

## Dallas Landmark Commission Landmark Nomination Form

**1. Name**

historic: City Hotel and Mechanics Hall Saloon  
 and/or common: Kettie House and James Kettle Saloon date: 1892

**2. Location**

address: 2528, Elm Street  
 location/neighborhood: Old Deep Ellum  
 blocks: 170 Lot 20 survey: Railroad Addition tract size: 5000 sq ft

**3. Current Zoning PD 269**

**4. Classification**

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

Current Owner: City Hotel LTD  
 Contact: Brady Wood Phone: (214)747-9663  
 Address: 2546 Elm Street, Suite 200, Dallas, Texas 75226

**6. Form Preparation**

Date: 10.25.95  
 Name & Title: Stan Solamillo, Research Consultant research: Jim Anderson  
 Organization: The Research & Media Group, for ArchiTexas  
 Contact: Craig Melde/ArchiTexas 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: James Kettle

significant later owner(s): N/A

**9. Construction Dates**

original: 1892

alterations/additions: N/A

**10. Architect**

original construction: Unknown

alterations/additions: Unknown

**11. Site Features**

natural: N/A

urban design: N/A

**12. Physical Description**

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

*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.*

**Potential Deep Ellum Historic District**

The Deep Ellum Historic District boundary is Elm Street, Good Latimer Expressway, Main Street, and the I-75/45 Right Of Way. It is part of the Railroad Addition and is located east of and separated from the Dallas Central Business District by the overhead highway structures of Interstates 45 and 75. The Railroad Addition was apportioned from land that was originally platted by John Grigsby in an instrument dated January 28, 1842 and granted by Sam Houston on behalf of the Republic of Texas. The limits of the Old Deep Ellum Historic District contain the only remaining intact block of the historic shopping district.

The Deep Ellum Historic District is adjacent to the currently existing Dallas Landmark, Knights of Pythias Temple, known as the Union Banker's Trust Building (2551 Elm Street). The building, designed by the African-American architect, William Sydney Pittman was constructed and occupied by the fraternal organization of that name from its opening in 1916 until the 1940s. The subsequent location of the Knights of Pythias Grande Lodge from the 1940s through the 1960s, in the upstairs of 2526 Elm Street, is also included as part of the historic district.

The buildings included in the district consist of modest commercial buildings located on the south side of Elm Street. Storefronts on the south side of Elm Street include 2528, 2538, 2546, and 2548. Most of the buildings in this part of Deep Ellum appear to have been constructed from 1900-1920 however, all exhibit varying degrees of alteration. This has occurred at various times during the properties' history, beginning in the Period of Significance and spanning well into the mid- and late-twentieth-centuries.

## Physical Descriptions

### 2528 Elm Street

Built in 1892, this structure is a two-story buff brick, commercial building. This structure is in remarkably good condition. The original cast iron columns, brick work, storefront windows, and ten-light wood transoms appear to be original. The 1892 Sandborn map shows the building divided into two storefronts with a load bearing wall bisecting the building. Today the building functions as one space with the original heavy timber load bearing columns exposed.

The building has seven bays with the central bay narrower than the other six bays. Currently there are two sets of double doors located on the far sides of the first floor storefront. The eastern set of doors allow access to the second floor. The remainder of the storefront consists of large plate glass windows. Above each window is a 10 light transome window. The glass in these transomes is ribbed glass. The six second floor windows are very tall and narrow with an arched top. These windows are centered above the six outer first floor bays; the central bay is solid brick on the second floor probably because behind this bay is a structural wall.

The cast iron columns are square and massive with a base, shaft and capital. The six inner columns are full while the two outer columns are only half columns. Three arrows decorate the columns at the middle of the shaft. Cast iron front buildings are very rare in Dallas and outside of this part of Deep Ellum only a few still exist. An early twentieth attached sign remains on the building's front facade.

The brick detailing is quite simple yet impressive. Over each of the arched windows on the front facade are an arched pattern two square bricks high, topped by an arched soldier course. Between each second floor window at across the central bay is a dog tooth course, a row of bricks laid vertically and turned at an angle to expose the corner of the brick. A dentil brick course is located at the top of the building right below the parapet. Simple two story brick pilasters are located at each end of the façade. Brick pilasters also flank the central bay.

### 13. Historical Significance

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

#### 2528 Elm Street

This structure was built in 1892 as the City Hotel and the Mechanics Hall Saloon. James Kettle was the proprietor of the establishment from 1892-1902. George and Joseph Kettle then operated the establishment until 1911. In 1911 C.C. Mansell and M.L. Bartholomew continued the operating property under the name the New City Hotel. Before their involvement with the City Hotel, George Kettle ran the Klondike saloon and John Kettle ran the Q.T. Saloon. However both resided at the City Hotel during this time. This hotel was also known as the Kettle house and the James Kettle Saloon. This hotel was probably run more as a boarding house renting rooms to laborers and long term guests. The hotel's proximity to the Central Tracks, the present location of Central Expressway, allowed for a flourishing business.

#### Statement of Significance

The Deep Ellum Historic District is a one-block area that contains the only intact collection of buildings that are directly associated with an early twentieth century African-American "shopping and entertainment district" known as Deep Ellum (Holmes and Saxon 1992:294). Referred to locally by several names including the "Bowery of the South" or "The Street," it was described by the Works Projects Administration (WPA) Writers' Project (1940) as "Harlem in Miniature".

Entering into the realm of myth because of its colorful and often sordid history as well as its almost total destruction in the late 1960s, the district's actual location and limits became almost completely forgotten.

Deep Ellum was referred to by most historians as an area "east of town along Elm Street and Central Avenue" (Payton 1994:125). Consequently, its historical boundaries became rather vague. The best geographical description of Deep Ellum is found in the WPA document. It states that the district included "both sides of Elm Street between Preston and Good Streets. . .[as well as] the section about it for two or three city blocks to the north and south." In addition, the document states that it was located on "the eastern fringe of the Dallas downtown theater and shopping district" (Emrich and Payton 1986:n.p.; Holmes and Saxon 1992:294). Coincidentally, the WPA document also noted that in the years 1936-1939, when the fieldwork was conducted by its writers, there was even then, some disparity about the actual boundaries of Deep Ellum. The Dallas Police Department regarded the district as only being "that area between Central Avenue and Hawkins Street" (Holmes and Saxon 1992:294).

Preston Road, designated the western boundary of the district by the WPA writers, was located one block west of the Houston & Texas Central (H&TC) trackway. Preston was shown in H.A. Spencer's Street Guide of 1929 as extending north from Pocahontas through an H&TC spur line on Marilla to Swiss Avenue (Spencer 1929:n.p.). His street guide of 1934 showed Preston terminating into Live Oak (Spencer 1934:21). Preston Road was later abandoned in 1968, which caused further confusion as to the district's actual location and boundaries.

The author and local historian, Robert Prince, more recently described Deep Ellum's westernmost limits as "Elm Street, east of Harwood" and indicated that the areas' principle blues clubs and other venues were found in the 2100 through the 2500 blocks of Elm Street. He further noted that a "curfew" was imposed on Elm Street, west of Harwood at dusk, which establishes a western limit for the district (Prince 1993:68).

## Continuation Sheet

Item #13

(Page 2 of 7 )

The majority of the buildings housing the historic businesses of Deep Ellum, located in the 2200-2400 blocks of Elm Street, were demolished for the construction of the lower end of Central Expressway in 1968 (DMN October 19, 1968:2E). However, there are five structures located in the 2200 block of Elm Street that were also part of the shopping district. Addressed as 2204, 2206, 2208, 2224 and 2226 Elm, they have survived into the late twentieth century as well.

Deep Ellum was connected with Dallas' largest Freedman enclave to the north, which consisted of two neighborhoods--Short North Dallas and the Thomas & Hall Area--by a thin strip of land, spanning the distance between the west side of the H&TC trackway and the east side of Good Street (Holmes and Saxon 1992:294). A short line of shotgun dwellings, located along the west side of the H&TC right-of-way comprised yet another African-American settlement known as StringTown.

With the explosive growth of Dallas' population during the late twentieth century, Deep Ellum was largely forgotten by the general public, although it was a place that was written about frequently. The area to the east of the original shopping district first became the subject of interest in the early 1970s, as an "urban pioneer community," then in the 1980s, as a municipal experiment in redevelopment. Deep Ellum's rich history was based primarily on its African-American culture and music--the Blues. However, it also exhibited an assimilation of early twentieth century Anglo culture and music, and to lesser degrees, Jewish and Latino influences.

Area merchants and property owners, wishing to capitalize on the district's African and Anglo tradition, used its moniker, derived from the vernacular of its late nineteenth and early twentieth century black residents, patrons and entrepreneurs, to identify an even larger neighborhood. Extending eastward to Exposition and southward to Canton, Deep Ellum became associated with some forty-one blocks of low and mid-rise commercial development (Powers-Lawson 1990:1).

### Historical Context

Located at the southern edge of Dallas' historic Ward III, Deep Ellum was initially settled by Freedmen and women after the Civil War (Payne 1994:125). Its name, based upon the African-American vernacular of its early residents, became adopted and widely used by many of those persons who frequented, worked, or came to live in the district, regardless of their ethnicity. Deep Ellum incurred in the late nineteenth century, with an influx of Jewish immigrants from Germany and by the turn of the century, was the home of a sizeable Jewish community. As a result, the Dallas City Directories of the period and years to come, carried an interesting mixture of Freedman and Jewish surnames for persons who lived in or ran businesses in the neighborhood. Jewish pawnbrokers would become a prominent group of proprietors in Deep Ellum. They functioned as the "bankers for [Freedman], farmers and [laborers]," who did not have any working capital (Goldstein 1986:n.p.).

## Continuation Sheet

Item #13

(Page 3 of 7 )

The Jewish contribution to the development of Dallas had occurred as early as the late 1840s and as a result, many Jews were closely connected with the city's commerce. During the third quarter of the nineteenth century, a group of merchant families in Houston followed the northward expansion of the Houston & Texas Central (H&TC) railroad through Texas. When plans were announced for the road's extension into Dallas in 1870, they purchased 70 lots on Elm Street in a single day (Holmes and Saxon 1992:125). They included the families of Sanger and Lintz--people who would later become some of Dallas' principle merchants.

The H&TC road arrived in Dallas in 1872. Constructed along an unpaved cattle trail which was named North Central Avenue, it provided rail service to McKinney, Sherman and Denison. At Denison, it connected with the Missouri, Kansas & Texas railroad (MK&T) which in turn, ran northward to St. Louis. The arrival of the H&TC was especially important to Dallas because it provided regularly scheduled service for the transportation of local produce, specifically cotton, to the ports of Galveston and Houston. However, the construction of the H&TC pushed through another African-American settlement to the north of Deep Ellum that was known as Short North Dallas, splitting that neighborhood in half. The section on the west side of Central would later become known as Thomas & Hall, while the eastern portion retained its name as Short North Dallas (Jimmerson 1993: personal communication).

During the same decade, there was a significant increase in the African-American population in Dallas. This corresponded with a much larger migration to Texas of Blacks as well as Confederate veterans from the Deep South during Reconstruction. The African-American population was a part of some four million Freedmen, women and children, who migrated westward seeking to begin a new life. Many also came from the rural parts of Texas with the promise of jobs from the railroad or the industries nearby. As a result, there was an influx of Freedmen in or near this section of the city. Short North Dallas had been established as an African-American settlement at least by 1861. Consequently, many Black families also moved into that enclave for safety, mutual support and assistance, especially in light of increased violence which occurred during this period (McKnight 1991:4).

When work with the H&TC or the nearby industrial businesses was not available, unemployed field hands are reputed to have begun gathering in Deep Ellum to be taken to pick cotton and other crops in the rural areas to the north of the city. The practice was continued well into the twentieth century, with day laborers being collected during the harvest season, for transport to the cotton fields of Collin County (DMN February 12, 1989:33A).

Within a year of H&TC's arrival in Dallas, the Texas & Pacific (T&P) Railroad laid an 82-mile section of track from Longview to Dallas. Intersecting with the H&TC at North Central and Pacific Avenues, it began carrying freight and passengers through the eastern section of the city. The location of two rail lines in this part of town by the 1880s as well as a station (Union Depot), the H&TC railyard, and hotels to accommodate travellers, brought in a constant flow of pedestrian traffic to Deep Ellum.

Agents of the Sanborn Insurance Company first recorded the area in the late nineteenth century. Their documents indicate that the rear lots of many of the eastern blocks of Elm Street (as well as Main Street) east of Central Avenue included housing patterns which resembled Stringtown. These consisted of small dwellings, mostly shotgun houses, that were built on what appeared to be any available parcel that

Continuation Sheet

Item #13

(Page 4 of 7 )

would have been otherwise, unusable. Packed tightly in spaces between railroad and industrial buildings, or "strung along the tracks", there was often little more than the distance of a few feet, separating a front porch from a warehouse or a moving train. Stringtown had actually been an H&TC-encouraged settlement that occurred when either the company provided housing for its Black workers or when it permitted them to erect dwellings. Its impermanent nature caused it to quickly transition into a shanty town.

The construction of small dwellings along the edge of a trackway or on company-owned lots was a common practice employed by the H&TC and other roads during the late nineteenth and early twentieth centuries. As a result, most of the industrial areas which developed throughout Dallas or those that were associated with the railroads displayed similar housing patterns. The practice was popular because it provided a source of readily available and inexpensive labor for the roads. In addition, it served as an incentive to lure prospective businesses from the vicinity of one carrier to another (McDonald 1978:181).

The Sanborn agents also recorded other land uses in the district, showing lumber yards, laundries, warehouses, granaries and gins that had sprung up following the arrival of the road. Any business that could benefit from the road, tended to locate there. Deep Ellum began a transition from heavy industrial to commercial and retail use at the turn of the century when the area experienced something of a building boom of one and two-story commercial brick structures.

Despite the redevelopment incurred during this period, Deep Ellum maintained its nascent African-American roots. Like neighboring Thomas & Hall, it became a center of African-American business and entertainment, but unlike the latter, developed and maintained a more sordid reputation (Payne 1994:176). The very nature of many of the businesses that developed there, as well as the fact that the area was frequented by a great number of Anglos and some Hispanics, caused the WPA writers in the 1930s to be told flatly by the residents of Short North Dallas and Thomas & Hall that they were in no way connected with it (Holmes and Saxon 1992:294).

From 1905 onwards, Deep Ellum was a potent streetscape of businesses that operated both in the day and throughout the night. By day in the 1920s, its enterprises included bakeries, shoe shine parlors, clothing, shoe and jewelry stores, furniture, drygoods and drug stores, as well as cafes, meat and fish markets, and warehouses. There were also theaters, pawnshops and domino halls. By night, the theaters, shoe shine parlors, pawnshops and domino halls stayed open, mixed in with a collection of nightclubs, dance halls and walk-up hotels (Ford 1985:8). The concentration and mixture of businesses made the area into something that writers would later describe as "reminiscent of Harlem".

Although Deep Ellum was supported by a largely African-American clientele, a majority of the retail establishments of the district were owned and operated by Jewish families. Dallas' segregation ordinances of the period made Jewish stores the only outlets that were available to Black consumers, outside of Black-owned businesses which were severely restricted. Wishing to both maintain and increase their business, Deep Ellum's Jewish-owned stores first began advertising in African-American newspapers such as the *Dallas Express* during this period and continued the practice for at least two decades. As late as the 1940s, Deep Ellum businesses such as Klar & Winterman, Sigel, and Hart Furniture regularly advertised in the *Express*. Black-owned businesses in Deep Ellum would eventually grow to occupy some thirty-percent of the shopping district by the second decade of the twentieth century (Ford 1985:n.p.).

## Continuation Sheet

Item #13

(Page 5 of 7 )

The aspirations and efforts of Dallas' African-American entrepreneurs were especially embodied in the construction of the four-and-a-half story Knights of Pythias Temple at Good Street in 1915. Rising up above a sea of rooftops of the surrounding one and two-story structures, it was the area's only office building and the shopping district's most impressive addition. Designed by the African-American architect, William Sydney Pittman, it provided a fashionable address for the offices of many of Dallas' emerging Black professionals of the early twentieth century. Its tenants included lawyers, doctors, dentists, and insurance agents.

Pittman would later produce the Beaux Arts Classicist edifice of St. James A.M.E. Church, located two blocks to the north on Good Street in 1921 as well as other churches in Fort Worth, Waco and Houston. He was a graduate of Tuskegee and Drexel Institutes. Presumably while at Tuskegee, Pittman was taught by the extremely talented architect, William A. Rayfield. Rayfield had worked as a laborer to actually pay for an apprenticeship with an Anglo-owned architectural firm in Birmingham, Alabama. His tenure at the school would produce a number of significant Black architects including John A. Lankford, who later went on to establish a school of architecture at Howard University in the 1920s. Both Rayfield and Lankford were responsible for the design and construction of scores of African-American churches throughout the south (Adams 1991:85).

Pittman would also become a successful architect with an impressive list of projects to his credit by 1910. When he arrived in Dallas, reputedly as early as 1913, Pittman's career achievements included the planning and building expansion of the campus at Tuskegee, the Negro Building at the National Tercentennial Exposition in Jamestown, Virginia, A YMCA branch in downtown Washington, D.C. and the Fairmont Heights Housing Development in suburban Maryland. His Knights of Pythias Temple, long-awaited since 1914, when its planned construction had even received mention in the *Dallas Morning News*, was begun with the purchase of two lots at the northwest corner of Elm and Good Streets in 1912. Following its groundbreaking in 1915 and opening in the following year, the shopping district around it reached something of a zenith. Within a decade, a Dallas City Directory listing of selected businesses located in the 2400 block, included Oatis Drug Company, the Circle and Palace Theaters, Day & Night Pawn Shop, American Star Barber Shop, McMillan Cafe, Passtime Athletic Club, Palm Drug Company, the Green Parrot Dance Hall, Dixson Cafe and Public Pawn Shop (DMN February 12, 1989:33A).

The businesses in the 2500 block had a slightly different mixture of enterprises. They included Keys House Furniture Company, Fakes Furniture Company, Central Trading Company, the American Junk Company, Wilson Furniture Company, Economy Paint & Wallpaper, Gray Furniture Company and Smith Furniture Company. These businesses were mixed in with Troy Laundry, Peoples Tailoring & Pressing Club, the Texas Cafe and the Dallas Sea Food Company (Dallas City Directories 1926-26:104).

This significant development of local enterprise occurred in Deep Ellum despite the fact that 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 would at its height in 1925, have a membership that numbered some 13,000 persons from Dallas County, making it the largest Klan chapter in the country.

<b>Continuation Sheet</b>
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Item #13
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(Page 6 of 7 )
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As such, it dominated the political and social life of the city (Jebson 1974:362; Payne 1994:92-96).

The attempts by that organization to completely control the interaction of the city's citizens on the basis of race failed, however. With the many popular musicians plying their talents in the cafes, night clubs and dancehalls of Deep Ellum, the area was nothing short of a cultural and social magnet. An Anglo clientel had begun listening to Black musicians in Deep Ellum by 1900 if not earlier, and the excitement from what they heard was passed on by word of mouth. As a result, a large number of Anglo talent scouts, especially from record companies such as Paramount, began to regularly frequent the venues of the district. Bill Neely, a 72-year-old Anglo musician living in Austin, related in a 1988 interview with a writer from the *Dallas Morning News* that "They had more music in [Deep Ellum] than [they had] in Nashville" (DMN August 28, 1988:34A). By the 1920s, Dallas had become an important recording center for the Blues and for Jazz, a position that it would maintain for almost three decades. At the constant and almost desperate urgings of the talent scouts to the area's business and property owners, makeshift recording studios were set up in hotels or in second-story loft spaces. These small enterprises were responsible for the production of numerous 78 rpm records that were released under what were known at the time as the "race" labels (DMN February 12, 1989:33A).

A number of African-American street musicians played on the sidewalks or at the corners of Elm and Central. They were joined by some Anglo as well as Hispanic performers. Others played the circuit of cafes and upstairs nightclubs and dancehalls. A now unknown group of Mexican street musicians walked and performed along the length of Elm Street. This group is reputed by the oral tradition of the area to have been responsible for the Louisiana bluesman, Huddie "Leadbelly" Ledbetter's later adoption and use of the ten-string guitar (DMN August 28, 1988:34A).

One of the most famous of Deep Ellum's street musicians was a Wortham, Texas native named Blind Lemmon Jefferson. Playing on the street corners or in the cafes, barbershops and hotel lobbies throughout the district as early as 1909, he was the "country's first [African-American] blues singer to be systematically recorded in the early 1920s" (DTH May 4, 1983:n.p.). He authored more than 80 popular songs during his career, which was cut short by his violent death in Chicago in 1929, and his record sales would number in excess of a half million. Although Jefferson's recordings were made for Paramount Records, his live-performance circuit appears to have consisted of street corners, small cafes and clubs which were located in black communities that were scattered in the East Texas towns between Dallas and Shreveport, Louisiana. Following his death, his recordings continued to be widely circulated, being played by bluesmen as far east as Virginia and the Piedmont. However, he was forgotten by the general public for almost three decades before his impact on "American roots music" was recognized by musicologists in the 1950s. As a result of his rediscovery, he has been acclaimed as one of the most important historical figures for Texas Blues and American Music in general (DTH May 4, 1983:n.p.). Other Texas and Louisiana Blues musicians who performed in Deep Ellum included the Pianist Alex Moore, Huddie "Leadbelly" Ledbetter and Robert Johnson.

<b>Continuation Sheet</b>
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Item #13
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(Page 7 of 7 )
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Good Street was improved in 1930, with the construction of an underpass to permit an unencumbered flow of automobiles under the congested tracks of the H&TC. This brought into the shopping district an increase in vehicular traffic. However, Deep Ellum's retailers depended on pedestrian traffic and advertised to attract walk-in business. Consequently, they competed with each other in attempting to draw in customers off the street. This resulted in what later became a profuse clutter of advertising that would be continued and improved upon over the length of some thirty years. By the 1950s, signage on some Deep Ellum businesses was literally everywhere.

Deep Ellum's seamier side resulted from its night life. The folklorist, Alan Govenar, said that Deep Ellum was a place where "people went to do business, legal and otherwise, and to be entertained." As a result, it became a "nexus. . .a meeting place for [African], Anglo and Hispanic cultures (DMN February 12, 1989:33A). The area was less generously described by Payne. He called it a place that had "an undercurrent of [street] law; superstition, hatred and passion," that was fueled by an over-abundance of alcohol and marijuana (Payne 1994:125). Prince wrote that Deep Ellum especially attracted "scores of [young men] from the East Texas cotton fields. . .and people looking for a good time" which in turn brought into the district an equal, if not greater number of "con-artists, pimps and prostitutes" (Prince 1993:69).

In 1930 a series of aerial photographs were produced from overflights of the City of Dallas by an unnamed company. In the overlap of two photographs from the series was shown the Knights of Pythias Temple, the buildings of the 2500 block of Elm, and Deep Ellum in its entirety (Figures 2 and 3). Another unidentified photographer produced an image of the north side of the 2500 block. It showed the back of the Knights of Pythias Temple as seen from the north side of the former H&TC tracks which had been by then, purchased by the T&P (Figure 4).

Aerial surveys would later be flown in 1942, 1950 and 1964. Unfortunately, no record photograph from the 1942 overflight by Edgar Tobian survived, but photographs produced by Southwestern Aerial (1950) and Malcolm Aerial Survey (1964) did. Their photographs indicated that the 2500 block of Elm had undergone little change in three decades. The now empty lot in the 2500 Block of Elm had remained undeveloped except for its having been paved, which occurred by 1950. In addition, the building footprints present in the 1930 aerial photograph had remained unchanged.

Deep Ellum's final demise as a district occurred with the dismantling of the old H&TC trackway for the construction of North Central Expressway in 1952. The extension of the freeway's southern end in 1968 brought about the destruction of most of the buildings associated with it. The two remaining blocks comprising the Deep Ellum Historic District include the only large group of buildings that remain of a once vibrant area that represents a vital part Dallas' history.

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**Continuation Sheet**

Item #14

(Page 2 of 2 )

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**Source(s) of Data:**

**Interviews:**

Galloway, Marny. Interview with Stan Solamillo. Written notes. \_\_ October, 1995.

Hickman, R.C. Interview with Stan Solamillo. Written notes. \_\_ April 1995.

Jimmerson, Jr. Eddie. Interview with Stan Solamillo. Written notes. \_\_ December 1993.

**15. Attachments**

District or Site Map

Site Plan

Photos (historic & current)

Additional descriptive material

Footnotes

Other: \_\_\_\_\_

## Designation Merit

- |   |   |
|---|---|
| A. Character, interest or value as part of the development, heritage or cultural characteristics of the City of Dallas, State of Texas or the United States. <u>  X  </u> | H. Embodiment of elements of architectural design, detail, material or craftsmanship which represent a significant architectural innovation. <u>  X  </u>                               |
| B. Location as the site of a significant historical event. <u>          </u>  | I. Relationship to other distinctive buildings, sites or areas which are eligible for preservation according to a plan based on historic, cultural or architectural motif. <u>  X  </u> |
| C. Identification with a person or persons who significantly contributed to the cultural and development of the city. <u>          </u>                                   | J. Unique location of singular physical characteristics representing an established and familiar feature of a neighborhood, community or the city. <u>          </u>                    |
| D. Exemplification of the cultural, economic, social or historical heritage of the city. <u>  X  </u>   | K. Archaeological value in that it has produced or can be expected to produce data affecting theories or historic or prehistoric value. <u>          </u>                               |
| E. Portrayal of the environment of a group of people in an era of history characterized by a distinctive architectural style. <u>          </u>                           | L. Value as an aspect of community sentiment of public pride. <u>  X  </u>  |
| F. Embodiment of distinguishing characteristics of an architectural style or specimen. <u>          </u>  |   |
| G. Identification as the work of an architect or master builder whose individual work has influenced the development of the city. <u>          </u>                       |   |

## Recommendation

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

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

Date:

\_\_\_\_\_  
Chair,  
Neighborhood Designation Task Force

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Jim Anderson, Urban Planner  
Historic Preservation