

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: Clifford D. Hutsell
significant later owner(s):

9. Construction Dates

original: 1930
alterations/additions: c. 1935 porch

10. Architect

original construction: Clifford D. Hutsell
alterations/additions: Clifford D. Hutsell

11. Site Features

natural:
urban design:

12. Physical Description

Condition, check one:

excellent
 good
 fair

deteriorated
 ruins
 unexposed

unaltered
 altered

Check one:

original site
 moved(date _____)

Describe present and original (if known) physical appearance. Include style(s) of architecture, current condition and relationship to surrounding fabric (structures, objects, etc). Elaborate on pertinent materials used and style(s) of architectural detailing, embellishments and site details.

The Clifford D. Hutsell residence, a two-story, L-shaped house at 7035 Lakewood Blvd. is an excellent example of the Spanish Eclectic style and exemplifies this residential architectural style that was popular from 1915-1940 in the southwestern states (regions where original Spanish Colonial building historically occurred). This style - Spanish Eclectic (also called Spanish Mediterranean) – utilized “decorative details borrowed from the entire history of Spanish architecture.... Moorish, Byzantine, Gothic or Renaissance inspiration.”¹ Common features of residences of this style were multi-form building forms, light colored exterior walls of brick or stucco, mission tile (typically red or multi-colored)



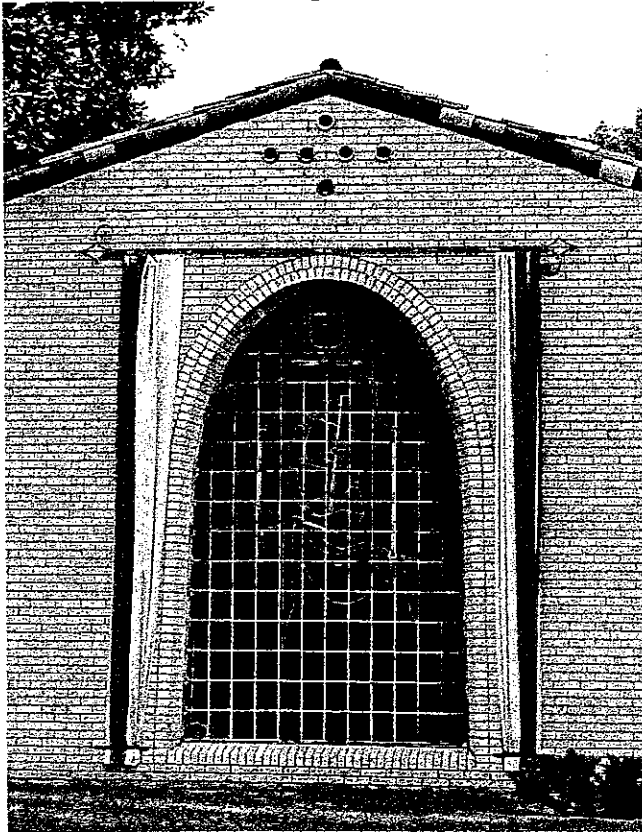
7035 Lakewood Blvd.

Continuation Sheet

¹Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 417.

roofs, carved, low-relief ornamentation at doors and windows, a variety of window shapes, sizes and types, towers (often round), balconies, courtyards, use of decorative wall or floor sizes and types, towers (often round), balconies, courtyards, use of decorative wall or tiles, and elaborate details in wrought iron and other metals such as lamps, sconces and railings. Sited on a corner lot at the intersection of Lakewood Blvd and Winstead Drive, the L-shaped residence of buff-colored brick is comprised of two distinct wings of differing heights, each with a gable roof, connected by a round tower with conical roof. The west wing contains the single story living room with a high ceiling and dining room. The east wing includes a gameroom, kitchen, and bedrooms in a 2-story figuration. All roofs are primarily terra cotta tile with multi-colored insets.

The low courtyard walls merge effortlessly with the front plane of the living room, forming Hutsell's favorite floor plan – a variation of the L-shaped scheme, organized around an



Detail of parabolic arched stained glass window with Spanish Galleon and unique exterior canvas drapery.

Continuation Sheet

exterior courtyard which typically served as the entry into the house. A chimney serving an outdoor hearth in the front corner of the courtyard marks the intersection of the sloping wing wall and the multi-colored tile roof. There is elaborate exterior metalwork including several gates, window and wall embellishments, and a rough-hewn wood balcony. This courtyard also contains an octagonal tiled fountain, mosaic broken tile and patterned tile flooring, and terracotta colored concrete windows. Also unusual at this window are the exterior canvas drapes; many homes of this style originally had such draperies, but this is one of a very few homes in Dallas that have retained the horizontal rod and has continued using draperies at this window.



Front entry to 7035 Lakewood Blvd, with entry courtyard and balcony; tiled fountain is visible in courtyard..

The interiors of 7035 Lakewood Blvd. reflect the details evident in Hutsell's work. He often painted the interiors colors found in nature. Earth colors of tan and green were used on the walls and ceilings. Murals, depicting impressionistic forest scenes of lakes or ponds were included, as were palm trees and clouds, which were found on the plastered ceiling of his living room. Hutsell placed large, beveled mirrors in rooms to create reflections in space.

Continuation Sheet

Plaster logs as decorative ceiling beams, arcaded interior walls supported by twisted columns and a fireplace surround of Batchelder tiles are other noteworthy features. Hutsell created a decorative well with elaborate ironwork in the backyard, although only the lower concrete portion remains. His children kept baby alligators in the well until the alligators grew too big.

After Hutsell's office was destroyed in a fire, c. 1935, he made an addition to the two-car garage and converted the space to his office.

13. Historical Significance

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

The Clifford D. Hutsell residence is contributing to the Dallas architectural resources as this work exemplifies the idiom for which Hutsell is best recognized, the Spanish Eclectic style. His mastery of this style is demonstrated by the breadth of work concentrated in the Lakewood area. Although Hutsell designs incorporated Prairie, Craftsman bungalows, Tudors and Dutch Colonials it is the Spanish Eclectic with which he is identified and which local architect, Willis C. Winters acknowledges as his significant contribution to the shaping of Lakewood's "cognitive image."² Furthermore, over a fifteen year period, from 1926 to 1941, Hutsell built 50 residences in Lakewood furthering the development of East Dallas toward the White Rock Lake area.³

According to Willis Winters who has studied Hutsell extensively, "this house represents Hutsell's work at the height of his career and in full control of the idiosyncratic details which, when confidently combined, produced this highly personalized rendition of the Spanish Eclectic style."⁴ Many elements of Hutsell's architectural vocabulary are featured such as the round turret, parabolic arched stained glass window, exterior canvas drapery, complex chimney forms, multi-colored Spanish tile roof, rough-hewn wood balconies and porches, as well as glazed tile and round clay tile pipes as gable vents.

The popularity of this design and the Spanish Eclectic style are evidenced by commissions to build duplicates of his residence. The James F. Stuckey House contributing to the Nugget Hill Historic District in Longview, Texas, was built 1934-1935, and is a more spacious version of Hutsell's home. The Stuckey House is on a large lot with a trout pond, gazebo and bridges.⁵ This plan was replicated for Dr. and Mrs. Carl Fleet in Houston. In 1938, Hutsell reproduced a residence in this sought after design for the Bundy family of Birmingham at a cost of \$45,000.⁶ The scale and elaborateness of the Bundy residence contrasts with Hutsell's own residence built at a cost of \$10,000 in 1930.

² Willis C. Winters, AIA, "Hutsell's Lakewood," *Legacies*, Fall 1997, Volume 9, No. 2, 30.

³ Winters, Hutsell's Lakewood," 30.

⁴ Winters, Willis Cecil; *The Lakewood Homes of Clifford D. Hutsell*, Dallas, Texas; Preservation Dallas, 1996.

⁵ National Register Nomination, Nugget Hill Historic District, Longview, Texas, May 1, 1998.

⁶ "Influences Alabama", *The Dallas Morning News*, 13 July 1938, p. 7.

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Spanish Eclectic beginnings are in Spanish Colonial precedents of the 17th to 19th centuries.⁷ Its resurgence was influenced by the Panama-California Exposition in San Diego in 1915 which featured Mexican-Baroque architecture by Bertram Grosvenor Goodhue.⁸ Hutsell's fascination with the Spanish Eclectic grew after a family vacation to California in 1929. The style with its romantic overtones was favored by Hollywood celebrities. In particular, the home of legendary actor, Tom Mix, featured details such as parabolic arched stained-glass windows flanked by exterior canvas draperies sparked Hutsell's imagination.⁹

Typically, architects in the 1920s and 1930s worked as draftsman to gain education and experience in the field. Conversely, Hutsell drawing on his experience as a carpenter and understanding the capabilities of materials and construction techniques developed his unique approach to architectural style. This practical education would explain the aesthetics of his "naïve, romantic and picturesque compositions unencumbered by historicist baggage; and on the other hand, his complete mastery of the craftsmanship evident in all of his Lakewood houses."¹⁰

⁷ John J. G. Blumenson, *Identifying American Architecture* (Nashville, Tennessee: American Association for State and Local History, 1978), 9

⁸ James C. Massey & Shirley Maxwell, *House Styles in America, The Old House Journal to the Architecture of American Homes* (New York: Penguin Group, 1996), 232.

⁹ Chloe Clements, "Hutsell Homes Provide Neighborhood Style and History," *East Dallas/Lakewood Advocate*, Section B, January, 1994, 1.

¹⁰ Willis C. Winters, AIA, *The Lakewood Houses of Clifford D. Hutsell*, (Dallas, Preservation Dallas, October 19, 1996.)

14. Clifford D. Hutsell

The tenth of twelfth children, Clifford Hutsell was born on July 16, 1893 in Grapevine, Texas. His father, William Asbury Hutsell, was born in McMinn Co., Tennessee. He and his wife, Emely Tennessee Barb Hutsell, migrated to Texas from Athens, Tennessee in the early 1890s.¹¹ William Asbury Hutsell was a farmer and lay Methodist minister in Carrollton. In 1905, the family moved to Oklahoma. In May of that year a deadly tornado struck Oklahoma destroying the Hutsell dwelling.

At age 12, Clifford helped his father rebuild the family home, formulating the beginnings of what would be his life's work. The Hutsell family returned to Carrollton in 1911 where he completed high school. Following high school he trained as a carpenter. He married Susie Dudley in 1913, the daughter of Lon Dudley, a contractor building churches and residences in Carrollton. This union allowed him the opportunity to build his first one-room house for himself and his wife.¹²

A hearing impairment precluded Hutsell's serving in the infantry of the armed forces during World War I. Instead he was sent to San Antonio to build army barracks thus increasing his contracting skills.¹³ His first foray in development was the construction of modest homes in the Prairie, Craftsman, and Tudor styles on South Bouvelard/Park Row during the early twenties.¹⁴ While completing these homes, he would often move into one house while building another, then selling the house he lived in and migrating to the next.

Bolstered by the success of the Park Row venture Hutsell branched out into the East Dallas area focusing his efforts on Mercedes Avenue.¹⁵ Within the 5800 and 6000 of Mercedes of the Greenland Crest Addition, Hutsell acquired nineteen residential lots. During this phase of his career, 1924 to 1927, Hutsell designed and built various Tudor homes modifying the Tudors "to almost mannerist limits" and, most importantly, designed and built his first Spanish Eclectic.¹⁶ The design at 6025 Mercedes illustrates the L-shaped plan that was the

11 Madeline Boedecker, Family Records.

12 Boedecker, interview by Beth Hennessey, 11 August 2003.

13 Boedecker, interview, 11 August 2003.

14 Winters, "Hutsell's Lakewood," 30.

15 Winters, "Hutsell's Lakewood," 30.

16 Winters, "Hutsell's Lakewood," 31.

basis for 7035 Lakewood Boulevard.

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The entrepreneur Hutsell had been watching the development of Country Club Estates in Lakewood by Albert Dines and Lee Kraft. This venture consisting of 184 acres of rich hilly, farmland was purchased from Dr. E. W. Pearson with the proviso that it be developed in the "right manner."¹⁷ Its success coupled with the beginnings of Westlake Park and Monticello in the mid-twenties sparked Hutsell's Lakewood period. Lakewood Boulevard was the focus of this building, in particular the 7000, 7100, and 7200 blocks. The first residence was completed in 1926 and within a five-year period Hutsell executed many of his most prominent homes in Lakewood employing variations of three or four styles always keeping in mind the idiosyncratic details that were his trademark.¹⁸

The second phase began in 1936 with the extension of Lakewood Boulevard east to Lawther Road. Hutsell's challenge in this area was producing the Spanish Eclectic on hilly topography. The solution was inventive and practical, a split-level plan.¹⁹ Completed during this phase were homes for the Bundy Family in Birmingham and Dr. Carl Fleet in Houston, both larger versions of his own 7035 Lakewood Boulevard home. Hutsell Dallas left briefly to work in Houston from 1938 to 1939.

The third phase of his career consisted of ranch-style homes in Austin stone with log siding and tile roofs built on Tokalon, a distinct break from the lavish homes of Lakewood Boulevard.²⁰

Willis Winters notes in "Hutsell's Lakewood" that Hutsell relied on skilled carpenters, plasterers, tile setters, masons, muralists, painters and ironworkers to bring his designs to fruition.²¹ Hutsell retained this crew throughout his career resulting in a "consistency in detailing" that gave credence to the overall product.²² In addition, the practical side of

¹⁷ Scott Carlson, <http://www.scottcarlson.com/lakewood.htm>

¹⁸ Winters, "Hutsell's Lakewood," 31.

¹⁹ Winters, "Hutsell's Lakewood," 32.

²⁰ Winters, "Hutsell's Lakewood," 32.

²¹ Boedecker, interview, 11 August 2003.

²² Winters, "Hutsell's Lakewood," 31.

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Hutsell maintained that the homes be of sturdy construction with heavy plaster walls on lath.

Hutsell maintained his practice up to his death October 22, 1952, when he succumbed to heart failure.²³

As an architect, Clifford C. Hutsell brought his unique design sensibilities to the Lakewood area as well as Dallas, Houston and other areas of the country working primarily in the historic revival styles creating a regional architecture that is prized by the owners and communities that are fortunate to claim his works. Clifford D. Hutsell was a many-faceted individual. His contributions to the Dallas architectural resources as a self-taught architect and his foresight in the development of East Dallas toward White Rock Lake have left a tangible legacy to Dallas.

History of the Owners:

- 1930 - Completed and occupied by Hutsell family.
- 1937 - Purchased by Vic Frankfurt.
- 1943 - Purchased by Ocie Nelms, a prominent Dallas entrepreneur.
- 1948 - Purchased by Joe Rush.
- 1950 - Acquired through forced sale by Hale family.
- 1961 - Purchased by Thomas family.
- 1969 - Purchased by James Coltharp.
- 1990 - Purchased by Angelo and Elizabeth Pitillo.
- 1994 - Purchased by Brian and Lynne Boyd.

²³ Boedecker, interview, 1 June 2005
October 7, 2005

15. Bibliography

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- Newby, Douglas and Willis C. Winters, AIA. "Dallas Architecture: Elements of Style. *D Magazine*. Dallas/Fort Worth. January 1999.
- Nugget Hill Historic District, Longview, Texas. National Register for Historic Places Nomination. 1 May 1998.

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Winters, Willis C., AIA. "Hutsell's Lakewood, *Legacies* Vol. 9, No. 2, Fall 1996: 30-34

Winters, Willis C., AIA. *The Lakewood Houses of Clifford D. Hutsell*. Dallas: Preservation Dallas, 19 October 1996.

16. Attachments

District or Site Map

Site Plan

x Photos (historic & current)

Additional descriptive material

Footnotes

Other:

Samples of Hutsell's work on Mercedes



5823 Mercedes



5827 Mercedes



6018 Mercedes



5835 Mercedes



6025 Mercedes



6011 Mercedes

Samples of Hutsell's other homes in Lakewood



7027 Lakewood Blvd.



7023 Lakewood Blvd.



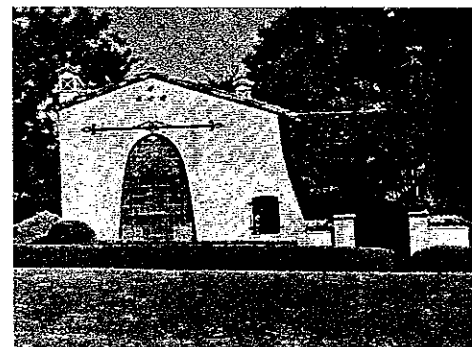
7107 Lakewood Blvd.



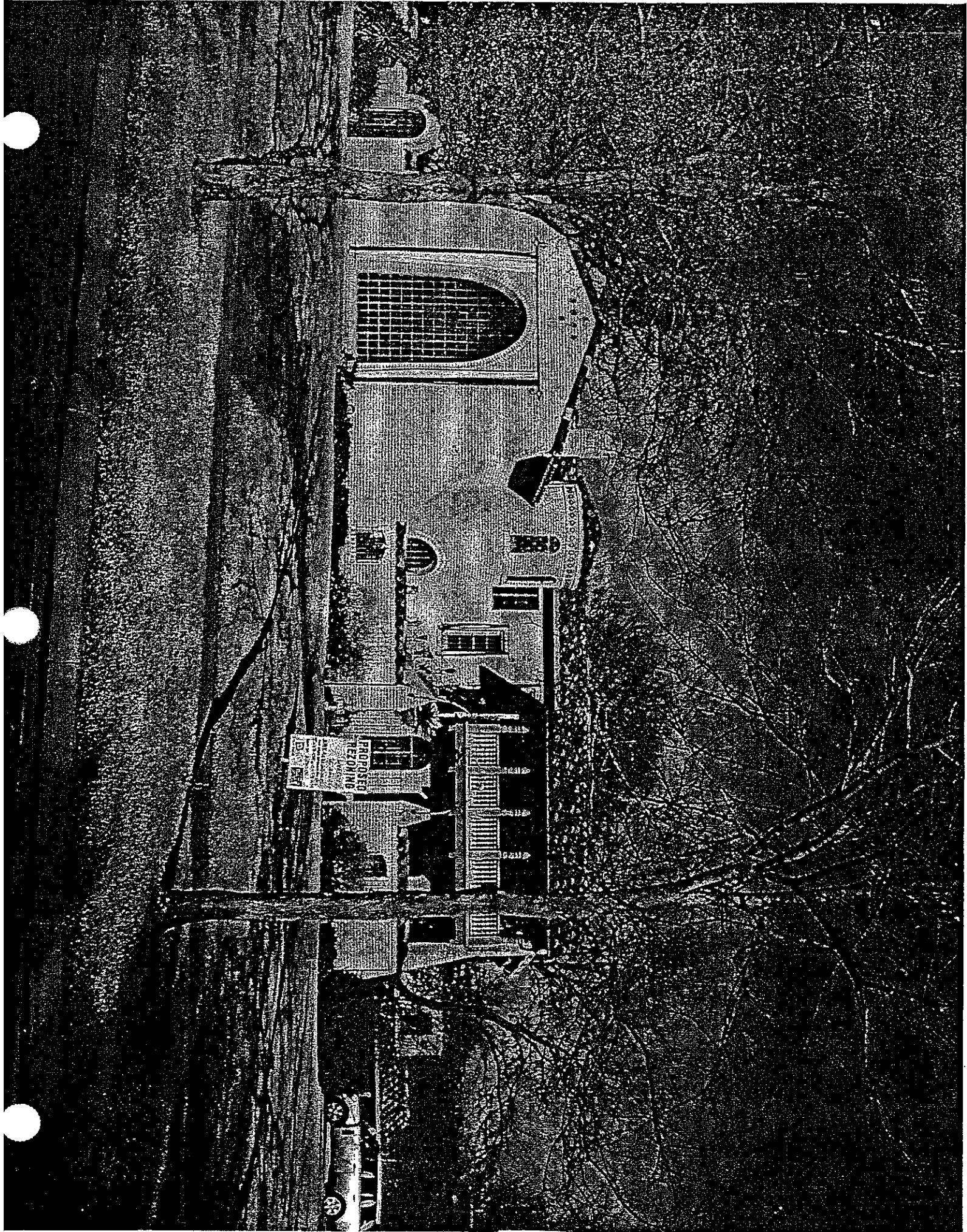
7038 Lakewood Blvd.

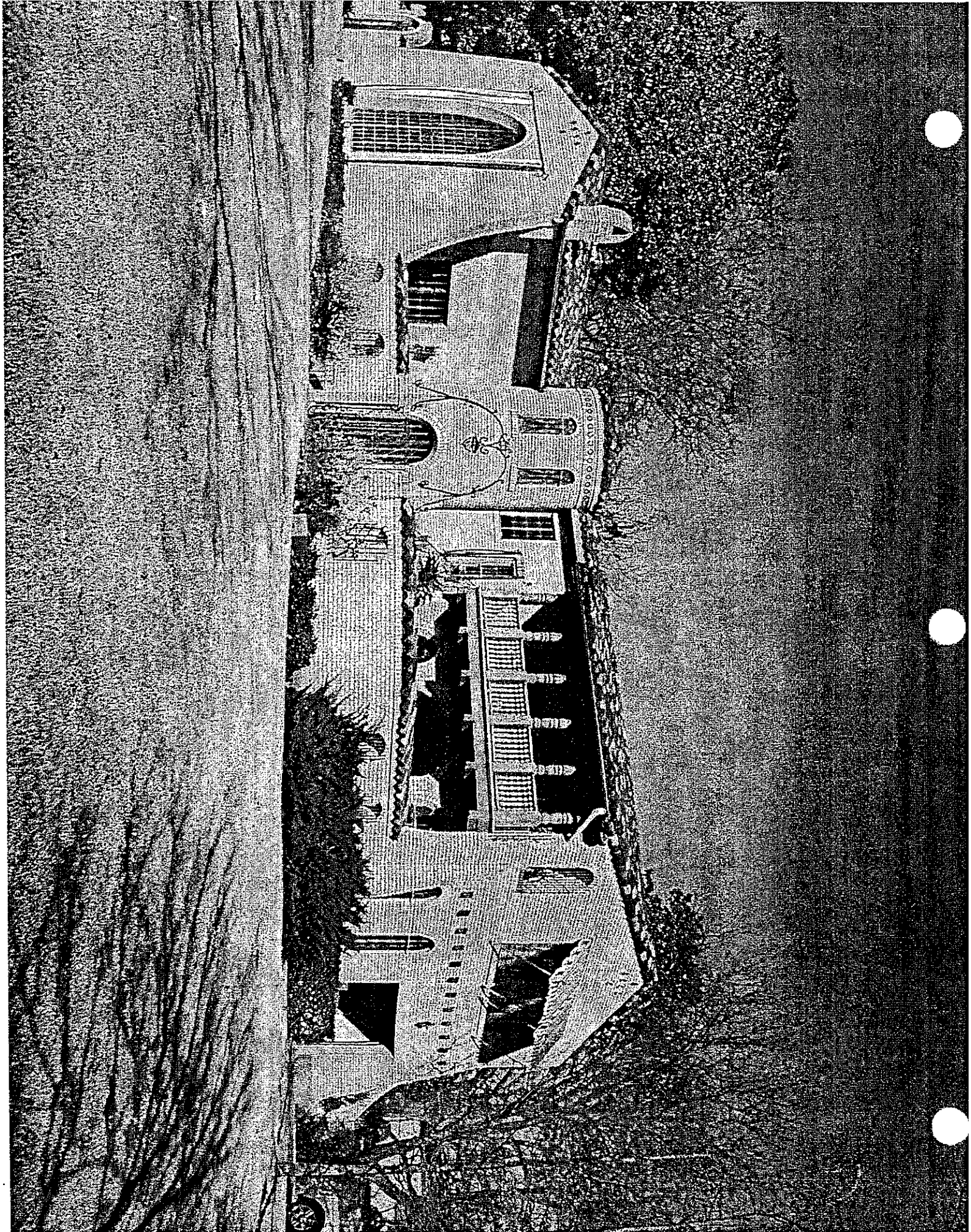


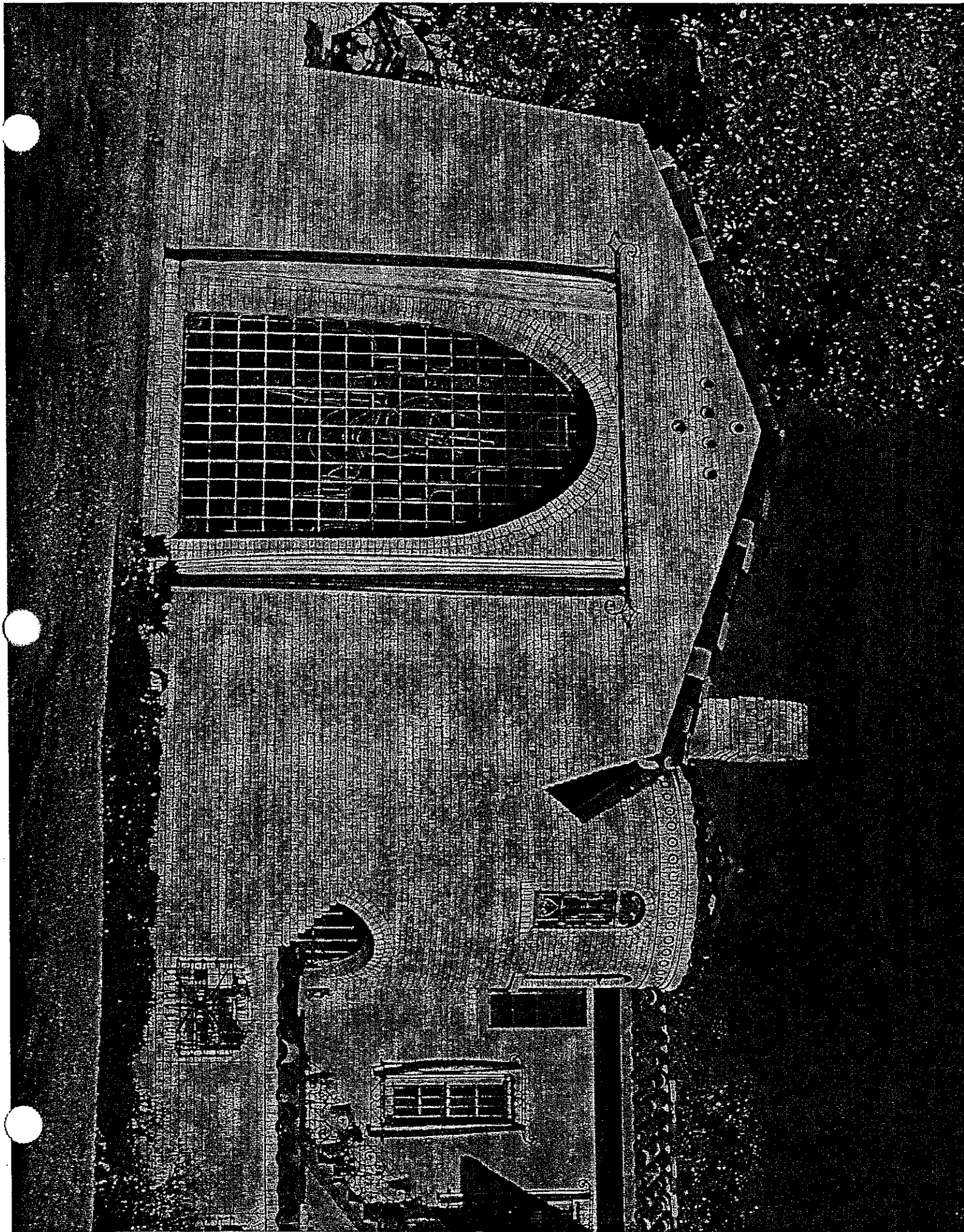
7203 Lakewood Blvd.

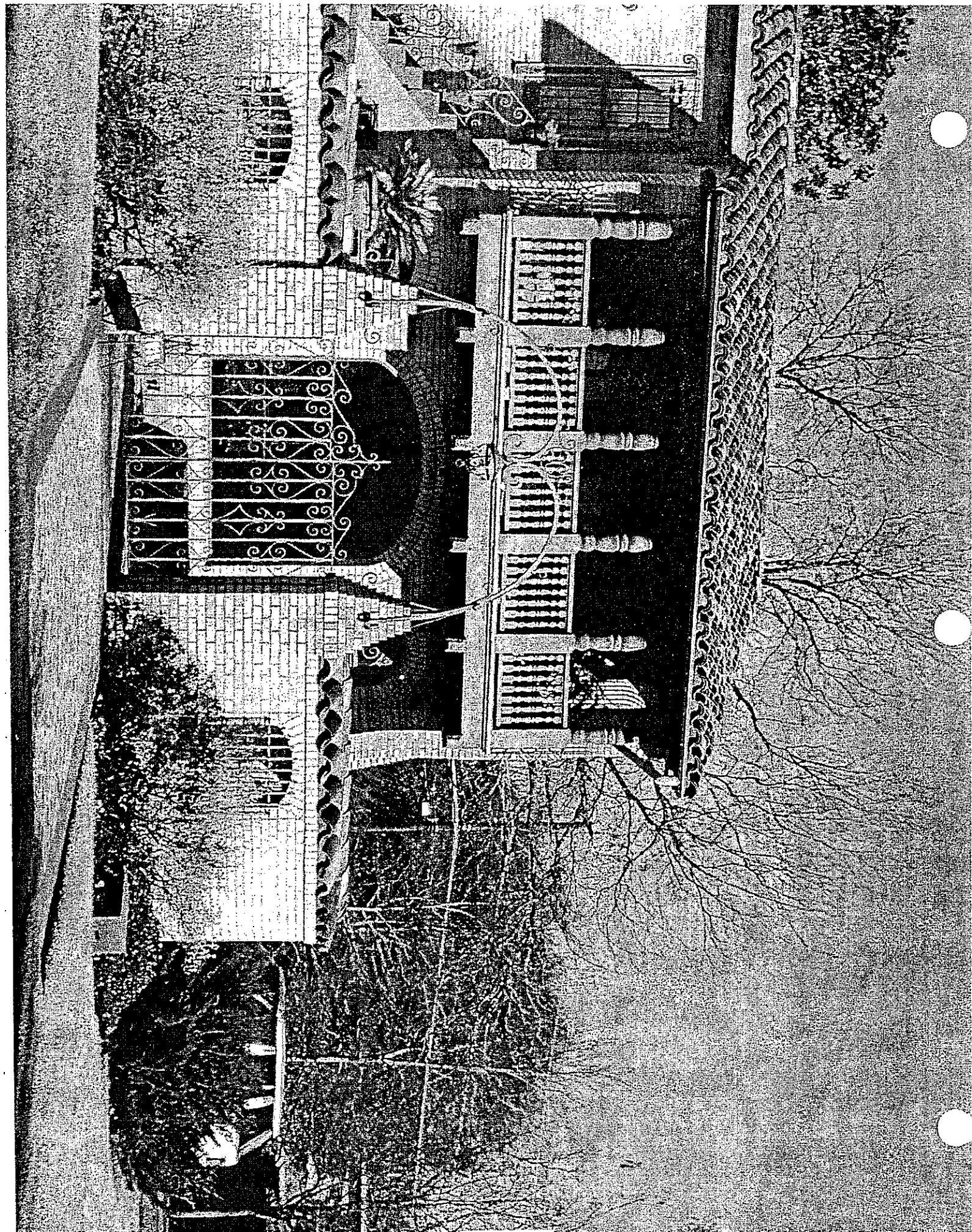


7311 Lakewood Blvd.









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.

X 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.*

18. 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: 10-26-05

Victoria J. Clow

**Chair
Designation Committee**

**Chair
Designation Committee**

Historic Preservation Planner