

**United States Department of the Interior**  
**National Park Service**  
**National Register of Historic Places Registration Form**

**1. Name of Property**

Historic Name: Cabana Motor Hotel

Other name/site number: NA

Name of related multiple property listing: NA

**2. Location**

Street &amp; number: 899 North Stemmons Freeway

City or town: Dallas

State: Texas

County: Dallas

Not for publication: ☐Vicinity: ☐**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  
(☒ nomination ☐ request for determination of eligibility) meets the documentation standards for registering properties in the  
National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my  
opinion, the property (☒ meets ☐ does not meet) the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:

☐ national ☐ statewide ☒ localApplicable National Register Criteria: ☒ A ☐ B ☒ C ☐ D

State Historic Preservation Officer

Signature of certifying official / Title

3/25/19

Date

Texas Historical Commission

State or Federal agency / bureau or Tribal Government

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.

Signature of commenting or other official

Date

State or Federal agency / bureau or Tribal Government

**4. National Park Service Certification**

I hereby certify that the property is:

- ☐ entered in the National Register  
☐ determined eligible for the National Register  
☐ determined not eligible for the National Register.  
☐ removed from the National Register  
☐ other, explain: \_\_\_\_\_

Signature of the Keeper

Date of Action

Cabana Motor Hotel, Dallas, Dallas County, Texas

## 5. Classification

### Ownership of Property

<input checked="" type="checkbox"/>	Private
<input type="checkbox"/>	Public - Local
<input type="checkbox"/>	Public - State
<input type="checkbox"/>	Public - Federal

### Category of Property

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

### Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
0	0	sites
4	2	structures
0	0	objects
5	2	total

Number of contributing resources previously listed in the National Register: 0

## 6. Function or Use

**Historic Functions:** DOMESTIC/hotel

**Current Functions:** VACANT/NOT IN USE

## 7. Description

**Architectural Classification:** MODERN MOVEMENT: New Formalism; MID-CENTURY MODERN  
NONRESIDENTIAL

**Principal Exterior Materials:** BRICK, CONCRETE

**Narrative Description** (see continuation sheets 7-14)

Cabana Motor Hotel, Dallas, Dallas County, Texas

## 8. Statement of Significance

### Applicable National Register Criteria

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

**Criteria Considerations:** NA

**Areas of Significance:** Commerce; Architecture

**Period of Significance:** 1963-1969

**Significant Dates:** 1963, 1969

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

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

**Architect/Builder:** Grossman, Melvin (Architect); J.A. Jones Construction Company (Builder)

**Narrative Statement of Significance** (see continuation sheets 15-25)

## 9. Major Bibliographic References

**Bibliography** (see continuation sheet 26-28)

### Previous documentation on file (NPS):

- ☒ preliminary determination of individual listing (36 CFR 67) has been requested. (*Part 1 approved Oct. 6, 2017*)
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey #
- ☐ recorded by Historic American Engineering Record #

### Primary location of additional data:

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

**Historic Resources Survey Number** (if assigned): NA

Cabana Motor Hotel, Dallas, Dallas County, Texas

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## 10. Geographical Data

**Acreage of Property:** 3.27 acres

### Coordinates

#### Latitude/Longitude Coordinates

Datum if other than WGS84: NA

1. 32.786593° -96.814010°
2. 32.787105° -96.813035°
3. 32.786151° -96.812782°
4. 32.785121° -96.812756°
5. 32.785085° -96.812915°

**Verbal Boundary Description:** BLKS 401-409 & 3/409, Dallas, Dallas County, Texas

**Boundary Justification:** The nominated boundary includes all resources historically associated with the Cabana Motor Hotel (Map 2-5).

## 11. Form Prepared By

Name/title: Cindy Hamilton/Heritage Consulting Group with assistance from Alyssa Gerszewski, National Register Historian, Texas Historical Commission  
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Date: March 2018

## Additional Documentation

**Maps** (see continuation sheets 29-34)

**Additional items** (see continuation sheets 35-56)

**Photographs** (see continuation sheets 5-6, 57-73)

Cabana Motor Hotel, Dallas, Dallas County, Texas

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**Photograph Log**

The Cabana Motor Hotel  
Dallas, Dallas County, Texas  
Photographed by Nick Kraus, March 2018

Photo 1  
View of east elevation of hotel tower with porte-cochere, looking northwest

Photo 2  
View of porte-cochere, looking west

Photo 3  
View of east elevation of hotel tower with porte-cochere, looking west

Photo 4  
View of original semi-circular niches, looking northwest

Photo 5  
View of detail of semi-circular niches, looking west

Photo 6  
View of first floor of east elevation of hotel tower, looking west

Photo 7  
View of original green painted glazed brick on north elevation of hotel tower, looking southeast

Photo 8  
View of secondary entrance, looking southwest

Photo 9  
View of original entrance to underground garage, looking south

Photo 10  
View of modern parking deck, looking north

Photo 11  
View of courtyard, looking north

Photo 12  
View of original concrete parasol in courtyard, looking east

Photo 13  
View of modern glazing within courtyard, looking west

Photo 14  
View of courtyard, looking south

Photo 15  
View of original green painted glazed brick on south elevation of the hotel tower, looking north

Photo 16  
View of west elevation of two-story lanai, looking southeast

Photo 17  
View of west elevation hotel tower, looking southeast

Photo 18  
View of concrete screen, looking west

Photo 19  
View of first floor of the hotel tower, looking west

Photo 20  
View of first floor of the hotel tower, looking south

Photo 21  
View of first floor bathroom with original mosaic tiling of the hotel tower, looking west

Photo 22  
View of third floor room of the hotel tower, looking east

Photo 23  
View of third floor room of the hotel tower, looking southeast

Photo 24  
View of third floor corridor of the hotel tower, looking south

Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 25

View of third floor elevator lobby of the hotel  
tower, looking west

Photo 26

View of seventh floor bathroom, looking southeast

Photo 27

View of seventh floor exterior walkway, looking south

Photo 28

View of original underground garage, looking  
west

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

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

Cabana Motor Hotel, Dallas, Dallas County, Texas

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## Narrative Description

The 1963 Cabana Motor Hotel is a 10-story hotel located at 899 North Stemmons Freeway in the Design District just outside of downtown Dallas, Texas. The building is situated on a 3.27 acre triangular site. The reinforced concrete building serves as an intact example of New Formalist architecture designed by Miami-based architect Melvin Grossman under the direction of renowned Las Vegas developer Jay Sarno. The design is characterized by a 10-story-boomerang-shaped tower and a 2-story lanai. A distinctive cast concrete screen defines the east and west elevations of the tower between floors 3-10, with a 2-story glazed entrance vestibule and concrete porte-cochere across the main entry. The north and south elevations feature symmetrical stairwells that extend out from the tower and are clad in original green glazed brick. A two-story lanai which is internally connected to the tower lines the west side of the pool courtyard. Resources on the property include: the 10-story hotel tower with 2-story lanai (contributing building); the three concrete parasols (3 contributing structures); and the concrete block perimeter wall (contributing structure), all original to the 1963 design. While the pool retains its original outline, it has since been infilled and is obscured from view making it hard to evaluate its integrity, so it treated as a non-contributing structure. The four-story c. 1985 parking deck located at the north end of the property is a non-contributing structure. The original underground parking garage is intact, but since it's internally connected, it is not counted separately in the resource count. Despite changes over time, particularly those made when it was used as by Dallas County as a minimum security county jail, the property retains a high level of historic and architectural integrity.

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## Setting and Site<sup>1</sup> (Maps 1-7)

The Cabana Motor Hotel is currently located in the Design District at the corner of North Stemmons Freeway and Slocum Street, roughly 0.85 miles from downtown Dallas. The hotel was strategically built on the west side of Stemmons Freeway and Interstate 35 E to provide easy access to arriving guests as well as to attract motorists passing looking for a place to stay. The larger Dallas Design District, which initially developed as an early 20<sup>th</sup> century industrial warehouse district in the reclaimed floodplain of the Trinity River, has experienced change in recent years. The nearby one-and-two story buildings typically date to the early to mid 20<sup>th</sup> century when the area grew because of railroad access. Mixed-use infill has since penetrated the Design District giving new life and revitalizing the area. Overall, the district now consists of art galleries, design showrooms, and multi-family housing which represent a blend of historic-age and more contemporary fabric.<sup>2</sup>

The immediate setting of Cabana Motor Hotel is fairly intact and has remained much the same since 1963. There are a few other locally significant historic buildings in the immediate setting which include the Buck & Ruck Store, and the Greyhound (Continental) Maintenance Center. To the north of the property is an electrical substation. The southern end of the property converges to form a point highlighted by a small green space. To the west of the hotel are one-story commercial buildings.

## Property Overview (Maps 3-7, Figures 6-15, 21-22)

The flat site consists of 3.27 acres and is triangular in shape. The site plan is consistent with the original 1963 design. An asphalt drive provides access to the hotel at its east elevation. The property contains several contributing and non-contributing resources: the 10-story hotel tower with two-story lanai or wing (contributing building); the three concrete

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<sup>1</sup> The ownership of the hotel has seen multiple changes, with the most recent functioning entity being under the direction of the Dallas County Correctional office where it was used as a minimum-security detention center, resulting in most of the original interior finishes having been removed down to the original concrete and CMU walls, floors and ceilings, yet retaining the building's original exterior appearance.

<sup>2</sup> Paul Simek, "How the Design District was Reborn," *D Magazine*, January 2015, accessed March 18, 2019, <https://www.dmagazine.com/publications/d-magazine/2015/january/how-the-dallas-design-district-was-reborn/>; "About," *Dallas Design District*, accessed March 19, 2019, <https://dallasdesigndistrict.com/about>.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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parasols (3 contributing structures); and the concrete block perimeter wall (contributing structure) (Map 5). While the pool retains its original outline, it has since been infilled with soil and is counted as a non-contributing structure. The c. 1985 four-story modern parking deck located at the north end of the property is a non-contributing structure. The underground parking garage is intact below the courtyard, but since its internally connected, it is not counted separately. A modern metal picket fence runs the length of the eastern perimeter. The metal fence is not large enough in size to be included in the resource count.

### *Contributing*

The 10-story monumental hotel tower is a boomerang-shaped, reinforced concrete structure, constructed using CMU, a cast concrete scree, and glazed brick. The base of the building is roughly 315 feet north to south, and 130 feet east to west (included in the measurements is the original concrete porte-cochere). Floors 2-10 measure roughly 270 feet north to south, and 67 feet east to west. The west elevation was originally utilized as a loading zone for the hotel and housed kitchens and other preparation rooms. An original concrete porte-cochere extends from the east elevation at the main entrance (Figures 7-10, 16, 21-22, Photos 1-3, 7, 15, 17-18).

The two-story lanai is connected to the tower at the first floor and faces the courtyard. The two-story lanai is an irregularly shaped, limestone brick structure with concrete slab floors. The south portion of the building is slightly hitched to the southeast, and the south elevation features a stepped pattern. The dimensions of the two-story lanai are roughly 300 feet north to south, and 60 feet east to west (Figures 6, 11, 17, Photos 14, 16).

The underground parking garage is located beneath the courtyard and the two-story lanai. The primary entrance, which features rusticated limestone bricks, is located at the north end of the courtyard and retains its original massing (Photo 9). The interior of the parking garage features a concrete floor, ceiling and walls. Located throughout the space are structural square and circular columns and pilasters (Photo 28). The west wall of the garage features concrete screening. In c.1988, a modern aluminum overhead door was installed at the southwest corner that provides direct access to Slocum Street.

The three concrete parasols are located at the northeast corner of the courtyard. Each parasol is finished in white paint, and the dimensions are roughly 7 feet in height and 25 feet in diameter. All three parasols are original to the site and are fixed in their original position (Figure 6, Photos 9, 11-12).

The concrete block wall is located along the east perimeter of the courtyard. The wall has an interior and exterior portion. Each portion features alternating panels of splayed concrete screening and solid concrete block. Around 1985, both portions of the wall were raised roughly five feet using CMU for use as a correctional facility. The change is clearly distinguishable and compatible with the original design. Other changes appear to have occurred to the interior portion of the wall, but the exterior remains intact and appears to have enough integrity to be considered contributing (Figure 6, Photos 11-12, 14).

### *Non-Contributing*

The c. 1985 four-story modern parking deck is a concrete and steel structure. The dimensions of the structure are roughly 134 feet north to south, and 260 feet east to west. The parking deck is a free standing structure, and is not physically attached to any other feature on the site (Photo 10).

The pool located within the courtyard has since been infilled with soil and is largely obscured making it difficult to assess integrity. However, the shape of the pool still partially visible (Map 5, Figure 6, Photo 11).

Cabana Motor Hotel, Dallas, Dallas County, Texas

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## Exterior

### *East (Primary) Elevation of the Hotel Tower (Figures 7-10, 16-17, 21-22)*

The east elevation is 10-stories in height and features the main entrance with the arched porte-cochere located slightly north of center (Figure 7, 9-10, 16, 21, Photos 1-3). The porte-cochere projects out from the base and is supported by four large evenly-spaced concrete columns and smaller rounded columns. The canopy is roughly 40 feet north to south, and roughly 50 feet east to west with the ends of the roof angled slightly upward. Lighting for the porte-cochere is provided by horizontal bands that run north to south along the ceiling. Modern light fixtures are also present along the edges. The porte-cochere was slightly altered c.1980 by infilling the underpass with a concrete walkway.

Beyond the porte-cochere at the base of the tower is the two-story aluminum-framed glazed vestibule. The cornice of the vestibule is clad in painted concrete along the east, north, and south elevations. The vestibule extends roughly 85 feet north to south, and roughly 30 feet east from the hotel's east elevation.

Flanking the two-story entrance vestibule to the south at the first floor are four painted semi-circular niches (Figure 7, 12, Photo 4). The niches originally featured a black mosaic tiling that is still extant beneath the paint (Photo 5). Separating each semi-circular niche are aluminum-framed glazed panels. The glass panels feature painted glazed transoms, and painted headers.

A secondary entrance is located to south of the southernmost niche (Photo 8). The entrance features a double-leaf glazed door with a glazed transom and sidelights, and a concrete overhang. A solid painted concrete block tops the entrance. A small set of concrete stairs with a simple metal railing lead to the entrance. Located south of the entrance is a partially enclosed switchback ramp and stair, and a simple, partially curved concrete screen wall with a concrete eave. According to the original drawings, it's believed that this entrance provided access to the Bon Vivant club.

Flanking the main two-story entrance vestibule to the north at the first floor is a rusticated limestone brick façade (Figures 16, 21, Photo 6). The second floor of the hotel along this elevation features glazed five-paneled windows. Each window bay is articulated by painted concrete columns. These columns span the base and appear to be supporting the upper portion of the hotel tower.

The symmetrical upper portion of the hotel tower contains floors 3 through 10. It features a cast concrete screen which adds texture to the design (Figures 21-22, Photos 1-3, 17-18). Cast concrete was a very common material used New Formalist architecture, and was commonly applied for decorative purposes as seen in the design of this property. The hotel's developer, Jay Sarno was dissatisfied with the existing concrete block options during the time of construction and wanted something unique. With the help of Melvin Grossman, the signature "Sarno block" was applied in the designs of some of his buildings. The concrete screen is comprised of curvilinear "x" shaped modules which are stacked, creating an intricate geometric pattern that provides verticality and horizontality. This new shape was able to support ample weight and allow large amounts of light to pass through. While Jay Sarno implemented a screen pattern on his other Cabana Motor Hotels in Atlanta and Palo Alto, this "x" shaped pattern was only used on the Cabana Motor Hotel in Dallas, and later in the design of Caesars Palace in Las Vegas.<sup>3</sup>

The upper floors are delineated by horizontal concrete platforms that extend out from the interior floor plate. Ornamentation in the form of four symmetrical column-like arrangements of diamond-shaped cutouts adds design

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<sup>3</sup> "Cabana Motor Hotel," Federal Part 1: Merriman Anderson/Architects, Inc. January 1918; David Preziosi, "Lost and Found: Cabana Motor Hotel," *AIA Dallas Springboard*, accessed March 18, 2019, <https://www.aiadallas.org/v/columns-detail/Lost-Found-Cabana-Motor-Hotel/qe/>.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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interest to the screen. Beyond the screen there is a concrete slab, roughly five feet in width, that separates the screen from the exterior perimeter wall of the hotel. The screen is attached to the concrete slabs at the eastern edge. The space between the windows and the screen is utilitarian in character, and serves only as the buffer (Photo 27). Guests would not have been permitted to walk in this space as access is only provided through the windows. All the windows of the former guest rooms are modern fixed aluminum framed windows. Many of the windows feature metal security fencing.

The exterior perimeter wall is constructed of painted CMU with concrete pilasters located between the window bays. The CMU, concrete pilasters, and location of window bays are original to the building. The windows are modern aluminum framed fixed windows.

*West Elevation of the Hotel Tower*

The west elevation faces Slocum street and is 10-stories in height (Figure 8, Photo 17). The elevation is tiered, with the first floor extending west framing the hotel tower serving as a base. The first floor is utilitarian in character and is constructed of rusticated limestone brick. The elevation features entrances with single and double-leaf metal doors that provided access to the rear service rooms that were located at the back of the original ballroom. The northwest corner is slightly angled as to align with the upper floors of the hotel tower. The entrances are slightly elevated from the ground floor with metal stairs providing access to the concrete landings associated with each respective entrance. Located throughout the elevation are louvers and mechanical systems.

Floors 3 through 10 are similar in material and configuration to the east elevation with the cast concrete screen providing texture. The only feature absent from the west elevation is the ornamental diamond shaped cutouts within the screen. Located at the roofline of the west elevation is the elevator penthouse that is clad in utilitarian rusticated limestone brick.

*North Elevation of the Hotel Tower*

The north elevation is 10-stories in height and is partially obstructed by the non-contributing parking garage. The first floor is utilitarian in character and is constructed of rusticated limestone brick. Along this elevation the hotel tower is constructed of original green painted glazed brick. The defining feature of the elevation is a centrally located stair tower (or wing in original drawings) that spans all floors with the top rising roughly 15 feet above the roofline. The east and west façades of the stair tower feature screen block (Figure 10, 21-22, Photo 7).

*South Elevation of the Hotel Tower*

The south elevation is nearly identical to the north elevation in original material and configuration at the hotel tower as it is clad in green glazed brick. The key difference is that the south elevation does not feature a screen block pattern. The first floor of the tower abuts the two-story lanai and is not visible. The upper floors feature a stair tower (or wing) symmetrically placed in relation to the north elevation (Figure 9, 17, Photo 15).

*Two-Story Lanai*

The two-story lanai constructed of rusticated limestone brick and is connected to the base of the tower. The east elevation faces the interior pool courtyard, the west elevation fronts Slocum Street, the south elevation fronts the intersection of North Stemmons and Slocum Street and is setback slightly from the road by a small green space, and the north elevation connects to the tower (Figure 11, 17).

Cabana Motor Hotel, Dallas, Dallas County, Texas

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In c.1988, the east elevation of the two-story lanai was enclosed modifying the original single-loaded corridor within the building along its eastern edge. In early 2018, the east elevation was reopened to its original configuration, showcasing the original painted brick façade and window and door configurations. The elevation spans roughly 100 feet north to south. The northernmost portion features a two-story glazed storefront with aluminum framing, similar in style and configuration to the main entrance vestibule (Photo 13). Originally, this space featured an exposed staircase, but during the renovations to a minimum correctional facility, the stair was enclosed with glazing. The northernmost portion also features a one-story curved section, believed to have been the Bon Vivant club.

The southernmost portion of the elevation is slightly angled with an original stair tower located at the hitch that rises slightly above the roofline. The angled portion is three bays in width and constructed of painted brick. The central bay features a cast concrete screen spanning the two-story height (Photo 14).

The west elevation of the two-story lanai is utilitarian in character and constructed of rusticated limestone bricks (Figure 11, Photo 16). The elevation is roughly 309 feet in length. Located at the southernmost bay are two window openings, one located on the first floor and one located directly above on the second floor. Both windows have been boarded over. Flanking the windows to the south is a metal overhead door located slightly below grade that functions as a secondary entrance/exit to the underground parking garage. Running along the base of the building is a rectangular horizontal screen pattern.

The south elevation of the two-story lanai is utilitarian in character, constructed of rusticated limestone brick and is stepped. The elevation is partially obstructed by a large tree and features no window bays. Located just west of the center is a utilitarian concrete stair that leads to a secondary entrance providing access to the basement. The entrance is a modern single-leaf metal door. Modern metal chain-link fencing surrounds the stair. The north elevation connects to the hotel.

*Courtyard with Pool, Parasols, & Wall*

Located immediately to the east of the two-story lanai is a courtyard that formerly housed the pool, which was infilled with soil c.1988 when the hotel was converted to a minimum-security detention center. As mentioned, the pool retains its original shape, but is largely obscured making it difficult to assess the integrity, so it's considered non-contributing (Figure 6, Photo 11). Located at the north end of the pool courtyard are three original concrete parasol shade structures (Photos 9, 11-12). According to historic images and the original drawings, these are the only three concrete parasol shade structures that were constructed for the courtyard.

Located at the east perimeter of the pool courtyard is a concrete block wall original to the building. The wall has an interior and exterior portion (Figures 6, 17, Photos 11-12, 14). Each portion features alternating panels of splayed concrete screening and solid concrete block. Around 1985, both portions of the wall were raised roughly five feet using CMU. The change is clearly distinguishable and sensitive to the original design. Other changes appear to have occurred to the interior portion of the wall, but the exterior remains intact and appears to have enough integrity to be considered contributing.

*Roof*

All portions of the roof are flat and clad in a modern synthetic membrane and topped with loose gravel. The roof of the hotel tower has modern mechanicals located throughout. A brick mechanical penthouse is located slightly north of center along the west perimeter of roof (Figure 7, Photo 17). The mechanical penthouse is clad in tan brick, and houses mechanicals for the elevators. Features are limited on the exterior, which include a louvre on the east façade, and a modern single-leaf metal door at the south façade.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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The roof of the rear of the hotel tower also has modern mechanicals are located throughout. Located at the north end of the roof is a large utilitarian electrical conduit that measures roughly 58 feet north to south, and roughly 54 feet east to west. Located at the south end of the roof is a small rectangular ventilation unit. A rusticated limestone brick chimney is located along the western edge. The roof of the southern two-story lanai is composed of the same materials and has no additional features.

*Parking Deck:*

The c. 1985 non-contributing parking deck is a concrete and steel utilitarian structure. The parking deck is approximately 40 feet in height, completely open on all sides, and is not connected to the hotel (Photo 10).

**Interior**

The interior of the Cabana Motor Hotel has experienced the most change over time. While most of the ground floor, lobby, and mezzanine area were reconfigured, the upper story floor plans are largely intact and the guest rooms are easily identifiable. Overall the building retains largely its spatial quality dating back to its original construction in 1963, and nearly all of the original finishes have been removed.

*Ground Floor and Lobby*

Access to the ground floor was provided by the main entrance located at the east elevation underneath the concrete porte-cochere. The main entrance originally opened up into a two-story lobby with a large circular staircase providing access to the mezzanine (Figures 12-13, 18-19). The lobby featured the reservation desk and a large conversation well on the north side. The ground floor was decorated in marble and brass finishes, and elaborate upholstery throughout. Beyond the lobby, the ground floor contained the Bon Vivant, Nero's Nook, meeting rooms, and a coffee shop, some of which were accessed via the secondary entrance near the entry to the underground parking garage. A large ballroom was originally positioned along the rear (west) wall as well (Figure 12).

The original ground floor plan was reconfigured once and has been stripped of its finishes in ongoing rehabilitation of the site. Prior to demolition, the space had been reconfigured at least once c. 1988 to house modern office space with finishes that generally included gypsum board and CMU wall partitions, vinyl tile flooring, and acoustic drop tile ceiling. Currently, the removal of these finishes has left a large open plan and exposed the original concrete floors and ceilings. Square concrete beams are located through the ground floor. Located throughout, the ceiling are exposed mechanicals and piping. The only remaining original interior feature that exists is within a bathroom that features original mosaic tiling (Photos 19-21).

*Tower Floors 2-10*

The mezzanine originally occupied part of the lobby. The mezzanine opened up into the main portion of the tower which contained the central elevator lobby and guest rooms (Figure 13). The original plan of floors 2-10 was nearly identical and organized around a double loaded corridor that spanned the length of the tower. The corridor opened up it guest rooms at either side. Floors 8 and 9 featured large apartments right near the elevator lobby in addition to regular sized guest rooms. Floor 10 featured a similar even larger apartment, likely the most expensive and luxurious room in the hotel (Figure 14).

The original floor plan of the upper floors appears to be largely intact. Currently each floor features a double-loaded corridor with rooms located on either side. Corridor finishes are modern and include painted gypsum board walls with

Cabana Motor Hotel, Dallas, Dallas County, Texas

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vinyl baseboard, laminated concrete flooring, and painted gypsum board ceilings with exposed mechanicals and modern florescent lighting throughout (Photo 24). The rooms are accessed by modern single-leaf metal doors. Finishes of the rooms include painted CMU and gypsum board walls, laminated concrete flooring, and painted gypsum board ceiling (Photos 22-23). Bathrooms are in each room with modern finishes that include modern subway tile walls, modern mosaic tile flooring, and painted gypsum board ceilings. The bathrooms feature typical fixtures such as a sink and toilet (Photo 26). The elevator lobby remains centrally located on each floor. The perimeter walls of the elevators are painted CMU. The elevator surrounds are metal with metal elevator doors and modern cabs (Photo 25). Stair towers are located at the north and south ends of the corridors and are accessed by modern single-leaf metal doors.

*Two-story lanai*

The original plan of the two-story lanai featured a single loaded corridor on each floor with rooms located at the west side. The east side of the corridor was open and provided views of the pool and courtyard. Staircases at either end of the lanai provided access to the courtyard (Figure 15).

Currently, much of the original floor plan of the lanai is intact. The rooms on both the first and second floors are nearly identical in material and configuration to the rooms located at floors 2-10 in the hotel tower.

**Alterations**

The ownership of the hotel has seen multiple changes, with the most recent entity under the direction of the Dallas County Correctional Office when the building was converted to a minimum-security detention center in the mid-1980s.

The hotel witnessed minor changes prior to its conversion to a correctional facility. At the exterior, the “CABANA” signage that stretched vertically along the stair towers at the north and south elevations was removed c.1969, as well as the accompanying Roman figure located directly adjacent, and the original “CABANA” lighted oval sign that greeted visitors upon entrance from the Stemmons Freeway (Figures 17, 21-22).

The bulk of the alterations occurred during the c.1980s renovation to a minimal correctional facility. The original fountain located to the east of the porte-cochere was removed and paved over (Figure 22). One of the vehicle entrances located near the north end of the property was infilled, and trees were planted along the east sidewalk. The east elevation of the two-story lanai, which originally featured an exterior balcony, was enclosed in c.1988, but has since been reopened. The black mosaic tile in the semi-circular niches was painted. The pool was infilled with soil c.1988 and the concrete block wall was altered but still retains integrity. All windows, including the glazing on the entrance vestibule, were removed and replaced c.1988.

All of the major interior renovations also occurred during the building’s conversion to a minimal correctional facility. The original interior finishes were removed down to the concrete floors and walls. The two-story entrance vestibule / lobby was subdivided into two separate floors, and original features such as the stair, the reception area, and the sunken conversation well were either removed or infilled.<sup>4</sup> At the ground floor, the offices feature painted gypsum board walls, and acoustic drop tile ceilings. Jail doors were installed within the corridors. Since 2018, the building has a Federal Historic Tax Credit Rehabilitation project.<sup>5</sup>

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<sup>4</sup> *Dallas Morning News*, January 27, 1963, page 5.

<sup>5</sup> C. Lynn Smith, “Report for Historical Studies Survey: IH 35 E, Dallas District, IH 35 E from IH 30 to Oak Lawn Avenue CSJ: 0196-03-268, Dallas County, Texas,” December 2016, pages 3, 23-25.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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## **Integrity**

The Cabana Motor Hotel retains its historic and architectural integrity. The exterior experienced slight alterations during conversion to a correctional facility, yet retains its integrity of design and materials, thus fully reflecting its original use as a hotel. The only notable exterior changes to the site are the infill of the pool, the window replacements, the removal of the fountain, the removal vertical signage located at the north and south elevations of the hotel tower, and the removal of the lighted oval sign. The building retains its original cast concrete screen on the east and west elevations of the hotel tower, the primary character defining feature of the building, as well as the original concrete porte-cochere, glazed brick, black mosaic tile, and rusticated limestone brick. Despite some alteration, the original concrete perimeter wall is extant. Apart from the ground floor, the interior largely retains the original floor plans. The upper floors, while missing their original finishes, still accurately portray the original configuration of the rooms and suites. Even with the exterior modifications, the building is easily recognizable as the same hotel seen in c.1960s postcards and photographs. The building remains in its original location and setting along the Stemmons Freeway just outside of downtown Dallas. The retention of the original materials, design, location, and setting provide the building with an overall feeling that evokes the property as a historic hotel.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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## Statement of Significance

The Cabana Motor Hotel is located at 899 Stemmons Freeway just outside of downtown Dallas, Texas. Opened in 1963, the Dallas Cabana came after the 1959 Atlanta Cabana Motel in Atlanta, Georgia, and the 1962 Cabana Motor Hotel of Palo Alto, California and was the third and final project of the lavish Cabana Hotel chain created by Las Vegas developer Jay Sarno. Impressed by his previous work in Miami, Sarno hired Melvin Grossman, protégé of prolific architect Morris Lapidus, to design the hotel. The property is nominated to the National Register of Historic Places under Criterion A in the area of Commerce at the local level of significance for its association with the rise in motor hotels and resort hotels outside of downtown Dallas after World War II. Between 1963 and its closure in 1969, the Cabana was the most up-scale and expensive 1960s motor hotel in the city and serves as an early example of a resort hotel. Currently, it is the only known extant example of its type in Dallas. Elaborately branded and decorated in a neo-Roman motif, the Cabana offered luxurious accommodations as well as a number of other on-site amenities to guests including meeting space, lounges, a coffee shop, restaurants, and a ballroom. The property is also architecturally significant under Criterion C as an exceptionally intact example of 1960s New Formalism and Melvin Grossman's only known project in Texas. The design is distinctive for its large cast concrete screen with ornamental diamond-shaped cutouts and application of the signature "Sarno block." It is also remarkable for its site plan which included ample space for the hotel, a pool courtyard, the driveway, and above-ground and underground parking, reflecting a new trend in post-war resort hotel construction. The Cabana design eventually served as an important precedent for Sarno and Grossman's Caesars Palace resort-hotel-casino in Las Vegas in 1966. The period of significance is 1963-1969.

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## Post-War Development in Dallas

Like many other western and southern cities, Dallas experienced transformative economic and physical growth during and after World War II. Hoping to control and respond to the growth, city leaders prepared a city plan for Dallas in the 1940s. The comprehensive plan provided a framework for housing, public transportation, expanding economic development which included taking advantage of new opportunities created by war mobilization, future land use, and several other facets of city growth. Indicative of larger physical changes during this period, the plan focused not only on downtown, but on suburbs as well. Dallas, which initially grew as a result of railroad connectivity, soon found itself at the intersection of major freeways with an expanding municipal airport in the postwar years. Undoubtedly this transportation connectivity was both a result of and reinforced many of the economic and physical changes occurring at the time.

With these changes, the city's economic base was dominated by the oil industry and manufacturing, along with defense spending that eventually translated into more high-tech industry after the war. These new industries led to job creation encouraging people to relocate to Dallas. Significant population increases led to physical growth including continued expansion of downtown, rapid annexation, and suburbanization. By 1960, Dallas proper had a population of 679,684 and by 1962 Dallas spanned 283 square miles. As a result, by the 1960s, Dallas' urban form was characterized as increasingly multicentered.<sup>6</sup>

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<sup>6</sup> "New Look for Big D: Expansion Pace Brings Changes," *Dallas Morning News*, October 7, 1962; Lizabeth Cohen, *A Consumers' Republic: A Politics of Mass Consumption in Postwar America*, (New York: Vintage Books, 2003), 257-260; Carl Abbott, *The Metropolitan Frontier: Cities in the Modern American West*, (Tucson: The University of Arizona Press, 1993), xiii, 26-28, 57-64, 73-76, 123-127, 195; Robert B. Fairbanks, *For the City as a Whole: Planning, Politics, and the Public Interest in Dallas, Texas, 1900-1965*, (Columbus: Ohio State University, 1998), 126-146; Polk's Greater Dallas City Directory, 1962, (Dallas: R.L. Polk, 1962), 9. For more on postwar growth in Dallas see Lila Knight and Marcel Quimby, "Dallas Downtown Historic District, Dallas, Dallas County, Texas," National Register of Historic Places Nomination, 2006, pages 52-56, 73-74.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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Within this economic and physical transformation of Dallas after WWII, changes in commercial development stand out. With the rise of automobile ownership, freeway construction, and suburbanization, commercial development became increasingly decentralized. Commercial development followed consumers and soon appeared along freeways and in the suburbs. Easy access to retail and other amenities in the suburbs meant going downtown was inconvenient and unnecessary. This trend was especially reflected in the emergence of regional shopping centers equipped with ample parking, but it was also seen in hotel development.

### Development of Dallas Design District

Historic development of the area began after the Stemmons family and other interested parties acquired farmland along the Trinity River in the early 20<sup>th</sup> century. Shortly after acquiring the land, the Stemmons and other residents realized that the land was susceptible to flooding, especially in the wake of the disastrous 1908 flood. This prompted them to lobby for the construction of a levee system along the Trinity River. The levees were eventually built around 1928 allowing for development in the reclaimed floodplain. By the 1940s, the Stemmons family was able to provide leasing and development of their land with the vision of creating an industrial district. With the construction of the Stemmons Freeway between 1959-1963, encouraged development of the area. This location, currently known as the Dallas Design District, soon became the largest single industrial and warehouse district in the north Texas region. Over the years, hotels like the Cabana, were developed and redeveloped along the Stemmons Freeway. Today, the Dallas Design District contains a mix of historic fabric and contemporary infill made up of show rooms, art galleries, restaurants, and multi-family housing.<sup>7</sup>

### Strategic Location for the Cabana

The hotel industry and the area around the Cabana was impacted by the explosive growth after World War II. Hotel development in the early 20<sup>th</sup> century was largely concentrated in downtown Dallas, but began to look much different after WWII. The location and site plan of the Cabana Motor Hotel is noteworthy for a few reasons. The property, situated right outside of downtown on the west side of Stemmons Freeway, consisted of a much larger parcel than was typical for earlier hotels likely due to cheaper land in the developing Design District. This new site design, which provided adequate space for the hotel itself, pool courtyard, driveway, as well as integrated underground and above-ground parking, looked more like a resort than simply a hotel. The hotel was also strategically placed along Stemmons Freeway and close to Dallas Love Field airport providing easy access for travelers. With the large neon signage easily visible from the freeway, the hotel was sure to draw in motorists (Figure 21-22).<sup>8</sup>

### Cabana Hotel Chain

The Cabana Hotel chain was envisioned and created by real estate developer Jay Sarno, later known for his projects in Las Vegas. Sarno initially developed the chain by borrowing money from the Teamsters Central States, Southeast and Southwest Areas Pension Fund.<sup>9</sup> The chain consisted of three early resort hotels—the Atlanta Cabana Motel in Atlanta,

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<sup>7</sup> “Stemmons/Design District Land Use Plan,” City of Dallas Department of Planning and Development. September 20, 2001; Paul Simek, “How the Design District was Reborn,” *D Magazine*, January 2015, accessed March 18, 2019, <https://www.dmagazine.com/publications/d-magazine/2015/january/how-the-dallas-design-district-was-reborn/>; “Downtown Dallas, Oaklawn, Highland Park, University Park, East Dallas (labeled),” Dallas Aerial Photographs, 1945 USDA Survey, Edwin J. Foscue Map Library, Southern Methodist University, Dallas, Texas, accessed March 18, 2019, <http://digitalcollections.smu.edu/cdm/ref/collection/agr/id/15>; *HistoricAerials.com*, Maps for 1952, 1958, and 1968; 1927-1952 Insurance Map of Dallas, Texas, Volume 9, New York: Sanborn Map Company, 1952), sheets 905-910.

<sup>8</sup> “Yearend Heralds Continued Growth in Trinity Industrial,” *Dallas Morning News*, January 22, 1961; “To Open on Stemmons Freeway Frontage,” *Dallas Morning News*, January 21, 1962; New Look for Big D: Expansion Pace Brings Changes,” *Dallas Morning News*, October 7, 1962; “63 Preview: Big Year for Big D,” *Dallas Morning News*, December 29, 1962; “Dallas Construction in ’62 Set Mark Difficult to Beat,” *Dallas Morning News*, January 20, 1963.

<sup>9</sup> Hal K. Rothman, *Devil’s Bargains: Tourism in the Twentieth Century American West*, (Lawrence, KS: University, 1998), 304, 207. The

Cabana Motor Hotel, Dallas, Dallas County, Texas

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Georgia, the Cabana Motor Hotel in Palo Alto, California and the Cabana Motor Hotel in Dallas—which eventually served as the precedent for Caesars Palace resort-hotel-casino in Las Vegas. The hotels had the shared design and branding of a neo-Roman Palace inspired “from the lavishness of Roman emperors.”<sup>10</sup> This was largely characterized by references to classical art and architecture with a sleek modern twist and included marble sculptures, mosaic tile, terrazzo, and other intricate materials, and elaborate furnishings and color schemes.<sup>11</sup> The hotels were later sold to producer Marty Melcher and his wife actress Doris Day.<sup>12</sup>

The first hotel completed as part of the chain was the Atlanta Cabana Motel at southwest corner of Peachtree and Seventh Streets in Atlanta, Georgia (exact address unknown) in 1959. It motel was located along a prominent thoroughfare. The architect has not been identified though Grossman is suspected, and little is known about the development of this property. The design embodied elements of New Formalist architecture and featured an L-shape plan with 200 rooms, prominent cast concrete screen, a large porte-cochere marking the main entrance, a pool, a formal garden, fountains, and large neon signage. Hotel amenities included an elaborate modern lobby, steam baths, free parking, valet service, television, air conditioning, and access to the health club and Our King’s Inn, the hotel’s chic restaurant.<sup>13</sup> (Figures 1-2)

The Cabana Motor Hotel in Palo Alto was located at 4290 El Camino Real and opened in 1962. The Palo Alto Cabana was situated in a suburban setting which provided the space for this rather large development which spanned roughly 12 acres. This site was selected because there was a demand from nearby corporations for hotel development. This Cabana, by far the largest of the three, featured a centralized tower with multi-story projecting wings and a large above ground parking area at the rear of the site. The architect is also unknown but it was likely Melvin Grossman. The design featured a cast concrete screen on the central tower, 200 guest rooms, colored fountains, and neon signage. Marketed as a resort, hotel amenities included an Olympian pool, golf course, a lobby reminiscent of a Roman amphitheater, the Bon Vivant club, Nero’s Nook cocktail lounge, Caesars Colonnade restaurant, an 850 seat grand ballroom called the Circus Maximus, golden mosaic tile, Italian statues, glass and mirrored walls, and television.<sup>14</sup> The hotel was advertised as providing “Suite luxury in each room – with motor hotel economy.”<sup>15</sup> (Figures 3-5)

### *Cabana Motor Hotel in Dallas*

The Cabana Motor Hotel in Dallas was first announced in July 1960, and opened in January 1963. It served as the third and final project of the hotel chain.<sup>16</sup> The hotel was located at 899 N. Stemmons Freeway, right outside of downtown Dallas. Designed by Melvin Grossman, an increasingly prominent protégé of famed architect Morris Lapidus, the hotel is the only known building Grossman designed in Texas. J.A. Jones Construction Company served as the builder of the hotel.

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Teamsters Pension Fund financed a number of Miami and Las Vegas hotels in the 1950s and 1960s was run by Allan Dorfman and Jimmy Hoffa. For more on this see Rothman, 304-312.

<sup>10</sup> Plush Cabana of Dallas Now Open to Public,” *Dallas Morning News*, January 27, 1963.

<sup>11</sup> “Roman Pomp in a Palo Alto Hotel,” *The San Francisco Examiner*, January 27, 1963; “Another Hotel for Palo Alto,” *The San Francisco Examiner*, September 9, 1962.

<sup>12</sup> It’s unclear exactly when Doris Day and Marty Melcher became involved in the hotel chain.

<sup>13</sup> N06-087\_a, Tracy O’Neal Photographic Collection, 1923-1975, Photographic Collection. Special Collections and Archives, Georgia State University, <http://digitalcollections.library.gsu.edu/cdm/singleitem/collection/oneal/id/1282/rec/8>; *AtlantaTimeMachine*, [http://www.atlantatimemachine.com/commercialbldgs/atlanta\\_cabana\\_01.htm](http://www.atlantatimemachine.com/commercialbldgs/atlanta_cabana_01.htm).

<sup>14</sup> “Another Hotel for Palo Alto,” *The San Francisco Examiner*, September 9, 1962. The newspaper article identifies Thomas G. Stanley of Dallas as the architect but we have not found evidence to support this claim; “Inside the West’s Most Exciting Motor Hotel Resort in Palo Alto,” *The Los Angeles Times*, February 25, 1964; “The Cabana, a New, Sophisticated Luxury Resort,” *The San Francisco Examiner*, November 15, 1962. This article reports Tower Contracting Company Inc. of Texas as the builders but we have seen no other evidence to suggest this; “Roman Pomp in a Palo Alto Hotel,” *The San Francisco Examiner*, January 27, 1963; “Hotel Sets Opening,” *The Times*, September 11, 1962.

<sup>15</sup> “Inside the West’s Most Exciting Motor Hotel Resort in Palo Alto,” *The Los Angeles Times*, February 25, 1964.

<sup>16</sup> “Merry-Go-Round,” *The Miami News*, July 6, 1960; “‘Super Plush’ Hotel Set in Industrial District,” *Dallas Morning News*, February 6, 1960.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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The Cabana's impressive design featured a large tower with elaborate cast concrete screen and porte-cochere, and two-story lanai. Grossman designed a raised courtyard to ensure privacy that was equipped with concrete parasols and a pool, a concrete block perimeter wall, and an underground parking garage, all of which are extant. The hotel originally had a two-story lobby, as well as several offices, meeting rooms, restaurants, and a ballroom on the ground floor with the upper floors housing the guest rooms and apartments. The hotel reportedly had 300 rooms with 14 two-level Petite Suite Rooms (believed to be listed as apartments on the original plans) concentrated on the mezzanine level and 10<sup>th</sup> floors along the east elevation. The project costed around \$7 million to complete. While many of the interior features were removed, the floor plan is largely intact.<sup>17</sup> (Figures 6-16)

With the grand opening of the hotel, the *Dallas Morning News* showcased the project mentioning many of the contractors which are important to note: Burden Brothers Inc. served as mechanical contractors, and Travis Pools Inc. built the pool. American Terrazzo Company completed most of the flooring, and the ceiling carpet installed in areas of the hotel particularly prone to noise such as the Hav-A-Java Coffee Shop, meeting and conference rooms, gift shop, barber shop, and business offices by Butler Building Materials Company. Winn-Lee Masonry Company served as brick contractor, and Hall-Fisk Electric Company provided contracting and electrical engineering.<sup>18</sup>

As with most hotels, the lobby served as the main entrance and focal point of the hotel. Jo Harris served as the interior decorator for the Cabana chain and many of her trademarks were visible in the lobby of the Dallas project, in particular the circular stairway. According to the *Dallas Morning News*:

The large lobby of the motel is coolly spacious in aqua tones, with gold and white accents, repeating on the exterior décor with its curtain of deeper aqua behind the white concrete screen forming the façade. A sunken, circular conversation well, carpeted all the way around in soft aqua, provides privacy away from the traffic area and desk registration. Shades of aqua to turquoise to purple are used for the upholstered furniture that encircles the well, with gold and white marbletop tables in front of it. Deeper tone turquoise antique satin draperies, over sheer white curtains, hung at the windows, ceiling to floor almost two stories high. Mrs. Harris designed the brass stair rail and banister encircling the second floor lobby, in a wheat sheaf pattern. It was executed by Potter Art Metal Works in Dallas....Curving walls leading to the club and ballroom area are covered with gold and silver metallic foil. Black finish Empire benches of gold silk upholstery fit into the niches formed as the walls curve, with gilt metal wall plaques framed in black hung above. These benches face into glass walls where planting can be seen outside.<sup>19</sup> (Figure 13)

Other key interior spaces were designed by Henry Wald of Albers Gruin Associates. He designed The Bon Vivant which featured with crystal chandeliers and upholstered furniture, Nero's Nook cocktail lounge, and the coffee shop.<sup>20</sup> Other lavish amenities of the Dallas Cabana included The Lanai club, fountains with changing colored lights, male and female health clubs, guest rooms with a modern French Provincial theme, gold vein antique mirrors, and room service.<sup>21</sup>

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<sup>17</sup>The Cabana was referenced as having either 310 rooms or 300 rooms, the exact number is unknown. Advertisement, *Dallas Morning News*, January 27, 1963, page 6; "Construction Under Way on Dallas Cabana Hotel," *Dallas Morning News*, March 5, 1961; "For Best Security," *Dallas Morning News*, December 27, 1962; "63 Preview: Big Year for Big D," *Dallas Morning News*, December 29, 1962; "Dallas Construction in '62 Set Mark Difficult to Beat," *Dallas Morning News*, January 20, 1963; "Plush Cabana of Dallas Now Open to Public," *Dallas Morning News*, January 27, 1963

<sup>18</sup> *Dallas Morning News*, January 27, 1963, pages 2-4. "Butler Installs Ceiling Carpet in Dallas Cabana Motor Hotel," *Dallas Morning News*, January 20, 1963.

<sup>19</sup> Brilliant Color Keynotes Interior Décor at Dallas Cabana," *Dallas Morning News*, January 27, 1963.

<sup>20</sup> Brilliant Color Keynotes Interior Décor at Dallas Cabana," *Dallas Morning News*, January 27, 1963.

<sup>21</sup> "Plush Cabana of Dallas Now Open to Public," *Dallas Morning News*, January 27, 1963; "Cabana Offers Epitome of Modern Hotel Living," *Dallas Morning News*, January 27, 1963.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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The excerpt below captures how the Cabana Motor Hotel in Dallas was advertised in the *Dallas Morning News* upon opening:

The Cabana – Dallas’ newest most exciting motor hotel. This handsome edifice of imported marble, antique mirrors, custom provincial furniture, graceful statuary, and flowing fountains exudes an aura of luxury and relaxation...reviving an era when living was gracious and hotel service was individual and personalized. Guests now parading through the doors of this magnificent \$7,000,000 hostelry, strategically located near downtown on Stemmons, are now finding that the art of real hospitality has returned to Dallas. From extra-long king size beds to two direct-dial telephones (one in the bath), every room in the Cabana provides the epitome of stimulating, modern hotel living. The hotel’s 300 tower and poolside rooms include 47 suites, flexible in size and purpose, ideal for apartment style entertaining or private round-table conferences. From built-in-bars in every suite to attended parking for every car, the Cabana provides accommodations that satisfy every type of conference requirement. To make your next visit to Dallas, your next meeting, or your next luncheon a truly memorable occasion, make a reservation at the incomparable Cabana.<sup>22</sup>

The celebratory advertisement was obviously intended to characterize the Dallas Cabana as the most chic and modern hotel in town to draw in business—and it worked. The luxurious accommodations, numerous amenities, a great location drew in all types of visitors. Not surprisingly, the Cabana ended up hosting some pretty well-known guests. The hotel was a success, at least for the time being.

#### *Cabana Hosts the Beatles*

Not only did the luxurious accommodations and amenities attract regular guests to the Cabana Motor Hotel in Dallas, but the hotel attracted celebrities as well. Doris Day’s involvement as an owner likely played a role in the hotel’s distinction among celebrities. The Beatles’ stay, by far, captured the most fanfare. This occurred when when the Beatles came to Dallas in September of 1964 to play at the Memorial Auditorium. As Yolanda Hernandez, president of the Beatles fan club, conveyed to the *Dallas Morning News* about her interview with the band in a 9<sup>th</sup> floor suite of the hotel, “They just love our Texas accents. George can imitate it the best. Ringo is like a chipmunk and never sits still. And he even likes ‘long-hair’ music. Paul sleeps in red silk pajamas. And to comb their hair, they just stand straight and shake like mad until it falls into place. They act normal just like everybody else.”<sup>23</sup> The band even generously provided their autographs on a signature Cabana notepad (Figure 14).

#### *Decline of the Cabana Motor Hotel*

While it’s unknown exactly how long the Atlanta and Palo Alto Cabana’s flourished, the Cabana Motor Hotel in Dallas had a relatively short tenure providing lodging, meeting space, and other amenities through the late 1960s. Doris Day’s husband, Marty Melcher died suddenly in 1968 leaving her and Melcher’s former business partner, Jerome Rosenthal as the major stockholders. By that point, the hotel began to decline due to staffing issues, a costly advertising campaign that did not return on the investment, a \$6,000 a month computer program, over-priced food, and the offering of complimentary stays to individuals with connections to the hotel chain. When payments were not being made in late 1968, the Teamsters Pension Fund who held the mortgage, filed a motion for foreclosure to regain the reportedly \$2.6 million owed to them. Around \$625,000 was also owed to General Electric Credit Corp. Between

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<sup>22</sup> “Dallas’ Newest Meeting Place,” *Dallas Morning News*, January 27, 1963, page 1.

<sup>23</sup> Ibid; “Dallas After Dark: Beatles Accept Cabana Invite,” *Dallas Morning News*, June 22, 1964; *Meet the Beatles for Real*, <http://www.meetthebeatlesforreal.com/2014/09/the-story-of-lucky-dallas-fan-club.html>

Cabana Motor Hotel, Dallas, Dallas County, Texas

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January and May of 1969, Doris Day and Rosenthal tried to reach a consensus on the selling price. A court ruled that Rosenthal had no legal rights as a stockholder and Doris Day was ultimately forced to sell the hotel.<sup>24</sup>

In May of 1969 the Cabana Motor Hotel in Dallas was sold for \$4.35 million to the Dallas Hyatt House which entirely rebranded the property.<sup>25</sup> In January of 1970, the Hyatt hosted an auction to sell Cabana furniture and then reopened as the Hyatt House later that month.<sup>26</sup> By 1976, the hotel changed owners again when it was sold to Holders Capital Corporation and was renamed the DuPont Plaza, later becoming the Best Western in 1977.<sup>27</sup>

For reasons unknown, the property's use as a hotel was unsustainable and by 1984 it was purchased by Dallas County for \$9.2 million to be used as a minimum-security county jail.<sup>28</sup> The property was expected to hold 1,200 prisoners.<sup>29</sup> During its stint as a jail, the interior was significantly renovated. In 2009, the county closed the jail and leased the building to a nonprofit group called The Way Back House, which had operated a halfway house in Dallas for decades. The Way Back House moved its operations to the former Cabana Motor Hotel. By 2011, The Way Back House began to undergo financial difficulties. Later that year, the Oklahoma based for-profit company called Avalon Corrections took over operations of the building and remained in operation until 2013. In 2013 the building was abandoned. In 2015, Preservation Dallas named the hotel on its lists of "Most Endangered Historic Places." In 2017, the building was purchased and is currently slated to be rehabilitated to a hotel using historic tax credits.<sup>30</sup>

### *The Cabanas and Caesars Palace*

It's important to draw comparisons among the three hotels in the Cabana chain. The Atlanta location appears to have been the smallest both in terms of size and scale. The Cabana in Palo Alto was largest the development by far, but the Dallas Cabana had the largest amount of guest rooms. Both the Palo Alto and Dallas locations seemed to be relatively consistent in amenities offered and cost, and both served as an obvious precursor for Caesars Palace in Las Vegas.<sup>31</sup> The Cabana Motor Hotel in Dallas is the only intact property with historic integrity associated with the Cabana Hotel chain and Sarno's branding and design aesthetic. The Atlanta Cabana Motel was demolished in 2002 and the Cabana Motor Hotel in Palo Alto has been significantly modified and is nearly unrecognizable.

After the success of the three Cabanas, Jay Sarno sought create his largest and most ambitious project in Las Vegas also funded by the Teamsters Pension Fund. Caesars Palace was designed by Melvin Grossman and opened in August 1966 as the first resort-hotel-casino of its kind transforming the Las Vegas strip. Originally situated on 34 acres, the 14-story hotel featured 680 rooms with a Circus Maximus theater for over 800 people. Remarkably similar to the Cabana in Palo Alto, the design featured a large centralized tower flanked by projecting two-story wings with a large

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<sup>24</sup> "Meeting Slated on Foreclosure Bid for Cabana: Creditors Expected to Consider Time Extension on Debts," *Dallas Morning News*, December 6, 1968; "Offers Made for Cabana," *Dallas Morning News*, March 1, 1969; "Cabana Situation Better, Court Told," *Dallas Morning News*, January 4, 1969; "Cabana Owners Given 3 More Weeks to Sell," *Dallas Morning News*, April 18, 1969; "U.S. Official Sees Cabana Sale Soon" Bankruptcy Referee Says Creditors, Debtors Fail to Agree," *Dallas Morning News*, May 1, 1969; "Tempers Flare During Cabana Bankruptcy Hearing," *Dallas Morning News*, May 13, 1969. Legal battles between Doris Day and Jerome Rosenthal continued into the 1970s and 1980s. For more on this see "Court Awards \$22.8 Million to Doris Day," *Los Angeles Times*, September 19, 1974; "Doris Day Investments Subject of Suit," *Los Angeles Times*, June 14, 1987.

<sup>25</sup> "Hotel Ordered Sold: Referee Rules Rosenthal Has No Cabana Equity," *Dallas Morning News*, May 17, 1969.

<sup>26</sup> "Paul Crume's Big D," *Dallas Morning News*, January 13, 1970; "The Only Place that Compares to the Dallas Hyatt House is the Regency Hyatt House," *Dallas Morning News*, January 15, 1970; "A Cabana Garage Sale," *Dallas Morning News*, January 18, 1970;

<sup>27</sup> *Dallas Morning News*, May 13, 1980, page 55

<sup>28</sup> Hotel with Flashy Past Purchased for New Jail," *Dallas Morning News*, December 11, 1984.

<sup>29</sup> "Old Cabana Hotel to become jail for Dallas County," *The Paris News (Paris, Texas)*, December 11, 1984.

<sup>30</sup> "Cabana Motor Hotel," Federal Part 1: Merriman Anderson/Architects, Inc. January 2018.

<sup>31</sup> "Inside the West's Most Exciting Motor Hotel Resort in Palo Alto," *The Los Angeles Times*, February 25, 1964, singles were offered at \$12 and doubles were \$16; Advertisement for the Cabana Motor Hotel in Dallas, *The Austin Statesman*, July 9, 1963, p. 13, a Roman Holiday weekend stay was advertised as \$29.50 per person.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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hexagonal pool courtyard at the rear enclosed by a two-story lanai. The central tower was adorned with a cast concrete screen featuring the “Sarno block.” Named for the ancient Roman Emperor, Caesars Palace had a more elaborate “Greco-Roman motif” than the Cabanas. Key characteristics included the row of 18 fountains leading up to the main entrance, oval shaped designs, arched colonnades, statues, and the use of imported Italian marble intended to create the “illusion” of ancient Rome. It offered many of the luxurious amenities on a more extravagant scale. These included the familiar Nero’s Nook restaurant and other swanky restaurants, shops, the Coliseum (convention hall), and Caesars Forum which housed the casino.<sup>32</sup> Caesars Palace has been heavily modified since the 1960s and no trace of the original design is visible (Figures 23-25).

### Other Motor Hotels and Resort Hotels in Dallas

When evaluated in the category of Mid-Century Modern motor hotels or resort hotels in Dallas, the Cabana stands out as the most unique and up-scale. Comparable 1960s motor hotels along freeways near downtown Dallas and the airport included the Wynnwood Motor Hotel at Zangs Blvd and Illinois in Oak Cliff, the Holiday Inn Market Center at 1955 Industrial Boulevard, the Holiday Inn Love Field at 7800 Lemon Avenue, the Holiday Inn at 4070 N. Central Expressway, the Howard Johnson Motor Hotel at 1234 Stemmons Freeway, and the Fairfield Inn/Marriot Motor Hotel at 2101 Stemmons Freeway, Hwy 35 E. All of them appear to have been demolished. Advertised for its low pricing, the Wynnwood Motor Hotel was likely one of the most economical option for travelers. While the Central Expressway location was roughly as big as the Cabana, the Holiday Inn locations offered mid-range accommodations with single rooms offered at \$8-12/night and doubles at \$12.50-15/night.<sup>33</sup> The Howard Johnson Motor Hotel also served a mid-range option for guests charging \$9.50-15.50/night for a single room and \$13.50/night for a double room. The Fairfield Inn/Marriot Motor Hotel marketed itself as “world’s largest motor hotel” close to downtown and the airport, with 500 guest rooms, bi-level executive suites, an ballroom-auditorium, meeting rooms, 1,000 car parking, restaurants, private clubs, swimming pools and shops.”<sup>34</sup> Just up the road from the Cabana, the Marriot was larger but likely similar in terms of luxurious amenities offered and also claimed to have a “resort-like atmosphere.”<sup>35</sup> Marriot pricing which ranged from \$10-19/night for a single room and \$13-19/night for doubles and was close to the that of the Cabana. As of 1965 the Cabana charged \$13-14/night for single rooms and \$16-18/night for a double room—higher than any other motor hotel. Given the glamorous motif, elaborate site plan, in-house amenities, and celebrity guests at the Cabana, it was clearly the most expensive and up-scale motor hotel and resort hotel in Dallas at the time.<sup>36</sup>

### Architectural Significance

The Cabana Motor Hotel is significant under Criterion C in the area of Architecture at the local level of significance as an example of New Formalist architecture. The property was designed by Miami-based architect Melvin Grossman, a protégé of renowned Miami architect Morris Lapidus. The project served as his first and only project in Texas and

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<sup>32</sup> Robert D. McCracken, *Las Vegas: The Great American Playground*, (University of Nevada Press, 1996), 90-94; “Atlantian’s Company Plans \$20 Million Las Vegas Hotel,” *The Atlanta Constitution*, January 28, 1965; Hal Rothman, *Devil’s Bargains*, 308, 329; Map of Caesars Palace Buildings, circa 1969, Jay Sarno Collection, Southern Nevada Jewish Heritage Project, UNLV University Libraries, accessed March 18, 2019, <http://d.library.unlv.edu/digital/collection/jhp/id/4578/rec/1>; “Caesars Palace,” *O.N.E Online Nevada Encyclopedia*, accessed March 18, 2019; Barbara Land and Myrick Land, *A Short History of Las Vegas*, (Reno: University of Nevada Press, 1999), 158-163, 207-208; Eugene P. Moehring, *City in the Sunbelt: Las Vegas 1930-2000*, (Reno: University of Nevada Press, 2000).

<sup>33</sup> Polk’s Greater Dallas City Directory, 1962, (Dallas: R.L. Polk & Co., Publishers, 1962), page 1; “Dallas Downtown Historic District, Dallas, Dallas County, Texas” National Register of Historic Places Form, 2005, 72-75; Polk’s Greater Dallas City Directory, 1963, (Dallas: R.L. Polk & Co., Publishers, 1963), 3, 65-66; “New Look for Big D: Expansion Pace Brings Changes,” *Dallas Morning News*, October 7, 1962.

<sup>34</sup> Polk’s Greater Dallas City Directory, 1963, (Dallas: R.L. Polk & Co., Publishers, 1963), 65-66; “Come to Dallas August 8-14, 1969,” *American Bar Association Journal*, Vol 54, No 11 (November 1968), pp. 1121-1122, 1125.

<sup>35</sup> Advertisement, *The Austin Statesman*, November 26, 1963, page 16.

<sup>36</sup> As of 1965, the Cabana Motor Hotel was charging more a night than the Adolphus Hotel, Dallas’ most exclusive hotel in downtown and the Statler Hilton. For more see “1965 Dallas Hotel/Motel Rates Southern Baptist Convention,” *Word and Way*, October 8, 1964.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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stands out as the only extant 1960s resort hotel in the city. The design is particularly noteworthy for its distinctive site plan and cast concrete screen with ornamental diamond-shaped cutouts and the application of the signature “Sarno block.” The Cabana also served an important precedent for Grossman’s 1966 design of Caesars Palace resort-hotel-casino in Las Vegas.

*Melvin Grossman and the Miami Modern Architecture*

Prior to the Cabana project, Melvin Grossman was an associate with Miami-based architect Albert Anis in 1950 and a protégé of renowned Modernist architect Morris Lapidus. Grossman, Anis, and Lapidus collaborated on the Nautilus Hotel in 1950, and the Biltmore Terrace Hotel in 1951. Grossman and Lapidus partnered in 1953 to design the DiLido Hotel. Hollywood’s prominence, space exploration and technological progress, and the building boom in Miami all influenced the new hotel designs.<sup>37</sup>

The Modern architecture in Miami reflected the International Style in the 1930s. Like most places across the United States, the local environment and tropical climate of Florida, created a driving force for creative architecture in Miami, first found in residential homes. The first known example was built in Beverly Shores, Indiana by architect Robert Law Weed for the 1933 Century of Progress Exposition in Chicago, the Florida Tropical Home. The Florida Tropical Home illustrated and advocated for Modern style homes, specifically for locations with tropical climates such as Florida. The architectural elements found in the home helped define Florida’s regional Modern architecture.<sup>38</sup>

By the mid-1930s, the southern portion of Miami Beach was populated with hotels, restaurants, and commercial buildings, many designed by Modern architect Igor Polevitzky. Polevitzky was an important figure in the development of South Florida’s architecture by realizing the intrinsic value of vernacular and traditional building elements such as a patios and porches as spatial themes.<sup>39</sup>

One of the most important postwar designs of Polevitzky came in 1957 with the construction of the Havana Riviera. The hotel was constructed for Meyer Lansky, and built on Havana’s Malecón, a coastal region in Havana. The hotel was constructed on a “Y” shaped floor plan with concrete slabs that extended beyond the internal floor plate of each floor, allowing for the exterior walls to be set back behind the exposed structural columns. The hotel also featured a large concrete porte-cochere at the primary entrance of the hotel. Located in the rear was an extensive pool and two-story cabana deck. Polevitzky designed the interior of the building was highly ornamental, highlighted by wall reliefs, and a circular domed hall with gilded sculpted walls.<sup>40</sup>

Two years later, Polevitzky designed the Sea Tower Apartments in Fort Lauderdale, FL. The floor plates of the apartment tower were similar in style to the Havana Riviera with the concrete floor slabs extending beyond the internal floor plate, but with the addition of a decorative precast concrete screen, located at entrance doors to the rooms which provided a remarkable impression from the street. The use of the concrete screen was once again used in the Seaview Realty Building constructed in 1959 by Polevitzky.<sup>41</sup>

Morris Lapidus as another prominent Miami architect designing at this time. Lapidus’ career was highlighted during the 1950s when he was viewed as a pivotal figure in the development of the modern American resort hotel by creating highly successful new forms of tourist accommodation and entertainment in a period of increasing leisure and

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<sup>37</sup> “Cabana Motor Hotel,” Federal Part 1: Merriman Anderson/Architects, Inc. January 2018.

<sup>38</sup> Allan T. Shulman, “Igor Polevitzky’s Architectural Vision for a Modern Miami.” *The Journal of Decorative and Propaganda Arts* 23 (1998): 337.

<sup>39</sup> Ibid

<sup>40</sup> Ibid

<sup>41</sup> Ibid

Cabana Motor Hotel, Dallas, Dallas County, Texas

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prosperity.<sup>42</sup> Prior to diving into the hotel design business, Lapidus proved himself as a successful figure in commercial design. Lapidus' hotels were known for their luxury and glamor, which he attributed to his love of providing American consumerism and popular entertainment.

Throughout the 1950s, Lapidus, in association with other architects such as Albert Anis, and Melvin Grossman, designed numerous resort style hotels in Miami. These included the Nautilus (1950), the Biltmore Terrace (1951), the Algiers (1952), the DiLido (1953), the Fountainbleu (1954), the Eden Roc (1955) which had a porte-cochere identical to the Cabana in Dallas, and the Americana (1956). The Algiers, and the DiLido were constructed in partnership with Melvin Grossman. Lapidus' hotels combined the latest forms of technology including: air conditioning, automobile access and parking, in-room telephones and luxurious bathrooms, with romantic imagery and motifs drawn from historic references and exotic getaways. Hotel guest could lounge by the pool, eat in elegant restaurants, and dance in lavish clubs, all located on each hotel's premise.<sup>43</sup>

*Mid-Century Modern Architecture in Dallas*

Grossman brought much of his Miami experience and influences with him to the Cabana project which is remarkably unique when compared to other Mid-Century Modern designs in Dallas. The Cabana Motor Hotel is believed to be the second Mid-Century Modern hotel constructed in Dallas after the Statler Hilton Hotel (in Dallas Downtown Historic District, NRHP 2006) built in downtown in 1956. The Statler Hilton, located at 1914 Commerce Avenue, is an eighteen-story "Y"-shaped building with a cantilevered flat-slab design, curtain-wall exterior, and entrance canopy.<sup>44</sup> The 1,000 room hotel was by far the largest and one of the most luxurious of all Mid-Century hotels in Dallas and served as a prominent landmark in downtown. Other Mid-Century Modern architecture in Dallas listed in the National Register of Historic Places includes the following: the 1952 Fidelity Union Life Insurance Building (NRHP 2009), the 1965 First National Bank Tower (NRHP 2017), the 1965 Mayflower Building (NRHP 2015), and the 1955 Republic National Bank Building (NRHP 2005).

The Cabana Motor Hotel is unique to the aforementioned currently listed buildings in both design and location. The Cabana is the only building that features an ornamental cast concrete screen—uncommon in Dallas, a porte-cochere, or Frank Lloyd Wright-inspired concrete parasols.<sup>45</sup> The other 5 buildings are located on the east side of the Stemmons Freeway, surrounded by other skyscrapers in downtown Dallas. The Cabana Motor Hotel's location along the Stemmons Freeway, and nearby one-story buildings, provides the building with a unique vantage point from all directions.

*Elements of New Formalism in the Cabana Motor Hotel*

The Cabana Motor Hotel served as an excellent example of 1960s New Formalism. New Formalist architecture was an attempt to adapt Classical forms for modern needs. Some of the first examples were Edward Durell Stone's American Embassy in New Delhi in 1954 and the house he designed in Oak Court (Dallas) in 1957. Given the popularity of New Formalist commercial and public architecture in the 1960s, it's no surprise that the Cabana design was inspired by

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<sup>42</sup> Alice T. Friedman, "Merchandising Miami Beach: Morris Lapidus and the Architecture of Abundance." *The Journal of Decorative and Propaganda Arts* 25 (2005): 233. <http://www.jstor.org.ezproxy.bu.edu/stable/40007725>

<sup>43</sup> Alice T. Friedman, "Merchandising Miami Beach: Morris Lapidus and the Architecture of Abundance." *The Journal of Decorative and Propaganda Arts* 25 (2005): 233. <http://www.jstor.org.ezproxy.bu.edu/stable/40007725>

<sup>44</sup> Polk's Greater Dallas City Directory, 1962, (Dallas: R.L. Polk & Co., Publishers, 1962), page 1; "Dallas Downtown Historic District, Dallas, Dallas County, Texas" National Register of Historic Places Form, 2005, 73; Larry Paul Fuller, ed., *The American Institute of Architects Guide to Dallas Architecture with Regional Highlights*, (New York: McGraw-Hill, 1999), 27.

<sup>45</sup> City of Phoenix Historic Preservation Office and Ryden Architects, Inc., *Midcentury Marvels: Commercial Architecture of Phoenix, 1945-1975*, (Phoenix: City of Phoenix, 2010), 77. These precast concrete parasols often called mushrooms, trees, or umbrellas, were inspired by the Frank Lloyd Wright's dendrifirms at the Johnson Wax Company Building, and were used as ornamentation in Midcentury modern design.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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Classical architecture. Grossman carefully integrated references to Classical architecture and gracefully articulated them through a modern vocabulary. He did so by embracing new technology and man-made materials like cast-concrete and CMU and blended them with more traditional materials like glazed and rusticated limestone brick. The Cabana features both angular lines and circular forms, indicating the restrictions of designing on a triangular site. The design features hallmarks of New Formalism including a monumental tower on base with supporting columns and an elaborate cast concrete screen. Composed of the signature “Sarno block,” the screen also features four symmetrical column-like arrangements of diamond-shaped cutouts adding texture to the design along the east elevation. Regular screen block also adorns exterior staircases and the splayed cast concrete perimeter wall. Arches, like those seen in Philip Johnson’s design of the Beck House in Dallas, are absent from the Cabana design. Given the overall motif of the hotel, these subtle references to Classical architecture were likely exactly what Sarno ordered.<sup>46</sup>

As mentioned previously, Grossman designed three concrete parasols in the courtyard. While not a distinctive element of New Formalism, these precast concrete parasols often called mushrooms, trees, or umbrellas, were likely inspired by the Frank Lloyd Wright’s dendriforms at the Johnson Wax Company Building, and were used as ornamentation in Mid-Century modern design.<sup>47</sup> In addition, the integrated above-ground and underground parking also reflected new trends in modern hotel design to accommodate motorists.

*Jay Sarno, Developer*<sup>48</sup>

Jay Sarno was born in 1921 in St. Joseph, Missouri, later attending the University of Missouri earning a bachelor’s degree in business. Sarno first worked in Miami in the early 1950s when he worked as a tile contractor with partner Stanley Mallin. During his time in Miami, Sarno developed friendships with Teamsters officials Allen Dorfman and Jimmy Hoffa. By the mid-1950s, Sarno and Mallin relocated their business to Atlanta. Sarno’s admiration for lavish style hotels stemmed from his brother who worked with designers specializing in the European Modernist style. In the mid-1950s, Sarno met designer Jo Harris, where the two would go on to coordinate the interior design of the Cabanas, Caesars Palace, and Circus Circus in Las Vegas. Sarno died in 1984.<sup>49</sup>

*Melvin Grossman*

Little is known about Melvin Grossman’s work outside of Miami, Dallas, and Las Vegas. Protégé to Morris Lapidus, Grossman’s other works include the Doral Country Club, and the Acapulco Princess Hotel in Mexico. He died on November 10, 2003.<sup>50</sup>

## Conclusion

The Cabana Motor Hotel was developed in 1963 as the third and final project of the Cabana Hotel Chain created by developer Jay Sarno in the late 1950s and 1960s. The property is nominated to the National Register of Historic Places

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<sup>46</sup> Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles*, (Cambridge: The MIT Press, 1992), 261-266; Draft National Register of Historic Places, American National Bank of Amarillo and SPS Tower, Amarillo, Texas, 2018, 22-23; City of Phoenix Historic Preservation Office and Ryden Architects, Inc., *Midcentury Marvels: Commercial Architecture of Phoenix, 1945-1975*, (Phoenix: City of Phoenix, 2010), 39, 160-161. United States General Services Administration, *Growth, Efficiency and Modernism: GSA Buildings of the 1950s, 60s and 70s*, (Washington, D.C.: Office of the Chief Architect, Center for Historic Buildings, 2002), 14; Virginia McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America’s Domestic Architecture* (New York: Alfred A. Knopf, 2014), 662-664

<sup>47</sup> City of Phoenix Historic Preservation Office and Ryden Architects, Inc., *Midcentury Marvels: Commercial Architecture of Phoenix, 1945-1975*, (Phoenix: City of Phoenix, 2010), 77.

<sup>48</sup> “Cabana Motor Hotel,” Federal Part 1: Merriman Anderson/Architects, Inc. January 2018.

<sup>49</sup> Barbara Land and Myrick Land, *A Short History of Las Vegas*, 158.

<sup>50</sup> “Melvin Grossman,” *Chicago Tribune*, November 13, 2003.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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under Criterion A in the area of Commerce for its association with the rise in motor hotels and resort hotels outside of downtown Dallas after World War II. Between 1963 and its closure in 1969, the Cabana was the most expensive 1960s motor hotel and serves as an early example of a resort hotel. Known for its grandiose neo-Roman motif, the Cabana offered luxurious accommodations as well as a number of other on-site amenities to guests. The property is architecturally significant under Criterion C as an exceptionally intact example of 1960s New Formalism and Melvin Grossman's only known project in Texas. The design is exceptional for its large cast screen with ornamental diamond-shaped cutouts and application of the signature "Sarno block," and for its unique site plan which represented emerging trends in post-war resort hotel construction. The Cabana was also an important precursor to Caesars Palace resort-hotel-casino in Las Vegas in 1966. The period of significance is 1963-1969.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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Cabana Motor Hotel, Dallas, Dallas County, Texas

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*San Francisco Examiner*

Cabana Motor Hotel, Dallas, Dallas County, Texas

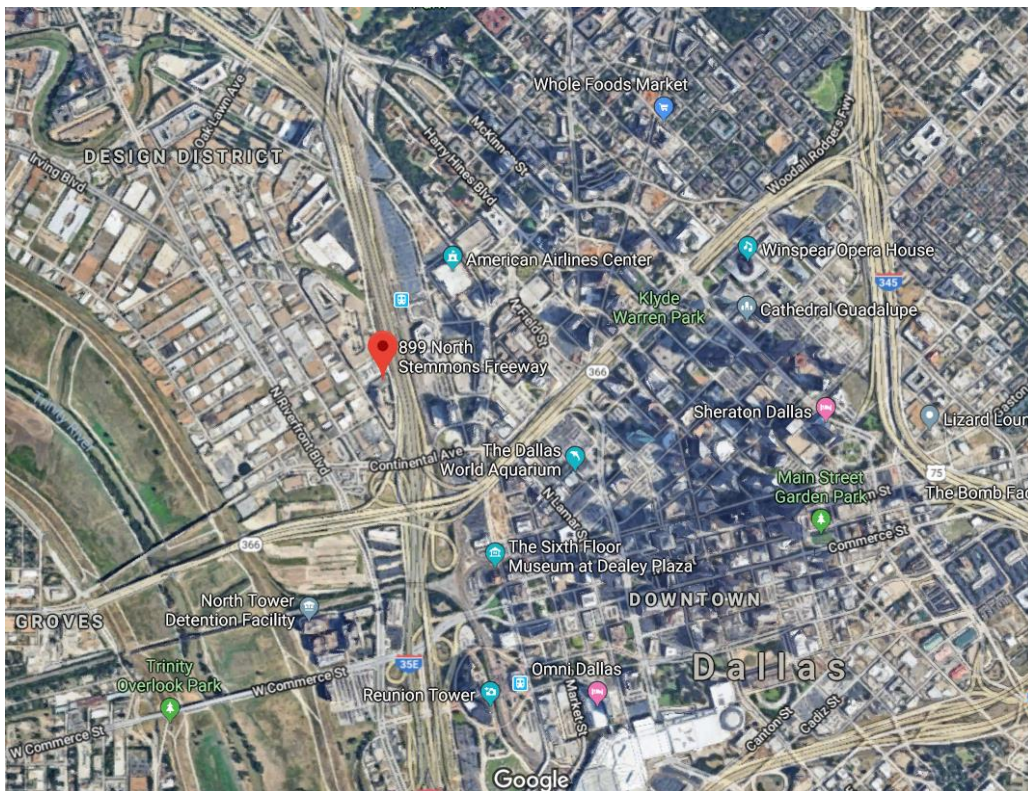
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## Maps

Map 1: Dallas County, Texas

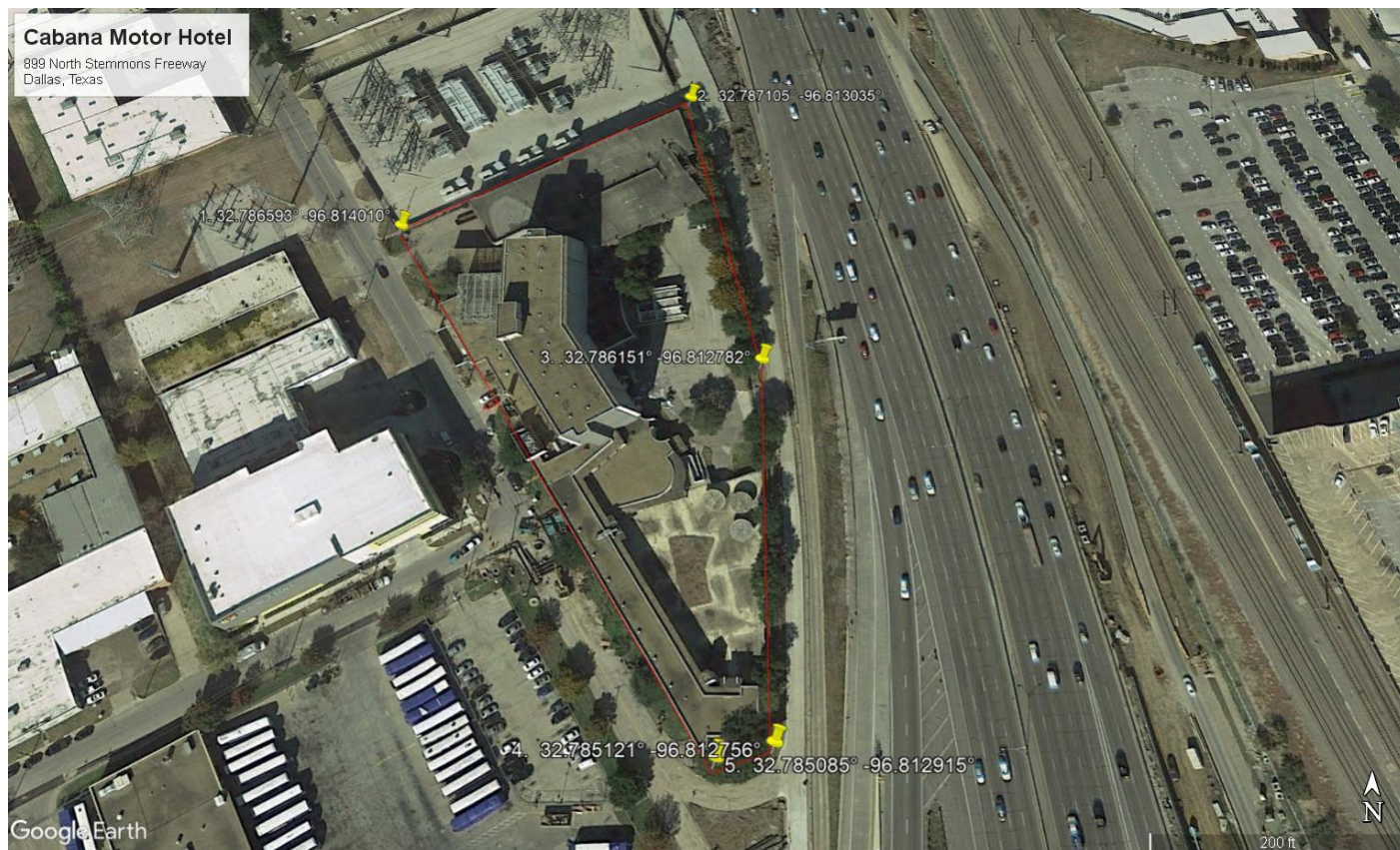


Map 2: Google Map, Accessed January 8, 2019



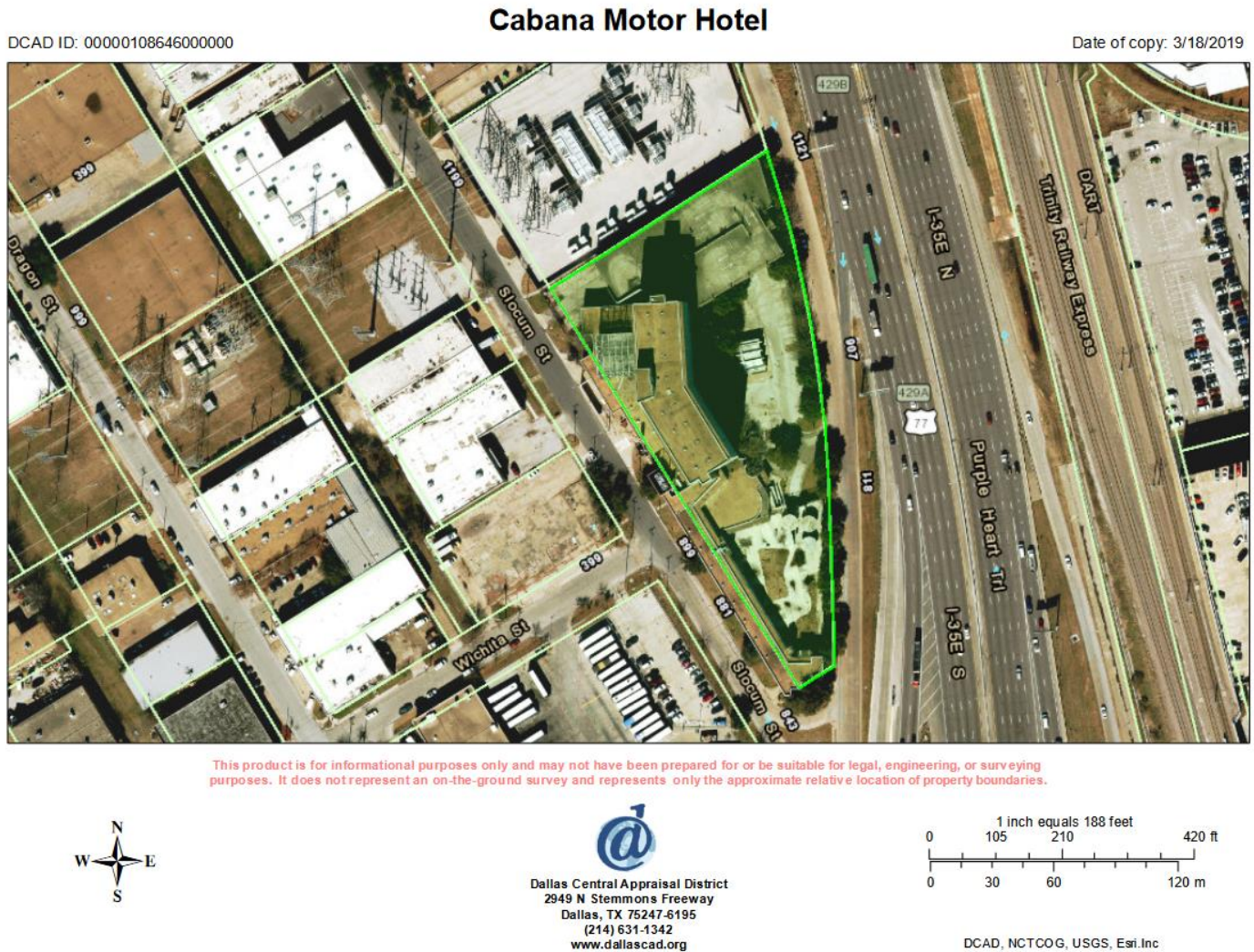
Cabana Motor Hotel, Dallas, Dallas County, Texas

Map 3: Google Earth, accessed March 18, 2019



Cabana Motor Hotel, Dallas, Dallas County, Texas

Map 4: Dallas Central Appraisal District Map showing legal/nominated boundary for Cabana Motor Hotel, accessed March 18, 2019.



An aerial photograph of the Sheraton Maui Hotel complex. The image shows several buildings and outdoor areas. Labels with leader lines point to specific locations: 'Hotel Tower' points to the main multi-story building; 'Parking Garage NC' points to a structure to the right; 'Two-Story Lanai' points to a long, low building on the left; 'Second Entrance' points to a central entrance area; 'Porte-Cochere' points to a covered driveway area; 'Entrance to Underground Parking' points to a lower-level entrance; 'Pool NC' points to an outdoor pool area; 'Concrete Block Wall' points to a wall in the foreground; and 'Courtyard' points to an open area between buildings. Yellow 'C' markers are placed near the pool, the concrete block wall, and the entrance to underground parking. A white arrow in the bottom right corner points towards the right, with a large 'N' indicating North.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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Map 6: Bing Map showing Cabana Motor Hotel, facing northwest. Accessed September 27, 2018.



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Map 7: Bing Map showing Cabana Motor Hotel, facing east. Accessed September 27, 2018.



Cabana Motor Hotel, Dallas, Dallas County, Texas

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## Figures

Figure 1: Atlanta Cabana Motel, Peachtree Street and Seventh Avenue, Atlanta, Georgia, March 1959. Demolished 2002. Courtesy: N06-087\_a, Tracy O'Neal Photographic Collection, 1923-1975, Photographic Collection. Special Collections and Archives, Georgia State University,  
<http://digitalcollections.library.gsu.edu/cdm/singleitem/collection/oneal/id/1282/rec/8>



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Figure 2: Atlanta Cabana Motel, mid 1960s. Demolished 2002. Image Courtesy: *AtlantaTimeMachine*,  
[http://www.atlantatimemachine.com/commercialbldgs/atlanta\\_cabana\\_01.htm](http://www.atlantatimemachine.com/commercialbldgs/atlanta_cabana_01.htm)



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Figure 3: Construction photo of Cabana Motor Hotel, 4290 El Camino Real, Palo Alto California. Image Courtesy: *The San Francisco Examiner*, September 9, 1962, page 75.



Luxury Peninsula resort is a project of Doris Day and husband Marty Melcher.

Cabana Motor Hotel, Dallas, Dallas County, Texas

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Figure 4: Advertisement for Cabana Motor Hotel, 4290 El Camino Real, Palo Alto, California. Image Courtesy: *The Los Angeles Times*, February 25, 1964, page 7.

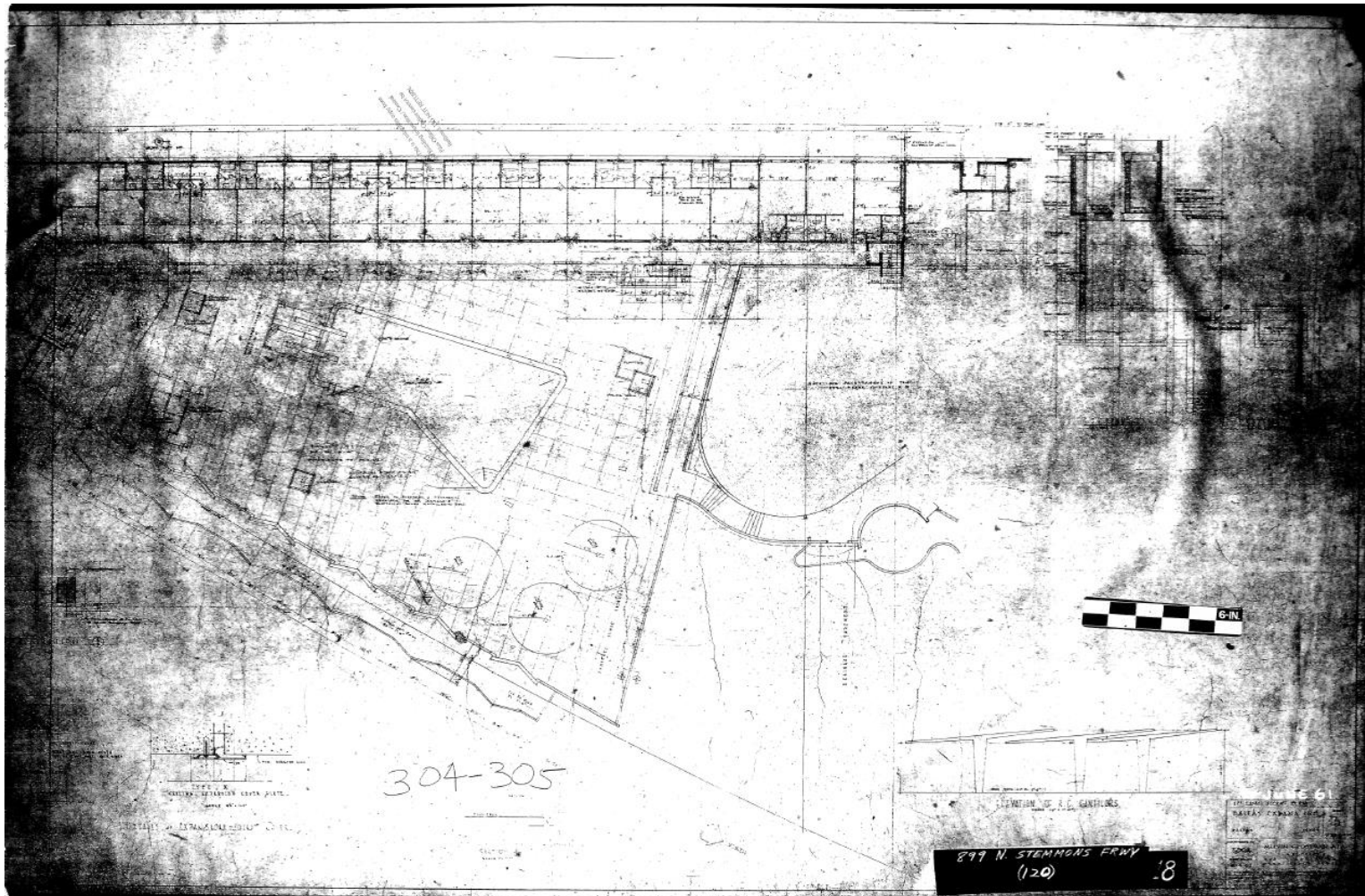


Figure 5: Postcard of Cabana Motor Hotel, 4290 El Camino Real, Palo Alto, California, c. 1960s. The hotel was built in 1962 but later heavily modified and is nearly unrecognizable. Image Courtesy: *Pinterest*.



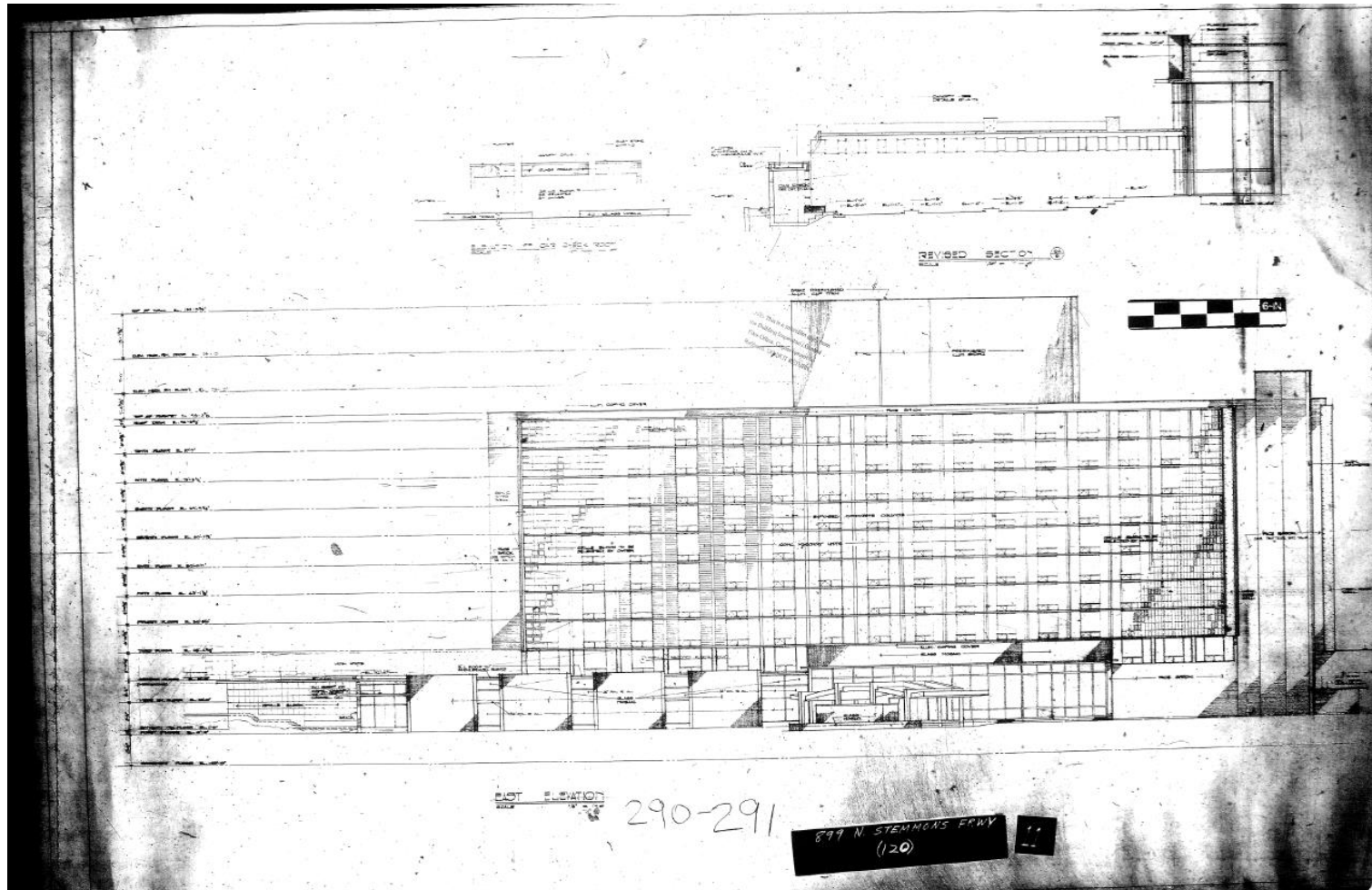
Cabana Motor Hotel, Dallas, Dallas County, Texas

Figure 6: Original drawings showing courtyard, 1962



Cabana Motor Hotel, Dallas, Dallas County, Texas

Figure 7: Original drawings showing east elevation of tower, 1962



Cabana Motor Hotel, Dallas, Dallas County, Texas

Figure 8: Original drawing showing west elevation of tower, 1962

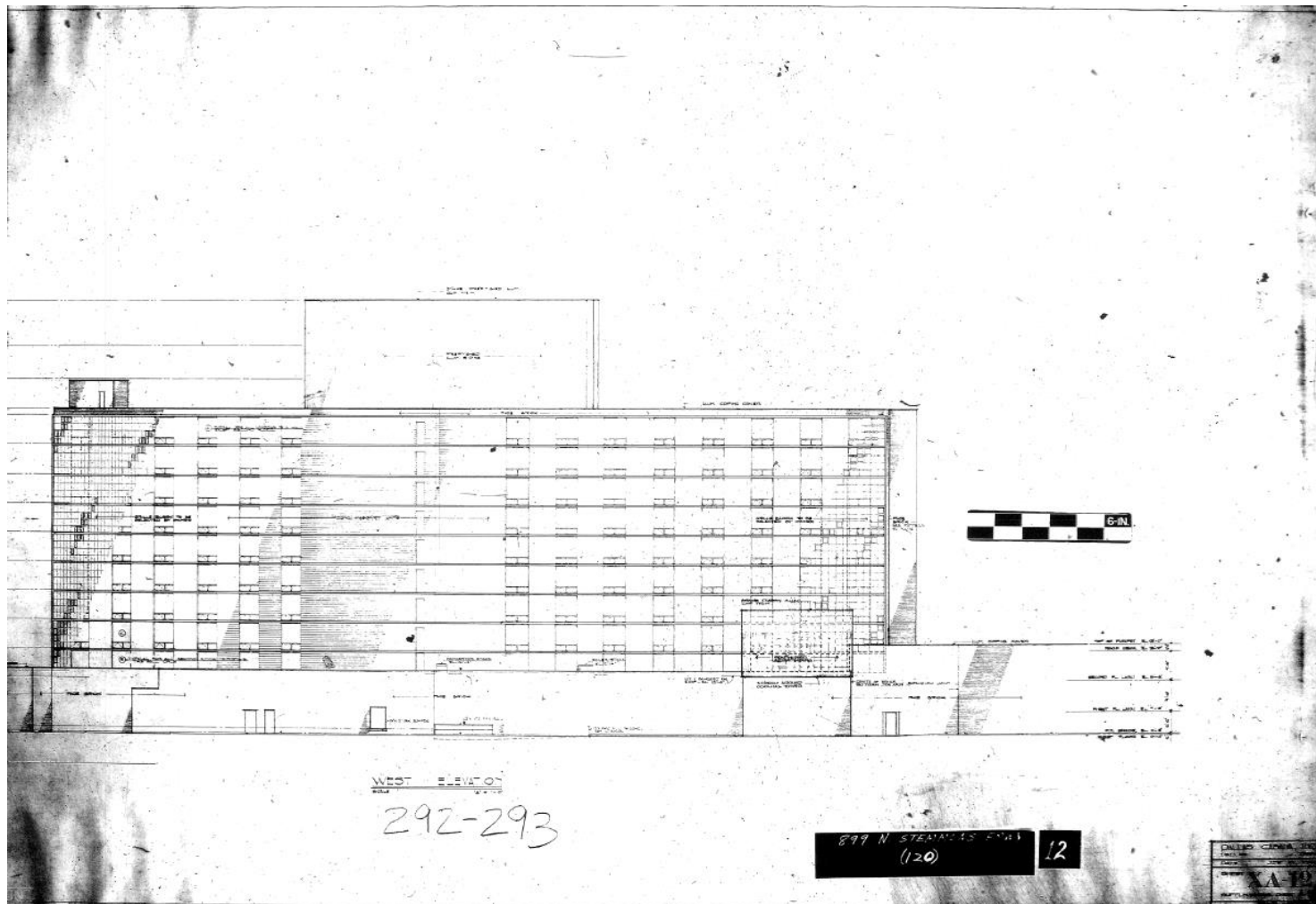
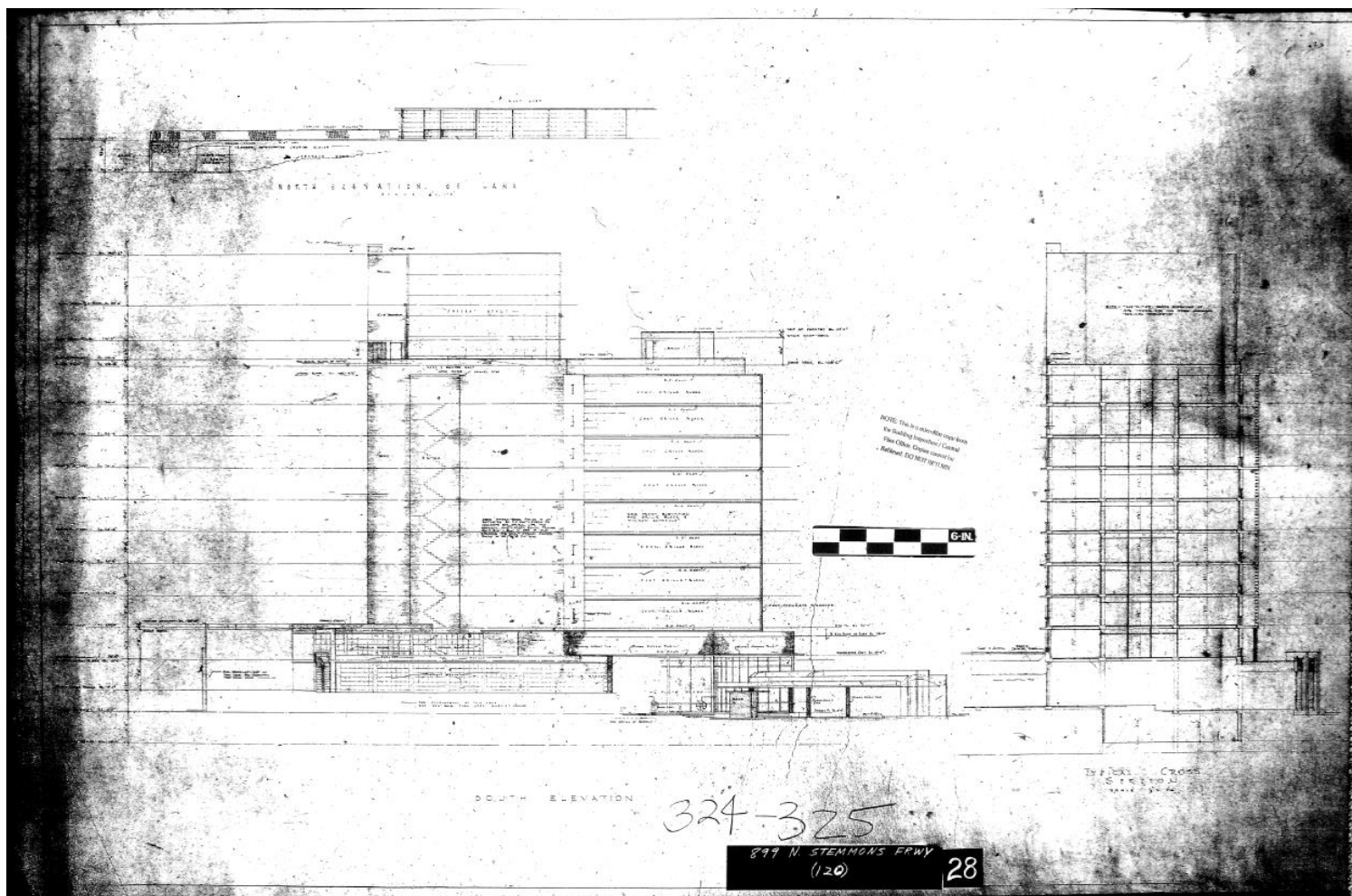
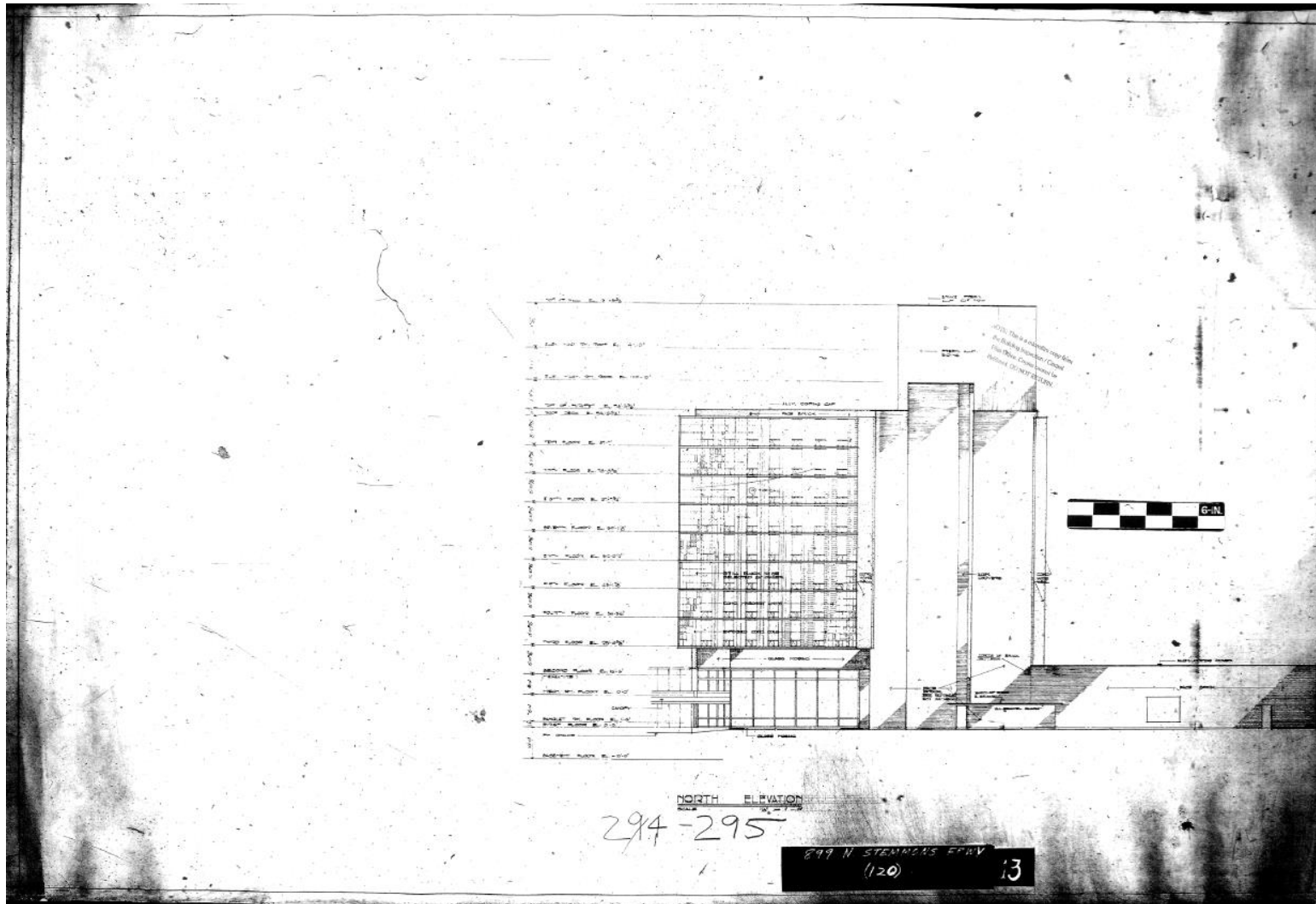


Figure 9: Original drawings showing south elevation of tower, 1962



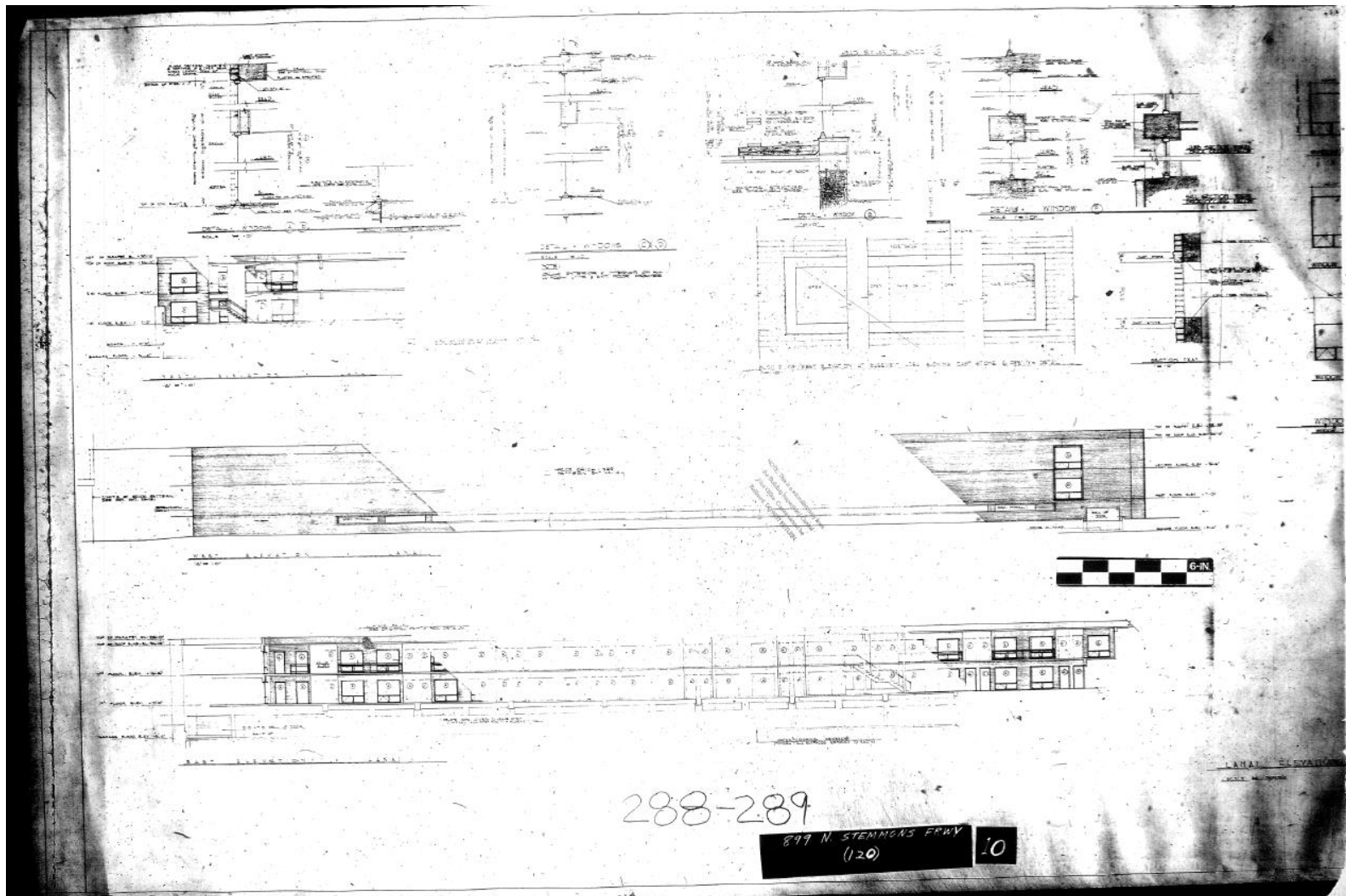
Cabana Motor Hotel, Dallas, Dallas County, Texas

Figure 10: Original drawings showing north elevation of tower, 1962



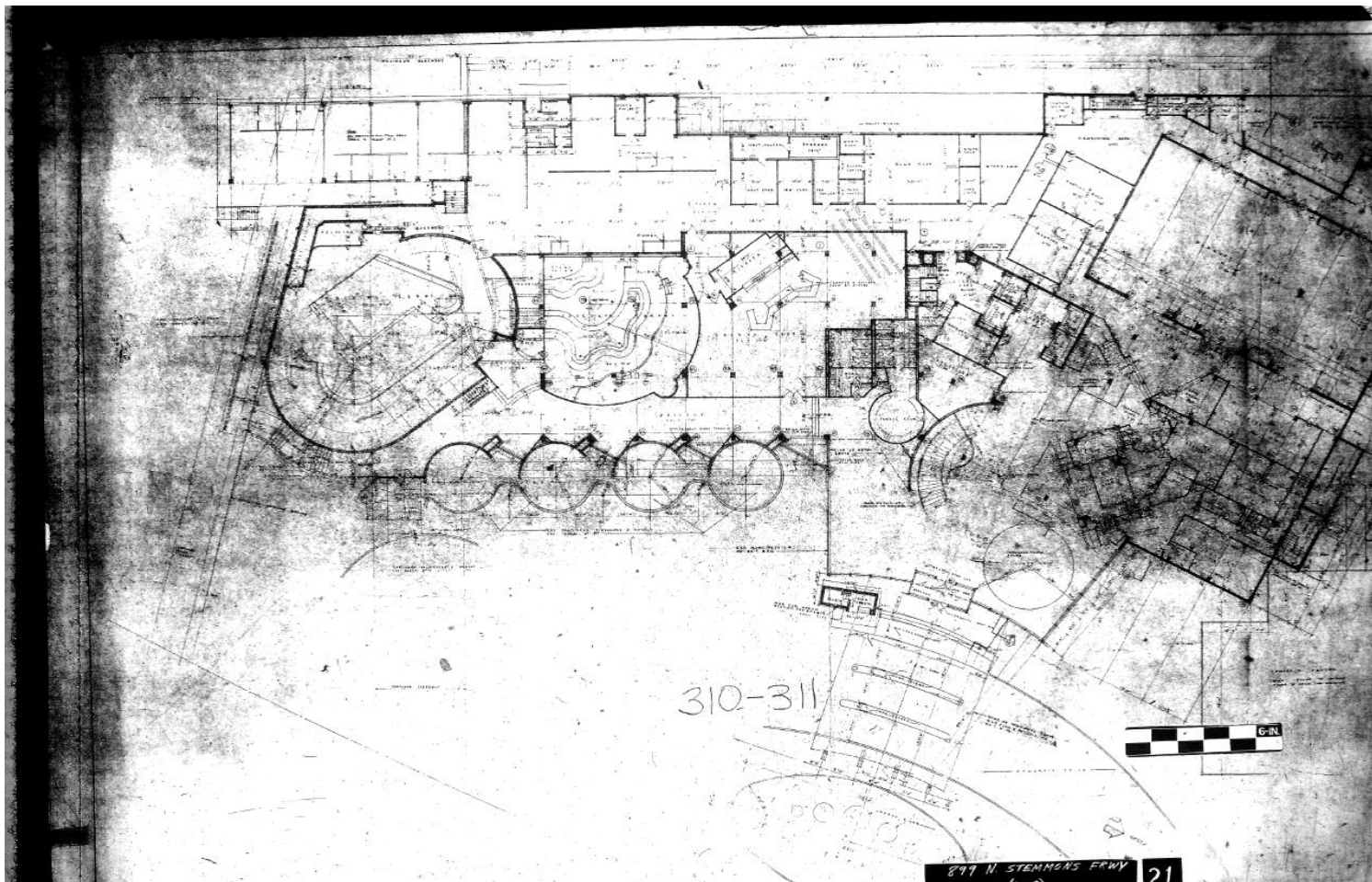
Cabana Motor Hotel, Dallas, Dallas County, Texas

Figure 11: Original drawings showing east and west elevation of lanai, 1962



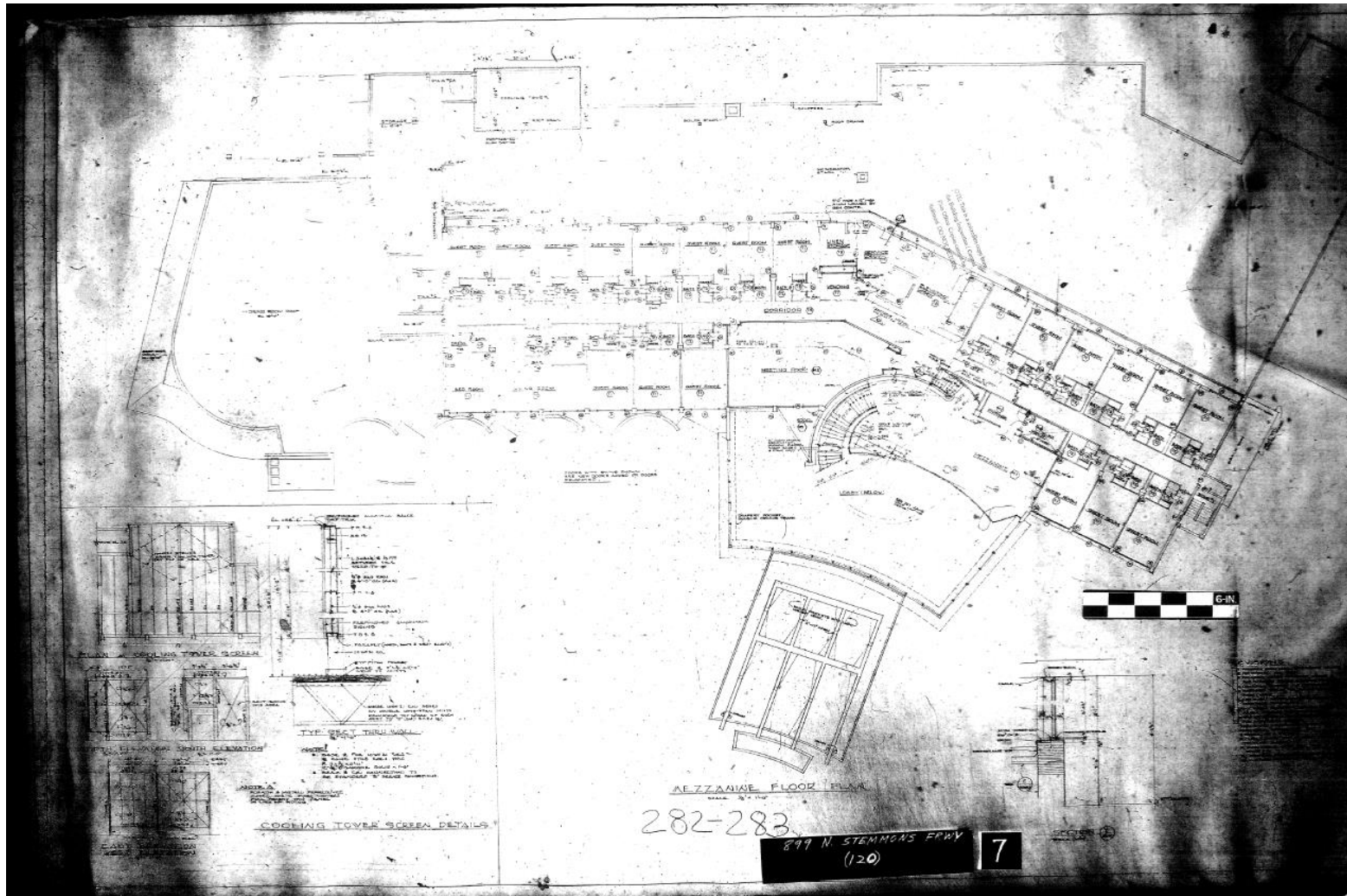
Cabana Motor Hotel, Dallas, Dallas County, Texas

Figure 12: Original drawings showing ground and lobby floor plan, 1962



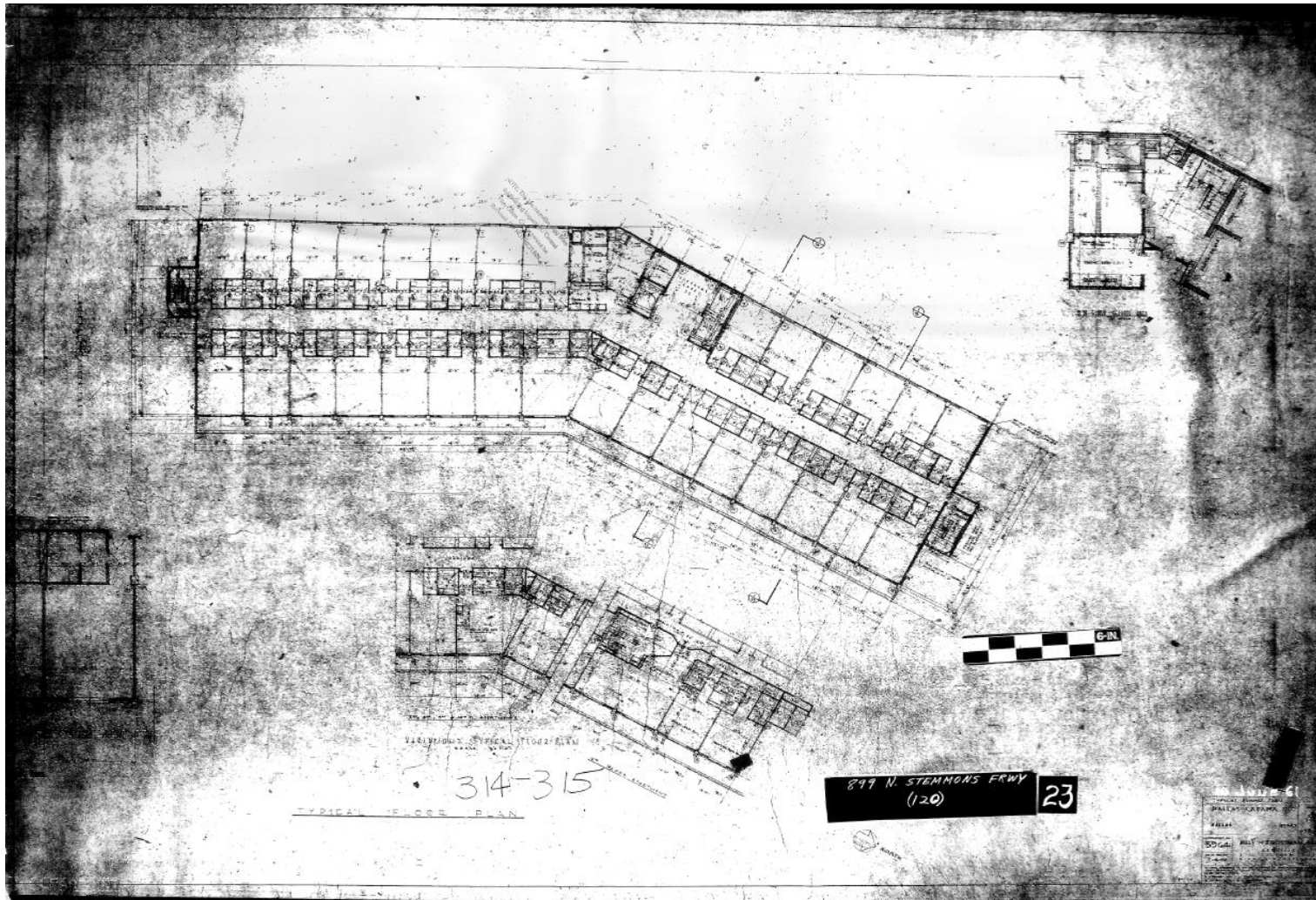
Cabana Motor Hotel, Dallas, Dallas County, Texas

Figure 13: Original drawings showing mezzanine (second) floor plan of tower, 1962



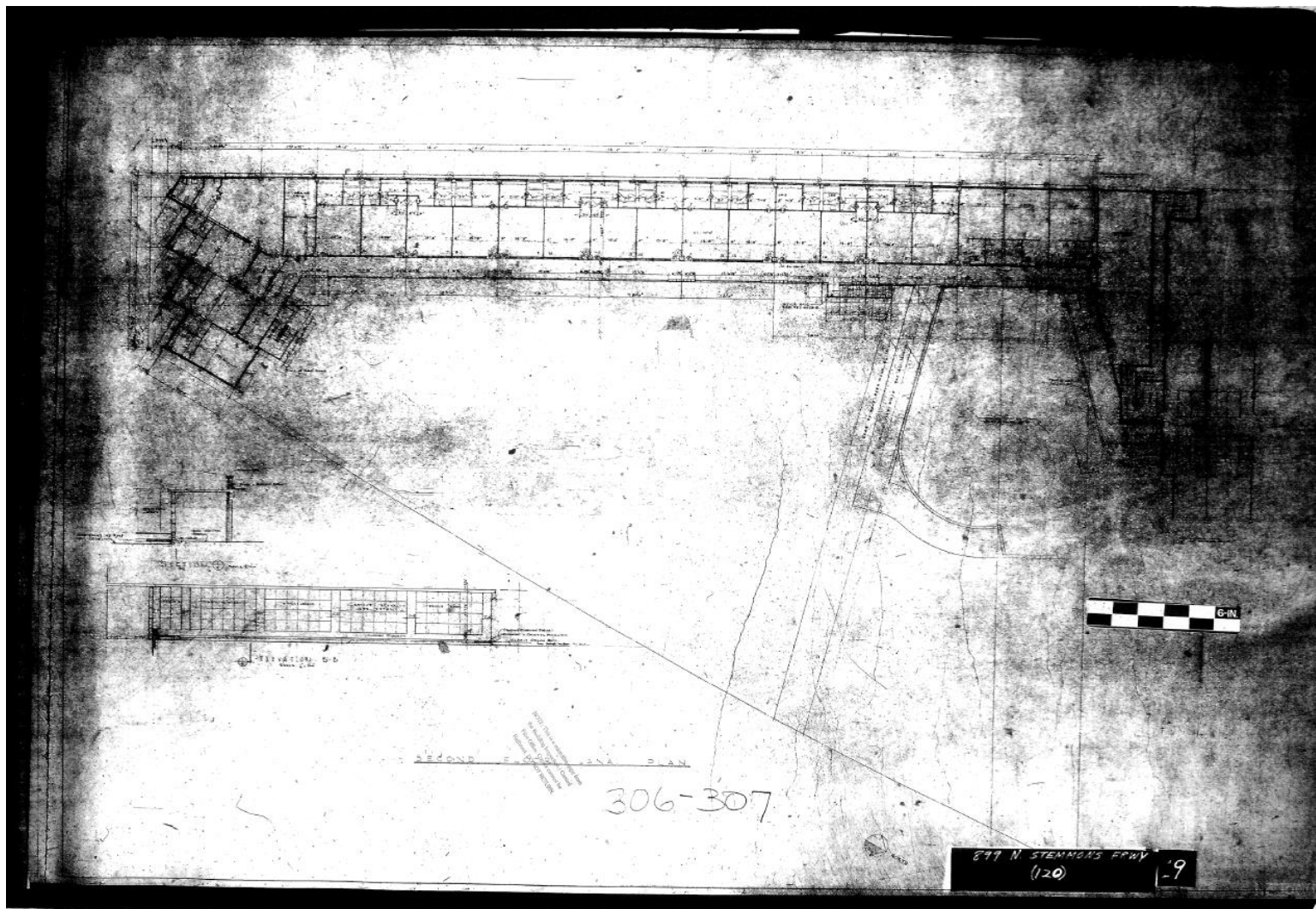
Cabana Motor Hotel, Dallas, Dallas County, Texas

Figure 14: Original drawings showing typical upper floor plans of tower, 1962



Cabana Motor Hotel, Dallas, Dallas County, Texas

Figure 15: Original drawings showing two-story lanai plan, 1962



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Figure 16: Dallas Cabana Motor Hotel, 1963. Image courtesy *Dallas Morning News*, January 27, 1963, page 3.

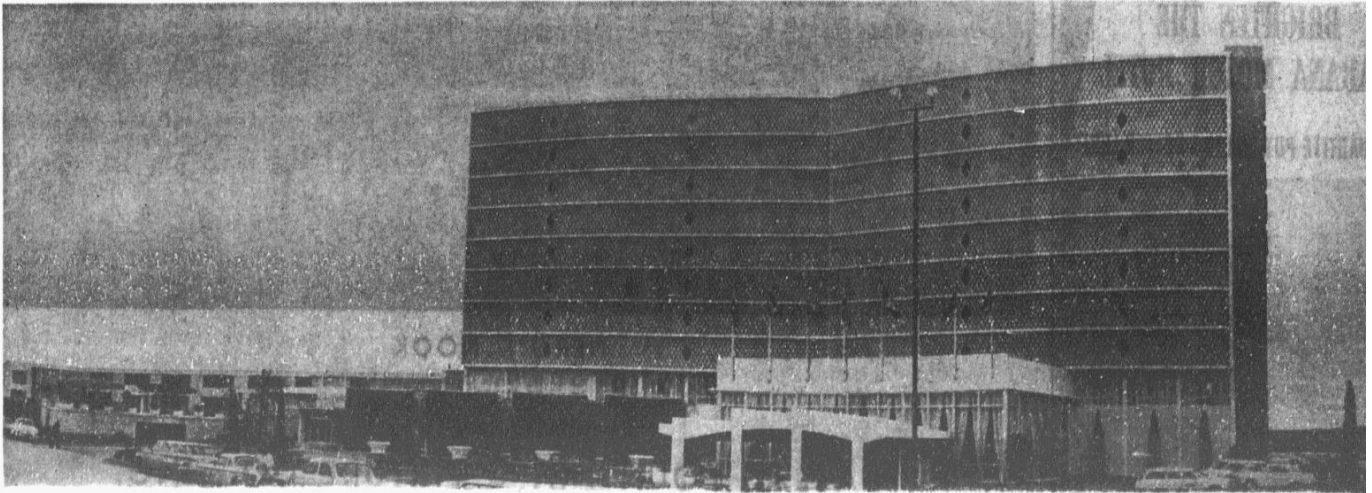


Figure 17: Advertisement showing Dallas Cabana Hotel in 1963. Image courtesy *Dallas Morning News*, January 27, 1963, page 6.



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Figure 18: Nero's Nook inside Dallas Cabana Motor Hotel, 1963. Image courtesy, *Dallas Morning News*, January 27, 1963 page 4.

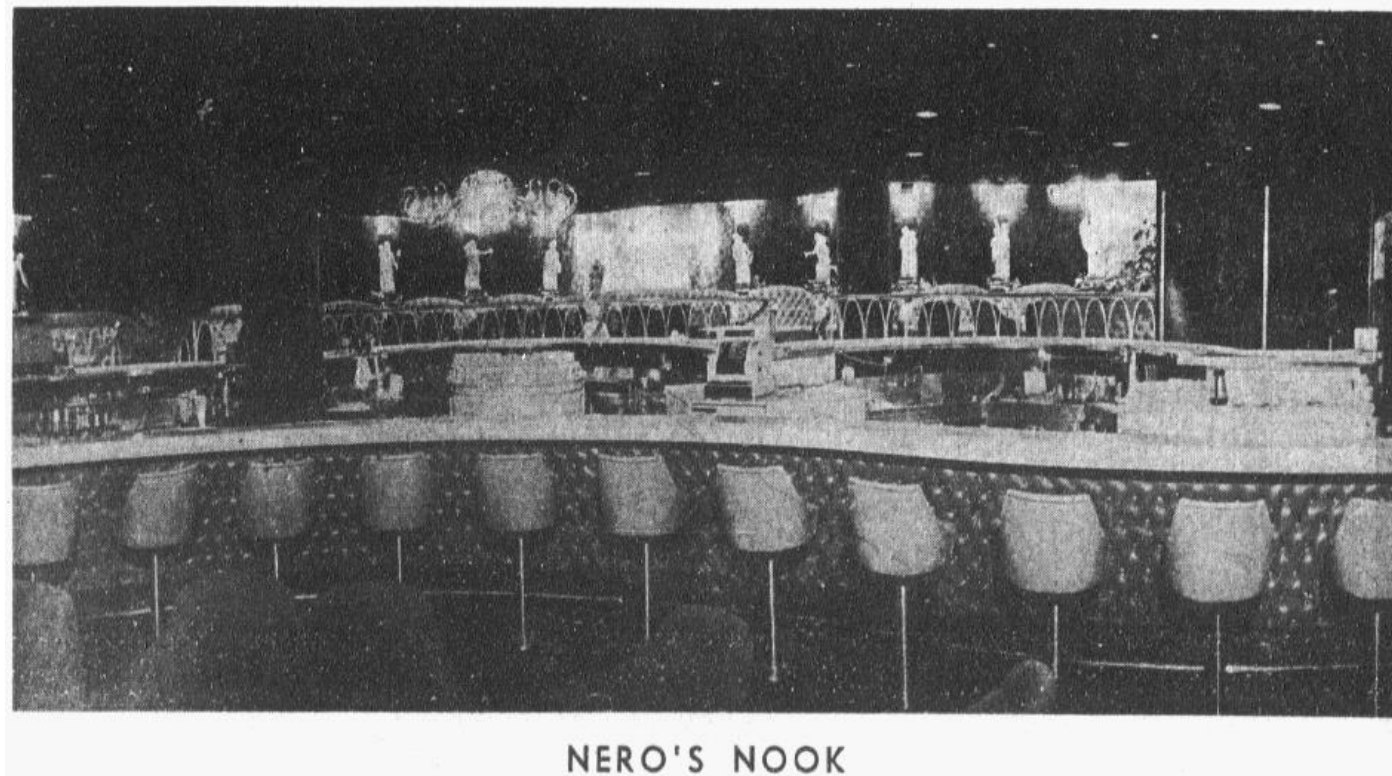


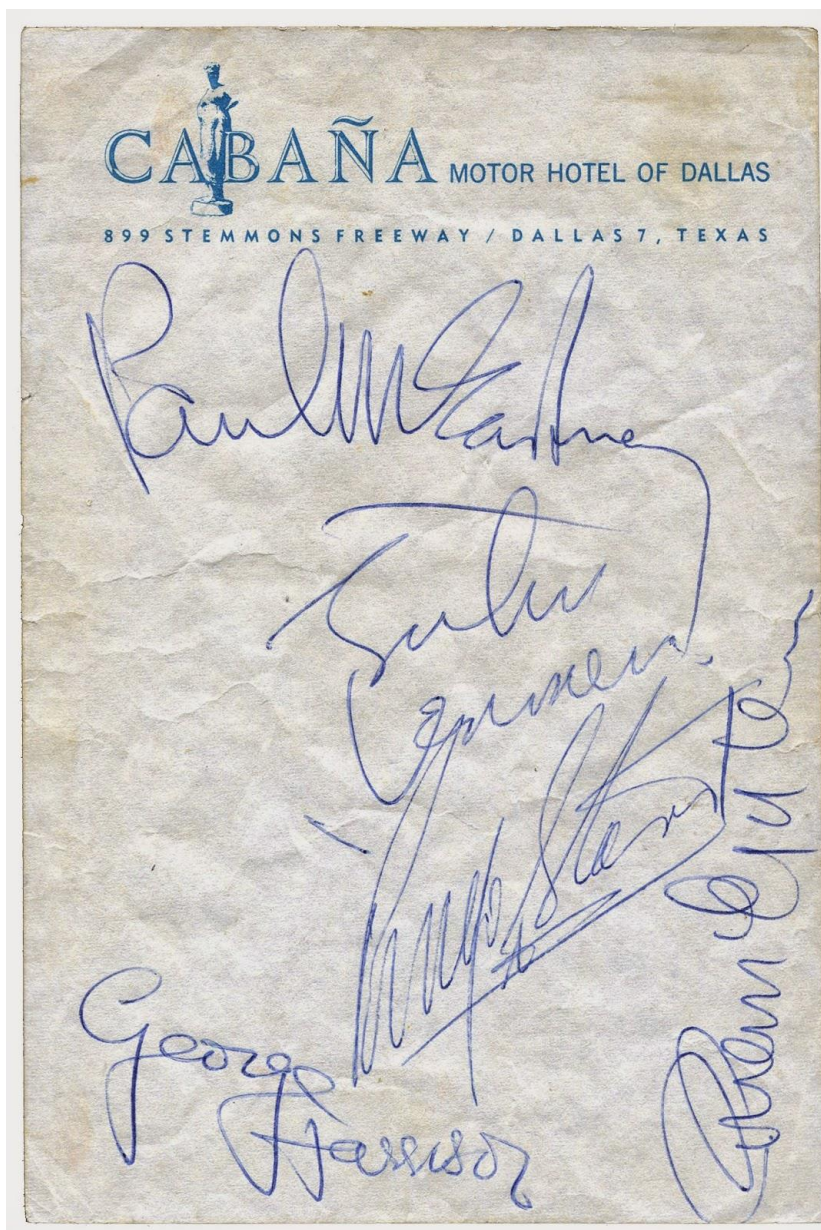
Figure 19: Circular stairway in lobby of Dallas Cabana Hotel in 1963. Image courtesy, *Dallas Morning News*, January 27, 1963, page 5.



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Figure 20: Beatles Autograph secured by Stephanie Pinter, co-president of the Dallas Chapter of National Beatles Fan Club during the band's stay at the Cabana Motor Hotel in Dallas on September 18, 1964. Image Courtesy: *Meet the Beatles for Real*, <http://www.meetthebeatlesforreal.com/2014/09/the-story-of-lucky-dallas-fan-club.html>



Cabana Motor Hotel, Dallas, Dallas County, Texas

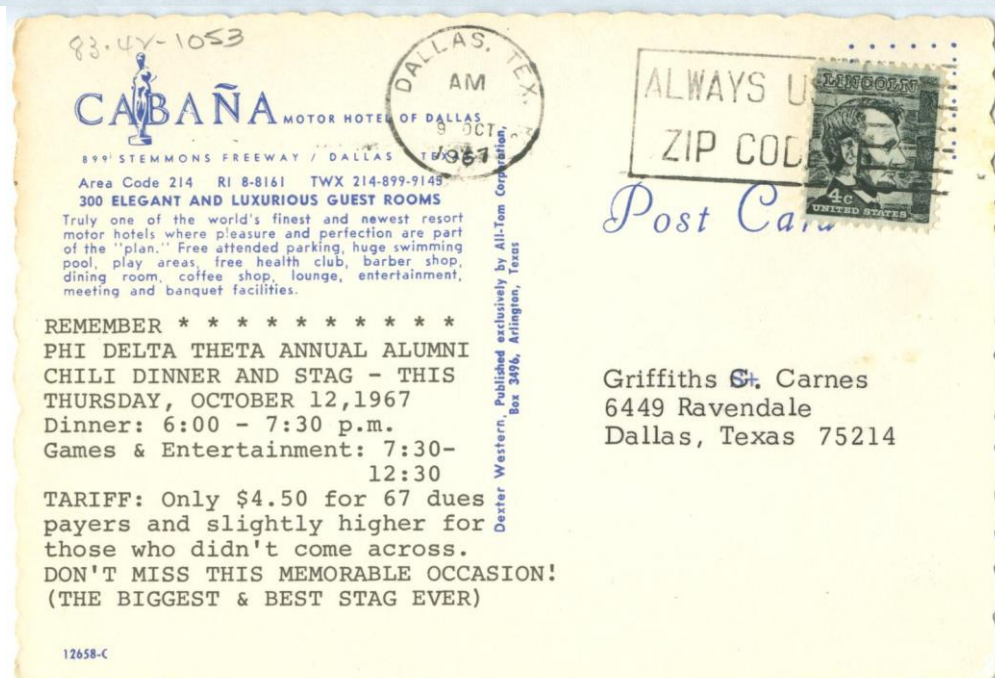
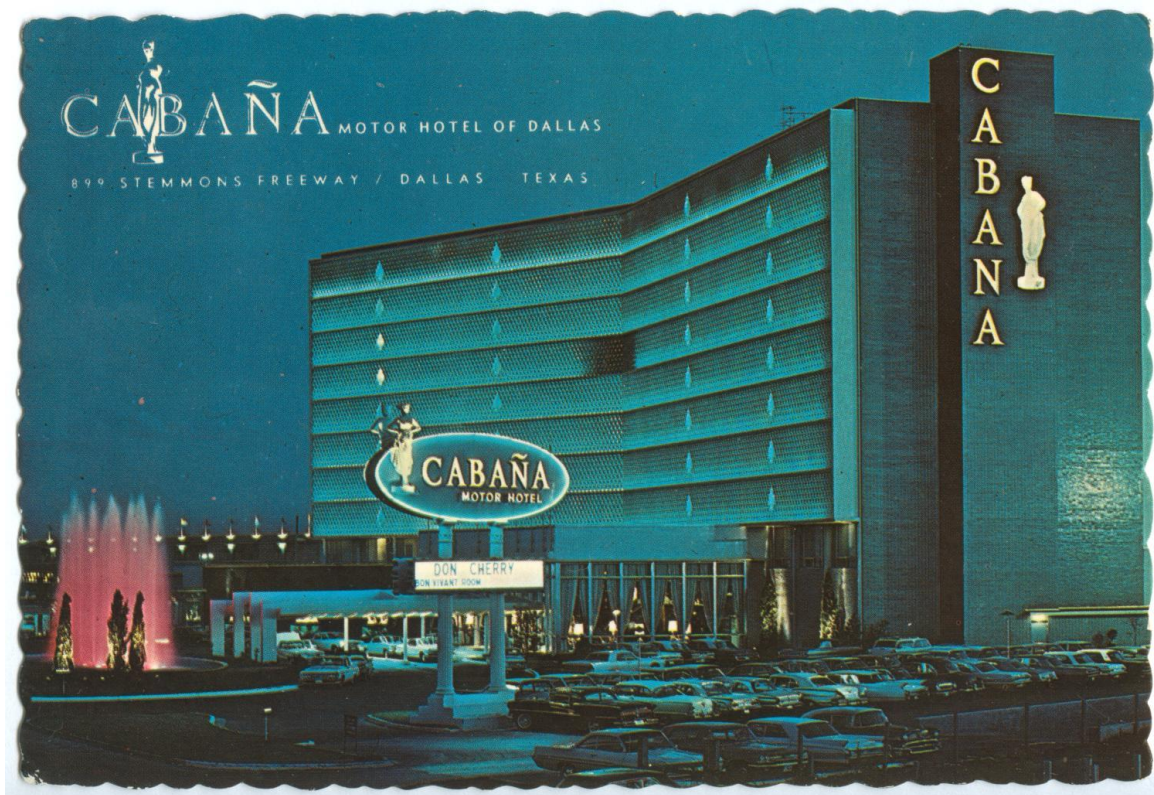
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Figure 21: Postcard of Cabana Motor Hotel, c.1964 (Image courtesy of Dallas Historical Society, taken from AIA Dallas Springboard)



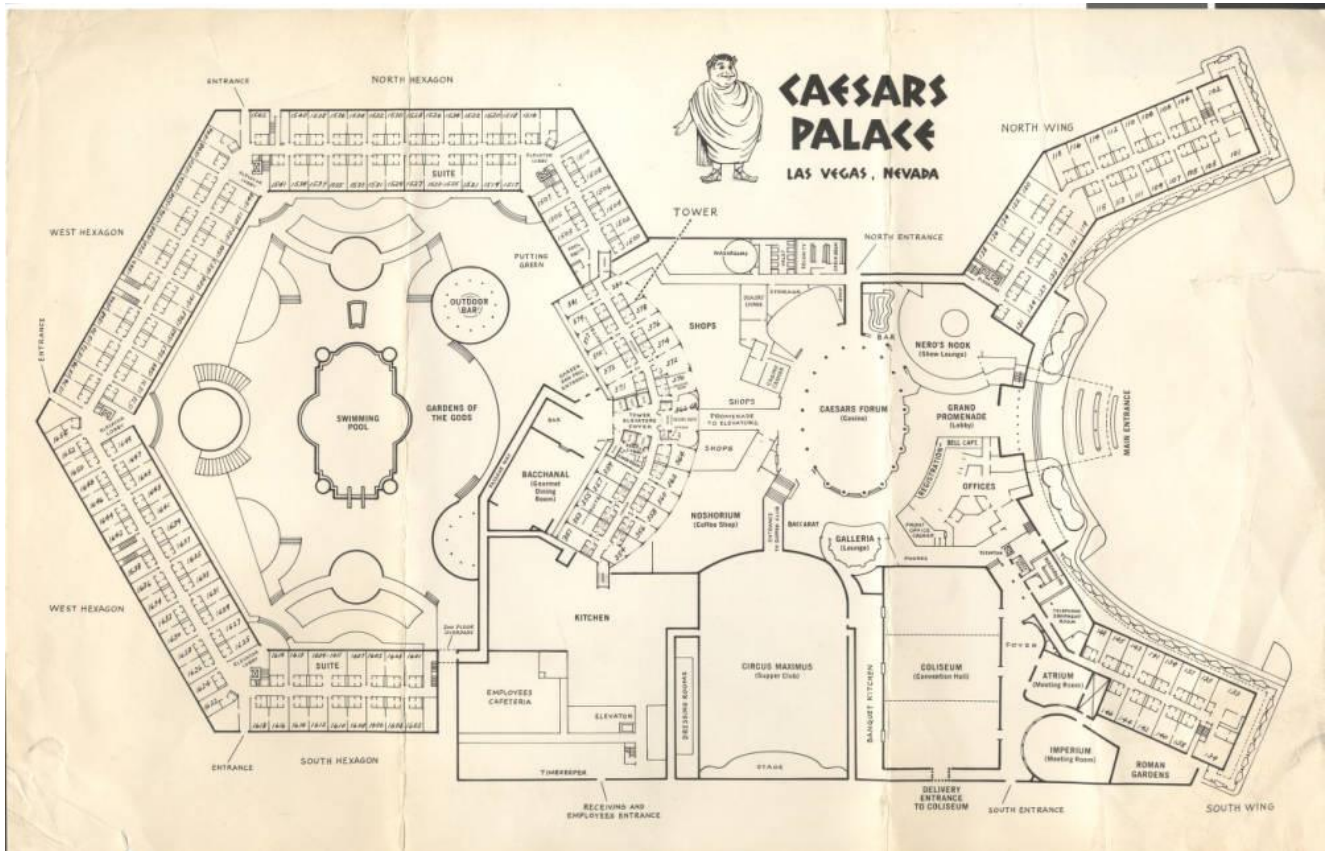
Cabana Motor Hotel, Dallas, Dallas County, Texas

Figure 22: Cabaña Motor Hotel, postcard, 1967; ([texashistory.unt.edu/ark:/67531/metapth121563/m1/1/](http://texashistory.unt.edu/ark:/67531/metapth121563/m1/1/); accessed September 27, 2018), University of North Texas Libraries, The Portal to Texas History, [texashistory.unt.edu](http://texashistory.unt.edu); crediting Dallas Heritage Village.



Cabana Motor Hotel, Dallas, Dallas County, Texas

Figure 23: Map of Caesars Palace Buildings, circa 1969. Courtesy Jay Sarno Collection, Southern Nevada Jewish Heritage Project, UNLV University Libraries, accessed March 18, 2019  
<http://d.library.unlv.edu/digital/collection/jhp/id/4578/rec/5>.



Cabana Motor Hotel, Dallas, Dallas County, Texas

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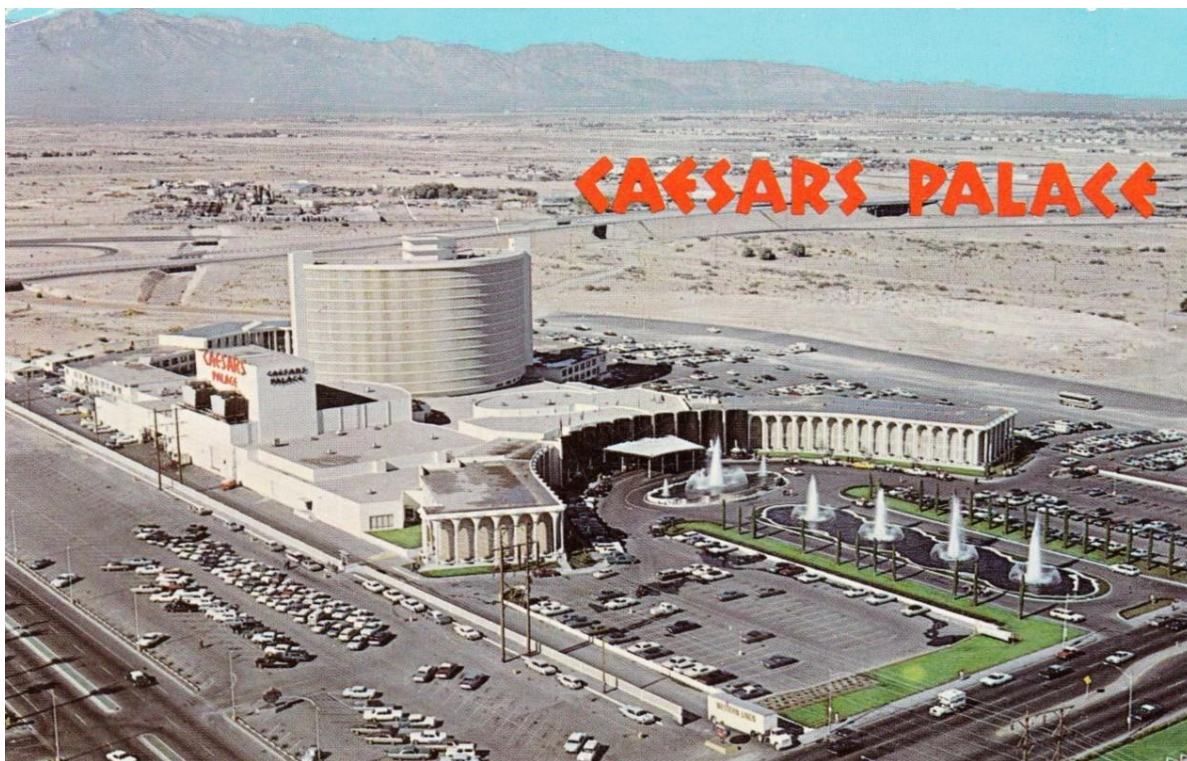
Figure 24: Caesars Palace, late 1960s. Courtesy “Caesars Palace,” *O.N.E Online Nevada Encyclopedia*, accessed March 18, 2019, <http://www.onlinenevada.org/articles/caesars-palace>.



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Figure 25: Caesars Palace, Las Vegas, Nevada, c. 1970. Courtesy *Vintage Las Vegas*, accessed March 18, 2019, <http://vintagelasvegas.com/post/43368826276/caesars-palace-1971>



Cabana Motor Hotel, Dallas, Dallas County, Texas

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**Photos**

Photo 1

View of east elevation of hotel tower with porte-cochere, looking northwest



Photo 2

View of porte-cochere, looking west



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 3

View of east elevation of hotel tower with porte-cochere, looking west



Photo 4

View of original semi-circular niches, looking northwest



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 5

View of detail of semi-circular niches, looking west



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 6

View of first floor of east elevation of hotel tower, looking west



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 7

View of original green painted glazed brick on north elevation of hotel tower, looking southeast



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 8

View of secondary entrance, looking southwest



Photo 9

View of original entrance to underground garage, looking south



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 10

View of modern parking deck, looking north



Photo 11

View of courtyard, looking north



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 12

View of original concrete parasol in courtyard, looking east



Photo 13

View of modern glazing within courtyard, looking west



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 14

View of courtyard, looking south



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 15

View of original green painted glazed brick on south elevation of hotel tower, looking north



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 16

View of west elevation of two-story lanai, looking southeast



Photo 17

View of west elevation of hotel tower, looking southeast



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 18

View of concrete screen, looking west

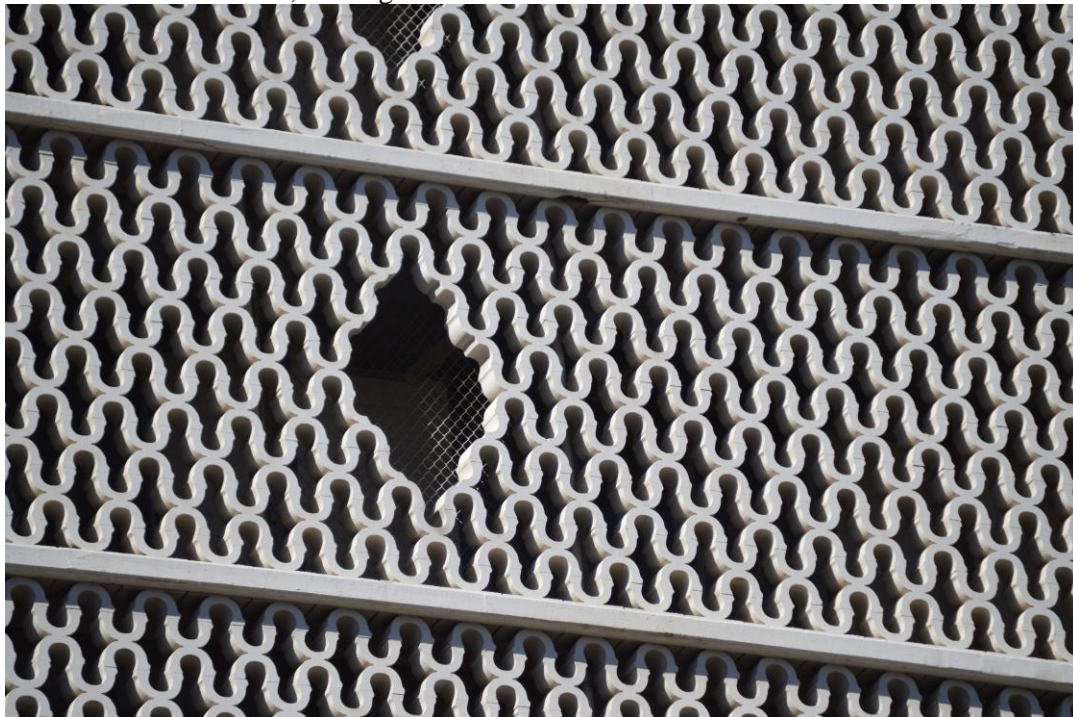


Photo 19

View of first floor of the hotel tower, looking west



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 20

View of first floor of the hotel tower, looking south



Photo 21

View of first floor bathroom with original mosaic tiling of the hotel tower, looking west



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 22

View of third floor room of the hotel tower, looking east



Photo 23

View of third floor room of the hotel tower, looking southeast



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 24

View of third floor corridor of the hotel tower, looking south



Photo 25

View of third floor elevator lobby of the hotel tower, looking west



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 26

View of seventh floor bathroom, looking southeast



Cabana Motor Hotel, Dallas, Dallas County, Texas

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Photo 27

View of seventh floor exterior walkway, looking south



Photo 28

View of original underground garage, looking west

