

**Dallas Landmark Commission
Landmark Nomination Form**

1. Name

historic: The Adolphus Hotel
and/or common: Hotel Adolphus
date: 1912/1917/1926/1951

2. Location

address: 1315 Commerce
location/neighborhood: CBD
block: 70 lot: 15 land survey: N. Grigsby tract size: 7993

3. Current Zoning

current zoning: PD-619; PD sub districts A, B, C; SUP 1788; H-36; SPSD overlay; CP overlay (Tower 1). SUP 1788; PD sub districts A, B, C; PD-619; CP overlay; SPSD overlay (Tower 2, 3, 4).

4. Classification

Category	Ownership	Status	Present Use	<input type="checkbox"/> museum
<input 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 checked="" 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 type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> transportation
	<input type="checkbox"/> in progress	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> other, specify
	<input type="checkbox"/> being considered	<input type="checkbox"/> no	<input type="checkbox"/> military	

5. Ownership

Current Owner: RBP Adolphus LLC.
Contact: John Rosen **Phone:** 614-246-2400
Address: 4100 Regent Street, Suite G **City:** Columbus **State:** OH **Zip:** 43219

6. Form Preparation

Date: 3/10/2015
Name & Title: Jay Firsching, Associate, Hayli Ballentine, Preservation Specialist Intern.
 Original Nomination prepared by Ron Emrich
Organization: Architexas
Contact: jfirsching@architexas.com **Phone:** 214-748-4561

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: Adolphus Busch
significant later owner(s): Leo Corrigan

9. Construction Dates

original: 1912
alterations/additions: 1917, 1926, 1951, 1981

10. Architect

original construction: Barnett, Haynes, Barnett (Tom P. Barnett)
alterations/additions: Lang and Witchell (1917), Alfred Bossom (1926), Wyatt C. Hedrick (1951), 1981 Jerde Partnership, and Beran & Shelmire, Architects

11. Site Features

natural:
urban design: Significant corner location in dense downtown core.

12. Physical Description

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

The Adolphus Hotel is a multi-building complex in the Dallas Central Business District. Tower 1 is a 19-story structure constructed in 1912 whose steel frame is clad with tapestry brick and gray granite. Located on a prominent corner in downtown Dallas, it is noteworthy for the high quality of its Beaux Arts style ornamentation, which is carried out in bronze as well as granite.

Continuation Sheet

Item # 12

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Tower 1 is topped by a monumental Mansard roof, long a noted feature of the Dallas skyline. Tower 2 was constructed several lots away to the west in 1917. Originally 11 stories in Classical Revival style, the building was re-clad in the 1980s to appear more modern. Tower 3, constructed in 1926, lies between Towers 1 & 2 and features a low and highly ornamented wing facing Commerce Street with detailing matching that of Tower 1. A set-back 22-story tower was also re-clad in the 1980s. Tower 4, facing Main Street, was constructed in 1951 in the Moderne style in brick with aluminum details.

The Adolphus Hotel is a multi-building complex in the Dallas Central Business District. **Tower 1**, located at the northwest corner of Commerce and Akard Streets in downtown Dallas, is a 19-story, steel-framed structure whose exterior walls are faced with tapestry brick and gray granite. The elaborate architectural ornament of the building serves to divide the exterior elevations into four distinct sections. The base course of Tower 1 is of red granite, with the first three stories faced with gray granite. The main entrance to Tower 1 was placed in the central bay of the seven-bay Akard Street elevation. The ground—floor street fronts were leased to commercial tenants. The Akard Street entrance is marked by the large, segmentally-arched opening on the second floor which is capped by a granite sculptural group representing Mercury and Ceres. The opening is flanked by panels of relief sculpture depicting Apollo and Terpsichore. This collection of architectural ornament sets the tone for the detailing to be found throughout the hotel's exterior. Described as being in the Louis XIV style by writers of that period, the building's ornament is characteristic of the work of architects who had studied at the Ecole des Beaux Arts in Paris. That institution's influence upon American architecture was perhaps at its height at the time the Adolphus was under construction, with buildings of similar elaboration in most of the large cities of the U.S. at the turn of the century. The three-window bays to each side of the prominent central opening are alternately capped by segmental arches or triangular pediments supported by scroll brackets. The casement doors in these openings are screened by wrought bronze grilles whose central element is a cartouche containing the letter "A", the hotel's monogram. The seven windows of the third floor on Akard Street are set in simple frames, but feature the wrought bronze grillwork used on the second floor. A belt course carved with a scroll motif separates the second and third floors.

The Commerce Street facade is far more ornately detailed on the second and third-floor levels. While it is technically seven bays in width, the Commerce Street elevation is considerably longer than the Akard side, with the extra space taken up by the over—sized openings which overlook Commerce Street. There are five of these large, round-sized openings which rise up through the second and third floors. These round arches actually frame two distinct types of fenestration. The large upper sections of these openings contain fixed panes of glass organized around a circular muntin frame at the top of the arch. Below this, set apart by a large and highly detailed classical enframing, are a pair of very tall casement doors which open onto the granite balcony facing Commerce Street. The doors are set behind a pair of Tuscan columns which support an elaborate entablature.

These are alternately topped with boldly sculpted Baroque cartouches or groups of putti. The tall, round-arch openings are flanked by vertical panels of carved stone, each of which is capped by vaguely classical male and female busts. The center of each arch is highlighted by a scroll bracket which supports a large, stylized anthemion. The southeast and northeast corners of the building are further decorated by substantial and highly ornate cartouches set on top of the belt course that marks the second-floor line.

The fourth- through 12th-floor street fronts are identical in terms of their fenestration and finish. The exterior walls are clad in tapestry brick, with granite belt courses marking the floor lines. Two window types are used, the larger of which consists of casement doors for maximum ventilation. The openings are screened at the lower section by wrought bronze grilles identical to those noted on the windows of the second and third floors. Smaller openings with four-over-four lights in each sash are grouped to both sides of the central window bay on both street fronts. Presumably these lesser windows serve the individual bedrooms or other subsidiary spaces.

The 13th floor continues the fenestration of the lower floors, but its exterior is faced with granite laid in a regular pattern of square blocks. Both the Commerce and Akard Street facades feature eight enormous scroll brackets that support the granite balcony of the 14th floor. Each of these brackets extends the full height of the floor and is, as noted, the granite balcony which wraps around both street facades as well as the north elevation. It is largely obscured by the adjacent office building. A massive balustrade of granite, with pier blocks set above the great brackets, conceals one's view of this floor from street level. The 14th through 16th floors are faced with tapestry brick. At the 15th and 16th-floor levels, centered on both street fronts, are vertical panels of sculptural decoration in the form of military trophies of the 18th Century. Filled with shields and emblems, these panels are topped by colossal male heads wearing rather antique helmets.

Reaching the 17th floor, one encounters the greatest concentration of ornament on the Adolphus. Faced entirely in granite, this floor is divided into three sections by the massing of openings and detailing. The central window is flanked by massive halves of a broken segmental pediment and topped by a triangular pediment borne on brackets. Set on both halves of the segmental pediment are colossal figures representing Night and Morning. Cast in verde antique bronze, they are the work of Chicago sculptor Leon Hermant. The positioning of these statues is derivative of Michelangelo's work on the tomb of Pope Julius II, and appears to be precariously balanced on the outer edge of the architectural molding.

Toward each end of the street fronts of the 17th floor, set under a slightly concave round arch frame, is a square-headed opening with casement doors. Above the opening is a carved, pulvinated frieze topped by a rather simple cornice. Resting on this cornice is a cartouche which serves as the point of origin for two sections of foliate carving which curve upward to cradle round windows with horizontal center pivots.

The northeast and southwest corners of the 17th floor are capped by massive bronze spheres supported by bronze scroll brackets. The southeast corner is formed by the most distinctive feature of the upper section of the hotel, the cylindrical tower that has been known affectionately by Dallasites for years as the “beer bottle”, appropriate in that Busch Brewery money paid for the building. The tower is capped by a bronze dome and lantern.

The final two stories of ~~the hotel~~ Tower 1 are contained within the gigantic Mansard roof, which is clad in variegated slate and trimmed at the top with a spectacular cresting of bronze. The Commerce Street side of the roof is broken by three huge rectangular openings which, when opened, turned the banqueting and ballroom facilities into open—air spaces high above the city. These oversized openings are not used on the Akard Street side, where three small dormers with steeply—pitched hipped roofs are located. The final fenestration of the hotel comes in the form of four round windows in bronze frames high up on the face of the Mansard roof. The corners of the roof are capped by bronze scroll brackets, which terminate in scalloped moldings.

The west facade of the original hotel building is virtually unadorned, with the 14th-floor balcony terminating shortly after it rounds the corner. A majority of the windows on this side are not floor length, although some long casement openings can be found. The north facade, while it was substantially decorated in the manner of the street fronts, is now nearly totally obscured by the Adolphus Tower office building which rises only about 20 feet from the north wall of the hotel. ~~The Adolphus expanded its facilities several times during the 20th Century, although none of the newer sections are included in the nomination.~~ The only additions that actually touch the original building are the three—story section facing Commerce that connects the original hotel with the 1917 extension, and the 24-story addition recessed back from Commerce Street, both of which were constructed in 1926. The 1917 annex was partially demolished in 1981 and rebuilt on a smaller scale. It was resurfaced as part of the overall rehabilitation of the hotel complex.

~~The hotel's~~ Tower 1's interiors have, in the course of time, been subject to cosmetic remodelings. The main lobby on the second floor, and the adjacent “French Room” (the original restaurant space), are still intact. The lobby features a large chandelier embellished with eagles and hops, alluding to the Busch Brewery emblem. The French Room was originally painted white, and has been redecorated using a more vivid color scheme with marbleized columns and wall and ceiling murals. The only alterations to the original exterior are the removal of the bronze canopy over the Akard Street entrance, and the refacing of the ground-floor street fronts and the installation there of large plate-glass windows in aluminum frames. These changes are minor when one considers the large percentage of intact detailing present on the exterior as a whole, and do not compromise the integrity of the building.

In its original form, Tower 2 of the Adolphus Hotel differed significantly from the original and highly ornate Tower 1. It can be assumed that architects Lang and Witchell felt it unnecessary to match the original building because the two towers were separated by two smaller commercial buildings.

The tower's design is typical of Dallas Hotel and office buildings of the period. The Classical Revival building had a large, rectangular three-story base with a U-shaped upper shaft arranged around an open court, and was finished with a heavy cornice.

The south elevation of Tower 2 was composed of red brick similar in color to the original building, with decorative details of cream-colored limestone or terra cotta. The base of the building was three stories, the first of which is not clearly visible in historic photographs because of a large iron terrace structure that projected over the sidewalk and was supported by a row of 10 columns. Photographs of the terrace depict an iron structure with an ornamental guardrail supporting four luminaries. At the center of the terrace above the second floor doors was a marquee structure, also supported on iron posts and featuring a decorative cornice.

At the second floor, French doors provided access to the terrace from the junior ballroom beyond. The doors were ornamented with masonry surrounds topped with projecting cornices. Directly above these at the third floor were simple, double-hung windows lacking significant ornamentation, but with simple recessed stone panels placed above and between them. The header of the windows was formed by a continuous stone belt course. The base was completed with a simple projecting cornice.

Beginning at the fourth floor, the remainder of the tower is arranged around a u-shaped central court with the open end facing Commerce. The two identical wings facing Commerce Street are divided into two bays. Each bay is articulated by a distinct fenestration pattern of two double-hung windows flanking a smaller double-hung window. These windows are aligned at the head, and lack ornamentation other than a simple stone sill. The arrangement of the windows within the central court is not visible in historic photographs.

At the 11th floor, the window pattern continues, but sills are articulated by a continuous belt course. Round medallions ornament the outer corners of this floor. Above the 11th floor windows, the cornice serves as the head of the windows and completes the main shaft of the building. The simple projecting stone cornice was bracketed, and wrapped two to three feet around the building onto the east and west facades. A small brick parapet was topped by a continuous stone cap. The top floor of the hotel was set back from the main shaft and constructed of different materials. While the exact composition of the design is not clear in historic photographs, it appears to have been clad in stucco or cream-colored masonry with broad windows, a shallow cornice and hipped roof.

The remaining facades of Tower 2 continued the fenestration pattern of that facing Commerce Street and included stone sills. While these facades were constructed of matching brick, they lacked any of the ornamentation of the primary elevation.

Modifications to Tower 2 include the application of two colors of stucco to the entire building. At the building base, the continuous terrace is now gone and the first floor is divided into eight structural bays separated by simple rectangular columns. The four central bays are infilled with low planters. The next bay on each side is slightly wider to accommodate the entry and exit to the building's circle drive which now occupies the southernmost portion of the first floor.

The outermost bays are again narrower, and accommodate pedestrian access to the circle-drive area. A four foot band of pink granite adorns the building at street level.

Between the first and second floors, a set of bulky projecting ledges support building lighting and flagpoles. At the second and third floors, the building is again divided into eight structural bays and these are articulated by large, slightly recessed panels of darker stucco. The four central panels are arched and accentuate the second and third floor windows. At the second level, these windows are paired 32-light compositions. Above this at the third floor are large, arched, multi-light fan windows. On either side of the central bays, the recessed panels are slightly wider and have square heads. The windows in the outer bays match the central bays. The narrower outermost bays have square heads and lack windows. The top of the building base is accented by a simple stucco projecting cornice that aligns with those on the buildings to the east and west. The main shaft of the building retains the central court, but a screen wall has been constructed to create a continuous flat front. Portions of the upper floors were removed to form a stepped façade that rises from six floors at the southeast corner to ten floors at the southwest. The composition also steps upward to the north to a full fourteen stories at the northernmost bay. The tower shaft is articulated by evenly spaced and regular fixed-glass, single-light fenestration except at the screen wall which lacks glazing. Stucco between the windows and aligning with the head and sill continues around all sides of the building. Lighter bands of stucco between the floors give the building facades a striped effect.

In designing **Tower 3** of the Adolphus Hotel, Alfred Bossom sought to connect and unify the stylistically disparate Towers 1 and 2. He did this by borrowing from the ornate architectural palate of Tower 1 for the first three floors. The main shaft of the 22-story building was then set deeply back from Commerce Street. The first floor is clad simply in red granite with the upper floors in gray granite. Divided into three bays, the lobby entry is centrally-located. Two window openings flanking the entry are now infilled. The lobby entry is accentuated by a large copper marquee supported by chains tied back to the building façade. The marquee is crowned with a decorative shell motif.

Ornate details on the second and third floors are copied directly from Tower 1, but given a Palladian arrangement. In the center bay, a large arched opening rises up through the second and third floors. This round arch frames two distinct types of fenestration. The large upper section contains fixed panes of glass organized around a central fan light at the top of the arch. Below this, set apart by a large and highly detailed classical enframingent, is a double hung six over six window with fixed-sash sidelights. The central window opens onto a balcony facing Commerce Street. The windows are set behind a pair of Tuscan columns which support an elaborate entablature. This is topped with a Baroque cartouche.

The tall, round-arch openings are flanked by vertical panels of carved stone, each of which is capped by vaguely classical male and female busts. The center of the arch is highlighted by a scroll bracket which supports a large, stylized anthemion.

The outermost bays at the second floor include six over six, double hung windows with ornate surrounds of triangular pediments supported by scroll brackets. These windows include ornamental iron grillwork matching the original hotel. Directly above the pediments, three over three double hung windows are ornamented with flat segmental arches. Finally, the ornamental cornice exactly matches and aligns with that of Tower 1, but is interrupted by two ocular windows surmounted by lion heads and floral garlands. A low and simple parapet completes the composition.

The main shaft of the tower, set back considerably from Commerce Street, was designed to be simple and regular, but featured visual references to both Towers 1 and 2. The red brick of the Tower 3 shaft matched that of Tower 1. Seven equally-spaced two over two, double hung windows divided the façade. Two of the windows at each floor were slightly smaller with higher sills creating an AABABAA pattern. Above and below the 11th floor windows, stone belt courses aligned visually with the cornice line of Tower 2. Below the 18th floor windows, another belt course aligned visually with the cornice line of Tower 1. To terminate the tower shaft, another belt course was placed below the 21st floor windows and a bracketed projecting cornice above. The cornice aligns visually with the top of Tower 1. The uppermost floor of Tower 3 was set back from the main façade, clad in stucco and given a hipped roof, much like the upper floor of Tower 2. A massive elevator overrun constructed of brick was set back further still. The remaining facades of the building continued the fenestration pattern and also featured the belt courses and cornice of the main façade.

Work conducted on the building in the early 1980s was designed to unify Tower 3 with the work being done on Tower 2. Square, fixed, single pane windows replaced the originals but only four per floor in an AAA A pattern. Two colors of stucco were applied to create a striped effect like that on Tower 2. The projecting cornice was retained, as was the penthouse. The side and rear facades are not devoid of windows.

Tower 3 also included a three-story structure facing Main Street. The façade of this structure was similar to the one constructed on Commerce. This façade was removed with the construction of Tower 4 in 1951.

Wyatt C. Hedrick's design of **Tower 4** in 1951 differed significantly from all of the previous towers. This did not have a detrimental impact on the hotel complex because Tower 4 was constructed facing Main Street, visually separated from the other buildings.

As originally designed, Tower 4 had a simple two story base of red granite with a central entry and flanking retail storefronts. This façade replaced the original one completed as part of Tower 3. At the second floor were three simple but large and evenly spaced window openings.

At the third floor begins the main shaft of the 20-story Moderne tower. The main body of the tower is of light brown brick. At the center of the Main Street façade was a 25-foot vertical strip of dark brick matching the original hotel. At the center of this was another 8-foot vertical strip of ribbed aluminum. The fenestration at each Main Street level was quite simple. Two double-hung windows per floor were placed on either side of the façade flanking the dark brick band. At the top of the central band was a large "A" trimmed in neon.

The building's east and west elevations were simpler still. The solid light brick of the front façade was fenestrated with twelve, evenly-spaced double hung windows. On the roof, the mechanical equipment was covered with screen walls featuring massive Adolphus signs.

Tower 4 was also modified in the 1980s to better match Towers 2 and 3. Windows in the building were replaced with fixed, single pane units. The dark central band of brick facing Main Street was given a coating of light stucco as was the two-story base. The building signs are no longer in place.

As this description demonstrates, the four buildings comprising the Adolphus Hotel are actually a single large and interconnected whole. While Towers 1 and 2 were not directly connected originally, Tower 3 with its two dramatic entry features on Commerce and Main Streets served to formally connect the entire complex on both the interior and exterior. Tower 4 was constructed on top of the Main Street Arcade of Tower 3 and is also an integral part of the entire complex.

13. Historical Significance

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

Item # 13

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Adolphus Hotel – The Beginning

The Adolphus Hotel represents a substantial investment on the part of St. Louis brewery magnate Adolphus Busch in the development of Dallas during the years before World War I. For several years the tallest structure in the city, the Adolphus is an outstanding example of the influence of the Ecole des Beaux Arts upon American architecture. The high quality of the architectural decoration, executed in granite and bronze, is unusual for Texas buildings of the period, and contributes to the hotel's status as one of the city's most admired works of architecture. Additions to the building in 1917, 1926, and 1951 illustrate the ongoing success of the hotel and its important role in the development of downtown Dallas. Although the 1917 and 1927 additions to the hotel were heavily altered in the early 1980s, the building stands as a well-recognized local landmark and worthy of designation.

In 1890, the Oriental Hotel Company constructed the Oriental Hotel at the corner of Commerce and Akard Streets in Dallas. Prior to opening, the hotel fell into foreclosure and was purchased by an investment company comprised of St. Louis brewers. The building was then placed under the control of the Oriental Investment Company of Missouri, of which Adolphus Busch was the primary bond-holder. Busch, a German immigrant, had established a considerable fortune as owner of the Anheuser Busch Company and was also chairman of the board of the Busch-Sulzer Diesel Engine Co., director of the Manufacturers Railroad Co., and board chairman of the St. Louis O'Fallon Railroad Co. Under the direction of the Oriental Investment Company, the Oriental was finally furnished and opened to the public in October, 1893. The hotel was an immediate success and Busch was impressed with the potential of Dallas as a growing center of commerce. By 1910 the city was one of the largest in Texas and had established itself as an important financial center.

The history of the building of the Adolphus is of some interest. In 1910, a delegation of leading Dallas businessmen approached Adolphus Busch to discuss the need for a first-class hotel in the city. In agreement, Busch responded by acquiring a site for \$240,000 and by holding a subscription party that resulted in local investors purchasing 10 percent of the hotel stock. A corporation, Dallas Hotel Company, was formed to underwrite the construction of the building, and Busch engaged the St. Louis firm of Barnett, Haynes and Barnett to design the new facility with the local assistance of Alfred Bosser and C.D. Hill. After first traveling to examine other luxury hotels of the day, architect Tom P. Barnett designed the 22-story tower, distinguished for its architectural merits ever since completion. As plans developed, the name was changed from the New Oriental Hotel to Hotel Adolphus in honor of its builder. Construction began in 1911 on the site of the 1880s City Hall, by the Gilsomite Construction Company.

The hotel was designed by the St. Louis architect Tom P. Barnett, a partner in the firm of Barnett, Haynes, and Barnett. Tom P. Barnett, a partner in the firm of Barnett, Haynes and Barnett, left the firm in 1912, completing the work on the Adolphus as the head of his own firm, Tom P. Barnett & Company. The firm of Barnett, Haynes and Barnett was responsible for the design of prominent structures in St. Louis, among the most notable of which is the Catholic Cathedral, dating 1907 to 1914. The firm also designed a number of hotels, including the New Southern Hotel in Chicago, and the 1,500-room Hotel Jefferson (1909) in St. Louis.

Tom P. Barnett & Company was responsible for the design of the Arcade Building and the Busch Chapel in St. Louis, evidence that Barnett and Busch had a good architect/client relationship. The design of the Adolphus clearly indicates a familiarity on the part of Barnett with the design of such famous New York hotels as the Astor, which was also faced with a combination of stone and brick, and capped by a splendid mansard roof. His skills were also illustrated in his design for the Palace of Liberal Arts (1904) at the St. Louis World's Fair, for which he won the fair's Gold Medal for Architecture.

The design of large scale public buildings in the United States in the early years of the 20th century was heavily influenced by the architectural classicism promulgated by the Ecole des Beaux Arts in Paris, the foremost architectural school in Europe. Tower 1 of the The Adolphus Hotel stands as perhaps the premier Texas example of this style, heavily embellished with French Renaissance and Baroque details such as massive scroll brackets and bronze grillwork and statuary. The execution of the detailing, in both stone and metal, is of the highest quality, equal to that found on similar designs in the Northeastern United States.

Several hundred distinguished guests, including a group of St. Louis businessmen who made the trip down in a private railroad car, participated in the grand opening held on October 6, 1912. Tours of the opulent new hostelry were led by bellhops, and that evening stockholders, officers, and others were entertained in the elegant main dining room. Outstanding achievement was not limited to the lavishly detailed exterior, but was reflected in the equally luxurious interior and extensive service. Interior public spaces fitted with wainscoting, vaulted ceilings, sculptured panels in bas relief and fixtures of brass, ormolu and alabaster were decorated with silk and velvet draperies, period French furnishings, and works of art from Busch's private collection. Guest rooms offered the most modern conveniences available. The 18th floor was devoted to entertainment facilities, and the hotel became a center for social, cultural and professional gatherings in Dallas and throughout the Southwest.

~~Adolphus Busch died in 1913, but members of the family continued to operate the hotel, and annually hosted a party for leading Dallas citizens. In 1917, the Busch heirs elected to enlarge the hotel with the West Annex, which brought the total number of rooms to 482 when the new section opened in January 1918. A third addition was made in 1926. The Busch family continued to operate the hotel until 1949 when Dallas investor Leo F. Corrigan purchased the property. Under Corrigan's ownership the facility was again expanded to include an additional hotel tower, adjoining office tower, and parking garage. Early in 1980 the Adolphus was sold to a California investment group and on February 3 of that year, after 68 years of continuous service, it was closed for restoration and refurnishing.~~

With the hotel nearing completion, according to a story in the Dallas Morning News Busch was so delighted with the design, "...he decided to erect a monumental structure in this city by which he might be remembered for all time to come by the residents of this city." The 17-story Busch

Building, built in 1913 for Adolphus A. Busch & Company, was to serve as an office and retail supplement to the Adolphus. Also designed by the firm of Barnett, Haynes and Barnett, in association with Lang and Witchell of Dallas, the building was one of the first in the country, along with the highly acclaimed Woolworth Building in New York by Cass Gilbert, to be built in the Gothic Revival Style. Less than a block away on the corner of Main and Akard, its close proximity



*The Adolphus Hotel in 1914, looking west on Commerce Street.
(Dallas Public Library, Dallas and Texas History Division)*

to the hotel allowed the designers to connect the two buildings with an underground tunnel. In this manner, a single central plant in the basement of the hotel was used to serve both buildings. In October, 1913, Adolphus Busch traveled to his family estate in Germany to attend an annual stag hunt. Having taken ill soon after his arrival, his condition was kept a closely-guarded secret to all but his immediate family. He died on October 10th with his wife, Lily Anheuser-Busch, and his son, Adolphus, by his side. He never had the opportunity to travel to Dallas to see his buildings completed. The Busch family estate continued management of the company interests, including the substantial investments in Dallas. This included the Adolphus and Busch Buildings and substantial storage, warehouse and distribution holdings in east Dallas.

The Adolphus Annex – Tower 2

In February, 1916, the Dallas Hotel Company announced plans to construct an annex (Tower 2) to the west of the main hotel tower. With the announcement the Dallas Morning News expressed surprise. Many in the business community had been critical of the Busch family for making such a substantial investment in Dallas with the original hotel. Now, just a few years later the hotel's success was made obvious with an additional \$1-million investment in Tower 2.



The Adolphus Hotel Towers 1 and 2. Note the balcony terrace at the base of Tower 2 (1922c)

Five pieces of property were purchased for the new building, but the Dallas Hotel Company was unable to acquire the two properties directly adjoining the west wall of the original hotel. They overcame this obstacle by including in the design a 50-foot long iron passageway behind the two buildings to allow staff and guests access between the old and new hotel towers.

R. B. Ellifritz, the hotel manager, and architect Frank O. Witchell traveled across the northeast inspecting hotels in an effort to study the latest trends in function and design. For the first time in Dallas, the construction of a mock-up of a typical hotel floor was completed and hotel experts from across the northeast invited to critique it. The 100'x149' wooden building received none of the fine woodwork or interior décor of the proposed hotel, but illustrated the floorplans and the door and window placements. Plans for the new tower were rushed to completion in 40-days and construction began in June of 1916.

Designed by Lang and Witchell, the hotel was constructed in a style that was complimentary to the original tower, but very much simplified. Originally planned at ten floors with a basement and rooftop solarium, it was decided during construction to add an additional floor. The design for the roof of the hotel featured a rooftop garden with glass enclosures that could be closed in the winter to protect visitors from the cold. Early descriptions of the plans indicated the roof would include cooling devices necessary to support an ice skating rink during the winter months, but it is unclear if this feature was actually constructed. Once completed on January 1, 1918, the building provided the hotel with an additional 230 guest rooms along with added ballroom, meeting, lobby, restaurant and retail capacity.

On Commerce Street, a notable feature of the new tower was a continuous metal balcony structure supported by iron posts. This provided protection to pedestrians on the sidewalk, created an outdoor terrace above the sidewalk and adjoined the second-floor junior ballroom. In 1922 the hotel entered into a franchise agreement with the city that allowed expansion of the ballroom onto the terrace itself. The remodeling of the junior ballroom with the added terrace provided seating for an additional 300 guests. Some twenty years later, the terrace addition was deemed a fire hazard and removed.

Tower 3 and the Main Street Arcade

Just over six years after completion of the second Adolphus tower, the Dallas Hotel Company announced plans to construct a third. Again, the success of the hotel and ever greater demand made the improvements necessary. The most significant aspect of the new plan was that the hotel company was finally able to secure an agreement for the two lots between towers one and two. This gave them the opportunity to unify the complex into a cohesive whole.

Alfred Bossom, noted New York architect and designer of the Magnolia Building, was selected for the new addition (Tower 3). Bossom's design included a narrow, 22-story tower set back from Commerce Street. A lower, three story wing facing directly on Commerce was paired with another of the same design facing Main Street. The reasons for Bossom's choices in the design are not known, but it is clear that by setting back the main tower and giving the Commerce street façade



A post card image of the 3-Tower Complex (1926c)

a dramatic and highly-styled façade matching the original 1912 building he achieved several things. Towers 1 and 2 were complimentary but distinctly different, with the original tower being much more highly ornamented. By keeping the new façade low, he eliminated the need to fully unify the entire street front at every floor, and ensured the majesty of the original tower was undiminished. At the same time, the new wing on Commerce Street was to serve as the main entry including a grand new lobby. Bossom faced the new entry with dramatic ornamentation matching the original tower and eliminated the street-level entry on Tower 1. This made the new entry the focal point of the façade without diminishing the importance of the original tower. In January of 1925 the construction contract for the new building was awarded to Menger and Chambers. At a cost of nearly \$1-million, the tower would provide an additional 300 rooms, bringing the total for the hotel to 825. Inside the building, with the construction of the new lobby, the lobbies in the other towers were carefully remodeled and unified. The tower included a new set of elevators designed to serve the entire hotel. All other elevators were eliminated and the space used for other purposes.

While construction of the new tower was underway, an extensive program of improvements was made to ballrooms and dining rooms in the hotel, and a bridge was constructed to connect the wings of Tower 2 at the tenth floor at a cost of \$10,000. In January of 1926, work began on the Main Street arcade. The arcade provided connectivity to the hotel from Main Street and inside featured two levels of shops. The dramatic central corridor included a "Spanish balcony" from which shoppers could look down to the main floor below. At the end of the corridor, a dramatic staircase led up to the main lobby, while a smaller one took visitors down to the lower lobby of

including all of the back-of-house areas. The festive opening of the Main Street arcade of Tower 3 followed in September.

Upon completion of the new tower, lobby and arcade, the Adolphus entered into a period of relative stability after the many years of major additions and improvements. Changes did occur including the 1927 construction of a coffee shop in the basement of Tower 1, and at some point, possibly in the 1940s, the rooftop of Tower 2 was modified. The set-back top floor was removed and two new floors added. Though faced with brick, the new floors lacked the refinement of the rest of the complex and detracted somewhat from the overall design. The exact date of this change has not been determined.

Leo F. Corrigan and Tower 4

A little more than 20 years after the completion of Tower 3, dramatic changes to the hotel were again announced. On June 6th, 1949, Leo Corrigan, a prolific Dallas developer and real-estate investor, purchased controlling interest of the hotel from the Busch family and the Dallas Hotel Company.

Leo Corrigan was particularly pleased with the purchase in 1949 of the Adolphus Hotel, constructed in 1912 by his idol and inspiration for settling in Dallas in the first place. Corrigan immediately announced a program of improvements to the hotel to bring it up to modern standards. The most notable aspect of his proposed \$2.5-million investment was to be the installation of air conditioning.

Corrigan's plans soon expanded. He announced that he would construct a new, 20-story tower facing Main Street (Tower 4) at a cost of between five and six million dollars, and adding an additional 520 rooms. Architect Waytt C. Hedrick was chosen to complete the design and the Henry C. Beck Company awarded the construction contract.

Construction of the Hedrick-designed tower facing Main Street began in August of 1950. Even then some of the tenants of the arcade remained open. The arcade was left in place and the tower was carefully constructed through and above it. This is a technique Hedrick would repeat on another Corrigan building, The Corrigan Tower, in 1952 when he constructed the high rise above the still-operating Tower Theater.

On the lower floors facing Main Street, the beautiful arcade façade was removed and replaced with a new and simplified one of red granite. When completed, the new tower was dramatically different from the rest of the complex. Constructed of buff colored brick, the front façade featured a 25-foot vertical strip of darker brick matching the older parts of the hotel. At the center of this strip was an eight-foot band of ribbed aluminum. Surmounting this band was a 24-foot-tall "A" and large Adolphus signs affixed to the rooftop cooling towers facing east and west. All of the signs were trimmed in neon. While the moderne building was quite distinct from the rest of the complex, it did not detract significantly from the overall composition, owing to its placement facing Main Street.

The exterior facades of the hotel again remained relatively unchanged until a new program of improvements was undertaken by a new owner in the early 1980s. The exterior of Tower 1 was



Leo Corrigan's Adolphus Tower 4 soon after completion (1952c)

largely restored and the interior redecorated. Tower 2 was remodeled to include a new valet area and entry on the ground floor, and the upper floors reconfigured to step back and away from the original tower. New windows and a stucco finish completed the composition. At Tower 2, the dramatic Commerce Street entry façade was restored while the stepped back tower was updated to reflect detailing from Towers 1 and 2. The windows were replaced to match those on Tower 2 and bands of stucco added between floors. Brick was retained between the windows, as was the building's cornice. On Main Street, the granite on the lower floors of Tower 4 was replaced with stucco matching that on towers 2 and 3. The dark brick band at the center of the façade also

received stucco. The upper portion of the tower was given new windows, but was otherwise unchanged. This work was carried out according to plans prepared by the Jerde Partnership, and Beran & Shelmire, Architects.

Tom Barnett

Tom Barnett (February 11, 1870 – September 23, 1929) was a native of St. Louis and trained under his father, architect George I. Barnett. After graduating Saint Louis University in 1886 he formed the firm of Barnett, Haynes and Barnett with his brother, George, and brother-in-law John Ignatius Haynes. Barnett was also known for his talents as an artist and his paintings were well received in his lifetime. His talents were illustrated in 1905 at the Lewis and Clark Centennial Exposition in Portland, Oregon, where he won the bronze medal for both painting and architecture. His paintings included some architectural murals as well, a notable example being “Riches of the Mines (1922)” in the Missouri State Capitol.

Leo F Corrigan

Leo F. Corrigan Sr. was born into poverty in St Louis Missouri in 1895. The second of eight children, Corrigan’s highest level of education was the fifth grade. He worked as a newspaper delivery boy before starting his first business: providing free printed programs to movie houses with profits generated by selling advertising space.

Young Corrigan much admired Adolphus Busch, and upon hearing that his role model was investing heavily in Dallas, decided to relocate to the city to seek his fortune. He was just sixteen years old. Capitalizing on his experience in St. Louis, he landed his first job selling advertising space for the *Dallas Dispatch* for \$10 per week. In 1917 he was hired by real estate broker, Dan Sonnentheil, at five times his former salary, and with that began career of one of the most successful real estate developers in the nation.

Corrigan worked to save as much money as he could and eventually purchased a then out-of-the-way lot at the corner of Lemmon Avenue and Wycliffe at a cost of \$10-thousand. Here he built a small commercial building for lease. Corrigan then used his first property for collateral on the purchase of a second. Since he had little capital of his own, he pioneered the idea of pre-leasing his developments and using the leases as collateral for financing their construction. Corrigan used this strategy to build small commercial strip centers facing major streets and close to existing or planned residential developments across Dallas, Fort Worth and Houston. He soon supplemented his real estate strategy to include small suburban hotels. With an average of ten rooms on two stories, the hotels were designed to operate without the need for elevators and with minimal staffing and related operating costs. Soon he was taking the unconventional approach of constructing mixed developments of retail, hotel and residential units.

His pragmatic approach to development allowed Corrigan to slowly expand his real estate holdings to larger projects and additional cities even through the Great Depression, and the 1940s brought a period of pronounced growth for his company. In 1943, he bought the Stoneleigh Apartment Hotel, Maple Terrace Apartments and other properties in Dallas along with other multi-family properties in Houston and Shreveport. He constructed \$1-million in apartments Dallas alone in 1944. By 1946 he had more than 3,000 apartment units across the country and a total

real estate empire of more than \$25-million, and in 1947 he closed the biggest real estate deal of his career thus far. He purchased from the federal government's Defense Homes Corporation three housing developments, two in the Washington D/C area and one in Washington State. Fairlington, with 3439 units was the largest single residential development in the United States at the time. Corrigan secured the properties with a bid of \$43.6-million, a down payment of \$4-million, and a financing rate of a mere 2.1%. By the time of his death in 1975, the man with a 5th-grade education had an empire totaling in the billions.

Wyatt C. Hedrick

Wyatt C. Hedrick was born in Chatham, Virginia, in 1888. After earning a Bachelor of Arts degree from Roanoke College in Salem, Virginia, in 1909 he attended Washington and Lee University, Lexington, Virginia, and earned an engineering degree the following year. Hedrick worked as an engineer in Virginia for several years before being hired by Stone and Webster Engineering Corporation of Boston as a construction engineer for the company's Dallas office. After a short stay with the firm he established his own construction company in Fort Worth in 1914. His role as a contractor helped him establish a strong relationship with the prominent Fort Worth architectural firm of Sanguinet and Staats, for whom he constructed the Fort Worth Criminal Justice Building (1918), and the Houston Place Lofts (Fort Worth, 1918). In 1921 he was invited to become a partner in in firm.

By 1925 Hedrick was operating his own independent architectural firm with offices in Fort Worth, Dallas, and Houston. Over more than 30 years he grew the firm to nationwide prominence and the third largest in the country. Hedrick produced buildings in a wide range of historical and modern styles. He died in Houston of a heart attack on May 5, 1964, and was buried in Fort Worth. Notable Texas examples of Hedrick's work include:

Medical Arts Building - Fort Worth (1926).
Worth Theater - Fort Worth (with Alfred C. Finn, 1927)
Worth Hotel - Fort Worth (1927)
YWCA Building - Fort Worth (1928)
Sanger Building - Fort Worth (1929)
Baker Hotel - Mineral Wells (1929)
Lone Star Gas Company Building - Fort Worth (1929)
Hollywood Theater - Fort Worth (with Alfred C. Finn, 1930)
Commerce Oil & Gas Building - Fort Worth (1930)
Aviation Building - Fort Worth (1930)
1930 Electric Building - Fort Worth (1930)
Texas and Pacific Terminal and Warehouse - Fort Worth (1931)
United State Post Office - Fort Worth (1933)
Will Rogers Memorial Center - Fort Worth (with Elmer G. Withers, 1936)
Fort Worth City Hall - Fort Worth (with Elmer G. Withers, 1938)
Shamrock Hotel - Houston (1949)
Fidelity Union Building - Dallas (1952)
Corrigan Tower (for Leo Corrigan) – Dallas (1952)
211 Ervay (for Leo Corrigan) – Dallas (1958)
Dallas Love Field - Dallas

The building is significant for its association with Adolphus Busch, St. Louis Brewer and industrialist who saw potential and invested in Dallas at the turn of the 20th-century. Busch's interest in Dallas inspired St. Louis native, Leo Corrigan, to seek his fortune here. Corrigan would eventually rise to become among the city's most successful developers with a worldwide real-estate empire. His success allowed him to buy the Adolphus Hotel from the family of his mentor in 1949 and further expand and improve the complex over the next three decades.

The Adolphus Hotel is significant for its association with three architects whose work is still well-represented in the complex of buildings and additions. Tom P. Barnett, a partner in the prominent architecture firm of Barnett, Haynes, and Barnett, is credited with the execution of the design for Tower 1. New York architect Alfred Bossom, designer of Dallas' Magnolia Building executed the design for Tower 3 and, while portions of his addition are now altered, the monumental two-story entry portion remains as an important example of his influence. Wyatt C. Hedrick, prominent and prolific local architect and designer of many buildings for Leo Corrigan, is credited with the design of Tower 4.

At the heart of the Dallas Downtown National Register Historic District, the hotel provides valuable context to the development of downtown and is surrounded by some of the city's most important landmarks including Republic National Bank (Davis Building) to the northwest, and the Magnolia Building to the east. The Busch Building (Kirby Building) to the northeast is closely related to the hotel, having been constructed almost simultaneously by Adolphus Bush and also designed by Tom Barnett. The Gulf States Building to the north, another Dallas landmark, is one of many buildings along with the Adolphus that were part of the Leo Corrigan real estate empire. Present and evolving as each of the buildings rose on the city skyline, the Adolphus stands as a unique and lasting visual feature. The Adolphus stands as a singular example of the city's architectural, social and economic history.

The Adolphus Hotel is individually listed on the National Register of Historic Places and as a Recorded Texas Historic Landmark.

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15. Attachments

<i>District or Site Map</i>	<u> </u> <i>Additional descriptive material</i>
<u>X</u> <i>Site Plan</i>	<u> </u> <i>Footnotes</i>
<u>X</u> <i>Photos (historic & current)</i>	<u> </u> <i>Other:</i> _____

17. Designation Criteria

X **History, heritage and culture:** Represents the historical development, ethnic heritage or cultural characteristics of the city, state, or country.

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

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

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

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 country.

X **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.

Recommendation

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

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

Date:

*Chair
Designation Committee*

Historic Preservation Planner