarding Company.

The city's growth also facilitated an expansion of government structures. In 1906 a new city jail (13) was constructed on Ross Avenue. Serving in its original capacity until World War I, the building was used as an unclaimed freight store until its conversion in 1966 into storage space. Designed by Peterman and Overbeck of Dallas, the 1913 County Criminal Courts Building (40) at the northeast corner of Houston and Main exhibits Neo-Classical architectural elements. Lang and Witchell served as the architects for the Gothic-inspired County Records Building (38), erected in 1922. Lang and Witchell and H.A. Overbeck of Peterman and Overbeck are credited as designers of numerous residences throughout the city, including Swiss Avenue (National Register), Munger Place and South Park Row neighborhoods, both soon to be submitted as district nominations to the National Register.

By the second decade of the twentieth century, two distinct industrial districts had developed near Dallas' Central Business District. The MKT tracks terminated in the area north of Elm Street and west of Houston Street, and the MKT industrial district included an area bounded by Pacific Avenue, McKinney Avenue, the tracks, and Cottonwood Street. On the other hand, the Texas and Pacific industrial district developed along Pacific Avenue. These tracks were abandoned in 1921 and a new district was formed between McKinney and Ross Avenue. The relocation of the tracks signalled the beginning of the decline of the warehouse district's dominance in the city's industrial development. However, some new construction did occur in the 1920's. Allis-Chalmers constructed a small two-story warehouse (6) at the corner of Corbin and Market in 1920-21, and three additional floors were added to General Electric's original three story warehouse (15) at

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The southern portion of the district was transformed in the 1920's into Dallas' garment district. Erected in 1924, the Baron Building (54) at 915 Jackson presently houses a wholesale jewelry firm, but for many years it served as a women's wear outlet. In 1926 the Lichtenstein-Mittenthal Company, a wholesale millinery establishment, occupied the old Texas Drug Building, one of the few nineteenth century structures remaining in the Westend District. The Wholesale Merchants Building (53) was constructed in 1928 at the southwest corner of Griffin and Commerce and contributed to Dallas' garment industry. One of the most outstanding and impressive buildings within the district, the Higginbotham-Bailey Building (55) houses one of the largest dry good firms in the nation. The original building was constructed in 1914 but subsequent additions in 1917 and 1923 were necessary to meet the needs of the rapidly expanding company. Higginbotham-Bailey still maintains offices in the structure.

The Great Depression of the 1930's greatly hampered the warehouse's prosperity. The severe financial difficulties experienced by farmers resulted in a reduction in farm implement purchases. Since a majority of the firms in the warehouse district are farm-oriented, many of these suppliers declared bankruptcy, as did the Southern Rock Island Plow Company in 1938.

The improvement of the trucking and highway system accelerated the decline of the warehouse district. No longer confined to a location along railroad tracks, many firms relocated in outer areas where expansion would be easier and cheaper. The re-channeling of the Trinity River in the 1920's witnessed the creation and development of the Trinity River Industrial District. The Love Field Industrial District which opened during World War II also lured many firms out of the old warehouse district.

The construction of three plazas marked one of the few positive factors for the warehouse district after the 1920's. Honoring George Dealey, the man who led the crusade of rechanneling the Trinity River, Dealey Plaza (42) was erected in 1939-40 by the Works Project Administration (Hare and Hare are credited as the landscape architects) and reportedly occupies the site of the first house built in Dallas, John Neeley Bryan's log cabin. A reconstruction of the cabin (reputedly some original logs remain) is located in Founder's Plaza (37), one block east of the County Records Building. The cabin stands as a tribute to Bryan and, more importantly, symbolizes Dallas' beginnings. Courthouse Plaza (43) is the third within the district. Designed in 1966 by Philip Johnson, the JFK Memorial in Courthouse Plaza pays tribute to the thirty-second President.

From the 1950's until the mid-1970's, the buildings within the old warehouse

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imum amount of upkeep in order for the buildings to meet local safety requirements. A number of structures have remained mostly vacant, and various downtown merchants used some of the warehouses for storage of their products. Because of the warehouse district's proximity to Dallas' Central Business District and the great need for parking space, several of the warehouses were demolished and replaced with parking lots. The City of Dallas, recognizing the area's rich historical and architectural significance, attempted to save the area and establish it as a historic zone. The Dallas City Council approved the creation of the Westend Historic District in 1975. Long range programs, both public and private are attempting to restore the area's historical integrity and help revitalize downtown Dallas.

Justification of the boundary:

The Westend District includes a total of thirty blocks within an area of approximately 67.5 acres. The proposed National Register district's west north and east boundaries duplicate those of the city's historic zoning. The west boundary extends to the MKT railroad tracks and includes a large open space with railroad track terminals which serve the nearby warehouse. This area's direct association with the development of the warehouse area contributes to the district's historical integrity and justifies its inclusion within the National Register nomination. The southern boundary extends beyond the city's historic zone to include all of Dealey Plaza and several multi-story commercial warehouses and offices at the southeast portion of the district.

Definition of categories:

Contributing

The structures designated as contributing are those late nineteenth and early twentieth century buildings which retain historical integrity and in many cases, have had only minor alterations. This includes buildings of major architectural significance, as well as less unique structures. In many instances, the first floor of these buildings has been altered, but the original fenestration and detailing remains. Sites of major historic significance, such as Dealey's Plaza, Founder's Plaza and the JFK Memorial constitute the second type of contributing properties. These sites represent events and people which contribute to the history of the district.

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Compatible

Compatible properties within the district includes historic buildings which have been severely altered with false facades and non-historic structures which reflect the scale of the district. The first category includes buildings that can be restored to their original character. The second type includes more recent structures which are compatible in scale and material to the historic buildings within the district.

Intrusions

Intrusions are properties which detract from the district's historical integrity. This includes buildings which reflect a conflicting style, scale and/or material to the historic nature of the district and diminish the district's overall architectural character, cohesiveness and quality.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation Sheet Item 9.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 67.5 acres

UTM REFERENCES See continuation sheet Item 10.

A	ZONE	EASTING	NORTHING	B	ZONE	EASTING	NORTHING
C	ZONE	EASTING	NORTHING	D	ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION Beginning at McKinney and Lamar Streets, southeast along Lamar to Commerce, thence one block east to Griffin, thence south two blocks to Wood, thence west three blocks to Market, thence north two blocks to Commerce, thence west continuing past Houston along Dealey Plaza to the MKT main line railroad tracks, thence north along the tracks to McKinney and back to Lamar.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Joe Williams / Project Director

Danny Hardy / Research Assistant
David Moore / Research Assistant

ORGANIZATION

Texas Historical Commission

DATE

July 19, 1978

STREET & NUMBER

P.O. Box 12276

TELEPHONE

(512) 475-3094

CITY OR TOWN

Austin

STATE

Texas 78711

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

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DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 9 PAGE 2

BIBLIOGRAPHY

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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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CONTINUATION SHEET

ITEM NUMBER 10 PAGE 2

UTM References:

A	14/705380/3629260	B	14/705640/3628980
C	14/705700/3628700	D	14/705780/3628720
E	14/705820/3628540	F	14/705580/3628480
G	14/705540/3628640	H	14/705300/3628580
I	14/705280/3628640	J	14/705220/3628640

DALLAS WESTEND HISTORIC DISTRICT

... NATIONAL REGISTER

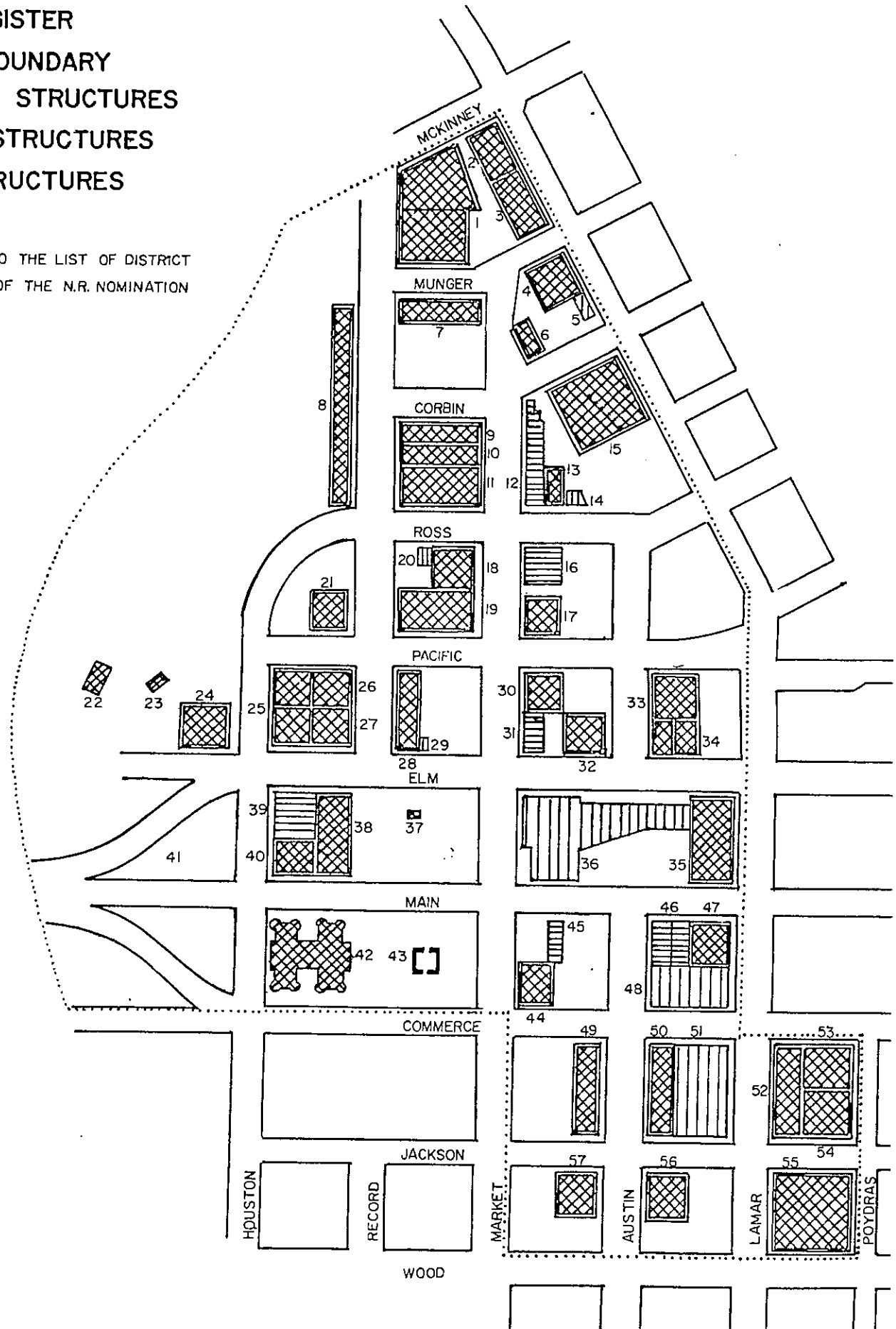
DISTRICT BOUNDARY

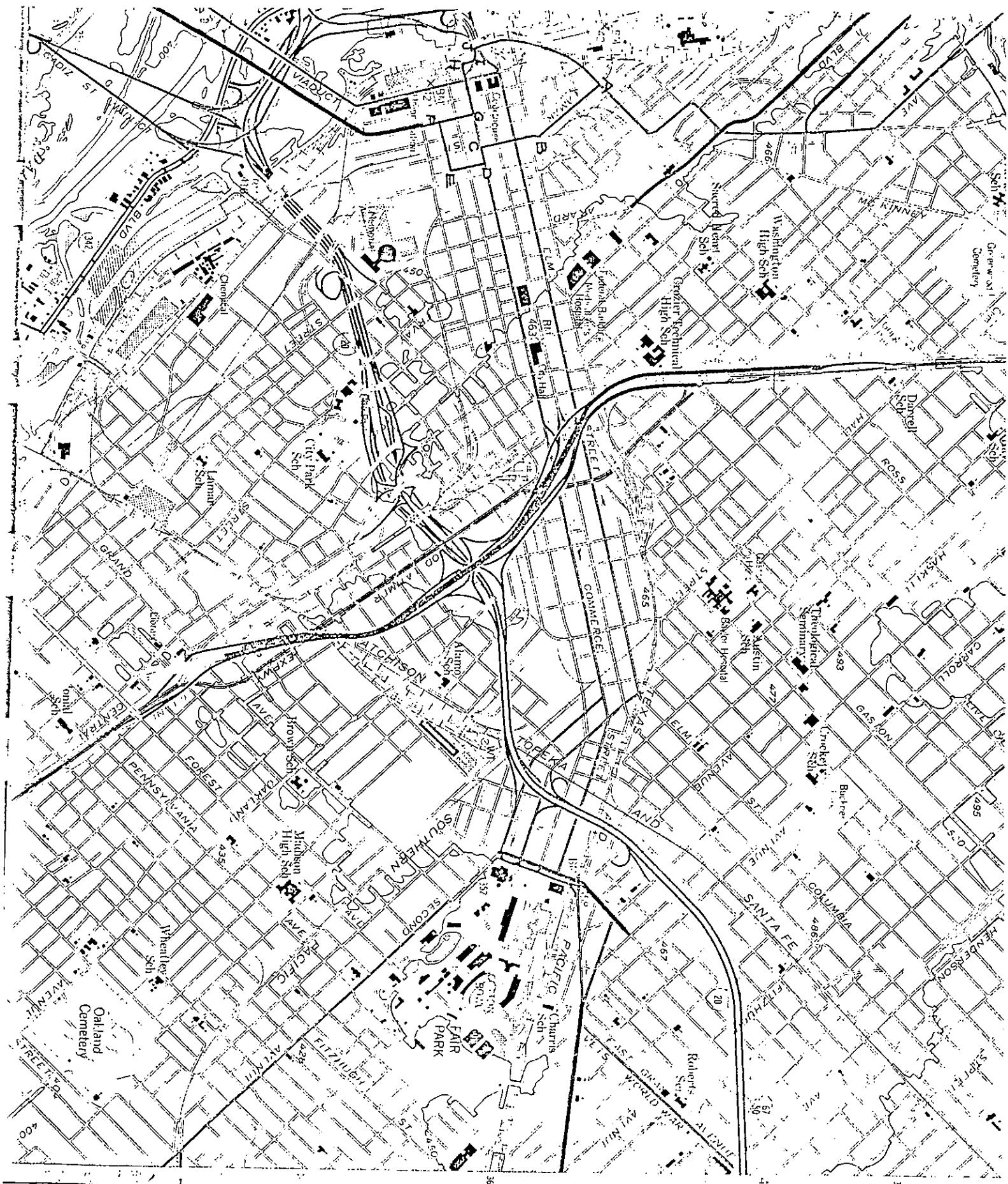
▨ CONTRIBUTING STRUCTURES

≡ COMPATIBLE STRUCTURES

▧ INTRUSIVE STRUCTURES

NUMBERS 1-57 CORRESPOND TO THE LIST OF DISTRICT PROPERTIES IN ITEM 7 OF THE N.R. NOMINATION

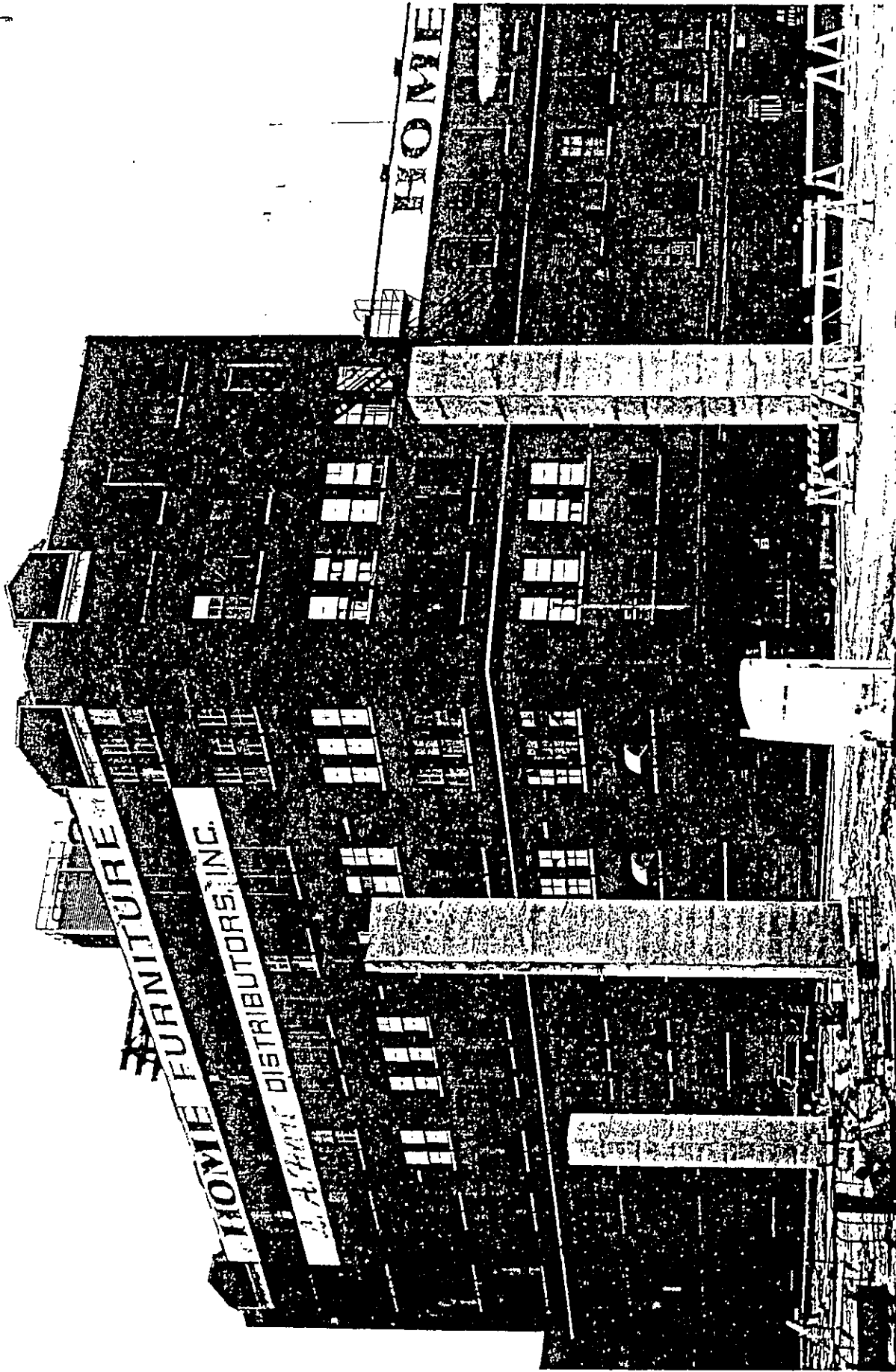




D/ LAS WESTEND HISTORIC DISTRICT
 DALLAS, DALLAS COUNTY, TEXAS

UTM REFERENCES:

A	14/705380/3629260	D	14/705780/3628720	G	14/705
B	14/705640/3628980	E	14/705820/3628540	H	14/705
				T	14/705



DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

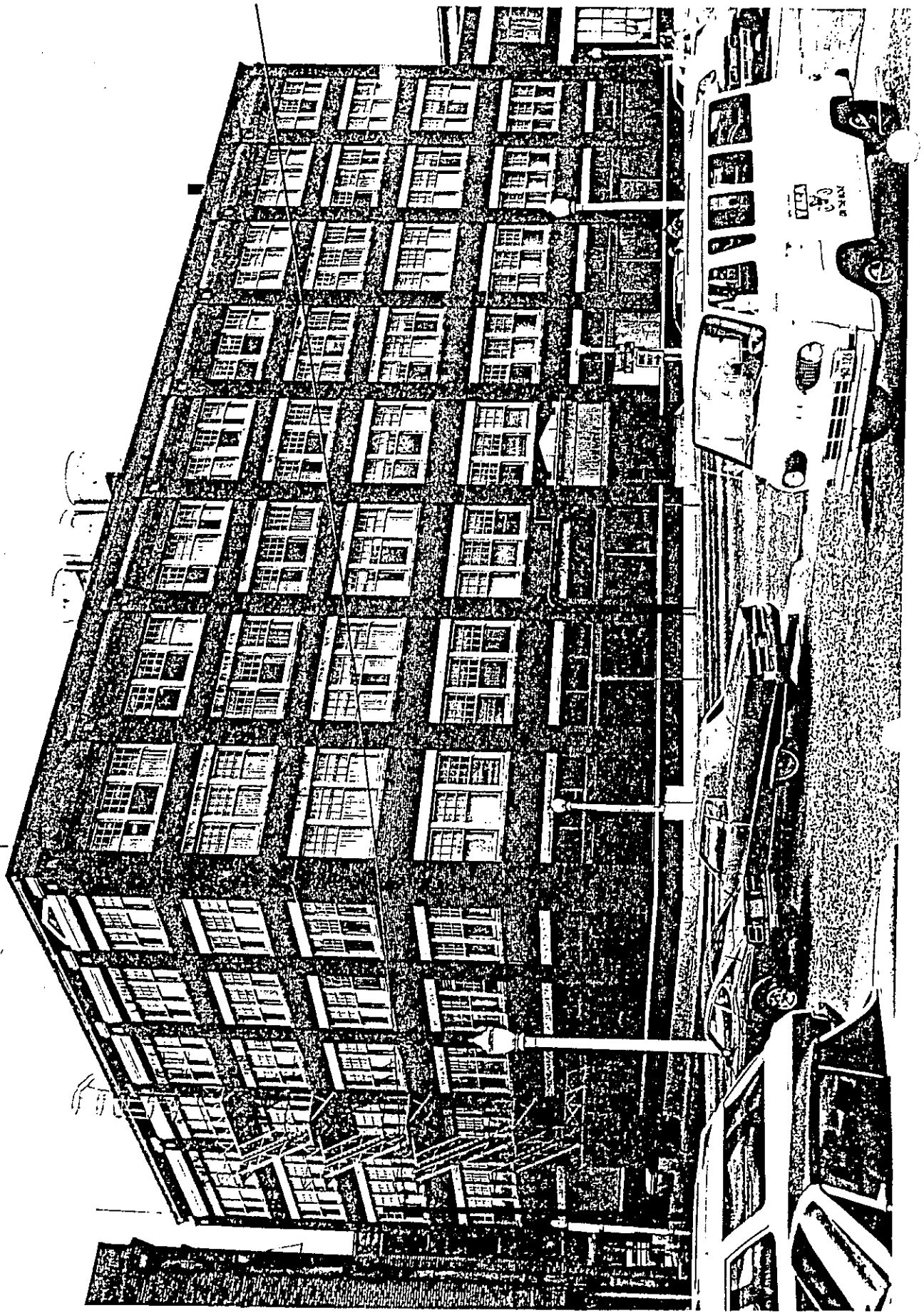
Home Furniture Building (#1)
603 Munger

Photo #1

Northwest oblique

Photo by Danny Hardy, Texas Historical Comm.

March 1978



DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

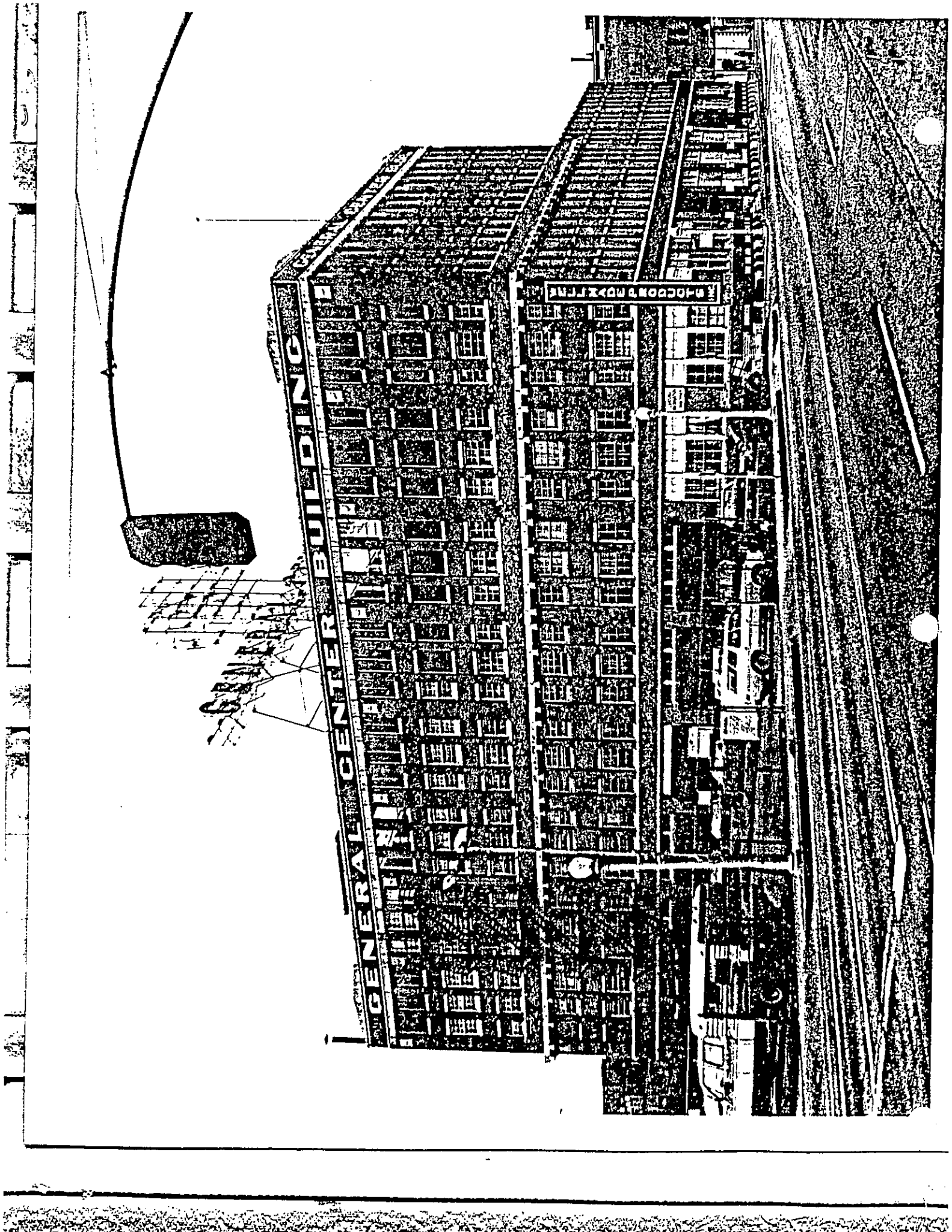
Cilwell Building (#3)
2001 N. Lamar

Photo #2

Southeast oblique

Photo by Danny Hardy, Tex. Historical Comm.

March 1978



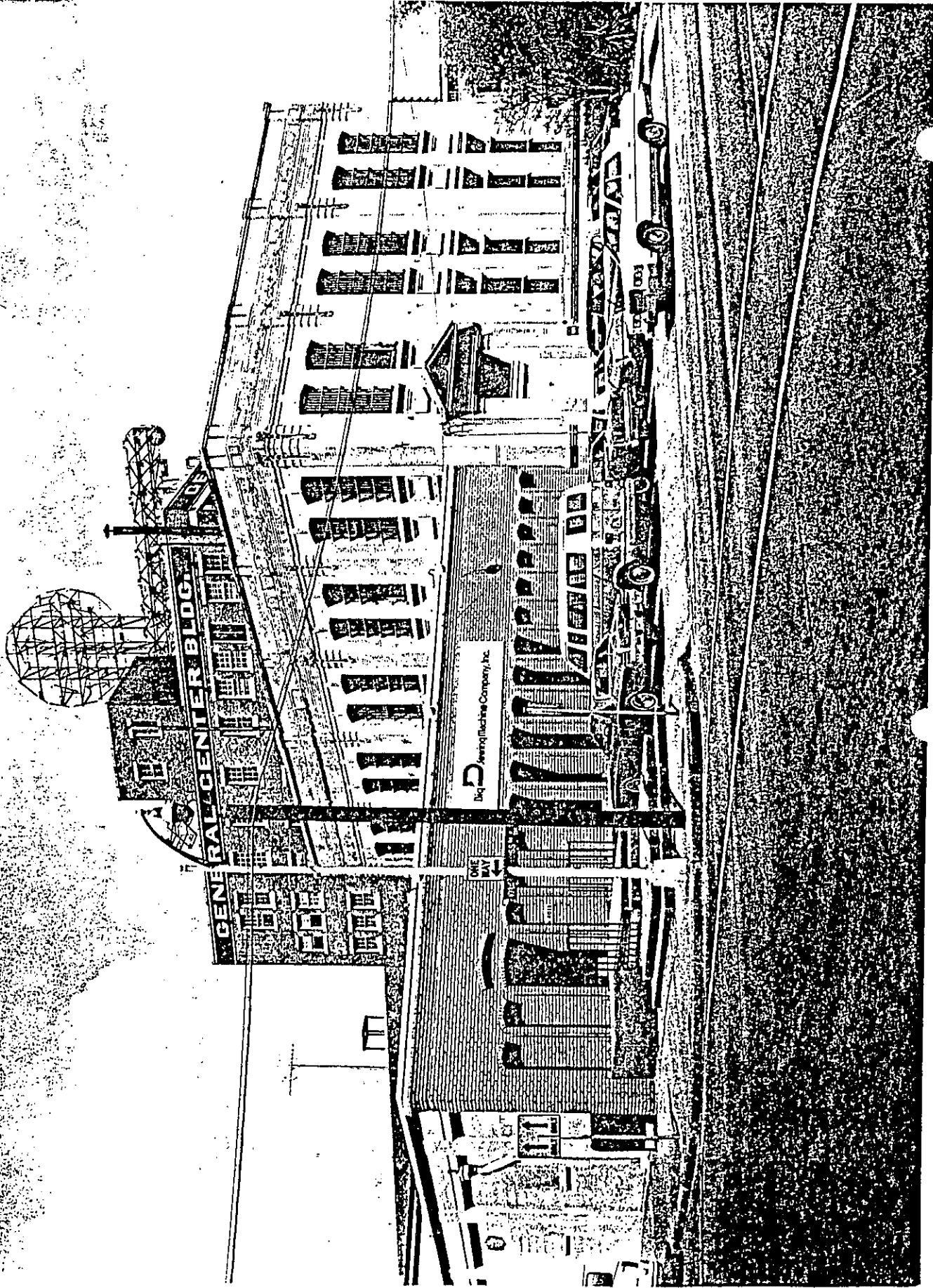
DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

General Electric Building (#15), southeast
oblique
1301-1811 N. Lamar

Photo #3

Photo by Danny Hardy, Tex. Historical Comm.

March 1978

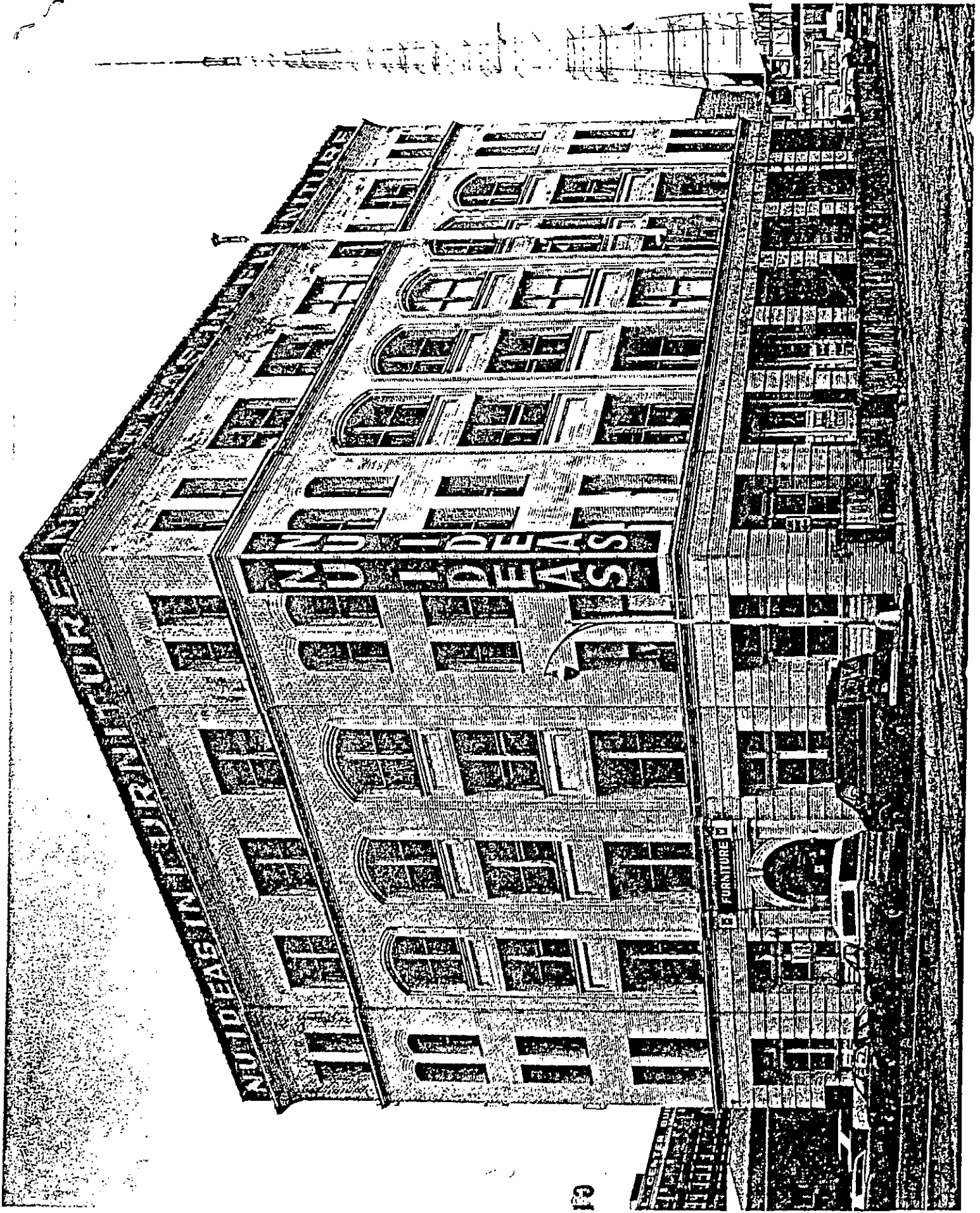


DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

Big D Sewing Machine, Inc. (#12), Old City
Jail Building (#13), 701, 705 Ross
Southwest oblique

Photo #4

Photo By Danny Hardy, Tex. Historical Comm.
March 1978

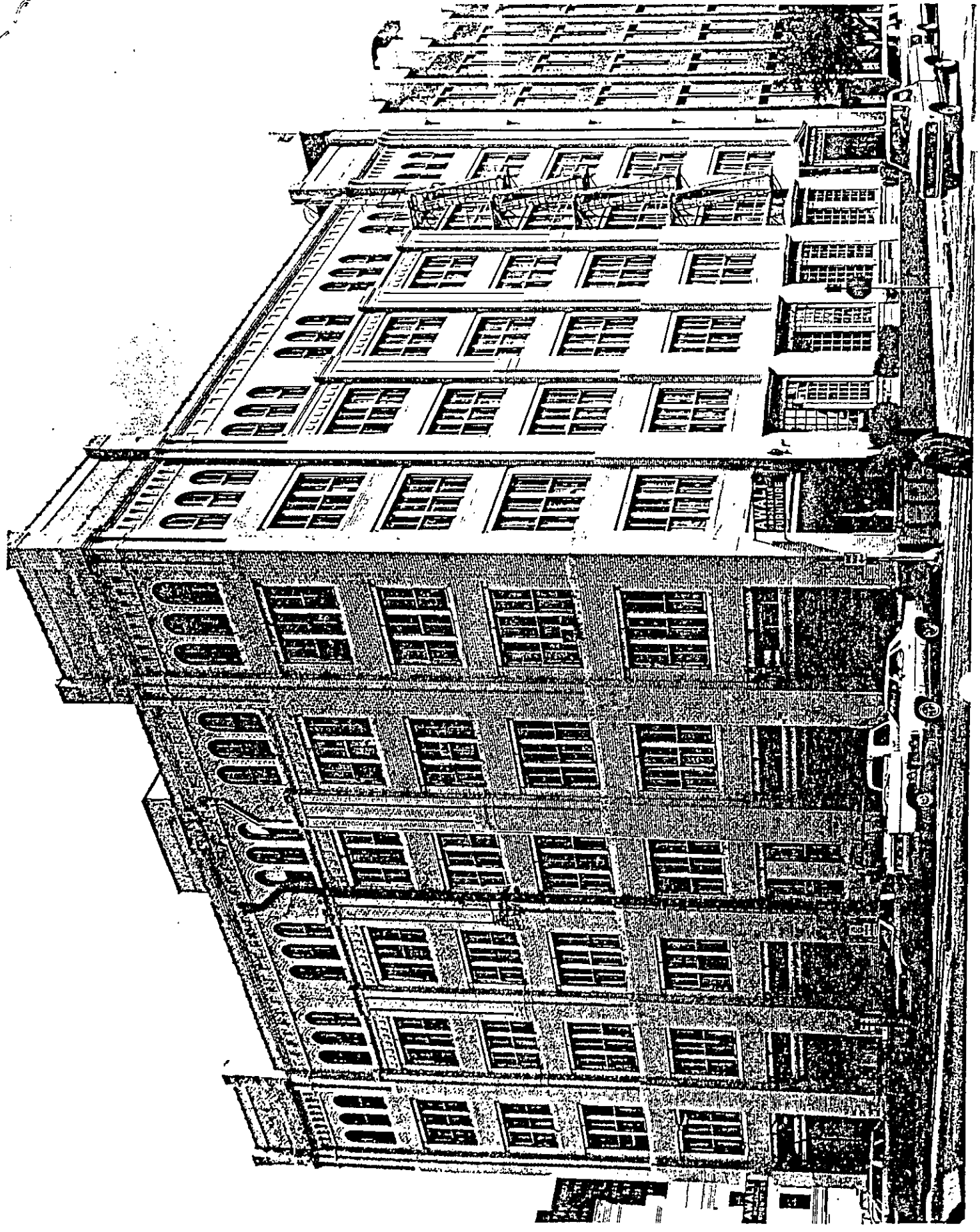


DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

Texas Moline Building (#17), 302 N. Market
Southwest oblique

Photo #5

Photo by Danny Hardy, Tex. Historical Comm.
March 1978

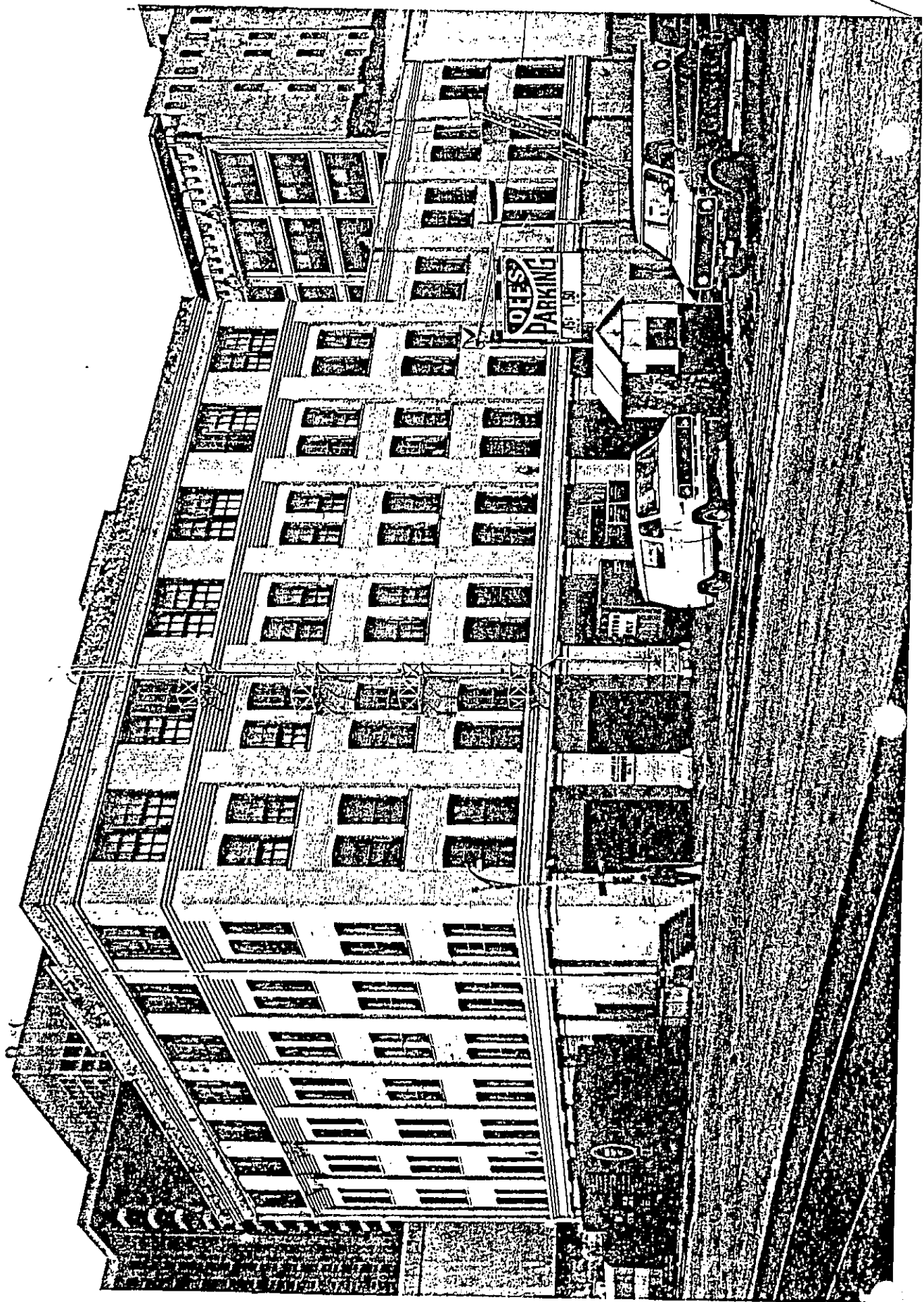


DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

B.J. Avery & Sons Building (#30), 208 N.
Market
Northwest Oblique

Photo # 6

Photo by Danny Hardy, Texas Historical
Commission, March 1978

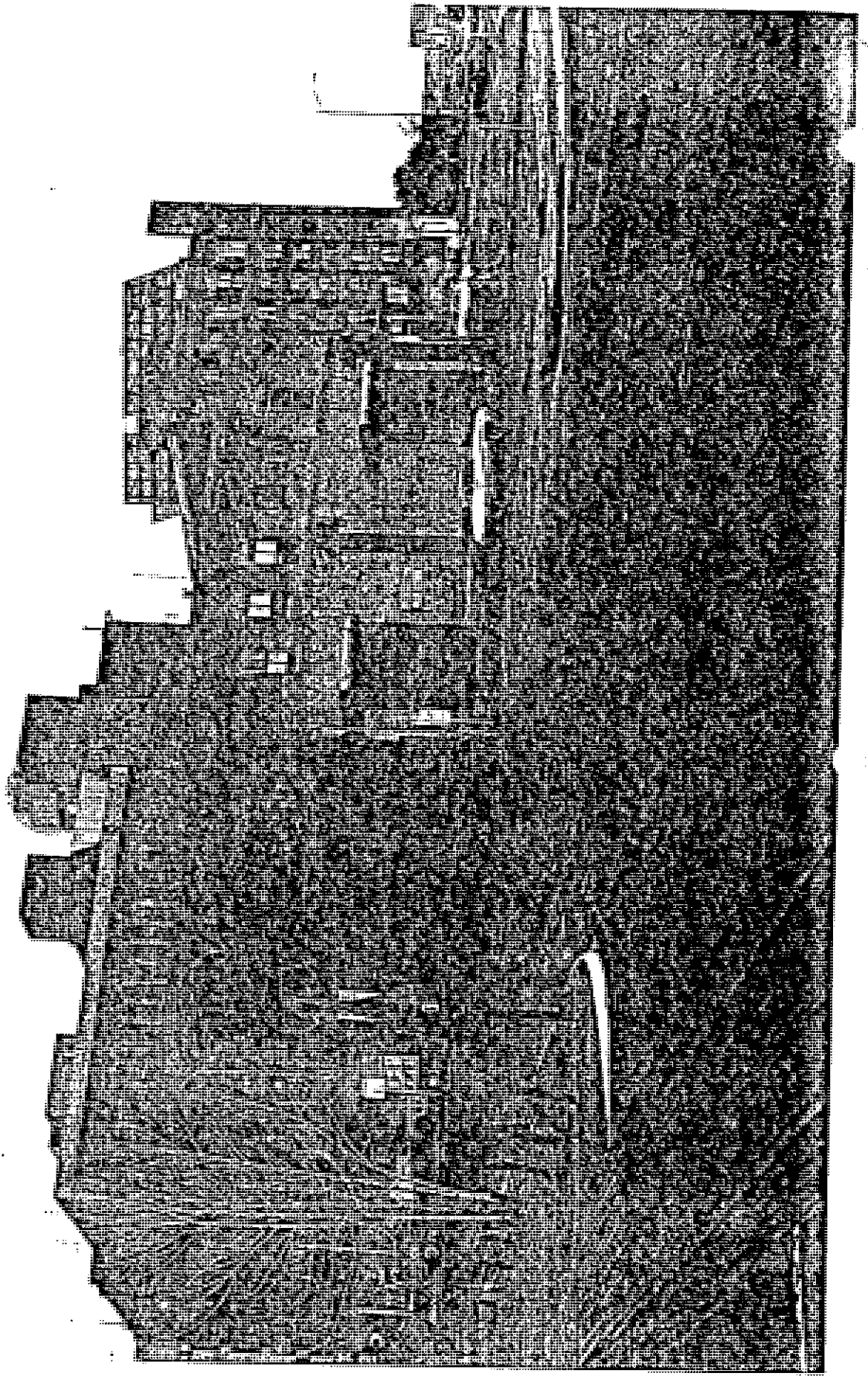


DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

Emerson-Brantingham Building (#33), NW corner
Elm and Austin
Northwest oblique

Photo #7

Photo by Danny Eardy, Tex. Historical Comm.
March 1978

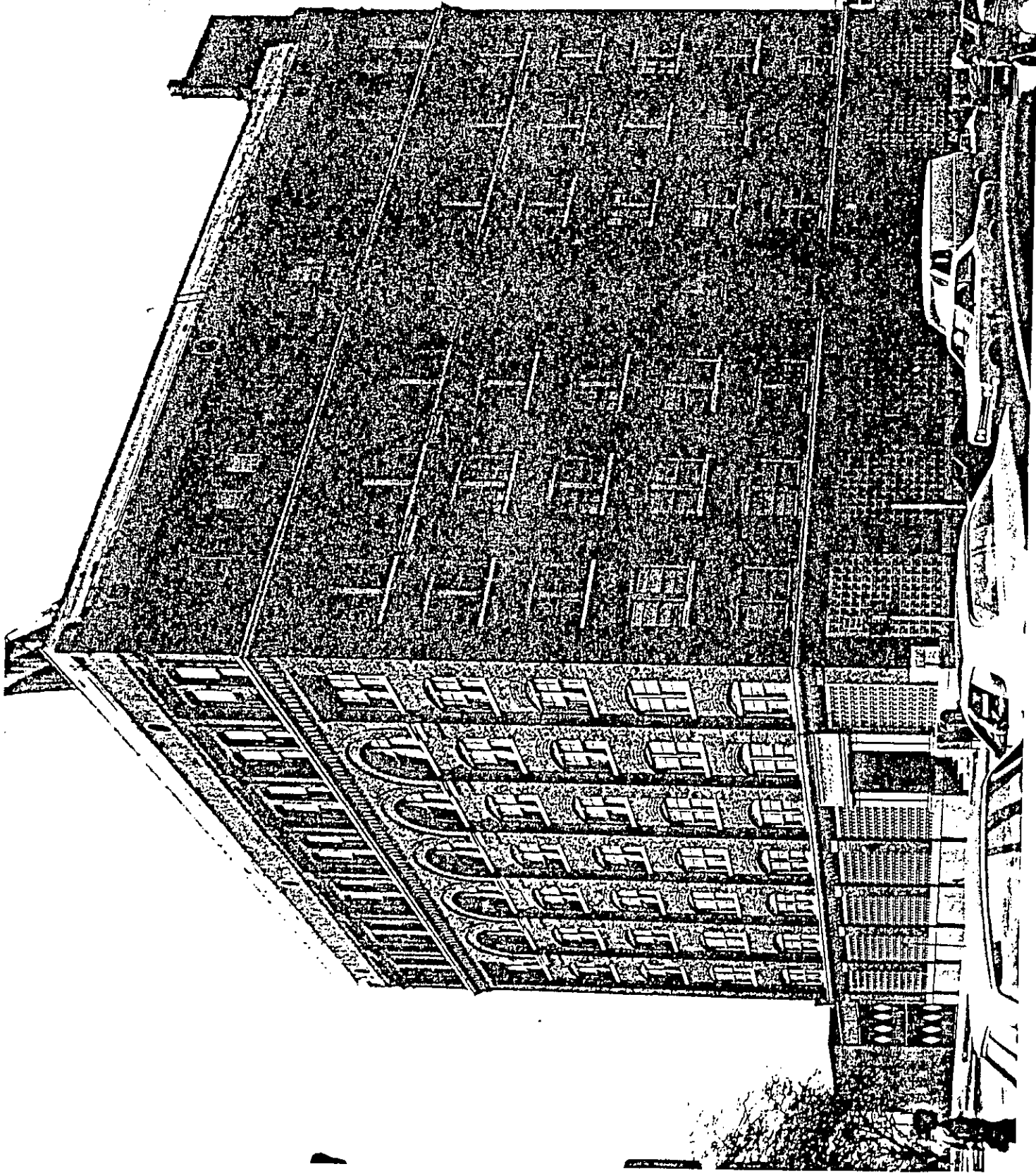


DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

Missouri, Kansas, Texas Freight Station (#24)
NW corner of Pacific and Record. (Kingman-
Texas Building (#26) and Southern Rock
Island Building (#24) in background).
View from the Northeast

Photo #8

Photo by Danny Hardy, Texas Historical Comm.,
March 1978



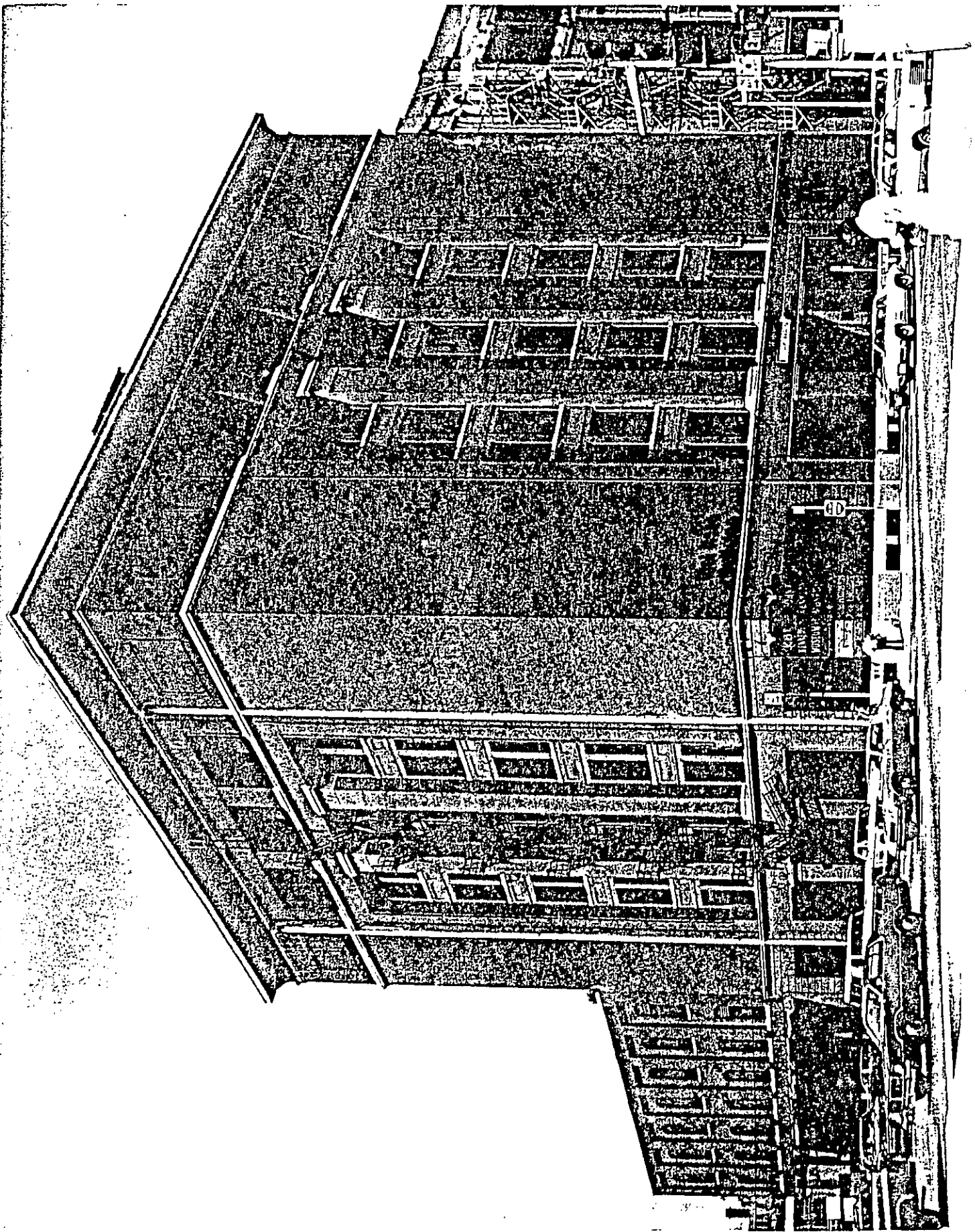
JOHN F.
KENNEDY
MUSEUM

DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

Southern Rock Island Building (#24), 409
Elm
Southeast Oblique

Photo #9

Photo by Danny Eardy, Texas Historical Comm.
March 1978



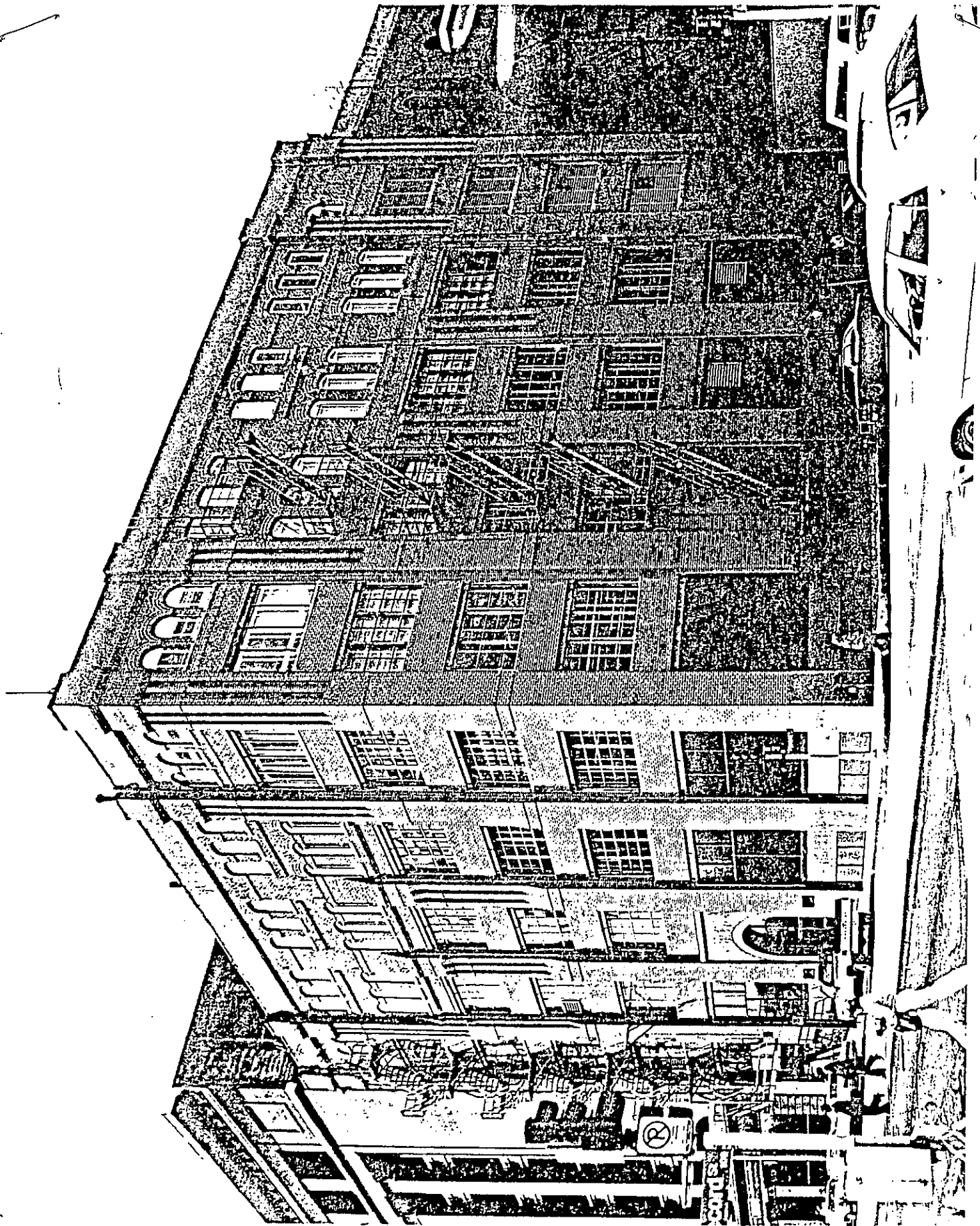
2 2

DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

John Deere Building (#25), 501 Elm
Southwest oblique

Photo #10

Photo by Danny Hardy, Texas Historical Comm.
March 1978

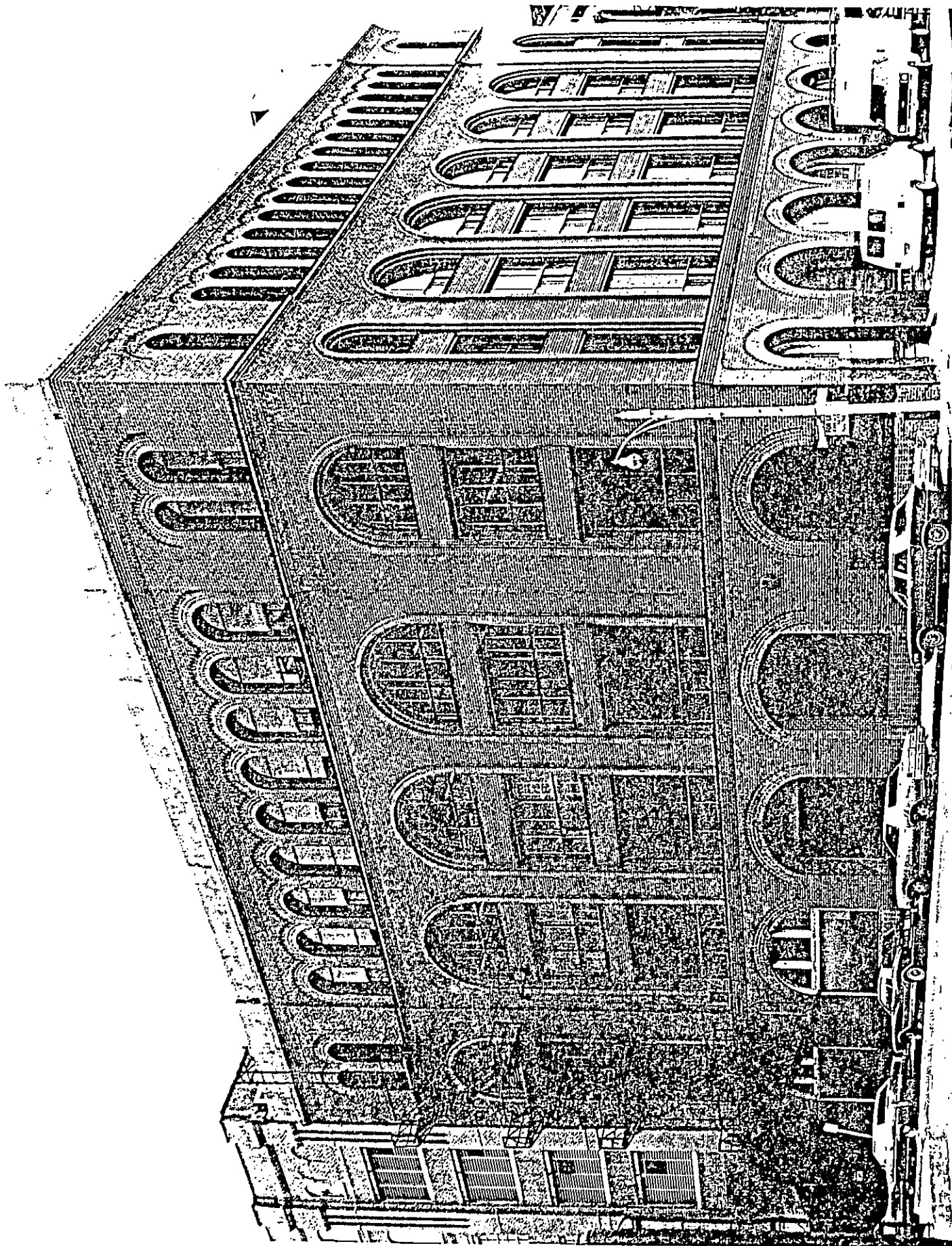


DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

Building at 509 Elm (#27)
Southeast oblique

Photo #11

Photo by Danny Hardy, Texas Historical Comm.
March 1978

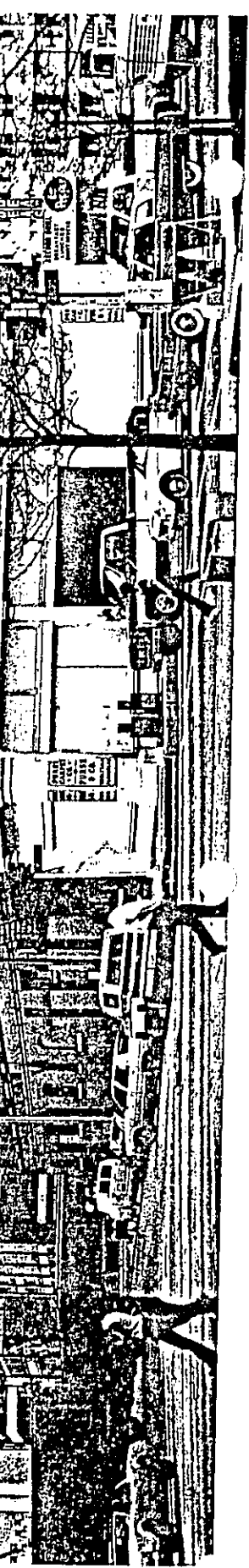
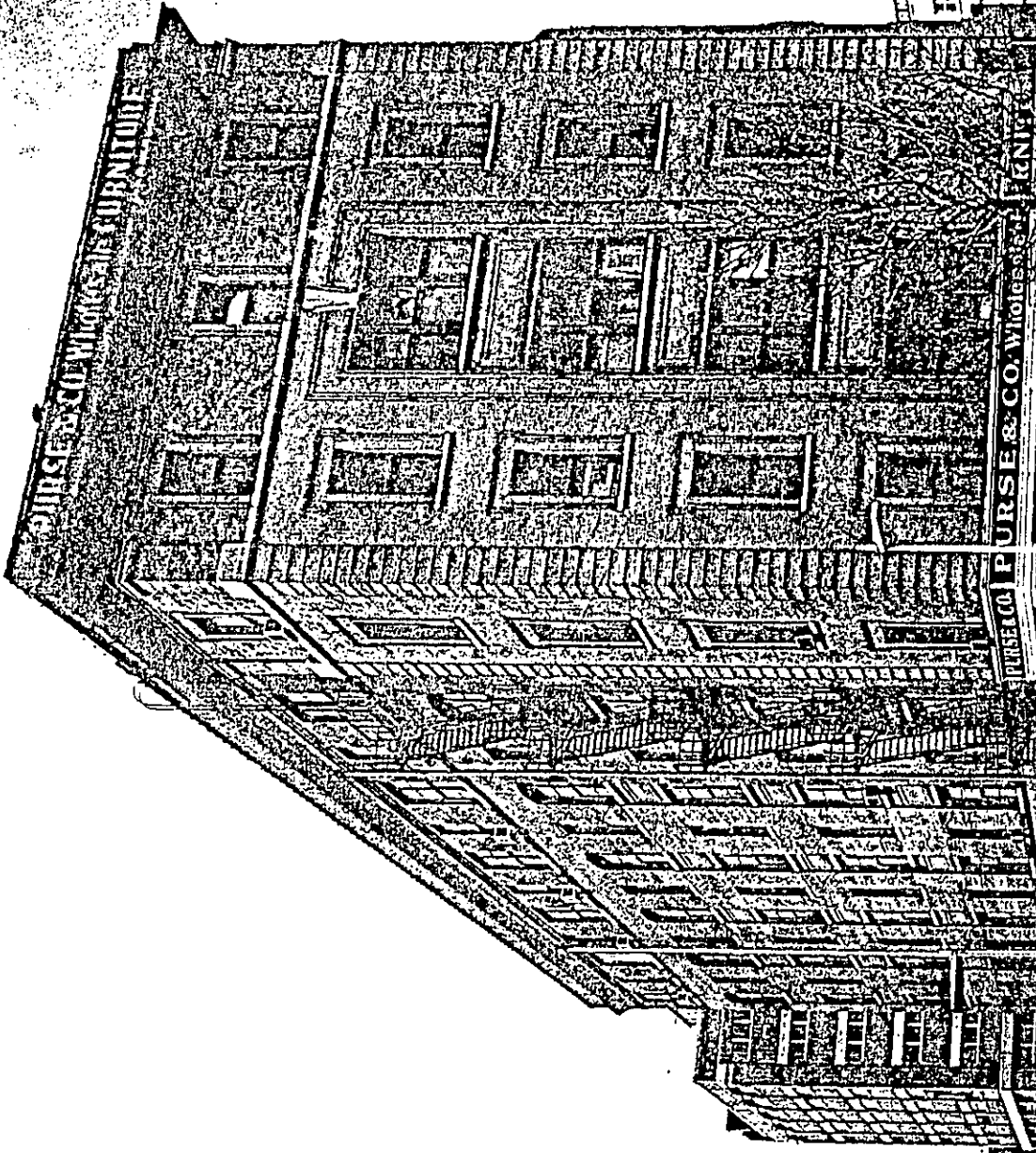


DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

Kingman-Texas Building (#26), 209-211 Record
Northeast oblique

Photo #12

Photo by Danny Nardy, Texas Historical Comm.
March 1978

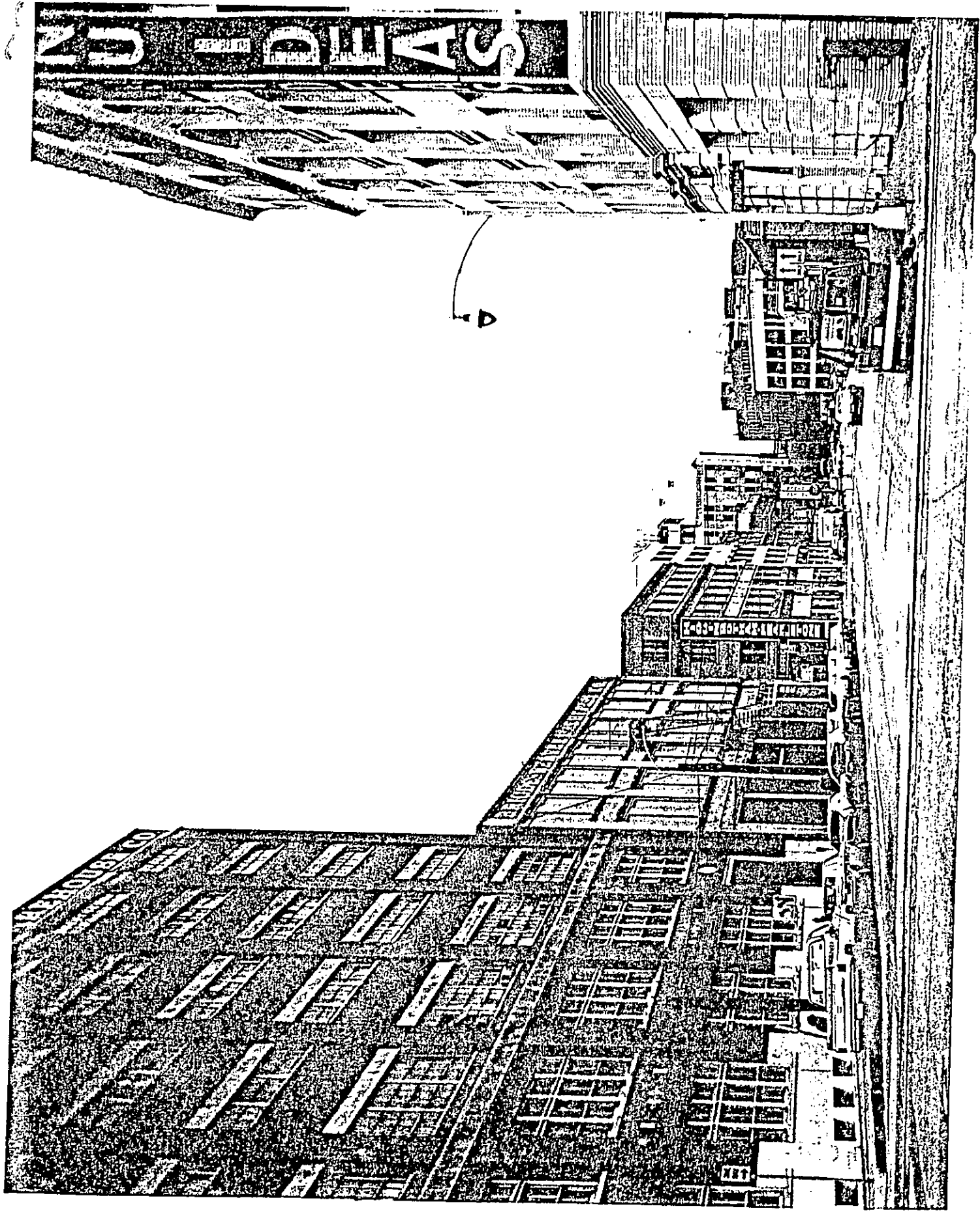


DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

Parlin and Orrendorff Building (#23), 601 Elm
Southwest oblique

Photo #13

Photo by Danny Kardy, Texas Historical Comm.
March 1973

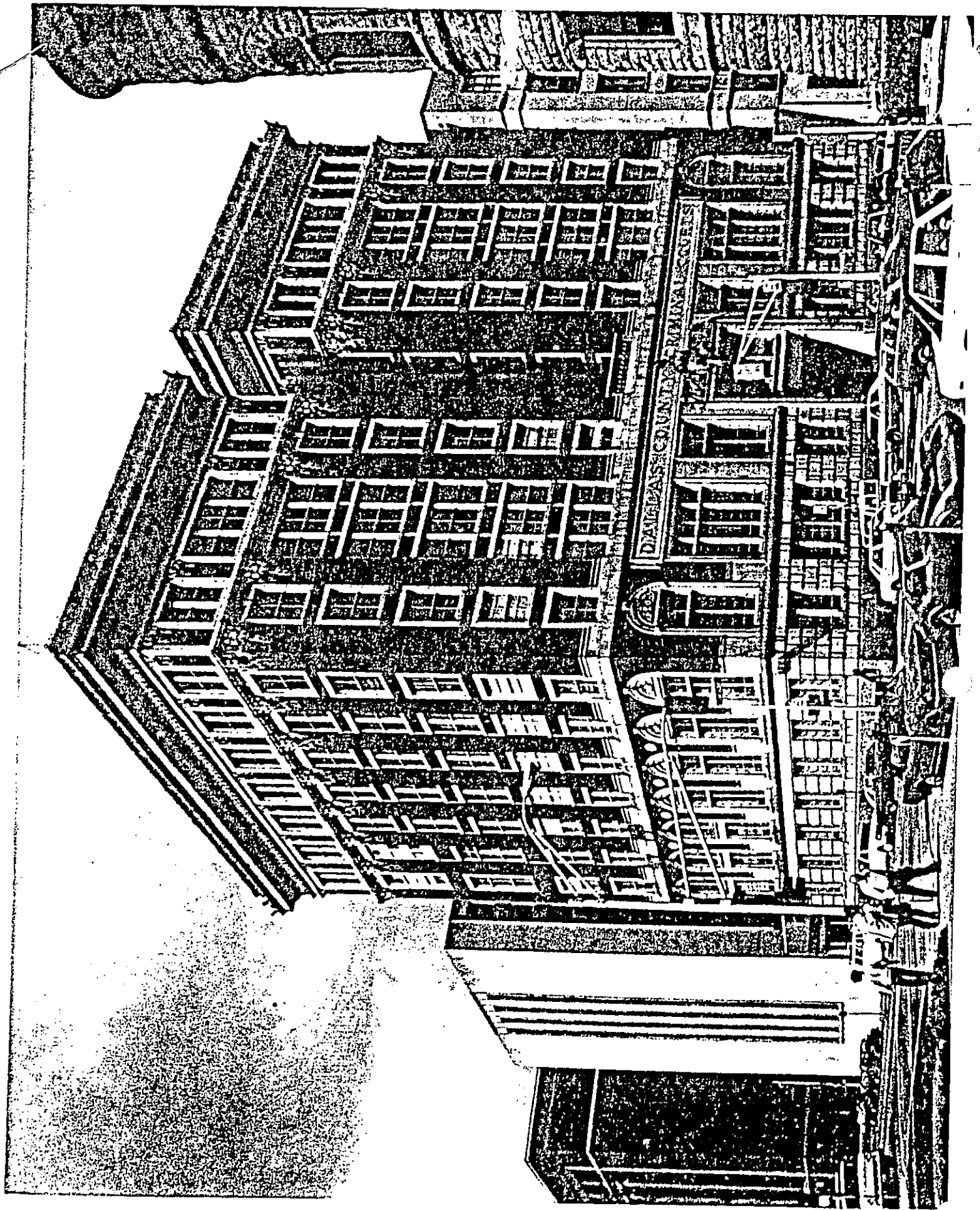


DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

View north on Market Street from the inter-
section of Market and Pacific

Photo #14

Photo by Danny Hardy, Texas Historical Comm.
March 1978



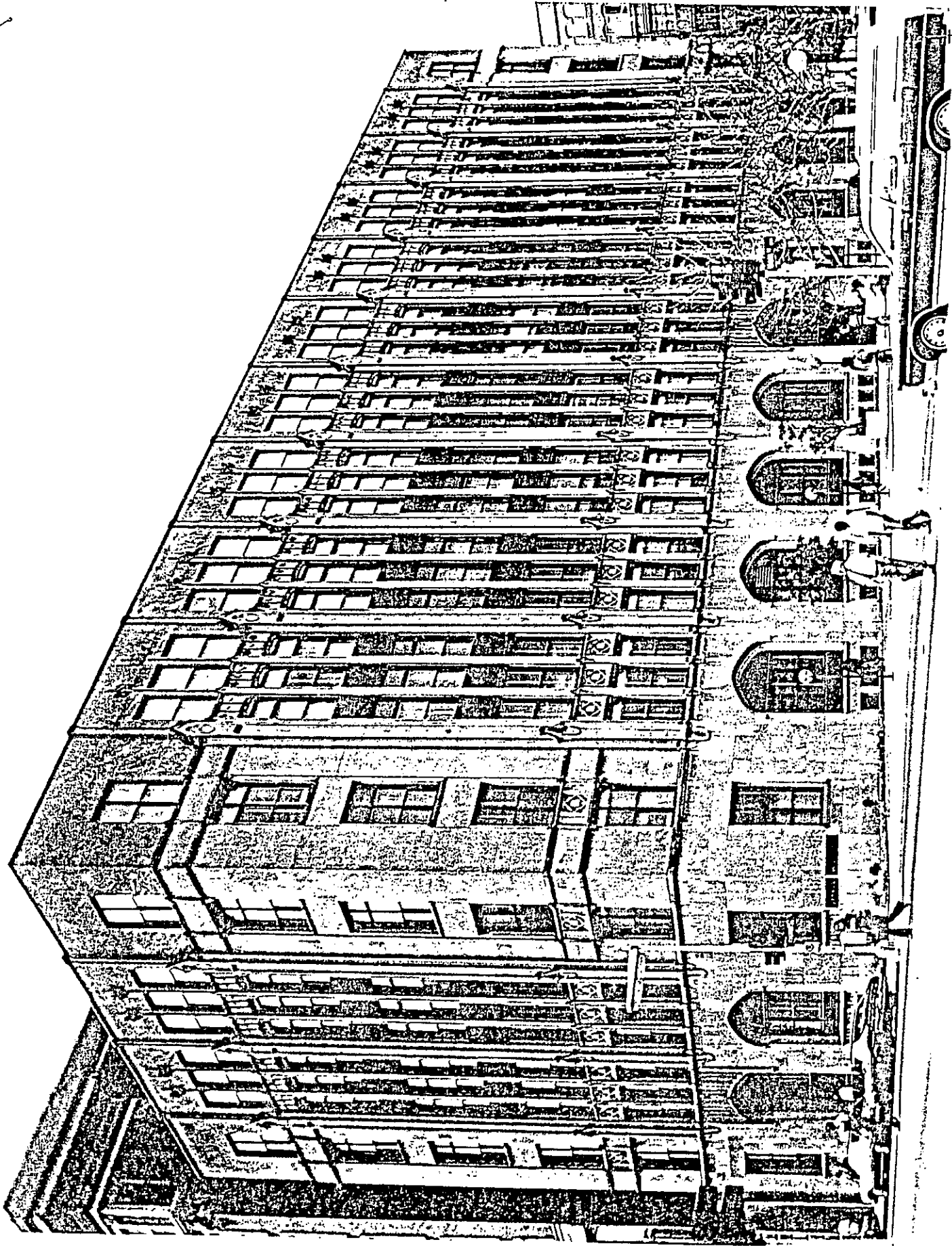
DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

Dallas County Criminal Courts Building (#40)
500 Main

Southwest oblique

Photo #15

Photo by Danny Hardy , Texas Historical Comm.
March 1978

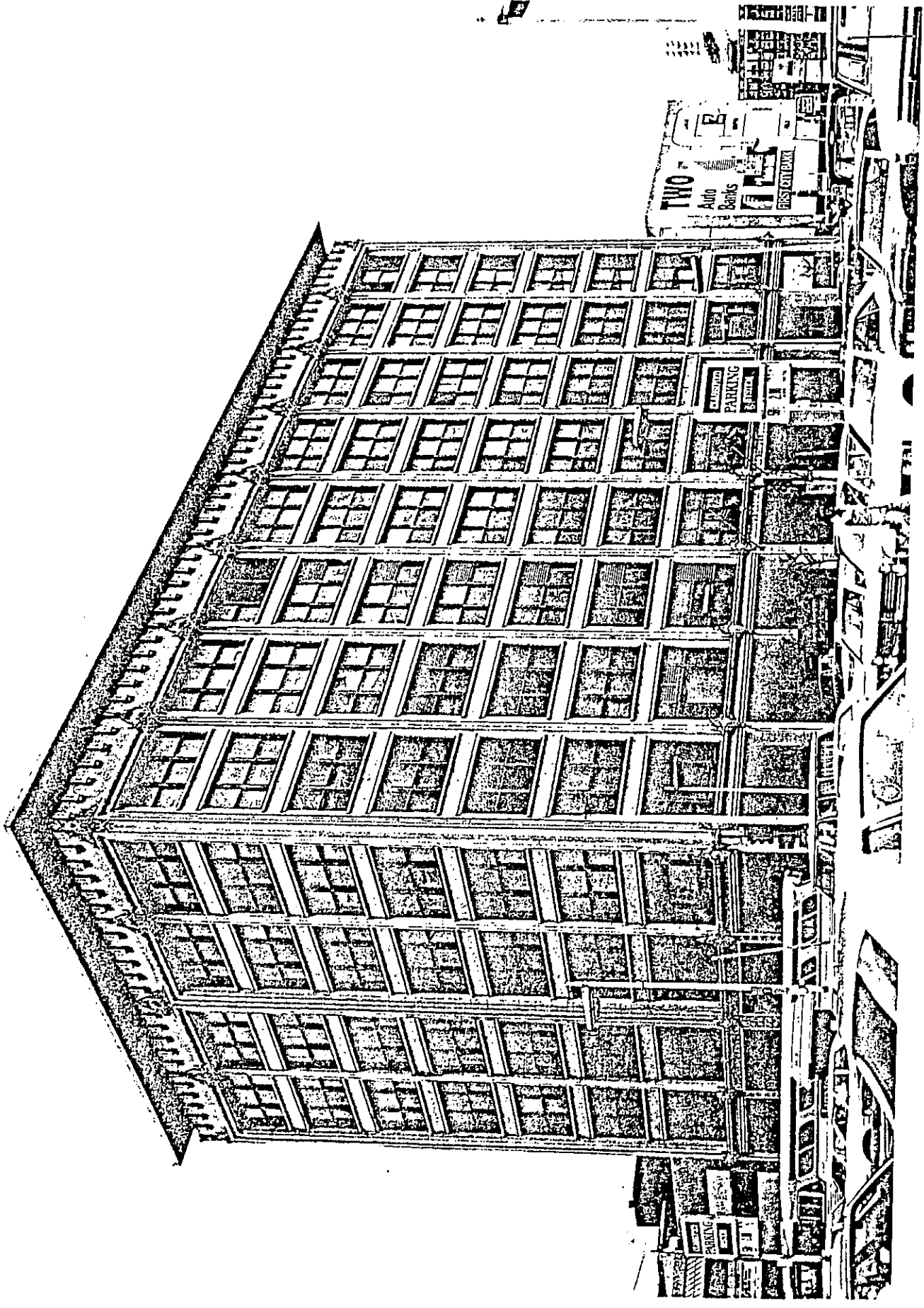


DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

Dallas County Records Building (#33), 500
Main
Southeast oblique

Photo #16

Photo by Danny Hardy, Texas Historical Comm.
March 1973

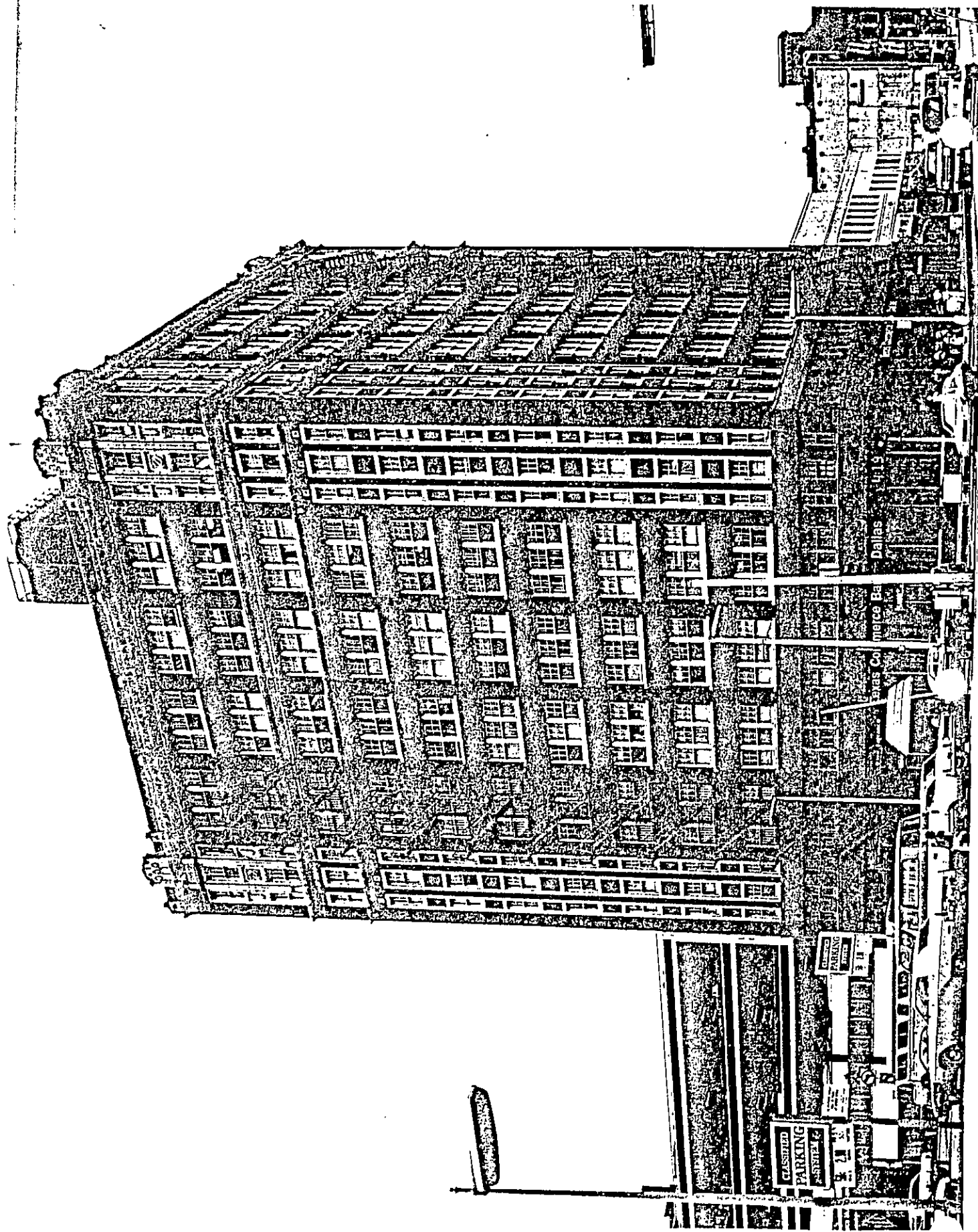


DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

Sanger Brothers Building (#35), SW corner of
Elm and Main
Southeast oblique

Photo # 17

Photo by Danny Hardy, Texas Historical Comm.
March 1978

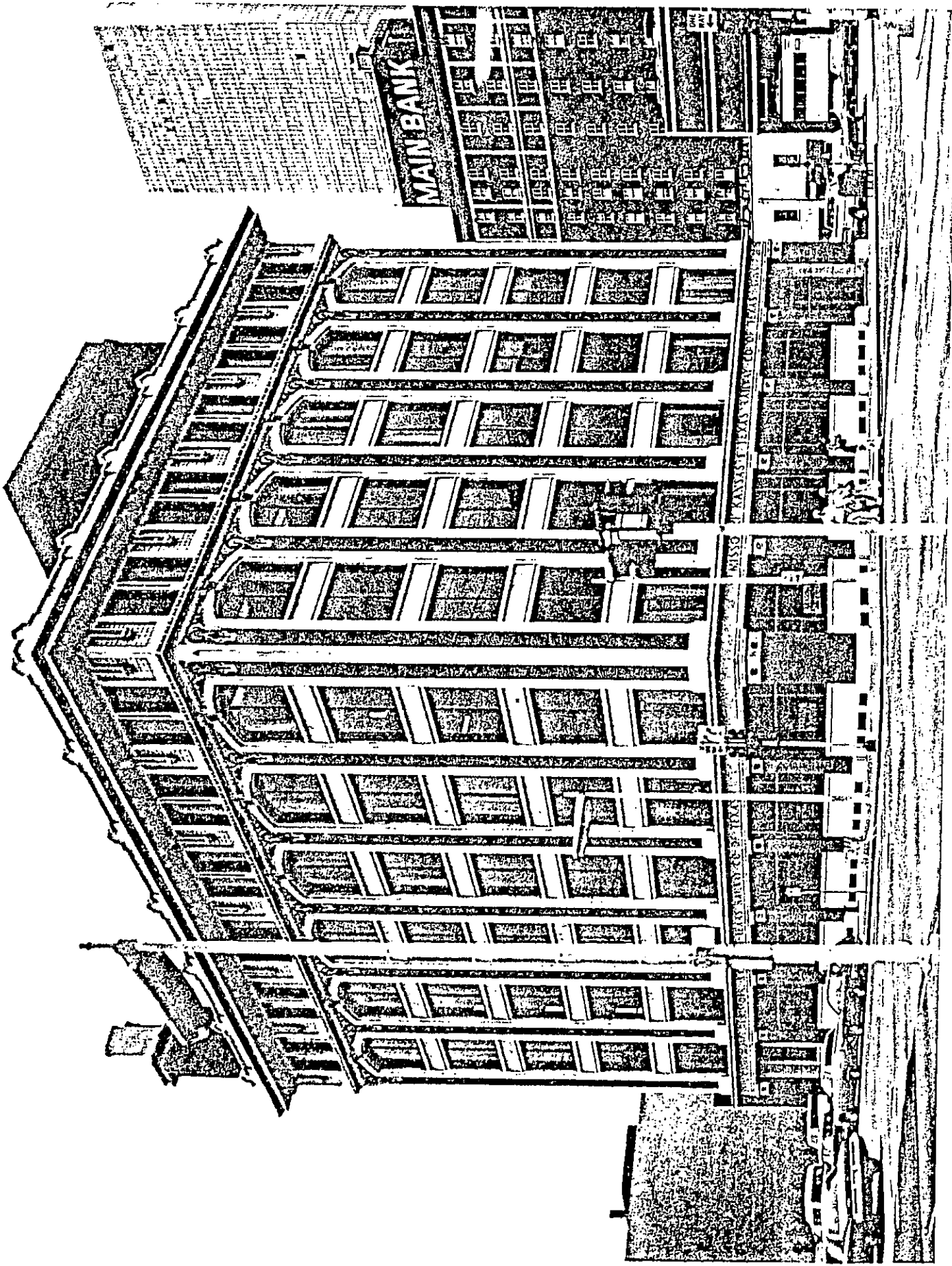


DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

Dallas County State Bank Building (#47),
810 Main
East oblique

Photo #18

Photo by Danny Hardy, Texas Historical Comm.
March 1978



DALLAS WESTEND HISTORIC DISTRICT
Dallas, Dallas County, Texas

Missouri, Kansas, Texas "Katy" Building (#44),
701 Commerce
Southwest oblique

Photo #19

Photo by Dave Moore , Texas Historical Comm.
March 1978

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NATIONAL PARK SERVICE

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NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC Westend Historic District
AND/OR COMMON

2 LOCATION

STREET & NUMBER Bounded by Lamar, Griffin, Wood, Market and Commerce Streets
and the MKT Railroad Tracks.

CITY, TOWN	Dallas	— NOT FOR PUBLICATION	CONGRESSIONAL DISTRICT	3
STATE	Texas	— VICINITY OF	CODE	048
		COUNTY	CODE	Dallas 113

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input checked="" type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL <input checked="" type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<input type="checkbox"/> PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input checked="" type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME Multiple Ownership (see continuation sheet Item 4).

STREET & NUMBER

CITY, TOWN

— VICINITY OF

STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Dallas County Courthouse

STREET & NUMBER

CITY, TOWN

Dallas

STATE

Texas

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Historic Sites Inventory/Dallas Historic Landmark Survey

DATE

1978/1974

— FEDERAL STATE — COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS

Texas Historical Commission/ City of Dallas

**Dallas Landmark Commission
Landmark Nomination Form**

1. Name

historic: St. James African Methodist Episcopal (A.M.E.) Temple

and/or common: St. James A.M.E. Church

date: 1919-1921

2. Location

address: 624 North Good-Latimer Expressway

location/neighborhood: Deep Ellum

lot/block: Lots 1, 2

Block 271

survey: John Grigsby Survey

tract size: 0.64 ac.

3. Current Zoning PD No. 298

4. Classification

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

5. Ownership

Current Owner: Meadows Foundation

Contact: Bob Weiss

Phone: 214.826.9431

Address: 3003 Swiss Avenue, Dallas, Texas 75204

6. Form Preparation

Date: 06.20.00

Name & Title: S. Solamillo, Pres. Planner; with R.Clipper-Fleming and D.A. Nieves, Contributors

Organization: for Preservation Dallas

Contact: Stan Solamillo

Phone: 972.390.8713

7. Representation on Existing Surveys

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

For Office Use Only

Date Rec'd: _____ Survey Verified: Y N by: _____ Field Check by: _____ Petitions Needed: Y N

Nomination: Archaeological Site Structure(s) Structure & Site District

8. Historic Ownership

original owner: St. James A.M.E. Church Congregation (1919-1983)

significant later owner(s): Richard Finley (1983-1998); Meadows Foundation (1998-present)

9. Construction Dates

original: 1919-1921

alterations/additions: n.d., 1983, 1998-1999

10. Architect

original construction: William Sidney Pittman (1919-1921)

alterations/additions: Unknown (n.d.), Richard Finley (1983), Meadows Foundation (1999)

11. Site Features

natural: N/A

urban design: Iron and brick pier security fence

12. Physical Description

Condition, check one:

excellent

good

fair

deteriorated

ruins

unexposed

unaltered

altered

Check one:

original site

moved (date _____)

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

St. James African Methodist Episcopal (A.M.E.) Temple is an important example of the Neoclassical designs that were produced by the African American architect William Sydney Pittman (1875-1956) during the first three decades of the twentieth century. Built from 1919-1921 at a cost of \$50,000, it was constructed entirely by African American contractors and building crews and housed the St. James congregation for sixty-four years. Altered slightly at indeterminate dates by the congregation, it was later purchased by local developer, Richard Finley, who gutted and renovated the building for a law firm that occupied it from 1983-1998. The church was sold once more on May 22, 1998 to the Meadows Foundation, which renovated the interior as offices for the Mental Health Association of Greater Dallas and the Greater Dallas Community of Churches. The foundation's purchase of the building, restoration of the exterior facades, and rehabilitation of the interior have resulted in the preservation of an elegant piece of Pittman's architectural legacy.

The building's site is at grade and located on the highest elevation of Good-Latimer Expressway, which then decreases in elevation to provide approaches to Deep Ellum to the south and North Central Expressway to the northwest. There are paved parking lots adjacent to the building's south (side) and east (rear) facades. The parking lot on the south side of the building is enclosed by an ornamental iron fence that has been painted and is interrupted by regularly spaced yellow brick piers.

St. James A.M.E. Temple is oriented east-west with the principal facade facing west and fronting Good-Latimer Expressway. Three stories in height and faced with yellow brick that has been laid in seven-course common bond, the west (front) facade is dominated by a large, gabled portico with four massive white concrete columns that form a *Tetrastyle* (Chitham 1987: 158). They are symmetrically placed on an elevated masonry platform or *podium* (Ibid.: 156). The columns are rendered in Ionic fashion with capitals

Continuation Sheet

Item #12

(Page 2 of 5)

consisting of simple volutes embellished with egg and dart as well as bead and reel motifs. The column bases are simply detailed with torus and fillet moldings.

The masonry podium that supports the Testrastle is fenestrated by three segmented arches that have been infilled with windows, modeled after the design of the building's original third story arched wood windows. Initially built as an entry portico and flanked by a pair of stairways that provided a formal entry for church members from the street, the stairways and balustrades were removed during the 1983 renovation. However, the portico and other details were recorded by Finley in a series of pre-renovation photographs (Figures 3-7). In addition, unknown photographers produced images for the *Dallas Express* in 1921 and a local black City directory in 1941 (Figures 1-2). The latter was printed as part of a full-page advertisement that showed members of the St. James A.M.E. congregation posing on the stairways at front of the building (*Dallas Negro City Directory* 1941-1942: LIV).

A new cornerstone is located on the building's northwest corner. Installed by the Meadows Foundation on the occasion of the building's restoration and rehabilitation in 1999, it measures 1'-1" x 2'-2", and has been carved with a dedication, along with the following names and titles:

ST. JAMES A.M.E. TEMPLE
ERECTED 1919

C.W. ABINGTON
J.A. JONES
J.H. WILHITE
S.W. BROOKS

PASTOR
PRESIDING ELDER
SECRETARY
BISHOP

TRUSTEES

J. LOWERY
T.J. BAGBY
T.W. WILKINS

J.L. SNEED
J.H. WILHITE
G. BROWN

WM. MCGEF
O.T. MOORE
G.F. PORTER

WILLIAM SIDNEY PITTMAN

ARCHITECT

The entry portico is pedimented and supported by an entablature that consists of an architrave, frieze, and cornice. The entablature supports a large stucco *Tympanum* that is capped with a raked cornice. The cornice is embellished with simple modillions and dentils and is fenestrated with a circular wood vent. The vent was presumably installed during the 1983 renovations and replaced a stained glass window. The underside of the portico is finished in beaded ceiling board and has been painted.

Beneath the portico is a central entry that is flanked on the north and south by side doors. These serve as the formal entries for the St. James A.M.E. congregation. The central entry has a pedimented cornice with a stained glass transom. The original doors have been replaced by a pair of fifteen-light glazed doors. Similarly, the side doors are glazed with fifteen lights each and are surmounted by stained glass transoms. The second story windows are one-over-one wood sash that have been glazed with opalescent stained glass and they are surmounted by wood transoms that are similarly glazed. The windows are simply

Continuation Sheet

Item #12

(Page 3 of 5)

detailed with cast concrete sills and soldier course lintels. There is a cornice of pressed metal that is detailed with simple modillions and dentils, and an attic parapet that is capped with three corbelled courses and metal flashing.

A suspended cruciform sign was added to the west façade at an indeterminate date. Also removed during the 1983 renovations, its letters were arranged in the following manner:

A
M
E
S T. J A M E S
T
E
M
P
L
E

The east (rear) facade, unlike the other three facades that are built in masonry, has been finished in plaster. The plaster has been tinted an earth tone hue and is interrupted by horizontal and vertical expansion joints to prevent cracking. The plaster provides a cementitious waterproofing layer over the original red colored brick. The east facade also features a concrete string course and the terminating returns of the entablature. With the exception of the first floor fenestration, which consists of one-over-one aluminum sash and a metal door, the remaining two stories remain blind.

The north (side) facade is finished in yellow brick, laid in seven-course common bond, over two at-grade courses of red colored brick, and features the building's original cornerstone. Located on the northwest corner at a height of 4'-5 1/2", the stone dates presumably, from the construction of the edifice in 1919. It measures 1'-1 3/4" in height and 2'-2 1/4" in length, and it is carved from a single limestone slab. Unfortunately, the majority of the cornerstone's face has been badly pitted by rainwater that escaped from a downspout that had failed to carry its effluent to grade and away from the building, and most of the text has been obliterated. What information is partially discernable is located on the stone's right side and is recorded as follows:

[Illegible] [S.W. BROOKS] BISHOP J.A. JONES P.E.
[Illegible] [G.] BROWN BUILDING COM.
[Illegible] [TR]USTEES
[Illegible] G. PORTER
[Illegible] W. WILKINS
[Illegible] CONTRACTOR
[Illegible] [C.W.] ABINGTON, PASTOR
[Illegible] K. OF P.

Continuation Sheet

Item #12

(Page 4 of 5)

The north (side) facade is divided into seven bays. It features a concrete string course, pressed metal entablature, and masonry parapet. A door is located at the northeast corner and is a modern six-panel replacement, whose transom has been infilled with brick to a lintel height equal to that of the windows in the succeeding bays. Three central bays in this facade are framed by four step-shouldered brick buttresses. The shoulders are capped with cast concrete coping. The buttresses support three masonry gables that project above the masonry parapet. They are fenestrated with arched wood sash luscernes, that are glazed with opalescent glass, and capped with cast concrete coping.

The windows of the central bays include: paired one-over-one wood sash on the first floor; paired one-over-one wood sash with operable, opalescent glass transoms on the second floor; and paired and arched two-light wood sash, surmounted by circular wood windows glazed with opalescent glass, and flanked by small lunettes on the third floor. In contrast, the windows in the two bays on either side of the buttresses include: single one-over-one wood sash at the first floor; single one-over-one wood sash and operable opalescent transoms at the second floor; and single one-over-one wood sash at the third floor. The windows at the first floor are detailed with rowlock sills and soldier course lintels, while the upper two floors feature cast concrete sills and soldier course lintels. In addition, the rowlock arches of the third floor windows in the central bays are further accentuated by the addition of single stretcher courses.

The south (side) facade is similar in design and treatment to the north facade with the exception of the fenestration on the first and second floors. A small replacement one-over-one wood sash is located at the southwest corner with a modern metal door located in the adjacent bay. The middle bay, located between the center buttresses, is also fenestrated differently from the north facade and features a segmented arched one-over-one wood sash. The remaining first floor windows are one-over-one wood sash. A first floor gabled entry canopy, supported by two narrow metal columns is located in the sixth bay, adjacent to the southeast corner. It has a modern six-panel door. A second story doorway located at the corner bay was infilled with brick during the 1983 renovations, but its circular window, glazed with opalescent glass, remains intact. With the exception of this window, the remaining fenestration of the second floor is similar to that of the north facade.

The roof is hipped and is drained by metal scuppers and downspouts that are located on the east and west (side) facades. The present roof replaced another of similar design, however, the original was punctuated at mid-point, by a metal drum that supported a metal dome and oculus. Currently, the oculus is concealed beneath a pent roof that provides a platform for turbine vents, communication antennae, and lightning rods.

The entire interior of St. James A.M.E. Temple was gutted in the 1983 Finley renovations. In an interview with the developer conducted during the following year, a local writer summarized the work as follows: "foundation problems were corrected, floors were straightened, some windows were removed, and new electrical, heating, and air conditioning systems were added" (Hansard 1984: 3E).

Unfortunately, the extent of the renovations accomplished the removal of much of the building's interior historic fabric. Although the majority of the work may have been necessary for an adaptive reuse of the building, some of it may in hindsight, appear excessive. An example of this was the treatment of the oculus that illuminates the interior of the building. It was originally constructed of stained opalescent

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glass and featured a center piece embellished with the "Eye of God." The principal donors of the piece were incorporated into the design within a circular band that carried the following dedication: "W.M. MCDONALD JR. BY HIS PARENTS." The image of the "Eye of God" was removed during the 1983 renovations, along with the benefactors' tribute. In the 1984 interview with the local press, the developer explained his reasoning for altering the design by stating: "I tried to maintain as much detail of the church as possible, but I don't think people would want to work with the three wise men watching them" (Ibid.).

Similarly, a circular stained glass window located in the frieze above the diastyle was removed and replaced with a louvered vent. The window was restored by the Meadows Foundation in 1999. Other stained glass windows, doors, and miscellaneous architectural elements were also removed along with the church furnishings and their dispositions remain unknown (Wise 1999: personal communication). Propitiously, however, there was some photo-documentation of the work as it progressed and this provides a record of some of the architectural elements that were removed.

13. Historical Significance

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

St. James A.M.E. Church was founded in Dallas, Texas, in 1876 as "St. James African M.E. Church" by Reverend W.R. Carson and located at a site that was addressed later in the twentieth century as 421 Young Street. The congregation remained at that location for thirty-eight years. On May 26, 1914, trustees for the church purchased Lots 1 and 2 in Block 271 at the southeast corner of Good and Florence Streets for "\$10,000 in cash" from the Trustees of a German Baptist Church (*Dallas County Deed Records*, Vol. 623: 284; Figure 8). Two years earlier, St. James A.M.E. had sold the Young Street site for \$25,250 to an I.E. Rose, presumably with the understanding that they remain at that location until they found another church site and moved (*Ibid.*: Vol. 562: 62).

The date that the congregation razed the Baptist Church to erect a new edifice is unknown, however, Building Permit Number 1113 was issued by the Dallas Building Official to J.L. Sneed on October 1, 1919. The official noted that the permit was for a "brick and concrete church," and that the construction costs for the new building were \$100,000 (*Building Official's Record* 1916-1920: 117). However, the agent misspelled the applicant's initials as "J.S." in the record. J.L. Sneed was listed in the City directories as a "Carpenter" (Worley 1919: 987) and he acted as the assistant to C.L. Brewer, the superintendent for the project. In a listing of the Brotherhood of Negro Mechanics published six years later in a local black directory, two of his relatives---C.H. and E.S. Sneed---were also listed as "Carpenters," but J.L. Sneed was not listed (*Negro (?) Bulletin* 1925: n.p.).

Funds for the construction of the church are reputed in the oral tradition to have been received from donors in Dallas and throughout the United States. The costs of the four-column *Tetrastyle* are said to have been donated by a family in New York (Wise 1999: personal communication). Similarly, money for the stained glass oculus is recalled as having been donated by four local black attorneys (*Ibid.*).

The new building was erected and dedicated on Sunday, January 9, 1921, and the ceremonies were extended through the following Monday. The local African American press carried a rather lengthy announcement of the event, stating that "The New St. James A.M.E. Temple, [at] Good and Florence Streets will celebrate Its Opening Exercises [from] Sunday, January, 9th to Monday Evening, January 10th, 1921" (*Dallas Express*, January 1, 1921: 1).

The text continued:

After a little more than a year of hard and persistent efforts, the congregation of this splendid structure will occupy [its] new church home for the first time. Nothing in the history of church building in our city has been more remarkable than the beginning and completion of this church. The membership is small; numbering only 325[,] including men, women and children; and yet the work never ceased until it was finished.

The structure is modern in all of its details and will ever stand as a monument to Negro Labor. It has been designed and constructed by [black] men. Mr. W. Sidney Pittman was the Architect and Mr. C.L. Brewer has superintended the construction[,] assisted by Mr. J.L. Sneed. This church is conceded to be among the best owned by the race in the country. Every Negro should feel a measure of genuine pride in this building as it proves that there is no color in the line of the building art, that the black man can do anything, if given a chance, [that] any one else can do (*Ibid.*).

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On Saturday, January 15, another article appeared in the same newspaper with the headline, "Great Throngs Attend Dedication of New \$50,000 St. James A.M.E. Church" (*Dallas Express*, January 15, 1921: 1). The article stated that: "St. James A.M.E. Church began eighteen months ago, was opened to the public and formally dedicated Sunday (Figure 9). Beginning with the morning service and continuing throughout the day, great throngs of citizens of all denominations of the city and hundreds of out of town visitors crowded its aisles" (Ibid.).

The dedication services began Sunday morning and lasted throughout the week. The following was the program of events.

Sunday morning the service was in [the] charge of the Pastor, Rev. C.W. Abington. Sunday afternoon the services were held by Rev. R.C. Walker of Corsicana, who brought his choir and a large portion of his membership to help in opening the new church. Sunday night, Rev. J.H. Smith of Bethel Church of the city with his choir and entire congregation worshipped with the pastor and members of the new church and formally presented a beautiful window given by them.

Monday night, Reverend J.F. Williams of Waco preached. Tuesday night. . .all met in celebration. Wednesday night, Rev. Johnson of Evening Chapel; Thursday night, Rev. Harper of St. John; [and] Friday night, Rev. J.E. Edwards of Waxahachie held the services in the new building. Beginning with Sunday. . .local churches of all denominations will each have charge of the services on special nights [during] the whole week (Ibid.).

In the same article, under the caption entitled, "The New Church Building," the writer enumerated the building contractors and provided a description of the church's interior.

The church[,] which costs approximately \$50,000[,] was designed by William Sidney Pittman, constructed by Clifton Brewer as contractor[,] wired and lighted by Lemon Bros.[,] concreted and plastered by S. Johnson. Practically all the work was done by Negro workmen.

It is built of white press brick and is three stories in height. [It] consists of a basement which contains a well[-]appointed dining room and kitchen, [a] furnished guest room, S.S. Room, ladies guest room, gents['] toilet and reading room. The second floor is given over to the auditorium and balcony which are comfortably seated with [the] most comfortable opera chairs. On this floor are the pastor's study and choir room. The total seating capacity is 850 persons (Ibid.).

An editorial also appeared in the *Dallas Express*. It indicated the importance that the new edifice held for many of its readers.

The opening of the New St. James A.M.E. Church is an event [that] should cause a feeling of pride and genuine pleasure to possess every member of our group in Dallas. It represents an unusual accomplishment for the reason that it bespeaks courage on the part of its pastor, confidence on the part of its members[,] and [a] co-operative spirit of all the citizens who contributed toward its erection.

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It was designed by a Negro, erected by Negro masons and carpenters[,] directed by a Negro contractor, and wired by Negro electricians. It is a monument to Negro brain[s], skill and purpose . . . [It] should serve as a concrete example of what team work and co-operation may accomplish. Such a lesson may be profitably drawn from the successful completion of this building by members of our group everywhere. . . We need to heed and learn the value of co-operation. We need to realize that greater progress is possible where all men concerned bend their efforts in a common direction.

Dallas especially needs to learn and apply this principle in an ever increasing degree to its business projects as well as [to] its churches. There is room for much greater development (*Dallas Express*, January 15, 1921: 4).

Even the local Anglo press carried a story on the church's dedication in one of the Sunday editions (Figure 10):

Announcement was made Saturday that the new St. James A.M.E. Church [at] Florence and Good Streets, is completed. The colored Methodists are to take charge of their new building Sunday. The building has been in the course of construction for fifteen months and is the best structure of its sort in the South [that is] owned by Negro Methodists.

It is the purpose of the congregation to make this building serve the whole community. Provisions have been made for reading rooms, [a] day nursery, club meeting [room]s, and every means of uplift and convenience for the whole race, as their financial prosperity may permit.

The church is to be opened at 6 p.m. Sunday with a prayer and praise service, which is the beginning of an opening program extending over more than a week. The pastor, Rev. C.W. Abington, hopes in this effort to get sufficient funds to care for pressin[g] obligations that he is very anxious to meet promptly. All the colored churches will meet with the congregation during this effort.

There will convene in this church early in February the largest and most important meeting of the colored people ever assembled in Texas. A large committee is busy with plans for the care and entertainment of of the delegates, who will be here from all over the country and many from [other] countries. Dr. H.T. Hamilton is chairman of the committee and is meeting with much success (*Dallas Daily Times Herald*, January 9, 1921: 11).

In that same year, agents of the Sanborn Insurance Company recorded St. James A.M.E. Temple, along with a two-story wood frame parsonage and a small wood frame shed on the site (Figure 11). The church was addressed as "624" North Good Street and the parsonage was labelled "620." The Sanborn agents also included the following details about the temple, calling it, "St. James A.M.E. Church," and noting that it was "42' To [the] Eaves," had a "T[in] C[ei]L[ing] Dome," and had "Heat: Gas," and "Light: Elec[tric]" (Sanborn Map and Publishing Company of New York 1921: 36).

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The church's growth in membership during the 1920s and 1930s was substantial. Good Street was improved by 1928, with the construction of an underpass to permit the unencumbered flow of automobiles and pedestrians under the congested tracks of the Houston & Texas Central (H&TC) rail yard and into Deep Ellum---the area's Black shopping district (Solamillo 1995: 6). This brought an increased flow of traffic past the St. James A.M.E. edifice and an unidentified photographer recorded the building in 1930 (Figure 1).

At its height in the 1940s, the membership of St. James A.M.E. comprised the largest congregation of that denomination in North America (Meadows Foundation 1999: n.p.). Another unknown photographer produced a print of the congregation in front of the edifice for a local Black city directory at the beginning of the decade (Figure 2). In 1948, the church's pastor of five years, Rev. J.R. McGee, was quoted by the local press as stating that the congregation had a membership of 500 and that "his. . .churchmen [had] paid off[f] \$22,000 of the debt on their building" (*Dallas Morning News*, February 9, 1948: n.p.). The same article described his establishment of a soup kitchen for the poor in Dallas after seeing two men walking away from the City-County Welfare Department at 1313 Pacific (Ibid.; Worley 1948: 202).

The congregation that was responsible for the building of St. James A.M.E. Temple is reputed by the oral tradition to have gathered as a group as early as 1876, holding services in a brush arbor. By the early 1880s, they had built a church at 421 Young Street. A local city directory stated a decade later that "Services [were at] 11 a.m., 3 and 8 p.m.; [and] Sun[day] School [was at] 9:30 a.m." (Evans & Worley, 1894-1895: 35). In addition, the directory noted that "Rev. J.E. Holmes, [was] Pastor [and] W.H. Thornton, Supt. [of the] Sunday School" (Ibid.).

The African Methodist Episcopal (A.M.E.) church had historical roots that can be traced back to the eighteenth century Anglo Methodist Episcopal Church. Founded by John Wesley in the eighteenth century, the Methodist Episcopal Church was initially very successful in converting slaves to Christianity because of its anti-slavery stance. However, when "church officials dragged Richard Allen and Absalom James, both former slaves and respected preachers, from the White section of the sanctuary of St. George's Methodist Church in Philadelphia in 1793, the entire group of African American communicants withdrew from the fellowship" (Montgomery 2000: 7). This led to the formation of the Bethel African Methodist Church by Allen and within two decades, congregations of that denomination were established in New York, Delaware, and Baltimore. The A.M.E. Church was officially organized in 1816, with Allen being ordained its first bishop, and the denomination rapidly grew in the northern states (Ibid.).

At the end of the Civil War, numerous missionaries from all of the Protestant denominations entered the south to organize Black churches and Michael M. Clark and Houston Reedy organized the first A.M.E. churches in Texas, beginning in Galveston in 1865 (Ibid.: 11). Two years later, a meeting was held in that city to organize an annual conference in Texas. On October 28 of the following year, the first conference was held in Galveston and was presided over by Bishop James A. Shorter. Among those in attendance was Houston Reedy. The event claimed over 3,000 members in attendance, and the Texas membership grew considerably in the following two decades. By 1890 the A.M.E. membership in Texas totaled 23,000 and by 1926 had reached almost 34,000, ranking it second only to Baptists as the most numerous of Black church denominations (Ibid.: 16).

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In the early years of the Texas conference, most A.M.E. churches were established within a triangular-shaped area whose points were Galveston, Bryan, and San Antonio. Through the use of circuit-riding preachers who were responsible for opening new churches throughout the state, two additional conferences were established in Texas. They included the West Texas and Central Texas Conferences, which were organized in 1875 and 1883, respectively (Ibid.).

The architect of St. James A.M.E. Temple, William Sidney Pittman, began a short but very prolific professional career in architecture, following the completion of his graduate studies in 1900. He had been born in Montgomery, Alabama, on April 21, 1875, the son of a former slave who worked as a laundress and an unknown Anglo man. His paternity gave him a light complexion, however, he neither met nor knew the identity of his father (Stewart 1977: 77; Childers 1997: 21). Little is known about Pittman's early years in Montgomery, except that he grew up in poverty and is said to have been his mother's favorite among several older children (Stewart 1977: 77). In addition, he is also reputed to have had an uncle named Will Watkins who was a local building contractor (*Black World* 1974: 11). Along with his mother, his uncle is remembered in the oral tradition as having encouraged him from a young age to pursue an interest in the building trades (Ibid).

Pittman's impressive achievements as a young architect by the age of twenty-eight, however, prompted several period writers to produce contemporary, though abbreviated biographies, which provide some information about his life as he matured into adulthood. One such article was printed in the New York publication, *Colored American Magazine* in the winter of 1906 (Figure 12). The article, entitled "A Successful Architect," included a brief personal history and enumerated Pittman's then completed projects. The author's summary of Pittman's educational background began with the following paragraph:

W. Sidney Pittman. . . attended the public schools of Montgomery and Birmingham. At the age of seventeen, without means or financial support, he entered the Industrial Department of the Tuskegee Institute, completing in the following five years a course in wood work, a three years course in architecture and mechanical drawing combined and the general academic course. After graduation the authorities of the Institute offered to assist him in continuing the study of architecture in some [n]orthern [t]echnical [s]chool the following year with the condition that he reimburse them after graduation. He accepted and was duly admitted to the Drexel Institute at Philadelphia, in 1897, graduating in Architecture, and in the special Mechanical Drawing course in 1900 (*Colored American Magazine* 1906: 424).

The writer continued:

The following fall he was recalled to Tuskegee and given charge of the Architectural work [there]. In the five years following, over \$250,000 worth of buildings were built from his plans. Among these are the \$70,000 Collis P. Huntington Memorial Building, Douglass Hall, Rockefeller Hall, Carnegie Library, Emory Dormitories, and some others next in size and importance. Aside from these, plans were also drawn for various schools and individuals in other places. Notably among these was the Voorhees Industrial School at Denmark, S[outh] C[arolina], where he planned their four largest buildings. In May 1903 (Dozier 1976: 166) he resigned for the purpose of opening an office and finally decided to locate [to] Washington, D.C. (*Colored American Magazine* 1906: 424).

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During his first few years as a practicing architect and a new member of the faculty at Tuskegee, he worked under the direction of the school's chief architect, Robert R. Taylor (Dozier 1976: 166). Recruited by Booker T. Washington in 1892 to develop the Mechanical Industries Department at Tuskegee (which also included the program in architecture), Taylor had been one of the first African Americans to graduate with an architecture degree from the Massachusetts Institute of Technology (Ibid.: 164). Ruth Ann Stewart, the biographer of Pittman's wife, Portia, later wrote that Sidney's resignation came as a result of a disagreement with Taylor in 1903 (Stewart 1977: 79). Pittman is reputed to have "refused to be conciliatory" following the incident, and left for Washington, D.C., where prior to opening up his own office in 1905, he worked with another prominent African American architect, John A. Lankford (Ibid.; Dozier 1976: 164).

Lankford had also been an early student of Taylor's, and established in 1899, the first known African American professional architectural office in the United States, in Jacksonville, Florida. He had been the superintendent of the Mechanical Industries Department at Shaw University prior to opening his Florida office and had subsequently moved his practice to Washington, D.C., by 1901. He went on to serve as the national supervising architect for the A.M.E. Church (Dozier 1976: 166). Lankford also produced designs for numerous churches throughout the South, and along with another prominent African American architect, William A. Rayfield, published much of his work in period journals such as *The Crisis* and *Opportunity* (Adams 1991: 85).

In 1905 Pittman opened up his own Washington D.C. architectural office in two rooms at 494 Louisiana Avenue. Within one year of his opening, his workload had increased to the point that he had hired a draftsman and stenographer (*Colored American Magazine* 1906: 424). Two years later Pittman won a competition to design the Negro Building at the Tercentennial Exposition in Jamestown, Virginia, which made him the first African American architect in the country to be awarded a Federal contract. Under his supervision, the building was erected in eighty days by an all-black construction crew (Stewart 1977: 80).

The only known description of the Negro Building appeared decades later in a Black almanac. The publication noted that, "Pittman's design called for 60,000 sq. ft. on two floors, a column free auditorium, a roof span of 93 feet, 128 [columns] supporting the second floor, and 86 windows. Bolling & Everett, contractors for Washington's United Order of True Reformers' [Hall were the general contractors and Arthur Johnson was the electrical contractor]" (*Black World* 1974: 11).

Following his completion of the Tercentennial project, Pittman transmitted his correspondence on letterhead that proudly announced:

Sidney Pittman

. . . Architect . . .

Washington, D.C.

Architect for Negro Building, Jamestown Exposition

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In addition, his office stationary also included the following list of services: "Plans and Specifications," "Estimates and Supervision," and "Steel Construction a Specialty" (Pittman 1907: n.p.).

Pittman advertised in the Black press throughout the major cities of the eastern seaboard. A New York contract for a three-story frame apartment financed by R.F. Turner in New York City was made possible through an advertisement that Pittman ran in the *New York Age* (Ibid.: 425). Another period advertisement in an unidentified Black newspaper in Washington, D.C. carried the following description of his practice:

W. SIDNEY PITTMAN

ARCHITECT

STEEL CONSTRUCTION a SPECIALTY

Plans furnished through correspondence

Pittman also successfully courted Booker T. Washington's daughter, Portia, and married her on October 31, 1907 (Childers 1997: 21). Portia Washington was a musician and had been studying music in Berlin. Pittman had met her during his post-graduate service at Tuskegee and had corresponded with her throughout the course of her studies. He finally convinced her to end her studies in Germany and join him in Washington, D.C.

Pittman designed and built a new home for his wife in Fairmont Heights, Maryland, which was a residential development that was platted by the Fairmont Heights Improvement Company. The investment company was a speculative venture entered into by Pittman and several other African American investors to develop a planned suburban community as an alternative to the overcrowded inner-city housing that comprised the urban ghettos of Washington, D.C. (Stewart 1977: 80).

Pittman also is reputed to have designed and built a vernacular brick school in the Fairmont Heights Development (Figures 13, 14). However, the building's simple, if not generic appearance, seems enigmatic when compared with the high style masonry buildings that he designed during this period. Covered with asbestos siding, its brick details remain obscured.

The years in Washington, D.C. saw Pittman and his wife establish themselves as members of a growing elite class of suburban African American families. Booker T. Washington had some influence with then President Theodore Roosevelt and was invited to the White House in 1908. Portia's biographer later wrote that: "the reverberations from that simple act of social amenity were felt across the entire country. The president was condemned for socializing with a [Colored man] and Booker, for presuming to step out of his class. . .Despite the furor, Booker continued to remain a powerful advisor to the President" (Stewart 1977: 82).

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However, the changing dynamics of the relationship between a very famous father-in-law and a son-in-law of growing prominence in one of the most prestigious African American families in the country remain largely unknown. Portia's biographer described their relationship at Tuskegee as amiable by stating that, "Booker liked and respected Sidney" (Ibid.: 74). After his daughter's marriage, however, the relationship appears to have changed, although to what degree will probably never be known.

Washington should have been demonstrably proud of the accomplishments of his son-in-law during this period. He wrote and published an article about one of Pittman's projects in Washington, D.C.---the Neoclassical Young Mens Christian Association Building on Twelfth Street (Figures 15-17)---but failed to mention his role as the architect. The article, entitled, "How the Colored People of Washington Raised \$25,000 in Twenty-six Days," focused instead on the local African American community's successful fund-raising efforts for the project (*The Independent* 1907: 1115-1116). The only mention of architecture that Washington made was that the building was to be "in every way adequate and architecturally beautiful," "a monument to the good will of the people of [the city]," and "to the self sacrifice of the Colored people," "thr[ough whose] efforts, the erection of such a building. . .will have a far-reaching influence for good in the community" (Ibid.: 1116).

A year later, Pittman was commissioned by the District of Columbia to be the architect for the Tudor Revival-styled Garfield Public High School (Figures 18-19), in addition to producing plans and specifications for the Agricultural Building at Tuskegee, two more buildings at Kentucky Normal and Industrial Institute, and the remodeling of a hotel in Norfolk, Virginia (Stewart 1977: 80; Nieves 1999: personal communication).

Between 1909 and 1911, however, the chronology of Pittman's architectural *oeuvre* becomes obscure and whatever buildings he may have designed during this period remain unknown. Within a year he had moved from Washington, D.C., to Texas. Unlike his practice in the nation's capital, however, Pittman chose to office out of his house at 2213 Juliette Street. Portia's biographer later suggested that Sidney's decision to leave the east coast was predicated on his desire to get "away from a city [that was] dominated by his father-in-law's presence" (Stewart 1977: 85). In addition, the Fairmont Heights Improvement Company that he had been president of had failed and at least one historian has inferred that his eastern seaboard commissions were beginning to wane (Childers 1997: 21).

Whatever reason prompted Pittman to move his wife and three children to Dallas, Texas---a city that in the first decades of the twentieth century had a rather notorious reputation for its treatment of persons of color---remains something of a mystery. Perhaps the existence of at least one project in the nearby City of Fort Worth and the lure of potential architectural commissions in the Black communities that were located in such a large state were enough for him to relocate to the city.

Although reputed in the oral history tradition to have arrived in Dallas in 1913 to prepare the plans for and supervise the construction of the Knights of Pythias Temple, Pittman appears to have moved to Texas at least one year earlier. His first project in the state was Allen A.M.E. Church in Fort Worth (Figures 20-21). Pittman had to have been involved in the design and production of construction drawings for the Allen A.M.E. Church while in his Washington office sometime late in 1911 or early in the following year, because the erection of the church began on December 22, 1912.

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Presumably, he moved his family and practice to Dallas in that year, in order to supervise the construction of the Allen edifice. The project took two years to complete and the building was finally dedicated on July 22, 1914 (Gage 1982: 8). Pittman's involvement with the Allen A.M.E. project and his arrival in 1912 is further substantiated by the fact that his first listing in the Dallas City Directories occurred in 1913 as "Pittman Wm S. Architect" (Boykin 1972: n.p.). For this to occur, he would have had to have been residing in the city before the printing and distribution of the local city directory.

In 1914 the Black Pythians voted while in convention in Galveston, Texas, to approve the construction of the Knights of Pythias Temple in Dallas. News of the event even received mention in the local Anglo press under the headline: "Negro Pythians To Build[,] State Convention Authorizes Expenditure of 100,000 for Temple In Dallas" (*Dallas Morning News*, (?), 1914: 6). The writer of the article indicated that "the site for the structure at Elm and Good Streets, [which had been] purchased several years [earlier was] now entirely paid for." As a result, ground [would] probably be broken sometime [in the] Fall. In addition, he stated that the Pythians would have "about one-half of the total cost of the temple. . .in the treasury before work [would] be started" and that there was at the time of his writing in excess of 20,000 dollars already on deposit (Ibid.).

Pittman probably prepared the plans for the Knights of Pythias from late 1914 to early 1915 because Building Permit Number 376 was issued by the City for the construction of "a four story brick lodge building" on Friday, April 16, 1915. The value of the edifice was recorded by the Building Official as "\$73,600." (*Building Inspector's Record* 1915: 119). Construction of the temple began late in 1915 and was completed the following year. Prior to its opening, the architect produced in colored washes, a perspective view of the building. He signed the work in the lower right hand corner, "W.S. Pittman," and dated it, "5-1-1916." It is the only drawing that is known to have survived of any of his Texas projects (Figure 22).

When the Knights of Pythias Temple opened, it was Deep Ellum's most impressive addition. Rising up above a sea of rooftops from the surrounding one and two-story structures, it created a similar effect as the Twelfth Street Y.M.C.A. in Washington D.C., and was the shopping district's only multi-story office building. Despite this achievement, however, there remained the recollection of an incident that occurred during its construction that appears to have typified the nature of Pittman's interaction with members of the local Black community---an event that tragically portended the outcome of his future in Dallas. It was recounted in the biography of his wife:

Portia remembered that one of [the] workmen tried to kill her husband. Sidney was on a high scaffold overseeing the work on the [Knights of Pythias T]emple when one of the construction crew approached him and an argument ensued. Sidney was knocked down and was about to be pushed over the side to a long drop below when another workman intervened and saved his life. Portia remembered the rescuer's name as being Armstrong. Unlike his fellow workmen, Armstrong had developed a regard for Sidney [that] after this incident would protect him throughout the rest of the construction of the temple (Stewart 1997: 86).

The biographer went on to describe Pittman as "a very exacting man" and explained that, while he was a strong race man and tried to hire blacks whenever possible, he demanded that his workmen perform as

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well as, if not better than, their [Anglo] counterparts. [Consequently,] his strict attitude hardly endeared him to his employees or, for that matter, to his employers" (Ibid.: 85-86).

The Knights of Pythias Temple was dedicated in 1916 (Figures 23-24). Following the building's opening, it became a prominent address for the offices of Dallas' Black professional elite and was immediately filled to capacity. The new tenants included local lawyers, doctors, dentists, and insurance agents. Among the most notable were: Dr. E.E. Ward, who was instrumental in the founding of the Dallas [Black] Chamber of Commerce; A.S. Wells, a successful attorney and politician; and Dr. R.T. Hamilton, a prominent Black physician and civic leader, after whom was named the first "planned" single-family housing community---built for African Americans in Dallas---Hamilton Park (Ford 1985: 6). A selection of some of the other tenants officing in the Knights of Pythias Temple also included M.C. Cooper, Dr. H.W. Reid, W.P. Wallick, Dr. P.M. Sunday and A.H. Dyson. There also were a number of insurance companies listed in the city directories as leasing offices in the new building. They were the Excelsior Mutual Benefit Association, American Mutual Benefit Association, Victory Life Insurance Company, Superior Benefactors of America, and Standard Life Insurance Company (Worley 1917-1918: 1022).

The chronology of Pittman's next known Texas projects in the following two years, however, again becomes obscure. Following the Knights of Pythias Temple, Pittman's next known project was Joshua Chapel A.M.E. Church in nearby Waxahachie. Presumably travelling on the local interurban, operated by the Texas Electric Railway, from Dallas to that city, he produced a Romanesque Revival building for the Ellis County congregation and the church was completed in 1919 (Figures 25-27). Probably while involved with Joshua Chapel, he was also preparing the design and construction drawings for St. James A.M.E. Temple.

The oral tradition indicates that after construction of the St. James A.M.E. had begun, the congregation held services at the Knights of Pythias Temple. A local informant, Olivia Kizzee stated, "The Pythian Temple [at] Elm and Good Latimer was where we had our. . .service[s]. I was about eight years old. [Then,] they built this church from the ground [up] and it was ready in 19[21]" (Kizzee 1999: personal communication).

When the church was dedicated, there was a large community celebration to mark the event. Ms. Kizzee continued. "After they built this church. . .they had a big bazaar down in the basement, located in the lower level of the church. . .The big celebration was a bazaar. . .People from all over the country came to this. . .they had booths. [Even] the leading stores in Dallas, Texas. . .Neiman Marcus, Arthur A. Harris and [the] Linz Brothers [had] individual booths" (Ibid.).

Pittman's success with and accolades about the building notwithstanding, Portia's biographer wrote that after the dedication of St. James A.M.E. Temple in 1921:

Sidney was still struggling to establish himself. He had completed work on St. James A.M.E. [Temple], but few [Anglos] sought the services of this first black Dallas architect. There were a few other church commissions, but blacks who could afford his service[s] usually took their business to [Anglos]. This kind of reverse racism on the part of his own people enraged

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Sidney. He became a trial to live with and increasingly more bitter (Stewart 1977: 89-90).

It may be conjectured that Pittman's growing dissatisfaction with Dallas was not due solely to what Portia's biographer described, but also to what had been occurring elsewhere in the city. From 1921 until 1925, there was a Ku Klux Klan-controlled civil administration in power in Dallas. It had been voted into office under the pretext of "law and order," along with a platform that included the "protection" of Anglo sensibilities and concepts of morality. The local chapter of the organization, at its height in 1925, had a membership that numbered some 13,000 persons from Dallas County, making it the largest Klan chapter in the country. As such, it dominated the political and social life of the City (Jebson et al 1976: 323).

Consequently, Pittman's growing rage or bitterness, and his subsequent organizing of the Brotherhood of Negro [Building] Mechanics in Dallas in 1925 may have been more of a reaction to the local environment. Funded with \$2,500 "or more" in seed money to "cover its emergency claims," the organization was touted in an article that was published by the Houston Black press in the following year (*Houston Informer*, May 1, 1926: n.p.). Under the headline, "Pittman Heads Negro Builders State Movement," was featured a photograph of the architect with the subtitle, "W. Sidney Pittman. The Architect. Founder and organizer of the Brotherhood" (Ibid.). The Brotherhood of Negro [Building] Mechanics was described in the article as "a benevolent institution with headquarters in Dallas [that] is causing the people of [N]orth Texas to sit up and take notice" (Ibid.).

The writer continued, revealing the spirit of the new organization:

Besides the ability of the [group] to meet its obligations promptly and honestly, it appears to be founded upon a principle. . .of "Race Co-Operation". . .Its membership is being recruited upon this principle mainly, and its object seems to be to meet the issue squarely. . .An organization founded in a practical sense upon race co-operation, race efficiency and race support from within, will surely succeed, and along with its success a great change for our good cannot help but come about (Ibid.).

Coincidentally, a listing of the Dallas membership published in the advertisement section of the same newspaper included Noah Penn, the contractor who built another local landmark, the Vernacular Gothic Sunshine Elizabeth Chapel C.M.E. Church (Ibid.: n.p.).

Pittman's only known advertisement for his architectural services in Dallas appeared in an issue of the local Black business directories in 1925. One local researcher stated that she had seen the ad and that it instructed local African American businesses to hire from their own. In addition, it stated that in the field of architecture, there was a local architect who excelled in the practice. The copy concluded with the practitioner's name and title, "W. Sidney Pittman, Architect" (Clow 1999: personal communication).

Of this period, Portia's biographer wrote: "Sidney's problems stemmed from the fact that he was very exacting and severe in his standards. For this he gained a few small jobs and some measure of respect from the [local Anglo] community. But members of the [African American] community found him arrogant. . .Sidney in return felt that his fine training and experience were unappreciated" (Stewart 1977:

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90). It should be noted that his projects for Anglo patrons are unknown. Money problems plagued the Pittman household. "Architectural contracts were few and far between" and Portia provided income through teaching and providing piano lessons (Ibid.). The marriage finally collapsed in 1928, after Pittman hit his teenage daughter in a rage. As a result of that incident, Portia left Dallas with her children and returned to Tuskegee.

Unhappy following his wife's departure with the children to Alabama and perhaps disappointed with the progress of his Brotherhood of Negro Building Mechanics in advancing the cause of equality, he turned his energies to exposing what he felt were frequent examples of betrayal and hypocrisy in the Black Community.

He started a weekly newspaper that he titled *The Brotherhood Eyes* in 1931 (Barrineau 1986: D-1). The newspaper was written with a mixture of humor and sarcasm and singled out ministers, educators, and other local leaders. No known copies of the newspaper have survived except for two issues that were owned by Dallasite Willie Gary and were included in an article that was written about Pittman in 1986. A sample of his writing was recorded by the journalist with the following headlines: "Serious and Frivolous News Items of Negro Life in Dallas," "High School Mix-up Involves Two He-fessors And One She-fess and Another Sis Teacher in S. Dallas," "Oak Cliff Dumping Ground for Trash Parsons," and "Seven Year Feud Ends in One Death and Murder Charge Against Killer" (Ibid.: D-6).

On the title page of each issue was printed in red letters, "A Newspaper That Doesn't Cross the Color Line," and below the title, "The Brotherhood Eyes," was printed, "The Evil Doer within the Race. It plays no favorites and recognizes no sex. It works through the 'Eyes'" (Ibid.).

Pittman's "scandal rag," written in vernacular Black English, is reputed to have been popular reading--- "teenagers hid the newspaper in their desks at school [and adults] found it a never-ending topic of conversation" (Ibid.). But the newspaper incensed the local Black leadership to such a degree that he was sued for libel in 1932. The case was thrown out of court. Later commenting on the incident, Pittman wrote that "about 200 pastors and other self-anointed leaders met and organized to collect funds to prosecute and convict [me] for 'preaching the real gospel of our blessed Lord.' They collected \$1,100, 'more money than any group of Negro preachers ever collected. . .among themselves for any purpose'" (Ibid.).

Four years later, in the December 5 issue of 1936, Pittman wrote: "What is it about those who profess to be our spiritual leaders that impells them to think so much of their own welfare and so little of others? Why is there so little self denial and such an excess of selfishness among the salaried shepherds of His sheep?" (Ibid).

The following year, Pittman was again taken to court and finally convicted of violating one of the U.S. Postal regulations---sending obscene material through the mail (Childers 1997: 23).

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He served two years of a 5-year sentence in Leavenworth Penitentiary in Kansas, working as the prison librarian. Portia lobbied then President Franklin D. Roosevelt through the assistance of his maid, Lizzie McDuffy, for Sidney's early release and he was paroled on June 13, 1939 (*Dallas Times Herald*, 7 December 1986: n.p.). Ironically, the Knights of Pythias Temple went into foreclosure in the same year that he was released from prison. The organization's records were remanded to the court and consequently, none remain documenting the building's construction, early tenants, and activities (Riddle 1984: n.p.)

For unknown reasons, Pittman returned to Dallas and lived an obscure life, neither drawing nor writing ever again. He lived at two addresses, first at the Powell Hotel at 3115 State Street, then at 1804 Clarence, then back at the Powell Hotel. A woman named Maggie was also listed as residing at the Clarence address from 1952-1954. Pittman died on March 14, 1958 (Index to Death Records 1956-1959: 1028; Payton 1986: 8) although several researchers have indicated the date as being February 19, 1958 (Stewart 1977: 130; Dallas Historical Society 1985: n.p.; Boykin 1972: n.p.). Whether a funeral was held for him or whether Portia returned from her new home in Washington, D.C., to attend to his burial remains unknown (Stewart 1977: 130; Hill 1993: 89). Even in death, however, there appears to have been a conscious attempt to erase his memory. He was buried in an unmarked grave in Glen Oaks Cemetery in Dallas (Childers 1997: 23). In addition, the oral tradition indicates that "there [had been] a street named after him, but [it was] changed to Bethrum Street (Kizzee 1999: personal communication). It may be noted that there remains a Pittman Street in north Oak Cliff.

In 1985 local researchers located the whereabouts of his remains and a local architect, Enslie (Bud) Oglesby, Jr., along with the Dallas Historical Society, paid for the fabrication and installation of a monument to mark his grave (Childers 1997: 23). An invitation to the dedication ceremony stated that "the marker [was] being placed on his grave in recognition of his architectural achievements" (Dallas Historical Society 1985: n.p.). When Portia's biographer was conducting research for her book a decade earlier, she noted that: "The uproar that Sidney created in Black Dallas was so great that. . .an elderly member of the Knights of Pythias became very upset, refusing to discuss the matter with the author" (Stewart 1977: 102). To this day, local informants are still hesitant to discuss anything about Pittman. Ms. Kizzee indicated that she had to ask her minister what she could say about the architect and he instructed her to say very little. She stated: "Well, I [wanted] to say something and the Pastor told me not to say it, so I'm not going to say it to you" (Kizzee 1999: personal communication).

The attempts to purge any and all things produced by Pittman, save his mention in the oral tradition about two local buildings that he designed, nearly erased his memory. However, at the conclusion of his brief 25-year architectural career, William Sidney Pittman claimed the following twenty-two known projects and probably several more (Nieves 1999: personal communication):

- Collis P. Huntington Memorial Building, Tuskegee, Alabama (1900-1903)
- Douglas Hall, Tuskegee, Alabama (1900-1903)
- Rockefeller Hall, Tuskegee, Alabama (1900-1903)
- Carnegie Library, Tuskegee, Alabama (1900-1903)

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Emory Dormitories, Tuskegee, Alabama (1900-1903)
R.F. Turner Apartments, New York City, New York (1906)
Voorhees Industrial School, Denmark, South Carolina (n.d.)
Pittman House, Fairmount Heights, Maryland (1907)
Fairmount Heights Housing Development (1907-1911?)
Negro Building, National Tercentennial Exposition, Jamestown, Virginia (1907)
Young Men's Christian Association (Y.M.C.A.), Washington, D.C. (1907)
Agricultural Building Tuskegee Alabama (1908)
Garfield Public High School, Washington, D.C. (1908)
Kentucky Normal and Industrial Institute (1908)
Allen Chapel A.M.E. Church, Fort Worth, Texas (1912-1914)
Knights of Pythias Temple, Dallas, Texas (1915-1916)
St. James A.M.E. Temple, Dallas, Texas (1919-1921)
Joshua Chapel A.M.E. Church, Waxahachie, Texas (1919)
Colored Carnegie Library, Houston, Texas (n.d.)
Wesley Chapel A.M.E. Church, Houston, Texas (n.d.)
United Brothers of Friendship Hall, San Antonio, Texas (n.d.)
Grand United Order of Oddfellows (Negro) Lodge Building, San Antonio, Texas (1924)

In Clyde McQueen's *Black Churches in Texas*---the first attempt to compile histories of African American congregations in the state---there are several buildings shown that appear to be Pittman designs. Further research is being conducted to compile a complete listing and analysis of his architectural projects in Texas and the east coast. When viewed in the context of the few projects recorded as part of this study, St. James A.M.E. Temple becomes part of a larger body of work and provides tangible evidence of this architect's great skill with a variety of architectural styles and building types.

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Portrait of William Sidney Pittman, ca. 1906. *Colored American Magazine*. December 1906.

Portrait of William Sidney Pittman, ca. 1910. *Courtesy Schomburg Center, The New York Public Library, Astor, Lenox and Tilden Foundations.*

Rendering of the Knights of Pythias Temple, Dallas, Texas, dated "5-1-1916" and signed "W.S. Pittman." *Courtesy Louis Bedford.*

View of St. James A.M.E. Temple, looking southeast, ca. 1930.

View of St. James A.M.E. Temple, looking east, ca. 1940. In *Dallas Negro City Directory, 1941-1942: LIV.*

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15. Attachments

- District or Site Map
- Site Plan
- Photos (historic & current)

- Additional descriptive material
- Footnotes
- Other: _____



LANDMARK DESIGNATION FORM
CRITERIA FOR ELIGIBILITY

X ___ History, heritage and culture: Represents the historical development, ethnic heritage or cultural characteristics of the city, state, or county.

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

X ___ Significant persons: Identification with a person or persons who significantly contributed to the culture and development of the city, state, or county.

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

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

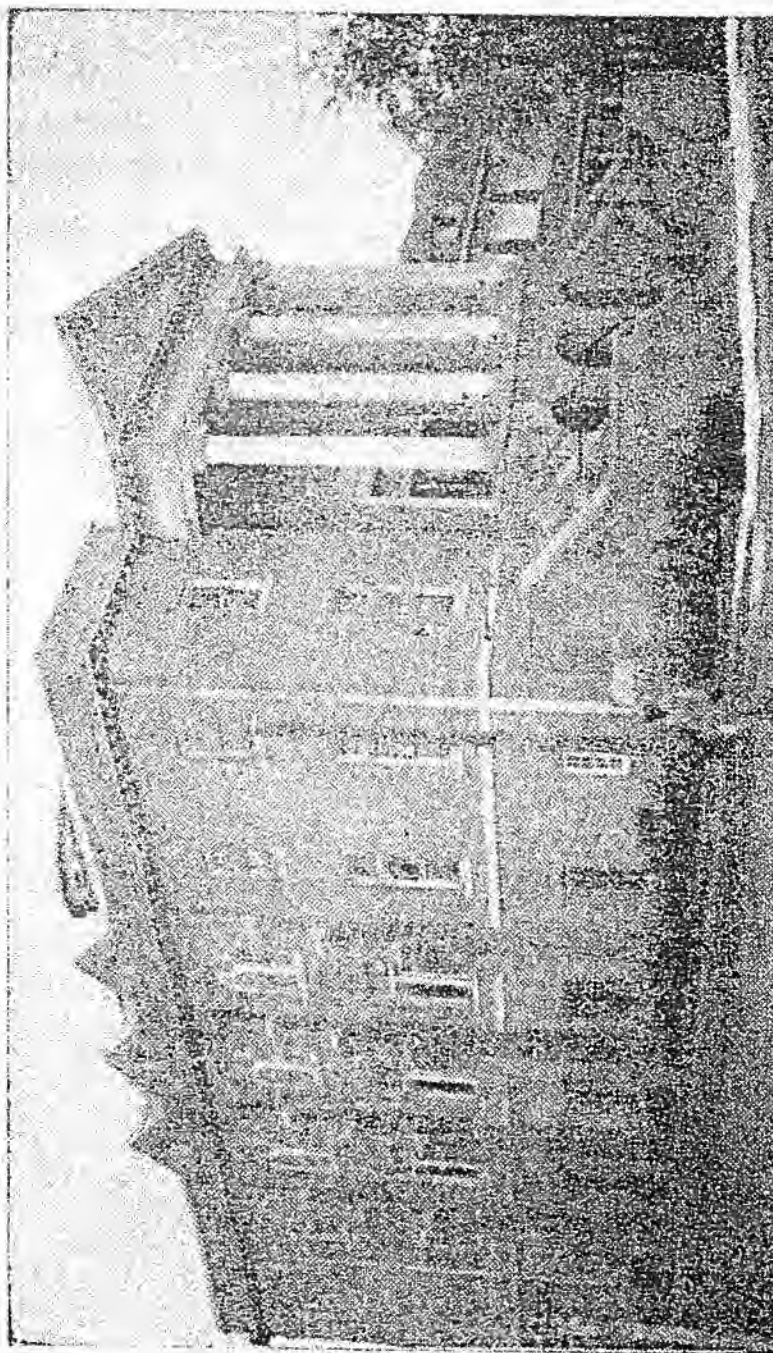
___ **Historic context:** Relationship to other distinctive buildings, sites, or areas which are eligible for preservation based on historic, cultural, or architectural characteristics.

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

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

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

X ___ Historic education: Represents as era of architectural, social, or economic history that allows an understanding of how the place or area was used by past generations.



St. James A.M.E. Church

Figure 1. St. James A.M.E. Temple, looking southeast (ca. 1930).

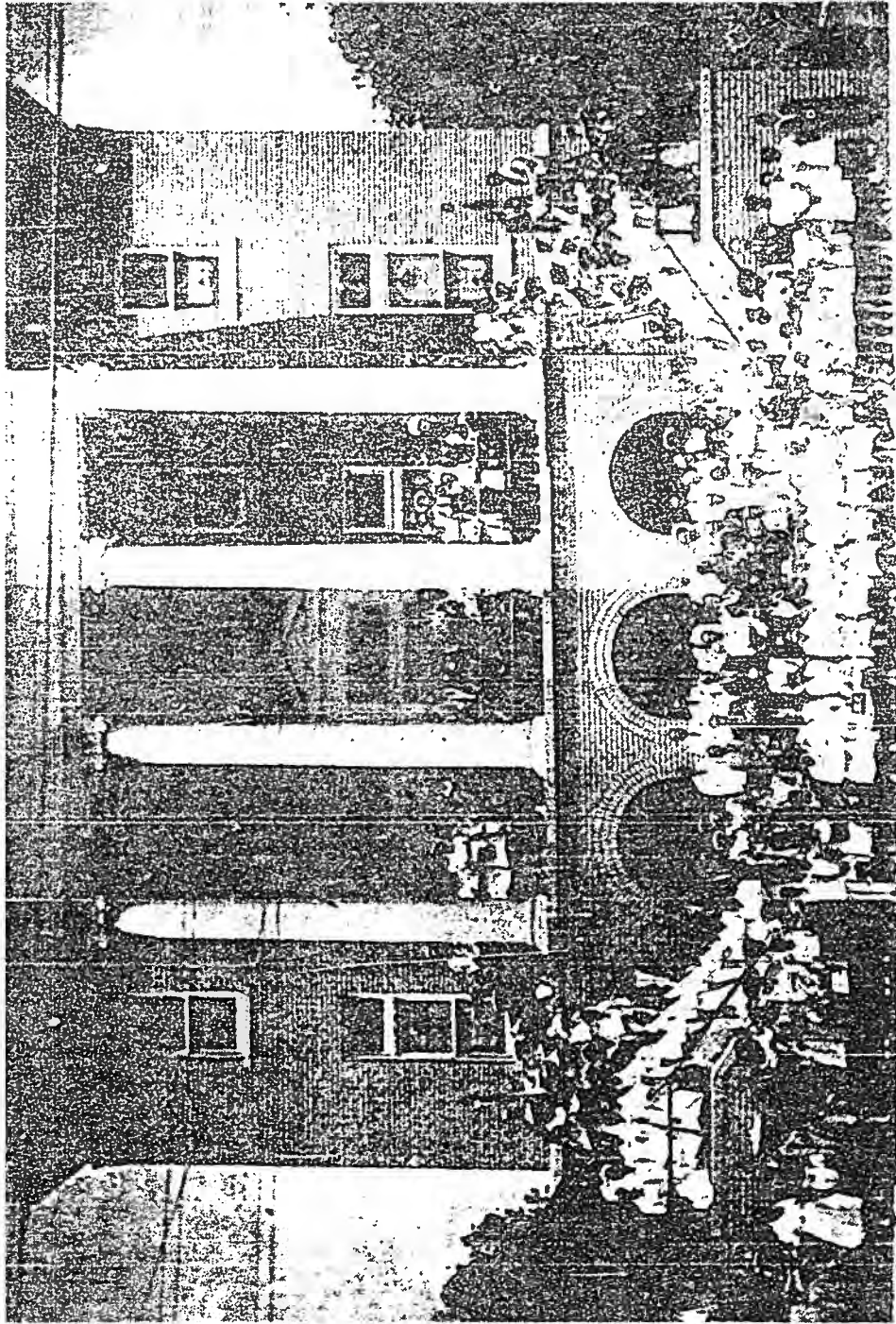


Figure 2. St. James A.M.E. Temple congregation in front of the church, looking east (1940).



Figure 3. St. James A.M.E. Temple, looking northeast in 1983. *Photograph Courtesy of the Meadows Foundation*



Figure 4. St. James A.M.E. Temple and parsonage, looking east in 1983. *Photograph Courtesy of the Meadows Foundation*

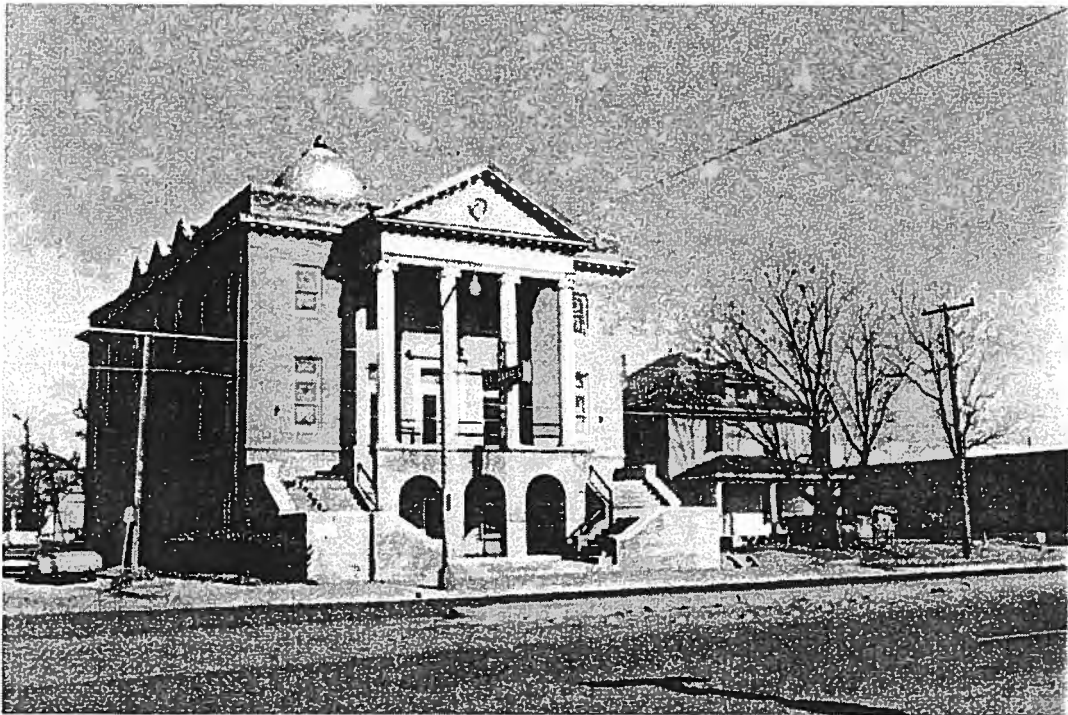


Figure 5. St. James A.M.E. Temple and parsonage, looking southeast in 1983. *Photograph Courtesy of the Meadows Foundation*



Figure 6. Parsonage and St. James A.M.E. Temple, looking northeast in 1983. *Photograph Courtesy of the Meadows Foundation*



Figure 7. St. James A.M.E. Temple, sanctuary interior, looking east in 1983. *Photograph Courtesy of the Meadows Foundation*

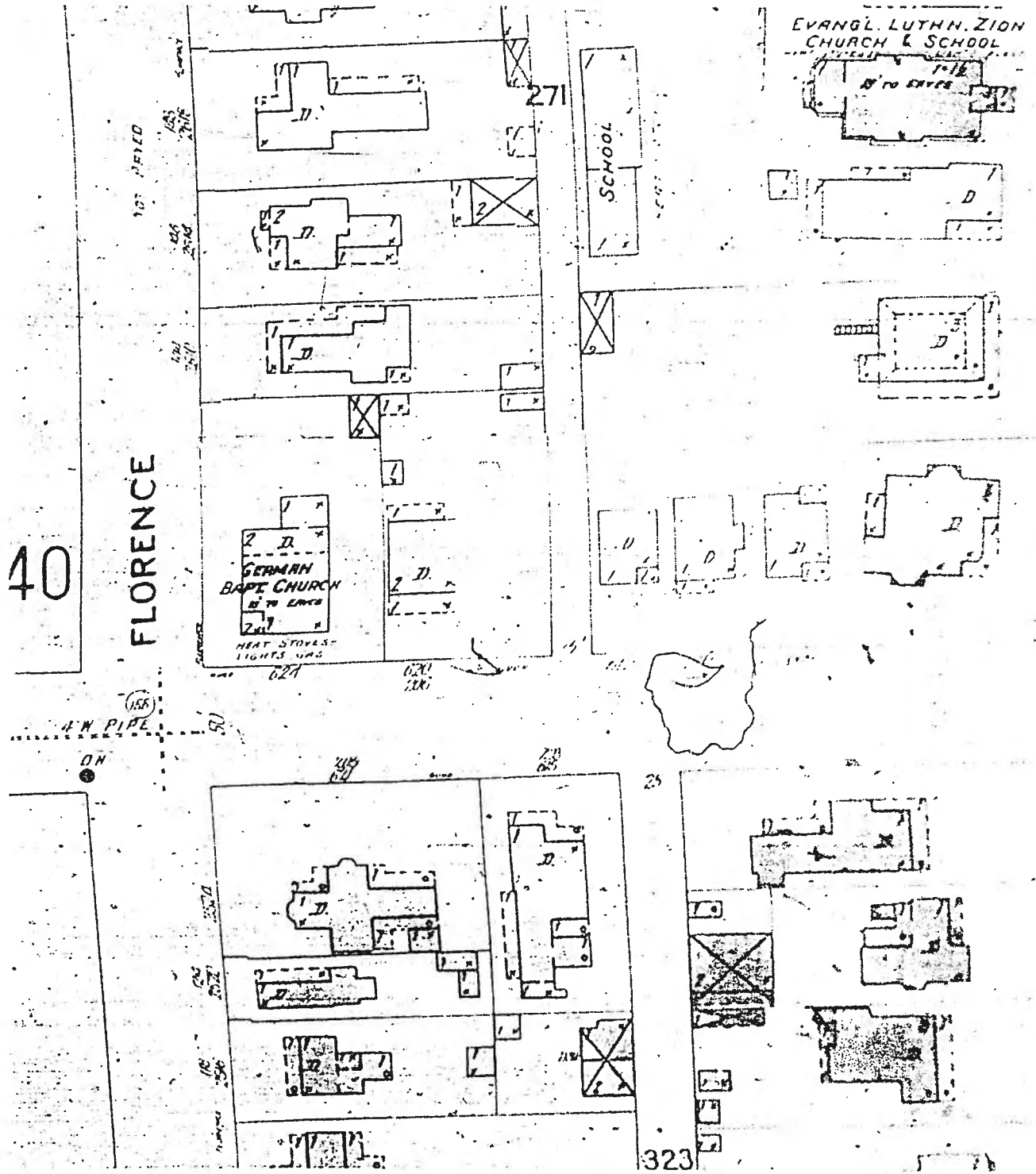
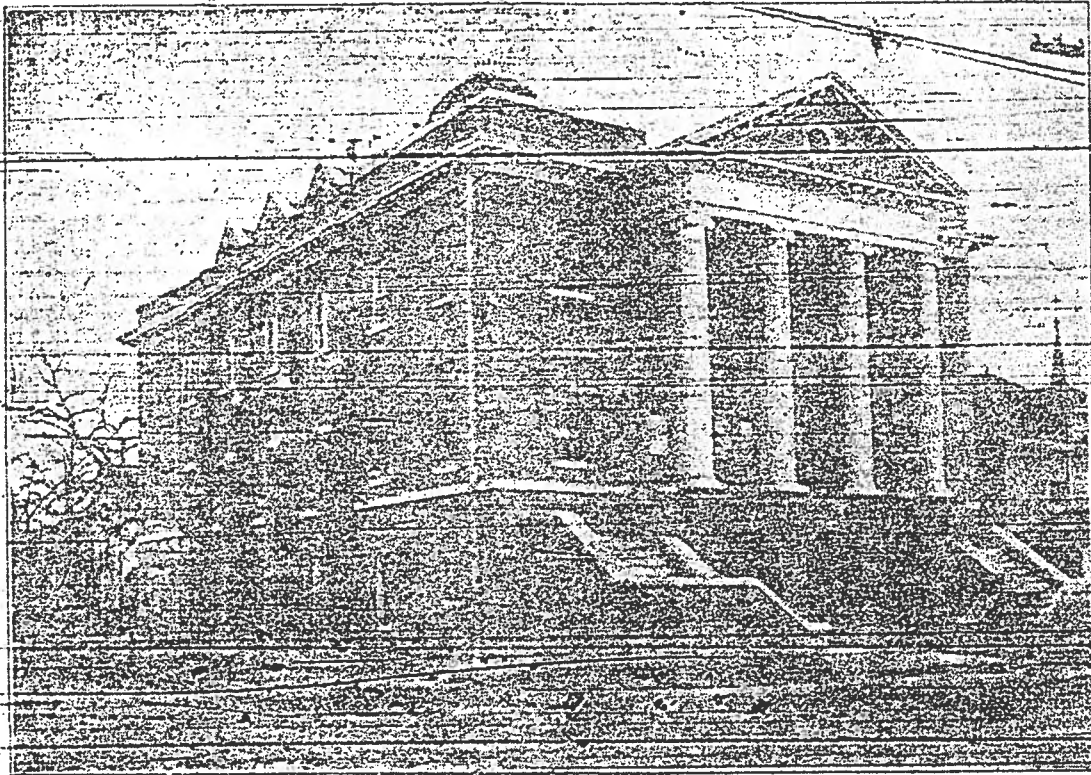


Figure 8. German Baptist Church at Florence and Good Streets (Sanborn Fire Insurance Map, 1905: 41).

Great Throngs Attend Dedication of New \$50,000 St. James A. M. E. Church.



St. James A. M. E. Church began eighteen months ago, was opened to the public and formally dedicated Sunday. Beginning with the morning service and continuing throughout the day, great throngs of citizens of all denominations of the city and hundreds of out of town visitors crowded its aisles.

The dedication services began Sunday morning and lasted throughout the week. The following was the

program, constructed by Chilton Brewster as contractor. Wired and lighted by Lemon Bros. Concrete and plastered by S. Johnson. Practically all of the work done on it was done by Negro workmen.

It is built of white press brick and is three stories in height consisting of basement which contains a well appointed dining room and kitchen, on

M. McDonald for his son.

The portico of the building is supported by four large columns which were donated by Mr. and Mrs. Chintz Moore, H. Strickland, S. Coffield, The Golden Chain of the World and Wm. Harris.

Membership Not Large.

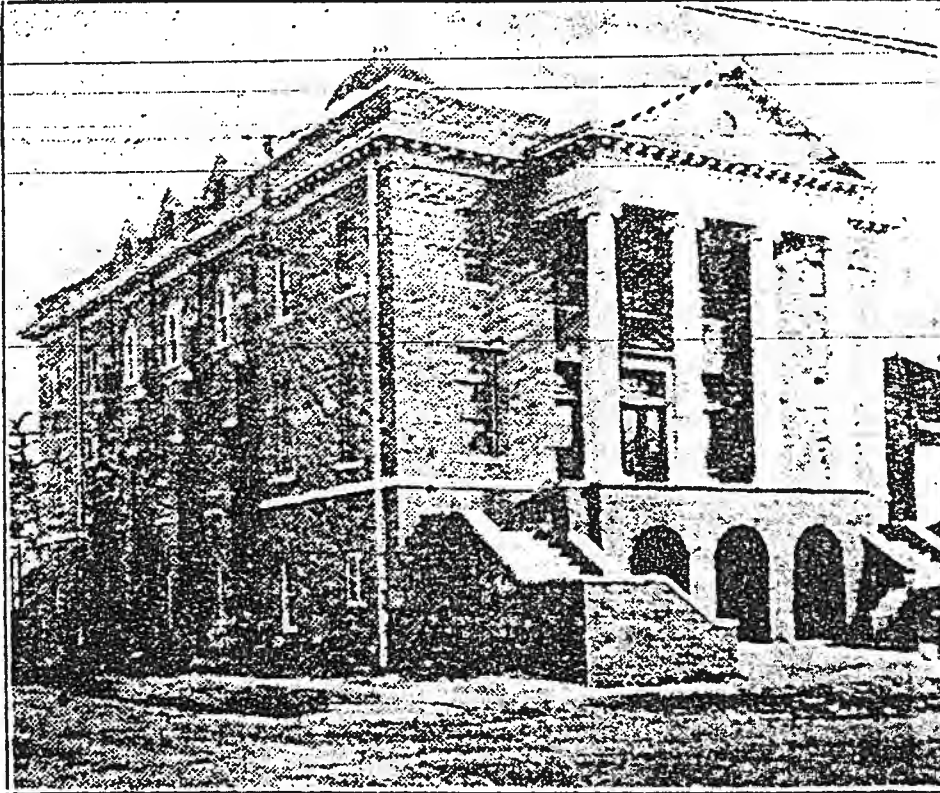
From the standpoint of membership St. James is not a large church. It has only 225 on its rolls. This fact

Figure 9. St. James A.M.E. Temple, looking southeast, after completion in 1921(*Dallas Express*, January 15, 1921: 1).

DALLAS DAILY TIMES HERALD.

ACTIVITIES IN CITY OF D

NEW A. M. E. CHURCH READY



Announcement was made Saturday that the new St. James A. M. E. Church, Florence and Good streets, is completed. The colored Methodists are to take charge of their new building Sunday. The building has been in the course of construction for fifteen months and is the best structure of its sort in the South owned by negro Methodists.

service, which is the beginning of an opening program extending over more than a week. The pastor, Rev. C. W. Abington, hopes in this effort to get sufficient funds to care for pressing obligations that he is very anxious to meet promptly. All of the colored churches will meet with the congregation during this effort. There will convene in this church

Figure 10. St. James A.M.E. Temple, looking southeast, after completion in 1921 (*Dallas Daily Times Herald*, January 9, 1921: 11).

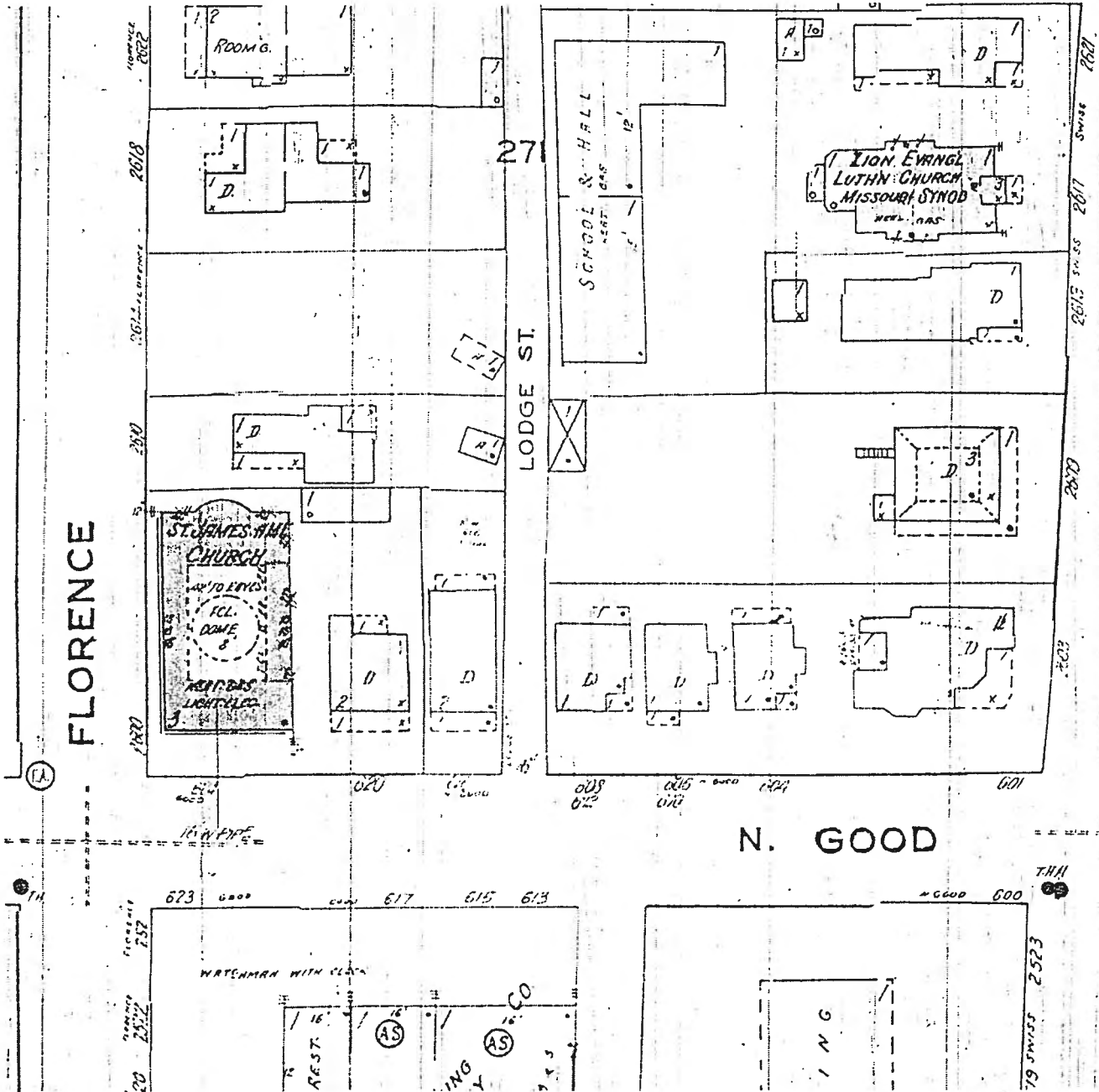


Figure 11. St. James A.M.E. Temple after completion in 1921 (*Sanborn Fire Insurance Map, 1921: 36*).

A Successful Architect

W. SIDNEY PITTMAN, was born in Montgomey, Ala., and attended the public schools of Montgomery and Birmingham. At the age of seventeen, without means or financial support, he entered the Industrial Department of the Tuskegee Institute, completing in the following five years a course in wood work, a three year's course in architecture, and mechanical drawing combined and the general academic course. After graduation the authorities of the Institute offered to assist him in continuing the study of architecture in some Northern Technical School, the following year with the condition that he reimburse them after graduation. He accepted and was duly admitted to the Drexel Institute at Philadelphia, in 1897, graduating in Architecture, and in the special Mechanical Drawing course in 1900. The following fall he was recalled to Tuskegee and given charge of the Architectural work. In the five years following over \$250,000 worth of buildings were built from his plans. Among these are,—the \$70,000 Collis P. Huntington Memorial Building, Douglass Hall, Rockefeller Hall, Carnegie Library, Emory Dormitories, and some others next in size and importance. Aside from these, plans were also drawn for various schools and individuals in other places. Notably among these was the the Voorhees Industrial School at Denmark, S. C., where he planned their four largest buildings. In May 1905 he

resigned from Tuskegee for the purpose of opening an office at some place not then decided upon. And finally decided to locate in Washington, D. C., which was done the following October. The one year he has been in Washington, has been one of increasing growth through the patronage of nearly every



W. SIDNEY PITTMAN.

race represented in the city. An additional draftsman, and a stenographer are kept regularly employed which, along with two well appointed offices, have by reason of such growth, become necessities. The work has not been confined to Washington alone. A very recent instance of out of town work is that of a three story frame apartment,

Figure 12. Contemporary Pittman biography with photograph in 1906 (*Colored American Magazine*, 1906: 424).



Figure 13. Fairmount Heights Elementary School, Fairmount Heights, Maryland. Front Façade, *Photograph Courtesy of Angel David Nieves.*

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Figure 14. Fairmount Heights Elementary School, Fairmount Heights, Maryland. Rear Façade.
Photograph Courtesy of Angel David Nieves.

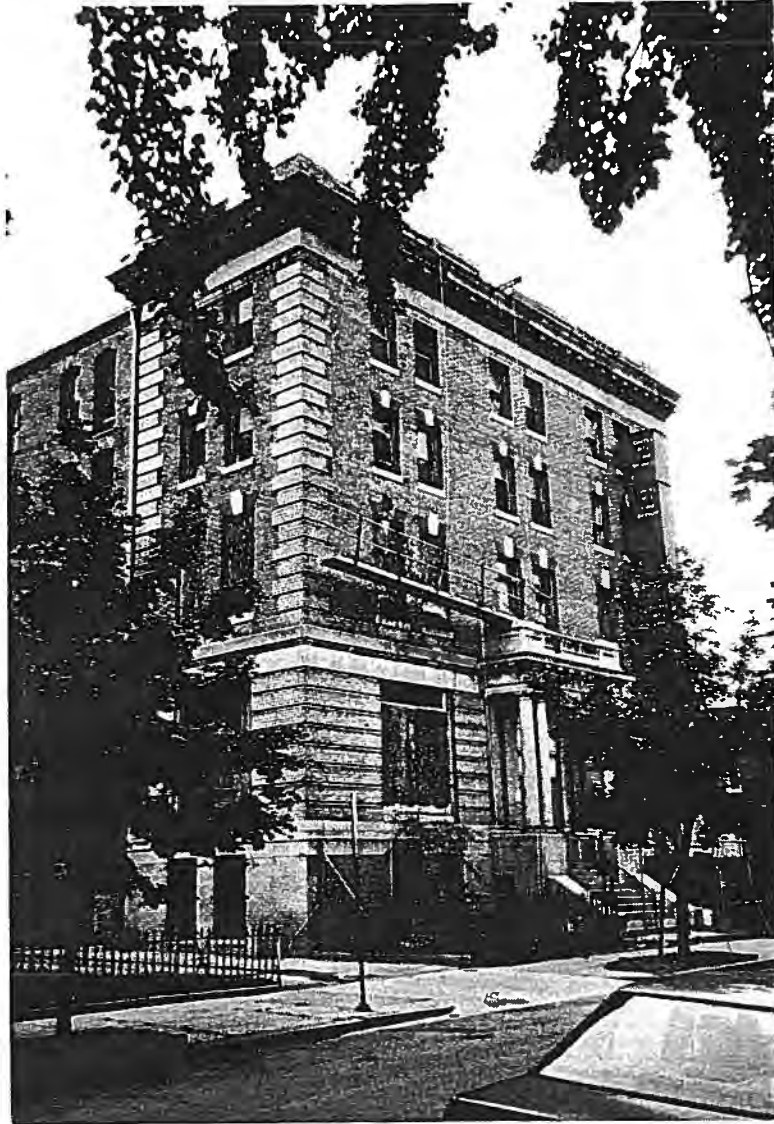


Figure 15. Twelfth Street Y.M.C.A., renamed Anthony Bowen Y.M.C.A., Washington, D.C. Front Façade. *Photograph Courtesy of Angel David Nieves.*

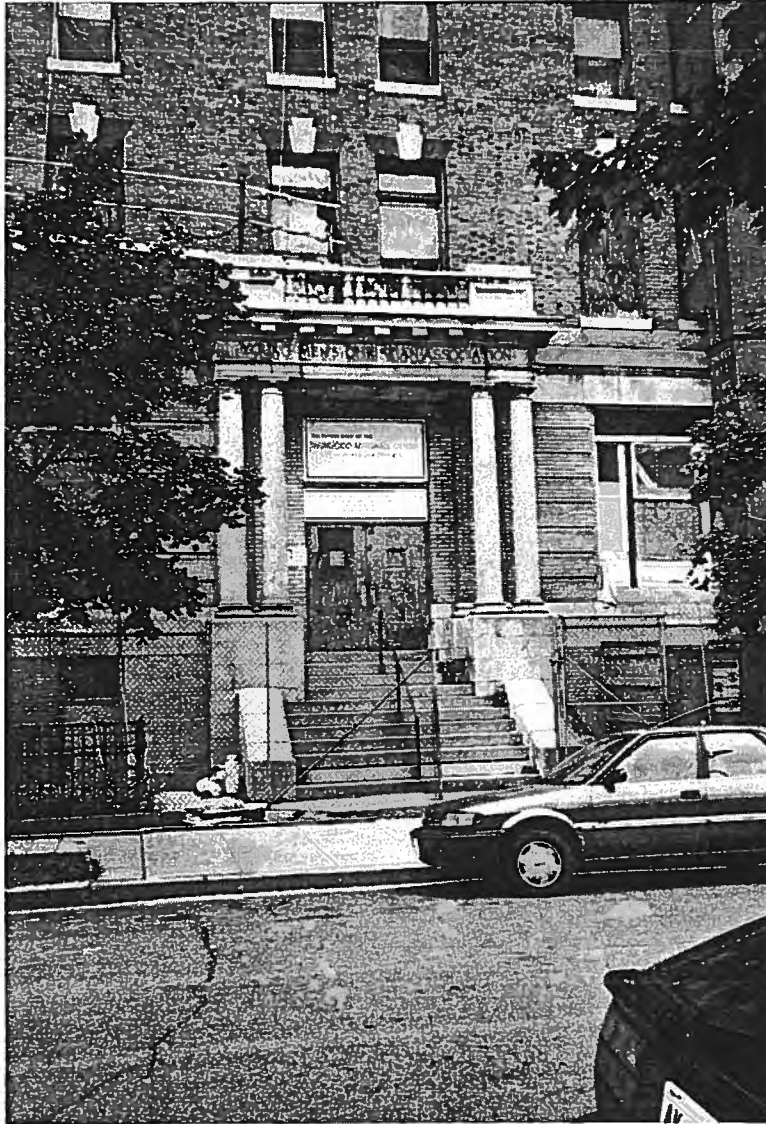


Figure 16. Twelfth Street Y.M.C.A., Washington, D.C. Front Entry Detail. *Photograph Courtesy of Angel David Nieves.*

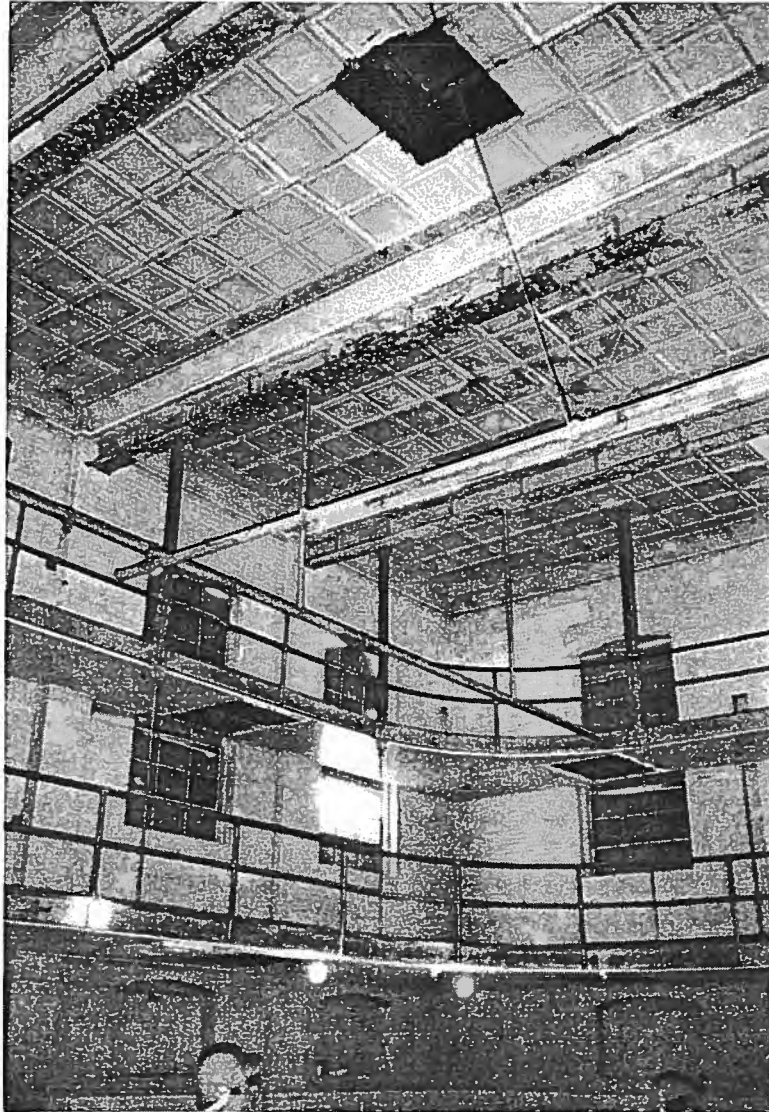


Figure 17. Twelfth Street Y.M.C.A. Gym Interior with suspended jogging tracks. *Photograph Courtesy of Angel David Nieves.*

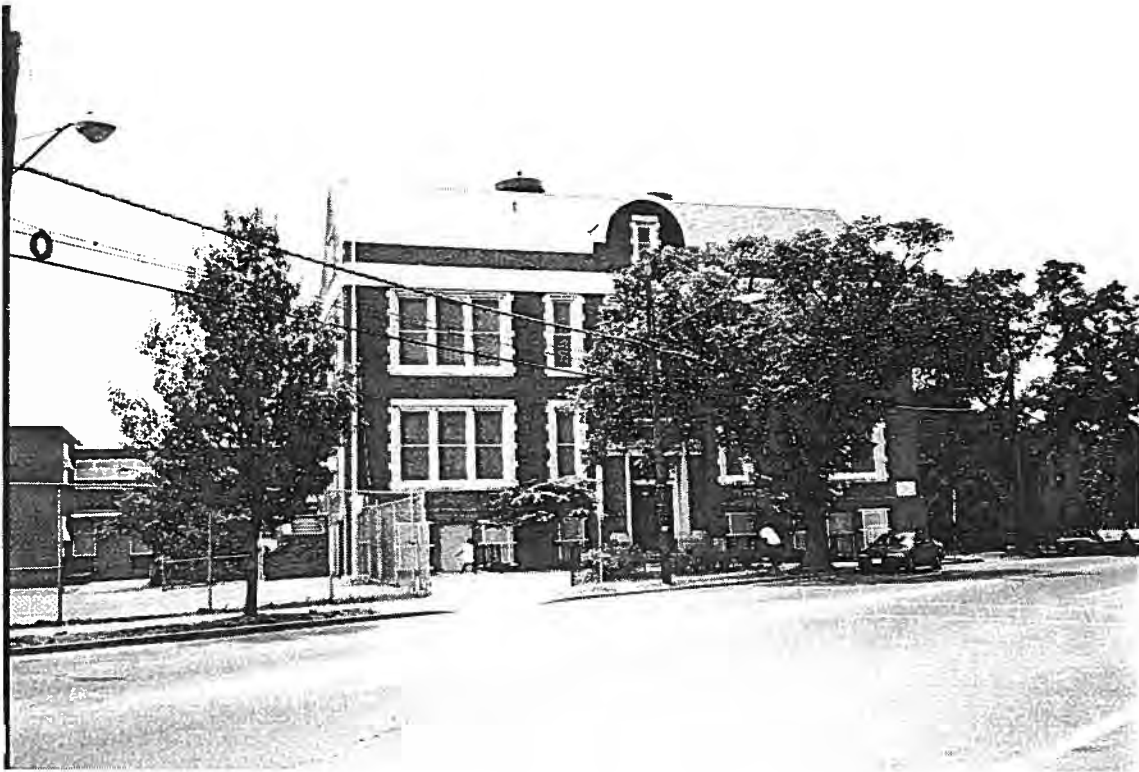


Figure 18. Garfield Public High School, Washington, D.C. Front Façade. *Photograph Courtesy of Angel David Nieves.*

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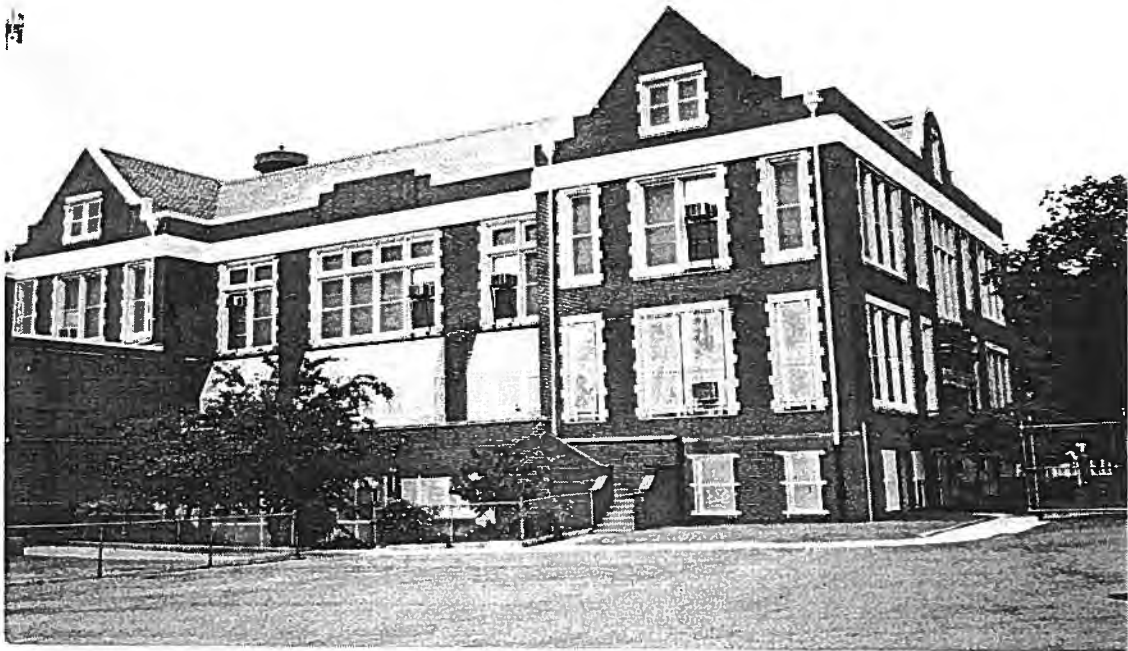


Figure 19. Garfield Public High School, Washington, D.C. Rear Façade. *Photograph Courtesy of Angel David Nieves.*

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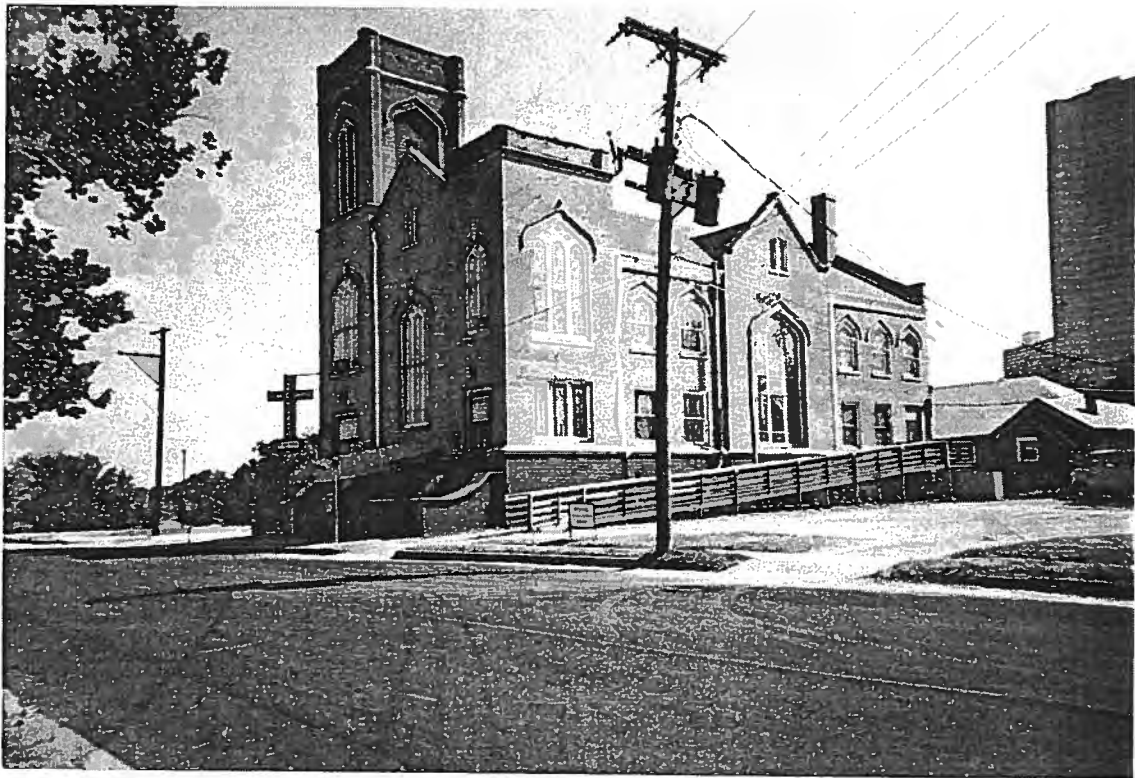
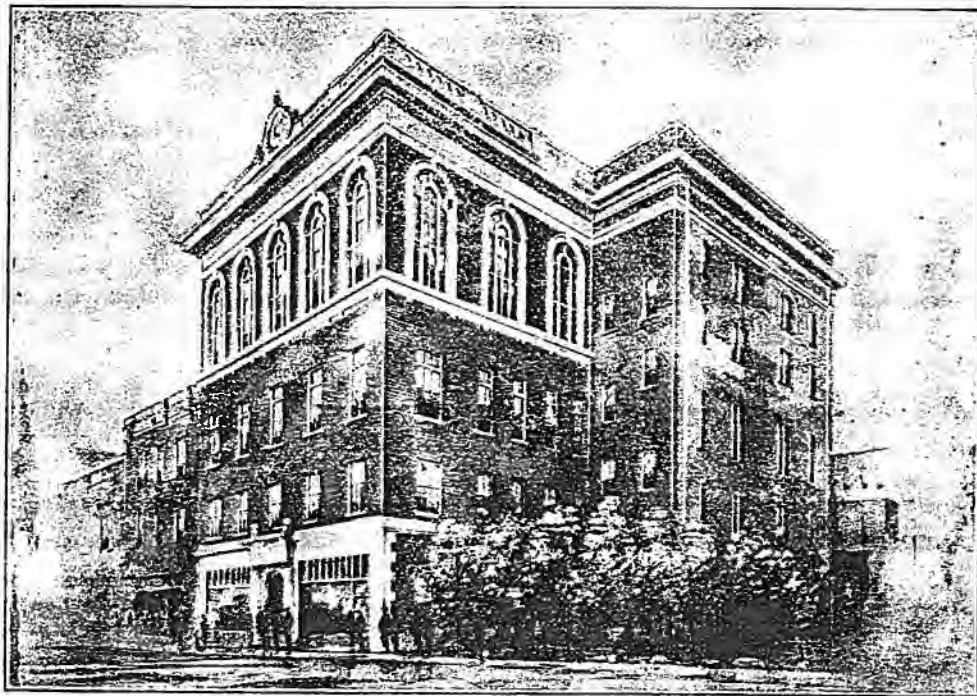


Figure 20. Allen A.M.E. Church, Fort Worth, Texas. Front and Side Façades, looking southeast.



Figure 21. Allen A.M.E. Church, Fort Worth, Texas. Rear and Side Façades, looking northwest.



PYTHIAN TEMPLE, DALLAS, TEXAS

Figure 22. Pittman colored rendering of the Knights of Pythias Temple, Dallas, Texas.



Figure 23. Knights of Pythias Temple, Dallas, Texas. Front Façade, looking northwest.

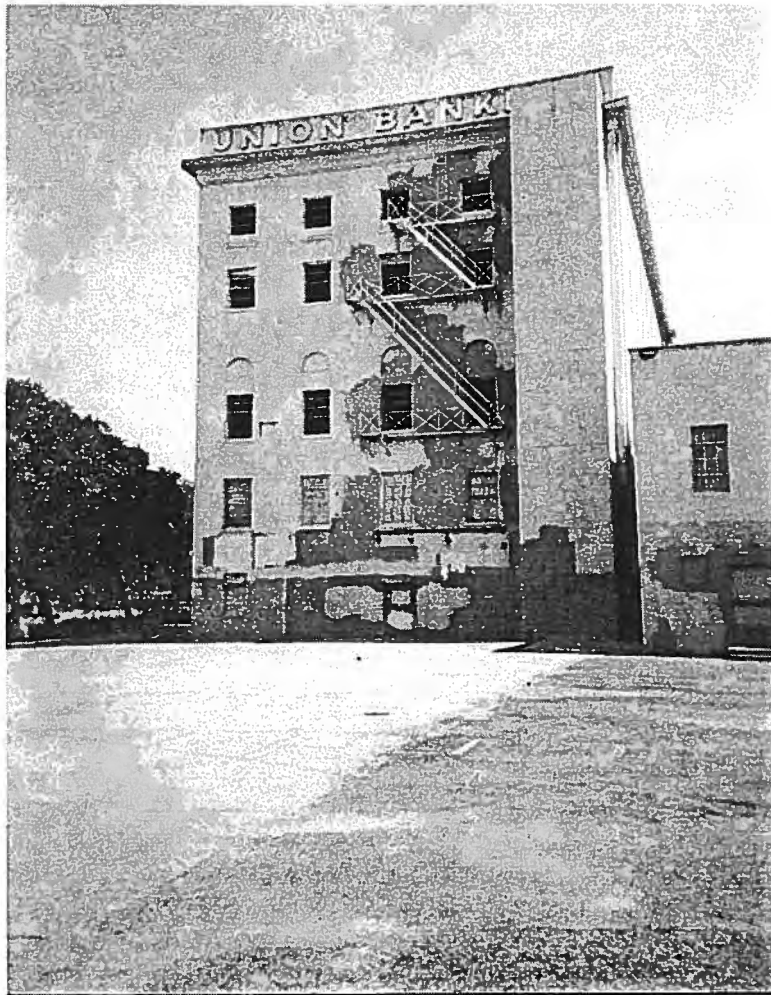


Figure 24. Knights of Pythias Temple, Dallas, Texas. Rear Façade, looking northeast.

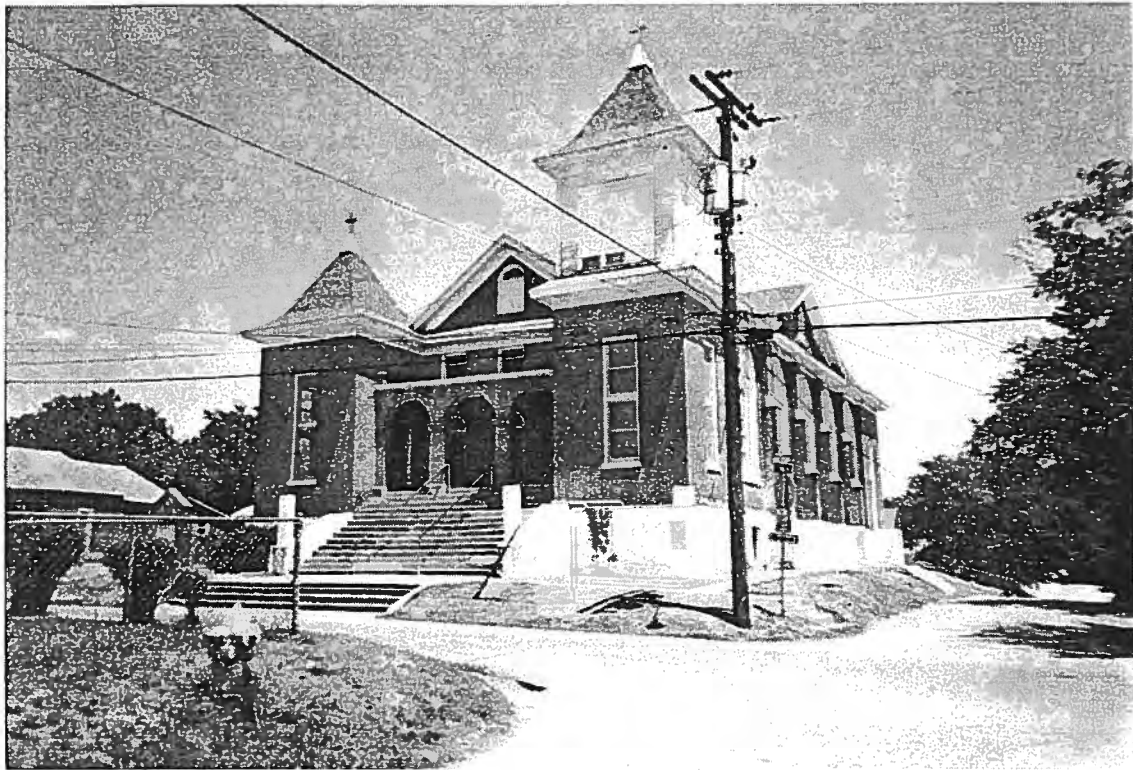


Figure 25. Joshua Chapel A.M.E. Church, Waxahachie, Texas. Front Façade, looking northeast.



Figure 26. Joshua Chapel A.M.E. Church, Waxahachie, Texas. Rear and Side Façades, looking northwest.

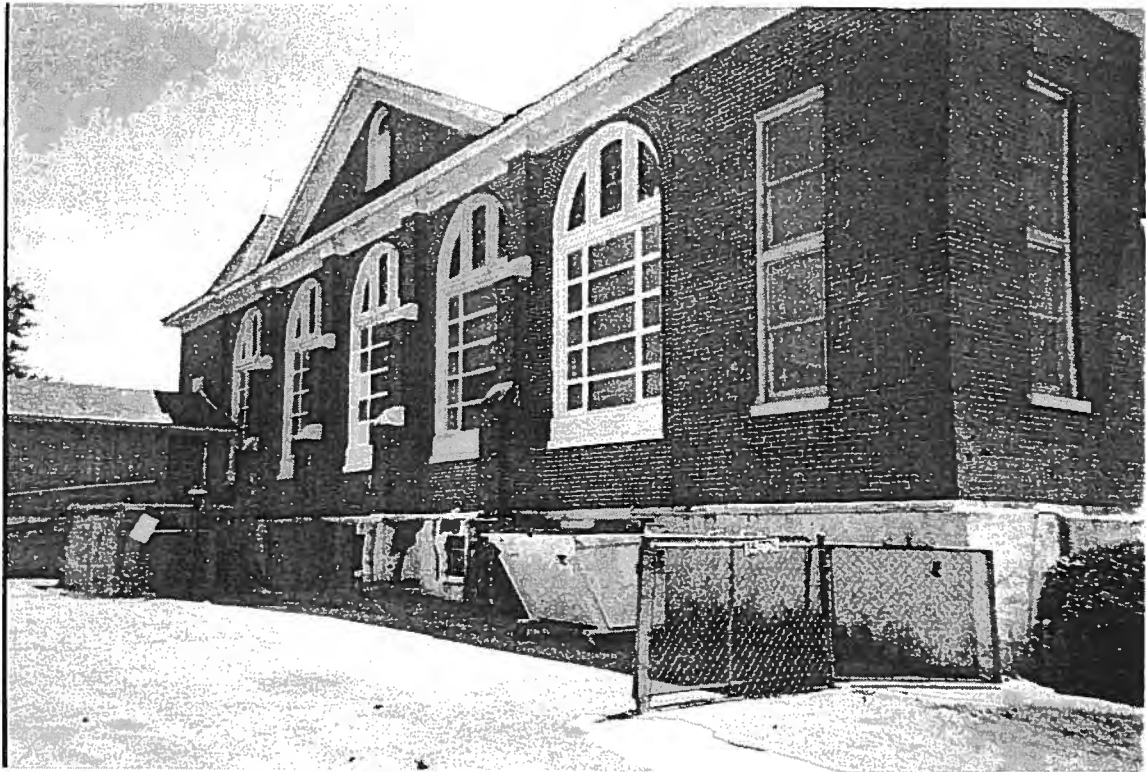


Figure 27. Joshua Chapel A.M.E. Church, Waxahachie, Texas. Side Façade, looking southeast.

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CITY CLERK
DALLAS, TEXAS

ORDINANCE NO. 24396

An ordinance amending CHAPTER 51A, "PART II OF THE DALLAS DEVELOPMENT CODE," of the Dallas City Code, as amended, by establishing Historic Overlay District No. 99 (St. James African Methodist Episcopal Temple Historic District) comprised of the following described property ("the Property"), to wit:

BEING all of lots 1 and 2 in City Block 271, fronting approximately 137 feet on the northeast line of Good Latimer Expressway and fronting approximately 150 feet on the southeast line of Florence Street, and containing approximately 20,550 square feet of land,

providing procedures, regulations, and preservation criteria for structures and property in the district; providing a penalty not to exceed \$2,000; providing a saving clause; providing a severability clause; and providing an effective date.

WHEREAS, the city plan commission and the city council, in accordance with the Charter of the City of Dallas, the state law, and the applicable ordinances of the city, have given the required notices and have held the required public hearings regarding the rezoning of the Property; and

WHEREAS, the city council finds that the Property is an area of historical, cultural, and architectural importance and significance to the citizens of the city; and

WHEREAS, the city council finds that it is in the public interest to establish this historic overlay district; Now, Therefore,

BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF DALLAS:

SECTION 1. That CHAPTER 51A, "PART II OF THE DALLAS DEVELOPMENT CODE," of the Dallas City Code, as amended, is amended by establishing Historic Overlay District No. 99 comprised of the following described property ("the Property"), to wit:

BEING all of lots 1 and 2 in City Block 271, fronting approximately 137 feet on the northeast line of Good Latimer Expressway and fronting approximately 150 feet on the southeast line of Florence Street, and containing approximately 20,550 square feet of land.

SECTION 2. That the establishment of this historic overlay district shall not affect the existing underlying zoning classification of the Property, which shall remain subject to the regulations of the underlying zoning district. If there is a conflict, the regulations contained in this ordinance control over the regulations of the underlying zoning district.

SECTION 3. That a person shall not alter the Property, or any portion of the exterior of a structure on the Property, or place, construct, maintain, expand, or remove any structure on the Property without first obtaining a certificate of appropriateness in accordance with the Dallas Development Code, as amended, and this ordinance. All alterations to the Property must comply with the preservation criteria attached to and made a part of this ordinance as Exhibit A.

SECTION 4. That the building official shall not issue a building permit or a certificate of occupancy for a use on the Property until there has been full compliance with this ordinance, the Dallas Development Code, the construction codes, and all other applicable ordinances, rules, and regulations of the City of Dallas.

24396

SECTION 5. That the director of planning and development shall correct Zoning District Map No. J-7 in the offices of the city secretary, the building official, and the department of planning and development to reflect the changes in zoning made by this ordinance.

SECTION 6. That a person who violates a provision of this ordinance, upon conviction, is punishable by a fine not to exceed \$2,000. In addition to punishment by fine, the City may, in accordance with state law, provide civil penalties for a violation of this ordinance, and institute any appropriate action or proceedings to prevent, restrain, correct, or abate the unlawful erection, construction, reconstruction, alteration, repair, conversion, or maintenance of a building, structure, or land on the Property.

SECTION 7. That CHAPTER 51A, "PART II OF THE DALLAS DEVELOPMENT CODE," of the Dallas City Code, as amended, shall remain in full force and effect, save and except as amended by this ordinance.

SECTION 8. That the terms and provisions of this ordinance are severable and are governed by Section 1-4 of CHAPTER 1 of the Dallas City Code, as amended.

SECTION 9. That this ordinance shall take effect immediately from and after its passage and publication in accordance with the provisions of the Charter of the City of Dallas and it is accordingly so ordained.

243 36

APPROVED AS TO FORM:

MADELEINE B. JOHNSON, City Attorney

By *John Rogers*
Assistant City Attorney

Passed SEP 27 2000

Exhibit A
PRESERVATION CRITERIA
ST. JAMES AFRICAN METHODIST EPISCOPAL TEMPLE
624 Good Latimer Street

1. GENERAL

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

- 1.6 No person shall allow a structure in this district to deteriorate through demolition by neglect. Demolition by neglect is neglect in the maintenance of a structure that results in deterioration of the structure and threatens preservation of the structure. All structures in this district must be preserved against deterioration and kept free from structural defects. See Section 51A-4.501 of the Dallas Development Code for regulations concerning demolition by neglect.
- 1.7 Consult Article XI, "Development Incentives," of the Dallas Development Code for tax incentives that may be available in this district.
- 1.8 The period of historic significance for this district is the period from 1919 to 1950.

2. DEFINITIONS

- 2.1 Unless defined below, the definitions contained in CHAPTER 51A "PART II OF THE DALLAS DEVELOPMENT CODE" of the Dallas City Code, as amended, apply.
- 2.2 APPROPRIATE means typical of the historic architectural style, compatible with the character of the historic district, and consistent with these preservation criteria.
- 2.3 CERTIFICATE OF APPROPRIATENESS means a certificate required by Section 51A-4.501 of the Dallas Development Code, as amended, and these preservation criteria.
- 2.4 CORNERSIDE FENCE means a fence adjacent to a side street.
- 2.5 DIRECTOR means the director of the Department of Planning and Development or the Director's representative.
- 2.6 DISTRICT means Historic Overlay District No. 99, the St. James African Methodist Episcopal Temple Historic District. This district contains the property described in Section 1 of this ordinance.
- 2.7 ERECT means to attach, build, draw, fasten, fix, hang, maintain, paint, place, suspend, or otherwise construct.
- 2.8 FENCE means a structure or hedgerow that provides a physical barrier, including a fence gate.
- 2.9 MAIN BUILDING means the St. James AME Temple building, as shown in Exhibit B.
- 2.10 NO-BUILD ZONE means that part of lot in which no new construction may take place.
- 2.11 PROTECTED means an architectural or landscaping feature that must be retained and maintain its historic appearance, as near as practical, in all aspects.

2.12 REAL ESTATE SIGN means a sign that advertises the sale or lease of an interest in real property.

3. BUILDING SITE AND LANDSCAPING

3.1 New construction is prohibited in the no-build zone shown on Exhibit B.

3.2 The main building is protected.

3.3 New driveways, sidewalks, steps, and walkways must be constructed of brick, brush finish concrete, stone, or other appropriate material. Artificial grass, artificially-colored concrete, asphalt, and outdoor carpet are not permitted.

3.4 Circular driveways and parking areas are not permitted in a front yard.

3.5 Carports or garages are permitted only behind the main building.

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

3.7 Landscaping

- a. Outdoor lighting must be appropriate and enhance the structure.
- b. Landscaping must be appropriate, enhance the structure and surroundings, and not obscure significant views of protected facades.
- c. It is recommended that landscaping reflect the historic landscape design.
- d. Existing trees are protected, except that unhealthy or damaged trees may be removed.

3.8 Fences

- a. Fences are not permitted in the front of the main building.
- b. Cornerside fences are not permitted.
- c. Fences may not exceed eight feet in height.
- d. Fences must be constructed of brick, cast stone, iron, stone, or a combination of these materials, or other appropriate materials.

4. FACADES

4.1 Protected facades.

- a. The facades shown on Exhibit B are protected.

- b. Reconstruction, renovation, repair or maintenance of protected facades must be appropriate and must employ materials similar to the historic materials in texture, color, pattern, grain, and module size.
 - c. Historic solid-to-void ratios of protected facades must be maintained.
 - d. Brick added to protected facades must match in color, texture, module size, bond pattern, and mortar color.
 - e. Brick, cast stone and concrete elements on protected facades may not be painted, except that portions of the structure that had been painted prior to the effective date of this ordinance may remain painted.
- 4.2 Reconstruction, renovation, repair, or maintenance of nonprotected facades must be compatible with protected features.
- 4.3 Wood siding, trim, and detailing must be restored wherever practical.
- 4.4 All exposed wood must be painted, stained, or otherwise preserved.
- 4.5 Historic materials must be repaired if possible; they may be replaced only when necessary.
- 4.6 Paint must be removed in accordance with the Secretary of the Interior's Standards and Preservation Briefs published by the United States Department of the Interior prior to refinishing.
- 4.7 Historic color must be maintained wherever practical. Color schemes for non-masonry elements should conform to any available documentation as to historic color.
- 4.8 Exposing and restoring historic finish materials is recommended.
- 4.9 Cleaning of the exterior of a structure must be in accordance with the Secretary of the Interior's Standards and Preservation Briefs published by the United States Department of the Interior. Sandblasting and other mechanical abrasive cleaning processes are not permitted.

5. FENESTRATION AND OPENINGS

- 5.1 Historic doors and windows must remain intact except when replacement is necessary due to damage or deterioration.
- 5.2 Replacement of doors and windows which have been altered and no longer match the historic appearance is recommended. It is recommended that when the vinyl clad wood windows are replaced, they be replaced with wood windows.
- 5.3 Replacement doors and windows must express profile, muntin and mullion size, light configuration, and material to match the historic.

- 5.4 Storm doors and windows are permitted if they are appropriate and match the existing doors and windows in profile, width, height, proportion, glazing material, and color.
- 5.5 Decorative ironwork and burglar bars are not permitted over doors or windows of protected facades. Interior mounted burglar bars are permitted if appropriate.
- 5.6 Glass and glazing must match historic materials as much as practical. Films and tinted or reflective glazings are not permitted on glass.
- 5.7 New door and window openings in protected facades are permitted only where there is evidence that historic openings have been filled or the safety of life is threatened.
- 5.8 The Secretary of the Interior's Standards for Rehabilitation should be referred to for acceptable techniques to improve the energy efficiency of historic fenestration.

6. ROOFS

- 6.1 The historic slope, massing, configuration, and materials of the roof must be preserved and maintained.
- 6.2 The following roofing materials are allowed on the sloped portions of the roof: composition shingles, slate tiles and wood shingles. Built-up roofing and single ply membrane are allowed on the flat areas of the roof. Synthetic wood shingles, and synthetic clay tile roofs are not permitted.
- 6.3 Historic eaves, coping, cornices, parapets, and roof trim must be retained, and should be repaired with material matching in size, finish, module and color.
- 6.4 Mechanical equipment, skylights, and solar panels on the roof must be set back or screened so that they are not visible to a person standing at ground level on the opposite side of any adjacent right-of-way.

7. PORCHES

- 7.1 Historic porches and balconies on protected facades are protected.
- 7.2 Porches on protected facades may not be enclosed. It is recommended that existing enclosed porches on protected facades be restored to their historic appearance.
- 7.3 Historic columns, detailing, railings, and trim on porches are protected.
- 7.4 Porch floors must be brick, concrete, or stone, and may not be covered with carpet or paint. A clear sealant is acceptable on porch floors.

- 7.5 It is recommended that the glass and metal coach-lamp light fixtures affixed to the front facade be replaced in the future with light fixtures more appropriate to the style of this historic building.

8. EMBELLISHMENTS AND DETAILING

- 8.1 The following architectural elements are considered important features and are protected:
- a. Window configuration, materials and patterns.
 - b. Rhythm of windows.
 - c. Stained glass windows.
 - d. Stained glass dome at roof.
 - e. Podium with portico above at west facade.
 - f. Gable roof at portico and associated embellishments (dentil work, cornice, beaded board ceiling, classical entablature)
 - g. Concrete Ionic columns at portico.
 - h. Brick buttresses at side facades.
 - i. Cornice and dental detailing at parapet.
 - j. Stone cornerstone.

9. NEW CONSTRUCTION AND ADDITIONS

- 9.1 Stand-alone new construction is permitted only in the areas shown on Exhibit B.
- 9.2 Vertical additions to the main building are not permitted.
- 9.3 Horizontal additions to the main building are permitted only in the areas shown on Exhibit B.
- 9.4. The color, details, form, materials, and general appearance of new construction and additions must be compatible with the existing historic structure.
- 9.5. New construction and additions must have appropriate color, detailing, fenestration, massing, materials, roof form, shape, and solids-to-voids ratios.
- 9.6. The height of new construction and additions must not exceed the height of the historic structure.
- 9.7. Aluminum siding, stucco, and vinyl cladding are not permitted.

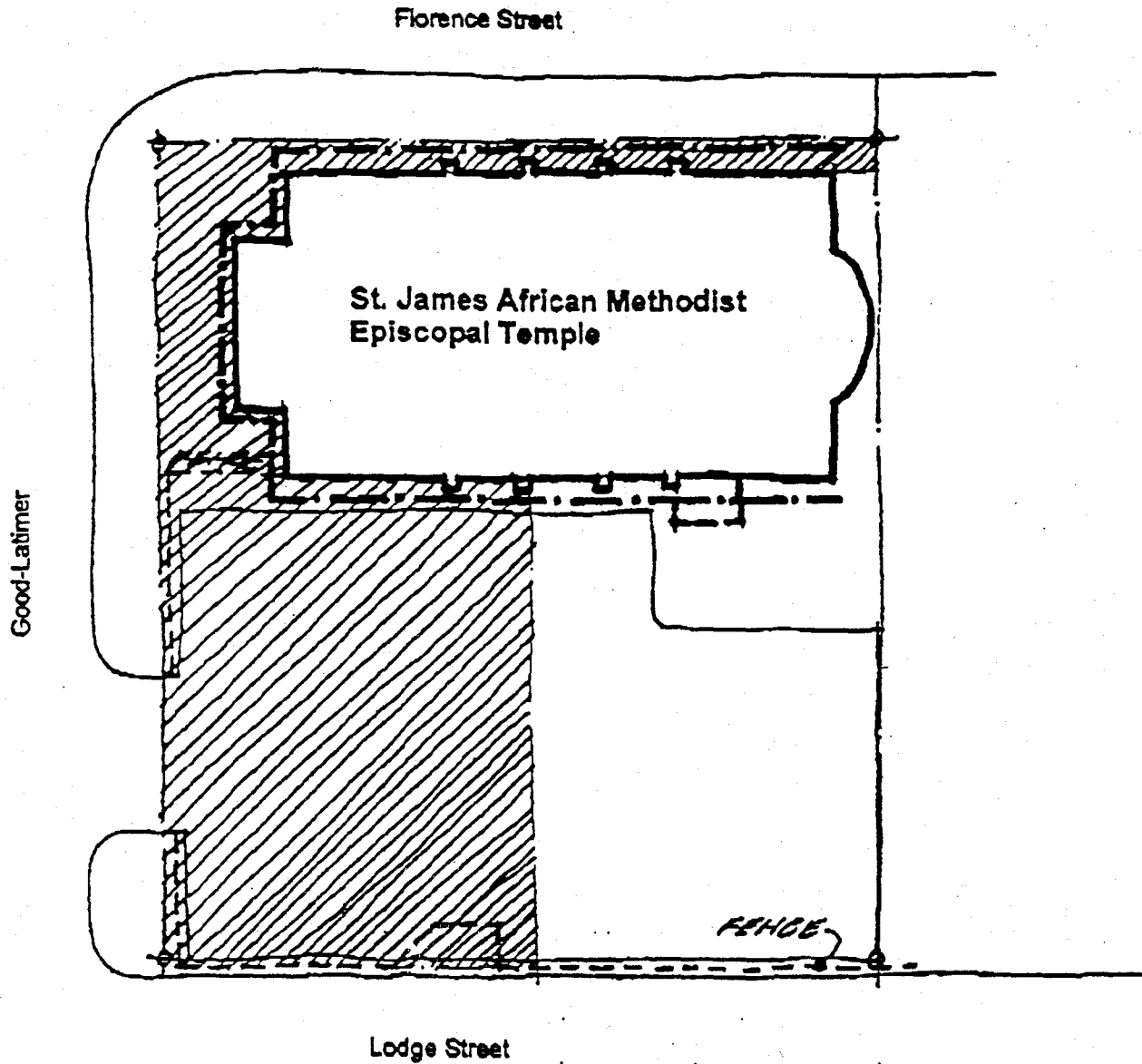
- 9.8 New construction and additions must be designed so that connections between new construction or additions and the historic structure are clearly discernible as suggested by the Secretary of the Interior in Preservation Brief No. 14. A clear definition of the transition between new construction or additions and the historic structure must be established and maintained. Historic details in the coping, eaves and parapet of the historic structure must be preserved and maintained at the point where the historic structure abuts new construction or additions.

10. SIGNS

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

11. ENFORCEMENT

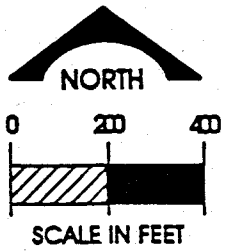
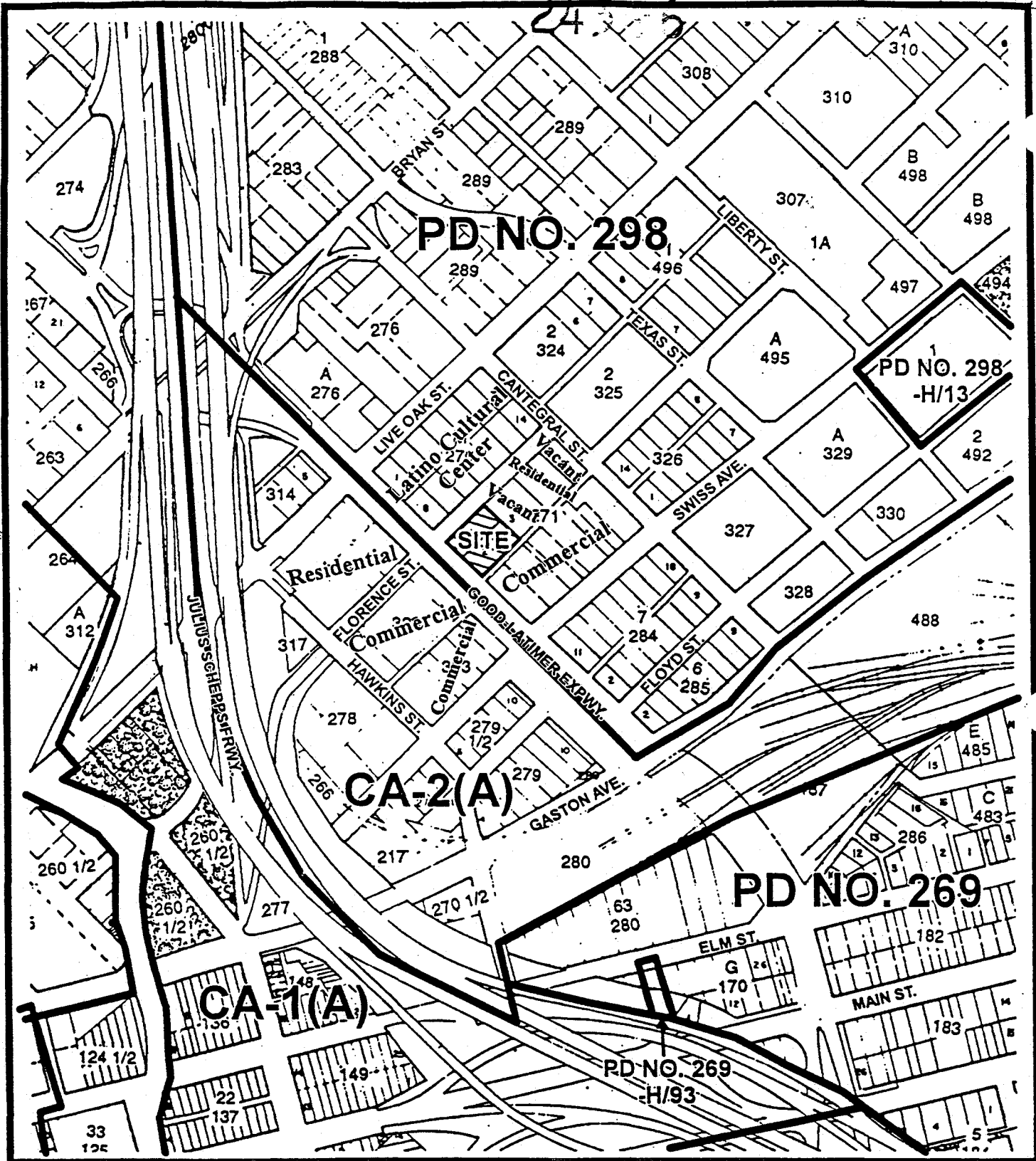
- 11.1 A person who violates these preservation criteria is guilty of a separate offense for each day or portion of a day during which the violation is continued, from the first day the unlawful act was committed until either a certificate of appropriateness is obtained or the property is restored to the condition it was in immediately prior to the violation.
- 11.2 A person is criminally responsible for a violation of these preservation criteria if the person owns part or all of the property where the violation occurs, the person is the agent of the owner of the property and is in control of the property, or the person commits the violation or assists in the commission of the violation.
- 11.3 Any person who adversely affects or demolishes a structure in this district in violation of these preservation criteria is liable pursuant to Section 315.006 of the Texas Local Government Code for damages to restore or replicate, using as many of the original materials as possible, the structure to its appearance and setting prior to the violation. No certificates of appropriateness or building permits will be issued for construction on the site except to restore or replicate the structure. When these restrictions become applicable to a site, the Director shall cause to be filed a verified notice in the county deed records and these restrictions shall be binding on future owners of the property. These restrictions are in addition to any fines imposed.
- 11.4 Prosecution in municipal court for a violation of these preservation criteria does not prevent the use of other enforcement remedies or procedures provided by other city ordinances or state or federal laws applicable to the person charged with or the conduct involved in the offense.



**St. James African Methodist Episcopal Temple Historic District
Exhibit B**

Legend:

- Limits of Designation
- Protected Facades
- ▨ No Build Zones



ZONING AND LAND USE

MAP NO. J-7

CASE NO. Z990-239/11233-C(TA)



Appendix F. Noise and Vibration Studies



Noise and Vibration Technical Report

DART Dallas CBD Second Light Rail Alignment (D2 Subway)

Final Draft

Dallas, TX
January 22, 2019



This Report was Prepared for DART
General Planning Consultant Six Managed by HDR



Document Revision Record

DART D2 Subway Project Noise and Vibration Technical Report	HDR Report Number: Click here to enter text.
Task Manager: James Frye (HNTB)	GPC 6 Project Manager: Tom Shelton (HDR)

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<i>Version 2</i>	<i>Date: January 22, 2019</i>
<i>Version 3</i>	<i>Date: Click here to enter text.</i>

Originator	
Name: David A. Towers	Firm: Cross-Spectrum Acoustics Inc.
Title: Principal Associate	Date: December 24, 2018

Commentors		
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Approval	
Task Manager: Click here to enter text.	Date: Click here to enter text.
Verified/Approved By: Click here to enter text.	Date: Click here to enter text.

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1 Introduction and Summary

Cross-Spectrum Acoustics Inc. (CSA) has conducted a noise and vibration impact assessment for the Dallas Area Rapid Transit (DART) Dallas CBD Second Light Rail Alignment, commonly referred to as D2 Subway. The D2 Subway Project is a future second light rail line through downtown Dallas, and the Locally Preferred Alternative (LPA) for this project extends from Victory Park to Deep Ellum, primarily in subway below Commerce Street through the heart of downtown Dallas.

Noise and vibration impact assessment and mitigation development have been carried out in accordance with the guidelines specified in the U.S. Federal Transit Administration (FTA) *Transit Noise and Vibration Impact Assessment Manual* (FTA, 2018) and in the DART policy document *Environmental Impact Assessment & Mitigation Guidelines for Transit Projects* (August 2017). The assessment was carried out in support of the Environmental Impact Statement (EIS) for the D2 Subway. The objective of the assessment was to document the potential noise and vibration impacts at sensitive locations and identify appropriate mitigation measures as a part of the project.

Based on the screening distances provided in Section 4.3 of the FTA manual, the noise study area for the project was typically within 350 feet of the alignment. Based on the screening distances provided in Section 6.3 of the FTA manual, the vibration study area for the project was typically limited to within 150 feet of the alignment, except for highly vibration-sensitive land uses where facilities within about 450 feet of the alignment were considered.

Following a summary of the assessment results in the subsections below, Section 2 provides a discussion of noise and vibration basics and Section 3 describes the impact criteria. Section 4 discusses the affected environment, including a description of noise and vibration sensitive land uses and the measurements conducted to determine the existing noise and vibration conditions. Section 5 describes the methodology used for noise and vibration prediction, Section 6 includes the results of the noise and vibration impact assessment, and potential mitigation measures are described in Section 7. Finally, Appendix A includes photographs of the noise and vibration measurement sites, and noise and vibration data are provided in Appendix B and Appendix C, respectively.



1.1 Noise Impact Assessment

The results of the noise impact assessment identified a total of 230 moderate noise impacts from light rail operation, including residential units at the W Dallas Residences, the Vista Apartments, the Northend Apartments and the Live Oak Lofts. Because the noise increases are projected to be less than 3 dB at all of these locations, noise mitigation is not required based on DART policy. However, there is the potential for additional noise impact from wheel squeal at sensitive receptors near curves in the D2 alignment and therefore wheel/rail lubrication measures should be considered at such locations. There is also the potential for additional noise impact at locations above the subway portions of the alignment due to fan noise and train noise transmitted to the surface through ventilation shafts and gratings. Noise from these sources will be evaluated during project design when detailed information becomes available, and mitigation measures will then be developed as appropriate.

1.2 Vibration Impact Assessment

Vibration from light rail operations is of particular concern to stakeholders along the D2 project alignment. The results of the vibration impact assessment identified the potential for ground-borne vibration impact at 36 residences and for ground-borne noise impact at 54 residences, all at the Live Oak Lofts. All these impacts are related to annoyance rather than damage effects. Because the nearby crossover is expected to be a major source of vibration, it is recommended that special frogs be considered for this crossover. Given that the track is embedded at this location, flange-bearing frogs may be the most practical measure.

Although the use of special frogs could eliminate the vibration impact at the Live Oak Lofts, this measure would not be sufficient to eliminate the ground-borne noise impact. Therefore, some type of resilient track support should also be considered at this location. However, it is recommended that a more detailed vibration analysis, including ground-to-building vibration propagation testing, be conducted at this and other buildings of concern during project design to make a final determination regarding impact and any required mitigation.

1.3 Construction Noise and Vibration

Vibration during construction of the D2 Project is a specific concern of the Texas Historical Commission/State Historic Preservation Office (THC/SHPO), particularly with regard to potential damage to historic buildings along Commerce Street. Therefore, it is recommended that blasting be avoided during project construction if at all possible.

Other than blasting, tunnel boring machine (TBM) operations and the potential use of muck trains for spoils removal would be expected to generate the highest vibration levels. An assessment of tunneling vibration indicated that there is the potential for ground-borne vibration impact at the KDFW FOX4 TV Studio from both TBM and muck train operations. In addition, 173 ground-borne noise impacts are anticipated due to muck train operations,



including spaces in nearly all of the sensitive buildings adjacent to the proposed tunnel. However, the projected vibration levels from TBM and muck train operations are all well below the most stringent FTA damage criteria for buildings that are extremely susceptible to vibration damage.

A quantitative assessment of construction noise and vibration impacts from tunneling and other activities will be conducted during the design phase of the Project when detailed construction scenarios are available. In particular, potential construction-related impacts to historic/special structures will be considered. Specific construction noise and vibration mitigation measures will then be developed as appropriate, and requirements for noise and vibration monitoring will be evaluated.

2 Noise and Vibration Concepts

2.1 Noise Fundamentals and Descriptors

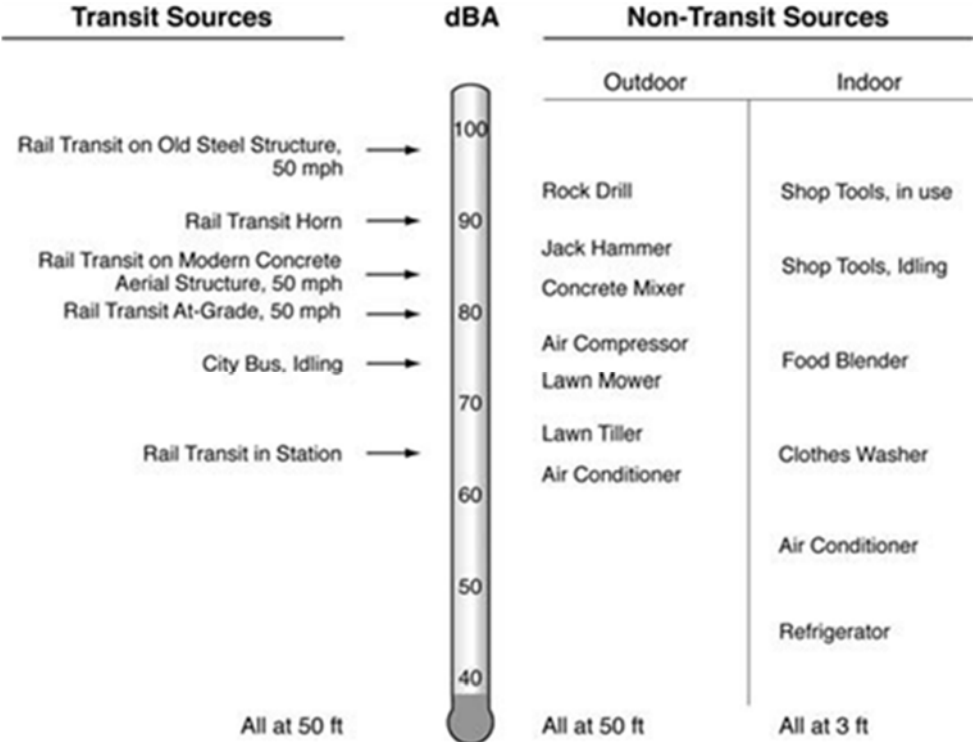
Sound is defined as small changes in air pressure above and below the standard atmospheric pressure and noise is usually considered to be unwanted sound. The three parameters that define noise include:

- **Level:** The level of sound is the magnitude of air pressure change above and below atmospheric pressure, and is expressed in decibels (dB). Typical sounds fall within a range between 0 dB (the approximate lower limit of human hearing) and 120 dB (the highest sound level generally experienced in the environment). A 3-dB change in sound level is perceived as a barely noticeable change outdoors and a 10-dB change in sound level is perceived as a doubling (or halving) of loudness.
- **Frequency:** The frequency (pitch or tone) of sound is the rate of air pressure change and is expressed in cycles per second, or Hertz (Hz). Human ears can detect a wide range of frequencies from around 20 Hz to 20,000 Hz; however, human hearing is not as sensitive at high and low frequencies, and the A weighting system, which measures what humans hear in a more meaningful way by reducing the sound levels of higher and lower frequency sounds, is used to provide a measure (dBA) that correlates with human response to noise. **Figure 2-1** shows typical maximum A-weighted sound levels for transit and non-transit sources. The A-weighted sound level has been widely adopted by acousticians as the most appropriate descriptor for environmental noise.
- **Time Pattern:** Because environmental noise is constantly changing, it is common to condense all of this information into a single number, called the “equivalent” sound level (Leq). The Leq represents the changing sound level over a period of time, typically 1 hour or 24-hours in transit noise assessments. For assessing the noise impact of rail projects at residential land use, the Day-Night Sound Level (Ldn) is the noise descriptor commonly used, and it has been adopted by many agencies as the best way to describe how people respond to noise in their environment. Ldn is a 24-hour cumulative A-weighted noise level that includes all noises that occur during a day, with a 10-dB penalty for nighttime noise (10 pm to 7 am). This nighttime penalty means that any noise events at night are equivalent to ten similar events during the day. Typical Ldn values for various transit operations and environments are shown on **Figure 2-2**.

In addition to the Leq and Ldn, there is another descriptor used to describe noise. The loudest 1 second of noise over a measurement period, or maximum A-weighted sound pressure level (Lmax), is used in many local and state ordinances for noise emitted from private land uses and for construction noise impact evaluations.

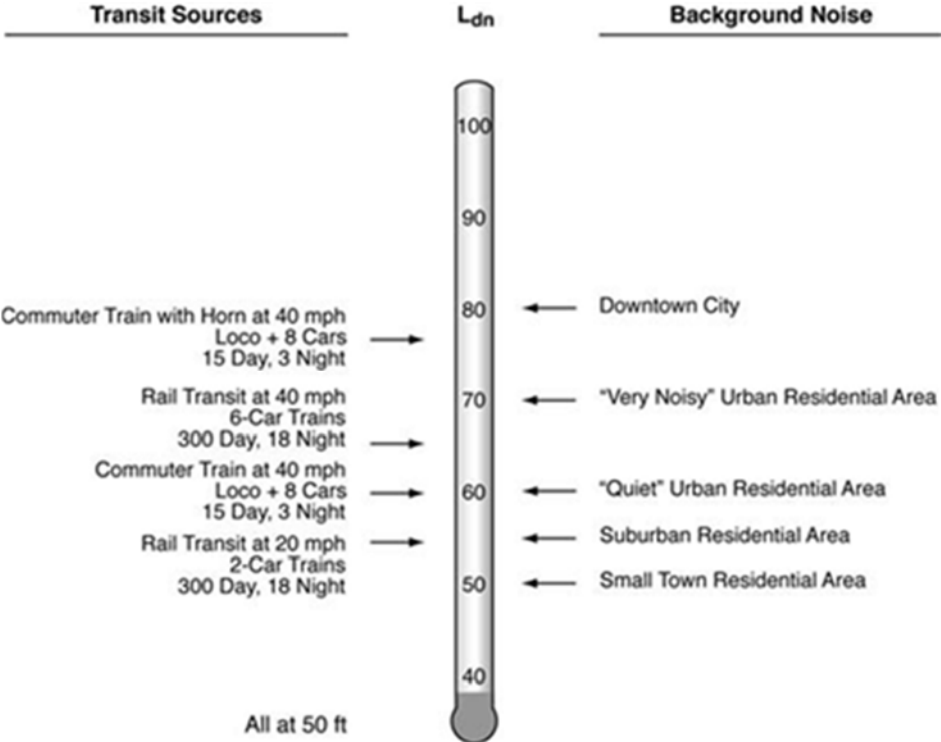


FIGURE 2-1. TYPICAL A-WEIGHTED SOUND LEVELS



Source: FTA, 2018

FIGURE 2-2. TYPICAL Ldn NOISE EXPOSURE LEVELS



Source: FTA, 2018



2.2 Vibration Fundamentals and Descriptors

Ground-borne vibration from trains refers to the fluctuating or oscillatory motion experienced by persons on the ground and in buildings near railroad tracks. Vibration can be described in terms of displacement, velocity, or acceleration. Displacement is the easiest descriptor to understand. For a vibrating floor, the displacement is simply the distance that a point on the floor moves away from its static position. Velocity represents the instantaneous speed of the floor movement, and acceleration is the rate of change of the speed. Although displacement is easier to understand, the response of humans, buildings, and equipment to vibration is more accurately described using velocity or acceleration.

Two methods are used for quantifying vibration. The peak particle velocity (PPV) is defined as the maximum instantaneous positive or negative peak of the vibration signal. PPV often is used in monitoring of blasting vibration, since it is related to the stresses experienced by buildings.

Although PPV is appropriate for evaluating the potential of building damage, it is not suitable for evaluating human response. It takes some time for the human body to respond to vibration impulses. In a sense, the human body responds to an average of the vibration amplitude. Because the net average of a vibration signal is zero, the root mean square (RMS) amplitude is used to describe the "smoothed" vibration amplitude.

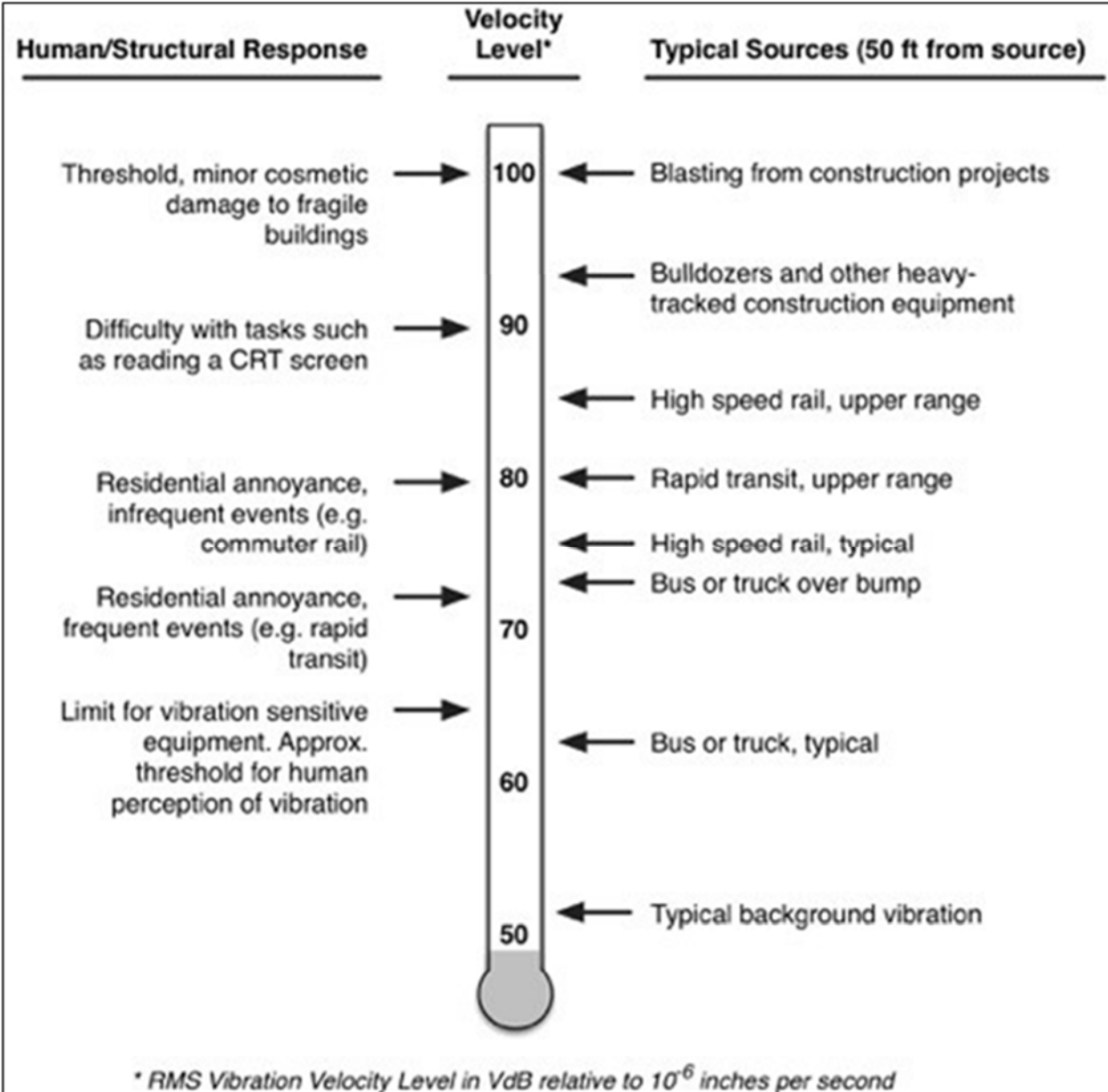
PPV and RMS velocities are normally described in inches per second in the U.S. and in meters per second in the rest of the world. Although it is not universally accepted, decibel notation is in common use for vibration. Decibel notation compresses the range of numbers required to describe vibration. Vibration levels in this report are referenced to 1×10^{-6} inches per second (in/sec). Although not a universally accepted notation, the abbreviation "VdB" is used in this document for vibration decibels to reduce the potential for confusion with sound decibels.

Common vibration sources and human and structural response to ground-borne vibration are illustrated in **Figure 2-3**. Typical vibration levels can range from below 50 VdB to 100 VdB (0.000316 in/sec to 0.1 in/sec). The human threshold of perception is approximately 65 VdB.

Ground-borne noise is a low-volume, low-frequency rumble inside buildings, resulting when ground vibration causes the flexible walls of the building to resonate and generate noise. Ground-borne noise is normally not a consideration when trains are elevated or at grade. In these situations, the airborne noise usually overwhelms ground-borne noise, so the airborne noise level is the major consideration. However, ground-borne noise becomes an important consideration where there are sections of the corridor that are in a tunnel or where sensitive interior spaces are well-isolated from the airborne noise. In these situations, airborne noise is not a major path and ground-borne noise becomes the most important path into the building. Ground-borne noise may also need to be considered in cases where the airborne noise from a project is mitigated by a sound wall.



FIGURE 2-3. TYPICAL LEVELS OF GROUND-BORNE VIBRATION



Source: FTA, 2018

3 Noise and Vibration Criteria

The noise and vibration impact criteria used for the Project are based on information contained in the FTA noise and vibration guidance manual. The criteria used to assess noise and vibration impact from train operations and construction activities are described below.

3.1 Operational Noise Impact Criteria

The FTA operational noise impact criteria are based on well-documented research on community response to noise and are based on both the existing level of noise and the change in noise exposure due to a project. The FTA noise criteria compare the Project noise with the existing noise (not the no-build noise). This is because comparison of a noise projection with an existing noise condition is more accurate than comparison of a projection with another noise projection. Because background noise may increase by the time the project is operational, this approach of using existing noise conditions is conservative.

The FTA noise criteria are based on the land use category of the sensitive receptor. The descriptors and criteria for assessing noise impact vary according to land use categories adjacent to the track. For Category 2 land uses where people live and sleep (e.g., residential neighborhoods, hospitals, and hotels), the day-night average sound level (Ldn) is the assessment parameter. For other land use types (Category 1 or 3) where there are noise-sensitive uses (e.g., outdoor concert areas, schools, and libraries), the equivalent noise level (Leq) for an hour of noise sensitivity that coincides with train activity is the assessment parameter. **Table 3-1** summarizes the three land use categories.

TABLE 3-1. LAND USE CATEGORIES AND METRICS FOR TRANSIT NOISE IMPACT CRITERIA

Land Use Category	Land Use Type	Noise Metric (dBA)	Description of Land Use Category
1	High Sensitivity	Outdoor Leq(1h) *	Land where quiet is an essential element of its intended purpose. Example land uses include preserved land for serenity and quiet, outdoor amphitheaters and concert pavilions, and national historic landmarks with considerable outdoor use. Recording studios and concert halls are also included in this category.
2	Residential	Outdoor Ldn	This category is applicable to all residential land use and buildings where people normally sleep, such as hotels and hospitals.
3	Institutional	Outdoor Leq(1h)*	This category is applicable to institutional land uses with primarily daytime and evening use. Example land uses include schools, libraries, theaters, and churches where it is important to avoid interference with such activities as speech, meditation and concentration on reading material. Places for meditation or study associated with cemeteries, monuments, museums, campgrounds and recreational facilities are also included in this category.

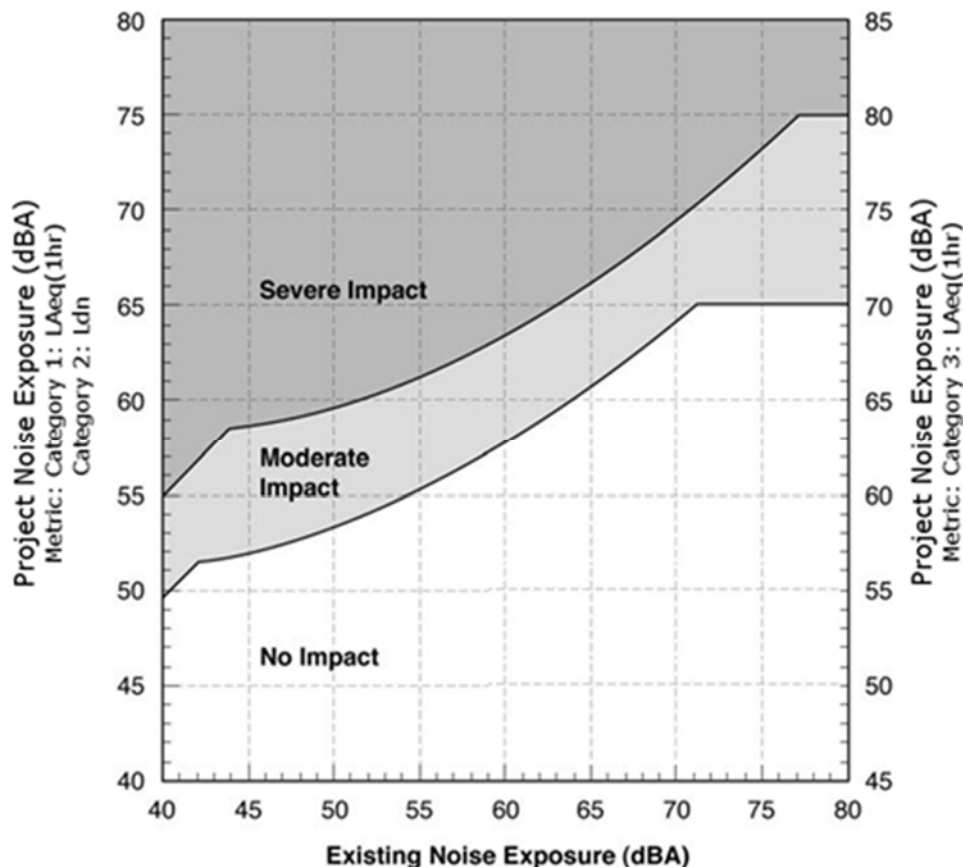
* Leq(1hr) for the loudest hour of project-related activity during hours of noise sensitivity.

Source: FTA, 2018

The noise impact criteria are defined by the two curves shown in **Figure 3-1**, which allow increasing project noise as existing noise levels increase, up to a point at which impact is determined based on project noise alone. The FTA noise impact criteria include three levels of impact, as shown on **Figure 3-1**. The three levels of impact include:

- **No Impact:** Project-generated noise is not likely to cause community annoyance. Noise projections in this range are considered acceptable by FTA and mitigation is not required.
- **Moderate Impact:** Project-generated noise in this range is considered to cause impact at the threshold of measurable annoyance. Moderate impacts serve as an alert to project planners for potential adverse impacts and complaints from the community. Mitigation should be considered at this level of impact based on project specifics and details concerning the affected properties.
- **Severe Impact:** Project-generated noise in this range is likely to cause a high level of community annoyance. The project sponsor should first evaluate alternative locations/alignments to determine whether it is feasible to avoid severe impacts altogether. If it is not practical to avoid severe impacts by changing the location of the project, mitigation measures must be considered.

FIGURE 3-1. FTA NOISE IMPACT CRITERIA

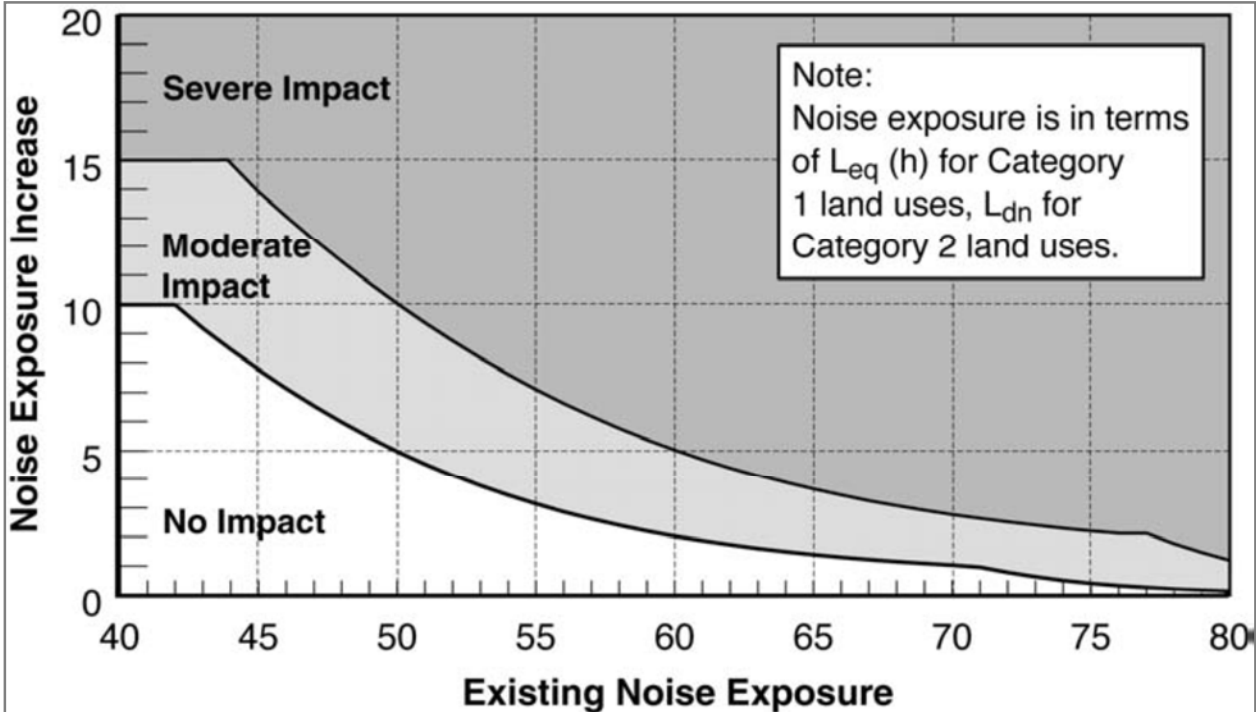


Source: FTA, 2018



Although the curves in **Figure 3-1** are defined in terms of the project noise exposure and the existing noise exposure, the increase in the cumulative noise—when project-generated noise is added to existing noise levels—is the basis for the criteria. To illustrate this point, **Figure 3-2** shows the noise impact criteria for Category 1 and Category 2 land uses in terms of the allowable increase in the cumulative noise exposure. Because day-night sound level (L_{dn}) and equivalent sound level (L_{eq}) are measures of total acoustic energy, any new noise source in a community will cause an increase, even if the new source level is lower than the existing level. In **Figure 3-2**, the criterion for a moderate impact allows a noise exposure increase of 10 dB if the existing noise exposure is 42 dBA or less, but only a 1 dB increase when the existing noise exposure is 70 dBA.

FIGURE 3-2. FTA CUMULATIVE NOISE IMPACT CRITERIA



Source: FTA, 2018

As the existing level of ambient noise increases, the allowable level of transit noise increases, but the total amount that community noise exposure is allowed to increase is reduced. This accounts for the unexpected result that a project noise exposure that is lower than the existing noise exposure can still cause an effect.



3.2 Operational Vibration Impact Criteria

The operational vibration impact criteria used for the Project are based on the information contained in Chapter 6 of the FTA noise and vibration guidance manual. The criteria for a general vibration assessment are based on land use and train frequency, as shown in **Table 3-2**. Some buildings, such as concert halls, recording studios and theaters, can have a higher sensitivity to vibration (or ground-borne noise) but do not fit into the three categories listed in **Table 3-2**. Because of the sensitivity of these buildings, special attention is paid to these buildings during the environmental assessment of a project. **Table 3-3** shows the FTA criteria for acceptable levels of vibration for several types of special buildings.

TABLE 3-2. GROUND-BORNE VIBRATION AND NOISE IMPACT CRITERIA FOR GENERAL ASSESSMENT

Land Use Category	Ground-Borne Vibration Impact Levels (VdB re 1 micro-inch /sec)			Ground-Borne Noise Impact Levels (dBA re 20 micro Pascals)		
	Frequent Events ^a	Occasional Events ^b	Infrequent Events ^c	Frequent Events ^a	Occasional Events ^b	Infrequent Events ^c
Category 1: Buildings where vibration would interfere with interior operations.	65 ^d	65 ^d	65 ^d	N/A ^e	N/A ^e	N/A ^e
Category 2: Residences and buildings where people normally sleep.	72	75	80	35	38	43
Category 3: Institutional land uses with primarily daytime use.	75	78	83	40	43	48

Source: FTA, 2018

a "Frequent Events" is defined as more than 70 vibration events of the same source per day. Most rapid transit projects fall into this category.

b "Occasional Events" is defined as between 30 and 70 vibration events of the same source per day. Most commuter trunk lines have this many operations.

c "Infrequent Events" is defined as fewer than 30 vibration events of the same kind per day. This category includes most commuter rail branch lines.

d This criterion limit is based on levels that are acceptable for most moderately sensitive equipment such as optical microscopes. Vibration-sensitive manufacturing or research will require detailed evaluation to define the acceptable vibration levels. Ensuring lower vibration levels in a building often requires special design of the HVAC systems and stiffened floors.

e Vibration-sensitive equipment is generally not sensitive to ground-borne noise.



TABLE 3-3. GROUND-BORNE VIBRATION AND NOISE CRITERIA FOR SPECIAL BUILDINGS

Type of Building or Room	Ground-Borne Vibration Impact Levels (VdB re 1 micro-inch /sec)		Ground-Borne Noise Impact Levels (dBA re 20 micro Pascals)	
	Frequent Events ^a	Occasional or Infrequent Events ^b	Frequent Events ^a	Occasional or Infrequent Events ^b
Concert Halls	65	65	25	25
TV Studios	65	65	25	25
Recording Studios	65	65	25	25
Auditoriums	72	80	30	38
Theaters	72	80	35	43

Source: FTA, 2018

a "Frequent Events" is defined as more than 70 vibration events per day. Most rapid transit projects fall into this category.

b "Occasional or Infrequent Events" is defined as fewer than 70 vibration events per day. This category includes most commuter rail systems.

If the building will rarely be occupied when the trains are operating, there is no need to consider impact. As an example, consider locating a commuter rail line next to a concert hall. If no commuter trains will operate after 7 pm, it should be rare that the trains interfere with the use of the hall.

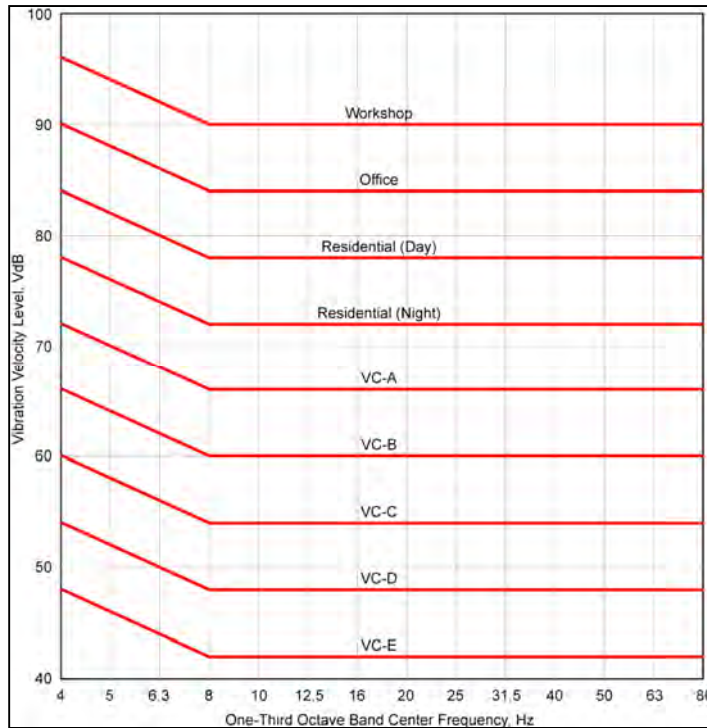
Table 3-2 and **Table 3-3** include additional criteria for ground-borne noise, which is a low-frequency noise that is radiated from the motion of room surfaces, such as walls and ceilings in buildings due to ground-borne vibration. Ground-borne noise is defined in terms of dBA, which emphasizes middle and high frequencies, which are more audible to human ears. The criteria for ground-borne noise are much lower than for airborne noise to account for the low-frequency character of ground-borne noise; however, because airborne noise typically masks ground-borne noise for above ground (at-grade or elevated) transit systems, ground-borne noise is only assessed for operations in tunnels, where airborne noise is not a factor, or at locations such as recording studios, which are well insulated from airborne noise.

The criteria for a detailed vibration assessment are shown in **Figure 3-3** and descriptions of the curves are shown in **Table 3-4**. The curves in **Figure 3-3** are applied to the projected vibration spectrum for the Project. If the vibration level at any one frequency exceeds the criteria, there is impact. Conversely, if the entire proposed vibration spectrum of the Project is below the curve, there will be no impact.

For the Project, the detailed vibration assessment criteria will be used to assess operational ground-borne vibration, except at special buildings where the general vibration assessment criteria will be used.



FIGURE 3-3. FTA DETAILED VIBRATION CRITERIA



Source: FTA, 2018

TABLE 3-4. INTERPRETATION OF VIBRATION CRITERIA FOR DETAILED ANALYSIS

Criterion Curve (See Figure 3-3)	Max. Level (VdB)*	Description of Use
Workshop	90	Distinctly feelable vibration. Appropriate to workshops and non-sensitive areas.
Office	84	Feelable vibration. Appropriate to offices and non-sensitive areas.
Residential Day	78	Barely feelable vibration. Adequate for computer equipment and low-power optical microscopes (up to 20X).
Residential Night, Operating Rooms	72	Vibration not feelable, but ground-borne noise may be audible inside quiet rooms. Suitable for medium-power optical microscopes (100X) and other equipment of low sensitivity.
VC-A	66	Adequate for medium- to high-power optical microscopes (400X), microbalances, optical balances, and similar specialized equipment.
VC-B	60	Adequate for high-power optical microscopes (1000X), inspection and lithography equipment to 3 micron line widths.
VC-C	54	Appropriate for most lithography and inspection equipment to 1 micron detail size.
VC-D	48	Suitable in most instances for the most demanding equipment, including electron microscopes operating to the limits of their capability.
VC-E	42	The most demanding criterion for extremely vibration-sensitive equipment.

* As measured in 1/3-octave bands of frequency over the frequency range 8 to 80 Hz.

Source: FTA, 2018



3.3 Construction Criteria

Construction activities associated with a large transportation project often generate noise and vibration complaints even though they only take place for a limited time. For the D2 Project, construction noise and vibration impact are assessed where the exposure of noise- and vibration-sensitive receivers to construction-related noise or vibration is projected to occur at levels exceeding standards established by FTA and established thresholds for architectural and structural building damage (FTA, 2018).

3.3.1 Noise Impact

Table 3-5 shows the FTA construction noise criteria for a detailed analysis. The last column applies to construction activities that extend over 30 days near any given receiver. The day-night sound level (Ldn) is used to assess impacts in residential areas and 24-hr Leq is used in commercial and industrial areas. The 8-hr Leq and the 30-day average Ldn noise exposure from construction noise calculations use the noise emission levels of the construction equipment, their location, and operating hours. The construction noise limits are normally assessed at the noise-sensitive receiver property line.

TABLE 3-5. FTA CONSTRUCTION NOISE CRITERIA

Land Use	8-hour Leq, dBA		Noise Exposure, dBA
	Day	Night	30-day Average
Residential	80	70	75
Commercial	85	85	80*
Industrial	90	90	85*

* Use a 24-hour Leq instead of Ldn.

Source: FTA, 2018

3.3.2 Vibration Impact

In addition to the vibration criteria for human annoyance and interference with equipment and spaces described above, there are also vibration criteria for damage from construction activities. Typical transit operations do not have the potential for damage, so only certain construction activities are assessed for damage.

The thresholds for damage to structures are typically several orders of magnitude above the thresholds for human response to vibration. **Table 3-6** shows the FTA criteria for vibration damage to structures. This is based on the structure and construction type (and not a designation as historic). **Table 3-6** includes criteria in both VdB and Peak Particle Velocity (PPV).

**TABLE 3-6. FTA CONSTRUCTION VIBRATION DAMAGE CRITERIA**

Building Category	PPV (in/sec)	Approximate Lv*
I. Reinforced-concrete, steel or timber (no plaster)	0.5	102
II. Engineered concrete and masonry (no plaster)	0.3	98
III. Non-engineered timber and masonry buildings	0.2	94
IV. Buildings extremely susceptible to vibration damage	0.12	90

* RMS velocity in VdB re 1 micro-inch/second

Source: FTA, 2018



4 Affected Environment

The affected noise and vibration environment along the D2 Subway alignment was investigated based on a review of current project and land use information, data from previous investigations, visual surveys and measurements conducted during September and December of 2018. A summary of noise and vibration sensitive land uses along the project alignment is provided below, followed by descriptions of the existing noise and vibration conditions in the project area.

4.1 Noise and Vibration Sensitive Land Use

Land use in the D2 study area includes a combination of residential, institutional and commercial zones. Noise-sensitive and vibration-sensitive land uses in the study area were identified based on alignment drawings, aerial photographs, visual surveys, and land use information. Sensitive receptors located along the LPA alignment include multi-family residences, hotels, courthouses, a museum, an aquarium, a school, a church, a medical office, a cultural center and a TV studio. Summary descriptions of noise and vibration sensitive land use along segments of the proposed alignment, from west to east, are provided below.

- Victory Development: Along this segment, the alignment travels from the existing light rail system down Museum Way at grade. Nearby noise and vibration sensitive receptors include the Arpeggio Victory Park Apartments, the Vista Apartments, the W Dallas Residences, the Northend Apartments and the SkyHouse Dallas Apartments, as well as the Perot Museum of Nature and Science.
- N Griffin Street: Along this segment, the alignment parallels N Griffin Street in subway. Nearby noise and vibration sensitive receptors include the Dallas World Aquarium, the Ross Apartments, the KDFW FOX TV studio, the Homewood Suites Hotel and the Crowne Plaza Hotel.
- Commerce Street: Along this segment, the alignment travels in subway below Commerce Street. Nearby noise and vibration receptors include the Earle Cabell Federal Building and Courthouse, the Metropolitan Condos, the Manor House Apartments, the Adolphus Hotel, the Magnolia Hotel, the Joule Hotel, the Dallas Power and Light Flats, the Hampton Inn Hotel, the Continental Apartments, the Merc Apartments, the Element Apartments, the Statler Residences, the UNT Dallas College of Law and the Dallas Municipal Court building.
- Commerce Street to IH-345: Along this segment, the alignment travels in subway with a potential open cut passenger station section located near a building with a medical office.
- IH-345 to N Good Latimer Expressway: Along this segment, the alignment parallels Swiss Avenue at grade before tying into the existing light rail system. There are a number of



noise and vibration sensitive receptors in the tie-in area, including the Elan City Lights Apartments, the Live Oak Lofts, the Latino Cultural Center, the St. James A.M.E. Temple church, the Epic Deep Ellum mixed-use development and the Marquis on Gaston Apartments.

4.2 Existing Noise Conditions

Existing noise sources along the project alignment include roadway traffic, rail operations and local activities. The existing ambient sound levels vary by location, depending on the proximity to roads and other noise sources, and are generally typical of an urban environment. Existing ambient noise levels were characterized through direct measurements at representative sites in the study area during September and December of 2018.

4.2.1 Noise Measurement Locations and Procedures

The noise measurement programs consisted of both long-term (24-48 hour) and short-term (one-hour) monitoring of the A-weighted sound level. All of the measurement sites were selected to represent a range of existing noise conditions at noise-sensitive areas along the project alignment. For this study, long-term noise measurements were made at five sites (designated as LT-A through LT-E) and short-term noise measurements were made at three sites (designated as ST-A, ST-B and ST-C). The noise measurement locations are shown in **Figure 4-1** and photographs of these measurement sites are included in **Appendix A**.

At each of the measurement sites, the A-weighted sound levels were continuously monitored during the measurement periods. The noise measurements were performed with NTi Audio model XL2 noise monitors that conform to American National Standards Institute (ANSI) Standard S1.4 for Type 1 (Precision) sound level meters. Calibrations, traceable to the U.S. National Institute of Standards and Technology (NIST) were carried out in the field before and after each set of measurements using an acoustical calibrator.

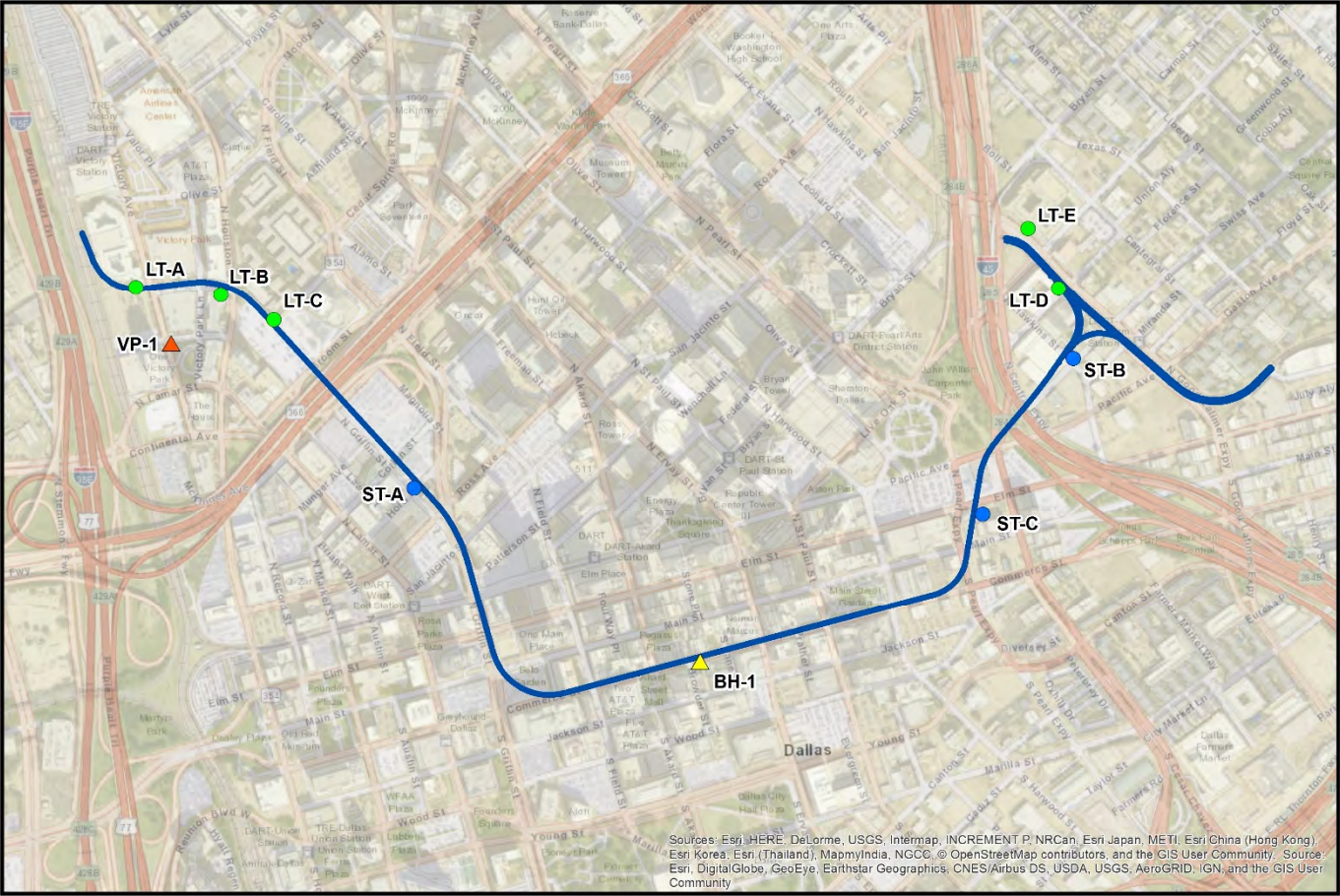
In all cases, the measurement microphone was protected by a windscreen and supported on a tripod at a height of four to six feet above the ground and was positioned to characterize the exposure of the site to the dominant noise sources in the area. For example, microphones were located at the approximate setback lines of the receptors from adjacent roads, and were positioned to avoid acoustic shielding by landscaping, fences, or other obstructions.

4.2.2 Noise Measurement Results

The results of the existing ambient noise measurements are summarized in **Table 4-1** and detailed noise data are included in **Appendix B**. Overall, the results in **Table 4-1** serve as the basis for determining the existing noise conditions at all noise-sensitive receptors along the project alignment.



FIGURE 4-1. NOISE AND VIBRATION MEASUREMENT SITE LOCATIONS



DART D2 Corridor

- D2 Project**
- Measurement Site Locations**
- Long-Term Noise Measurement
 - Short-Term Noise Measurement
 - ▲ Sub-Surface Vibration Measurement
 - ▲ Surface Vibration Measurement
- Alignment**
- Proposed D2 Alignment



0 250 500 1,000
Feet

December, 2018



Source: Cross-Spectrum Acoustics, 2019



TABLE 4-1. SUMMARY OF EXISTING AMBIENT NOISE MEASUREMENT RESULTS

Site No.	Measurement Location Description	Start of Measurement		Meas. Duration (hours)	Noise Exposure (dBA)	
		Date	Time		Ldn	Leq
LT-A	Arpeggio Victory Park Apartments 2425 Victory Avenue – Dallas	09/05/2018	09:15	48	68	63 ¹
LT-B	The Vista Apartments 2345 N Houston Street -Dallas	09/05/2018	09:35	48	68	65 ¹
LT-C	The Northend Apartments 2323 N Field Street – Dallas	09/05/2018	10:10	48	66	61 ¹
LT-D	Live Oak Lofts 2502 Live Oak Street - Dallas	12/05/2018	15:00	24	74	69 ¹
LT-E	Elan City Lights Apartments 2627 Live Oak Street - Dallas	12/05/2018	16:00	24	79	73 ¹
ST-A	N Griffin Street and Hord Street – Dallas	09/06/2018	16:22	1	60 ²	62
ST-B	Swiss Avenue and Hawkins Street - Dallas	09/07/2018	09:05	1	63 ²	65
ST-C	2121 Main Street - Dallas	12/06/2018	11:40	1	61 ²	63

Source: Cross-Spectrum Acoustics, 2019

¹ Represents the average Leq measured during the peak transit hours (6 am to 9 am and 3 pm to 6 pm)

² The Leq measurement data were used to estimate the Ldn using FTA methodology. This approach tends to be conservative and underestimate the existing noise levels, which can result in the assessment of higher levels of noise impact for a project.

The noise measurements at each monitoring site are described below:

Site LT-A: 2425 Victory Avenue – Dallas (Arpeggio Victory Apartments). The Ldn measured near the south fence line of this apartment building was 68 dBA, with an average Leq of 63 dBA measured during the peak transit hours. Noise sources affecting this location included traffic on I-35E and Victory Avenue, trains on the nearby rail corridor (TRE commuter, DART light rail and freight trains) and activity in the adjacent parking lot.

Site LT-B: 2345 N Houston Street – Dallas (The Vista Apartments). The Ldn measured on the second floor balcony of Unit #204 near the northeast corner of this apartment building was 68 dBA, with an average Leq of 65 dBA measured during the peak transit hours. Noise sources affecting this location included traffic on N Houston Street, aircraft operations and construction activity in the area.

Site LT-C: 2323 N Field Street -Dallas (The Northend Apartments). The Ldn measured inside the fence at the south corner of this apartment complex was 66 dBA, with an average Leq of 61 dBA measured during the peak transit hours. Noise sources affecting this location included traffic on the elevated Woodall Rodgers Freeway, aircraft operations, birds and activity in the adjacent parking lot.



Site LT-D: 2502 Live Oak Street – Dallas (Live Oak Lofts). The Ldn measured on the first floor landing of the stairway at the northeast corner of this condominium building was 74 dBA, with an average Leq of 69 dBA measured during the peak transit hours. Noise sources affecting this location included roadway traffic on N Good Latimer Expressway, DART train operations and local resident activity. In 2011, DART installed an automatic lubricator at this location to address wheel squeal along the curve.

Site LT-E: 2627 Live Oak Street – Dallas (Elan City Lights Apartments). The Ldn measured on the balcony of a second floor residence at this apartment complex was 79 dBA, with an average Leq of 73 dBA measured during the peak transit hours. Noise sources affecting this location included roadway traffic on N Good Latimer Expressway and elevated highway IH 345 as well as DART train operations (including train whistles and bells at the nearby grade crossing).

Site ST-A: N Griffin Street and Hord Street - Dallas. The one-hour Leq measured at this intersection, at the corner of a parking lot across from both the Dallas World Aquarium and Ross Apartments, was 62 dBA, with an estimated Ldn of 60 dBA. Noise sources affecting this location included traffic on N Griffin Street and nearby fire station activity.

Site ST-B: Swiss Avenue and Hawkins Street - Dallas. The one-hour Leq measured at the corner of a parking lot at this intersection was 65 dBA, with an estimated Ldn of 63 dBA. Noise sources affecting this location included traffic on IH 345, aircraft operations and building mechanical equipment.

Site ST-C: 2121 Main Street – Dallas. The one-hour Leq measured in the parking lot behind this building was 63 dBA, with an estimated Ldn of 61 dBA. Noise sources affecting this location included local street traffic, aircraft and distant light construction activity.

4.3 Existing Vibration Conditions

Vibration-sensitive land use along the project segments is essentially the same as the noise-sensitive land use, except for parks and other outdoor sites which are not considered vibration-sensitive. In addition, there is a vibration-sensitive TV studio along the alignment.

Existing vibration sources along the project alignment include auto, bus and truck traffic on local streets. However, vibrations from street traffic are not generally perceptible at receivers in the study area unless streets have significant bumps, potholes, or other uneven surfaces. The only significant sources of existing ground vibration along the LPA are existing train operations at each end of the alignment where it ties into the existing light rail system. Furthermore, the FTA vibration impact criteria are not ambient-based; that is, future project vibrations are not compared with existing vibrations to assess impact. Therefore, the vibration measurements for the project focused on characterizing the soil conditions along the proposed alignments rather than on characterizing the existing vibration levels as described below.

4.3.1 Vibration Measurement Procedures and Equipment

Vibration propagation measurements were conducted in the study area during September of 2018 to determine the vibration response characteristics of the ground near vibration-sensitive locations. The measurements included a surface test to characterize vibration propagation for at-grade train operation and a borehole test to characterize vibration propagation for subway operation.

For the surface test, a custom-built instrumented hammer was used to impart an impulsive force to the ground. The magnitude of the force resulting from the acceleration and mass of the falling hammer was measured using a load cell, and the resulting vibration signals were measured using high-sensitivity accelerometers mounted in a vertical orientation on the ground. The signals from the load cell and accelerometers were recorded using Data Translation DT9837A digital acquisition hardware. Data Translation's QuickDAQ software, running on a laptop computer, was used to review the measurement data.

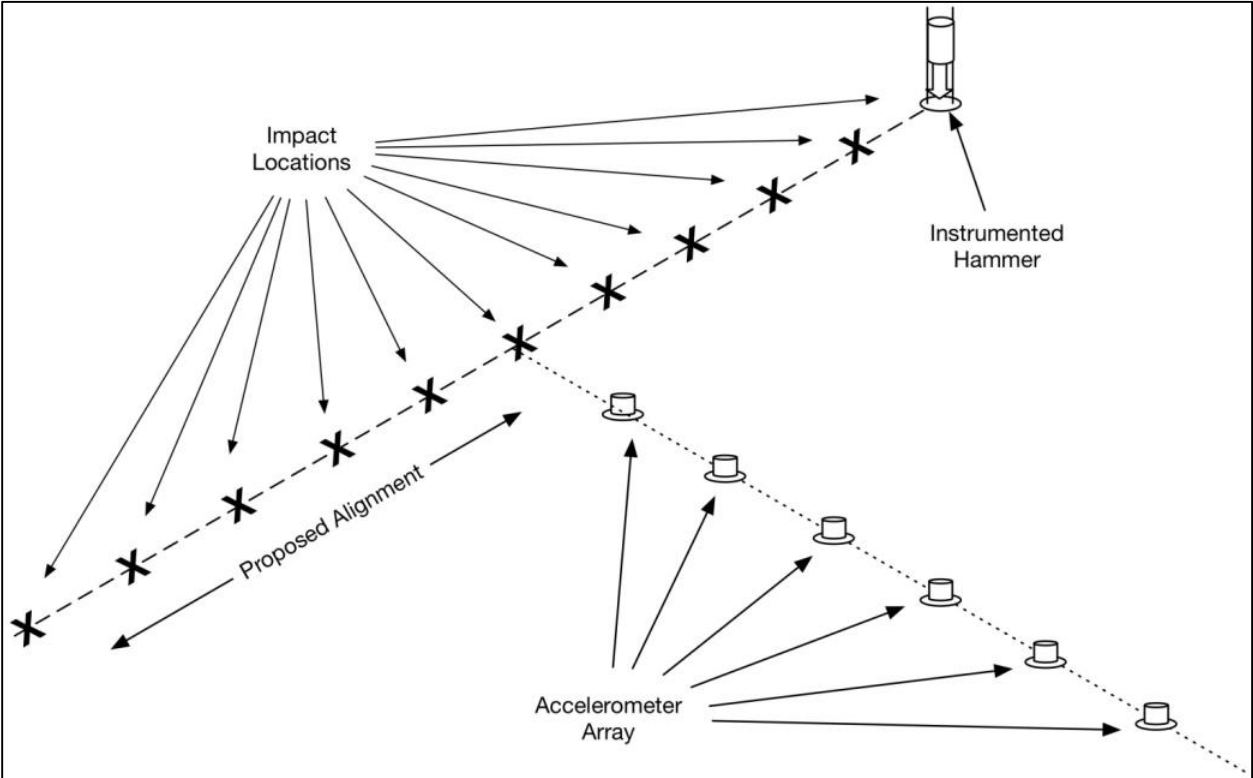
The surface vibration propagation test procedure is shown schematically in **Figure 4-2**. The instrumented hammer was used to generate impulses at specific locations spaced 15 feet apart along a line in the vicinity of the proposed alignment. A line of accelerometers was placed perpendicular to the line of impacts as shown in the figure. The relationship between the input force and the resulting vibration measured by the accelerometers, called the point source transfer mobility (PSTM), was calculated using proprietary software in the CSA laboratory. For application to an extended train, the line source transfer mobility (LSTM) was estimated using numerical integration of the PSTM data. The transfer mobility represents the vibration propagation characteristics of the ground at the measurement site and at other sites with similar geology.

For the borehole test, the hammer of a drilling rig was used to impart a force to the soil at the approximate future depth of the subway tunnel invert. The force was measured using a downhole load cell attached to the bottom end of the drill string, and the resulting vibration signals were measured using high-sensitivity accelerometers mounted in a vertical orientation on the ground surface. The signals from the load cell and accelerometers were recorded using Data Translation DT9837A digital acquisition hardware. Data Translation's QuickDAQ software, running on a laptop computer, was used to review the measurement data.

The borehole vibration propagation test procedure is shown schematically in **Figure 4-3**. The instrumented hammer was used to generate impulses at the bottom of the borehole, and a line of accelerometers was placed on the surface as shown in the figure. The relationship between the input force and the resulting vibration measured by the accelerometers, called the point source transfer mobility (PSTM), was calculated using proprietary software in the Cross-Spectrum Acoustics (CSA) laboratory. For application to an extended train, the line source transfer mobility (LSTM) was estimated using numerical integration of the PSTM data.

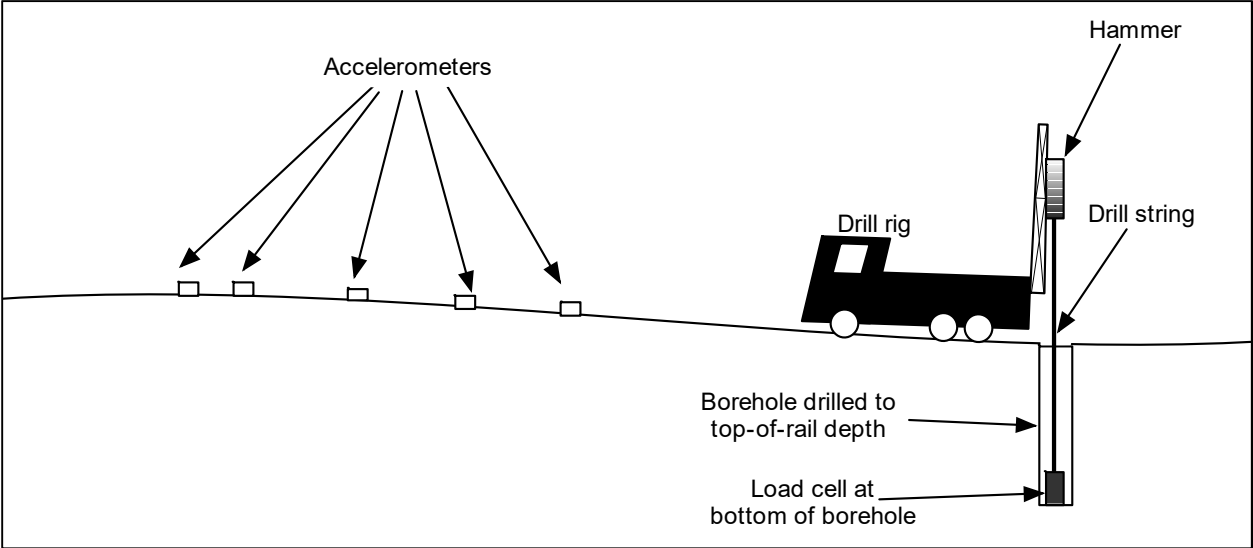


FIGURE 4-2. SURFACE VIBRATION PROPAGATION MEASUREMENT SCHEMATIC



Source: Cross-Spectrum Acoustics, 2019

FIGURE 4-3. BOREHOLE VIBRATION PROPAGATION MEASUREMENT SCHEMATIC



Source: Cross-Spectrum Acoustics, 2019



4.3.2 Vibration Measurement Locations

Two representative vibration propagation test sites were selected for the measurements. These included one surface test site (VP-1) near an at-grade segment of the alignment and one borehole test site (BH-1) along a tunnel portion of the alignment. The locations of these sites are shown in **Figure 4-1** and site photographs are included in **Appendix A**. The test sites are described below.

Site VP-1: Victory Avenue and High Market Street – Dallas. The surface vibration propagation measurement at this location was conducted at the southeast corner of this intersection, located one block south of the proposed at-grade alignment along Museum Way in the Victory Development area. For these tests, the impacts were generated at six points spaced 15 feet apart along the Victory Avenue sidewalk, extending to a distance of 75 feet south of the intersection. The resulting vibration signals were measured using accelerometers mounted vertically on the High Market Street sidewalk, at six points located at distances ranging from 35 feet to 150 feet east of the intersection.

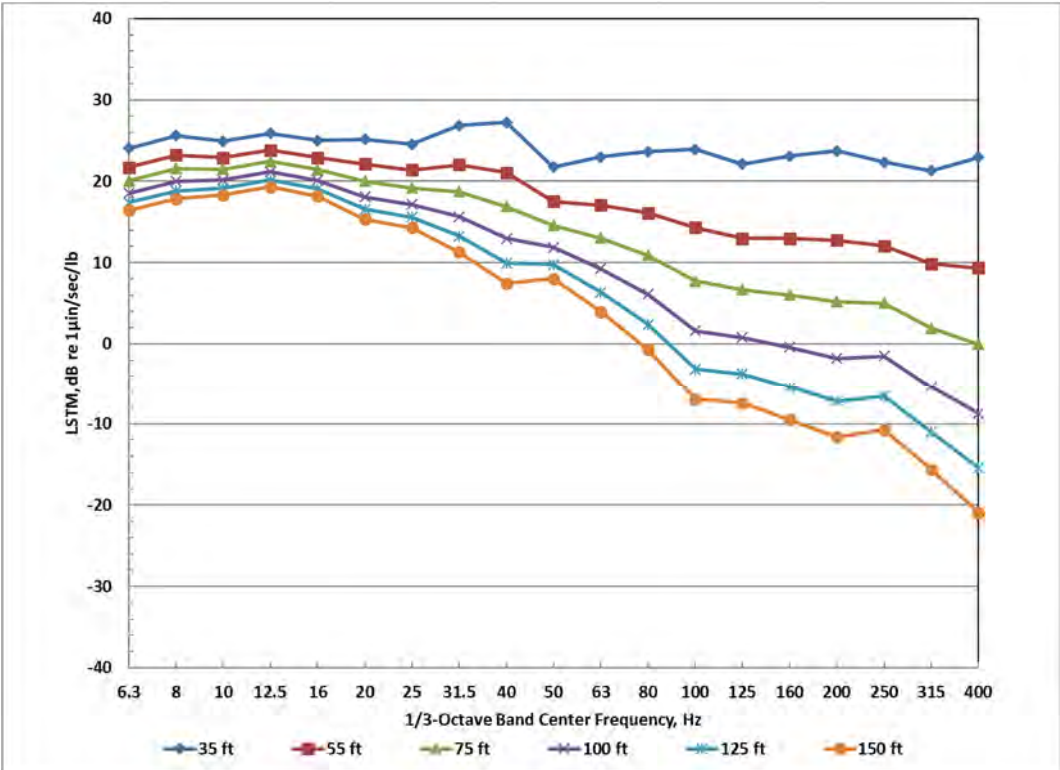
Site BH-1: Commerce Street (east of Browder Street) - Dallas. The borehole vibration propagation measurement at this location was conducted along the proposed subway alignment on the south side of Commerce Street in downtown Dallas. Considering the proposed tunnel invert depth, the impacts were generated at borehole depths of 44 feet and 54 feet. The resulting vibration signals were measured using accelerometers mounted vertically on the ground in the Browder Street Mall at six points located between 15 feet and 115 feet from the borehole, and accelerometers mounted vertically on the Commerce Street sidewalk at six points located up to 120 feet east of the drill rig.

4.3.3 Vibration Measurement Results

Results of the vibration propagation tests are shown in **Figure 4-4** for Site VP-1 and in **Figure 4-5** for Site BH-1. The results in these figures are provided in terms of the measured Line Source Transfer Mobility (LSTM) at a range of distances. Detailed vibration propagation data are provided in **Appendix C**.

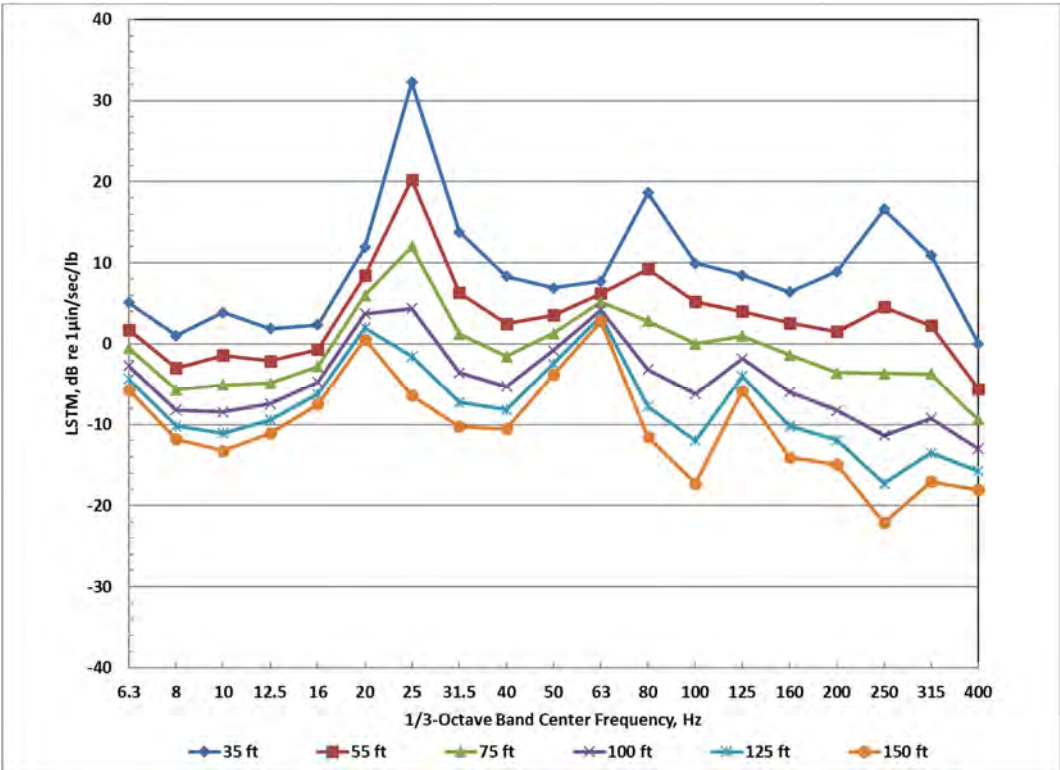


FIGURE 4-4. VIBRATION PROPAGATION TEST DATA AT SITE VP-1



Source: Cross-Spectrum Acoustics, 2019

FIGURE 4-5. VIBRATION PROPAGATION TEST DATA AT SITE BH-1



Source: Cross-Spectrum Acoustics, 2019



5 Prediction Methodology

5.1 Airborne Noise Prediction

The primary component of wayside noise from the train operation is wheel/rail noise from the steel wheels rolling on steel rails. Secondary sources, such as vehicle air-conditioning and other ancillary equipment, will sometimes be audible and can also contribute to the overall train noise exposure at lower speeds. Noise levels were projected based on noise data for the DART low-floor Super Light Rail Vehicle (SLRV), the proposed project's operating plan and the prediction model specified in the FTA guidance manual. The D2 Subway Project operating plan has been revised from the 2010 AA/DEIS due to track geometry, vehicle upgrade, and revised peak headways. Significant factors are summarized below:

- Based on measurement data for a prototype DART low-floor SLRV (HMMH, 2006), the predictions assume that a single 124-foot long vehicle operating at 50 mph on at-grade ballast and tie track with continuous welded rail (CWR) generates a Sound Exposure Level (SEL)¹ of 82 dBA at a distance of 50 feet from the track centerline. This value, which corresponds to a reference SEL value of 76 dBA at a speed of 25 mph, is consistent with the FTA reference SEL values for rail cars and streetcars.
- Based on FTA guidance, an adjustment of +3 dBA is applied to the noise computations in areas where the trains will be operating at grade on embedded or direct fixation track to account for the noise increase relative to operation on ballast and tie track.
- It is assumed that all trains will consist of three vehicles, although actual operations may have shorter trains depending on time of day.
- Based on the current DART Orange Line and Green Line weekday schedules, it is assumed that there will be 102 trains operating during the daytime hours (7 am to 10 pm) and 30 trains operating during the nighttime hours (10 pm to 7 am) in each direction. This schedule corresponds to a total of 264 trains passing by a given location during a 24-hour weekday period. Peak transit hour headways are assumed to be 15 minutes on each of the two lines, with eight trains per hour passing by in each direction.
- It is assumed that the above train volumes are reduced by one half beyond the Good Latimer junction where Green Line trains turn south toward Baylor University Medical Center Station on the Southeast Corridor and where Orange Line trains turn north toward the Live Oak Lofts to the North Central Corridor.
- The maximum train operating speed is assumed to be 15 mph.

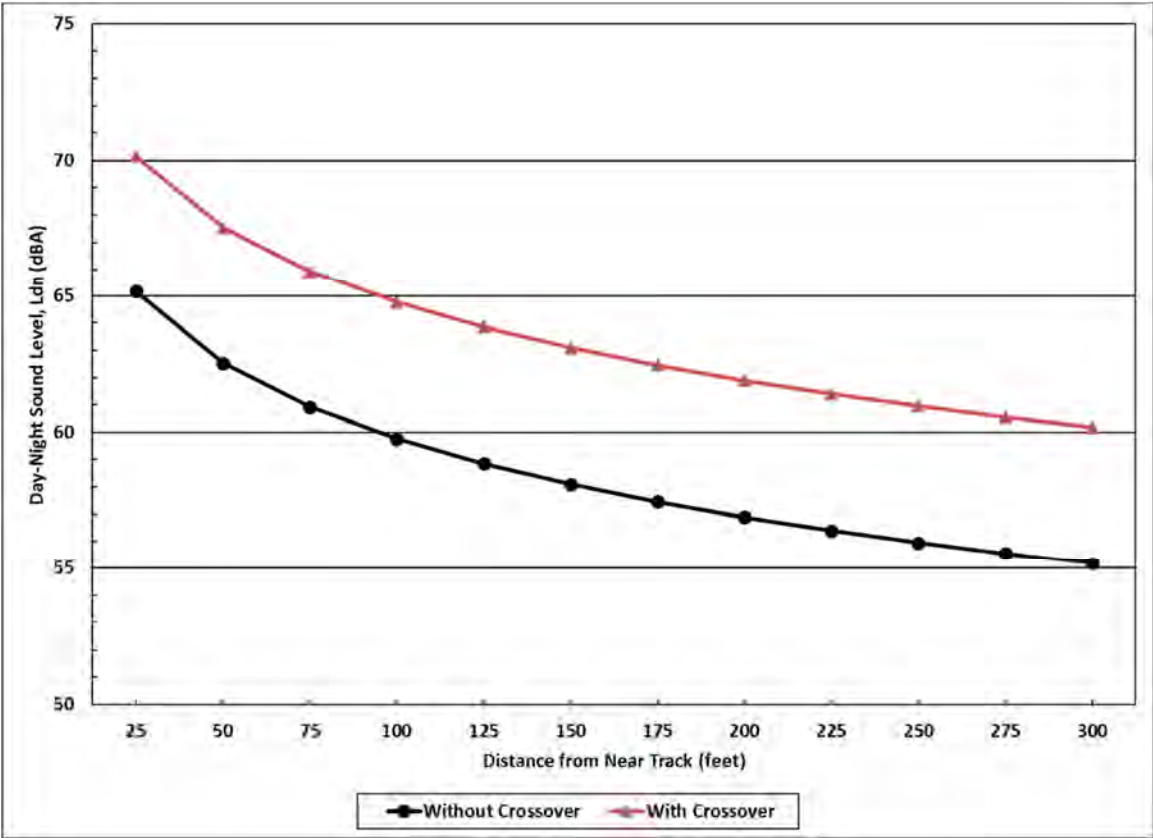
¹ The SEL describes a receiver's cumulative noise exposure from a single noise event. It is represented by the total A-weighted sound energy during the event, normalized to a one-second interval.



- Based on DART audible warning signal equipment and policy, train whistles are assumed to generate a sound level of 78 dBA at 50 feet from the track for a five-second period as trains approach gated grade crossings. It is assumed that the only gated crossings will be at Broome Street and McKinney Avenue and that traffic signals will be used at all other crossings without audible warning signals.
- Stationary warning bells, generating a sound level of 73 dBA at 50 feet, would be sounded at gated grade crossings before and after each train for a total duration of 30 seconds. It is assumed that only gated crossings will be at Broome Street and McKinney Avenue.
- Based on FTA guidance, wheel impacts at crossovers and turnouts are assumed to cause localized noise increases of 5 dBA within a distance of 300 feet.

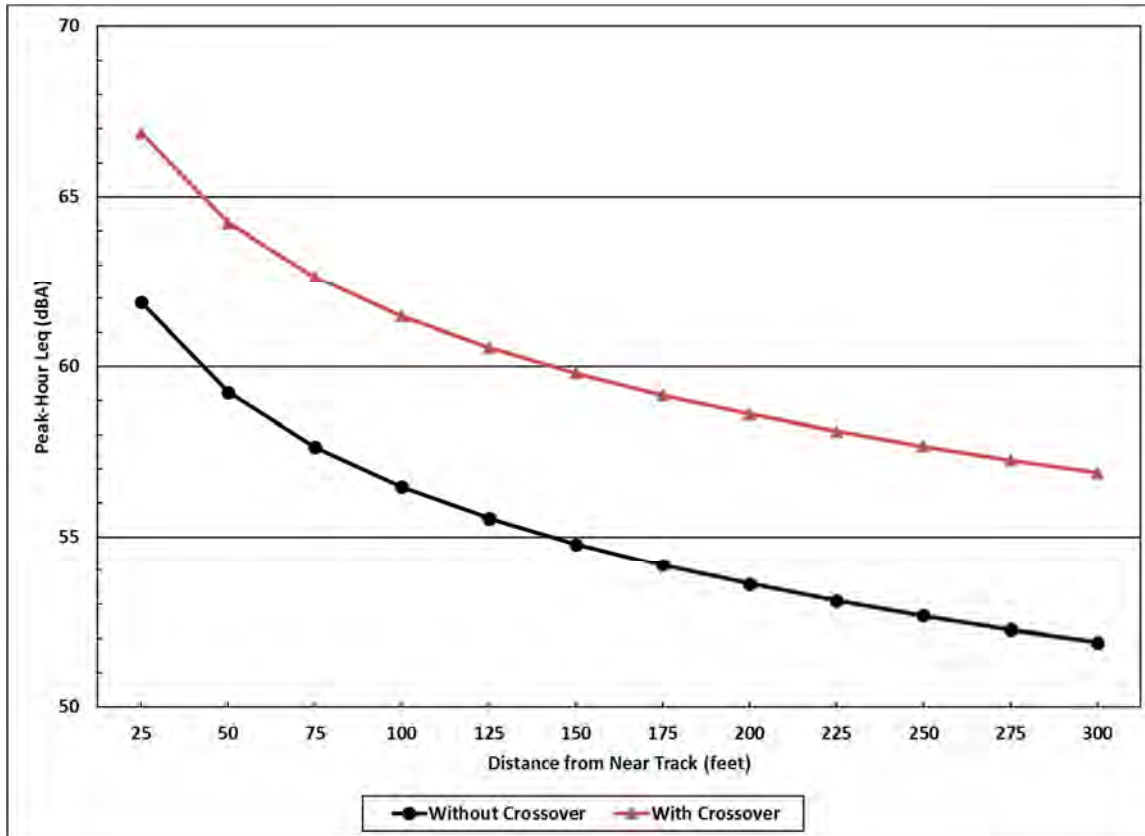
Examples of the projected unshielded weekday Ldn and peak-hour Leq from train operations on embedded track at 15 mph are shown in **Figure 5-1** and **Figure 5-2**, respectively, as a function of distance from the track centerline. In each figure, noise projections are provided for locations both without and with nearby crossovers.

FIGURE 5-1. PROJECTED 24-HOUR NOISE EXPOSURE FROM TRAIN OPERATIONS



Source: Cross-Spectrum Acoustics, 2019

FIGURE 5-2. PROJECTED PEAK TRANSIT HOUR NOISE EXPOSURE FROM TRAIN OPERATIONS



Source: Cross-Spectrum Acoustics, 2019

5.2 Ground-Borne Vibration Prediction

Projections of ground-borne vibration and ground-borne noise from train operations were carried out using the detailed vibration analysis procedures specified in the FTA guidance manual, based on the following factors:

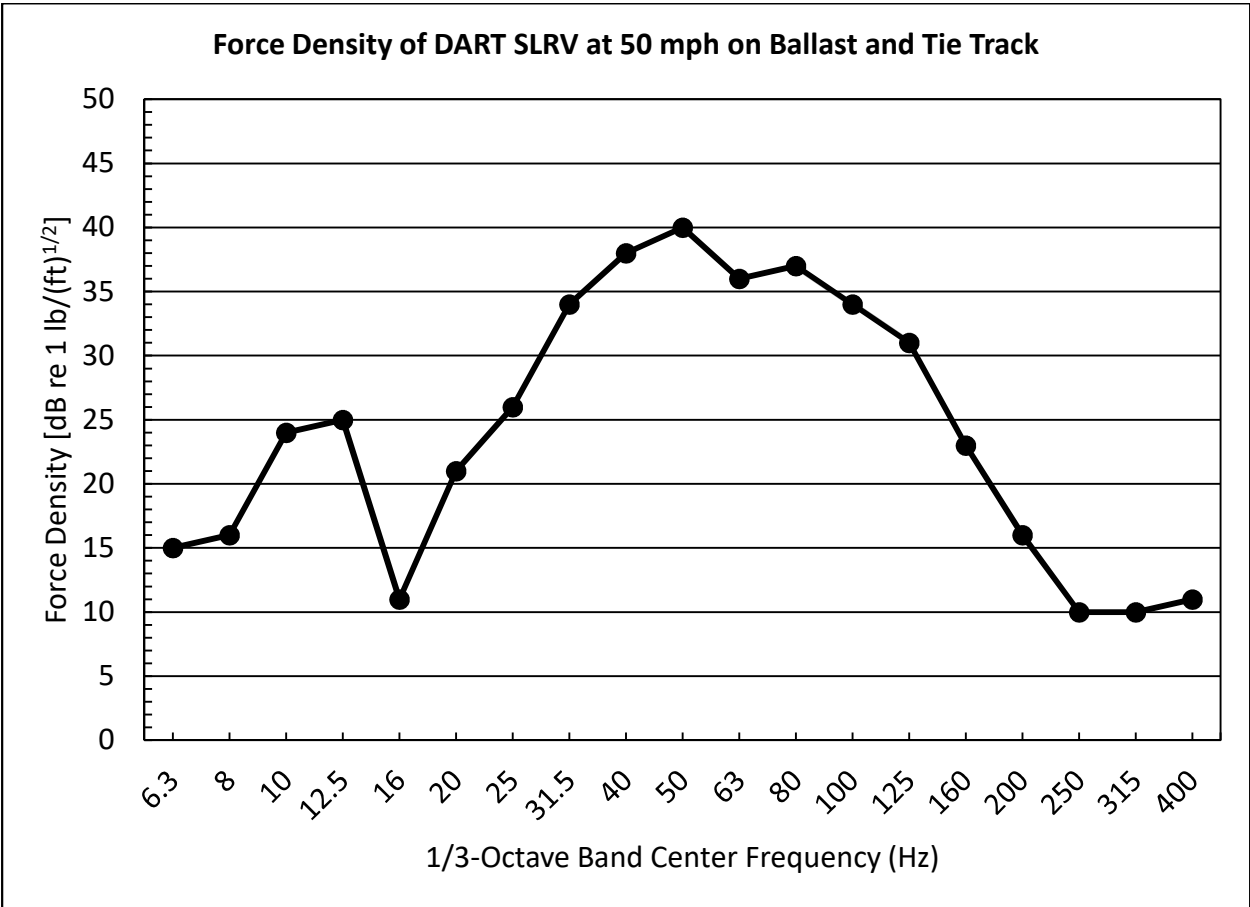
- Vibration source level data for the DART vehicle operating at grade on ballast and tie track with continuous welded rail (CWR) were obtained from measurements conducted on a prototype DART low-floor SLRV (HMMH, 2006).
- The source level data were adjusted for speed and for embedded track conditions (where applicable) based on data from vibration measurements for the Central Corridor LRT Project (METRO Green Line) in Minneapolis-St. Paul, MN (ATS Consulting, 2008).
- Vibration propagation tests were conducted at two sites along the D2 alignment as described in Section 4.3. These tests measured the response of the ground to an input force. The results of these tests were combined with vibration source level data for the DART vehicle to project vibration levels from trains operating along the project corridor.
- The maximum train operating speed is assumed to be 15 mph.



- Based on FTA guidance, wheel impacts at track crossovers and turnouts are assumed to cause localized vibration increases of 10 VdB within a distance of 100 feet, and increases of 5 VdB at distances between 100 feet and 200 feet.
- The ground-to-building coupling loss (i.e. vibration reduction) is assumed to be 7 VdB for 1-2 story buildings and 10 VdB for taller buildings.
- A floor-to-floor attenuation (i.e. vibration reduction) of 2 VdB/floor is assumed.

The DART SLRV vibration characteristics are represented by the force density level (FDL) spectrum shown in **Figure 5-3** below, measured for operation at 50 mph on ballast and tie track. This FDL spectrum was adjusted for speed and track configuration to estimate the FDL spectra for operation at 15 mph on ballast and tie or embedded track. The resulting FDL spectra, shown in **Figure 5-4**, indicate that vibration levels are projected to be about 10 dB higher at frequencies between 40 Hz and 160 Hz for SLRV operation on embedded track, relative to operation on ballast and tie track. These results were then combined with the ground vibration propagation test results (represented by the transfer mobility spectra shown in **Figure 4-4** and **Figure 4-5**) to project vibration levels as a function of distance for both surface and subway operation.

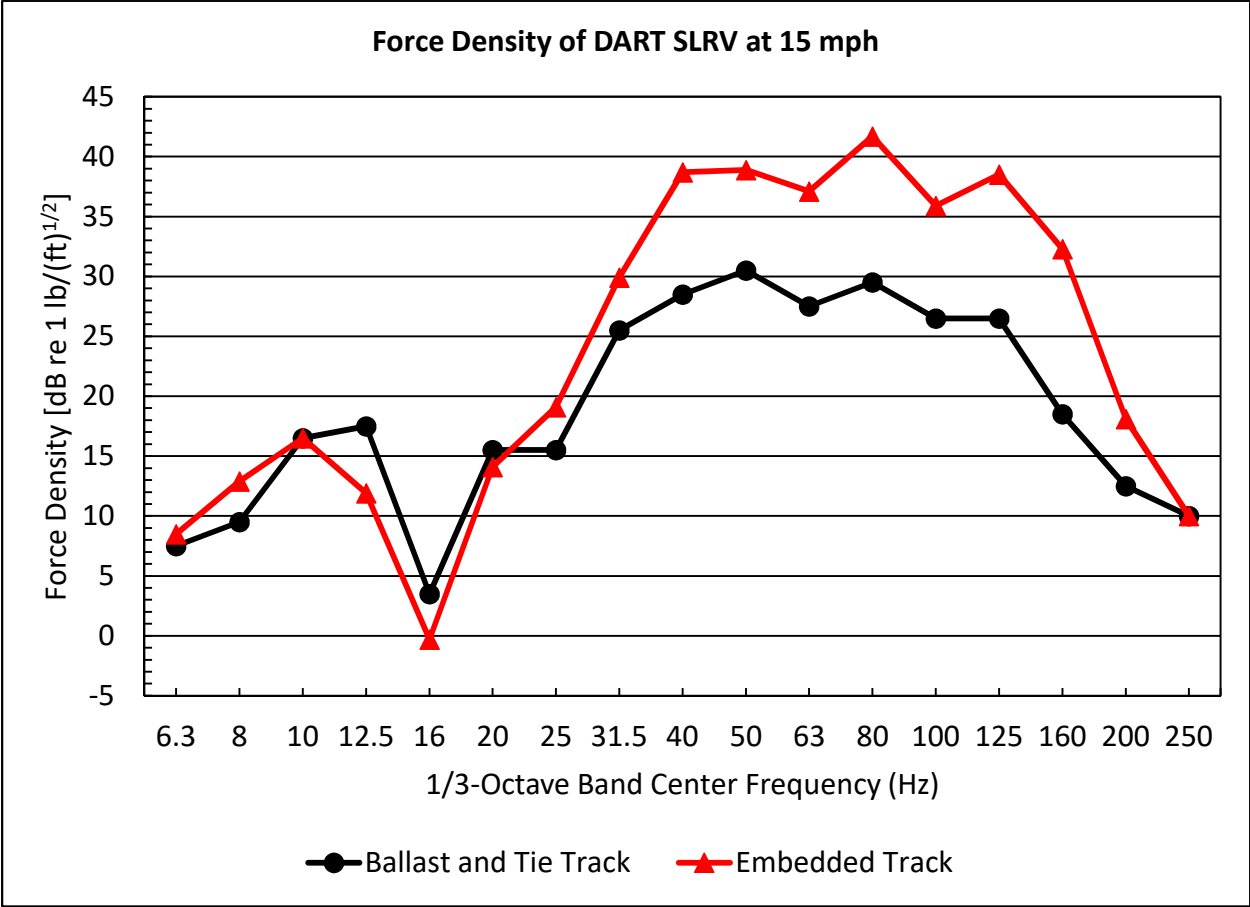
FIGURE 5-3. MEASURED DART SLRV FORCE DENSITY LEVEL SPECTRUM AT 50 MPH



Source: HMMH, 2006



FIGURE 5-4. ESTIMATED DART SLRV FORCE DENSITY LEVEL SPECTRA AT 15 MPH



Source: Cross-Spectrum Acoustics, 2019



5.3 Construction Noise and Vibration Prediction

5.3.1 Noise

Construction noise and impacts are assessed using a combination of the methods and construction source data contained in the FTA guidance manual and the FHWA Roadway Construction Noise Model (RCNM) from the *FHWA Construction Noise Handbook* (FHWA, 2006). Typical noise levels generated by representative pieces of equipment are listed in **Table 5-1**.

The noise exposure at a receiver location from the operation of a single piece of construction equipment may be calculated using the following equation:

$$Leq(n) = L_{max} + 10 \times \log(U.F.) - 20 \times \log(D/50) - A_{shielding}$$

where:

$Leq(n)$ = noise exposure at a receiver resulting from the operation of a single piece of equipment over n hours,

L_{max} = noise emission level of the particular piece of equipment at the reference distance of 50 feet (taken from **Table 5-1**),

$A_{shielding}$ = shielding provided by barriers, building, or terrain,

D = distance from the receiver to the piece of equipment in feet, and

$U.F.$ = usage factor that accounts for the fraction of time that the equipment is in use over the specified time period. For $Leq(1)$ assume a $U.F.$ equal to 100% and for 8 hours or more use the values in **Table 5-1**.

The combination of noise from several pieces of equipment operating during the same time period is obtained from decibel addition of the Leq of each single piece of equipment calculated using the above equation.

**TABLE 5-1. CONSTRUCTION EQUIPMENT NOISE EMISSION LEVELS**

Equipment	Typical Noise Level (dBA) 50 ft from Source	Usage Factor (U.F), %
Air Compressor	80	40
Backhoe	80	40
Ballast Equalizer	82	50
Ballast Tamper	83	50
Compactor	82	20
Concrete Mixer	85	40
Concrete Pump	82	20
Crane, Derrick	88	16
Crane, Mobile	83	16
Dozer	85	16
Generator	82	50
Grader	85	40
Impact Wrench	85	50
Jack Hammer	88	20
Loader	80	40
Paver	85	50
Pile Driver (Impact)	101	20
Pile Driver (Vibratory)	95	20
Pneumatic Tool	85	50
Pump	77	50
Rail Saw	90	20
Rock Drill	85	20
Roller	85	20
Saw	76	20
Scarifier	83	20
Scraper	85	40
Shovel	82	40
Spike Driver	77	20
Tie Cutter	84	20
Tie Handler	80	20
Tie Inserter	85	20
Truck	84	40

Source: FTA, 2018 and FHWA, 2006



5.3.2 Vibration

Construction vibration is assessed for areas where there is potential for impact from construction activities. Such activities include blasting, pile driving, demolition, drilling, excavation and tunneling in close proximity to sensitive structures. Typical vibration levels generated by representative pieces of equipment are listed in **Table 5-2**.

TABLE 5-2. CONSTRUCTION EQUIPMENT VIBRATION SOURCE LEVELS

Equipment		PPV at 25 ft (in/sec)	Approximate Lv ^a at 25 ft
Pile Driver (impact)	upper range	1.518	112
	typical	0.644	104
Pile Driver (vibratory)	upper range	0.734	105
	typical	0.170	93
Clam shovel drop (slurry wall)		0.202	94
Hydromill (slurry wall)	in soil	0.008	66
	in rock	0.017	75
Vibratory roller		0.210	94
Hoe ram		0.089	87
Large bulldozer		0.089	87
Caisson drilling		0.089	87
Loaded trucks		0.076	86
Jackhammer		0.035	79
Small bulldozer		0.003	58

Source: FTA, 2018

^a RMS velocity in decibels (VdB) re 1 micro-inch/second

For damage assessment, the following equation is used:

$$PPV_{\text{equip}} = PPV_{\text{ref}} \times [(25/D)]^{1.5}$$

where:

PPV_{equip} = the peak particle velocity in in/sec of the equipment adjusted for distance

PPV_{ref} = the reference vibration level in in/sec at 25 feet from **Table 5-2**, and

D = the distance from the equipment to the receiver in feet.



For annoyance assessment, the following equation is used:

$$Lv(D) = Lv(25 \text{ ft}) - 30 \times \log(D/25)$$

where:

$Lv(D)$ = RMS vibration level at distance D

$Lv(25 \text{ ft})$ = RMS vibration level at 25 ft from **Table 5-2**, and

D = the distance from the equipment to the receiver in feet.

Although the method for tunnel construction has not yet been decided, the running tunnels for the DART D2 project can technically be excavated by tunnel boring machine (TBM) boring, roadheader excavation, or drill and blast excavation methods. Other than blasting, which may be restricted, tunnel boring machine (TBM) operations and the potential use of muck trains for spoils removal would be expected to generate the highest vibration levels.

Estimates of ground-borne vibration from TBM and muck train operations are based on measurements conducted of the Los Angeles Metro Red Line Section 2 construction near the Wilshire/Western Station (HMMH, 1993). The TBM in use during the measurements was a driven-shield type and the track system for the muck trains was directly attached to the concrete tunnel liner with no cross ties used to support the rails. The TBM measurements were performed at the ground surface at horizontal distances of 50 to 200 feet from the tunnel centerline and the top of the tunnel in this area was approximately 43 feet below the surface. The muck train measurements were made at horizontal distances of 0 to 170 feet from the tunnel centerline. **Figure 5-5** and **Figure 5-6** show the measured 1993 TBM and muck train vibration levels, respectively, in terms of the source to sensor slant distance.

To estimate TBM and muck train vibration levels, the 1993 measured reference levels at a known distance were extrapolated using the 2018 measured attenuation profiles from the borehole vibration propagation test performed in Dallas. The relation below was used to predict the RMS vibration velocity (Lv):

$$Lv = Lv_0 + \alpha \times \log_{10}(D/D_0)$$

where:

Lv = predicted ground vibration level, in VdB re 1 micro-in/sec

Lv_0 = 1993 measured reference RMS vibration velocity, in VdB re 1 micro-in/sec

D_0 = source to sensor distance for Lv_0 , in feet

D = source to receiver distance for predicted level Lv , in feet

α = the slope of the measured transfer mobility (PSTM for TBM operations and LSTM for muck train operations)

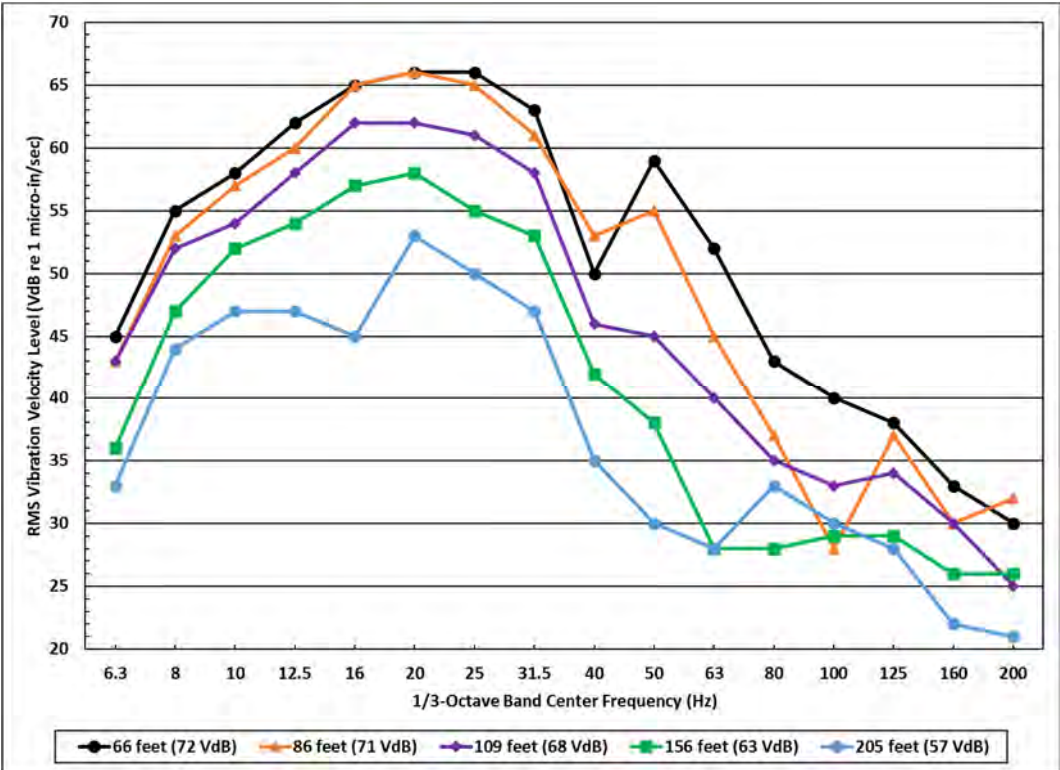


Vibration levels were calculated for each 1/3-octave frequency band from 6.3 Hz to 200 Hz for the tunneling. For a given D the predicted level L_v was computed for each reference pair L_{v_0} and D_0 , and then a linear average was taken. Lastly, the overall vibration levels were obtained through a decibel sum across the bandwidth. **Figure 5-7** and **Figure 5-8** show the predicted ground vibration levels for TBM and muck train operations, respectively, at representative distances from the tunnel perimeter and tunnel invert, respectively.

For predicting vibration from TBM and muck train operation in nearby buildings, the estimated ground vibration levels were adjusted for ground-to-building coupling loss (vibration reduction of 7 VdB for 1-2 story buildings and 10 VdB for taller buildings) and floor-to-floor attenuation (vibration reduction of 2 VdB/floor). In addition, a safety factor of +5 dB is also added to each one-third octave band to account for measurement uncertainties and other error sources in the prediction of vibration from these sources.

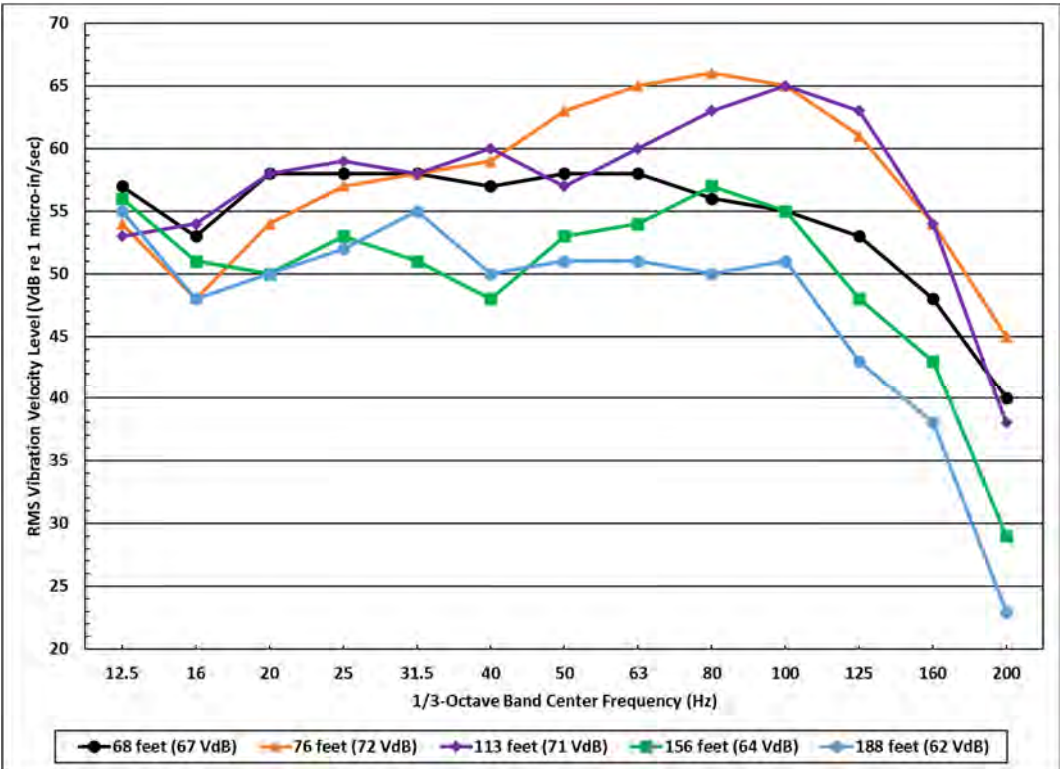


FIGURE 5-5. MEASURED TBM GROUND VIBRATION LEVELS



Source: HMMH, 1993

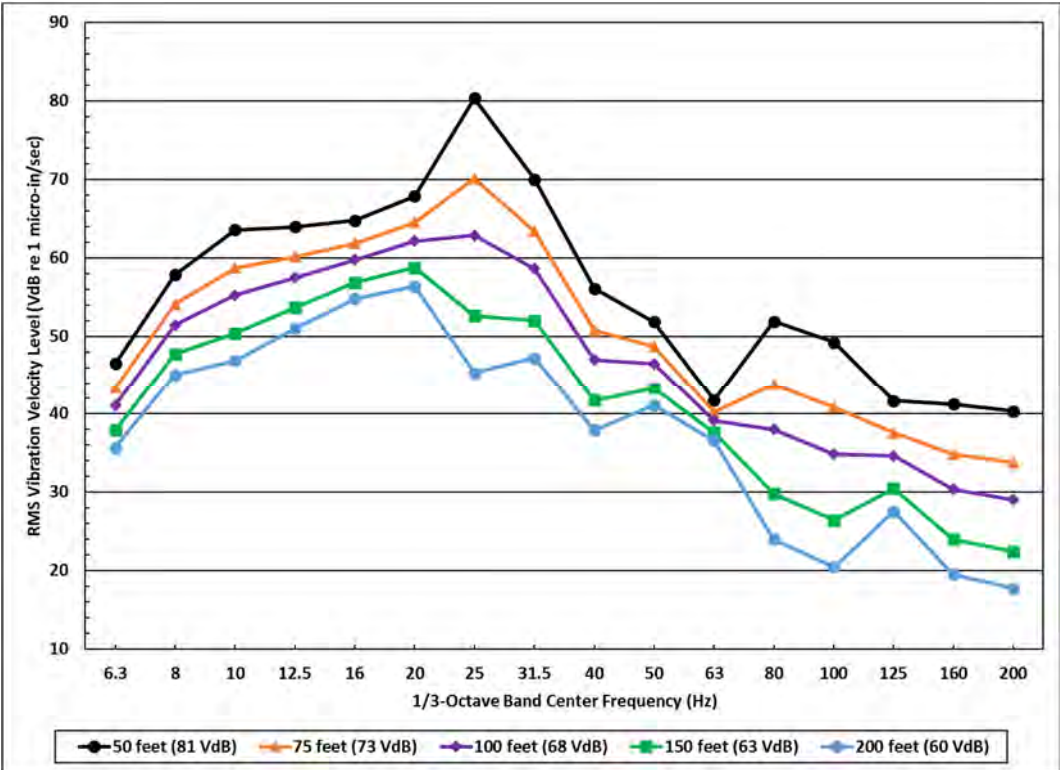
FIGURE 5-6. MEASURED MUCK TRAIN GROUND VIBRATION LEVELS



Source: HMMH, 1993

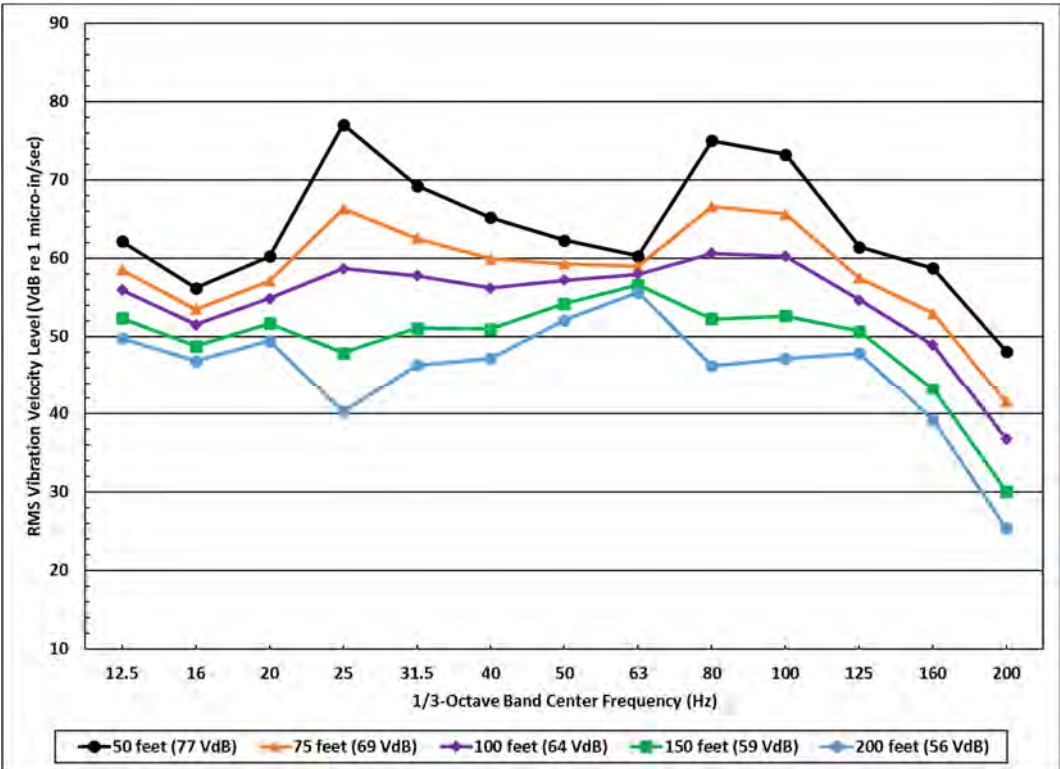


FIGURE 5-7. PREDICTED TBM GROUND VIBRATION LEVELS



Source: Cross-Spectrum Acoustics, 2019

FIGURE 5-8. PREDICTED MUCK TRAIN GROUND VIBRATION LEVELS



Source: Cross-Spectrum Acoustics, 2019



6 Environmental Consequences

Detailed noise and vibration impact assessments were carried out based on the criteria discussed in **Section 3** and the projections described in **Section 5**. The assessment results are presented below.

6.1 Operational Noise Impact Assessment

Comparisons of the existing and future noise levels are presented in **Table 6-1**, including results for FTA Category 2 (residential) receptors with both daytime and nighttime sensitivity to noise, and for FTA Category 3 (institutional) receptors with primarily daytime and evening use. In addition to the distances to the track and proposed train speeds, **Table 6-1** includes the existing noise levels, the projected noise levels from light rail operations, the predicted total noise levels and the projected noise increases due to the D2 Project. Based on a comparison of the predicted project noise levels with the impact criteria, the table also includes an inventory of the number of moderate and severe noise impacts for each noise-sensitive receiver.

The results in **Table 6-1** identify moderate noise impacts at an estimated total of 230 residences, with projected noise increases of 1-2 decibels; no severe impacts are projected. The locations of the potential noise impacts are at four residential buildings as shown in **Figure 6-1** and **Figure 6-2**, including the W Dallas Residences, the Vista Apartments, the Northend Apartments and the Live Oak Lofts. With regard to the Live Oak Lofts, it should be noted that although the number of light rail trains passing by this location would be the same as today, additional noise impact is projected due to the relocation of the tracks closer to the building and to the addition of a track crossover adjacent to the building.

Finally, there is the potential for additional noise impact from wheel squeal at sensitive receptors near curves in at-grade portions of the D2 alignment. There is also the potential for additional noise impact at locations above the subway portions of the alignment due to fan noise and train noise transmitted to the surface through ventilation shafts and gratings. Noise from these sources will be evaluated during project design when detailed information becomes available and mitigation measures will then be developed as appropriate.

TABLE 6-1. SUMMARY OF NOISE IMPACTS WITHOUT MITIGATION

Noise-Sensitive Receiver Description	FTA Land Use Category	Side of Track ¹	Distance from Near Track (feet)	Train Speed (mph)	Existing Noise Level ²	Project Noise Level ²			Total Noise Level ²	Noise Level Increase ²	Number of Residential Impacts	
						Predicted ³	Impact Criteria				Moderate	Severe
							Moderate	Severe				
Arpeggio Victory Park Apartments	2	NB	23	15	68	62	63	68	69	1.1	0	0
W Dallas Residences	2	NB	34	15	68	64	62	68	69	1.6	96	0
The Vista Apartments	2	SB	43	15	68	63	62	68	69	1.3	48	0
Northend Apartments	2	NB	35	15	66	64	61	66	68	2.3	32	0
Perot Museum of Nature and Science	3	NB	254	15	61	54	63	69	62	0.8	0	0
SkyHouse Dallas Apartments	2	SB	251	15	66	57	61	66	66	0.6	0	0
Dallas World Aquarium	3	SB	81	15	62	58	64	69	63	1.3	0	0
IPS Psychotherapist Office	3	SB	59	15	63	58	64	70	64	1.2	0	0
Elan City Lights Apartments	2	NE	94	15	79	60	65	75	79	0.1	0	0
Latino Cultural Center	3	NE	94	15	69	62	69	74	70	0.7	0	0
Live Oak Lofts	2	SW	18	15	74	66	65	72	75	0.7	54	0



TABLE 6-1. SUMMARY OF NOISE IMPACTS WITHOUT MITIGATION

Noise-Sensitive Receiver Description	FTA Land Use Category	Side of Track ¹	Distance from Near Track (feet)	Train Speed (mph)	Existing Noise Level ²	Project Noise Level ²			Total Noise Level ²	Noise Level Increase ²	Number of Residential Impacts	
						Predicted ³	Impact Criteria				Moderate	Severe
							Moderate	Severe				
St. James A.M.E. Temple	3	NE	87	15	69	62	69	74	70	0.8	0	0
Epic Deep Ellum	2	SB	65	15	74	57	65	72	74	0.1	0	0
Marquis on Gaston Apartments	2	NB	71	15	74	57	65	72	74	0.1	0	0
TOTAL NUMBER OF NOISE IMPACTS:											230	0

Source: Cross-Spectrum Acoustics, 2019

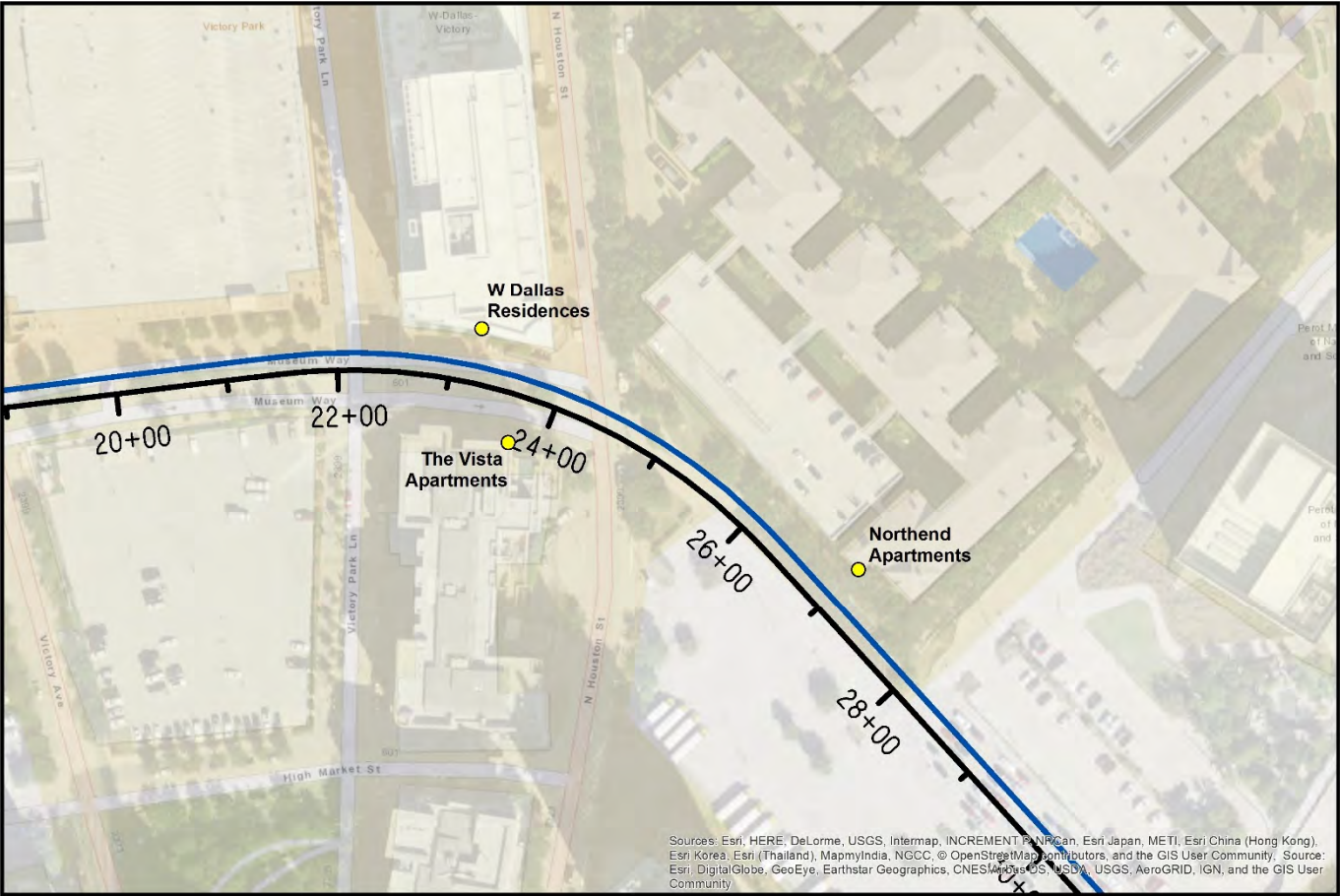
¹ Relative to track for trains in Northbound (NB) direction heading towards Victory Station or for trains in Southbound (SB) direction heading away from Victory Station; Northeast (NE) or Southwest (SW) side of track (relative to N Good Latimer Expressway).

² Noise levels are measured in dBA (rounded to the nearest decibel) and are based on Ldn for FTA Land Use Category 2 receivers and on Leq for FTA Land Use Category 3 receivers. For better resolution, noise level increases are shown to the nearest 0.1 decibel.

³ Predicted levels include whistle and bell noise, where applicable (rounded to the nearest decibel).



FIGURE 6-1. NOISE IMPACT LOCATIONS WITHOUT MITIGATION (VICTORY DEVELOPMENT)



DART D2 Corridor

- D2 Project**
- Predicted Project Noise Impacts
 - Moderate Noise Impact
 - Proposed D2 Alignment
 - Northbound Track
 - Southbound Track

N

0 50 100 200
Feet

December, 2018



Sources: Esri, HERE, DeLorme, USGS, Intermap, INCREMENT P, NRCan, Esri Japan, METI, Esri China (Hong Kong), Esri Korea, Esri (Thailand), MapmyIndia, NGCC, © OpenStreetMap contributors, and the GIS User Community. Source: Esri, DigitalGlobe, GeoEye, Earthstar Geographics, CNES/Airbus DS, USDA, USGS, AeroGRID, IGN, and the GIS User Community

Source: Cross-Spectrum Acoustics, 2019

6.2 Operational Vibration Impact Assessment

The approach used for assessing vibration impact generally follows the approach used for noise impact, except that existing vibration is typically not considered when evaluating impact. For a detailed analysis, as was used for the D2 Project, the FTA impact threshold is 72 VdB for residential (Category 2) land use and 78 VdB for institutional (Category 3) land use, in terms of one-third octave band vibration velocity level. For special buildings (Category 1), the FTA impact threshold is 65 VdB in terms of overall vibration velocity level. The corresponding FTA ground-borne noise impact thresholds for frequent events (more than 70 train events per day) are 35 dBA for residential (Category 2) buildings, 40 dBA for institutional (Category 3) buildings and 25 dBA for special buildings (Category 1).

Table 6-2 provides an assessment of potential ground-borne vibration and noise impact at sensitive receptors from light rail operations. The table includes the distance to the near track, the train speed, the impact criteria, and the projected future ground-borne vibration and noise levels. The results in **Table 6-2** identify ground-borne vibration impact at 36 residences and ground-borne noise impact at 54 residences, all at the Live Oak Lofts. These potential impacts are due to the close proximity of this building to the tracks as they are proposed to be shifted closer to the building, and associated crossover. The location of these impacts is shown in **Figure 6-3**.

6.3 Construction Noise and Vibration Impact Assessment

Temporary noise and vibration impacts could result from activities associated with utility relocation, grading, excavation, tunneling, track work, demolition, and installation of systems components. Such impacts may occur at noise-sensitive land use located within several hundred feet of the rail alignment. The potential for noise impact would be greatest at locations near pavement breaking, and at locations close to any nighttime construction work. The potential for vibration impact would be greatest at locations close to tunneling and vibratory compaction operations.

Although the method for tunnel construction has not yet been decided, the running tunnels for the DART D2 project can technically be excavated by tunnel boring machine (TBM) boring, roadheader excavation, or drill and blast excavation methods. Other than blasting, which may be restricted, tunnel boring machine (TBM) operations and the potential use of muck trains for spoils removal would be expected to generate the highest vibration levels.

Table 6-3 provides an assessment of potential ground-borne vibration and noise impact at sensitive receptors from TBM operations. The results in this table indicate that there is the potential for ground-borne vibration impact at the KDFW FOX4 TV Studio. Otherwise, no ground-borne vibration or ground-borne noise impacts are anticipated due to TBM operations. In addition, all of the projected vibration levels from TBM operations are well below the most stringent FTA damage criteria for buildings that are extremely susceptible to vibration damage.



Table 6-4 provides an assessment of potential ground-borne vibration and noise impact at sensitive receptors from muck train operations. The results in this table indicate that there is the potential for ground-borne vibration impact at the KDFW FOX4 TV Studio. In addition, 173 ground-borne noise impacts are anticipated due to muck train operations, including nearly all of the sensitive buildings adjacent to the proposed tunnel. However, all of the projected vibration levels from muck train operations are well below the most stringent FTA damage criteria for buildings that are extremely susceptible to vibration damage.

A quantitative assessment of construction noise and vibration impacts from tunneling and other activities will be conducted during the design phase of the Project when detailed construction scenarios are available. In particular, potential construction-related impacts to historic/special structures will be considered in final design.



TABLE 6-2. SUMMARY OF GROUND-BORNE VIBRATION AND NOISE IMPACTS WITHOUT MITIGATION

Noise-Sensitive Receiver Description	Side of Track ¹	Distance from Near Track (feet)	Train Speed (mph)	Ground-Borne Vibration ³			Ground-Borne Noise ³		
				Predicted GBV Level (VdB) ²	GBV Impact Criterion (VdB) ²	Number of GBV Impacts	Predicted GBN Level (dBA) ⁵	GBN Impact Criterion (dBA) ⁵	Number of GBN Impacts
Arpeggio Victory Park Apartments	NB	23	15	51	72	0	31	35	0
W Dallas Residences	NB	34	15	47	72	0	25	35	0
The Vista Apartments	SB	43	15	51	72	0	28	35	0
Northend Apartments	NB	35	15	56	72	0	35	35	0
Perot Museum of Nature and Science	NB	254	15	32	78	0	1	40	0
SkyHouse Dallas Apartments	SB	251	15	32	72	0	1	35	0
Dallas World Aquarium	SB	83	15	44	78	0	18	40	0
Ross Apartments	SB	81	15	33	72	0	11	35	0
KDFW FOX4 TV Studio	NB	108	15	38 ⁴	65 ⁴	0	11	25	0
Crowne Plaza Dallas Downtown	SB	69	15	34	72	0	11	35	0
Homewood Suites by Hilton Dallas	NB	113	15	29	72	0	5	35	0
Earle Cabell Federal Building and Courthouse	SB	82	15	33	78	0	11	40	0
Metropolitan Condos	NB	72	15	34	72	0	11	35	0
Manor House Apartments	SB	71	15	34	72	0	11	35	0



TABLE 6-2. SUMMARY OF GROUND-BORNE VIBRATION AND NOISE IMPACTS WITHOUT MITIGATION

Noise-Sensitive Receiver Description	Side of Track ¹	Distance from Near Track (feet)	Train Speed (mph)	Ground-Borne Vibration ³			Ground-Borne Noise ³		
				Predicted GBV Level (VdB) ²	GBV Impact Criterion (VdB) ²	Number of GBV Impacts	Predicted GBN Level (dBA) ⁵	GBN Impact Criterion (dBA) ⁵	Number of GBN Impacts
The Adolphus Hotel	NB	71	15	34	72	0	11	35	0
The Magnolia Hotel	NB	69	15	34	72	0	11	35	0
The Joule Hotel	NB	138	15	28	72	0	3	35	0
Dallas Power and Light Flats	SB	78	15	32	72	0	10	35	0
The Merc Apartments	NB	68	15	45	72	0	22	35	0
Hampton Inn Dallas Downtown	SB	68	15	40	72	0	17	35	0
The Element Apartments	NB	153	15	33	72	0	7	35	0
The Continental Apartments	SB	72	15	43	72	0	21	35	0
The Statler Residences	SB	71	15	34	72	0	11	35	0
UNT Dallas College of Law	NB	64	15	38	78	0	15	40	0
Dallas Municipal Court	NB	58	15	40	78	0	16	40	0
IPS Psychotherapist Office	SB	65	15	38	78	0	15	40	0
Elan City Lights Apartments	NE	94	15	43	72	0	16	35	0
Latino Cultural Center	NE	94	15	48	78	0	21	40	0

TABLE 6-2. SUMMARY OF GROUND-BORNE VIBRATION AND NOISE IMPACTS WITHOUT MITIGATION

Noise-Sensitive Receiver Description	Side of Track ¹	Distance from Near Track (feet)	Train Speed (mph)	Ground-Borne Vibration ³			Ground-Borne Noise ³		
				Predicted GBV Level (VdB) ²	GBV Impact Criterion (VdB) ²	Number of GBV Impacts	Predicted GBN Level (dBA) ⁵	GBN Impact Criterion (dBA) ⁵	Number of GBN Impacts
Live Oak Lofts	SW	18	15	75	72	36	55	35	54
St. James A.M.E. Temple	NE	87	15	49	78	0	22	40	0
Epic Deep Ellum	SB	65	15	48	72	0	22	35	0
Marquis on Gaston Apartments	NB	71	15	46	72	0	21	35	0
TOTAL NUMBER OF IMPACTS				GBV:		36	GBN:		54

Source: Cross-Spectrum Acoustics, 2019

¹ Relative to track for trains in Northbound (NB) direction heading towards Victory Station or for trains in Southbound (SB) direction heading away from Victory Station; Northeast (NE) or Southwest (SW) side of track (relative to N Good Latimer Expressway).

² Maximum one-third octave frequency band ground-borne vibration velocity level, measured in VdB referenced to 1 $\mu\text{in}/\text{sec}$ (rounded to the nearest decibel).

³ The predicted vibration and noise levels assume a ground-to-building vibration coupling loss of 7 VdB for 1-2 story buildings and 10 VdB for taller buildings.

⁴ This is a FTA Land Use Category 1 receiver and the level represents the overall ground-borne vibration velocity level, measured in VdB referenced to 1 $\mu\text{in}/\text{sec}$ (rounded to the nearest decibel). The ground-borne vibration impact criterion for FTA Land Use Category 1 receivers is based on the overall vibration level and is specific to the type of building. The ground-borne vibration impact criterion for TV studios is 65 VdB.

⁵ Maximum overall ground-borne noise level, measured in dBA referenced to 20 μPa .



TABLE 6-3. SUMMARY OF GROUND-BORNE VIBRATION AND NOISE ASSESSMENT FOR TBM OPERATIONS

Noise-Sensitive Receiver Description	Side of Track ¹	Slant Distance from Tunnel Perimeter (feet)	Ground-Borne Vibration ³			Ground-Borne Noise ³		
			Predicted GBV Level (VdB) ²	GBV Impact Criterion (VdB) ²	Number of GBV Impacts	Predicted GBN Level (dBA) ⁵	GBN Impact Criterion (dBA) ⁵	Number of GBN Impacts
Ross Apartments	SB	70	67	72	0	23	35	0
KDFW FOX4 TV Studio	NB	95	68 ⁴	65 ⁴	1	23	25	0
Crowne Plaza Dallas Downtown	SB	51	70	72	0	25	35	0
Homewood Suites by Hilton Dallas	NB	100	59	72	0	17	35	0
Earle Cabell Federal Building and Courthouse	SB	65	69	78	0	24	40	0
Metropolitan Condos	NB	54	69	72	0	24	35	0
Manor House Apartments	SB	53	69	72	0	24	35	0
The Adolphus Hotel	NB	53	69	72	0	24	35	0
The Magnolia Hotel	NB	51	70	72	0	25	35	0
The Joule Hotel	NB	126	54	72	0	13	35	0
Dallas Power and Light Flats	SB	62	67	72	0	23	35	0
The Merc Apartments	NB	49	70	72	0	25	35	0
Hampton Inn Dallas Downtown	SB	50	70	72	0	25	35	0
The Element Apartments	NB	141	53	72	0	11	35	0



TABLE 6-3. SUMMARY OF GROUND-BORNE VIBRATION AND NOISE ASSESSMENT FOR TBM OPERATIONS

Noise-Sensitive Receiver Description	Side of Track ¹	Slant Distance from Tunnel Perimeter (feet)	Ground-Borne Vibration ³			Ground-Borne Noise ³		
			Predicted GBV Level (VdB) ²	GBV Impact Criterion (VdB) ²	Number of GBV Impacts	Predicted GBN Level (dBA) ⁵	GBN Impact Criterion (dBA) ⁵	Number of GBN Impacts
The Continental Apartments	SB	54	69	72	0	24	35	0
The Statler Residences	SB	53	69	72	0	24	35	0
UNT Dallas College of Law	NB	47	73	78	0	27	40	0
Dallas Municipal Court	NB	42	74	78	0	28	40	0
TOTAL NUMBER OF IMPACTS			GBV: 1			GBN: 0		

Source: Cross-Spectrum Acoustics, 2019

¹ Relative to track for trains in Northbound (NB) direction heading towards Victory Station or for trains in Southbound (SB) direction heading away from Victory Station; Northeast (NE) or Southwest (SW) side of track (relative to N Good Latimer Expressway).

² Maximum one-third octave frequency band ground-borne vibration velocity level, measured in VdB referenced to 1 $\mu\text{in}/\text{sec}$ (rounded to the nearest decibel).

³ The predicted vibration levels assume a ground-to-building coupling loss of 7 VdB for 1-2 story buildings and 10 VdB for taller buildings.

⁴ This is a FTA Land Use Category 1 receiver and the level represents the overall ground-borne vibration velocity level, measured in VdB referenced to 1 $\mu\text{in}/\text{sec}$ (rounded to the nearest decibel). The ground-borne vibration impact criterion for FTA Land Use Category 1 receivers is based on the overall vibration level and is specific to the type of building. The ground-borne vibration impact criterion for TV studios is 65 VdB.

⁵ Maximum overall ground-borne noise level, measure in dBA referenced to 20 μPa .



TABLE 6-4. SUMMARY OF GROUND-BORNE VIBRATION AND NOISE ASSESSMENT FOR MUCK TRAIN OPERATIONS

Noise-Sensitive Receiver Description	Side of Track ¹	Slant Distance from Track (feet)	Ground-Borne Vibration ³			Ground-Borne Noise ³		
			Predicted GBV Level (VdB) ²	GBV Impact Criterion (VdB) ²	Number of GBV Impacts	Predicted GBN Level (dBA) ⁵	GBN Impact Criterion (dBA) ⁵	Number of GBN Impacts
Ross Apartments	SB	81	61	72	0	40	35	24
KDFW FOX4 TV Studio	NB	108	67 ⁴	65 ⁴	1	39	25	1
Crowne Plaza Dallas Downtown	SB	69	62	72	0	40	35	1
Homewood Suites by Hilton Dallas	NB	113	53	72	0	33	35	0
Earle Cabell Federal Building and Courthouse	SB	82	61	78	0	40	40	0
Metropolitan Condos	NB	72	61	72	0	39	35	33
Manor House Apartments	SB	71	61	72	0	39	35	18
The Adolphus Hotel	NB	71	61	72	0	39	35	1
The Magnolia Hotel	NB	69	62	72	0	40	35	1
The Joule Hotel	NB	138	50	72	0	30	35	0
Dallas Power and Light Flats	SB	78	60	72	0	38	35	16
The Merc Apartments	NB	68	62	72	0	40	35	12
Hampton Inn Dallas Downtown	SB	68	62	72	0	40	35	1
The Element Apartments	NB	153	50	72	0	28	35	0



TABLE 6-4. SUMMARY OF GROUND-BORNE VIBRATION AND NOISE ASSESSMENT FOR MUCK TRAIN OPERATIONS

Noise-Sensitive Receiver Description	Side of Track ¹	Slant Distance from Track (feet)	Ground-Borne Vibration ³			Ground-Borne Noise ³		
			Predicted GBV Level (VdB) ²	GBV Impact Criterion (VdB) ²	Number of GBV Impacts	Predicted GBN Level (dBA) ⁵	GBN Impact Criterion (dBA) ⁵	Number of GBN Impacts
The Continental Apartments	SB	72	61	72	0	39	35	27
The Statler Residences	SB	71	61	72	0	39	35	36
UNT Dallas College of Law	NB	64	65	78	0	42	40	1
Dallas Municipal Court	NB	58	67	78	0	43	40	1
TOTAL NUMBER OF IMPACTS			GBV: 1			GBN: 173		

Source: Cross-Spectrum Acoustics, 2019

¹ Relative to track for trains in Northbound (NB) direction heading towards Victory Station or for trains in Southbound (SB) direction heading away from Victory Station; Northeast (NE) or Southwest (SW) side of track (relative to N Good Latimer Expressway).

² Maximum one-third octave frequency band ground-borne vibration velocity level, measured in VdB referenced to 1 $\mu\text{in}/\text{sec}$ (rounded to the nearest decibel).

³ The predicted vibration levels assume a ground-to-building coupling loss of 7 VdB for 1-2 story buildings and 10 VdB for taller buildings.

⁴ This is a FTA Land Use Category 1 receiver and the level represents the overall ground-borne vibration velocity level, measured in VdB referenced to 1 $\mu\text{in}/\text{sec}$ (rounded to the nearest decibel). The ground-borne vibration impact criterion for FTA Land Use Category 1 receivers is based on the overall vibration level and is specific to the type of building. The ground-borne vibration impact criterion for TV studios is 65 VdB.

⁵ Maximum overall ground-borne noise level, measure in dBA referenced to 20 μPa .

7 Mitigation

7.1 Operational Noise Impact Mitigation

Potential mitigation measures for reducing noise impacts are described below:

- **Noise Barriers:** Installation of noise barriers beside the tracks is commonly used to reduce noise from surface transportation sources, although they may not be appropriate for an urban downtown area. Depending on the height and location relative to the tracks noise barriers can achieve between 5 and 15 dB of noise reduction. The primary requirements for an effective noise barrier are that (1) the barrier must be high enough and long enough to break the line-of-sight between the sound source and the receiver, (2) the barrier must be of an impervious material with a minimum surface density of 4 lb./sq. ft., and (3) the barrier must not have any gaps or holes between the panels or at the bottom. Because many materials meet these requirements, the selection of materials for noise barriers is usually dictated by aesthetics, durability, cost, and maintenance considerations. Noise barriers for transit projects typically range in height from eight to twelve feet and costs range from \$25 to \$35 per square foot.
- **Building Sound Insulation:** Sound insulation of residences and institutional buildings can be implemented to improve the outdoor-to-indoor noise reduction. Although this approach has no effect on noise in exterior areas, it may be the best choice for sites where noise barriers are not feasible or desirable and for buildings where indoor sensitivity is of most concern. Substantial improvements in building sound insulation (on the order of 5 to 10 dBA) can often be achieved by adding an extra layer of glazing to the windows, by sealing holes in exterior surfaces that act as sound leaks, and by providing forced ventilation and air-conditioning so that windows do not need to be opened. Sound insulation typically ranges in cost per home from \$25,000 to \$50,000; the cost to insulate units in multi-family buildings would typically be lower.
- **Wheel/Rail Lubrication:** There are several options to mitigate potential wheel squeal from small-radius curves, including on-board solid-stick rail lubrication and wayside rail lubrication. Automated wayside top of rail friction modifier systems put a small amount of lubricant onto the top of the rail, which maintains a constant coefficient of friction. This type of lubricant has been shown to reduce or eliminate the potential for wheel squeal. The typical cost for this measure is \$15,000 per track (\$30,000 for both tracks). This type of wayside system was installed next to Live Oaks Lofts in 2011.
- **Special Trackwork:** Because the impacts of rail vehicle wheels over rail gaps at track turnout locations increase airborne noise by about five dBA close to the track, turnouts are a major source of noise impact when they are located in sensitive areas. If turnouts cannot be relocated away from sensitive areas, other noise control measures can be used such as the use of spring-rail, flange-bearing, or moveable-point frogs in place of



standard rigid frogs at turnouts. These devices allow the flangeway gap to remain closed in the main traffic direction for revenue service trains. Spring frogs typically cost \$24,000 per frog while moveable point frogs cost approximately \$140,000 per frog.

FTA states that, in determining the need for noise mitigation, severe impacts should be mitigated unless there are no practical means to do so. At the moderate impact level, more discretion should be used, and other project-specific factors should be included in the consideration of mitigation. These other factors can include the predicted increase over existing noise levels, the types and number of noise-sensitive land uses affected, existing outdoor-to-indoor sound insulation and the cost-effectiveness of mitigating noise to more acceptable levels. Consistent with DART policy, noise mitigation for moderate noise impacts is warranted at locations where a noise exposure increase of three (3) decibels or more is projected.

As described above in **Section 6.1**, the results of the noise impact assessment project an estimated total of 230 moderate noise impacts from light rail operation, including residential units at the W Dallas Residences, the Vista Apartments, the Northend Apartments and the Live Oak Lofts. Because the noise increases are projected to be less than 3 dB at all of these locations, noise mitigation is not required based on DART policy. However, there is the potential for noise impact from wheel squeal at sensitive receptors near curves in the D2 alignment and therefore wheel/rail lubrication measures should be considered at such locations. These locations include through Victory and at the new connection with Good Latimer tracks.

7.2 Operational Vibration Impact Mitigation

The vibration assessment assumes that the rail vehicle wheels and track are maintained in good condition with regular wheel truing and rail grinding. Beyond this, there are several approaches to reduce ground-borne vibration and ground-borne noise from train operation, as follows:

- **Ballast Mats:** A ballast mat consists of a pad made of rubber or rubber-like material placed on an asphalt or concrete base with the normal ballast, ties, and rail on top. The reduction in ground-borne vibration provided by a ballast mat is strongly dependent on the vibration frequency content and the design and support of the mat. The typical cost per track foot is \$320.
- **Tire Derived Aggregate (TDA):** Also known as shredded tires, a typical TDA installation consists of an underlayment of 12 inches of nominally 3-inch size tire shreds or chips wrapped with filter fabric, covered with 12 inches of sub-ballast and 12 inches of ballast above that to the base of the ties. Tests suggest that the vibration attenuation properties of this treatment are midway between that of ballast mats and floating slab track. This low-cost option has been installed on two U.S. light rail transit systems (San Jose and Denver) for a number of years and test results have shown this treatment to be very effective at frequencies above about 25 Hz. The typical cost per track foot is \$260.



- **Floating Slabs:** Floating slabs consist of thick concrete slabs supported by resilient pads on a concrete foundation; the tracks are mounted on top of the floating slab. Most successful floating slab installations are in subways, and their use for at-grade track is less common. Although floating slabs are designed to provide vibration reduction at lower frequencies than ballast mats, they are extremely expensive. The typical cost per track foot is \$800.
- **Resiliently Supported Concrete Ties (Under-Tie Pads):** This treatment involves a special soft rubber pad embedded in the base of a concrete tie. The pad serves two purposes: (1) it provides a pliable surface to help anchor the ties on ballast; and (2) it provides vibration isolation between the tie and the ballast. This relatively simple treatment has been used extensively in Europe. Test results have shown this treatment to be very effective at frequencies above about 25 Hz and its cost is about 1.2 times the cost of a standard concrete tie. The typical cost per track foot is \$260.
- **Resilient Rail Fasteners:** Resilient fasteners can be used to provide vibration isolation between rails and ties, as well as on concrete slabs for direct fixation track on aerial structures or in tunnels. These fasteners include a soft, resilient element to provide greater vibration isolation than standard rail fasteners in the vertical direction. Resilient rail fasteners are effective at frequencies above about 40 Hz. The typical cost per track foot is \$360.
- **Special Trackwork:** Because the impacts of vehicle wheels over rail gaps at track turnout locations increases ground-borne vibration by up to 10 VdB close to the track, turnouts are a major source of vibration impact when they are located in sensitive areas. If turnouts cannot be relocated away from sensitive areas, another approach is to use spring-rail, flange-bearing or moveable-point frogs in place of standard rigid frogs at turnouts. These devices allow the flangeway gap to remain closed in the main traffic direction for revenue service trains. Spring frogs typically cost \$24,000 per frog while moveable-point frogs cost approximately \$140,000 per frog.

Vibration impacts that exceed FTA criteria are considered to be significant and to warrant mitigation, if reasonable and feasible. The results of the vibration impact assessment in **Section 6.2** predicted ground-borne vibration impact at 36 residences and ground-borne noise impact at 54 residences at the Live Oak Lofts that need to be evaluated for mitigation. Because the nearby crossover is expected to be a major source of vibration at this building, it is recommended that special frogs be considered for this crossover. Given that the track is embedded at this location, flange-bearing frogs may be the most practical measure.

Although the use of special frogs could eliminate the vibration impact at the Live Oak Lofts, this measure would not be sufficient to eliminate the ground-borne noise impact. Therefore, some type of resilient track support should also be considered at this location. However, it is recommended that a more detailed vibration analysis, including ground-to-building vibration propagation testing, be conducted at this site during project design to make a final determination regarding impact and any required mitigation.



7.3 Construction Noise and Vibration Impact Mitigation

Construction activities will be carried out in compliance with DART specifications and all applicable local noise regulations. In addition, the following mitigation measures will be applied as needed to minimize temporary construction noise and vibration impacts:

- Avoiding nighttime construction in residential neighborhoods;
- Locating stationary construction equipment as far as possible from noise-sensitive sites;
- Constructing noise barriers, such as temporary walls or piles of excavated material, between noisy activities and noise-sensitive receivers;
- Routing construction-related truck traffic to roadways that will cause the least disturbance to residents; and
- Using alternative construction methods to minimize the use of impact and vibratory equipment (e.g., pile-drivers and compactors).

Specific construction noise and vibration mitigation measures will be developed during the design phase of the Project when more detailed construction information is available, and requirements for noise and vibration monitoring will be evaluated at that time.

7.3.1 Blasting Mitigation

Due to the close proximity of buildings and historic structures to the project alignment, there is a significant potential for vibration impact from blasting. Therefore, it is recommended that blasting be avoided during project construction if at all possible. If blasting is necessary, the following mitigation measures should be considered:

- Blasting should be conducted in consultation with area residents and businesses and scheduled for the least disturbing time periods.
- Safe limits for ground vibration and air-blast overpressure should be established and included in the contract specifications.
- Mitigation measures, such as minimizing the charge per delay and using weighted covers and blasting mats, should be implemented if practical and if needed to control blasting overpressure and ground vibration.
- Vibration and air-blast monitoring should be performed during all blasting operations to document compliance with the established limits.
- Conditions surveys should be performed at all structures within 500 feet of blasting sites to provide documentation for evaluation of potential damage claims.
- Blasting should be designed and performed by contractors that are certified by the State of Texas.



7.3.2 TBM Mitigation

There are no feasible and practical methods to mitigate the vibration produced by TBM mining. However, TBM mining activities are temporary and any detectable ground-borne vibration or ground-borne noise will occur for a limited number of days depending on the advance rate of the tunneling.

7.3.3 Muck Train Mitigation

Ground-borne vibration and ground-borne noise generated by material supply and muck trains could last for the duration of the tunneling. A primary cause for the high vibration of these trains is the track joint gap size, however other factors contribute such as poor quality rail, mismatched rail profiles, and rigid attachments to the tunnel invert. Potential mitigation options are:

- Utilize a conveyor belt system to remove spoils and muck. Operation of a conveyor belt system is unlikely to cause vibration or ground-borne noise concerns and will reduce the number of material supply train operations.
- Rail isolation: Ground-borne noise reduction should be provided by supporting the rails on cross-ties and with an elastomer isolator installed between the floor of the tunnel and the rails and ties.
- Use good quality rail with careful installation. Uniform rail that is not bent or warped and free from pits will reduce vibrations.
- Minimize rail joint gap size or use filler weld at joints. Typically, material supply and muck train rail is constructed without much regard to the rail joint gap size. As the wheel traverses the gap a “wheel strike” occurs potentially causing a large vibration event. The joint gap should therefore be minimized, and the use of filler weld should be used if the filler weld is ground to smooth the transition.
- Train speed control: Operating the train at a reduced speed will reduce vibration. It has been shown that reducing the train speed by half, reduced the vibration by 3-7 dB depending on the frequency. However, reducing the train speed over long distances may affect completion schedules.
- Use rubber tire vehicles: This option removes a rail-based system entirely, as all supplies and/or spoils are conveyed by a vehicle with rubber tires. The use of such a vehicle has the potential to remove all ground-borne noise issues as well as vibration issues except at all but the lowest frequencies (usually below 5 Hz where a tire resonance may occur).
- Maintenance. Regardless of the mitigation measures used, over time rail degrades, gaps open, train speed limits are violated. The construction management team will need to pro-actively check the condition of the imposed measures and quickly respond to make corrective actions if needed.



8 REFERENCES

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2018 Transit Noise and Vibration Impact Assessment Manual (FTA Report No. 0123).

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2017 Environmental Impact Assessment & Mitigation Guidelines for Transit Projects.

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2008 Vibration Measurements and Predictions for Central Corridor LRT Project.

FHWA (Federal Highway Administration)

2006 Construction Noise Handbook.

HMMH (Harris Miller Miller & Hanson Inc.)

1993 Vibration from Metro Rail Tunneling Operations, HMMH Report No. 292330 (February 18, 1993).

Appendix A. Measurement Site Photographs

Noise Measurement Site Photographs

Figure A-1: Noise Measurement Site LT-A – Arpeggio Victory Park Apartments



Figure A-2: Noise Measurement Site LT-B – The Vista Dallas





Figure A-3: Noise Measurement Site LT-C – Northend Apartments Dallas



Figure A-4: Noise Measurement Site LT-D – Live Oak Lofts





Figure A-5: Noise Measurement Site LT-E – Elan City Lights Apartments



Figure A-6: Noise Measurement Site ST-A – N Griffin Street and Hord Street





Figure A-7: Noise Measurement Site ST-B – Swiss Avenue and Hawkins Street



Figure A-8: Noise Measurement Site ST-C – 2121 Main Street (Rear)





Vibration Measurement Site Photographs

Figure A-9: Vibration Measurement Site VP-1 – Victory Avenue and High Market Street





Figure A-10: Vibration Measurement Site BH-1 – Commerce Street and Browder Street





Appendix B. Noise Measurement Data

Figure B-1: Long-Term Noise Measurement Data – Site LT-A

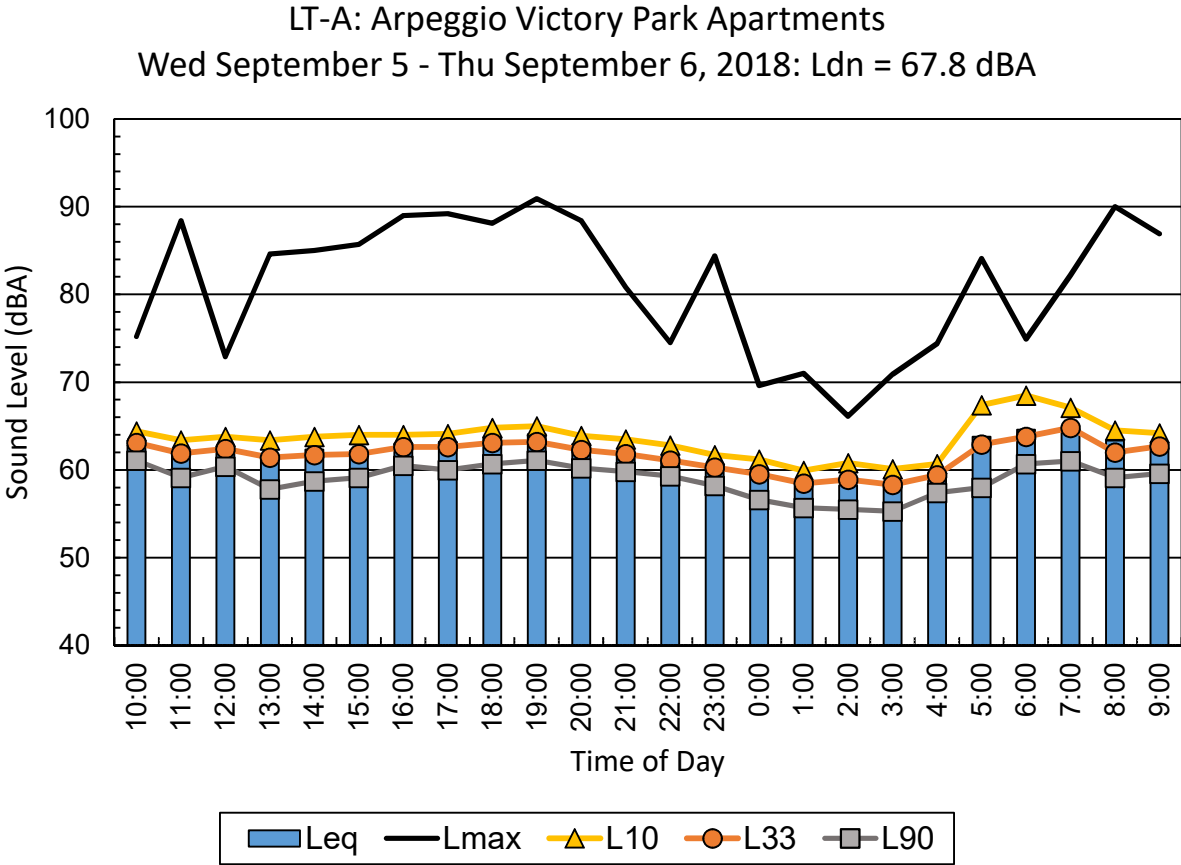




Figure B-2: Long-Term Noise Measurement Data – Site LT-B

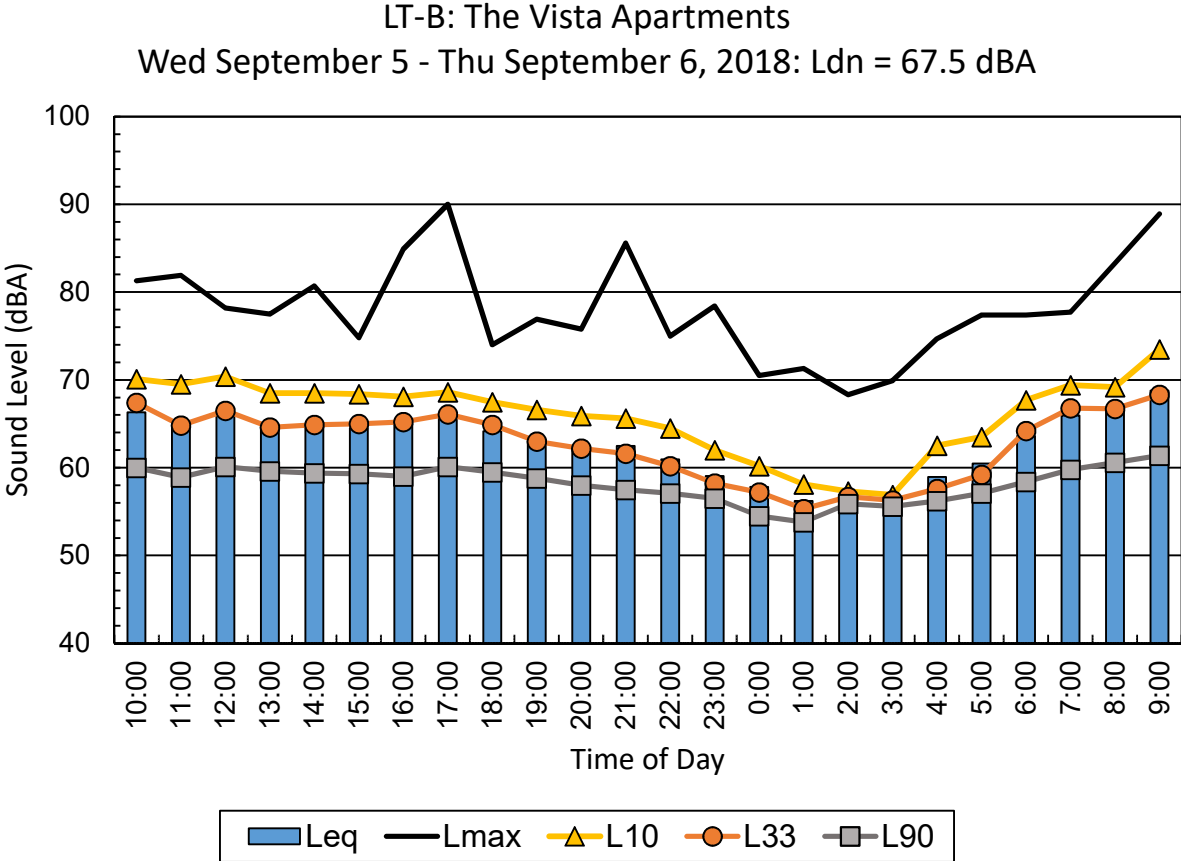




Figure B-3: Long-Term Noise Measurement Data – Site LT-C

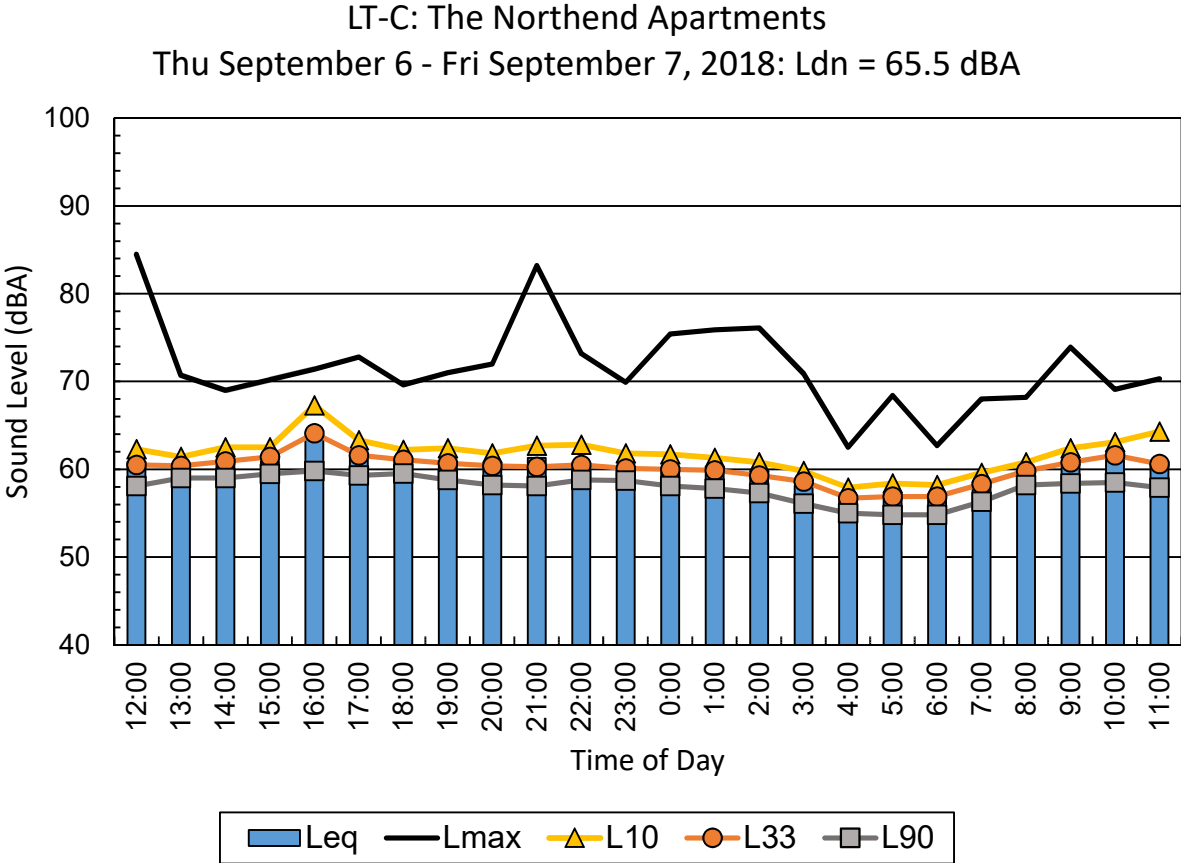




Figure B-4: Long-Term Noise Measurement Data – Site LT-D

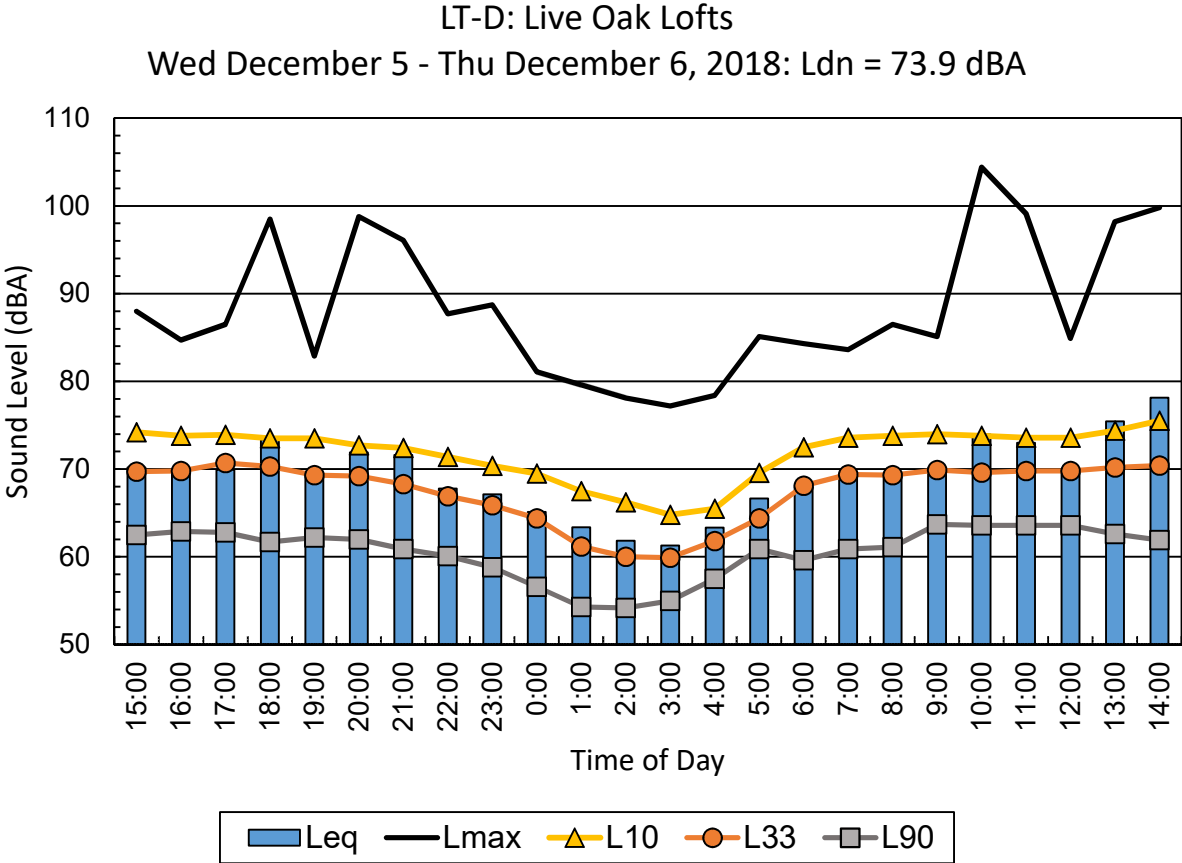
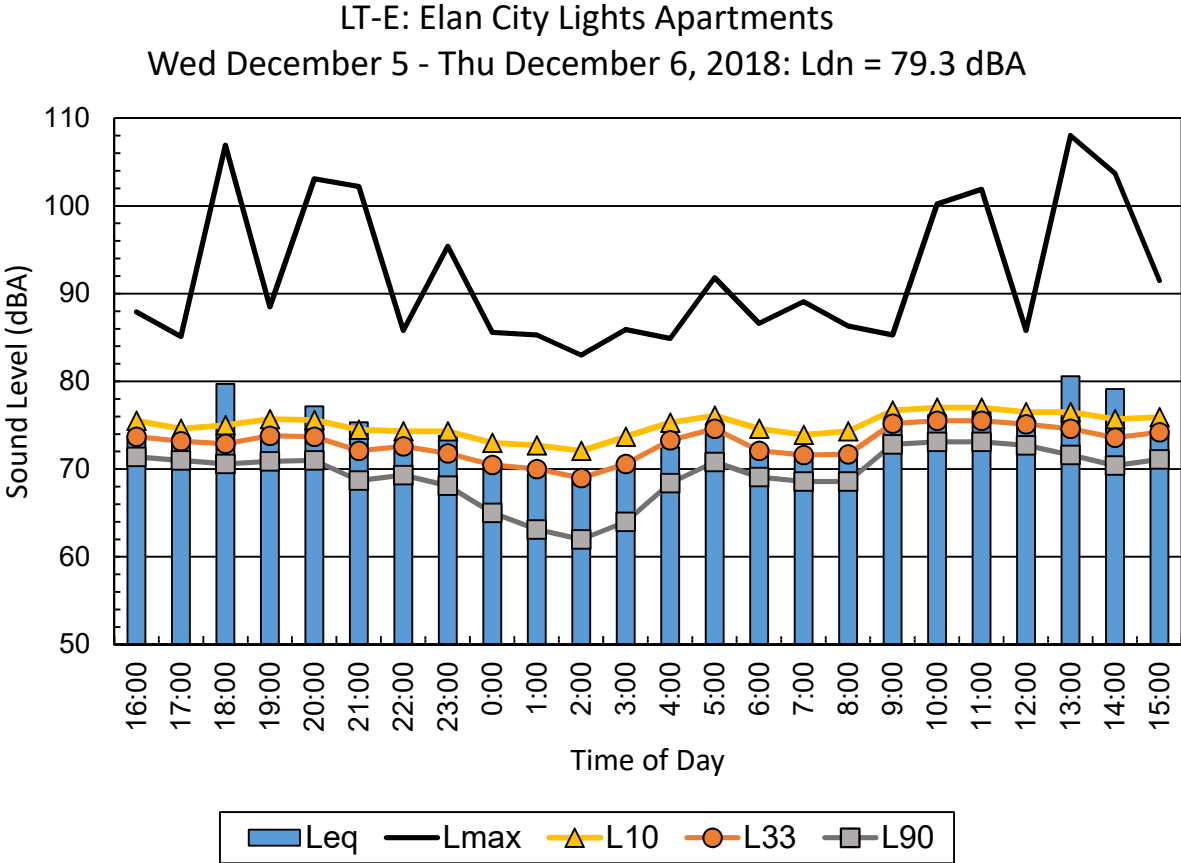




Figure B-5: Long-Term Noise Measurement Data – Site LT-E





Appendix C. Vibration Measurement Data

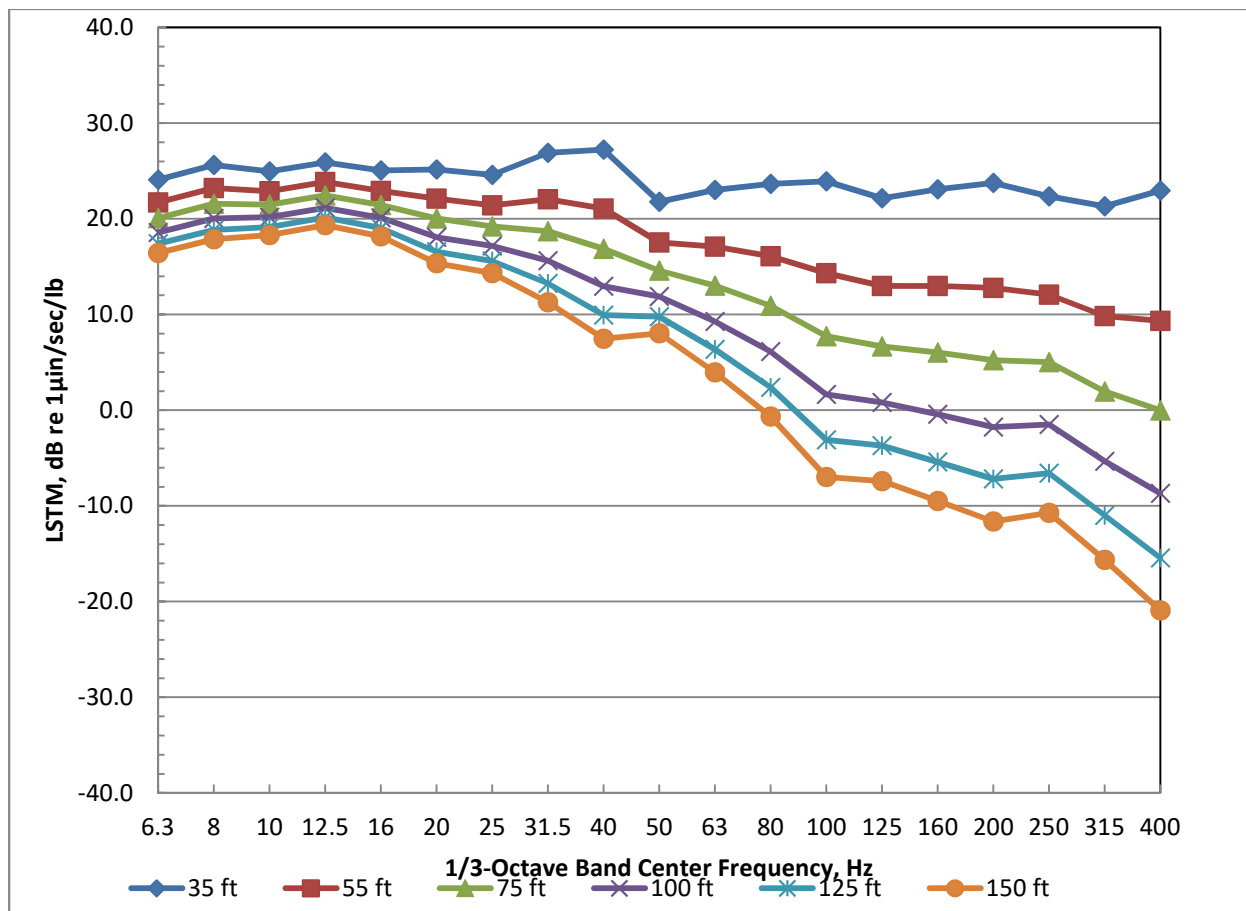
Site VP-1

1/3-Octave Band Transfer Mobility Coefficients – Site VP-1

Coefficient s	6.3 Hz	8 Hz	10 Hz	12.5 Hz	16 Hz	20 Hz	25 Hz	31.5 Hz	40 Hz	50 Hz	63 Hz	80 Hz	100 Hz	125 Hz	160 Hz	200 Hz
A	42.8	44.6	41.2	41.9	41.8	49.2	49.7	65.0	75.6	55.4	69.5	83.0	99.4	94.4	102.7	110.2
B	-12.1	-12.3	-10.5	-10.4	-10.9	-15.6	-16.3	-24.7	-31.3	-21.8	-30.1	-38.4	-48.9	-46.8	-51.6	-56.0
C	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

$$TM = A + B * \log(dist) + C * \log(dist)^2$$

Line Source Transfer Mobility, Site VP-1





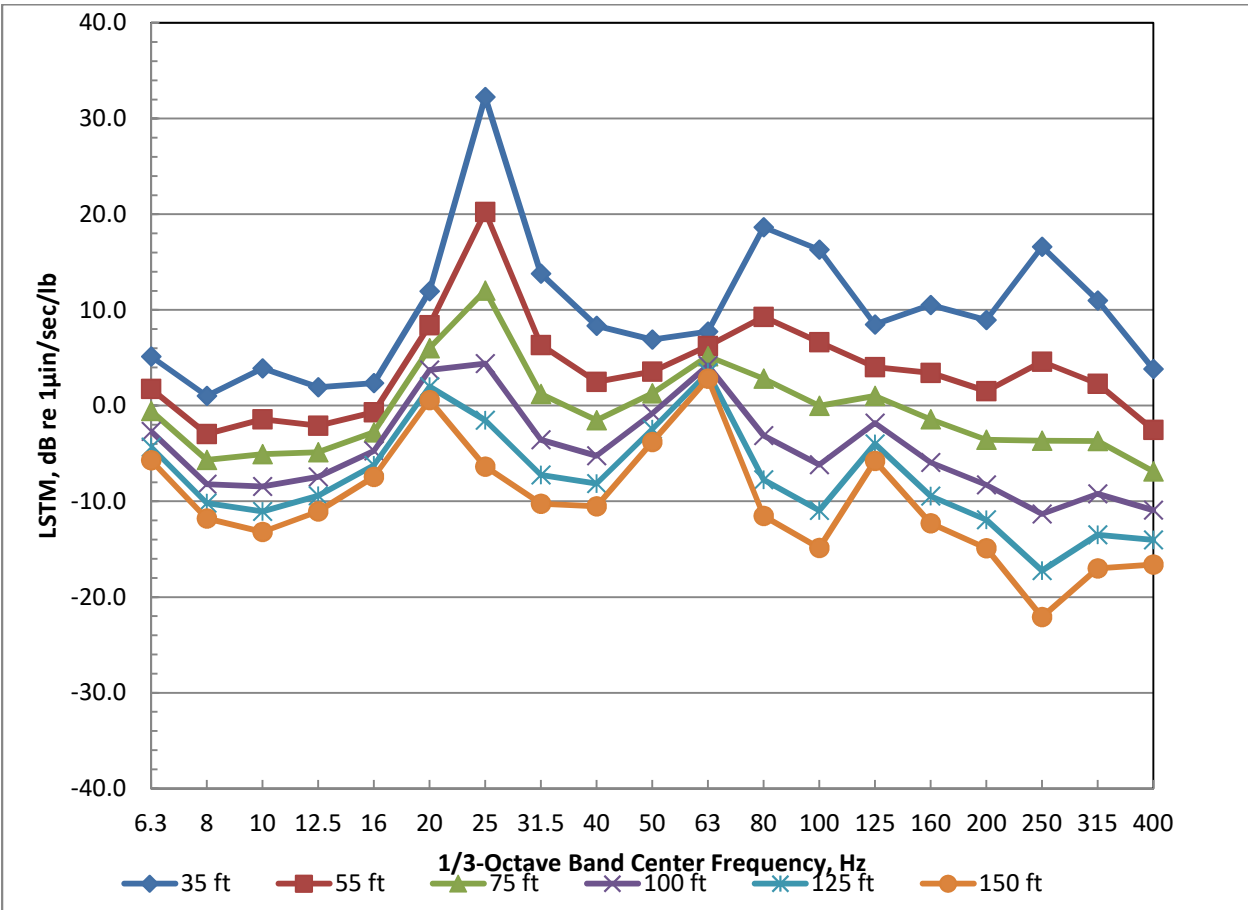
Site BH-1

1/3-Octave Band Transfer Mobility Coefficients – Site BH-1

Coefficients	6.3 Hz	8 Hz	10 Hz	12.5 Hz	16 Hz	20 Hz	25 Hz	31.5 Hz	40 Hz	50 Hz	63 Hz	80 Hz	100 Hz	125 Hz	160 Hz	200 Hz
A	31.5	32.3	45.6	33.6	26.3	39.7	126.5	72.6	54.4	33.1	19.8	92.4	92.4	43.3	66.2	67.2
B	-17.1	-20.3	-27.0	-20.5	-15.5	-18.0	-61.1	-38.1	-29.8	-16.9	-7.8	-47.7	-49.3	-22.5	-36.1	-37.7
C	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0

$$TM = A + B * \log(dist) + C * \log(dist)^2$$

Line Source Transfer Mobility, Site BH-1





Technical Memorandum

Date: Monday, February 10, 2020

Project: DART GPC VI – D2 Subway LPA

To: Tom Shelton, HDR, Inc.

From: David Towers and Scott Edwards, Cross-Spectrum Acoustics Inc.

Subject: CSA Reference J2016-1020 – Noise and Vibration Assessment – Modified Track Alignment on East End and Addition of Live Oak Station

This technical memorandum summarizes an update to the original *Noise and Vibration Technical Report* for the *DART Dallas CBD Second Light Rail Alignment (D2 Subway)*, *Final Report* dated January 22, 2019. This memorandum summarizes the changes to the noise and vibration impact assessment conducted by Cross-Spectrum Acoustics (CSA) based on modifications to the east end of the alignment, including the relocation of the Deep Ellum Station as the Live Oak Station. The original analysis assumed a west-side running track and removal of the Deep Ellum Station, as well as an option for a junction further north along Good Latimer. As design progressed and stakeholder and public input was considered, DART decided to retain the alignment in the median of Good Latimer, and to relocate the Deep Ellum Station to Live Oak, resulting in a junction to the south of Swiss Avenue.

The results of the investigation are based on a review of current project drawings, updated operational information, data from previous work conducted during the alignment location and engineering efforts, and noise and vibration measurements carried out during the fall and winter of 2018. This memorandum includes a description of the updated D2 project operating plan, and updated results of the noise and vibration impact assessment in accordance with Federal Transit Administration (FTA) methodology. For further details on the D2 project and descriptions of the FTA noise and vibration impact assessment methodology, please refer to the *Noise and Vibration Technical Report* for the *DART Dallas CBD Second Light Rail Alignment (D2 Subway)*, *Final Report* dated January 22, 2019.

Track Alignment Modifications and Live Oak Station

The track modifications are on the east end of the D2 project from the tunnel portal area to the tie-in with the existing DART LRT tracks along Good Latimer Expressway. The revised at-grade alignment runs south of Swiss Avenue and then connects to slightly shifted DART LRT tracks in the median of Good Latimer Expressway. To the north of the tie-in, there is the addition of Live Oak Station with a center platform. Live Oak Station is located approximately at Florence Street and the platform is in front of the Live Oak Lofts, Latino Cultural Center, and St. James A.M.E. Temple.



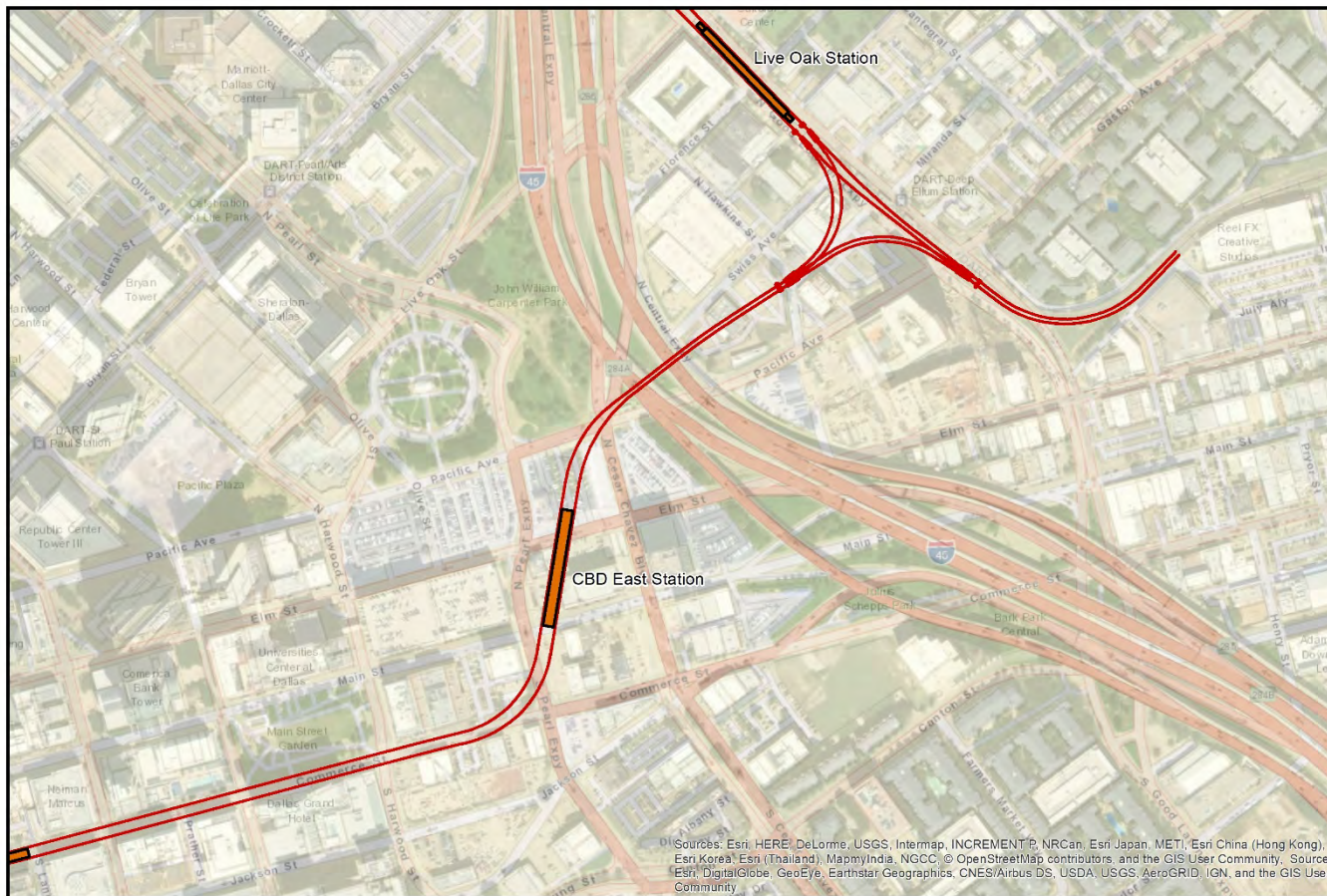
Figure 1 shows the previous east end track alignment analyzed in the original report. **Figure 2** shows the modified track alignment, as well as the Live Oak Station. As shown, the current design includes a wye in the track as the D2 corridor ties in with the existing DART LRT line along Good Latimer Expressway. With the addition of the Live Oak Station, the crossovers associated with the wye shifted to the southeast, away from nearby noise and vibration sensitive receivers at Live Oak Lofts, Latino Cultural Center, and St. James A.M.E. Temple.

Figure 1 – Previous East End Track Alignment – North of Swiss/West-side Running/No Station





Figure 2 – Modified D2 Subway Alignment – South of Swiss/Median-Running/Live Oak Station



DART D2 Corridor

- D2 Project
- Modified Track Alignment
 - Passenger Station



0 125 250 500
Feet

February, 2020





Updated Operating Plan

Connetics Transportation Group provided an Operating Plan for the D2 project dated October 7, 2019. The operating plan includes updates to previously assumed operational speed information in the January 2019 Noise and Vibration Technical Report.

LRT speeds of 15mph were previously assumed everywhere for the noise and vibration impact assessment. The updated operating plan lists an average speed of 12mph for D2 Orange line trains traveling between CBD East Station and Live Oak Station, and an average speed of 25mph for D2 Orange line trains traveling between Live Oak Station and Cityplace/Uptown Station. D2 Green line trains traveling between CBD East Station and Baylor UMC Station are listed as traveling an average speed of 16mph.

These speeds were updated in the noise and vibration impact assessments. All other operational assumptions are the same as in the January 2019 Noise and Vibration Technical Report, as follows:

- Based on measurement data for a prototype DART low-floor SLRV, the predictions assume that a single 124-foot long vehicle operating at 50 mph on at-grade ballast and tie track with continuous welded rail (CWR) generates a Sound Exposure Level (SEL) of 82 dBA at a distance of 50 feet from the track centerline. This value, which corresponds to a reference SEL value of 76 dBA at a speed of 25 mph, is consistent with the FTA reference SEL values for rail cars and streetcars.
- Based on FTA guidance, an adjustment of +3 dBA is applied to the noise computations in areas where the trains will be operating at grade on embedded or direct fixation track to account for the noise increase relative to operation on ballast and tie track.
- It is assumed that all trains will consist of three vehicles, although actual operations may have shorter trains depending on time of day.
- Based on the current DART Orange Line and Green Line weekday schedules, it is assumed that there will be 102 trains operating during the daytime hours (7 am to 10 pm) and 30 trains operating during the nighttime hours (10 pm to 7 am) in each direction. This schedule corresponds to a total of 264 trains passing by a given location during a 24-hour weekday period. Peak transit hour headways are assumed to be 15 minutes on each of the two lines, with eight trains per hour passing by in each direction.
- It is assumed that the above train volumes are reduced by one half beyond the Good Latimer junction where Green Line trains turn south toward Baylor University Medical Center Station on the Southeast Corridor and where Orange Line trains turn north toward the Live Oak Lofts to the North Central Corridor.
- Based on DART audible warning signal equipment and policy, train whistles are assumed to generate a sound level of 78 dBA at 50 feet from the track for a five-second period as trains approach gated grade crossings. It is assumed that gated crossings will be at Broome Street, McKinney Avenue, Hawkins Street, Swiss Avenue, and Pacific Avenue and that traffic signals will be used at all other crossings without audible warning signals.



- Stationary warning bells, generating a sound level of 73 dBA at 50 feet, would be sounded at gated grade crossings before and after each train for a total duration of 30 seconds. It is assumed that gated crossings will be at Broome Street, McKinney Avenue, Hawkins Street, Swiss Avenue (southbound movements from Good Latimer only), and Pacific Avenue (southbound movements from Good Latimer only).
- Based on FTA guidance, wheel impacts at crossovers and turnouts are assumed to cause localized noise increases of 5 dBA within a distance of 300 feet.
- Vibration source level data for the DART vehicle operating at grade on ballast and tie track with continuous welded rail (CWR) were obtained from measurements conducted on a prototype DART low-floor SLRV.
- The source level data were adjusted for speed and for embedded track conditions (where applicable) based on data from vibration measurements for the Central Corridor LRT Project (METRO Green Line) in Minneapolis-St. Paul, MN.
- Vibration propagation tests were conducted at two sites along the D2 alignment as described in the January 2019 Noise and Vibration Technical Report. These tests measured the response of the ground to an input force. The results of these tests were combined with vibration source level data for the DART vehicle to project vibration levels from trains operating along the project corridor.
- Based on FTA guidance, wheel impacts at track crossovers and turnouts are assumed to cause localized vibration increases of 10 VdB within a distance of 100 feet, and increases of 5 VdB at distances between 100 feet and 200 feet.
- The ground-to-building coupling loss (i.e. vibration reduction) is assumed to be 7 VdB for 1-2 story buildings and 10 VdB for taller buildings.
- A floor-to-floor attenuation (i.e. vibration reduction) of 2 VdB/floor is assumed.

Updated Noise Impact Assessment Results

A detailed noise impact assessment was carried out based on FTA noise impact assessment methodology described in the January 2019 Noise and Vibration Technical Report. The assessment was revised based on the latest D2 project design including the track modifications, addition of Live Oak Station, and updated operating plan. Additional noise from passenger station operations was modeled for the noise sensitive receptors in the vicinity of the newly added Live Oak Station. The revised noise assessment results are presented below.

Comparisons of the existing and future noise levels are presented in **Table 1**, including results for FTA Category 2 (residential) receptors with both daytime and nighttime sensitivity to noise, and for FTA Category 3 (institutional) receptors with primarily daytime and evening use. In addition to the distances to the track and proposed train speeds, **Table 1** includes the existing noise levels, the projected noise levels from light rail operations, the predicted total noise levels and the projected noise increases due to the D2 Project. Based on a comparison of the predicted project noise levels with the impact criteria, the table also includes an inventory of the number of moderate and severe noise impacts for each noise-sensitive receiver.



The results in **Table 1** identify moderate noise impacts at an estimated total of 176 residences, with projected noise increases of 1-2 decibels; no severe impacts are projected. The locations of the potential noise impacts are at three residential buildings as shown in **Figure 3**, including the W Dallas Residences, the Vista Apartments, and the Northend Apartments. This is consistent with the January 2019 report as no project changes occurred in this section.

The revised noise impact assessment resulted in a change of impact at the Live Oak Lofts from moderate impact to no impact. The change was caused by the shifting of tracks away from the multi-family residence and the increased distance to the turnout at the tie-in with the existing DART LRT tracks.



TABLE 1. SUMMARY OF NOISE IMPACTS WITHOUT MITIGATION

Noise-Sensitive Receiver Description	FTA Land Use Category	Side of Track ¹	Distance from Near Track (feet)	Train Speed (mph)	Existing Noise Level ²	Project Noise Level ²			Total Noise Level ²	Noise Level Increase ²	Number of Residential Impacts	
						Predicted ³	Impact Criteria				Moderate	Severe
							Moderate	Severe				
Arpeggio Victory Park Apartments	2	NB	23	15	68	62	63	68	69	1.1	0	0
W Dallas Residences	2	NB	34	15	68	64	62	68	69	1.6	96	0
The Vista Apartments	2	SB	43	15	68	63	62	68	69	1.3	48	0
Northend Apartments	2	NB	35	15	66	64	61	66	68	2.3	32	0
Perot Museum of Nature and Science	3	NB	254	15	61	54	63	69	62	0.8	0	0
SkyHouse Dallas Apartments	2	SB	251	15	66	57	61	66	66	0.6	0	0
Dallas World Aquarium	3	SB	81	15	62	58	64	69	63	1.3	0	0
IPS Psychotherapist Office	3	SB	59	15	63	58	64	70	64	1.2	0	0
Elan City Lights Apartments	2	NE	66	25	79	57	65	75	79	0.0	0	0
Latino Cultural Center	3	NE	81	12	69	57	69	74	69	0.3	0	0
Live Oak Lofts	2	SW	48	12	74	61	65	72	74	0.2	0	0
St. James A.M.E. Temple	3	NE	51	12	69	64	69	74	70	1.2	0	0
Epic Deep Ellum	2	SB	85	16	74	62	65	72	74	0.3	0	0
Marquis on Gaston Apartments	2	NB	61	16	74	64	65	72	74	0.4	0	0
TOTAL NUMBER OF NOISE IMPACTS:											176	0



TABLE 1. SUMMARY OF NOISE IMPACTS WITHOUT MITIGATION

Noise-Sensitive Receiver Description	FTA Land Use Category	Side of Track ¹	Distance from Near Track (feet)	Train Speed (mph)	Existing Noise Level ²	Project Noise Level ²			Total Noise Level ²	Noise Level Increase ²	Number of Residential Impacts	
						Predicted ³	Impact Criteria				Moderate	Severe
							Moderate	Severe				

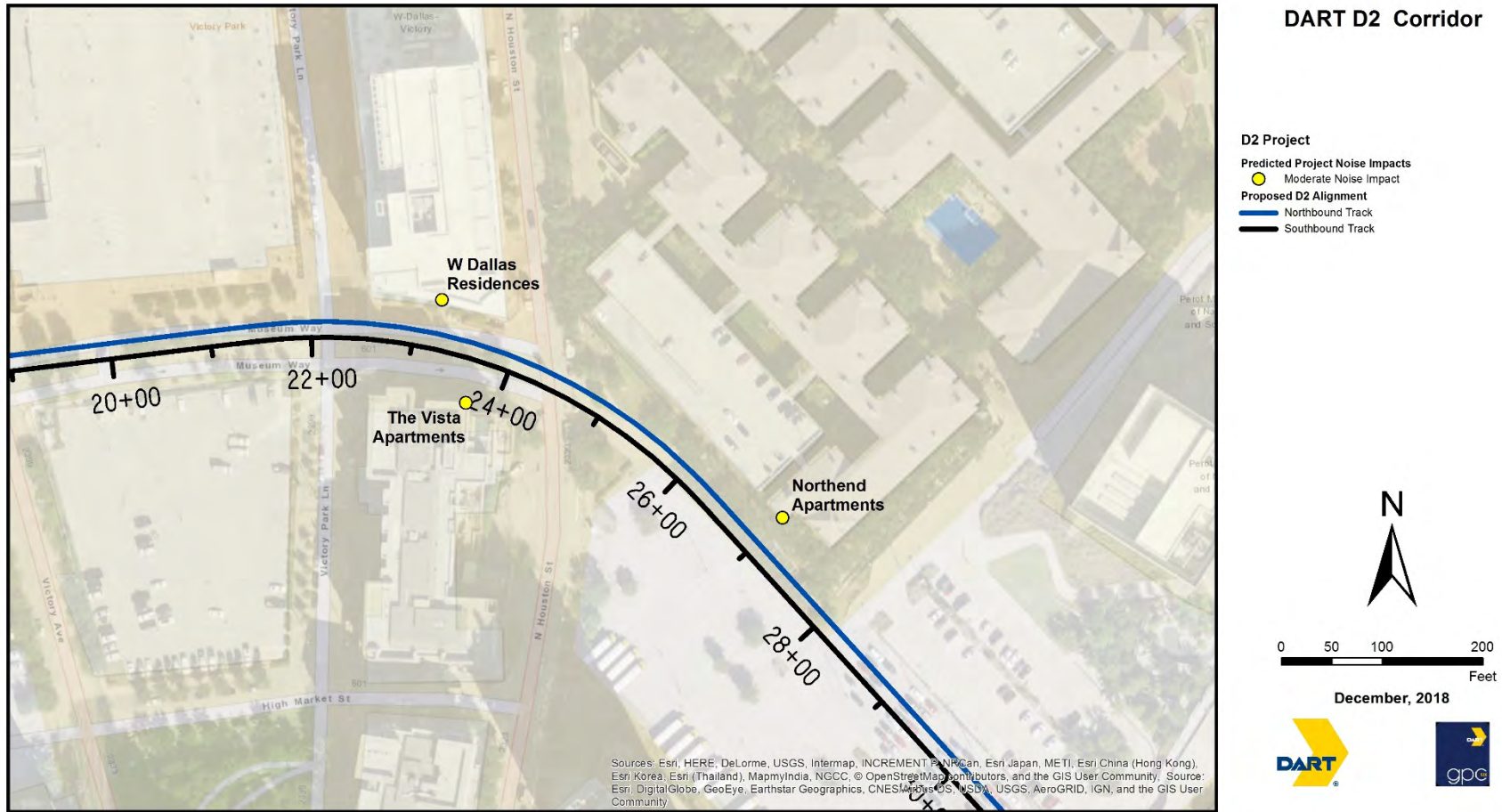
Source: Cross-Spectrum Acoustics, 2020

¹ Relative to track for trains in Northbound (NB) direction heading towards Victory Station or for trains in Southbound (SB) direction heading away from Victory Station; Northeast (NE) or Southwest (SW) side of track (relative to N Good Latimer Expressway).

² Noise levels are measured in dBA (rounded to the nearest decibel) and are based on Ldn for FTA Land Use Category 2 receivers and on Leq for FTA Land Use Category 3 receivers. For better resolution, noise level increases are shown to the nearest 0.1 decibel.

³ Predicted levels include whistle, bell and passenger station noise, where applicable (rounded to the nearest decibel).

FIGURE 3. NOISE IMPACT LOCATIONS WITHOUT MITIGATION (VICTORY DEVELOPMENT)



Source: Cross-Spectrum Acoustics, 2019



Updated Vibration Impact Assessment Results

A detailed vibration impact assessment was carried out based on FTA noise impact assessment methodology described in the January 2019 Noise and Vibration Technical Report. The assessment was revised based on the latest D2 project design and operating plan. The revised vibration assessment results are presented below.

Table 2 provides an assessment of potential ground-borne vibration and noise impact at sensitive receptors from light rail operations. The table includes the distance to the near track, the train speed, the impact criteria, and the projected future ground-borne vibration and noise levels. The results in **Table 2** indicate that no ground-borne vibration or ground-borne noise impacts are projected.

The revised vibration impact assessment resulted in a change of impact at the Live Oak Lofts from 36 ground-borne vibration impacts and 54 ground-borne noise impacts to no impact. The change was caused by the shifting of tracks away from the multi-family residence and the increased distance to the turnout at the tie-in with the existing DART LRT tracks.



TABLE 2. SUMMARY OF GROUND-BORNE VIBRATION AND NOISE IMPACTS WITHOUT MITIGATION

Noise-Sensitive Receiver Description	Side of Track ¹	Distance from Near Track (feet)	Train Speed (mph)	Ground-Borne Vibration ³			Ground-Borne Noise ³		
				Predicted GBV Level (VdB) ²	GBV Impact Criterion (VdB) ²	Number of GBV Impacts	Predicted GBN Level (dBA) ⁵	GBN Impact Criterion (dBA) ⁵	Number of GBN Impacts
Arpeggio Victory Park Apartments	NB	23	15	51	72	0	31	35	0
W Dallas Residences	NB	34	15	47	72	0	25	35	0
The Vista Apartments	SB	43	15	51	72	0	28	35	0
Northend Apartments	NB	35	15	56	72	0	35	35	0
Perot Museum of Nature and Science	NB	254	15	32	78	0	1	40	0
SkyHouse Dallas Apartments	SB	251	15	32	72	0	1	35	0
Dallas World Aquarium	SB	83	15	44	78	0	18	40	0
Ross Apartments	SB	81	15	33	72	0	11	35	0
KDFW FOX4 TV Studio	NB	108	15	38 ⁴	65 ⁴	0	11	25	0
Crowne Plaza Dallas Downtown	SB	69	15	34	72	0	11	35	0
Homewood Suites by Hilton Dallas	NB	113	15	29	72	0	5	35	0
Earle Cabell Federal Building and Courthouse	SB	82	15	33	78	0	11	40	0
Metropolitan Condos	NB	72	15	34	72	0	11	35	0
Manor House Apartments	SB	71	15	34	72	0	11	35	0



TABLE 2. SUMMARY OF GROUND-BORNE VIBRATION AND NOISE IMPACTS WITHOUT MITIGATION

Noise-Sensitive Receiver Description	Side of Track ¹	Distance from Near Track (feet)	Train Speed (mph)	Ground-Borne Vibration ³			Ground-Borne Noise ³		
				Predicted GBV Level (VdB) ²	GBV Impact Criterion (VdB) ²	Number of GBV Impacts	Predicted GBN Level (dBA) ⁵	GBN Impact Criterion (dBA) ⁵	Number of GBN Impacts
The Adolphus Hotel	NB	71	15	34	72	0	11	35	0
The Magnolia Hotel	NB	69	15	34	72	0	11	35	0
The Joule Hotel	NB	138	15	28	72	0	3	35	0
Dallas Power and Light Flats	SB	78	15	32	72	0	10	35	0
The Merc Apartments	NB	68	15	45	72	0	22	35	0
Hampton Inn Dallas Downtown	SB	68	15	40	72	0	17	35	0
The Element Apartments	NB	153	15	33	72	0	7	35	0
The Continental Apartments	SB	72	15	43	72	0	21	35	0
The Statler Residences	SB	71	15	34	72	0	11	35	0
UNT Dallas College of Law	NB	64	15	38	78	0	15	40	0
Dallas Municipal Court	NB	58	15	40	78	0	16	40	0
IPS Psychotherapist Office	SB	65	15	38	78	0	15	40	0
Elan City Lights Apartments	NE	66	25	47	72	0	22	35	0
Latino Cultural Center	NE	81	12	45	78	0	19	40	0
Live Oak Lofts	SW	48	12	52	72	0	28	35	0



TABLE 2. SUMMARY OF GROUND-BORNE VIBRATION AND NOISE IMPACTS WITHOUT MITIGATION

Noise-Sensitive Receiver Description	Side of Track ¹	Distance from Near Track (feet)	Train Speed (mph)	Ground-Borne Vibration ³			Ground-Borne Noise ³		
				Predicted GBV Level (VdB) ²	GBV Impact Criterion (VdB) ²	Number of GBV Impacts	Predicted GBN Level (dBA) ⁵	GBN Impact Criterion (dBA) ⁵	Number of GBN Impacts
St. James A.M.E. Temple	NE	51	12	51	78	0	27	40	0
Epic Deep Ellum	SB	85	16	49	72	0	23	35	0
Marquis on Gaston Apartments	NB	61	16	48	72	0	24	35	0
TOTAL NUMBER OF IMPACTS				GBV: 0			GBN: 0		

Source: Cross-Spectrum Acoustics, 2020

¹ Relative to track for trains in Northbound (NB) direction heading towards Victory Station or for trains in Southbound (SB) direction heading away from Victory Station; Northeast (NE) or Southwest (SW) side of track (relative to N Good Latimer Expressway).

² Maximum one-third octave frequency band ground-borne vibration velocity level, measured in VdB referenced to 1 µin/sec (rounded to the nearest decibel).

³ The predicted vibration and noise levels assume a ground-to-building vibration coupling loss of 7 VdB for 1-2 story buildings and 10 VdB for taller buildings.

⁴ This is a FTA Land Use Category 1 receiver and the level represents the overall ground-borne vibration velocity level, measured in VdB referenced to 1 µin/sec (rounded to the nearest decibel). The ground-borne vibration impact criterion for FTA Land Use Category 1 receivers is based on the overall vibration level and is specific to the type of building. The ground-borne vibration impact criterion for TV studios is 65 VdB.

⁵ Maximum overall ground-borne noise level, measured in dBA referenced to 20µPa.



Appendix G. Photographs

Photograph 1. Adolphus Hotel and Tower, 1321 Commerce Street (Resource 14)



Photograph 2. Magnolia Petroleum Building, 1401 Commerce (aka 108 S Akard) (Resource 15)



Photograph 3. Dallas National Bank Annex, 1511 Commerce (1530 Main) (Resource 16)



Photograph 4. Dallas Power & Light Annex, 1508/1506 Commerce (Resource 17)



Photograph 5. Federal Reserve Bank, 400 S. Akard (Resource 18)



Photograph 6. 2008/2010 Commerce Street (Resource 21)



Photograph 7. Old City Hall, 106 Harwood Street (Resource 29)



Photograph 8. Dallas Municipal Building, 2014 Main Street (Resource 30)



Photograph 9. St. James AME Temple, 624 N Good Latimer Expressway (Resource 42)

