

**United States Department of the Interior  
National Park Service**

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received **SEP 12 1988**  
date entered

**National Register of Historic Places  
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic HISTORIC RESOURCES OF PARIS, TEXAS

and/or common

**2. Location**

street & number Incorporated Limits NA not for publication

city, town Paris NA vicinity of

state Texas code 048 county Lamar code 277

**3. Classification**

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input checked="" type="checkbox"/> entertainment
<input type="checkbox"/> object	<u>NA</u> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
<input checked="" type="checkbox"/> multiple resource	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial
		<input type="checkbox"/> no	<input checked="" type="checkbox"/> military
			<input type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input checked="" type="checkbox"/> transportation
			<input checked="" type="checkbox"/> other: vacant

**4. Owner of Property**

name Multiple Ownership (See continuation Sheets)

street & number

city, town \_\_\_\_\_ vicinity of \_\_\_\_\_ state \_\_\_\_\_

**5. Location of Legal Description**

courthouse, registry of deeds, etc. Lamar County Courthouse - Clerk's Office

street & number 119 N. Main

city, town Paris state Texas

**6. Representation in Existing Surveys**

title Texas Historic Sites Inventory  
(See Continuation Sheets) has this property been determined eligible?  yes  no

date through December 31, 1983  federal  state  county  local

depository for survey records Texas Historical Commission

city, town Austin state Texas



## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>	
<input checked="" type="checkbox"/> excellent	<input checked="" type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date <u>    N/A    </u>
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed	(see individual site forms)		

Describe the present and original (if known) physical appearance

The multiple resource nomination for Paris, Texas encompasses three historic districts and twenty-nine individual residences and buildings. Beginning in 1844, the city of Paris developed on a ridge between the Red and Sulphur rivers on a prairie-woodland margin. In spite of major fires in 1877 and 1916, the city has preserved significant examples of High Victorian Italianate, Queen Anne/Eastlake, Richardsonian Romanesque and vernacular Victorian-period styles. Later architectural styles such as the Bungalow and American Foursquare are found in numerous examples. Beaux Arts, Jacobethan Revival, Spanish Colonial Revival and other styling can likewise be found in residential, public, and religious structures. With much of its rapid growth having taken place before the turn of the century and during the heyday of the railroads, Paris has retained a number of early structures, both singly and in districts. Many structures erected after the great 1916 fire still survive and add to the historic significance of the city.

Paris, the county seat of Lamar County, Texas, is located in northeast Texas, 20 miles south of the Oklahoma border and the Red River. The town is situated on the dividing line between the Piney Woods region of northeastern Texas and the vast Blackland Prairie that extends to the southwest, equally dividing the county into prairie and timbered lands with a variety of oaks, pecan, hickory, ash and walnut. The city is dense with trees, which create an almost continuous canopy. Over the years residents have planted crape myrtles throughout the city, a practice which has earned it the name "Crape Myrtle City".

The land around Paris is rich and fertile. It produces large amounts of cotton, corn, oats, wheat, barley, vegetables and fruit.

The gently rolling hills of the region gradually build to a natural ridge between the watersheds of the Red River to the north and the Sulphur River to the south. The ridge reaches 620 feet above mean sea level. Paris is near the head of many small streams of the Red and Sulphur rivers. Many swales and creek beds are noticeable, although few creeks in Paris have continuous waterflow all year.

Like most cities Paris is a social and cultural mosaic, affected by numerous forces that have shaped it over 140 years. It has maintained some of its historical character, and continues to evolve. The town has experienced many architectural, socio-cultural and technological eras which have affected the type and quality of buildings erected. The present nomination documents today's best and most intact structures. Demolition, neglect, alteration and fire have destroyed a significant number of the city's historic buildings.



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HISTORIC RESOURCES OF PARIS

INDIVIDUAL SITES

Photo No. & Site No.	Property Name	Property Address
1	McCormic-Bishop House	603 8th St. SE
2	Johnson-McCuistion House	730 Clarksville
3	First Church of Christ, Scientist	339 W. Kaufman
4	<u>First Presbyterian Church</u>	410 W. Kaufman
5	Atkinson-Morris Church	802 Fitzhugh
6	Santa Fe-Frisco Depot	1100 W. Kaufman
7	Thaddeus & Josepha Preston House	731 E. Austin
8	Wise-Fielding House & Carriage Hse	418 W. Washington
9	Bailey-Ragland House	433 W. Washington
10	Lamar County Hospital	625 W. Washington
11	Rodgers-Wade Furniture Co.	401 3rd SW
12	High House	354 Washington
13	J.M. and Emily Daniel House	216 4th SW
14	Ragland House	208 5th Street SW
15	Gregory Vinegar Works	1244 Church Street
16	John Chisum Gibbons House	623 6th SE
17	W.S. and Mary Trigg House	441 12th Street SE
18	Benjamin and Adelaide Baldwin, Jr. House	714 Graham
19	Morris-Moore House	744 3rd NW
20	Edwin and Mary Jenkins House	549 5th NW
21	St. Paul's Baptist Church	454 2nd NE
22	Edgar and Annie Wright House	857 Lamar
23	Jess and Lucille Alford House	600 Crockett Circle
24	William and Etta Latimer House	707 Sherman
25	Baty-Plummer House	708 Sherman
26	Thomas & Bettie Brazelton House	801 W. Sherman
27	Demolished	
28	Carlton-Gladden House	2120 Bonham
29	Means-Justiss House	537 6th SE
30	House at	705 3rd SE



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HISTORIC DISTRICTS:

Church Street Historic District

Paris Commercial Historic District

Pine Bluff/Fitzhugh Historic District



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DESCRIPTION OF THE RESOURCE AREA DURING THE PERIODS IN WHICH IT ACHIEVED SIGNIFICANCE:

1844-1864

The Wright family from Tennessee settled in the vicinity of present-day Lamar County in 1816, becoming one of the first Anglo families in the region. George Washington Wright provided the formal nucleus of Paris when he designated 50 acres, out of his original 1,000-acre purchase, for the town site. Like most towns west of the Mississippi, Paris was surveyed in a grid pattern with Wright's store on the center square. The square briefly would provide the setting for the new county courthouse and for the merchants who clustered around the center where most of the trade took place and most roads converged.

A main thoroughfare was the Central National Road of the Republic of Texas. It is now Bonham St., west of downtown, and Pine Bluff St. as it continues east of the town's center. The two rights-of-way are 60 feet wide, although the width of Pine Bluff varies because of former streetcar sidings. Most of the secondary streets are 40 feet wide to allow for the minimum turning radius of horse-drawn vehicles.

The town's location on the Central National Road and the ridgeline between the Red and Sulphur rivers provided it symbolic prominence, prevailing breezes, flood protection, good drainage, a minimum of swamp-related diseases and few topographic disruptions in the alignment of roads.

Growth was slow until after the Civil War when the town grew to about 700 to 800 settlers. Little evidence remains of the nature of the architecture before the Civil War. However, certain assumptions can be made based on historic precedents. The original structures were by necessity hand-hewn and made of wood. Some were covered with siding. Most were vernacular structures, although a few probably showed Greek Revival detailing. Only early parts of the original Johnston-McCuistion House (Site No. 2, Photo 2) remain from this early period.

1864-1884

As the original 50-acre grid filled, the need arose to expand the boundaries of the city. The logical points of expansion were along the major roads which tied Paris to the adjacent rural areas and points of trade beyond. Via North Main, Pine Bluff, Lamar, Clarksville, South Main, Church and Bonham streets, Paris was connected to Indian Territory, the Red River and the Texas cities of Jefferson, Galveston, Dallas and Bonham.



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A cruciform pattern of roads extended outwards from the commercial district. Consequently important residences and neighborhoods formed to the south, east and west until new town limits were created. The cardinally-oriented street grid was retained. By the 1870s the principal streets were Division which is now 7th, NW and SW, High which is now 8th NE and SE, Sherman/Washington and Booth/Cheery streets.

During the 1864-1884 period, Paris grew to about 8,200 residents as a result of the booming cotton industry and the arrival of the railroads. By 1885 the town had spread up to and around the railroad yards and depots. Trolley lines connected the Central Square with areas along South Main, Kaufman and Pine Bluff streets. The first major additions and subdivisions for residential and commercial development were formed in these years.

The most prominent homes were built along South Main and Church streets, Bonham Street, Clarksville/Lamar Streets and Birmingham or 6th Street SE. Of these defined neighborhoods only the South Main and Church Street neighborhoods remain substantially intact today.

After the Civil War three dominant architectural styles became popular. High Victorian Italianate, expressed as a style or merely an influence, was probably the most important of these and may be seen in the Sam Bell Maxey House (NR 1971, Site No. 32, Photo 42) as a high style example, or in the house at 705 3rd SE (Site No. 30, Photo 30) as a more vernacular expression. The Second Empire mode, taken from the Paris of Napoleon III, was expressed in residences such as the Gibbons House (Site No. 16, Photo 16) and in downtown commercial buildings long since destroyed. Gone, too, are the early Gothic Revival churches and residences seen on the 1885 bird's-eye-view map of Paris.

In 1877 13 acres of wooden Gothic Revival and Italianate commercial buildings in the central square were destroyed by a huge fire. After that fire, Italianate and Second Empire became the predominant styles. As a consequence of the city's new fire code, all of the business district was rebuilt in brick or stone. In the 1885 Norris, Wellge and Company's bird's-eye-view almost all the plaza commercial buildings, institutional structures, prominent homes and about half the churches show Italianate or Second Empire influence. The other churches and a few small structures appear to have been Gothic Revival.

1884-1904

The arrival of the Texas and Pacific Railroad in 1876 and the Gulf, Colorado and Santa Fe Railroad in 1887 created town limits for Paris on its south, west and north sides. In addition, new industrial and



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residential sites were established. The population increased to about 10,000 in 1904 representing continued growth, but it was at a slower rate than that of the previous 20 years.

The cotton-based industrial sites were located in the southeast corner of town, between the railroads. The wood-based container, tool and furniture industries grew on the north and west sides of town, close to the rail yards. Many of these businesses were established after the railroads arrived and the new jobs they created fueled a demand for housing near the area.

To the south, near the Texas and Pacific depot location, additions sprang up with names like Texas and Pacific, Neagle, Gibbons First and Locust Hill. This group comprised about 80 acres. To the north around the Santa Fe spur, North Main and Fitzhugh streets the Pickard, Fitzhugh, Tudor, Williams, Clements-Fairview and Harrison additions grew up on more than 100 acres. This took place between 1884 and 1890.

On the west side large additions were created. The tracts closest to the railroad developments were tilled. Several around what was West and is now 19th W. were only marginally successful speculative ventures. The Park Place, Marin, Fuller-Donhoney, Looke, Walker First, Talkinton-Hodge, Harrison Ninth, Warren, S.J.Wright, Grand Avenue, Westside, College and Porter's First and Second additions, with about 150 acres combined, appeared between 1882 and 1891.

Between the Philadelphia Centennial Exposition of 1876 and the Chicago Columbian Exposition of 1893 "adaptation" became the by-word in architecture and an eclectic fusing of Medieval and Classical precedents became popular. This trend can be seen in the Victorian Queen Anne/Eastlake and Folk Victorian styles and in buildings with Shingle and Richardsonian Romanesque influences.

These styles came and went in the 1884-1904 period. Richardsonian Romanesque was best exemplified in Paris by the Federal District courthouse of 1889, and Messer & Sanguinet's Lamar County Courthouse of 1895, both of which were lost in the great fire of 1916. Remaining as an example of the style is the fine 1892 First Presbyterian Church (Site No. 4, Photo 4).

Several other examples of popular styles survive in varying conditions. One good example of Queen Anne/Eastlake is at 802 Fitzhugh (Site No. 5, Photo 5). Another is the Wise-Fielding residence and carriage house (Site No. 8, Photos 8a and 8b) at 418 Washington. Although deteriorating, this 1889 house is a rare, patterned masonry



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Queen Anne home. The carriage house or barn is probably the best remaining illustration of the Stick Style in Paris.

1904-1924

After the turn of the century, Paris' growth rate declined slowly as Dallas continued to eclipse it as a regional center. Just before the Great Depression the population dropped to 15,000 people. New subdivisions were created nevertheless in the areas west, northwest, east, northeast and southeast of town. These were in the Bonham, Clarksville and Fitzhugh areas and south of Washington between 6th and 17th streets SE.

To the west and northwest, the Wright Place, Conner Place, Hayes, Sperry, Sperry 2nd, Sperry 3rd, Westview, Colonial Maxey, E.S. Conner, Elliott, Scott-Braden, Wortham-Carlton and H.P. Meyers additions, with more than 200 acres, continued the west Paris push beyond old 1st Street which is now 25th Street W.

To the southeast, the Gibbons Park, Campbell, Gibbon-Braden, Maryville, Poland, Nancy Wright and South Park additions, with more than 100 acres, were established between 1904 and 1917 completing the thrust to the T&P Railroad.

To the east the Boyd-McGlasson, Randall, Mayers Homestead, Highland Park, East Side, Pine Bluff Place, Townsend and Hicks First Additions, with about 50 acres, filled in the Clarksville/Pine Bluff areas. To the northeast the Margraves-Phillips-Estes, Washington Heights, Belmont and Belmont 2nd additions, with about 50 acres, appeared between 1916 and 1924 filling in the Fitzhugh area.

In 1914 the City of Paris, the Board of Trade and the Progressive Club sought professional advice from out-of-town to guide growth for the next 25 years. W.H. Dunn, a landscape architect from Kansas City, Mo., was commissioned to assess conditions and produce a plan for future expansion that would work for a city of 50,000 people.

Dunn proposed specific improvements, such as making the central square a formal public plaza and moving the market activities to a square southeast of the commercial area. He also suggested creating a large municipal plaza district east of the commercial area between Lamar and Clarksville streets. He proposed widening Main and Bonham-Lamar streets to 80 and 90 feet and widening all downtown streets. He wanted to construct a viaduct on Bonham Street over the railroad tracks. Dunn also suggested making landscaped boulevards and forming Fitzhugh, 3rd Street SW/Graham, 7th Street SE/Pine Bluff and Clarksville to into a boulevard loop around the city. He proposed creating public parks at



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Wise Field-Market Square, Evergreen Cemetery, the old cemetery, Pride Springs Park, Warlick Park, Lafayette Park and at each rail depot.

Dunn's vision was broad and influenced by the City Beautiful movement spawned by the 1893 Chicago Exposition and the works of Frederick Law Olmsted. Only two of Dunn's recommendations were put into effect: the creation of the central Plaza and relocated Market Square.

On March 21, 1916 Paris experienced the great fire which wiped out the heart of the city. The few buildings that survive include the Dulaney Building, the Gibraltar Hotel, the Belford Apartments, the Cotton Exchange and the First National Bank. These are all in Paris' Commercial Historic District.

Within five years after the fire the entire commercial and municipal district was rebuilt, as well as most of the residential areas which had been destroyed. Architects and builders from Paris, Dallas, Fort Worth and the North Texas region participated in the incredibly rapid rebuilding effort which showed the optimism of turn-of-the-century Paris was still strong.

The national trend toward eclecticism in architecture found full expression in the rebuilding of the town. Relatively few structures from this period were designed by architects and the vast majority can be considered vernacular; but several stylistic influences were at work. The impact of the Ecole des Beaux Arts movement found expression in a series of monumental public buildings in the Commercial Historic District, including the City Hall, County Courthouse, Public Library, city parks, the Lamar County Hospital (Site No. 10, Photo 10), several churches and commercial buildings and Paris High School (demolished).

Effects of the Beaux Arts were reflected in residences as Classical and Colonial Revival features. Some later Victorian houses, mostly in the Queen Anne style, had already displayed modest Classical detailing which became more academic through the 1920s. The Johnson-McCuistion House (Site No. 2, Photo 2) was rebuilt in 1907 to become a substantial Classical Revival house with overscaled qualities associated with other Edwardian mansions such as the Belo House (NR 1975) in Dallas or the Wharton-Scott House (NR 1975) in Fort Worth. In contrast the 1920s Crook House at 854 Church Street in the Church Street Historic District represents a more subdued approach to the Colonial Revival.

Structures with a Sullivan-esque/Prairie School influence were more progressive in their design. Some of the finest examples were found in the Paris Commercial Historic District before and after the fire. The First National Bank in the Paris Commercial Historic District is a good example of this style.



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In residential architecture the standard was to simplify details, as a reaction to the excesses of Victorian ornamentation. The American Foursquare is one manifestation of simplification, represented by a number of structures in the Pine Bluff Historic District. The one-story counterpart of American Foursquare, the Pyramid House, is represented in the Jenkins House (Site No. 20, Photo 20). These examples display more influence than substance in their Prairie School detailing. Similarly, Prairie influences are seen in bungalow houses such as the house at 354 Washington (Site No. 12, Photo 12) and several of the stone bungalows like the Means-Justiss House (Site No. 29, Photo 29) which is a more substantial example. The 1921 Culbertson House at 528 South Main in the Church Street Historic District is an extraordinary stylistic hybrid featuring both Prairie School and Mediterranean Villa influences.

Examples of other popular early 20th century architectural styles may be found in Paris. For instance the Rectory of Holy Cross Episcopal Church in the Church Street Historic District is representative of the Jacobethan style. The Spanish Colonial Revival style, which was less common in Paris than in other Texas cities, has a good example in the commercial building at 123 S. Main in the Commercial Historic District.

1924-1944

After the great fire of 1916 and the subsequent rebuilding effort, Paris' population peaked and stabilized at around 25,000. It has remained there ever since. The Lamar Terrace, Stellrose, Brookside and Rucker additions, totalling about 75 acres, were developed primarily between 1925-1930. They represent an eastward trend which continues today.

The period from 1924 to 1944 was dominated by the Beaux Arts and Eclectic Revival styles. With the Plaza fountain and the Peristyle of the mid-1920s, architect J.L. Wees and his patron J.J. Culbertson capped the era with two excellent Beaux Art pieces. The 1931 Paris Public Library was the last and most significant public structure in that style.

The Art Moderne style is represented in the gymnasium at 215 E. Houston and in the car dealership at 265 1st Street SE. Industrial design of the late 19th and early 20th centuries can be seen in many Paris structures. Archetypes are the Rodgers-Wade Company complex which was built in phases over the last 128 years, the Paris Milling Company which has been added to since the 1850s and the Gregory Vinegar Plant which was built in phases since the early part of this century. All of these are located near the Texas and Pacific depot and represent an outstanding collection of industrial structures. The Gulf Oil Company complex at 1121 North Main, c. 1915, represents an example of the transition from load-bearing masonry/heavy timber construction to concrete.



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In terms of residential growth the popularity of the Bungalow and eclectic styles continued into the 1930s, but few examples stand out. Between 1924 and 1944 the widespread use of brick veneer came into play and fewer large homes were constructed after the major post-fire efforts. No structures less than 50 years old are included in the present nomination.

**SURVEY METHODOLOGY**

In the fall of 1984 the City of Paris received a grant from the Texas Historical Commission for a historic sites survey and National Register Multiple Resource Nomination. The Dallas architectural firm ArchiTexas was selected as primary consultant/surveyor.

The consultants divided the city into five areas of concentration with the plan to spend a week or more in each area documenting each unique, significant or contributing structure.

Historical data was gleaned from Sanborn Fire Insurance Company maps, city records and various primary, secondary and oral sources. Information was then recorded on Texas Historic Sites inventory forms supplied by the Texas Historical Commission.

Area 1, called the Central Business District, includes the original George Wright grant of 50 acres. This is the oldest and most densely occupied area of the city. Since it was anticipated that this large area would be nominated as a Historic District it was necessary to photograph and document every structure within it to determine boundaries.

The Texas Central National Road ran east and west through the center of the town and along the topographical ridge. This ridge is the dividing line between the north half of Paris or Area 2 and the south half or Area 3. The consultants thought these areas might show simultaneous growth patterns and yield a roughly equal number of significant or contributing structures.

Area 4 encompassed the more recent developments on the east side. Area 5 covered similar new development on the west side. As anticipated these two areas yielded fewer historically significant structures.

A total of 869 sites were surveyed. From this data, 3 historic districts and 29 sites have been included in this nomination. Selections were made because of their architectural and historical significance and retention of basic integrity.



## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input checked="" type="checkbox"/> politics/government	<input checked="" type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

<b>Specific dates</b>	see individual site forms	<b>Builder/Architect</b>	see individual site forms
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### Statement of Significance (in one paragraph)

The Paris multiple resource nomination consists of three historic districts and 29 individual structures which best represent the local stages of primary economic, commercial and historical development. These sites not only include commercial structures and residences, but religious, industrial, civic and transportation buildings as well. Paris at the turn of the century was one of the state's wealthiest cotton centers. It is significant that in a city of its size, and with the stable economy the town has enjoyed over the years, so many of its downtown buildings still remain. Few have been demolished since the great fire of 1916 and the ensuing rebuilding effort of 1916-1920. Areas of significance which distinguish the multiple resource area beyond architecture include commerce, community planning, industry and transportation.

### HISTORY AND DEVELOPMENT OF PARIS

Paris, Texas, has preserved much of its historic character in spite of fires, tornadoes, the Depression and the urban movement of the last three decades.

Its story really begins with the Red River, one of the few navigable rivers in the state. The town is located on a divide between the Red and Sulphur Rivers. It sits at an elevation of 620 feet, which allows for good drainage and healthy breezes to repel disease-ridden mosquitoes, important considerations during the region's early settlement period.

The town's location made the difference in the type of place it was to become. The river enabled people like Travis Wright, whose brother George Washington Wright founded Paris, to schedule steamers to land in the front yard of his Kiomatia Plantation. For more than 40 years after its founding, Paris merchants shipped and received goods in quantity via the Red River. The Republic of Texas Central National Road began at the Red River and passed through Paris on its route to Dallas, enhanced the transportation status of the growing city.

The land around present day Paris had been settled for several years when the town was founded. In 1816, at age 7, George W. Wright came to the area with his family, led by father Claiborne. George grew to manhood in the region and when he was 30 bought a 1,000-acre parcel of the Larkin Rattan headright survey. Wright, who served several Texas Congressional terms, offered 50 acres of his purchase to establish a new county seat. The tract became the town square and city blocks numbered



## 9. Major Bibliographical References

See Continuation Sheets

## 10. Geographical Data

Acreeage of nominated property see individual site forms

Quadrangle name Paris, Tex

Quadrangle scale 1:24,000

UTM References

(see individual site forms)

A 

Zone	Easting			Northing					

B 

Zone	Easting			Northing					

C 

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D 

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E 

--	--	--	--	--	--	--	--	--	--

F 

--	--	--	--	--	--	--	--	--	--

G 

--	--	--	--	--	--	--	--	--	--

H 

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Verbal boundary description and justification

See individual site forms

List all states and counties for properties overlapping state or county boundaries

state	N/A	code	county	code
-------	-----	------	--------	------

state	code	county	code
-------	------	--------	------

## 11. Form Prepared By

name/title ArchiTexas, with Katherine Livingston, AIA and the Texas Historical Commission staff

organization

date July, 1987

street & number 1907 Marilla

telephone 214/748-4561

city or town Dallas

state Texas

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national     state     local

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

State Historic Preservation Officer signature

*Laurie J. Jannell*

title State Historic Preservation Officer

date 7 Sept. 1988

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I hereby certify that this property is included in the National Register

*See Continuation Sheet for signature*

date 10/26/88

Keeper of the National Register

Attest:

date

Chief of Registration



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1-25. Wright opened a store that sat on the northwest corner of the square. The initial surveyor's marker is about two blocks northwest of the Wright store site.

Paris existed as an anomaly of antebellum Southwestern cities. There are several reasons for this. For one thing, it never experienced frontier isolation. By 1844 when it was formally established and made the county seat, all of the adjoining territory was being settled and the Indians had been pushed westward.

Unlike most Texas towns, Paris looked north rather than south and west, and the reason was trade and expansion. The Red River bordered the Republic of Texas and the United States. It also formed the boundary between the Anglo colony in Texas and the Choctaw and Chickasaw nations which were recognized as "civilized" tribes by the United States. Many tribe members were well-educated and some were wealthy. Paris became a business and federal court center for the Indian Territory and trade flowed steadily across the river.

Paris was the commercial and industrial center of its region before the Civil War. It attracted merchants like Charles F. Thebo, Col. Robert M. Jones, Travis Wright, Isaiah Wells and Henry Hadden, who came from their earlier settlements across the river to establish businesses. They helped the town diversify its economy. So did the craftsmen and tradespeople who soon settled in Paris. By 1860 the state business census showed Lamar County millers, who turned out brand-name flour and meal, and Paris furniture makers had helped make the county a high-wage, industrialized center.

Among Texas cities, Paris was one of the very few which stood against secession in 1861. It was a dangerous position to take, but Lamar County's three delegates to the state's Secession Convention - W. H. Johnson, L.H. Williams and George Wright - were among the eight members who voted against the Ordinance of Secession. All three men owned slaves, too. In addition, when the state at large voted in February on whether or not to secede, Lamar County was one of only 14 counties that voted against.

Yet throughout the Civil War, county residents were not terrorized by anti-secessionists. The English Parr families of Lamar County even went so far as to raise the Union Jack over their mill north of Paris. It was an indication they were neutral, but in most Texas counties this gesture would have meant death, or at least the destruction of one's property.

After the war Paris was settled by several English families. The presence of the Martins, Wises, Fitzhughes and Blythes created a cosmopolitan atmosphere in the great inland cotton marketing center that Paris had become.



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The importance of cotton to the town cannot be overemphasized. It brought wealth to Paris, lending it sophistication. Its affluent citizens developed cultural instincts and tastes which the community eventually adopted through the influence of these wealthy people. Their descendants remain and continue to play valuable social roles in the community.

Through the 19th Century Paris existed as a gilded branch of the Cotton Kingdom. It was dominated by the ideas and institutions of that kingdom, by the extravagance of its wealth. The surviving homes of the period display a concern with beauty rather than function. The residential architecture expresses a pride in achievement and a grandiosity that is somewhat offset by the orderly, more subdued quality in the town's other buildings and its streetscapes.

Paris' cotton era spanned a 100-year period which ended in the middle of this century. Before the 1850s Lamar County had a number of small, horse-driven cotton gins, but the steam gin - and the town's proximity to the Red River - made Paris a cotton processing center. With the arrival of the Texas & Pacific Railway in 1876, then the Gulf, Colorado and Santa Fe in 1887, Paris quickly became the gathering and shipping point for a multi-county region.

By the turn-of-the-century Parisians had learned two valuable facts about commodities. First, more money can be made by trading than by growing. Second, by-products harvest bigger profits than crops. So, in addition to marketing cotton in its virgin form, Paris produced cotton seed oil and other by-products of cotton.

It is usually difficult to pinpoint one date or event that marks the precise beginning or end of an era in any community. But the arrival of St. Louis architect J.L. Wees in 1909 in Paris was an auspicious occasion for the town. Real estate investor and wholesale merchant Rufus Scott and his wife Margaret brought Wees to Paris to design their home on S. Church Street (N.R. 1984). It included a three-story atrium and elaborate steam-heated and water-cooled ventilating systems. Wees apparently fell in love with the town, because he moved there permanently after the 1916 fire. Over the years Wees' designs established the standard for Paris architecture and public spaces.

Wees received several commissions from another noteworthy Parisian, J.J. Culbertson, who was a pioneer of cotton-oil milling in the South. He owned the Southland Oil Plant in Paris and 34 other mills. He also invested in ventures in Oklahoma, where he donated land for that state's capitol building.

While Culbertson was wealthy enough to indulge personal tastes - his 1921 home (designed by Tulsa architect A. Knapp) in the Church



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Street Historic District has a swimming pool in the basement - he was also civic-minded and gave Paris several landmarks. He commissioned Wees to design the Grecian Peristyle pavilion that is the Bywaters Park centerpiece. (The land for the park was donated after the fire by the J.K. Bywaters family.) The Paris Municipal Band, which was formed in 1923 and is the oldest municipal band in Texas, still plays its summer concerts from the park peristyle. In 1931 Culbertson donated the Wees-designed Paris Public Library to the city. Four years earlier he had commissioned Wees to design the elaborate Culbertson Fountain in the Plaza which helped earn the central square the designation as "Prettiest in Texas".

The Plaza remained the center of Paris commercial life and its historic heart for years, even though the courthouse was moved there from the square in 1873. In cotton days the plaza was jammed with wagons, bales and traders. It formed an open-air curb market before the Paris Cotton Exchange began operation. In later years, all streetcar lines were routed through the square.

In 1884, by some odd turn of events, Lamar County commissioners tried to sell the square. They were threatened with legal action, however. Property owners wanted no part of the sale as they believed a change in the district would hurt their interests. The town retained its heart.

The fire of 1916 brought a devastating change to the square, and the whole town. The fire started at the southwestern edge of Paris, raged around the square then blew east down Pine Bluff Road where it wiped out a section of fine homes. It destroyed dozens of important architectural landmarks including churches, major office and commercial buildings, two banks and the county courthouse.

Ironically the fire performed an important service - it caused the town to be rebuilt and modernized. The rapid rebuilding effort after the fire was followed by post World War I prosperity that lasted through the 1920s. Vacant spaces between downtown buildings were filled in, and landmarks such as the First Methodist Church (N.R. 1983), the Post Office and the Culbertson Fountain were built. By the middle of the decade many new commercial buildings had been constructed. They were built with brick firewalls and other features reflecting the latest safety precautions of the time. Old residential neighborhoods were rebuilt and new neighborhoods, with houses designed in Bungalow and Prairie School styles, pushed to the city limits. The city achieved an unusually cohesive appearance as a result of the total rebuilding program.

Paris, like other cities, was hit hard by the Great Depression. The new city library, financed by Culbertson and designed by Wees, reflected the local sponsorship of public-works projects. However,



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little construction took place in the 1930s. In general the town received only nominal consideration from the federal government for public works projects during this period.

What was accomplished was the laying of new water and sewer lines and the curbing and paving of streets with Works Progress Administration labor. A state park was planned. It was to be built on city property at Lake Crook by the Civilian Conservation Corps: however, only picnic facilities and road improvements were completed. Just before the U.S. entered World War II the Paris Junior College building, designed by Paris native W.H. Lightfoot, and the nearby stadium were completed in 1940.

The Depression continued into the new decade. In 1941, to stimulate the economy, a group of local merchants set out to secure an Army camp for Paris. With the help of the state's U.S. Senators and the enthusiasm of regional Army officials in San Antonio, the delegation secured a commitment from Washington to build an infantry training camp on farmland and forested creek valleys north of town.

Camp Maxey, which was established in 1942, did much to lift the town out of the Depression. The early influx of "Yankees" and outlanders reversed the introverted trend typical of most small Texas towns. Every living space in Paris buildings was outfitted to accommodate the overflow of soldiers' families and visitors. Even the German soldiers in the camp's prisoner of war compound broadened the town's outlook through contact with local residents and local farmers for whom they labored.

Although Paris' population has never exceeded 25,000 people, it has enjoyed a comfortable economy for most of its history. Because of its post-war industrial base, it quickly embraced the shopping center trends of the 1950s, commercialization of former residential streets in the 1960s and prefabricated building materials in the 1970s. The disadvantage in this is that the town has experienced a steady and sometimes tragic loss of its historic fabric and cultural stability.

#### PRESERVATION ACTIVITIES

Although there has been little new construction in the Paris Commercial Historic District, a number of structures have had their storefronts altered. In some cases entire street facades have been slipcovered completely by bland or inappropriate false facades.

However, the active participation of Paris in the National Trust for Historic Preservation/Texas Historical Commission Main Street Program has done much to educate property owners about the merits of restoration. The tendency has been to consider many important pre-World War II structures, especially those built after the fire, as middle-aged



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rather than historic. But several buildings have been substantially upgraded in recent years, and others are expected to be restored.

Residential neighborhoods have been vulnerable to demolition or alteration as well. While few intrusions are found in the Church Street and Pine Bluff Historic Districts, other areas have suffered more as developmental pressures have increased, particularly along the highways in town. Historic structures have been demolished, such as a fine Greek Revival cottage recently destroyed to allow for apartment construction.

Misguided modernization has eliminated several structures from consideration for National Register listing at this time. The replacement of later Victorian or Bungalow porch supports has been the most common problem. Other structures are simply deteriorating through neglect.

Only recently have local citizens become interested in preserving pre-World War II buildings as well as mature shade trees and landscaping. The activities of the Lamar County Historical Commission, the State of Texas in acquiring and restoring the Sam Bell Maxey House, the Main Street Program and a growing interest in local history have all been positive influences.

The Multiple Resource Nomination of Paris properties to the National Register of Historic Places has identified the best sites surviving from the Paris of 50 or more years ago. National recognition of these sites will help local citizens realize the importance of remaining historic structures. Local preservation efforts will benefit from the historical survey and nomination through coordinated city planning and increased ability to control development.

**AREAS OF SIGNIFICANCE:**

**ARCHITECTURE AND ARCHITECTS**

W.G. Barry apparently was the first architect of note in the town. He established his practice in the 1880s and reportedly produced a monograph of his work, which unfortunately has been lost. Some information on other Paris architects of the past century may be found in city directories. The 1891/92 Directory, for instance, lists Stephen Squires, most of whose listed structures are lost, and William R. Eubank, builder of the First Presbyterian Church (Site 4, Photo 4).

The 1919 Directory indicates there was a great demand for architects at that time. Barry & Smith, Curtis & McCrackin, J.I. Geiger and W.H. Lightfoot are all listed. In the 1921 Directory Curtis & Lightfoot had formed a partnership and J.L. Wees was listed. The 1936 Directory, published at the depth of the Depression, lists only Lightfoot and Wees.



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Out-of-town architects contributed to the face of Paris. They included Van Slyke & Woodruff of Fort Worth (First Methodist Church, N.R. 1983), Messer & Sanguinet, also of Fort Worth (1895 Lamar County Courthouse; 1917 Lamar County Courthouse, PCHD), A. Knapp of Tulsa, Oklahoma (Culbertson House, CSHD) and Griffith & Barglebaugh (First National Bank, PCHD). The nationally prominent New York firm McKim, Mead and White reportedly designed a house for the Crook family in Paris. That residence was destroyed in the 1916 fire.

Architect Shirley Simons of Lufkin and Tyler desined the Alford House (Site 23) and the Lightfoot House (CSHD) in academic Colonial Revival style. Nothing is known about L.B. Volk, architect of the First Presbyterian Church (Site No. 4, Photo 4).

The town's greatest architect was probably Wees who was practicing in St. Louis at the time Mrs. Rufus Scott engaged him to design her extraordinary home on Church Street (Scott-Roden Mansion, N.R. 1983; CSHD). Wees returned to St. Louis after its completion, but came back to Paris after the 1916 fire. In subsequent decades he designed such local landmarks as the Gothic Revival Scott Building (PCHD), the Culbertson Fountain in the central square (PCHD), the Classical Revival Peristyle (PCHD) in Bywaters Park and the adjacent Paris Public Library (PCHD).

#### ARCHITECTURAL STYLES

A wide variety of architectural styles popular in the last 120 years exists in Paris. The city is distinguished by several exceptional High Victorian residences, noteworthy turn-of-the-century structures, an array of commercial, religious and government buildings and other residences dating from the 1920s.

While Paris boasts fine, high-style architectures, typically its buildings reflected popular styles and were built by master carpenters, builders and developers.

No known structures survive intact from the town's first two decades, or before 1865. The city does, however, have one of the state's most substantial and significant residences which dates from Reconstruction. This is the 1867 Samuel Bell Maxey State Historic Structure (N.R. 1971; CSHD), a good example of the High Victorian Italianate style. It was the home of one of the city's most distinguished families.

Other significant Italianate-influenced residences include the home of Maxey's law partner. The 1876 Lightfoot House (CSHD) with its Eastlake two-tiered veranda (possibly an early addition) is adjacent to Maxey's home. Other noteworthy examples of this influence are the J.M.



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and Emily Daniel House, known as Kaufman Terrace (Site No. 8, Photo 8), which is significant for its segmental arched bargeboard and Second Empire styling, and the circa 1876 house at 705 3rd Street SE (Site No. 30, Photo 30). This is a rare, surviving Italianate cottage. Also noteworthy is the symmetrical Gibbons House (Site No. 16, Photo 16), one of relatively few Second Empire houses in Texas.

Later Victorian architectural styles are well-represented in Paris. These expensive and elaborate structures were made possible through the prosperity of the post-Reconstruction era, the availability of materials with the advent of the railroad, the proliferation of architectural pattern books and a growing sophistication on the part of the people of Paris. The cotton traders in particular developed tastes for European and Eastern U.S. culture and symbols.

A noteworthy structure with Eastlake architectural styling is the Wise-Fielding House and carriage house (Site No. 8, Photo 8), built by a family with strong British connections. There is a distinct Aesthetic Movement influence in the building whose brick masonry construction is unusual. Its frame carriage house is one of the most elegant of its type in North Texas.

More typical of large pattern-book houses of the period are the c. 1884 Baldwin House (Site No. 18, Photo 18), the 1890 Bailey House (Site No. 9, Photo 9), the Capt. Mitchell Ragland House (Site No. 14, Photo 14) and the 1903 Atkinson-Morris House (Site No. 5, Photo 5). More modest one-story examples include the c. 1900 Baty-Plummer House (Site No. 25, Photo 25), the adjacent 1892 Brazelton House (Site No. 26, Photo 26), the c. 1885 Preston House (Site No. 7, Photo 7) and several houses in the Church Street Historic District.

There are some examples of the Richardsonian Romanesque style surviving in Paris. The best is the First Presbyterian Church (Site No. 4, Photo 4), recognized in "Texas Public Buildings of the 19th Century". The 1916 Lamar County Courthouse (PCHD) has important Romanesque elements, especially in the entryway where elements were salvaged from the 1895 courthouse. The 1914 Santa Fe/Frisco Depot (Site No. 6, Photo 6), while not a pure example of Richardsonian Romanesque, nonetheless features broad, round arches, a remarkable campanile-like tower and other noteworthy detailing. The 1916 St. Paul Baptist Church (Site No. 21, Photo 21) is a late, vernacular example of the style constructed as a frame, rather than masonry structure.

The 1885 bird's eye view map of Paris indicates the presence of Gothic Revival churches and residences, but none of those structures remain. The most noteworthy buildings in that style date after the 1916 fire. The extraordinary 1917 Scott Building (PCHD), designed by J.L. Wees, is an exceptional example of a Gothic Revival commercial building in a town of 20,000 people. It reflects a small-scale response to the



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Skyscraper Gothic found in larger cities in Texas and other states. Churches account for the remaining example of Late Gothic Revival. Holy Cross Episcopal Church (CSHD) is a good example. It is constructed of fieldstone (or sandstone boulders) and features an adjacent Rectory in the Jacobethan style. A more typical example of a Texas Protestant Revival ecclesiastical building is the Central Presbyterian Church (CSHD).

That Paris would have significant structures demonstrating Sullivan/Prairie School influence is not surprising, considering its strong cultural and commercial ties with the Midwest. This is particularly evident in Paris Commercial Historic District structures such as the Gibraltar Hotel (1914), the Belford Apartments, the First National Bank, the Cotton Exchange Building and, on a smaller scale, the commercial building at 1st St. NE and Bonham Street which houses Melodie's Fabric Shop.

Prairie School, Bungalow and American Foursquare residences were built in numbers in Paris. Often elements of several styles were combined in the same building.

Fine bungalows as well as individual houses, such as the High House (Site No. 12, Photo 12) abound in the Church Street and Pine Bluff/Fitzhugh Historic Districts. The Latimer House (Site No. 24, Photo 24), which was built in the 1890s in the Queen Anne Style, was "modernized" after the 1916 fire with Bungalow wrap-around porch. American Foursquare is represented well on Pine Bluff at 605, 630, 830 and 955 for example and at 529 and 410 Fitzhugh (all PBHD). The house at 529 Fitzhugh boasts massing and fenestration which lends it the Foursquare association, but its detailing and brickwork is also reminiscent of the Classical Revival influence.

A popular variation of the American Foursquare in Texas is the Pyramid House. This is basically a one-story version of a Foursquare house with a prominent pyramidal roof added. The Jenkins House (Site No. 20, Photo 20) is a good example, and others may be found in the Church Street and Pine Bluff Historic Districts.

Paris is also noteworthy for its variety of residences with Colonial and Classical Revival influences. Some were originally constructed in these styles and others were remodeled using them. The Johnson-McCuiston House (Site No. 2, Photo 2) is a good example of the later. Perhaps the oldest house in the city, dating from 1858, it was remodeled and enlarged in 1907 with monumental Classical Revival features. Victorian houses modified with Classical/Colonial Revival and even Bungalow detailing include the Preston House (Site 7, Photo 7) and the Trigg House (Site No. 17, Photo 17). Substantial but generally conventional residences built in the style are also found in the Church Street and Pine Bluff Historic Districts.



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A distinctive manifestation of Colonial Revival style, with a romantic interpretation, is the 1936 Jess Alford House by Tyler architect Shirley Simons (Site 23, Photo 23). It was the most substantial house built in Paris during the Great Depression.

Four clapboard Colonial Revival houses should be noted because of their massing which is most often associated with the Shingle Style. These are McCormic-Bishop House (Site No. 1, Photo 1), the Morris-Moore House (Site No. 19, Photo 19) and the Wright House (Site No. 22, Photo 22).

The loosely-adapted, vernacular residences with classical details are an interesting contrast to the more urbane Beaux Arts/Classical Revival public buildings found in Paris. The quantity and quality of these structures is exceptional for a town of Paris' size, and for its location.

Notable churches include the monumental 1919 First Methodist Church (N.R. 1984) by Fort Worth architects Van Slyke & Woodruff and the 1917 First Church Christ Scientist (Site No. 3, Photo 3), which is an unusually well-detailed temple-like structure. The altered 1917 First Baptist Church is more typical of the Classical Revival churches found in smaller cities of the early part of the century.

The major civic structures are the Paris City Hall and Fire Station, the United States Post Office and Courthouse, the Lamar County Courthouse, the Paris Public Library and the Culbertson Fountain (all PCHD). All are handsome, well-detailed, classically-inspired structures which reflect Paris' determination to rebuild after the fire. With its great symbolic as well as architectural value, the Peristyle (PCHD) in Bywaters Park would be considered an asset in any city of any size.

The Liberty National Bank (PCHD) is a good, large-scale example of the Classical Revival style popular in civic buildings. The present Texas State Optical Building (PCHD) is an important, if altered small-scale manifestation. Unfortunately the fine High School, with its Ionic Portico in antis, which complemented the Classical Revival architecture of the civic buildings, was recently destroyed.

**COMMUNITY PLANNING**

The original grid plan of Paris dates from George Wright's designation of 50 acres for the original town site. It was followed to varying degrees in most later additions. It is fairly typical of most comparably-sized Texas cities. However, the Paris Commercial Historic District public spaces evolved in an atypical fashion when the Lamar County Courthouse was moved off the central square in 1877. Of arguably



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greater note were the 20th century changes to the central business district. These were recommended in part by Kansas City, Missouri, landscape architect W.H. Dunn. In 1914 he suggested the public market be moved from the square. It was moved, after the 1916 fire.

Bywaters Park was in a complementary position southeast of the square and the square itself was developed as a public plaza. It was accented by the Culbertson Fountain. This realignment of public spaces in the Paris Commercial Historic District was an exceptional undertaking with few parallels in other Texas cities. It is an important example of the City Beautiful Movement of the turn of the century.

**INDUSTRY**

The intensity of early activity along two of the major rail lines reflects Paris' general prosperity and period of commercial expansion. During the late 19th and early 20th centuries, large industrial and manufacturing complexes were established including the Rodgers-Wade Furniture Company (Site 11, Photo 11), the Paris Milling Company and the Gregory Vinegar Plant (Site No. 15, Photo 15). These industries greatly contributed to the economic strength of the city and region.

**COMMERCE**

Since its beginning Paris has served as the economic and governmental center of Lamar County and parts of northeast Texas. The Red River offered a means of commerce that allowed Paris to prosper. The river bordered the Republic of Texas and the United States and it formed the boundary between the Anglo Colony in Texas and the Choctaw and Chickasaw Nations with which Paris traded.

But the most profound commercial influence on the town came from the cotton industry. Practically every aspect of cotton was realized in Paris, from cotton grading, brokering and processing to shopping. The steam gin played a crucial role in making the town a processing center for more than 100 years.

Structures directly associated with the cotton industry survive in commercial buildings such as the Cotton Exchange (PCHD) and the homes of cotton merchants, such as the Wise-Fielding House (Site No. 9, Photo 9). Numerous other structures significant in the commercial life of the city, county and region can be found in the Commercial Historic District.



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**TRANSPORTATION**

Until the arrival of the Texas and Pacific Railway in 1876 and then the Gulf, Colorado and Santa Fe in 1887, Paris relied on the navigation of the Red River, as well as the Central National and Jefferson roads for its transportation needs. With the arrival of the railroads Paris became the gathering and shipping point for the region. The railroads also allowed it to connect with northern cities such as St. Louis and Kansas City whose influence sparked growth and development in many areas, including architecture. The Santa Fe/Frisco Depot (Site No. 6, Photo 6) is the major, but certainly not the only, monument to the history of transportation in Paris.



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Site No. 1

NAME	McCormic-Bishop House	COUNTY	Lamar	BLOCK	133c
ADDRESS	603 8th St. SE	CITY	Paris	LOT	7
		UTM	14/268740/3726740 *		
ARCHITECT/BUILDER	Harrison	DATE	1905	PERIOD	1900-
OWNER	Mary E. Stavrou, Apt. 6-H 230 Riverside Dr., New York City, NY	STYLE	Colonial/Classical Revival influence		
DESCRIPTION	10025				

1½-story residence; entrance front with L-shaped wraparound porch supported by simple Doris columns; irregular fenestration with 1/1 windows; second-floor triple window with arched stained-glass transom; two lateral gables on sides of roof with recessed arched windows.

Building material:	wall	wood siding	roof	composition
Physical condition	good	site:	original <input checked="" type="checkbox"/>	or moved <input type="checkbox"/> date <input type="checkbox"/>
Alterations	Early extension at rear			

SIGNIFICANCE Remarkable early 20th-century residence designed with Shingle Style massing but executed in clapboard; triple window with stained-glass transom, side gables and entrance gablet especially noteworthy in Paris context; built for a Mr. McCormic in 1905 and sold to Dr. T.V. Bishop and his wife Nell, formerly residents of Cedar Hill in Dallas County; now owned by the Bishops' granddaughter Mary Stavrou of New York City.

Area of significance	Architecture	Level of significance	local
DESIGNATION:	NR NHL RTHL HABS HAER HESI HSI OTHER		
ORIGINAL USE	residence	PRESENT USE	residence
RELATIONSHIP TO SURROUNDINGS	older residential neighborhood; mature vegetation		

ACREAGE/BOUNDARY DESCRIPTION	less than one
BIBLIOGRAPHY	
RECORDED BY	Peter Flagg Maxson
DATE	June 1986
INFORMANT	Mary E. Stavrou
PHOTO DATA	1

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Site No. 2

NAME Johnson-McCuistion House COUNTY Lamar BLOCK 108  
 ADDRESS 730 Clarksville CITY Paris LOT 8  
 UTM 268540/3726700  
 ARCHITECT/BUILDER unknown DATE 1858,1907,1950,1968 PERIOD 1800-1900,1900-  
 OWNER Fry-Gibbs Funeral Home STYLE Classical Revival  
 (same address) 75460 THEME \_\_\_\_\_  
 DESCRIPTION Two-story frame structure; pyramidal roof with dormer in main block;  
giant-order portico supported by paired fluted Corinthian columns; one-story porch  
below; three-bay entrance-tripartite windows and door below, single windows and  
tripartite doorway above; T-shaped one-story wings at each side

Building material: wall wood siding roof composition  
 Physical condition good site: original X or moved \_\_\_\_\_ date \_\_\_\_\_  
 Alterations above. T-shaped wings added 1950/1968 are noncontributing

SIGNIFICANCE Nucleus of present structure built in 1858 by Dr. and Mrs. Alfred  
S. Johnson; in 1907, cotton merchant T.A. Johnson, grandson of first owners, remodeled  
house to its present form; as grandest surviving Classical Revival residence in Paris,  
Johnson House typifies overscaled, Edwardian residence; acquired by Dr. and Mrs. L.P.  
McCuistion after their home burned in 1916 fire; T-shaped wings added by funeral home  
are low in scale and do not affect integrity of Johnson House.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_  
 ORIGINAL USE residence PRESENT USE funeral home  
 RELATIONSHIP TO SURROUNDINGS Prominently sited on large lot on major thoroughfare in  
largely commercial area  
 ACREAGE/BOUNDARY DESCRIPTION approx. one  
 BIBLIOGRAPHY Paris Historical Tour Guide  
 RECORDED BY Peter Flagg Maxson INFORMANT \_\_\_\_\_  
 DATE June 1986 PHOTO DATA 2

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Site No. 3

NAME First Church of Christ, Scientist COUNTY Lamar BLOCK 118  
 ADDRESS 339 W. Kaufman CITY Paris LOT 1  
 UTM 269660/3727140  
 ARCHITECT/BUILDER unknown DATE 1917 PERIOD 1900-  
 OWNER Ensign Christian Center STYLE Classical Revival  
(same address) 75460 THEME \_\_\_\_\_  
 DESCRIPTION Raised one-story brick structure; broad steps lead to portico supported by Ionic columns; double French doors with transoms lead to sanctuary; heavy entablature; three tall arched windows at sides.

Building material: wall brick roof composition  
 Physical condition good site: original  or moved \_\_\_\_\_ date \_\_\_\_\_  
 Alterations none known

SIGNIFICANCE One of the earlier Christian Science churches in Texas; one of the first Beaux Arts buildings constructed in Paris after the fire, it is an unusually well-detailed small church. It compares favorably with Temple Freda (NR 1984) in Bryan, Brazos County, Texas.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_  
 ORIGINAL USE church PRESENT USE none, vacant  
 RELATIONSHIP TO SURROUNDINGS older residential area near Paris Commercial Historic District  
 ACREAGE/BOUNDARY DESCRIPTION less than one acre  
 BIBLIOGRAPHY (cornerstone); W.P. Webb, Handbook of Texas, I  
 RECORDED BY Peter Flagg Maxson INFORMANT \_\_\_\_\_  
 DATE June 1986 PHOTO DATA 3

CONTINUATIONS:



1913

**United States Department of the Interior  
National Park Service  
National Register of Historic Places  
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Site No. 4

NAME <u>First Presbyterian Church</u>	COUNTY <u>Lamar</u>	BLOCK <u>124</u>
ADDRESS <u>410 W. Kaufman</u>	CITY <u>Paris</u>	LOT <u>14</u>
	UTM <u>269600/3727200</u>	
ARCHITECT/BUILDER <u>L.B. Volk&amp;Son/W.R. Eubank</u>	DATE <u>1892</u>	PERIOD <u>1800-1899</u>
OWNER <u>First Presbyterian Church</u>	STYLE <u>Richardsonian Romanesque</u>	
<u>(same address) 75460</u>	THEME	

DESCRIPTION Cruciform in plan, church features ashlar base beltcourse and lentils, lateral gables with round-headed Belgium stained-glass windows; dominant four-story tower with round-head vents surmounted by bracketed cornice element; gabled, round-headed entry porch; small cupola above transept; interior features vaulted ceiling, commemorative plaques, original pews, communion table, pulpit, early organ.

Building material: wall brick roof composition  
 Physical condition good site: original X or moved date  
 Alterations plexiglass over windows in 1960 addition to north; south belvedere removed  
 SIGNIFICANCE Founded as Old School Presbyterian Church by Rev. John Anderson in 1861, the congregation commissioned the present structure in 1892; premier example locally of Richardsonian Romanesque building; is oldest remaining church structure in Paris; Capt. J.M. Daniels is said to have been instrumental in design of church.  
(See Site 13).

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER  
 ORIGINAL USE church PRESENT USE church  
 RELATIONSHIP TO SURROUNDINGS Prominently sited in older, largely residential neighborhood  
 ACREAGE/BOUNDARY DESCRIPTION approx. 2.6 acres  
 BIBLIOGRAPHY Texas Public Buildings of the 19th Century by Willard Robinson (1974); church  
 RECORDED BY Peter Flagg Maxson INFORMANT cornerstone  
 DATE June 1986 PHOTO DATA 4

CONTINUATIONS:



1914

United States Department of the Interior  
National Park Service

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Site No. 5

NAME Atkinson-Morris House COUNTY Lamar BLOCK 3A  
 ADDRESS 802 Fitzhugh CITY Paris LOT 9,10,11  
 UTM 268880/3727120  
 ARCHITECT/BUILDER unknown DATE 1890 PERIOD 1800-1899  
 OWNER Jim B. Sharp STYLE Queen Anne/Eastlake  
 (same address) 75460 THEME \_\_\_\_\_  
 DESCRIPTION 2½-story residence; pyramidal roof broken by chimnies, lateral gables, conical tower; asymmetrical entrance front faces west; wraparound porch with Foric columns; irregular fenestration; unusual bracketed west gable with finials; round tower at SW corner clad in staggered-butt shingles on second floor; original parquet floors, woodwork, shutters and light fixtures remain

Building material: wall wood siding; roof wood shingles  
 Physical condition good shingles site: original X or moved \_\_\_\_\_ date \_\_\_\_\_  
 Alterations porch over front foor replaced; plate-glass inserted in tower windows  
 SIGNIFICANCE Constructed ca. 1891 for shoe manufacturer/capitalist J.D. Atkinson; sold in 1910 to dentist Eugene Felder Morris, the house was saved with some effort from 1916 fire; design of Morris House is reminiscent of Eastlake/Queen Anne pattern-back houses of Geo. Barber; one of the most substantial local examples of those styles in spite of alterations, which do not mar integrity of house.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_  
 ORIGINAL USE residence PRESENT USE residence  
 RELATIONSHIP TO SURROUNDINGS Sited on large lot among smaller, later residences beyond Pine Bluff/Fitzhugh Historic District  
 ACREAGE/BOUNDARY DESCRIPTION less than one  
 BIBLIOGRAPHY Paris City Directory - 1891  
 RECORDED BY Peter Flagg Maxson INFORMANT \_\_\_\_\_  
 DATE June 1986 PHOTO DATA 5

CONTINUATIONS:



1939

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Page 6

Site No. 6

NAME Santa Fe-Frisco Depot COUNTY Lamar BLOCK see below  
 ADDRESS 1100 W. Kaufman CITY Paris LOT \_\_\_\_\_  
 UTM 270960/3727240  
 ARCHITECT/BUILDER unknown DATE 1910 PERIOD 1900-  
 OWNER Burlington Northern Railroad STYLE Italianate/Prairie School influence  
3253 Chestnut Expressway, Springfield THEME \_\_\_\_\_  
 DESCRIPTION MO 65802

1 1/2-story masonry structure; very prominent tile hip roof with hip dormers and deep overhanging eaves; cast-stone lintels above most doors and windows; irregular fenestration; prominent campanile-like tower with pyramidal roof and round-headed openings.

Building material: wall brick roof clay tile  
 Physical condition good site: original  or moved \_\_\_\_\_ date \_\_\_\_\_  
 Alterations Main entry doors, interior marble wainscot removed

SIGNIFICANCE

Architecture. Conceived to house a joint operation between the Gulf, Colorado and Santa Fe and the Paris and Great Northern (a subsidiary of the St. Louis, San Francisco and Texas Railway - Frisco) railroads a rarity on both systems; Frisco owned the Depot and Santa Fe most of the yard, but each supplied personnel on a alternating five-year basis; depot is reminiscent of Frisco buildings designed in St. Louis-exceptional among surviving Texas railroad structures.

Area of significance Arch. & Transport. Level of significance local

DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_  
 ORIGINAL USE railroad depot PRESENT USE railroad depot  
 RELATIONSHIP TO SURROUNDINGS prominently sited at terminus of W. Kaufman; northern boundary along Bonham highway (U.S. Hwy. 82)  
 ACREAGE/BOUNDARY DESCRIPTION approx. 2 acres  
 BIBLIOGRAPHY \_\_\_\_\_  
 RECORDED BY Peter Flagg Maxson INFORMANT James Wright Steely  
 DATE June 1986 PHOTO DATA 6

CONTINUATIONS:

Legal Description: Bounded by the eastmost Frisco tracks on the west; Bonham Street on the north; the midline of the continuation of 11th Street SW on the east; and the midline of the continuation of West Austin Street on the south.



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Site No. 7

NAME Thaddeus and Josepha Preston House COUNTY Lamar BLOCK 109  
 ADDRESS 731 E. Austin CITY Paris LOT 9  
 UTM 268660/3727060  
 ARCHITECT/BUILDER unknown DATE c. 1885 PERIOD 1800-1899  
 OWNER J.B. Collins STYLE Eastlake/Colonial Revival influence  
 (same address) 75460 THEME \_\_\_\_\_  
 DESCRIPTION Asymmetrical 1½ story residence; bay window at east, paired 1/1 windows along verandah supported by Doric columns; prominent pyramidal roof broken by gables at front and sides, the largest with arched opening supported by painted Doric colonettes

Building material: wall asbestos siding roof composition  
 Physical condition \_\_\_\_\_ site: original X or moved \_\_\_\_\_ date \_\_\_\_\_  
 Alterations (see below)

SIGNIFICANCE Dr. Ford deeded the tract to his daughter Josepha as a wedding present in 1885; property changed hands several times until acquired by present owner in 1956; house may have had stronger Eastlake appearance when built and was updated with Colonial Revival detailing at turn of the century; present siding apparently wider than original but does not affect integrity significantly. Architecturally noteworthy in reflecting two distinct architectural styles.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_  
 ORIGINAL USE residence PRESENT USE residence  
 RELATIONSHIP TO SURROUNDINGS In older, residential neighborhood, with mature vegetation  
 ACREAGE/BOUNDARY DESCRIPTION less than one  
 BIBLIOGRAPHY Paris City Directories 1891, 1919; Lamar County Deed Records  
 RECORDED BY Peter Flagg Maxson INFORMANT \_\_\_\_\_  
 DATE June 1986 PHOTO DATA 7

CONTINUATIONS:



1916

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National Park Service**

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Site No. 8

NAME Wise-Fielding House & Carriage Hse. COUNTY Lamar BLOCK 135  
 ADDRESS 418 W. Washington CITY Paris LOT 7  
 UTM 269560/372600  
 ARCHITECT/BUILDER unknown DATE 1887 PERIOD 1800-1899,1900-  
 OWNER Mildred F. Lawler Estate, c/o Dr. Marion R. Lawler, 418 S. Texas, Mercedes, TX STYLE Queen Anne  
 THEME

DESCRIPTION  
Asymmetrical 2½-story brick masonry residence; two-story bay window on projecting wing to west of entrance; paired windows in hipped projection to east of main door; irregular fenestration - windows generally 1/1; Bungalow front porch; intact and significant interior. Carriage house is symmetrical, frame, 1½-story structure with steeply pitched roof broken by center gable.

Building material: wall brick roof wood shingle  
 Physical condition fair site: original  or moved  date \_\_\_\_\_  
 Alterations Victorian verandah replaced by Bungalow porch, date unknown.

SIGNIFICANCE One of the more noteworthy Queen Anne houses extant in North Texas; built in 1887 by prominent cotton merchant W.B. Wise, whose strong connections with Britain may have influenced the design of his home; brick masonry construction and sophisticated detailing makes Wise' House more sophisticated than most of its style and date in Texas; substantial outbuildings a rare survival. Remarkable carriage house remains, but Servants Quarters and large octagonal structure to the rear are gone.  
Sold after 1916 fire to Fielding family who occupied the house until recently.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_  
 ORIGINAL USE residence PRESENT USE vacant?  
 RELATIONSHIP TO SURROUNDINGS On very ample lot with mature vegetation; rear of site later given to City as park.  
 ACREAGE/BOUNDARY DESCRIPTION approx. 4 acres  
 BIBLIOGRAPHY Paris Historical Tour Guide; Paris City Directories 1891, 1921, 1936  
 RECORDED BY Peter Flagg Maxson INFORMANT \_\_\_\_\_  
 DATE June 1986 PHOTO DATA 8a,8b

CONTINUATIONS:



1917

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National Park Service

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Page 9

Site No. 9

NAME	Bailey-Ragland House	COUNTY	Lamar	BLOCK	155
ADDRESS	433 W. Washington	CITY	Paris	LOT	8/4
ARCHITECT/BUILDER	unknown	UTM	269520/3726540		
OWNER	Mike Folmar	DATE	1890	PERIOD	1800-1899
	(same address) 75460	STYLE	Queen Anne/Colonial Revival		
		THEME			

DESCRIPTION Asymmetrical two-story frame dwelling; central door on first and second floor with two windows to the east and a bay window to the west; notable NW curved corner window; projecting, shallow wings on sides (that on west has bay window); wraparound porch supported by Doric columns on plinths; ornamented pediment above main entrance; Palladian window at end of lateral gable projecting from pyramidal roof.

Building material: wall	wood	roof	composition
Physical condition	good	site: original	<input checked="" type="checkbox"/> or moved <input type="checkbox"/> date N/A
Alterations	None known		

SIGNIFICANCE Bailey, a native of Detroit, served under Gen. Sam Bell Maxey and was manager of the Cotton Oil Company in Paris; James Bailey of Barnum & Bailey circus is said to have stayed here when visiting with the circus; Bailey House shows early and important Colonial Revival detailing, and remains one of the more substantial and intact Victorian houses in the city; house sold for \$83,000 after Bailey's death in 1916; occupied for many years by Nathaniel Harden Ragland and his wife Jeanie.

Area of significance	architecture	Level of significance	local
DESIGNATION:	NR NHL RTHL HABS HAER HESI HSI OTHER		
ORIGINAL USE	residence	PRESENT USE	residence
RELATIONSHIP TO SURROUNDINGS	Opposite Wise-Fielding House; Bailey House towers over neighborhood houses of somewhat later period		
ACREAGE/BOUNDARY DESCRIPTION	less than one		
BIBLIOGRAPHY	Paris City Directories 1891, 1921, 1946; Sanborn Map Co., map 1914		
RECORDED BY	Peter Flagg Maxson	INFORMANT	
DATE	June 1986	PHOTO DATA	9

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Site No. 10

NAME	Lamar County Hospital	COUNTY	Lamar	BLOCK	154
ADDRESS	625 W. Washington	CITY	Paris	LOT	1
ARCHITECT/BUILDER	Unknown	UTM	262380/3726540		
OWNER	Lamar County Hospital	DATE	1926	PERIOD	1900-
	(same address) 75460	STYLE	Classical Revival influence		
		THEME			

DESCRIPTION Raised two-story masonry structure essentially rectangular in shape; central porch supported by Doric columns and square piers; swags ornament entablature; 13-bay facade with 1/1 windows; brickwork generally common bond; ornamental diapering atop main block; brick quioning at corners and lintels.

Building material: wall brick roof flat (unknown)  
 Physical condition fair site: original  or moved \_\_\_ date \_\_\_  
 Alterations Some changes to windows, upper central block

SIGNIFICANCE Architecture. District hospital for Lamar County from 1926 to 1972; provided quality medical care to Paris and beyond, leading to Paris' present role as regional medical center; Lamar County Hospital is one of the most significant surviving buildings locally, demonstrating Classical Revival/Beaux Arts influence; virtually all public buildings in decade following Paris fire of 1916 were built in that style; colored ward and nurses quarters to the south have since been demolished.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER  
 ORIGINAL USE hospital PRESENT USE county offices  
 RELATIONSHIP TO SURROUNDINGS occupies five acre tract in park-like setting

ACREAGE/BOUNDARY DESCRIPTION five acres  
 BIBLIOGRAPHY  
 RECORDED BY Peter Flagg Maxson INFORMANT  
 DATE June 1986 PHOTO DATA 10

CONTINUATIONS:



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Site No. 11

NAME	Rodgers-Wade Furniture Company	COUNTY	Lamar	BLOCK	170
ADDRESS	401 3rd S.W.	CITY	Paris	LOT	2A
ARCHITECT/BUILDER	unknown	UTM	269640/3726000	DATE	1907
OWNER	Paris Milling Company 1392 South Main, 75460	STYLE	(industrial)	PERIOD	1900-
THEME					

DESCRIPTION Two-story irregular industrial building; masonry construction with common bond brickwork; south front divided by pilaster-like projections into fourteen bays; flat roof has skylights; windows generally boarded up.

Building material: wall brick roof unknown  
 Physical condition fair/poor site: original  or moved  date \_\_\_\_\_  
 Alterations Remaining portion of larger complex; windows boarded.

SIGNIFICANCE Rodgers & Wade Manufacturing established in 1856; present structure constructed 1907; only standing portion of much larger complex; Rodgers-Wade was largest furniture manufacturer in Paris, one of the largest in North Texas; large employer and producer of quality furniture; other portions of site may have archeological potential. According to historian Lonn Taylor, founder James Rodgers was one of the men who made Paris the furniture manufacturing capital of Texas, and the company remains the oldest furniture manufacturer in the state. An early downtown warehouse survives, but this structure has the strongest association with the company.

Area of significance industry Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER  
 ORIGINAL USE manufacturing/warehouse PRESENT USE manufacturing/warehouse  
 RELATIONSHIP TO SURROUNDINGS Sited next to railroad tracks near edge of twon beyond Church Street Historic District  
 ACREAGE/BOUNDARY DESCRIPTION ca. three acres  
 BIBLIOGRAPHY Taylor, Lonn Texas Furniture (1975)  
 RECORDED BY Peter Flagg Maxson INFORMANT  
 DATE June 1986 PHOTO DATA 11

CONTINUATIONS:



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Site No. 12

NAME High House COUNTY Lamar BLOCK 150  
 ADDRESS 352 Washington CITY Paris LOT 11  
 UTM 269640/3726600  
 ARCHITECT/BUILDER unknown DATE ca.1910 PERIOD 1900-  
 OWNER Daisie Schwartz STYLE Bungalow  
(same address) 75460 THEME \_\_\_\_\_  
 DESCRIPTION One-story masonry bungalow; entrance front features large porch/porte-  
cochere supported by brick piers; central front door with sidelights and transom; eight  
pane casement windows with transom at each side; clipped gables with half-timbered  
effect on gable ends; other bungalow elements include latticework on projecting ell  
and windowbox on front window.

Building material: wall brick roof composition  
 Physical condition good site: original X or moved \_\_\_\_\_ date \_\_\_\_\_  
 Alterations Portion of front porch casement window replaced by plate glass.  
 SIGNIFICANCE One of the best examples locally of the Bungalow Style, also reflects the  
horizontality and excellent detailing associated with Prairie School influence;  
multiple-pane windows and streamlined half-timbering in gable ends suggest slight  
Jacobethan inspiration. Home for many years of Horace S. High.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_  
 ORIGINAL USE residence PRESENT USE residence  
 RELATIONSHIP TO SURROUNDINGS nicely landscaped in older residential neighborhood  
 ACREAGE/BOUNDARY DESCRIPTION less than one acre  
 BIBLIOGRAPHY Paris City Directories 1936, 1960  
 RECORDED BY Peter Flagg Maxson INFORMANT \_\_\_\_\_  
 DATE June 1986 PHOTO DATA 12

CONTINUATIONS:



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Site No. 13

NAME J.M. and Emily Daniel House COUNTY Lamar BLOCK 119B  
ADDRESS 216 4th S.W. (Kaufman Terrace) CITY Paris LOT 1, 1A  
UTM 269580/3727140  
ARCHITECT/BUILDER unknown DATE 1876 PERIOD 1800-1899  
OWNER G.I. Hodges STYLE High Victorian Italianate  
(same address) 75460 THEME \_\_\_\_\_

DESCRIPTION Substantial 2½-story frame residence; three-bay entrance front; windows arched and 2/2; porch supported by chamfered posts; concave roof over porch; vergeboard with Gothic Revival influence; four-story tower with mansard roof to south; noteworthy interior features; two contributing outbuildings are the greenhouse and hexagonal gazebo.

Building material: wall woodsiding roof wood shingles  
Physical condition good site: original X or moved \_\_\_\_\_ date \_\_\_\_\_  
Alterations \_\_\_\_\_

SIGNIFICANCE Unusual and generally intact High Victorian Italianate villa; Paris founder George Wright deeded ten acres to his daughter Emily in 1846; present house constructed in 1876 as home for Emily and her husband Capt. J.M. Daniel, C.S.A.; sold by Mary Daniel in 1944; Kaufman Terrace is one of the most noteworthy Italianate residences remaining in northeast Texas, though its detailing is partly of other architectural styles.

Area of significance architecture Level of significance local  
DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_  
ORIGINAL USE residence PRESENT USE residence  
RELATIONSHIP TO SURROUNDINGS occupies large, well-landscaped grounds in older residential neighborhood  
ACREAGE/BOUNDARY DESCRIPTION 2 acres  
BIBLIOGRAPHY Texas Homes of the 19th Century, T. Webb and D.B. Alexander 1966; Paris  
RECORDED BY Historical Tour Guide INFORMANT James Wright Steely  
DATE Peter Flagg Maxson June 1986 PHOTO DATA 13

CONTINUATIONS:



1922

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Site No. 14

NAME Ragland House COUNTY Lamar BLOCK 119A  
 ADDRESS 208 5th Street S.W. CITY Paris LOT 6  
 UTM 269480/3727160  
 ARCHITECT/BUILDER Unknown DATE 1892 PERIOD 1800-1899  
 OWNER Richard P. Wright STYLE Eastlake  
 (same address) 75460 THEME \_\_\_\_\_

DESCRIPTION Asymmetrical substantial two-story frame house; wraparound porch with shallow gable over entryway supported by square posts; first- and second-story inset porches over entryway; arched, triple window on projecting front ell at ground level, with inset triple window above; 1/1 windows generally repeated on first and second floors.

Building material: wall asbestos/wood roof composition

Physical condition good shingles site: original X or moved \_\_\_\_\_ date \_\_\_\_\_

Alterations asbestos shingles on parts of exterior; kitchen updated 1967

SIGNIFICANCE Fine example of substantial Eastlake-style residence; particularly noteworthy exterior details include staggered-butt shingles and inset windows in upper second-floor front gable, and inset front porch; wrap-around front verandah may possibly have been added at a very early date; asbestos shingles, while not an asset, do not significantly detract from the integrity of the house; home of Charles and Bonnie Ragland for many years.

Area of significance architecture Level of significance local

DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_

ORIGINAL USE residence PRESENT USE residence

RELATIONSHIP TO SURROUNDINGS prominently sited in older residential neighborhood; larger than most nearby houses.

ACREAGE/BOUNDARY DESCRIPTION less than one

BIBLIOGRAPHY Paris City Directories 1921, 1946

RECORDED BY Peter Flagg Maxson INFORMANT \_\_\_\_\_

DATE June 1986 PHOTO DATA 14

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Site No. 16

NAME John Chisum Gibbons House COUNTY Lamar BLOCK 163  
 ADDRESS 623 6th S.E. CITY Paris LOT 5  
 UTM 268540/3726700  
 ARCHITECT/BUILDER unknown DATE 1883 PERIOD 1800-1899  
 OWNER Mark Short STYLE Second Empire  
(same address) 75460 THEME \_\_\_\_\_  
 DESCRIPTION Symmetrical 2½-story residence; five bays on first and second floors, three above; sides with four bays below mansard, two above; five-bay Italianate porch supported by square posts; mansard roof supported by large, paired brackets; 2/2 windows.

Building material: wall wood siding roof slate (mansard); top unknown

Physical condition good site: original  or moved \_\_\_\_\_ date \_\_\_\_\_

Alterations Interior alterations 1950s

SIGNIFICANCE Built for John Gibbons, mayor of Paris in 1890s, who was instrumental in formulating city fiscal annexation and educational policies; Gibbons also served as sheriff, councilman, and judge; his daughter Katherine Gibbons Bankhead and her descendents occupied the house until recent years; the Gibbons House is a rare and substantially intact example of Second Empire style; some stylistic similarities with stone Edward Steves House in San Antonio's King William Historic District (N.R., 1972); few structures in that style survive in the state, and most tend to be asymmetrical; Gibbons House perhaps demonstrates late Greek Revival influence in its uniform symmetry.

Area of significance architecture, politics/govt. Level of significance local

DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_

ORIGINAL USE residence PRESENT USE residence

RELATIONSHIP TO SURROUNDINGS sited on half-acre, well-landscaped lot in older residential neighborhood

ACREAGE/BOUNDARY DESCRIPTION less than one

BIBLIOGRAPHY A. Alexander, The History of Lamar County; Paris Historical Tour Guide.

RECORDED BY Peter Flagg Maxson INFORMANT \_\_\_\_\_

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Site No. 17

NAME W.S. and Mary Trigg House COUNTY Lamar BLOCK 112  
 ADDRESS 441 12th Street S.E. CITY Paris LOT 8  
 UTM 267160/3726860  
 ARCHITECT/BUILDER W.H. Norris (1981) DATE ca. 1870, 1891 PERIOD 1800-1899  
 OWNER Norma Renfro STYLE Queen Anne with Classical Revival  
(same address) 75460 THEME influence  
 DESCRIPTION 1½-story frame residence; large pyramidal roof broken by gables, domers; irregular fenestration, windows 1/1; prominent wraparound verandah supported by Doric columns on masonry plinths; ornamental balustrade.

Building material: wall wood siding roof composition  
 Physical condition good site: original  or moved  date \_\_\_\_\_  
 Alterations see below

SIGNIFICANCE A house was apparently on the site in 1870; in 1890 harness-shop operator W.S. Trigg and his wife Mary contracted with W.H. Norris to make certain improvements to a one-story frame house; the resulting structure is apparently one of the earlier houses in Paris to display significant Classical Revival detailing; porch similar to that on Bailey House (Site 9); built also in 1891; rear porch/sun room was enclosed at an unknown date (c. 1950s?).

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_  
 ORIGINAL USE residence PRESENT USE residence  
 RELATIONSHIP TO SURROUNDINGS In older residential neighborhood; surrounding crape myrtle trees may have been early landscape feature.  
 ACREAGE/BOUNDARY DESCRIPTION less than one acre  
 BIBLIOGRAPHY \_\_\_\_\_  
 RECORDED BY Peter Flagg Maxson INFORMANT \_\_\_\_\_  
 DATE July 1986 PHOTO DATA 17

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Site No. 18

NAME <u>Benjamin and Adelaide Baldwin, Jr.</u>	COUNTY <u>Lamar</u>	BLOCK <u>52</u>
ADDRESS <u>714 Graham House</u>	CITY <u>Paris</u>	LOT <u>12</u>
	UTM <u>269700/3727580</u>	
ARCHITECT/BUILDER <u>unknown</u>	DATE <u>ca. 1884</u>	PERIOD <u>1800-1899</u>
OWNER <u>Mrs. C.H. Webb</u>	STYLE <u>Eastlake</u>	
<u>(same address) 75460</u>	THEME	

DESCRIPTION Asymmetrical 2½-story frame dwelling; bay window extending two stories to west of entrance; windows generally irregularly placed, repeated on first and second floors; front verandah supported by square posts; decorative lateral gable over entrance; large pyramidal roof broken by three gables on entrance front; east and west gable ends feature triple ornamental windows, ornamental shingles, and Eastlake sunburst patterns; noteworthy interiors very little altered.

Building material: wall wood siding roof wood shingle  
 Physical condition fair site: original  or moved date  
 Alterations concrete porch floor apparently added ca. 1925

SIGNIFICANCE Very substantial Eastlake style house built by Benjamin J. Baldwin, Jr., reportedly as ranch house; Baldwin was local entrepreneur and partner in Scott-Baldwin Title Co.; he was loaned money from British banks to construct house; his imposing Eastlake residence is significant for fine exterior and interior detailing; Baldwin's widow Adelaide continued to live in the house for many years. One of the most substantial surviving Victorian houses in Paris.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER  
 ORIGINAL USE residence PRESENT USE residence  
 RELATIONSHIP TO SURROUNDINGS Baldwin House looms over smaller and somewhat later residences; large, corner lot  
 ACREAGE/BOUNDARY DESCRIPTION less than one  
 BIBLIOGRAPHY Paris City Directories 1891, 1921, 1946  
 RECORDED BY Peter Flagg Maxson INFORMANT  
 DATE June 1986 PHOTO DATA 18

CONTINUATIONS:



United States Department of the Interior  
National Park Service

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Site No. 19

NAME Morris-Moore House COUNTY Lamar BLOCK 79  
 ADDRESS 744 3rd N.W. CITY Paris LOT 2  
 UTM 268340/3727880  
 ARCHITECT/BUILDER Unknown DATE 1903 PERIOD 1900=  
 OWNER Floyd L. McKnight STYLE Colonial Revival influence  
 (above address) THEME

DESCRIPTION 1½-story frame dwelling; very prominent lateral gable with center paired 20/1 windows on second floor; front door with sidelights off-center with single 1/1 windows to one side and paired windows at the other; porch extends the length of the front and terminates with semicircular ends similar to those at the Edgar and Annie Wright House (Site 22); stair window at side is round headed and creates half dormer; guest house and three-car garage on property are contributing.

Building material: wall wood siding roof composition  
 Physical condition good site: original  or moved  date \_\_\_\_\_  
 Alterations three rooms and bath added upstairs in 1937

SIGNIFICANCE The house was built for a local physician, Dr. Morris and acquired by veterinarian Arthur Moore in 1920; a significant stylistic hybrid - the Morris House has the massing of a Shingle Style house, but is built with wood siding and with high quality Colonial Revival detailing.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER  
 ORIGINAL USE residence PRESENT USE residence  
 RELATIONSHIP TO SURROUNDINGS on large (100' x 280') lot in older residential area

ACREAGE/BOUNDARY DESCRIPTION less than one

BIBLIOGRAPHY

RECORDED BY Peter Flagg Maxson INFORMANT

DATE June 1986 PHOTO DATA 19

CONTINUATIONS:



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Site No. 20

NAME Edwin and Mary Jenkins House COUNTY Lamar BLOCK 82  
ADDRESS 549 5th N.W. CITY Paris LOT 6  
UTM 269600/3727900  
ARCHITECT/BUILDER Jim and Joe Fite, Peter DATE 1912-13 PERIOD 1900-  
OWNER Clyde H. Daniels Watkins STYLE Pyramid house (see below)  
(same address) 75460 THEME

DESCRIPTION Symmetrical 1½-story house with masonry porch; three-part central front door and flanking windows; porch extends the length of the front and is constructed of stone with piers at each corner and paired square posts at the central entryway; pyramidal roof above is broken by large, center, hipped dormer with paired 1/1 windows; entry steps repeated at street level.

Building material: wall wood siding roof composition shingles  
Physical condition good site: original  or moved date  
Alterations two kitchen windows closed up

SIGNIFICANCE Built for prominent Paris stonemason/sculptor Edwin Jenkins and his English wife Mary Ellen; Jenkins House was constructed by local carpenters at a cost of \$5,000; Jenkins was responsible for much of the fine stonework in the city, and had a hand in the construction of the Confederate monument on the Courthouse lawn, the Culberson Fountain, and numerous monuments in Evergreen Cemetery; his home contains examples of his fine masonry; it is a good local example of a Pyramid House - a one-story Texas counterpart of the American Foursquare style recognized by large and pyramidal roofs.

Area of significance architecture Level of significance local  
DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER  
ORIGINAL USE residence PRESENT USE residence  
RELATIONSHIP TO SURROUNDINGS located in older residential neighborhood, the stonework is shown off to good advantage  
ACREAGE/BOUNDARY DESCRIPTION less than one  
BIBLIOGRAPHY Mrs. Clyde H. Daniels to Curtis Tunnell, Texas Historical Commission, 28 January 1986 (letter)  
RECORDED BY Peter Flagg Maxson INFORMANT  
DATE June 1986 PHOTO DATA 20

CONTINUATIONS:



1928

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Site No. 21

NAME	St. Paul's Baptist Church	COUNTY	Lamar	BLOCK	59
ADDRESS	454 2nd N.E.	CITY	Paris	LOT	1
ARCHITECT/BUILDER	unknown	UTM	268200/3727840		
OWNER	St. Paul's Baptist Church (same address) 75460	DATE	1921	PERIOD	1900-
		STYLE	Romanesque influence		
		THEME			

DESCRIPTION Two-story, symmetrical frame structure; central portico of front has inset front porch with semicircular arches supported by square posts; larger round-headed stained-glass windows flank smaller, paired windows; tower sections to north and south have long, rectangular triple windows at ground level and single rectangular windows above; windows at sides are tall, paired, roundheaded; central gable at front with two gablets above side windows.

Building material: wall vinyl siding roof composition  
Physical condition good site: original  or moved  date   
Alterations structure covered in artificial siding ca. 1960

SIGNIFICANCE Noteworthy late, frame adaptation of Romanesque style, somewhat more ambitious than found in many comparable East Texas towns of the period; a landmark of the Black community in Paris since its construction; in spite of its siding, St. Paul's is the most noteworthy and intact of the older Black churches in town.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER  
 ORIGINAL USE church PRESENT USE church  
 RELATIONSHIP TO SURROUNDINGS prominently sited on corner lot of older residential neighborhood  
 ACREAGE/BOUNDARY DESCRIPTION less than one  
 BIBLIOGRAPHY  
 RECORDED BY Peter Flagg Maxson INFORMANT  
 DATE June 1986 PHOTO DATA 21

CONTINUATIONS:



1929

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National Park Service

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Site No. 22

NAME Edgar and Annie Wright House COUNTY Lamar BLOCK 187  
 ADDRESS 857 Lamar CITY Paris LOT 6  
 UTM 268860/3727360  
 ARCHITECT/BUILDER unknown DATE 1906 PERIOD 1900-  
 OWNER Quentin Wright STYLE Queen Anne/Colonial Revival  
2117 52nd St., Lubbock, TX 79412 THEME

DESCRIPTION Symmetrical 1½-story residence; reverse bay at front door continues to form two-bay window dormers on second floor emerging from gabled roof; 1/1 windows throughout; center front door with oval window; front porch with Queen Anne-inspired rounded ends in screened at one end and features bungalow trim.

Building material: wall wood siding roof composition  
 Physical condition good site: original  or moved  date \_\_\_\_\_  
 Alterations none known

SIGNIFICANCE Constructed for prominent Paris attorney and civic leader Edgar Wright (a grandson of city founder George W. Wright) and his wife Annie Roberta Wright; the Wright House is an unusual Queen Anne/Colonial Revival variant. The twin bay windows beginning at first-floor level with a reverse bay window entrance terminates with semi-hexagonal roof; round verandah ends are also exceptional.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_  
 ORIGINAL USE residence PRESENT USE residence  
 RELATIONSHIP TO SURROUNDINGS in older residential neighborhood; mature vegetation

ACREAGE/BOUNDARY DESCRIPTION less than one  
 BIBLIOGRAPHY Quentin Wright to Curtis Tunnell, Texas Historical Comm., January, 1986 (letter)  
 RECORDED BY Peter Flagg Maxson INFORMANT Quentin Wright  
 DATE July 1986 PHOTO DATA 22 A & 22 B

CONTINUATIONS:



1930

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National Park Service

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Page 24

Site No. 24

NAME	William and Etta Latimer House	COUNTY	Lamar	BLOCK	133
ADDRESS	707 Sherman	CITY	Paris	LOT	9
		UTM	269300/3726880		
ARCHITECT/BUILDER	unknown	DATE	ca. 1900, 1918	PERIOD	1900-
OWNER	Annette Debusk Richardson	STYLE	Classical Revival/Bungalow influence		
	(same address) 75460	THEME			

DESCRIPTION Originally two-story Queen Anne house with round tower; two-tiered entrance porch with gable and Bungalow wraparound porch added before 1920. Essentially a main block with lateral gables, hip roof, single and paned 1/1 windows.

Building material: wallwood siding roof composition  
 Physical condition good site: original  or moved date  
 Alterations porch lattice on 7th Street side of unknown, recent date

SIGNIFICANCE Longtime home of investor William D. Latimer; survived 1916 Paris fire but was modernized soon thereafter to make house compatible with later homes; noteworthy hybrid with Classical Revival and Bungalow features.

Area of significance architecture Level of significance local

DESIGNATION: NR NHL RTHL HABS HAER HESI OTHER

ORIGINAL USE residence PRESENT USE residence

RELATIONSHIP TO SURROUNDINGS prominently sited on corner lot; larger than surrounding older homes

ACREAGE/BOUNDARY DESCRIPTION less than one acre

BIBLIOGRAPHY

RECORDED BY Peter Flagg Maxson INFORMANT

DATE February 1986 PHOTO DATA 24

CONTINUATIONS:



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Site No. 25

NAME <u>Baty-Plummer House</u>	COUNTY <u>Lamar</u>	BLOCK <u>131</u>
ADDRESS <u>708 Sherman</u>	CITY <u>Paris</u>	LOT <u>19</u>
	UTM <u>269300/3726940</u>	
ARCHITECT/BUILDER <u>unknown</u>	DATE <u>ca. 1890-95</u>	PERIOD <u>1800-1899</u>
OWNER <u>Mrs. Willis M. Plummer</u>	STYLE <u>Eastlake</u>	
<u>(same address) 75460</u>	THEME	

DESCRIPTION 1½-story frame cottage; L-shaped wraparound verandah links south and east lateral gables; shingled gable ends with delicate vergeboards; good Eastlake dormer windows

Building material: wall wood frame roof composition roof

Physical condition good site: original X or moved date

Alterations concrete steps; porch brackets and balustrade missing

SIGNIFICANCE Fine and intact late Victorian cottage of Eastlake styling; home for many years of Mrs. William (Mollie) Baty; with exceptionally bold detailing

Area of significance architecture Level of significance local

DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER

ORIGINAL USE residence PRESENT USE residence

RELATIONSHIP TO SURROUNDINGS prominently sited on corner lot

ACREAGE/BOUNDARY DESCRIPTION less than one

BIBLIOGRAPHY Sanborn Insurance Co. maps, 1897, 1946; Paris City Directories, 1891, 1919, 1946

RECORDED BY Peter Flagg Maxson

INFORMANT

DATE April, 1986

PHOTO DATA 25

CONTINUATIONS:



1932

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Site No. 26

NAME Thomas and Bettie Brazelton House COUNTY Lamar BLOCK 133  
 ADDRESS 801 W. Sherman CITY Paris LOT 8  
 UTM 269240/3726880  
 ARCHITECT/BUILDER unknown DATE ca. 1890s PERIOD 1890-1900  
 OWNER Thomas Brazelton Steely STYLE Eastlake  
 THEME \_\_\_\_\_

DESCRIPTION 1-story cottage, L-shaped verandah connects lateral, gabled bays on north and east; ornamental fretwork on porch; intact woodwork in interior.

Building material: wall wooden frame roof composition  
 Physical condition fair site: original  or moved \_\_\_\_\_ date \_\_\_\_\_  
 Alterations some fretwork missing

SIGNIFICANCE Built on site of George Wright homestead by daughter Bettie and husband Thomas Brazelton, industrial agent for G.C. & S.F. railroad; notable Eastlake cottage with intact interior; site may have archeological significance.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_  
 ORIGINAL USE residence PRESENT USE residence  
 RELATIONSHIP TO SURROUNDINGS sited on large lot in older residential area; early wooden fence; mature trees.  
 ACREAGE/BOUNDARY DESCRIPTION less than one acre  
 BIBLIOGRAPHY Paris City Directory 1891  
 RECORDED BY Peter Flagg Maxson INFORMANT James W. Steely  
 DATE April 1986 PHOTO DATA 26

CONTINUATIONS:



1933

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Site No. 28

NAME Carlton-Gladden House COUNTY Lamar BLOCK 201  
 ADDRESS 2120 Bonham CITY Paris LOT 8  
 UTM 271880/3727360  
 ARCHITECT/BUILDER Chas. B. Carlton DATE 1902 PERIOD 1900-  
 OWNER James and Jo Ella Gladden STYLE Eclectic Revival influence  
 (same address) 75460 THEME \_\_\_\_\_  
 DESCRIPTION L-shaped, 1½-story residence; front projection features two-tiered inset porch supported by Ionic columns on first floor and Doric above; ornamental vergeboard; wraparound one-story porch with Doric columns to southeast; irregular fenestration - windows generally 1/1; dormer window faces south and lateral gable east.

Building material: wall wood siding roof composition  
 Physical condition good site: original  or moved \_\_\_\_\_ date \_\_\_\_\_  
 Alterations none known

SIGNIFICANCE Built in 1902 by contractor Charles Carlton (d. 1905) for his wife (d. 1917) and eight children; acquired from son-in-law George Wortham by present owner in 1949; house is extraordinary architectural hybrid: Colonial Revival influence found in columns, late Queen Anne massing, Swiss Chalet-variant inset porch and vergeboard.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER \_\_\_\_\_  
 ORIGINAL USE residence PRESENT USE residence  
 RELATIONSHIP TO SURROUNDINGS sited on U.S. Hwy 82 in older residential area; mature vegetation  
 ACREAGE/BOUNDARY DESCRIPTION less than one  
 BIBLIOGRAPHY M.C. Ramey to J. & J. Gladden, letter, 1965, in possession of owners  
 RECORDED BY Peter Flagg Maxson INFORMANT J. & J. Gladden  
 DATE June 1986 PHOTO DATA 28

CONTINUATIONS:



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Site No. 29

NAME	Means - Justiss House	COUNTY	Lamar	BLOCK	163
ADDRESS	537 6th Street, SE	CITY	Paris	LOT	2
ARCHITECT/BUILDER	unknown	UTM	268560/3726780	DATE	ca. 1923
OWNER	Thomas S. Justice (same address)	PERIOD	1900-	STYLE	Bungalow
THEME					
DESCRIPTION	Large 1½-story Craftsman Bungalow; first-floor walls of rock; shingles gable ends and domer; front porch supported by stone piers.				

Building material: wall stone roof composition  
 Physical condition good site: original  or moved date  
 Alterations front window possibly changed with insertion of plate glass  
 SIGNIFICANCE Apparently built by Oscar and Mary Means; later occupied by Thomas Justiss, longtime Superintendent of Paris schools; Fine Craftsman Bungalow.  
 Two-story Victorian house on 1920 Sanborn map replaced by Justiss House by 1926.

Area of significance architecture Level of significance local  
 DESIGNATION: NR NHL RTHL HABS HAER HESI HSI OTHER  
 ORIGINAL USE residence PRESENT USE residence  
 RELATIONSHIP TO SURROUNDINGS large lot in older suburbs; stone retaining wall in front complements house  
 ACREAGE/BOUNDARY DESCRIPTION less than one acre  
 BIBLIOGRAPHY Sanborn Insurance C. maps 1920, 1926, 1946; Paris City Directories 1919,  
 RECORDED BY Peter Flagg Maxson INFORMANT 1921, 1936, 1946  
 DATE June 1986 PHOTO DATA 26

CONTINUATIONS:



1935

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Site No. 30

NAME	House at	COUNTY	Lamar	BLOCK	146
ADDRESS	705 3rd Street, SE	CITY	Paris	LOT	3
ARCHITECT/BUILDER	unknown	UTM	268200/3726520	DATE	est. 1880
OWNER	Mary Martin (same address) 75460	PERIOD	1800-1900	STYLE	High Victorian Italianate
DESCRIPTION	1½-story rectangular cottage with rear ell; front door and two windows have segmental-arch lintels; bay window on north side; Italianate porch				

Building material: wall frame, clapbd. roof composition

Physical condition fair site: original  or moved \_\_\_ date \_\_\_

Alterations 2nd floor front windows may have been widened

SIGNIFICANCE This is a modestly scaled example of High Victorian Italianate style, once common in Paris and elsewhere; appears on 1885 Birds-eye view; may have been rental property, as indicated by frequent changes of occupancy in city directories.

Area of significance architecture Level of significance local

DESIGNATION: NR NHL RTHL HABS HAER HESI OTHER

ORIGINAL USE residence PRESENT USE residence

RELATIONSHIP TO SURROUNDINGS corner lot in area of older small residences

ACREAGE/BOUNDARY DESCRIPTION less than one acre

BIBLIOGRAPHY

RECORDED BY Peter Flagg Maxson

INFORMANT

DATE June 1986

PHOTO DATA 30

CONTINUATIONS:



1936

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NAME: CHURCH STREET HISTORIC DISTRICT  
PARIS, LAMAR COUNTY, TEXAS

Location: The Church Street Historic District is a large residential neighborhoods located in the 300 block through the mid-900 block of Church Street, and in the 500 through 700 blocks of South Main. Also included are residences which front 1st Street S.W. in the 500 through 700 blocks, as well as others which face Sherman, Brame, and Washington between Church and South Main.

Acreage: Approximately 37 acres

Verbal Boundary Description and Justification:

The boundary of the Church Street Historic District is identified on the accompanying map of the district. Beginning at the point at the intersection of Sherman Street and 1st Street S.W., proceed east along East Sherman 500 feet to 1st Street S.E., then north 500 feet; then turn 90° east and proceed 480 feet across City Block 180 and East Austin Street to 3rd Street S.E. Then turn 90° south and proceed 1,720 feet and turn 90° west proceeding across City Block 159 on the southern edge of Lot 9, for a distance of 120 feet to the center of Church Street. Turn 90° north and proceed 20 feet to the southern edge of Lot 3 of City Block 158; then turn 90° west and proceed 150 feet to the western boundary of Lot 3 of City Block 158. Then turn 90° north and proceed 290 feet to the center of Washington Street, and turn 90° west and proceed 240 feet to the centerline of 1st Street S.W. Then turn 90° north and proceed 1,030 feet to the place of beginning. Dimensions and angles approximate.

Within these boundaries is a large, well-defined, and relatively intact historic residential area. Selected on the basis of a consistent historic residential development, it is characterized by houses dating from 1868-1930 which are diversely styled, yet visually compatible and complementary. Two residences, the Samuel Bell Maxey House and the Scott-Roden Mansion, are already listed in the National Register.

The Church Street Historic District is bounded on the north by the nominated Paris Commercial Historic District, on the east and west by smaller and later residences, and on the south by a much weaker concentration of late 19th- and early 20th-century residences.



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CHURCH STREET HISTORIC DISTRICT

CATEGORY: District  
OWNERSHIP: Public; Private  
STATUS: Occupied; Unoccupied

ACCESSIBLE: yes; restricted  
yes; unrestricted

PRESENT USE: museum  
private residence

CONDITION: excellent  
good  
fair

altered  
unaltered

all original sites

UTM REFERENCE: A. 14/262900/3727180  
B. 14/263220/3727180  
C. 14/262880/3726480  
D. 14/263180/3726480



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DESCRIPTION

Located south of downtown, the Church Street Historic District consists of a neighborhood of residences and two churches. Of the 83 properties, 16 are non-contributing and 67 contributing. A majority of the houses were constructed between 1900 and 1930. Although a part of the district along South Main is zoned for multi-family dwellings, most of the structures are single family houses.

Many of Paris' most significant and earliest surviving residences, and two significant churches, are within this district. The structures vary considerably in style; nonetheless, they maintain a common high quality in design and detailing that helps set apart this distinctive residential area. A small number of the earliest examples on Church Street survived the fire of March 21, 1916.

Several Victorian examples dating from 1868-1905 have survived. The 1868 Sam Bell Maxey House (CS Site No. 32, Photo 42) is basically Greek Revival in plan but has High Victorian Italianate detailing.

The house (CS Site No. 38) at 913 Church is a good Queen Anne example. The house (CS Site No. 11, Photo 48) at 524 Church, is a two-story wood-frame residence featuring steeply pitched, hipped roofs with a dominant front gable and bay window. Its front porch has a pedimented entrance portico. The house (CS Site No. 40) at 931 Church is somewhat more unusual, displaying a main roof with open-ended gables as well as symmetrically placed, front-facing, gabled dormers. Two larger gables, with classical columns raised on pedestals, bracket a smaller gabled dormer in the center of the composition. The front porch runs the length of the main facade and is supported by paired classical columns.

Transitional/Folk Victorian houses, built from 1895 through 1905, are represented at 733, 721, and 559 Church Street (CS Site Nos. 27, 25, and 15). These single-story, wood-frame residences typically have central hall plans and wrap-around porches with roof pitches that are lower than the earlier Queen Anne residences. The house (CS Site No. 8) at 507 Church is the best example of the style (though it was rebuilt as a one-story house from an earlier two-story configuration) and displays excellent proportion and detailing. Also notable is its carriage house (Photo 36) which is in excellent condition. This wood-frame structure has a steeply pitched, gabled roof topped with a central cupola.

One of the most significant residences, and perhaps the grandest in Paris, is the Scott-Roden Mansion (N.R. 1983, CS Site No. 7, Photo 33) at 425 Church near the northern boundary of the district. In 1909, Mrs. R.F. Scott brought Austrian-born J.L. Wees from St. Louis to design the house, resulting in a unusual blend of Prairie School and Jugendstil



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styles. It is architecturally significant in the region and the state, and its outbuildings, including the carriage house, are intact.

A wide variety of early 20th-century architectural styles including the Colonial Revival, Mediterranean, Jacobethan, Prairie School, and Bungalow were built after the fire of 1916. The residences at 508 and 854 Church Street (CS Site nos. 9, Photo 35; and CS Site No. 37) best represent the Colonial Revival in its brick mode. Characteristic of these two-story residences is a symmetrical facade with accentuated front door and balanced symmetrical windows with multi-pane glazing in both sashes. The residence at 709 Church (CS Site No. 24, Photo 39) best illustrates a Foursquare with Colonial Revival detailing in the wood-frame mode. This symmetrical, side-gabled, two-story residence has a striking single-story front porch with fluted doric columns and vaulted portico, and includes classically inspired, scalloped exterior decoration leading to a central door with arched transom.

An Italian Renaissance Revival influence appears in the Mediterranean style residence (CS Site No. 26, Photo 40) at 722 Church. This two-story brick structure has a clay-tile roof with single-level porch. A well-designed Jacobethan home is found at 606 Church (CS Site No. 18, Photo 37) and exhibits the style's characteristic single front gable of two stories with sloping side that continues to the entry. The house is of brick construction, has side gables, and displays large chimneys as well as large multi-paned windows.

The Prairie School is perhaps the dominate architectural influence in the district. Most of the homes influenced by Prairie styling are located on South Main. The best representation is the J.J. Culbertson House of 1921 (CS Site No. 43, Photo 45) at 528 South Main, designed by A.J. Knapp of Tulsa, Oklahoma. This house is exquisitely detailed and is strongly evocative of earlier work of Sullivan and Wright. This stuccoed structure with cast-stone detailing has the characteristic flat roof with deep, overhanging eaves which accentuates the horizontal dimension. The interior is historically intact, has excellent woodwork, and features a basement swimming pool.

The house (CS Site No. 47) at 554 South Main is another excellent example of the Prairie School, recalling F.L. Wright's Winslow House. The structure has brick one-and-a-half-story wainscoting with stucco, as well as deep, overhanging eaves and a hipped roof--all emphasizing the horizontal. The entry porch is centered in the symmetrical composition, consisting of a trellised arch on heavy masonry columns. The interior of the house is in good condition, and preserves an original grand staircase of oak, wainscoting, and wooden floors. Some original furnishings still exist. Other examples of the Prairie School can be found at 729, 713, and 632 South Main (CS Site Nos. 59, 57, and 54,), and at 624 Church (CS Site No. 19, Photo 37).



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Exceptional examples of the Bungalow style are located at 541, 547, and 607 South Main Street (CS Site Nos. 45, 46, and 50, Photo 46). These houses are well designed and display low-pitched, gabled roofs with wide, overhanging eaves and exposed rafter ends. The full-width porch roofs are supported by columns placed on pedestals that extend to ground level. Heavy brackets occur on both porch and eave overhangs.

One of the most picturesque residences is the house (CS Site No. 5, Photo 34) at 414 Church. When rebuilt after the fire of 1916, the house exhibited some Bungalow influences. Sometime later, after reconstruction was completed, the owners reportedly commissioned J.L. Wees to apply bargeboards to the front gable and add a porch balustrade of jigsawn wooden trim, all recalling Wees' Austrian heritage. The detailing is painted a striking green and white.

Two churches are located on Church Street on the northern boundary of the district. The late Gothic Revival style is evident in both the Central United Presbyterian Church (CS Site No. 1, Photo 32) designed by Thomas and Broad, and Holy Cross Episcopal Church, Old Parish Hall and Rectory (CS Site No. 3, Photo 31) designed by W.H. Lightfoot. Though somewhat understated, both exhibit exceptional design and detailing and, because of their architectural significance, are contributing structures to the district. Holy Cross Episcopal Church has recently received an unusually sympathetic chapel addition connected to the main structure by a covered arcade. The well-designed addition respects the style, scale, materials, and quality of the original edifice.

The district also contains non-contributing structures, including a few modern brick homes along Church Street as well as modern brick houses and apartment complexes along South Main. The major intrusions within the district are two apartment complexes at 554 South Main and 575 South Main (CS Site No. 49, Photo 47) while other smaller and less intrusive non-contributing structures are located on 12th Street S.W. and 3rd Street S.E. The latter are sited on rear lots which historically contained outbuildings or servants' houses associated with much larger residences.



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PERIOD: 1800-1899; 1900-  
AREAS OF SIGNIFICANCE: Architecture  
SPECIFIC DATES: 1868-1937

STATEMENT OF SIGNIFICANCE:

The Church Street Historic District contains the finest concentration of significant late 19th- and early 20th-century residences in Paris, and is one of the most noteworthy neighborhoods in northeastern Texas. Additionally, the district has been home of some of the most distinguished and influential citizens of the region. With a high percentage of contributing structures, the Church Street Historic District retains both its historic character and integrity.

The District lies immediately south of the Paris Commercial Historic District on relatively flat, wooded terrain. Church and South Main streets, laid out in the early days of Paris, were primary arterial streets that connected the south side with the commercial district. The Episcopal, Presbyterian, and Baptist churches, from which Church Street apparently took its name, are still located on the northern end of the street near downtown.

The 1885 bird's-eye map of Paris, as well as contemporaneous Sanborn Company maps, indicate that a century ago (as today) the Church Street Historic District was a neighborhood of substantial one- and two-story residences executed in a variety of eclectic architectural styles. At the rear of some of the residences, servants quarters faced present-day 1st St. S.W. and 3rd St. S.E.

The 1916 fire devastated large parts of the district. Most of the structures along South Main Street and in the 400 block of South Church Street were lost except for the Scott-Roden Mansion, which was saved only with considerable effort. The neighborhood was promptly rebuilt and still retained its popularity and high prestige image. While some smaller houses exist in all parts of the district, it is the larger houses on ample lots that dominate. Thus the present historic district is significant both for its continuity and diversity. The diversity results from the sampling of popular eclectic architectural styles dating roughly over a fifty-year period, while the continuity results from similarity in residential use, scale, setback, association, and landscaping. The continuous canopies of mature trees is an especially important unifying feature.

Architecturally, the district contains one of the best examples of the High Victorian Italianate style in the state (CS Site No. 32, Photo 42), as well as a monumental hybrid mansion with Jugendstil elements (CS Site No. 7, Photo 33) unexpected in Texas. Excellent examples of



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Bungalow and Prairie School houses (CS Site Nos. 43, 50 and 53), Jacobethan (CS Site No. 18), Mediterranean (CS Site No. 43), and Colonial Revival (CS Site No. 37) residences; two Gothic Revival churches (CS Site Nos. 1 and 3); and a "Swiss Chalet" (CS Site No. 5) are located here. With the exception of the two intrusive apartment houses (CS Site No. 49, Photo 47, and no. 56), most structures classified as non-contributing are post-1937, single-family residences, usually of some quality, which in time may contribute to the district's historical significance.

Historically, the Church Street Historic District has been the home of many worthy and well-known Parisians. These include Confederate General and U.S. Senator Samuel Bell Maxey (CS Site No. 32), entrepreneur and philanthropist J.J. Culbertson (CS Site No. 43), Paris capitalist Rufus Fenner Scott (CS Site No. 7), and jurist William Henry Lightfoot (CS Site No. 29). Today the Church Street Historic District has retained much of its historic popularity as homes of distinguished individuals.

The following are some of the important buildings which characterize the district:

Samuel Bell Maxey State Historic Site (CS Site No. 32, Photo 42, National Register 1971). This High Victorian Italianate residence was home of Samuel Bell Maxey, Confederate General and U.S. Senator. The main block of the 1868 dwelling, however, is an essentially Greek Revival plan with intricate wood details imported from New Orleans. The structure is operated currently as a biographical historical house museum by the Texas Parks and Wildlife Department.

Scott-Roden Mansion (CS Site No. 7, Photo 33, National Register 1983). This flamboyant, two-and-a-half-story structure was designed by J.L. Wees, then of St. Louis, for Rufus and Margaret Van Zandt Scott. It displays Prairie School and rare Jugendstil influence and barely escaped the 1916 fire. The house has been a funeral home since 1937.

Holy Cross Episcopal Church, Old Parish Hall, and Rectory (CS Site No. 3, Photo 31), ca. 1917. Financed in part by Anglophilic cotton merchants, Holy Cross Church was said to have been modeled on a English church. The sanctuary is in excellent condition and features a fine Gothic Revival interior. A recent replicative addition, too recently built to qualify as contributing, is joined to the sanctuary by an arcade of Gothic arches. The old parish hall is similarly linked by a arcade. The nearby Jacobethan rectory harmonizes with the architecture of the church. Both it and the old parish hall are considered contributing elements in the nomination.



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Lightfoot House (CS Site No. 29, Photo 41). This Victorian house with two-tiered Eastlake verandah was built in 1876 for attorney William Henry Lightfoot and his first wife, Dora Rowell Maxey, whose adopted parents lived opposite. The house is now a Recorded Texas Historic Landmark.

J.J. Culbertson House (CS Site No. 43, Photo 45). This very substantial two-story Prairie Style residence with Mediterranean features was built in 1921. Designed by Tulsa architect A.J. Knapp for philanthropist/ capitalist J.J. Culbertson, it features a basement swimming pool and preserves excellent interior woodwork.

Main Street stone bungalows (CS sites 50, 53; Photo 46). These exceptional and substantial bungalows display broad porches, fine stonework, and recessed second floors.

J.D. Crook House This five-bay, two-story Georgian Revival structure is typical of upper middle-class houses of its date, since the style occurs in suburbs throughout many parts of the country. It was the home of civic leader J.D. Crook.



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CHURCH STREET HISTORIC DISTRICT  
LIST OF PROPERTIES

Classification: C= Contributing  
N= Non contributing

Site No    Photo No                    Address                                    Classification

CHURCH STREET

1		309	Church	C
2		325	Church	C
3	31	340	Church	C
4		345	Church	C
5	34	414	Church	C
6		436	Church	C
7	33	425	Church	C
8	36	507	Church	C
9	35	508	Church	C
10		523	Church	C
11	49	524	Church	C
12		538	Church	N
13		543	Church	C
14		554	Church	C
15		559	Church	C
16		574	Church	C
17	48	575	Church	N
18	37	606	Church	C
19	37	624	Church	C
20		629	Church	C
21		642	Church	N
22		643	Church	C
23		655	Church	C
24	38, 39	709	Church	C
25	38	721	Church	C
26	38, 40	722	Church	C
27	38	733	Church	C
28	38	745	Church	C
29	38, 41	746	Church	C
30	38	757	Church	C
31		801	Church	C
32	42	812	Church	C
33		813	Church	C
34		823	Church	C
35		833	Church	C



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36	847	Church	C
37	854	Church	C
38	913	Church	C
39	926	Church	N
40	931	Church	C

SOUTH MAIN

41	508	S Main	C
42	509	S Main	N
43	45 528	S Main	C
44	531	S Main	N
45	541	S Main	C
46	547	S Main	C
47	554	S Main	C
48	574	S Main	C
49	47 575	S Main	N
50	46 607	S Main	C
51	608	S Main	N
52	618	S Main	C
53	46 621	S Main	C
54	632	S Main	C
55	646	S Main	C
56	655	S Main	N
57	713	S Main	C
58	718	S Main	C
59	729	S Main	C
60	743	S Main	C

1st STREET SW

61	605	1st SW	N
62	615	1st SW	C
63	647	1st SW	C
64	711	1st SW	N

3RD STREET

65	346	3rd SE	C
66	344	3rd SE	C
67	628	3rd SE	C
68	638	3rd SE	C
69	648	3rd SE	N
70	658	3rd SE	N
71	722	3rd SE	C



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SHERMAN

72		50	E. Sherman	N
73	44	105	E Sherman	C
74	44	115	E Sherman	C

BRAME

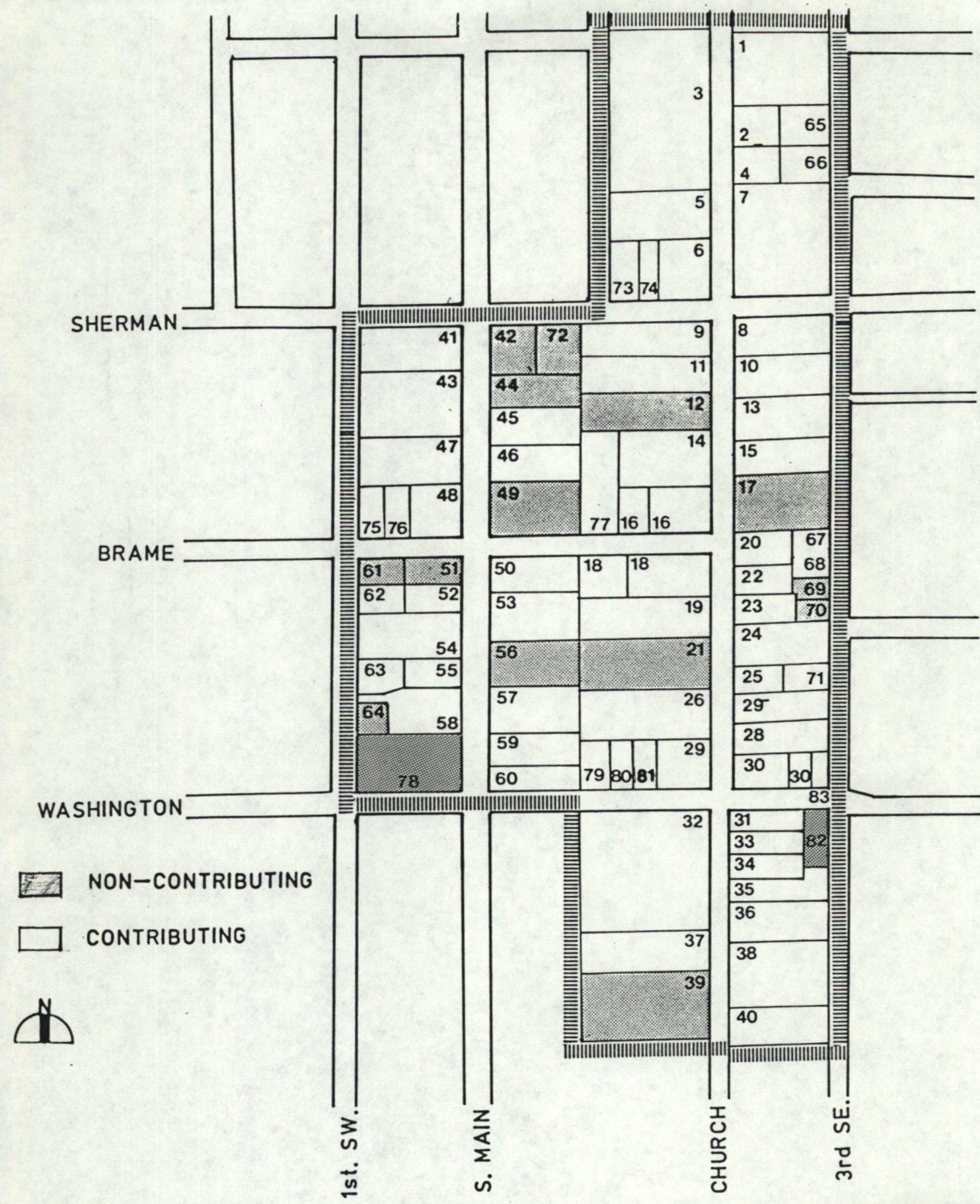
75		24	W Brame	C
76		34	W Brame	C
77		103	E Brame	C

WASHINGTON

78		60	W Washington	N
79		101	E Washington	C
80		111	E Washingron	C
81		121	E Washington	C
82		236	E Washington	N
83		245	E Washington	C

END





# CHURCH STREET RESIDENTIAL HISTORIC DISTRICT PARIS, TEXAS

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NAME: PARIS COMMERCIAL HISTORIC DISTRICT,  
PARIS, LAMAR COUNTY, TEXAS

Location: The Paris Commercial Historic District lies in the city's central business area. The district is roughly bounded by Price Street on the north, Sherman Street on the south, 3rd St. N.E. and S.E. on the east, and 4th St. N.W. and S.W. on the west.

Acreage: Approximately 60 acres

Verbal Boundary Description and Justification:

The boundary of the Paris Commercial Historic District is identified on the accompanying map of the district. Starting at the intersection of West Sherman and 2nd St. S.W.; go north along the centerline of 2nd St. S.W. two blocks to Kaufman Street; thence two blocks west along the centerline of Kaufman St. to 4th St. S.W. Thence two blocks north along the centerline of 4th St. S.W./N.W. to Bonham St. Thence one block east along the centerline of Bonham Street to 3rd St. N.W. Thence one block north along the centerline of 3rd St. N.W. to Houston St. Thence two blocks east along the centerline of Houston St. to 1st St. N.W.; thence one block north along the centerline of 1st St. N.W. to Price St.; thence two blocks east along the centerline of Price St. to 1st St. N.E., thence one block south along the centerline of 1st St. N.E. to Houston St. Thence two blocks west along the centerline of Houston St. to 3rd St. N.E.; thence three blocks south along the centerline of 3rd St., N.E./S.E. to Kaufman; thence two blocks south along the centerline of Kaufman St. to 1st St. S.E.; thence two blocks south along the centerline of 1st St. S.E. to Sherman St.; thence three blocks west along the centerline of Sherman St. to the point of beginning.

This 28 block area is a well-defined and visually cohesive commercial district with more than 150 relatively intact and well preserved commercial and public buildings. There are 88 contributing buildings and 64 non-contributing. Structures built as early as 1895 can be found in the district, but most date from 1916-1920 and were constructed to replace structures lost in the great fire of March 21, 1916. Little new construction has occurred in the area since that time. The contributing structures are one and two-story masonry buildings designed in commercial styles popular in the early 20th Century. The Plaza, Bywaters Park, and Market Square are also considered contributing elements.

Church Street Historic District borders the district to the south; to the west and north are relatively stable residential neighborhoods. To the east is an area filled with new one-story office buildings and renovated housing converted to office and retail uses.



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PARIS COMMERCIAL HISTORIC DISTRICT

CATEGORY: District

OWNERSHIP: Public; Private

STATUS: Occupied; Unoccupied

ACCESSIBLE: yes; restricted  
yes; unrestricted

PRESENT USE: commercial  
entertainment  
government  
park  
religious

CONDITION: excellent  
good  
fair

altered  
unaltered

all original sites

UTM REFERENCE: A. 14/262620/3727520  
B. 14/263220/3727500  
C. 14/262620/3726900  
D. 14/263220/3726840



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**DESCRIPTION:**

The T-shaped district encompasses most of the area traditionally associated with the commercial and governmental life of Paris. The blocks are laid out in a grid pattern centered on the Plaza, the site of founder George Wright's store. The land is flat with a slight rise between Austin Street and the Plaza with vegetation largely confined to ornamental plantings around a few buildings, the Plaza, and Bywaters Park.

The commercial district has undergone several distinct incarnations. In 1877 fire obliterated the earliest commercial structures and Civil War era buildings. In 1916, fire again swept through the downtown almost entirely destroying the High Victorian commercial buildings. With a few exceptions, the structures existing today resulted from the post-1916 building boom. Popular 20th Century commercial architectural styles are represented. The relatively few new buildings that have been built still reflect the scale of earlier structures.

Major public buildings and facilities were relocated in 1873 and 1916 within the city's grid, an unusual occurrence in town planning. The Plaza was the site of founder George Wright's store (c. 1840) and later the Lamar County Courthouse. The Courthouse was relocated in 1873 to its present site a block north of the Plaza. In 1916 Bywaters Park and Market Square were sited two blocks south of the Plaza in complementary positions and in accordance with the 1914 recommendations of planner W.H. Dunn.

Midwestern architectural movements such as the Prairie School and Beaux Arts styles, popular after the turn of the century, strongly influenced Paris both before and after the fire of 1916. Located only 15 miles south of the Oklahoma border, Paris had very strong links in commerce, transportation, and general culture with the Midwest and particularly with St. Louis. In addition, the town was at the peak of its prosperity and optimism during that era, and local developers and investors were able to undertake more ambitious projects than could developers in neighboring counties.

Thus, an exceptional assemblage of public buildings influenced by the Ecole des Beaux Arts were built between 1916 and 1931. These include the Classical Revival Lamar County Courthouse (CHD Site No. 143, Photos 59 and 60), the City Hall and Fire Station (CHD Site No. 174, Photo 72), the Paris Public Library (CHD Site No. 165, Photo 69), the U.S. Post Office and Courthouse (CHD Site No. 61, Photo 71), the



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Culbertson Fountain (CHD Site No. 1, Photo 50) in the Plaza, and the Peristyle (CHD Site No. 164, Photo 70) in Bywaters Park. Commercial structures classically influenced include the five-story Liberty National Bank Building (CHD Site No. 6, Photo 52) and the old Farmers Bank (CHD Site No. 22, Photo 55).

Prairie School influence is found in many buildings in the district. The First National Bank Building, the Gibraltar Hotel, and the Belford Apartments (CHD Site No. 162, Photo 67) are medium-rise structures with noteworthy Prairie School elements in their bracketing and other detailing. On a smaller scale, commercial buildings such as those found on the north side of the 100 block of East Lamar Avenue (CHD Site Nos. 54, 57-59; Photo 65) demonstrate distinctive Prairie School detailing.

Other styles are also represented. The Plaza Theater (CHD Site No. 18, Photo 53) and the old Alexander's Book Store (CHD Site No. 149, Photo 63) demonstrate Spanish Colonial Revival influence, while the Lamar County Courthouse (CHD Site No. 143, Photos 59, 60) retains its earlier Richardsonian Romanesque entryways. Perhaps the most unexpected of all is the fine Late Gothic Revival Scott Building (CHD Site No. 48, Photos 57 and 58). Additionally, the district contains one contributing church, the eclectic-styled Congregational Church (CHD Site No. 168), and a bungalow (CHD Site No. 167).

The rare pre-1916 survivors in the district include the 1895 Dixon Building (CHD Site no. 68), the c.1910 Rodgers-Wade Warehouse (CHD Site no. 69), the c.1900 Dulaney Building (CHD Site No. 123, Photo 66), the Gibraltar Hotel (CHD Site No. 161, Photo 68), and the c.1912 First National Bank Building (CHD Site No. 62, Photo 50).

All public buildings and structures except the High School remain intact, and the Courthouse, First National Bank Building, Liberty National Bank Building, and Gibraltar Hotel still define the downtown skyline. A majority of the commercial structures are intact above the first floor, although several structures have had false fronts applied in recent decades. Vacant property and parking lots occur in parts of the district, particularly near Market Square.

The assemblage of commercial buildings found in Paris, dating for the most part after the 1916 fire, would not be unusual in a West Texas oil-boom town of that period, but is extraordinary in one of the oldest cities in northeastern Texas.



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PERIOD: 1800-1899; 1900-

AREAS OF SIGNIFICANCE: Architecture, Commerce, Community Planning

SPECIFIC DATES: 1895-1936

STATEMENT OF SIGNIFICANCE:

The Paris Commercial Historic District includes the original town site and encompasses most of Paris' large commercial center today. This 28 block area is a well-defined and visually cohesive commercial district with over 150 relatively intact and well-preserved buildings. There are 110 contributing buildings and 44 non-contributing. Structures dated as early as 1895 can be found in the district, but most date from 1916-1920 and were constructed to replace structures lost in the great fire of March 21, 1916. Little new construction has occurred in the area since that time.

The town was created in 1844, when George Wright designated 50 acres out of his 1000-acre parcel for the townsite. The land was surveyed in a grid pattern with a central square which became a proper setting for a new county courthouse, as in most county seats in Texas. Paris was located on a natural east-west ridge separating the Red and Sulphur rivers. This ridge also became the route for the Central National Road of the Republic of Texas which passed through downtown Paris on what is now Bonham Street. Although the ridge is not evident as a dramatic rise in elevation within the district, the slope is noticeable from the town square to Austin Street.

The evolution of the commercial district was similar to that of many Texas towns during the late 19th century. From 1845 to 1864, buildings were likely constructed of hand-hewn wooden members and siding. More substantial structures with High Victorian Italianate influences were constructed between 1864-1877 as a result of the booming cotton industry and the arrival of railroads. The courthouse site was moved one block north of the square in 1873, and in 1877 fire destroyed 13 acres of commercial buildings around the square. A new fire code was passed requiring all new structures to be of brick or stone. Early photographs of the downtown reveal very high quality buildings with Victorian, Gothic Revival, Italianate, and Second Empire influences.

In 1914, the Board of Trade and the Progressive Club retained W.H. Dunn, a landscape architect, to produce a plan for Paris' future growth. Of the many recommendations made by Dunn, only one was followed—the relocation of the central market square several blocks southwest to allow for the creation of a formal public plaza. That year two major buildings, taller than all others, were completed: the Gibraltar Hotel,



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"finest hotel this side of Dallas"; and the First National Bank at the northwest corner of the square (Plaza). Both reflected high-quality design showing contemporary influences from the Midwest (St. Louis, Chicago, and Kansas City) and in particular, the work of architect Louis Sullivan.

A single event, the fire of March 21, 1916, caused a profound historical and architectural change in present downtown Paris. The blaze so effectively cleared the area that only five major buildings survived and are still standing today. The most notable 19th Century buildings which survive are the Dulaney Building (CHD Site No. 123, Photo 66) at the southwest corner of 1st Street S.W. and Kaufman, and the Dixon Building (CHD Site No. 68), a commercial warehouse. The only other buildings to survive the fire were the First National Bank (CHD Site No. 62, Photo 50), the Gibraltar Hotel (CHD Site No. 161, Photo 68), the Belford Apartments (CHD Site No. 162, Photo 67), and the Rogers-Wade Warehouse (CHD Site No. 69). Because of their relatively early construction dates, and having survived the fire, these buildings have a special historical significance in the downtown commercial district.

Paris initiated an incredibly rapid rebuilding effort after the fire. In the five years from 1916 to 1920, the commercial/municipal district was rebuilt almost completely. Because the buildings were designed by architects strongly influenced by the same Midwestern architectural trends, the downtown was created with remarkable harmony. The new buildings were compatible in design, scale, material and detail, yet individually expressed through the variety of then-popular architectural styles.

The predominate style used in the reconstruction was the contemporary commercial style then thriving in the midwestern cities of Chicago, St. Louis and Kansas City, and which was inspired by the work of master architect Louis Sullivan. Paris buildings influenced by his work include the many 2-story brick structures terminated with a flat or boldly projecting cornice which creates a pleasing pedestrian scale throughout downtown. Relief ornament of stone or concrete, appearing mostly on cornices or pilaster capitals, is often found with this style. The best examples of this style are the First National Bank (CHD Site No. 62, Photo 50), Gibraltar Hotel (CHD Site No. 161, Photo 68), Belford Apartments (CHD Site 162, Photo 67), and a small commercial building at the northwest corner of 1st Street N.E. and Bonham (CHD Site No. 542, Photo 64).

The designs of many of the important commercial and institutional structures were influenced by the Beaux Arts Movement. Several



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outstanding examples of classicism surviving include the City Hall and Central Fire Station (CHD Site No. 174, Photo 72), the Lamar County Courthouse (CHD Site No. 143, Photos 59 and 60), Liberty National Bank (CHD Site No. 6, Photo 52), the old Farmers Bank (CHD Site No. 22, Photo 55), and the Margraves Building (CHD Site No. 25, Photos 55, 56).

The most architecturally sophisticated buildings in the downtown commercial district are those designed by architect J.L. Wees. Wees was born in Austria, became a Paris resident, and produced some of the city's most significant architecture. The most distinctive examples of his work downtown are the R.F. Scott Building (CHD Site No. 48, Photo 57, and the 1931 Paris Public Library (CHD Site No. 165, Photo 70) which was donated to the city by J.J. Culbertson. The library is located across from Bywaters Park where the Wees-designed Peristyle (CHD Site No. 167, Photo 70) is sited. The Plaza fountain (CHD Site No. 1, Photo 50), on which the entire downtown commercial district appears to focus, was also designed by Wees. Another gift to Paris from J.J. Culbertson, the fountain was completed in 1927 and symbolizes the culmination of the rebuilding effort accomplished by the city. To many people, it is the most memorable landmark in the city.

Paris took advantage of the open land made available as a result of the fire of 1916 to make significant improvements to the functioning and appearance of the business district. After the county courthouse was moved from the central square in 1873, the square was used as the public market place, which caused considerable crowding and confusion downtown on market days. To improve this situation, it was decided to landscape the existing square and establish both a park and a market square two blocks to the south. Thus, Bywaters Park was created in an area bounded by S. Main, Sherman, Austin, and S.E. 1st Streets, and a new public market was created two blocks to the west on land bounded by 1st Street SW, 2nd Street SW, Austin, and Sherman.

The new Market Square appears to have always been open land. Although earlier curbing and street improvements survive, the surface is presently asphalted. A majority of the associated vending structures once found on the east side of 1st Street SW have been destroyed. Bywaters Park has long been a favorite meeting place of the people of Paris. The recently refurbished Peristyle has been the scene for decades of band performances and the Park still has a very high visibility in the city.

Although very few buildings have been constructed in the commercial district since 1930, some facades have been modernized with the changing tastes of mercantilism. In most cases the alteration was accomplished by covering the original facade with metal panels or plaster. Usually



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little or no structural alteration or damage occurred and in almost every instance, those facades can be restored. Because the Paris' participation in the National Trust/Texas Historical Commission Main Street Program, local interest has greatly increased in the sympathetic rehabilitation of the early 20th-century commercial buildings. It is expected that original commercial facades will be restored in the future.

SUMMARY OF SIGNIFICANCE BY AREA

COMMERCE

Paris and its downtown district has always served as the commercial center for Lamar County and much of the northeast Texas region. Commerce in Paris developed around the cotton industry which thrived through the mid-20th century. The desire and commitment to rebuild the town after the two great fires of 1887 and 1916 attests to the strength and importance of the local economy.

COMMUNITY PLANNING AND DEVELOPMENT

The downtown district includes 50 acres donated by city founder George Wright, from which the original 25 blocks of the city were formed. The original plan, with its central public square in a grid pattern oriented to the cardinal directions, has been retained throughout the historical and architectural development of Paris. The relocation of the courthouse away from the square in 1873, and the post-1916 creation of Market Square and Bywaters Park are exceptional events in Texas cities the size of Paris.

ARCHITECTURE

The Paris Commercial Historic District contains a high concentration of early 20th-century commercial structures reflecting a range of popular architectural styles. The buildings represent a narrow time span, since the fire in 1916 destroyed most of the previous downtown area. The architecture is visually cohesive and harmoniously scaled, yet individually expressive with most buildings displaying superb design and craftsmanship. The public buildings, fountains, and the Peristyle, greatly influenced by the Beaux Arts movement, are particularly significant.

Notable buildings, structures and objects which characterize the district include:



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The Lamar County Courthouse (CHD Site No. 143, Photos 59 and 60). A raised, four-story civic building done in Classical Revival style, was designed by the prominent Fort Worth architectural firm of Sanguinet & Staats in 1916. This structure replaced the gutted courthouse of 1895, designed by the former Fort Worth partnership of Messer and Sanguinet. The Romanesque arches and heavy rustication of the earlier courthouse were incorporated into the 1916 structure, creating an interesting stylistic juxtaposition.

Paris City Hall and Fire Station (CHD Site No. 174, Photo 72). A two-story Beaux Arts building designed in 1917 by local architects Curtis, Broad & Lightfoot, features a profusion of bas-relief swags, medallions, and pilasters. Today it continues to serve its original purpose. Because of local experience with devastating fires, the 1917 fire station must have been viewed as a very important building.

Paris Public Library (CHD Site No. 165, Photo 69). An elegant, one-story, five-bay building funded by philanthropist J.J. Culbertson. Built in 1931, the library was designed by Paris architect J.L. Wees. Unlike many historic public libraries in Texas, the Paris Library is still used for its original purpose.

United States Post Office and Courthouse (CHD Site No. 61, Photo 71). A substantial, two-story, brick structure demonstrating Classical/Mediterranean Revival influence. Another of the significant Paris public buildings built after the 1916 fire, the structure was constructed in two phases (upper floors and lower floors) in the 1920s.

The Peristyle in Bywaters Park (CHD Site No. 164, Photo 70). A roofless, U-plan structure consisting of 12 Doric columns supporting a full entablature and one solid wall surmounted by a pediment. Another Wees project, it has been a Paris landmark since its construction.

Culbertson Fountain (CHD Site No. 1, Photo 50). Located in the central square, it was designed by J.L. Wees in 1927 and donated to the city by J.J. Culbertson. Built on the site of an early Lamar County Courthouse and the public market, the Fountain epitomizes the City Beautiful movement locally and features Art Nouveau elements as well.

The Scott Building (CHD Site No. 48, Photos 57 and 58). An extraordinary two-story Gothic Revival commercial building designed by J.L. Wees for his first Paris patron, capitalist Rufus F. Scott. Unexpected in a city the size of Paris, the 1917 Scott Building retains its historic character and integrity.



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The Gibraltar Hotel (CHD Site No. 1612, Photo 68). One of Paris' three medium-rise buildings, it is a seven-story structure completed before the 1916 fire. The hotel's kitchens survived the conflagration and helped feed the homeless. Massive brackets on the sixth floor are the most striking element in the building.

The First National Bank Building (CHD Site No. 62, Photo 50). Designed by architects Griffith & Barglebaugh, it has long been important to the commercial life of the city and county. Its reconstruction after gutting in the 1916 fire was the source of local boasting.

100 Block of Lamar N.E. (CHD sites nos. 54, 57, 58, and 59; Photo 65). It contains several two-story commercial structures with modest Prairie School detailing built c. 1920. The same building heights and rhythm of window openings create a monolithic appearance on the blockface. Such a high degree of uniformity in neighboring structures was made possible because of the massive rebuilding necessitated by the 1916 fire.

The Old Farmers Bank Building (Texas State Optical; CHD Site No. 22, Photo 55). A fine, diminutive, Beaux Arts bank built in 1917. In spite of some unfortunate changes, it helps define the historic character of the east side of the square.

The Plaza Theater (CHD Site No. 18, Photo 53). An extraordinary architectural hybrid. The second floor features a series of pylons, arcades, and signs, all semicircular on top. Both Spanish Colonial Revival and Moderne influences can be seen.

Staples Jewelers (CHD Site No. 27, Photo 62). Significant as a Paris commercial institution. The building has one of the most intact historic interiors of any in the district.

Old Alexander's Book Store (CHD Site No. 149, Photo 63). An energetic commercial interpretation of the Spanish Colonial Revival, it housed a book store operated by the Alexander family in its early years.



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PARIS COMMERCIAL HISTORIC DISTRICT

List of Properties  
including Pertinent Information

Site No	Photo No	Address		Classification
---------	----------	---------	--	----------------

PLAZA

1	50	Central		Plaza	C
2	51	3-7	S	Plaza	N
3	51	11	S	Plaza	N
4	51	17	S	Plaza	N
5	51	21	S	Plaza	N
6	51, 52	35	W	Plaza	C
7	54	2	W	Plaza	C
8	54	8	W	Plaza	C
9	54	12, 18	W	Plaza	N
10	54	22	W	Plaza	N
11	54	28	W	Plaza	N
12	54	32	W	Plaza	C
13	54	38	W	Plaza	C
14	53	4, 6	N	Plaza	C
15	53	10, 12	N	Plaza	N
16	53	16, 20	N	Plaza	N
17	53	26, 30	N	Plaza	C
18	53	36, 38, 40	N	Plaza	C
19	55	5	E	Plaza	C
20	55	7	E	Plaza	N
21	55	9	E	Plaza	N
22	55	15	E	Plaza	C
23	55	25	E	Plaza	C
24	55	29	E	Plaza	C
25	55, 56	37	E	Plaza	C

CLARKSVILLE

26	56, 61,	2, 4		Clarksville	C
27	56, 61, 62	6		Clarksville	C
28	56, 61	10		Clarksville	C
29	56, 61	14, 16		Clarksville	C
30		17		Clarksville	C



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31	56,61	20,24	Clarksville	C
32		21	Clarksville	N
33	56	26	Clarksville	N
34		27	Clarksville	N
35	56	30	Clarksville	N
36	56	36,38	Clarksville	C
37		37	Clarksville	C
38		102	Clarksville	C
39		108-130	Clarksville	C
40		115	Clarksville	C
41		119	Clarksville	C
42		123	Clarksville	N/V
43		136,138	Clarksville	N
44		208	Clarksville	N
45		222	Clarksville	C
46		207	Clarksville	N/V
47		223-235	Clarksville	N/V

LAMAR

48	57,58	7	Lamar	C
49	58	21	Lamar	N
50		22	Lamar	C
51		39	Lamar	C
52	64	39	Lamar	C
53		115	Lamar	C
			@1st St SE	
54	65	101,105	Lamar	C
55		102,104	Lamar	C
56		108	Lamar	C
57	65	111-135	Lamar	C
58	65	111-135	Lamar	C
59	65	111-135	Lamar	C
60	74	138	Lamar	N
61	71	231	Lamar	C

BONHAM STREET

62	50	104,108,112	Bonham	C
63		116-120	Bonham	C
64		122	Bonham	C
65		123	Bonham	C
66		130	Bonham	C
67		131-139	Bonham	C



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68	136	Bonham	C
69	201	Bonham	C
70	202-206	Bonham	N
71	210	Bonham	N
72	218	Bonham	N
73	221	Bonham	C
74	226	Bonham	N
75	230	Bonham	N/V
76	250	Bonham	C
77	Parking lot	Bonham	N/V
78	301	Bonham	C
79	325	Bonham	C
80	333	Bonham	C
81	Not Used		
82	347	Bonham	N
83	349	Bonham	N
84	Not Used		
85	367	Bonham	C

GRAND STREET

86	101	Grand	C
87	107	Grand	C
88	122	Grand	C
89	136	Grand	C
90	2nd SW &	Grand	N/V
91	201-205	Grand	C
92	211	Grand	C
93	215	Grand	C
94	223	Grand	C
95	230	Grand	N/V
96	231	Grand	N
97	302	Grand	C
98	354-356	Grand	C

W. KAUFMAN STREET

99	18	W Kaufman	C
100	201	W Kaufman	N/V
101	232	W Kaufman	C
102	340	W Kaufman	N/V
103	350	W Kaufman	C
104	360	W Kaufman	C



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E. KAUFMAN

105 36 E Kaufman C

W. AUSTIN STREET

106 126 W Austin C  
107 Not Used  
108 Not Used  
109 Not Used

E. PRICE

110 20,28 Price N  
111 Not Used

3RD STREET

112 202 3rd SW N/V

2ND STREET

113 124 2nd SW N  
114 124 2nd SW N  
115 235 2nd SW C

1ST STREET

116 17 1st NW N  
117 21 1st NW N  
118 31-35 1st NW C  
119 73 38 1st NW N  
120 41 1st NW C

1ST SW

121 124 1st SW N  
122 134-138 1st SW C  
123 66 214 1st SW C  
124 225 1st SW C  
125 228 1st SW C  
126 246 1st SW C



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127	258	1st SW	C	
128	265	1st SW	C	
129	268	1st SW	C	
130	315	1st SW	N/V	
131	319	1st SW	N/V	
132	322	1st SW	N/V	
133	322	1st SW	N/V	
134	337	1st SW	N/V	
135	407	1st SW	C	
136	413-421	1st SW	N	
137	425, 433, 443	1st SW	N	
<u>N. MAIN</u>				
138	15	N Main	N	
139	31, 33	N Main	C	
140	37-39	N Main	C	
141	50	N Main	N	
142	102, 116	N Main	C	
143	59, 60	119	N Main	C
144		120	N Main	C
145		124	N Main	C
146		130	N Main	C
147		134, 140	N Main	C
<u>S. MAIN</u>				
148	63	120	S Main	C
149		123	S Main	C
150		124	S Main	C
151		129-137	S Main	N
152		132	S Main	C
153		134	S Main	C
154		201	S Main	N/V
155		208	S Main	C
156		221	S Main	N
157		226	S Main	N
158		250	S Main	C
159		251	S Main	C
160		254	S Main	C
161	68	265	S Main	C
162	67	274	S Main	C
163		308	S Main	C
164	70	Bywaters Park		C



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165	69	326	S Main	C
166		402,406	S Main	C
167		420	S Main	C
168		422	S Main	C

1ST NE

169		35	1st NE	N
170		Parking Lot		N/V
171		129,141	1st NE	C

1ST SE

172		109	1ST SE	N
173		130	1st SE	N
174	72	135	1st SE	C
175		No Address		N/V

2ND NE

176		26	2nd NE	C
177		Parking Lot		N/V
178	75	Market Square		C
181		00 Block	2nd NE	N

END

\*Sites marked with "V" for "Vacant" under the classification category were not counted as noncontributing properties.



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NAME: PINE BLUFF/FITZHUGH HISTORIC DISTRICT  
PARIS, LAMAR COUNTY, TEXAS

Location: The district is a large residential neighborhood located, roughly, in the 500-900 blocks of Pine Bluff, the 300-600 blocks of Fitzhugh, the southside of the 600-900 block of East Cherry, and the addresses 803, 925 and 936 of East Booth.

Acreage: Approximately 21 acres

Verbal Boundary Description and Justification:

The boundary of the Pine Bluff/Fitzhugh (PF) Historic District is identified on the accompanying map of the district. Specific properties that fall in the district are listed below by Paris City block/lot numbers:

Lots 1, 2, 3, 4, 5, 6, 7, 8, 9 and 9A of Block 34; Lots 1, 2, 3, 4, 5, 6, 7, 8 and 9 of Block 35; Lots 1, 2, 3, and 4 of Block 36; Lots 4, 5, 6, and 7 of Block 62; all of Block 64B; Lots 1, 2, 3, 4, 5, 6, 7, 8, and 9 of Block 65; Lots 1, 2, and 3 of block 66; Lots 1, 2, 5 and 6 of Block 66A; All of Block 67; Lots 1, 2, 3, 4, 5, 5A, 6, 7, 7A, and 8 of Block 67A; Lots 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 18 of Block 69.

Boundaries were selected to include the strongest concentration of architecturally and historically associated structures in the older residential area northeast of downtown. To the south, the 1920s bungalows lack the scale and larger lots of the Pine Bluff and Fitzhugh houses. The area to the east along Pine Bluff contains some fine individual houses but, like the area to the west, it has a much higher percentage of intrusions than does the present district. The area northwest consists of generally nondescript later housing.



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PINE BLUFF/FITZHUGH HISTORIC DISTRICT

CATEGORY: District

OWNERSHIP: Public; Private

STATUS: Occupied; Unoccupied

ACCESSIBLE: yes; restricted  
yes; unrestricted

PRESENT USE: private residence

CONDITION: excellent  
good  
fair

altered  
unaltered

all original sites

UTM REFERENCE: A. 14/263420/3728040  
B. 14/263000/3728000  
C. 14/263380/3727560  
D. 14/263980/3727540



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DESCRIPTION:

The Pine Bluff/Fitzhugh Historic District is a L-shaped residential district covering approximately six city blocks. Of the 86 properties, 70 are contributing and 16 are non-contributing. Most residences were built after the fire from 1916-1936 and reflect several architectural styles popular during and after the First World War. The two major thoroughfares of the district are Pine Bluff (which carried a streetcar line to downtown before 1935) running east-west and Fitzhugh, an intersecting north-south street. Narrower cross streets are 6th St. NE, 8th St. NE, East Cherry Street, and East Booth Street. The terrain is relatively flat with fully mature trees and shrubs (some dating from 1916) covering much of the area.

The character of the neighborhood is defined by the ample residences on large and medium-sized lots along Pine Bluff and Fitzhugh. The one or two-story structures are uniformly set back farther than in most contemporaneous neighborhoods in the city. The majority of houses are frame construction with brick chimneys and occasionally brick porch supports.

Very good examples of popular architectural styles of the late 'Teens and the 1920s are found in the neighborhood. Some of the American Foursquare examples include the McClanahan House at 509 Pine Bluff (PF Site No. 1, photo 76), 567 Pine Bluff (PF Site No. 7, Photo 77), 830 Pine Bluff (PF Site No. 29, Photo 81), 955 Pine Bluff (PF Site No. 37, Photo 86), and 529 Fitzhugh (PF Site No. 64, Photo 94).

The Colonial Revival style was also a favorite in the district. The Moore House at 711 Pine Bluff (PF Site No. 18, Photo 79) is perhaps the best example. Hybrid Jacobethan houses are found at 529 Pine Bluff (PF Site No. 4, Photo 76) and 610 Fitzhugh (PF Site No. 82, Photo 95).

A number of excellent bungalows are located here. The W. R. Eubank's stone bungalow at 808 Pine Bluff (PF Site No. 26, Photo 80) is one of the more distinctive examples. Others include 605 Pine Bluff (PF Site No. 9, Photo 83), the Shirley Home at 934 Pine Bluff (PF Site No. 34, Photo 87), 620 Fitzhugh (PF Site No. 86, Photo 91); and 559 Fitzhugh (PF Site No. 66, Photo 93).

The character of the houses immediately south of East Cherry Street provides contrast to the Pine Bluff and Fitzhugh residences. In general, the wood frame houses are smaller with fewer architectural stylistic attributes. The homes of domestic workers employed by occupants of the main houses were sited to the rear of the principal



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structures. As the larger lots were later subdivided, the jagged edges of the north boundaries of the lots along Pine Bluff were produced.

Houses along the 600 block of East Cherry (PF Site Nos. 44-48, Photo 92) have some bungalow features, but are more typical of the plain dwellings constructed by lumberyards throughout the state after World War I. Houses along 8th St. N.E. and in the 300 block of Fitzhugh are more clearly intended for use of household domestics. A shotgun house sits at the corner of East Cherry at Fitzhugh (PF Site No. 57).

Non-contributing structures are generally so classified because of later construction dates. Most are residences and continue the scale, materials and setbacks of contributing structures.

PERIOD: 1900-

AREA OF SIGNIFICANCE: Architecture

SPECIFIC DATES: 1916-1936

STATEMENT OF SIGNIFICANCE:

The Pine Bluff/Fitzhugh Historic District is a cohesive, L-shaped residential area of six blocks. Redeveloped immediately after the 1916 fire, it contains good examples of various eclectic styles popular in the post-World War I era. The residences of Fitzhugh and particularly Pine Bluff are noteworthy for their uniform setbacks and ample lots. Houses of Cherry and 8th streets are also important representing workers' homes in the city of Paris. American Foursquare, Bungalowoid, Colonial Revival, and Jacobethan are the dominant styles of the district.

In 1844 when the Republic of Texas surveyed its Central National Road from Dallas to the Pine Bluff Ferry on the Red River, the part through Paris ran approximately where Pine Bluff Street lies today. The street later served as right-of-way for a streetcar line connecting downtown to the west with Wade Park and the streetcar barns to the east. It is still a well-used, highly traveled east-west route serving as a primary link to northeast Paris, an area of residential growth.

Pine Bluff was the location of some of Paris' finest and largest homes. Early photographs and the Sanborn Co. maps from 1914 suggest that large Queen Anne homes were constructed along the western part of Pine Bluff during the Victorian era. The placement of the streetcar along Pine Bluff at the turn of the century was a major incentive for



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development along this artery. In contrast, Fitzhugh was slow to develop before 1916.

The devastating Paris fire of March 21, 1916, effectively erased the Victorian Pine Bluff neighborhood, destroying most buildings from downtown to present 10th St. N.E., the western edge of the district. No buildings in the district are known to have survived the fire. The rebuilding efforts along Pine Bluff and the development of Fitzhugh were extraordinarily rapid, as was the case in other parts of Paris. The 1919 Paris City Directory indicated that about 50 of the 86 buildings now standing had been built by that time, and the count was up to 80 by the time of the 1936 directory was issued.

The most substantial houses were located along Pine Bluff, many having replaced equally substantial Victorian-period houses. The post-conflagration structures, built on large lots with uniform setbacks, were constructed in the popular architectural styles of the period: Prairie School, American Foursquare, and Colonial Revival. Bungalow and Jacobethan cottages, built on smaller lots, were usually only one story high. These, too, maintained uniform setbacks and an overall feeling of spaciousness.

The rear portions of the Pine Bluff residential lots had been occupied by the homes of household servants before the fire. Afterwards, these long narrow lots were frequently subdivided, creating the jagged northern boundary lines of the Pine Bluff properties. To the south, large and medium-sized bungalows for middle-class families were constructed after the fire. To the north, modest servants' and workers' houses were rebuilt facing East Cherry. City directories indicate that the occupants of these houses were largely domestics, laundresses, and laborers. Many were Black and presumably employed in the Pine Bluff and Fitzhugh residences. The employer/employee connection between the two areas warrants their inclusion in the district.

Though architecturally similar to the Pine Bluff homes, more modest examples were constructed along Fitzhugh. The 400 and lower 500 blocks of Fitzhugh contain the most substantial houses along this street. Those that extend into the 600 block are proper Bungalows and Colonial Revival houses. Mature vegetation, lack of intrusions, and similarity in scale and materials all contribute to the cohesiveness on this street.

The physical and historic character of the neighborhood has not changed appreciably over the years. Houses along Pine Bluff and Fitzhugh are still in demand, and the smaller houses apparently are still owner-occupied. While the Church Street Historic District is of



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note partly because of its architectural diversity spanning a 70-year period, the Pine Bluff/Fitzhugh Historic District is noteworthy for its cohesiveness. Most houses were built between 1916 and 1930, and constructed in a limited number of architectural styles. The scale and uniformity of the houses and the high percentage of contributing members contribute greatly to the feeling of time and place in the district.

Houses which characterize the neighborhood include:

567 Pine Bluff, (PF Site No. 7, Photo 77). A muscular interpretation of the American Foursquare style, this structure also features a classically inspired front porch supported by square posts. Prominently sited on a large corner lot with mature trees, the house is a good representative of the substantial homes of the district.

955 Pine Bluff, (PF Site No. 37, Photo 85). One of the largest examples of the American Foursquare style in the neighborhood if not the city. Generous, one-story porches are supported by brick piers. The home is sited on a large wooded lot.

W.R. Eubank House, 808 Pine Bluff (PF Site No. 26, Photo 80). An excellent Arts & Crafts Bungalow said to have been built partly from the rubble of the 1895 and 1917 courthouses, the Eubank House was in place by 1919. William Eubank was a local contractor.

529 Pine Bluff, (PF Site No. 4, Photo 76). An unusual variant of the Jacobethan style, this two-story structure is largely clad in shingles rather than the more common brick or stucco.

The Moore House, 711 Pine Bluff (PF Site No. 18, Photo 79). Designed for Judge William F. Moore by Curtis Board & Lightfoot, this house displays more sophisticated Colonial Revival detailing than was commonly found in Paris at the time; it was inhabited by the Moores by 1919. The structure displays a noteworthy semicircular porch.

The Broad House, 821 Pine Bluff (PF Site No. 28, Photo 82). Designed by architect Curtis Broad for himself, the Broad House is Colonial Revival in its detailing but American Foursquare in its massing. The house is prominently sited on a large lot at the corner of Pine Bluff and Fitzhugh.

The Halden House, 658 Fitzhugh (PF Site No. 86, Photo 91). This one-story residence features many architectural details commonly associated with the bungalow style, including large overhangs with brackets, large front porch supported by brick piers, mixed covering materials (shingles and brick), large expanses of windows with



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ornamental screens; and a front lateral gable with complementary gable. The house was built after 1919.

The Haynes House, 610 Fitzhugh (PF Site No. 2, Photo 95). Single-story, Jacobethan cottages such as this were relatively commonplace throughout cities of Texas in the 1920s.

STATISTIQUE PARCLEMENT

100% COTTON FIBER USA



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PINE BLUFF/FITZHUGH HISTORIC DISTRICT

List of Properties  
including Pertinent Information

Site No Photo No Address Classification

PINE BLUFF

1	76	509	Pine Bluff	C
2		510	Pine Bluff	C
3		528	Pine Bluff	N
4	76	529	Pine Bluff	C
5		546	Pine Bluff	C
6		549	Pine Bluff	C
7	77	567	Pine Bluff	C
8		574	Pine Bluff	C
9	83	605	Pine Bluff	C
10	88	608	Pine Bluff	N
11		627	Pine Bluff	C
12		630	Pine Bluff	C
13	89	645	Pine Bluff	N
14		646	Pine Bluff	C
15		660	Pine Bluff	C
16		665	Pine Bluff	C
17		708	Pine Bluff	C
18	79	711	Pine Bluff	C
19		718	Pine Bluff	C
20		727	Pine Bluff	C
21		728	Pine Bluff	C
22		739	Pine Bluff	C
23		740	Pine Bluff	C
24		750	Pine Bluff	C
25		751	Pine Bluff	C
26	80	808	Pine Bluff	C
27	80	818	Pine Bluff	C
28	82	821	Pine Bluff	C
29	80,81	830	Pine Bluff	C
30	80,81	904	Pine Bluff	C
31		909	Pine Bluff	N
32		918	Pine Bluff	C
33	84	925	Pine Bluff	C



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34	87	934	Pine Bluff	C
35	84,86	937	Pine Bluff	C
36		948	Pine Bluff	C
37	84,85,86	955	Pine Bluff	C
38		970	Pine Bluff	C
39	86	975	Pine Bluff	C
40		980	Pine Bluff	N
41		990	Pine Bluff	C

6TH STREET NE

42		348	6th NE	C
43		360	6th NE	C
44	92	370	6th NE	C

E CHERRY

45	92	628	E Cherry	N
46	92	702	E Cherry	C
47	92	712	E Cherry	C
48	92	722	E Cherry	C

8TH STREET NE

49		325	8th NE	C
50		333	8th NE	N
51		351	8th NE	C
52		359	8th NE	N
53		361	8th NE	C
54		332	8th NE	C
55		350	8th NE	C

FITZHUGH & BOOTH

56		349	Fitzhugh	N
57		339	Fitzhugh	C
58		405	Fitzhugh	N
59		409	Fitzhugh	C
60		431	Fitzhugh	C
61		447	Fitzhugh	C
62		803	E Booth	C
63		505	Fitzhugh	N
64	94	529	Fitzhugh	C
65		547	Fitzhugh	C
66	93	559	Fitzhugh	C
67		607	Fitzhugh	C



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

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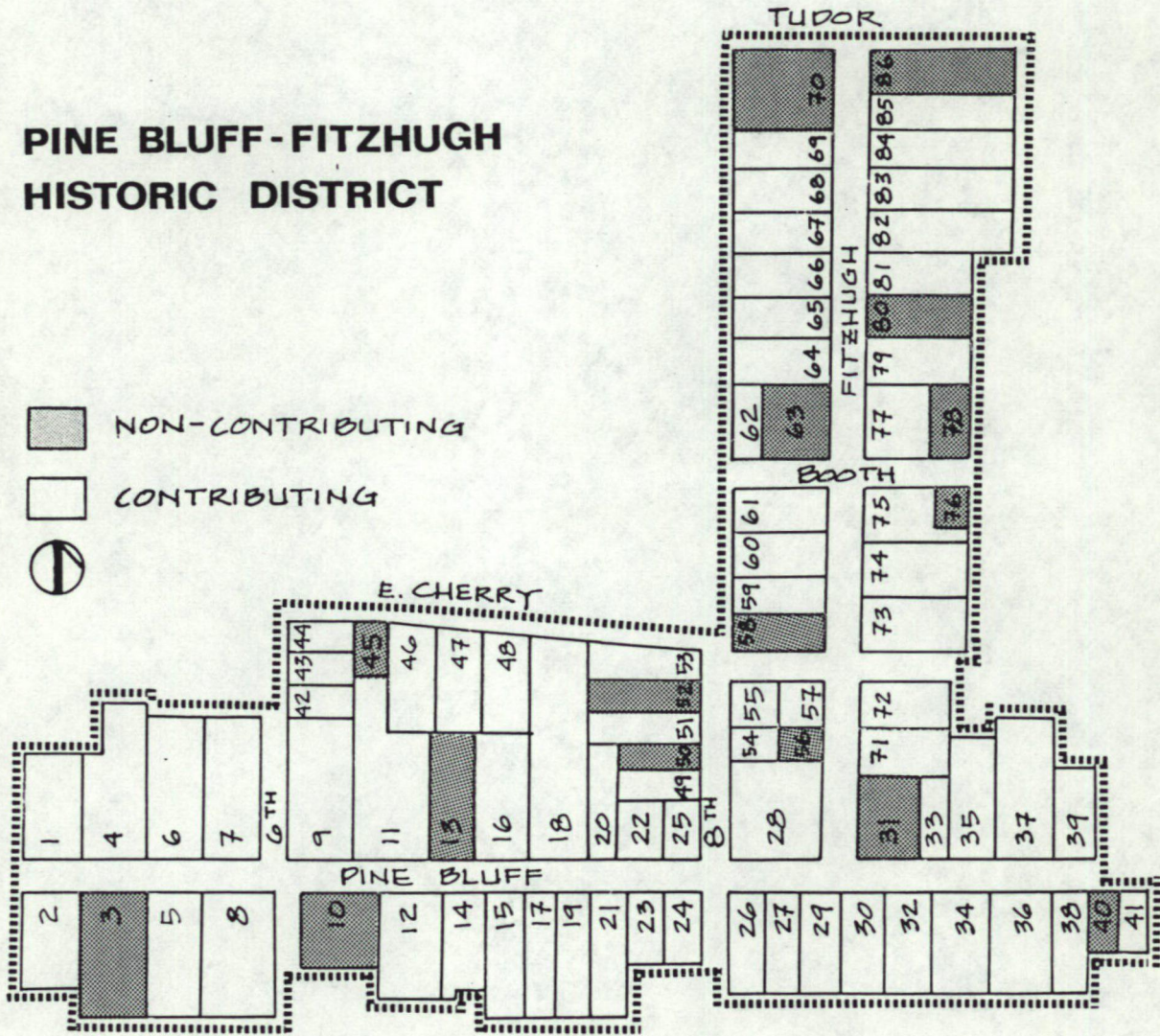
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68		617	Fitzhugh	C	
69		629	Fitzhugh	C	
70		653	Fitzhugh	N	
71		348	Fitzhugh	C	
72		350	Fitzhugh	C	
73	90	410	Fitzhugh	C	
74	90	424	Fitzhugh	C	
75	90	446	Fitzhugh	C	
76		936	E Booth	N	
77		514	Fitzhugh	C	
78		925	E Booth	N	
79		528	Fitzhugh	C	
80		540	Fitzhugh	N	
81		556	Fitzhugh	C	
82	95	610	Fitzhugh	C	
83		620	Fitzhugh	C	
84		630	Fitzhugh	C	
85		650	Fitzhugh	C	
86	91	658	Fitzhugh	N	
END					



# PINE BLUFF-FITZHUGH HISTORIC DISTRICT

-  NON-CONTRIBUTING
-  CONTRIBUTING
- 



NOT TO SCALE

SEP 12 1998



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number \_\_\_\_\_ Page \_\_\_\_\_

Multiple Resource Area  
Thematic Group

Name Paris MRA  
State Lamar County, TEXAS

Nomination/Type of Review	Date/Signature
Cover <u>Substantive Review</u>	for Keeper <u>Beth L. Sarge 10/26/88</u>
36 1. Alford, Jess and Lucille, House <u>Substantive Review</u> <b>DOE/OWNER OBJECTION</b>	for Keeper <u>Beth L. Sarge 10/26/88</u> <u>Eligible</u> <u>Determined Eligible</u> Attest _____
37 2. Atkinson-Morris House <u>Substantive Review</u>	for Keeper <u>Beth L. Sarge 10/26/88</u> Attest _____
3. Bailey--Ragland House <u>Entered in the National Register</u>	Keeper <u>Helene Byrum 10/26/88</u> Attest _____
39 4. Baldwin, Benjamin and Adelaide, House <u>Substantive Review</u>	for Keeper <u>Beth L. Sarge 10/26/88</u> Attest _____
5. Baty--Plummer House <u>Entered in the National Register</u>	Keeper <u>Helene Byrum 10/26/88</u> Attest _____
41 6. Brazelton, Thomas and Bettie, House <u>Substantive Review</u>	for Keeper <u>Beth L. Sarge 10/26/88</u> Attest _____
7. Carlton--Gladden House <u>Entered in the National Register</u>	Keeper <u>Helene Byrum 10/26/88</u> Attest _____
43 8. Church Street Historic District <u>Substantive Review</u>	for Keeper <u>Beth L. Sarge 10/26/88</u> Attest _____
9. Daniel, J.M. and Emily, House <u>Entered in the National Register</u>	Keeper <u>Helene Byrum 10/26/88</u> Attest _____
45 10. First Church of Christ, Scientist <u>Substantive Review</u>	for Keeper <u>Beth L. Sarge 10/26/88</u> Attest _____



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- 11. First Presbyterian Church  
SR
for Keeper Beth L. Savage 10/26/88  
Attest \_\_\_\_\_
- 12. Gibbons, John Chisum, House  
Substantive Review
for Keeper Beth L. Savage 10/26/88  
Attest \_\_\_\_\_
- 13. Gregory Vinegar Works  
Substantive Review  
DOE/OWNER OBJECTION
for Keeper Eligible Beth L. Savage 10/26/88  
Attest Determined Eligible
- 14. High House  
Substantive Review
for Keeper Beth L. Savage 10/26/88  
Attest \_\_\_\_\_
- 15. House at 705 3rd Street, SE  
Entered in the  
National Register
Keeper Melone Byers 10/26/88  
Attest \_\_\_\_\_
- 16. Jenkins, Edwin and Mary, House  
Substantive Review
for Keeper Beth L. Savage 10/26/88  
Attest \_\_\_\_\_
- 17. Johnson-McCuistion House  
SR
for Keeper Beth L. Savage 10/26/88  
Attest \_\_\_\_\_
- 18. Lamar County Hospital  
Substantive Review
for Keeper Beth L. Savage 10/26/88  
Attest \_\_\_\_\_
- 19. Latimer, William and Etta, House  
Entered in the  
National Register
Keeper Melone Byers 10/26/88  
Attest \_\_\_\_\_
- 20. McCormic-Bishop House  
Substantive Review
for Keeper Beth L. Savage 10/26/88  
Attest \_\_\_\_\_



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- 21. Means--Justiss House *Entered in the National Register* Keeper Arlene Byrum 10/26/88  
Attest \_\_\_\_\_
- 22. Morris--Moore House *Substantive Review* for Keeper Beth L. Sarge 10/26/88  
Attest \_\_\_\_\_
- 23. Paris Commercial Historic District *TP* for Keeper Druce Noble 12/22/88  
Attest \_\_\_\_\_
- 24. Pine Bluff-Fitzhugh Historic District *Substantive Review* for Keeper Beth L. Sarge 10/26/88  
Attest \_\_\_\_\_
- 25. Preston, Thaddeus and Josepha, House *Entered in the National Register* Keeper Arlene Byrum 10/26/88  
Attest \_\_\_\_\_
- 26. Ragland House *Substantive Review* for Keeper Beth L. Sarge 10/26/88  
Attest \_\_\_\_\_
- 27. Rodgers--Wade Furniture Company *Entered in the National Register* Keeper Arlene Byrum 10/26/88  
Attest \_\_\_\_\_
- 28. St. Paul's Baptist Church *Substantive Review* for Keeper Beth L. Sarge 10/26/88  
Attest \_\_\_\_\_
- 29. Santa Fe-Frisco Depot *DOE/OWNER OBJECTION* *Substantive Review* for Keeper Elisible Beth L. Sarge 10/26/88  
Attest Determined Eligible
- 30. Trigg, W.S. and Mary, House *Substantive Review* for Keeper Beth L. Sarge 10/26/88  
Attest \_\_\_\_\_



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Nomination/Type of Review

Date/Signature

5<sup>9</sup> 31. <sup>pt 5</sup> Wise--Fielding House and Carriage  
House Substantive Review for Keeper Bruce Noble 12/22/88  
Attest \_\_\_\_\_

67 32. Wright, Edgar and Annie, House Substantive Review for Keeper Beth A. Savage 12/26/88  
Attest \_\_\_\_\_

33. Keeper \_\_\_\_\_

Attest \_\_\_\_\_

34. Keeper \_\_\_\_\_

Attest \_\_\_\_\_

35. Keeper \_\_\_\_\_

Attest \_\_\_\_\_

36. Keeper \_\_\_\_\_

Attest \_\_\_\_\_

37. Keeper \_\_\_\_\_

Attest \_\_\_\_\_

38. Keeper \_\_\_\_\_

Attest \_\_\_\_\_

39. Keeper \_\_\_\_\_

Attest \_\_\_\_\_

40. Keeper \_\_\_\_\_

Attest \_\_\_\_\_



NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Substantive Review

Paris MRA  
Lamar County  
TEXAS

COVER

SEP 12 1988

Working No. \_\_\_\_\_

Fed. Reg. Date: \_\_\_\_\_

Date Due: 10/13/88 - 10/27/88

Action:  ACCEPT 10/26/88

\_\_\_\_\_ RETURN

\_\_\_\_\_ REJECT

Federal Agency: \_\_\_\_\_

- resubmission
- nomination by person or local government
- owner objection
- appeal

Substantive Review:  sample  request  appeal  NR decision

Reviewer's comments:

*Well written and well documented cover form conveys the town's historical development through the themes of architecture, commerce, community planning, industry, transportation & politics/government from the mid-19th century to World War II.*

Recom./Criteria Accept  
 Reviewer Suzel  
 Discipline Architectural History  
 Date 10/26/88  
 see continuation sheet

Nomination returned for: \_\_\_\_\_ technical corrections cited below  
 \_\_\_\_\_ substantive reasons discussed below

1. Name

2. Location

3. Classification

Category	Ownership	Status	Present Use
	Public Acquisition	Accessible	

4. Owner of Property

5. Location of Legal Description

6. Representation in Existing Surveys

Has this property been determined eligible?  yes  no

7. Description

Condition	Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed	
	<input type="checkbox"/> unaltered	
	<input type="checkbox"/> altered	

Describe the present and original (if known) physical appearance

- summary paragraph
- completeness
- clarity
- alterations/integrity
- dates
- boundary selection



**8. Significance**

Period \_\_\_\_\_ Areas of Significance—Check and justify below \_\_\_\_\_

Specific dates \_\_\_\_\_ Builder/Architect \_\_\_\_\_

Statement of Significance (*in one paragraph*) \_\_\_\_\_

- summary paragraph
- completeness
- clarity
- applicable criteria
- justification of areas checked
- relating significance to the resource
- context
- relationship of integrity to significance
- justification of exception
- other

**9. Major Bibliographical References**

**10. Geographical Data**

Acreage of nominated property \_\_\_\_\_

Quadrangle name \_\_\_\_\_

UTM References \_\_\_\_\_

Verbal boundary description and justification \_\_\_\_\_

**11. Form Prepared By**

**12. State Historic Preservation Officer Certification**

The evaluated significance of this property within the state is:

\_\_\_\_ national      \_\_\_\_ state      \_\_\_\_ local

State Historic Preservation Officer signature \_\_\_\_\_

title \_\_\_\_\_ date \_\_\_\_\_

**13. Other**

- Maps
- Photographs
- Other

Questions concerning this nomination may be directed to \_\_\_\_\_

Signed \_\_\_\_\_ Date \_\_\_\_\_ Phone: \_\_\_\_\_



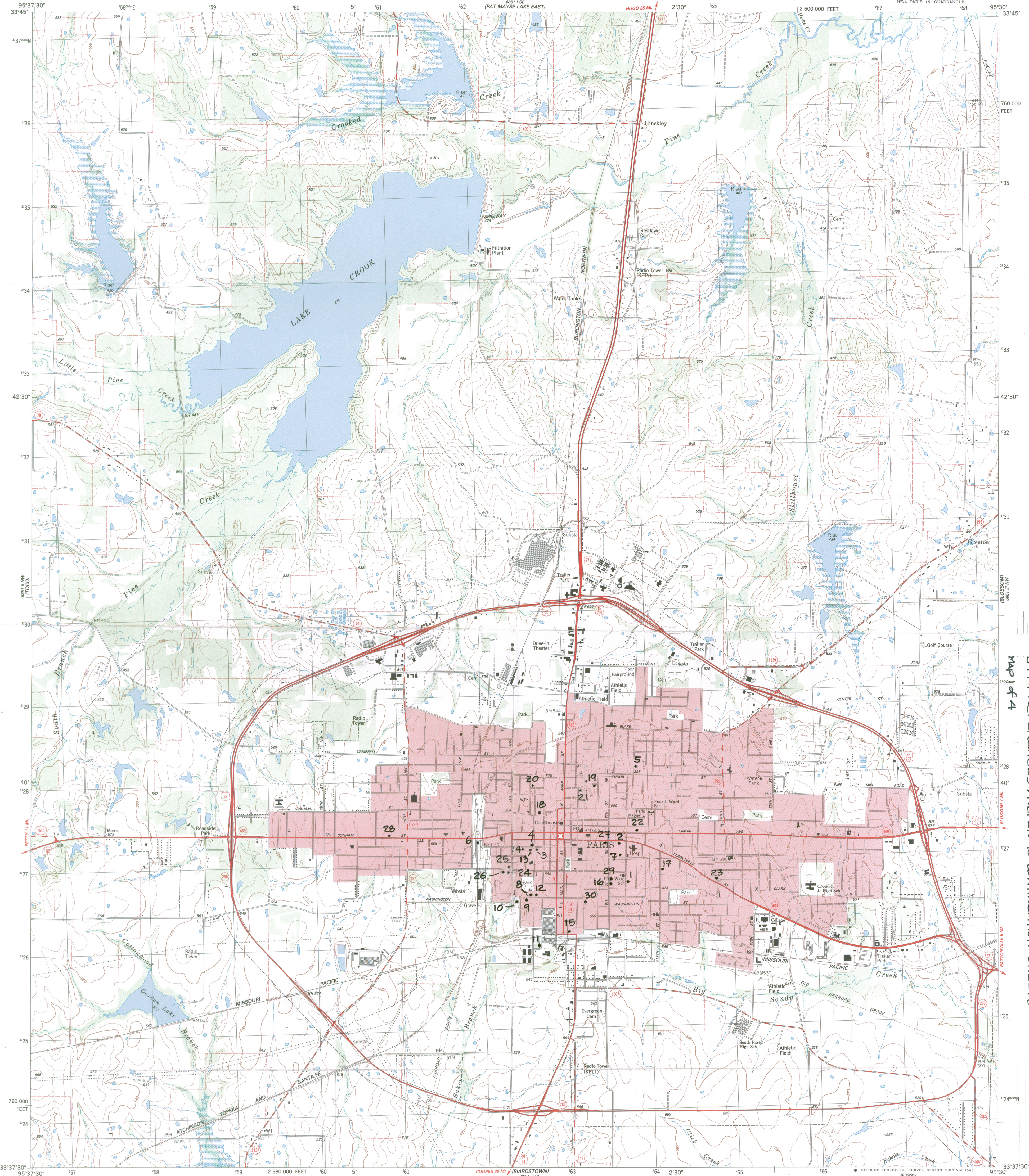
881 15' N  
LAKE WASH

UNITED STATES  
DEPARTMENT OF THE INTERIOR  
GEOLOGICAL SURVEY

STATE OF TEXAS  
TEXAS DEPARTMENT OF WATER RESOURCES

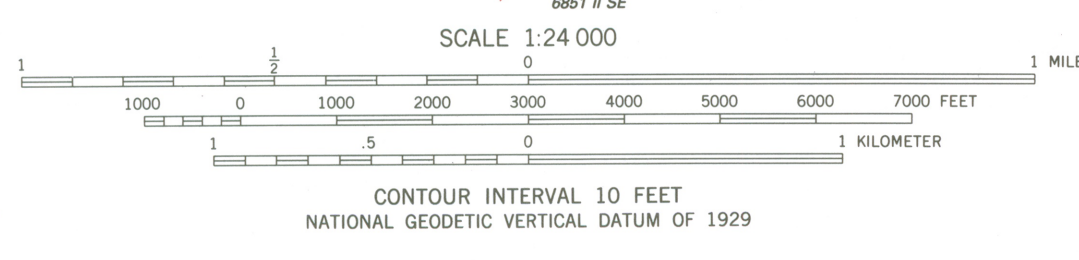
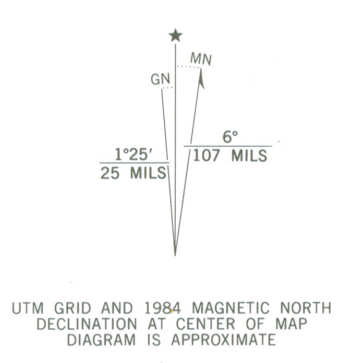
PARIS QUADRANGLE  
TEXAS-LAMAR CO.  
7.5 MINUTE SERIES (TOPOGRAPHIC)  
NE 1/4 PARIS 15' QUADRANGLE

881 15' N  
LAKE WASH



HISTORIC RESOURCES OF PARIS, TEXAS  
INDIVIDUAL NATIONAL REGISTER SITES  
PARIS, LAMAR CO., TEXAS  
UTM REFERENCES; REFER TO CONTINUATION SHEETS  
MAP 4

Mapped, edited, and published by the Geological Survey  
Control by USGS and NOS/NOAA  
Topography by photogrammetric methods from aerial photographs  
taken 1976. Field checked 1977. Map edited 1984  
Projection and 10,000-foot grid ticks: Texas  
coordinate system, north central zone (Lambert conformal conic)  
1000-meter Universal Transverse Mercator grid, zone 15  
1927 North American Datum  
To place on the predicted North American Datum 1983  
move the projection lines 8 meters south and  
22 meters east as shown by dashed corner ticks  
Areas covered by dashed light-blue pattern  
are subject to controlled inundation  
Red tint indicates areas in which only landmark buildings are shown  
Fine red dashed lines indicate selected fence lines



ROAD CLASSIFICATION

Primary highway, hard surface	Light-duty road, hard or improved surface
Secondary highway, hard surface	Unimproved road
Interstate Route	U. S. Route
	State Route

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

3395-314

PARIS, TEX.  
NE 1/4 PARIS 15' QUADRANGLE  
33095-F5-TF-024  
1984

DMA 6851 II NE-SERIES V882