

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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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

Galveston-East End Historic District

AND/OR COMMON

2 LOCATION

STREET & NUMBER

CITY, TOWN

Galveston

VICINITY OF

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

9th

STATE

Texas

CODE

048

COUNTY

Galveston

CODE

167

3 CLASSIFICATION**CATEGORY**☒ DISTRICT☐ BUILDING(S)☐ STRUCTURE☐ SITE☐ OBJECT**OWNERSHIP**☐ PUBLIC☒ PRIVATE☐ BOTH**PUBLIC ACQUISITION**☐ IN PROCESS☐ BEING CONSIDERED**STATUS**☒ OCCUPIED☐ UNOCCUPIED☐ WORK IN PROGRESS**ACCESSIBLE**☒ YES: RESTRICTED☐ YES: UNRESTRICTED☐ NO**PRESENT USE**☐ AGRICULTURE☒ MUSEUM☒ COMMERCIAL☐ PARK☒ EDUCATIONAL☒ PRIVATE RESIDENCE☐ ENTERTAINMENT☒ RELIGIOUS☐ GOVERNMENT☐ SCIENTIFIC☐ INDUSTRIAL☐ TRANSPORTATION☐ MILITARY☐ OTHER:**4 OWNER OF PROPERTY**

NAME

Multiple ownership

STREET & NUMBER

CITY, TOWN

Galveston

VICINITY OF

STATE

Texas

5 LOCATION OF LEGAL DESCRIPTIONCOURTHOUSE,
REGISTRY OF DEEDS, ETC.

Galveston County Courthouse

STREET & NUMBER

CITY, TOWN

Galveston

STATE

Texas

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Historical American Buildings Survey

DATE

1966-67

☒ FEDERAL ☐ STATE ☐ COUNTY ☐ LOCALDEPOSITORY FOR
SURVEY RECORDS

Library of Congress

CITY, TOWN

Washington

STATE

D.C.

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD generally	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The East End Historical District in Galveston is located in the eastern portion of Galveston Island. Established in the summer of 1970 by the adoption of an Historical Zoning District Ordinance, the district consists of thirty-two complete city blocks and portions of twenty other blocks. Although the boundaries meander somewhat, essentially, the district is bordered on the east by Eleventh Street; on the south by Broadway (the main east-west thoroughfare); on the west by Nineteenth Street to Ball and then Sixteenth Street; and on the north by Market and Post Office Streets. The area is primarily residential strategically located between the University of Texas Medical Branch on the east and the central business district on the west.

As a result of the combination of nineteenth century development and natural and man-made disasters, the East End Historical District contains structures exhibiting a variety of styles, forms, and purposes. Many blocks reflect the original layout of 14 narrow lots to a block, with seven dwellings on each side. There are 35 structures remaining from the Greek Revival Period (1840-1870), 333 buildings representing the late nineteenth century (1870-1900) Victorian homes, and 95 houses built between 1900-1917. The remaining 82 buildings were built between 1917 and 1970. There is a sampling of the two-story, wood frame, Greek Revival houses with double galleries and the large, ornate Victorian houses displaying a variety of materials. In addition, the district has a sampling of the small houses built in Galveston in the late nineteenth century including dormered cottages, gable end houses, and shot-gun houses, known locally as commissary houses. There is a sprinkling of two-story corner stores with chamfered entrances and canopies extending to the curb.

The district displays the designs of several architects; however, Nicholas Clayton is typically the most popular and prolific. After studying sculpture architecture, and structural engineering with the well-known architect, W. H. Baldwin of Memphis, Clayton moved to Galveston in 1872 and began practicing architecture. When the building boom began in Galveston in the 1870's, Clayton began his architectural career as Texas' first professional architect. The architecture of Galveston from 1873 through 1900 was dominated by Clayton's designs. Some of the other architects represented in the district are Alfred Muller who came to Galveston in 1885, George E. Dickey of the firm Dickey and Helmich, and Brother Jiminez, S. J.

Unsympathetic encroachments are not overwhelming and in many blocks are totally non-existent. There are examples where modern buildings interrupt the continuity of a street. Much of the district can be described as stable, although there are some deteriorated pockets within the area. The overall impression of the East End Historical District is one of a nineteenth century residential section which has been successfully adapted and rehabilitated for a viable and inviting twentieth century neighborhood.

(Continued)

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INVENTORY -- NOMINATION FORM**

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Galveston-East End Historic District
CONTINUATION SHEET

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Texas Historical Survey
1969 State
Texas Historical Commission
Austin, Texas

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Galveston-East End Historic District
CONTINUATION SHEET

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Structures included within the submission which provide a representative view of the district include:

1. J. Z. H. Scott House, 1721 Broadway . Ca. 1880. N. J. Clayton, architect. A one-story, raised, 5-bay cottage with a 3-bay pedimented portico over the central entrance. Two dormers project from a double pitched roof and chimneys rise from each end. This represents one of Clayton's more modest designs.

2. Lucas Apartments, 1411 Broadway. 1901. A three-story stuccoed brick apartment building. The entrances to the various apartments are at the first and second levels and are marked by different types of approaches: a straight central stair, paired curving and sinuous flights of stairs, and two ground floor doors. The facade is divided into three sections with pediments over the two end sections and a cresting at the top of the central section. The strange coral-and-shell window-boxed balconies are a provincial and spontaneous example of the art nouveau movement of the era.

3. Walter Gresham House or Bishop's Palace. N. J. Clayton, architect. 1887-1893. A three-story eclectic mansion of rusticated limestone with granite and sandstone trim. The blazed tile roof has a steeply pitched roof with a profusion of towers, dormers, and gables each separately roofed, creating a picturesque and irregular roof line. See National Register submission, "Bishop's Palace," August, 1970.

4. Thirteen-Hundred Block of Sealy. Ca. 1886. Two identical houses built by the same man in a late version of the Greek Revival style. The houses are two-story frame with double pedimented galleries and have a side hall floor plan.

5. John C. Trube House, 1627 Sealy. 1889-94. Alfred Muller, architect. A two-and-one-half story stuccoed brick, residence, scored to resemble stone. The mansard roof is intersected by numerous dormers and a prominent Jacobean chimney with double flue and elaborate detail. The building is encrusted with brackets, quoins, blind arches, elaborate hood molds, and a corbel table at the parapet of a corner tower. The main entrance is sheltered beneath a quarter circular porch with Ionic capitals below elaborate impost blocks.

6. Smith-Chubb House, 1417 Sealy. 1859. A two-story frame late Greek Revival house with three bays of very wide proportions. The front door has sidelights and transom and the detail, although simple, is merging with the Victorian style.

(Continued)

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7. Seventeen-Hundred Block of Ball. Streetscape revealing three similar one-story Victorian cottages raised above a full story basement.

8. Roensch House, 1517 Ball. 1882. A one-story, raised frame residence with attic dormers and a polygonal corner turret. An attached gallery supported by coupled columns and elaborated with Victorian detail shelters three bays of the main facade. The central door and two flanking windows display unusual architraves.

9. George Schneider House, 1208 Ball. 1888. Nicholas J. Clayton, architect. A large, two-story frame house with a double gallery across the main facade. The residence is a transitional style between the Greek Revival and Victorian. Notable features are the window hood molds and the floor length windows.

10. House at 602 13th Street. A typical Galveston two-story frame residence with low pitched hipped roof and captains walk. The inset double three-bay gallery has simple crossed stick brackets and stick balusters.

11. House at 1228 Church. This one-story Greek Revival frame cottage has a inset gallery with simple posts, crossed braced railing and door with side-lights and transom.

12. Wilbur Cherry House, 1602 Church. 1852-54. Typical of the less pretentious Greek Revival houses in Texas, the Cherry House is a two-story house with heavy braced-framed structure with weatherboard siding. A three-bay double gallery, supported by one-story square columns with simple antae moldings for capitals, extends across the main facade.

13. Fourteen-Hundred Block of Market. Streetscape revealing typical row of two-story, frame, Victorian houses.

14. Henry A. Landes House, 1604 Post Office. 1886. George E. Dickey, architect. The house is a two-story pressed brick structure with Romanesque details. It is symmetrically planned about the diagonal axis, with two dissimilar towers at each front corner. A curious pediment at the central corner is pierced by double sash windows. A double gallery connects the two towers and has graceful cast iron paired columns and lacy balusters and railings.

(Continued)

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15. Gus Reymershoffer House, 1302 Post Office. 1887. A two-story and a half frame gabled Victorian house with inset gallery along the front ell. The large front gable has an arched stenciled bargeboard above a bracketed window with quarter round sidelights.

16. Sacred Heart Church, 1400 Broadway. 1903-04. Brother Jiminez, S. J., architect. Nicholas Clayton's Sacred Heart Church was so damaged in the hurricane of 1900, that it was completely rebuilt and redesigned in 1903-04 by a Jesuit brother named Jiminez. He is said to have built a similar church in New Orleans, but the style is anachronistic for the 1900's. The dome was rebuilt by Clayton after a hurricane in 1915. The building gives a wedding cake effect with fleur de lis and pineapple finials, stilted, Gothic and ogee arches and vertical and horizontal bands. The massive ornamented interior columns and moorish arches echo the mood of the exterior.

17. Corner of 17th and Ball. Typical streetscape in the East End Historic District.

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input 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/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION		Outstanding community leaders	

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Galveston, Texas largest and most prosperous city in the period of the Republic and early statehood, contains the most intact concentration of preserved nineteenth century buildings in Texas. The East End Historic District, a residential section of some fifty blocks, is the largest and most complete area of nineteenth century homes in the city. The district, a portion of Galveston's original residential area, contains numerous examples of Greek Revival and Victorian architecture and, as a result of the density of historic structures, retains the ambience of nineteenth century Galveston. The city's quantity and auality of 19th century buildings places Galveston among the most important cities in the United States in the study of architectural history.

The earliest settlement at the present city was that of the Jean Laffite commune of 1817 centered around Laffite's fort at the site of the present Medical School. Stephen F. Austin wanted Galveston established as a port as early as 1825, but there was no settlement until the Mexican customhouse was established in 1830. By 1832 there was a community of about 300 persons. In December, 1838, Michel B. Menard bought the site of the city from the first Congress of the Republic and organized the Galveston City Company to promote the settlement of Galveston. The harbor was recognized as a port of entry in 1837 and when the county was organized in 1838, Galveston had a population of approximately 3,000. In 1838 the city was plotted and mapped into blocks and lots.

By 1850 Galveston had become the trading center of the state. Along the Gulf Coast the Galveston seaport was second only to New Orleans in tonnage during the last half of the 19th century. The city possessed the finest deep-water harbor in Texas, as well as the state's leading banks and trading houses. The earliest known map showing the outline of structures in the city dates to 1865 and shows a sizeable number of dwellings in the East End, several of which are still in existence. An 1871 bird's eye view of Galveston illustrates that considerable building occurred in the area immediately after the Civil War, a prosperous period throughout the city.

(Continued)

9 MAJOR BIBLIOGRAPHICAL REFERENCES

(See Continuation Sheet)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approx. 150 acres

UTM REFERENCES

A

1	5
---	---

3	2	7	3	4	0
---	---	---	---	---	---

3	2	4	3	3	0	0
---	---	---	---	---	---	---

ZONE EASTING NORTHING

C

1	5
---	---

3	2	6	3	4	0
---	---	---	---	---	---

3	2	4	2	4	3	0
---	---	---	---	---	---	---

B

1	5
---	---

3	2	7	3	3	0
---	---	---	---	---	---

3	2	4	2	4	2	0
---	---	---	---	---	---	---

ZONE EASTING NORTHING

D

1	5
---	---

3	2	6	3	5	0
---	---	---	---	---	---

3	2	4	3	3	1	0
---	---	---	---	---	---	---

VERBAL BOUNDARY DESCRIPTION

(See Continuation Sheet)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE

CODE

COUNTY

CODE

STATE

CODE

COUNTY

CODE

11 FORM PREPARED BY

NAME / TITLE

Carolyn Pitts, Architectural Historian

ORGANIZATION

Historic Sites Survey, National Park Service

DATE

January 1976

STREET & NUMBER

1100 L Street NW.

TELEPHONE

202-523-5464

CITY OR TOWN

Washington

STATE

D.C. 20240

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.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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CONTINUATION SHEET

ITEM NUMBER 8

PAGE 2

The tempo of its trade and success of its businessmen indicated that Galveston would soon become the great seaport of the west. However, complex factors, in particular, the rise of Houston's port, prevented the city from attaining such a unique position. Following the tragic flood of 1900 in which 5,000 to 7,000 lives were lost, Galveston's population did not continue to increase in proportion to other major Texas cities and her preeminence as a port city and commercial center diminished. Such a decline, however, left a treasury of 19th century architecture in Galveston. The East End Historic District represents a mixture of the large elaborate dwellings, built by wealthy individuals in the mercantile and shipping activities as well as examples of more modest homes. Given historic zoning protection in the summer of 1970, the district is an amazing intact visual documentation of the importance of Galveston as a major regional port for Texas and the southwest since before the Civil War. The district contains many individually outstanding structures, but its unique quality is the visual continuity created by blocks of dwellings related in material, texture and scale.

Besides its architectural significance, the East End Historic District was the home of many of Galveston's outstanding leaders. One of the earliest houses remaining in the district is the house at 1602 Church built by Wilbur Cherry in 1852-54. After fighting in the Texas Revolution, Cherry moved to the newly formed city of Galveston and became known as a newspaper editor and publisher. The most outstanding example of Victorian architecture in the district was built in 1887-93 at 1402 Broadway by Walter Gresham. (See National Register submission, "Bishop's Palace" or "Gresham Home," August, 1970). Gresham, a prominent lawyer, Texas Legislator and Representative to the 52nd Congress, was one of the leaders in acquiring the charter for the Gulf, Colorado and Santa Fe Railroad for Galveston, as well as being active in securing a deepwater harbor for the city. Across the street from the Gresham home Thomas Lucas, a successful brick contractor, built the Art Nouveau apartment house, the Lucas Apartments, at 1407-09 Broadway. An earlier complex, reported to be the first apartment house in Galveston, was destroyed in the 1900 storm. Another prominent Galveston attorney, J. Z. H. Scott, built a home at 1721 Broadway in 1878. When the home burned in the 1885 Galveston fire, Scott bought a cottage from Walter Gresham and moved it to this site.

Other prominent figures continued to build in the popular East End. John S. Sydnor, the first Mayor of Galveston built one of the early East

(Continued)

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ITEM NUMBER 8

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End homes in 1855 at 1604 Sealy. In 1884 Sampson Heidenheimer bought the Sydnor house and hired Nicholas Clayton to enlarge and remodel the Greek Revival house into a more stylish Victorian residence. Heidenheimer and his brothers owned one of the largest grocery houses in Texas. John C. Trube, a successful merchant and real estate dealer, commissioned the architect Alfred Muller to design a house at 1627 Sealy in 1890. One block away Captain Charles Clarke, a prominent figure in the local shipping interest, built his home at 1728 Sealy in 1895. Along Ball Avenue, George Schroder, owner of one of the largest wholesale grocery businesses in Galveston, George Schroder and Co., built a home in 1888 at 13th Street. Earlier in 1882, Bernard Roensch, a commission merchant, broker and cotton buyer, had built a home at 1517 Ball. In 1881 the elderly Menard, instrumental in forming the Galveston City Company with his Uncle M. B. Menard in 1837, bought a home at 1207 Winnie. Gustav and John Reymerschoffer, two of Galveston's early industrialists, erected houses in 1887 in the 1300 block of Post Office. The brothers had organized the Texas Star Flour Mills, which had quickly become one of the largest mills in the south. Also on Post Office H. A. Landes commissioned George E. Dickey to design a home in 1886 at 1604 Post Office. Landes was a wealthy wholesaler, cotton factor and shipper who owned his own fleet. Another interesting home at 519 15th Street was built by John L. Darragh, president of the Galveston Wharf Co. in 1886.

Although the greatest concentration of small houses is outside the district, the East End Historical District does contain examples of the smaller dwellings built during the late nineteenth century as well as back or alley houses, which frequently housed blacks or "tenants" as described on early insurance maps.

The East End Historical District is an area with which the Galveston community identifies and which is becoming a major tourist attraction. Despite the fact that the district was given historic zoning protection in the summer of 1970, the survival of the district is not totally assured. The University of Texas Medical Branch which was responsible for the demolition of many of the earliest structures in Galveston in an expansion program in the late 1960's and to which the establishment of the historic ordinance was a reaction, has expressed interest in more development in the East End. Also, the expansion program of the Galveston Wharves calls for a major access road on Fourteenth Street directly through the heart of the Historic district. An East End Historical District Association, consisting of individuals living in the district, formed in the fall of 1972, to address itself to these problems as well as to the general improvement and enhancement of the area.

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The district boundaries at the south extend behind the property lines of the houses on the south side of Broadway. To the west the line follows 19th Street to Ball and goes east until 16th Street including the structures on the north side of Ball, then goes north on 16th to Market, including the structures on the west side of 12th Street. At the north the boundary extends along Market to 14th including the structures on the north side of the street. The eastern boundary extends south from Market to Post Office then east to 11th Street including the houses on the north side of Post Office, then goes south along 11th to Broadway, excluding one block between Winnie and Ball.

This data was provided by Ellen Beasley, Architectural Historian, Galveston, Texas.



Customs House, Galveston, Texas

Photo: HABS

Custom's House
Galveston Texas

NATIONAL HISTORIC LANDMARK

Credit HABSS



Customs House Stairs

Galveston, Texas

Photo: HABS

Custom's House Stair
Galveston, Texas

Credit HABs

NATIONAL HISTORIC LANDMARK



John Henry Hutchings House Galveston, Texas

Photo: HABS

Galveston Texas

John Henry Hutchings House

Credit HABs

NATIONAL HISTORIC LANDMARK



John Henry Hutchings House, Galveston, Texas

Photo: HABS

NATIONAL HISTORIC LANDMARK

Galveston Texas

John Henry Hutchings Hse

Credit HABs

281 6th Ave



Bishop's Palace; Galveston, Texas

Photo: HABS

NATIONAL HISTORIC LANDMARK

Bishop's Palace
Galveston, Texas

ptain

credit H&BS



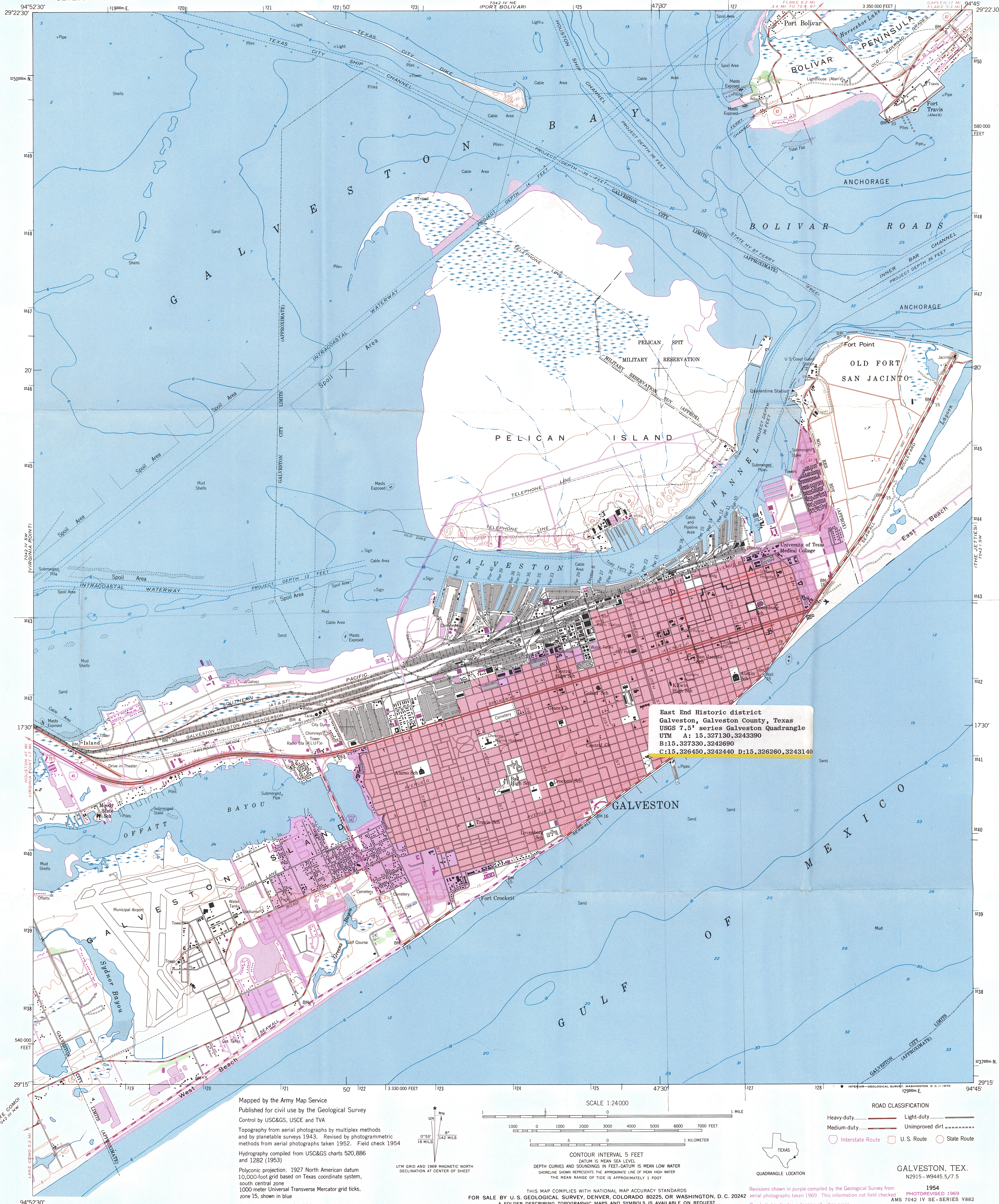
Bishop's Palace, drawing room; Galveston, Texas

Photo: HABS

Bishop's Palace Galveston, Texas
drawing room

Credit HABS

NATIONAL HISTORIC LANDMARK

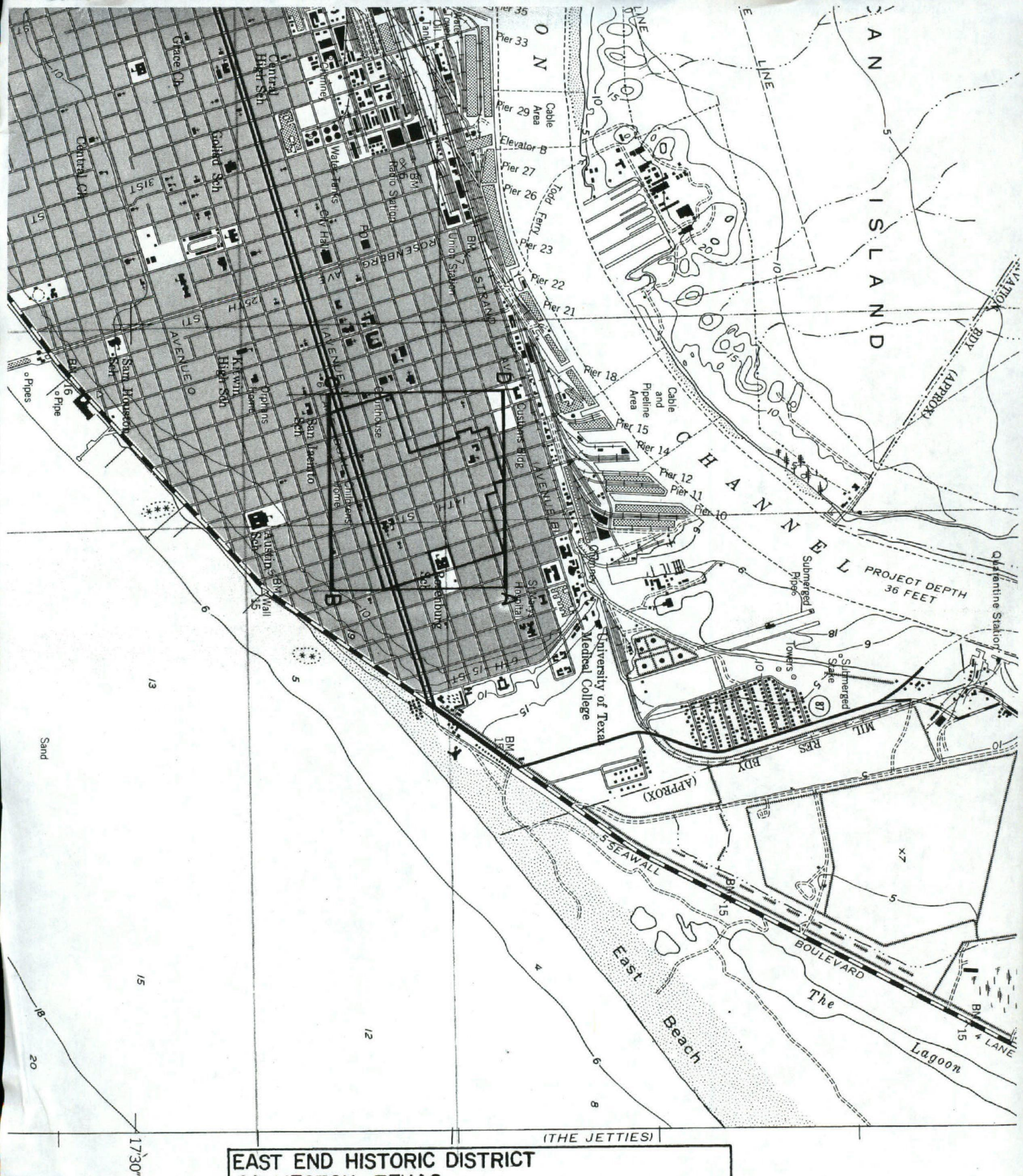


EAST END HISTORIC DISTRICT GALVESTON, TEXAS



c. 1850-1870

c. 1870-1900



**EAST END HISTORIC DISTRICT
GALVESTON, TEXAS**

UTM REFERENCE:

A-15/327340/3243300 B-15/327330/3242420

C-15/326340/3242430 D-15/326350/3243310

These UTM's match NHC Form

THEME: 19th Century Architecture
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☐ SITE
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OWNERSHIP

☐ PUBLIC
☒ PRIVATE
☐ BOTH

PUBLIC ACQUISITION

☐ IN PROCESS
☐ BEING CONSIDERED

STATUS

☒ OCCUPIED
☐ UNOCCUPIED
☐ WORK IN PROGRESS
ACCESSIBLE
☒ YES RESTRICTED
☐ YES UNRESTRICTED
☐ NO

PRESENT USE

☐ AGRICULTURE ☒ MUSEUM
☒ COMMERCIAL ☐ PARK
☒ EDUCATIONAL ☒ PRIVATE RESIDENCE
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<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The East End Historical District in Galveston is located in the eastern portion of Galveston Island. Established in the summer of 1970 by the adoption of an Historical Zoning District Ordinance, the district consists of thirty-two complete city blocks and portions of twenty other blocks. Although the boundaries meander somewhat, essentially, the district is bordered on the east by Eleventh Street; on the south by Broadway (the main east-west thoroughfare); on the west by Nineteenth Street to Ball and then Sixteenth Street; and on the north by Market and Post Office Streets. The area is primarily residential strategically located between the University of Texas Medical Branch on the east and the central business district on the west.

As a result of the combination of nineteenth century development and natural and man-made disasters, the East End Historical District contains structures exhibiting a variety of styles, forms, and purposes. Many blocks reflect the original layout of 14 narrow lots to a block, with seven dwellings on each side. There are 35 structures remaining from the Greek Revival Period (1840-1870), 333 buildings representing the late nineteenth century (1870-1900) Victorian homes, and 95 houses built between 1900-1917. The remaining 82 buildings were built between 1917 and 1970. There is a sampling of the two-story, wood frame, Greek Revival houses with double galleries and the large, ornate Victorian houses displaying a variety of materials. In addition, the district has a sampling of the small houses built in Galveston in the late nineteenth century including dormered cottages, gable end houses, and shot-gun houses, known locally as commissary houses. There is a sprinkling of two-story corner stores with chamfered entrances and canopies extending to the curb.

The district displays the designs of several architects; however, Nicholas Clayton is typically the most popular and prolific. After studying sculpture architecture, and structural engineering with the well-known architect, W. H. Baldwin of Memphis, Clayton moved to Galveston in 1872 and began practicing architecture. When the building boom began in Galveston in the 1870's, Clayton began his architectural career as Texas' first professional architect. The architecture of Galveston from 1873 through 1900 was dominated by Clayton's designs. Some of the other architects represented in the district are Alfred Muller who came to Galveston in 1885, George E. Dickey of the firm Dickey and Helmich, and Brother Jiminez, S. J.

Unsympathetic encroachments are not overwhelming and in many blocks are totally non-existent. There are examples where modern buildings interrupt the continuity of a street. Much of the district can be described as stable, although there are some deteriorated pockets within the area. The overall impression of the East End Historical District is one of a nineteenth century residential section which has been successfully adapted and rehabilitated for a viable and inviting twentieth century neighborhood.

(Continued)

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Galveston-East End Historic District
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Structures included within the submission which provide a representative view of the district include:

1. J. Z. H. Scott House, 1721 Broadway . Ca. 1880. N. J. Clayton, architect. A one-story, raised, 5-bay cottage with a 3-bay pedimented portico over the central entrance. Two dormers project from a double pitched roof and chimneys rise from each end. This represents one of Clayton's more modest designs.

2. Lucas Apartments, 1411 Broadway. 1901. A three-story stuccoed brick apartment building. The entrances to the various apartments are at the first and second levels and are marked by different types of approaches: a straight central stair, paired curving and sinuous flights of stairs, and two ground floor doors. The facade is divided into three sections with pediments over the two end sections and a cresting at the top of the central section. The strange coral-and-shell window-boxed balconies are a provincial and spontaneous example of the art nouveau movement of the era.

3. Walter Gresham House or Bishop's Palace. N. J. Clayton, architect. 1887-1893. A three-story eclectic mansion of rusticated limestone with granite and sandstone trim. The blazed tile roof has a steeply pitched roof with a profusion of towers, dormers, and gables each separately roofed, creating a picturesque and irregular roof line. See National Register submission, "Bishop's Palace," August, 1970.

4. Thirteen-Hundred Block of Sealy. Ca. 1886. Two identical houses built by the same man in a late version of the Greek Revival style. The houses are two-story frame with double pedimented galleries and have a side hall floor plan.

5. John C. Trube House, 1627 Sealy. 1889-94. Alfred Muller, architect. A two-and-one-half story stuccoed brick, residence, scored to resemble stone. The mansard roof is intersected by numerous dormers and a prominent Jacobean chimney with double flue and elaborate detail. The building is encrusted with brackets, quoins, blind arches, elaborate hood molds, and a corbel table at the parapet of a corner tower. The main entrance is sheltered beneath a quarter circular porch with Ionic capitals below elaborate impost blocks.

6. Smith-Chubb House, 1417 Sealy. 1859. A two-story frame late Greek Revival house with three bays of very wide proportions. The front door has sidelights and transom and the detail, although simple, is merging with the Victorian style.

(Continued)

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Galveston-East End Historic District
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7. Seventeen-Hundred Block of Ball. Streetscape revealing three similar one-story Victorian cottages raised above a full story basement.

8. Roensch House, 1517 Ball. 1882. A one-story, raised frame residence with attic dormers and a polygonal corner turret. An attached gallery supported by coupled columns and elaborated with Victorian detail shelters three bays of the main facade. The central door and two flanking windows display unusual architraves.

9. George Schneider House, 1208 Ball. 1888. Nicholas J. Clayton, architect. A large, two-story frame house with a double gallery across the main facade. The residence is a transitional style between the Greek Revival and Victorian. Notable features are the window hood molds and the floor length windows.

10. House at 602 13th Street. A typical Galveston two-story frame residence with low pitched hipped roof and captains walk. The inset double three-bay gallery has simple crossed stick brackets and stick balusters.

11. House at 1228 Church. This one-story Greek Revival frame cottage has a inset gallery with simple posts, crossed braced railing and door with side-lights and transom.

12. Wilbur Cherry House, 1602 Church. 1852-54. Typical of the less pretentious Greek Revival houses in Texas, the Cherry House is a two-story house with heavy braced-framed structure with weatherboard siding. A three-bay double gallery, supported by one-story square columns with simple antae moldings for capitals, extends across the main facade.

13. Fourteen-Hundred Block of Market. Streetscape revealing typical row of two-story, frame, Victorian houses.

14. Henry A. Landes House, 1604 Post Office. 1886. George E. Dickey, architect. The house is a two-story pressed brick structure with Romanesque details. It is symmetrically planned about the diagonal axis, with two dissimilar towers at each front corner. A curious pediment at the central corner is pierced by double sash windows. A double gallery connects the two towers and has graceful cast iron paired columns and lacy balusters and railings.

(Continued)

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15. Gus Reymershoffer House, 1302 Post Office. 1887. A two-story and a half frame gabled Victorian house with inset gallery along the front ell. The large front gable has an arched stenciled bargeboard above a bracketed window with quarter round sidelights.

16. Sacred Heart Church, 1400 Broadway. 1903-04. Brother Jiminez, S. J., architect. Nicholas Clayton's Sacred Heart Church was so damaged in the hurricane of 1900, that it was completely rebuilt and redesigned in 1903-04 by a Jesuit brother named Jiminez. He is said to have built a similar church in New Orleans, but the style is anachronistic for the 1900's. The dome was rebuilt by Clayton after a hurricane in 1915. The building gives a wedding cake effect with fleur de lis and pineapple finials, stilted, Gothic and ogee arches and vertical and horizontal bands. The massive ornamented interior columns and moorish arches echo the mood of the exterior.

17. Corner of 17th and Ball. Typical streetscape in the East End Historic District.

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
PREHISTORIC	ARCHEOLOGY PREHISTORIC	COMMUNITY PLANNING	LANDSCAPE ARCHITECTURE	RELIGION	
1400-1499	ARCHEOLOGY HISTORIC	CONSERVATION	LAW	SCIENCE	
1500-1599	AGRICULTURE	ECONOMICS	LITERATURE	SCULPTURE	
1600-1699	XX ARCHITECTURE	EDUCATION	MILITARY	SOCIAL/HUMANITARIAN	
1700-1799	ART	ENGINEERING	MUSIC	THEATER	
X 1800-1899	COMMERCE	EXPLORATION/SETTLEMENT	PHILOSOPHY	TRANSPORTATION	
X 1900	COMMUNICATIONS	INDUSTRY	POLITICS/GOVERNMENT	X OTHER (SPECIFY)	
		INVENTION		Outstanding community leaders	

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Galveston, Texas largest and most prosperous city in the period of the Republic and early statehood, contains the most intact concentration of preserved nineteenth century buildings in Texas. The East End Historic District, a residential section of some fifty blocks, is the largest and most complete area of nineteenth century homes in the city. The district, a portion of Galveston's original residential area, contains numerous examples of Greek Revival and Victorian architecture and, as a result of the density of historic structures, retains the ambience of nineteenth century Galveston. The city's quantity and quality of 19th century buildings places Galveston among the most important cities in the United States in the study of architectural history.

The earliest settlement at the present city was that of the Jean Laffite commune of 1817 centered around Laffite's fort at the site of the present Medical School. Stephen F. Austin wanted Galveston established as a port as early as 1825, but there was no settlement until the Mexican customhouse was established in 1830. By 1832 there was a community of about 300 persons. In December, 1838, Michel B. Menard bought the site of the city from the first Congress of the Republic and organized the Galveston City Company to promote the settlement of Galveston. The harbor was recognized as a port of entry in 1837 and when the county was organized in 1838, Galveston had a population of approximately 3,000. In 1838 the city was plotted and mapped into blocks and lots.

By 1850 Galveston had become the trading center of the state. Along the Gulf Coast the Galveston seaport was second only to New Orleans in tonnage during the last half of the 19th century. The city possessed the finest deep-water harbor in Texas, as well as the state's leading banks and trading houses. The earliest known map showing the outline of structures in the city dates to 1865 and shows a sizeable number of dwellings in the East End, several of which are still in existence. An 1871 bird's eye view of Galveston illustrates that considerable building occurred in the area immediately after the Civil War, a prosperous period throughout the city.

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Galveston-East End Historic District

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The tempo of its trade and success of its businessmen indicated that Galveston would soon become the great seaport of the west. However, complex factors, in particular, the rise of Houston's port, prevented the city from attaining such a unique position. Following the tragic flood of 1900 in which 5,000 to 7,000 lives were lost, Galveston's population did not continue to increase in proportion to other major Texas cities and her preeminence as a port city and commercial center diminished. Such a decline, however, left a treasury of 19th century architecture in Galveston. The East End Historic District represents a mixture of the large elaborate dwellings, built by wealthy individuals in the mercantile and shipping activities as well as examples of more modest homes. Given historic zoning protection in the summer of 1970, the district is an amazing intact visual documentation of the importance of Galveston as a major regional port for Texas and the southwest since before the Civil War. The district contains many individually outstanding structures, but its unique quality is the visual continuity created by blocks of dwellings related in material, texture and scale.

Besides its architectural significance, the East End Historic District was the home of many of Galveston's outstanding leaders. One of the earliest houses remaining in the district is the house at 1602 Church built by Wilbur Cherry in 1852-54. After fighting in the Texas Revolution, Cherry moved to the newly formed city of Galveston and became known as a newspaper editor and publisher. The most outstanding example of Victorian architecture in the district was built in 1887-93 at 1402 Broadway by Walter Gresham. (See National Register submission, "Bishop's Palace" or "Gresham Home," August, 1970). Gresham, a prominent lawyer, Texas Legislator and Representative to the 52nd Congress, was one of the leaders in acquiring the charter for the Gulf, Colorado and Santa Fe Railroad for Galveston, as well as being active in securing a deepwater harbor for the city. Across the street from the Gresham home Thomas Lucas, a successful brick contractor, built the Art Nouveau apartment house, the Lucas Apartments, at 1407-09 Broadway. An earlier complex, reported to be the first apartment house in Galveston, was destroyed in the 1900 storm. Another prominent Galveston attorney, J. Z. H. Scott, built a home at 1721 Broadway in 1878. When the home burned in the 1885 Galveston fire, Scott bought a cottage from Walter Gresham and moved it to this site.

Other prominent figures continued to build in the popular East End. John S. Sydnor, the first Mayor of Galveston built one of the early East

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End homes in 1855 at 1604 Sealy. In 1884 Sampson Heidenheimer bought the Sydnor house and hired Nicholas Clayton to enlarge and remodel the Greek Revival house into a more stylish Victorian residence. Heidenheimer and his brothers owned one of the largest grocery houses in Texas. John C. Trube, a successful merchant and real estate dealer, commissioned the architect Alfred Muller to design a house at 1627 Sealy in 1890. One block away Captain Charles Clarke, a prominent figure in the local shipping interest, built his home at 1728 Sealy in 1895. Along Ball Avenue, George Schroder, owner of one of the largest wholesale grocery businesses in Galveston, George Schroder and Co., built a home in 1888 at 13th Street. Earlier in 1882, Bernard Roensch, a commission merchant, broker and cotton buyer, had built a home at 1517 Ball. In 1881 the elderly Menard, instrumental in forming the Galveston City Company with his Uncle M. B. Menard in 1837, bought a home at 1207 Winnie. Gustav and John Reymerschoffer, two of Galveston's early industrialists, erected houses in 1887 in the 1300 block of Post Office. The brothers had organized the Texas Star Flour Mills, which had quickly become one of the largest mills in the south. Also on Post Office H. A. Landes commissioned George E. Dickey to design a home in 1886 at 1604 Post Office. Landes was a wealthy wholesaler, cotton factor and shipper who owned his own fleet. Another interesting home at 519 15th Street was built by John L. Darragh, president of the Galveston Wharf Co. in 1886.

Although the greatest concentration of small houses is outside the district, the East End Historical District does contain examples of the smaller dwellings built during the late nineteenth century as well as back or alley houses, which frequently housed blacks or "tenants" as described on early insurance maps.

The East End Historical District is an area with which the Galveston community identifies and which is becoming a major tourist attraction. Despite the fact that the district was given historic zoning protection in the summer of 1970, the survival of the district is not totally assured. The University of Texas Medical Branch which was responsible for the demolition of many of the earliest structures in Galveston in an expansion program in the late 1960's and to which the establishment of the historic ordinance was a reaction, has expressed interest in more development in the East End. Also, the expansion program of the Galveston Wharves calls for a major access road on Fourteenth Street directly through the heart of the Historic district. An East End Historical District Association, consisting of individuals living in the district, formed in the fall of 1972, to address itself to these problems as well as to the general improvement and enhancement of the area.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

(See Continuation Sheet)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approx. 150 acres

UTM REFERENCES

A

1	5
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3	2	7	3	4	0
---	---	---	---	---	---

3	2	4	3	3	0	0
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ZONE EASTING NORTHING

C

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3	2	6	3	4	0
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B

1	5
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3	2	7	3	3	0
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3	2	4	2	4	2	0
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ZONE EASTING NORTHING

D

1	5
---	---

3	2	6	3	5	0
---	---	---	---	---	---

3	2	4	3	3	1	0
---	---	---	---	---	---	---

VERBAL BOUNDARY DESCRIPTION

(See Continuation Sheet)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE CODE COUNTY CODE

STATE CODE COUNTY CODE

11 FORM PREPARED BY

NAME TITLE

Carolyn Pitts, Architectural Historian

ORGANIZATION

Historic Sites Survey, National Park Service

DATE

January 1976

STREET & NUMBER

1100 L Street NW.

TELEPHONE

202-523-5464

CITY OR TOWN

Washington

STATE

D.C. 20240

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.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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Galveston-East End Historic District

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The district boundaries at the south extend behind the property lines of the houses on the south side of Broadway. To the west the line follows 19th Street to Ball and goes east until 16th Street including the structures on the north side of Ball, then goes north on 16th to Market, including the structures on the west side of 12th Street. At the north the boundary extends along Market to 14th including the structures on the north side of the street. The eastern boundary extends south from Market to Post Office then east to 11th Street including the houses on the north side of Post Office, then goes south along 11th to Broadway, excluding one block between Winnie and Ball.

This data was provided by Ellen Beasley, Architectural Historian, Galveston, Texas.

H. J. Sheely 11/10/75
Con Heine
11-11-75

H3415-PS

November 10, 1975

Honorable R. A. Apffel
Mayor of Galveston
Galveston, Texas 77550

Dear Mayor Apffel:

The National Survey of Historic Sites and Buildings, directed by the National Park Service, is conducting a survey of 19th-century architecture. The purpose of the survey is to determine which structures may qualify as national historic landmarks. We are enclosing a leaflet that describes the National Historic Landmarks Program and enumerates the criteria used in evaluating historical properties.

We very much appreciate your assistance in permitting Architectural Historian Carolyn Pitts to visit Galveston on November 17 to 21, 1975, as was discussed in her recent telephone conversation with you. Miss Pitts is looking forward to her visit at the Galveston Historic District.

Sincerely yours,

/Sgd/ Jerry L. Rogers

Acting

Director, Office of Archeology
and Historic Preservation

Enclosure

FNP:C Pitts:kr 11/10/75

bcc: Regional Director, Southwest Region

Director's Reading File

DI

PH

PS(Reading File)

PS-Sheely

PS-Pitts

HP - Texas - Galveston Historic District

BASIC FILE RETAINED IN PS(HSS)



UNITED STATES
DEPARTMENT OF THE INTERIOR
OFFICE OF THE SECRETARY
WASHINGTON, D.C. 20240

MAY 11 1976

Memorandum

To: Director, National Park Service

From: Secretary of the Interior (sgd) Tom Kleppe

Subject: Landmark Recommendations of the Advisory Board on National Parks, Historic Sites, Buildings and Monuments, 74th meeting, April 5-7, 1976, Washington, D. C.

On the recommendations of the Advisory Board on National Parks, Historic Sites, Buildings and Monuments, and pursuant to the authority contained in the Historic Sites Act of 1935 (49 Stat. 666; 16 U. S. C. 461 et seq.), I do hereby take the following actions:

1. Designated as National Historic Landmarks

Arizona

Fort Huachuca

California

Hearst San Simeon Estate, "La Cuesta Encantada," San Simeon

Connecticut

Charles E. Norton House, Plainville

District of Columbia

St. Luke's Episcopal Church
Carter G. Woodson House
Charolette Forten Grinke House
Washington Navy Yard
U. S. Marine Corps Barracks and Commandant's House
Andrew Mellon Building

Florida

Tampa Bay Hotel, Tampa

Georgia

Fox Theatre, Atlanta
Owens-Thomas House, Savannah
Telfair Academy, Savannah
Green-Meldrim House, Savannah
Thomas E. Watson House, 310 Lumpkin Street, Thomson
Henry W. Grady House, Athens

Illinois

Arthur H. Compton House, Chicago
Robert A. Millikan House, Chicago
Frank R. Lillie House, Chicago
Jean Baptiste Point Du Sable Homesite, Chicago

Indiana

General Lew Wallace Study, Crawfordsville

Kansas

William Allen White House, Emporia
Carry A. Nation House, Medicine Lodge

Massachusetts

William E. B. DuBois Boyhood Homesite, Great Barrington
William Monroe Trotter House, Dorchester
William C. Nell Residence, Boston
Maria Baldwin House, Cambridge

Michigan

Park-Davis Laboratory, Detroit
Herbert H. Dow House, Midland

Mississippi

Oakland Memorial Chapel, Alcorn University, Alcorn
I. T. Montgomery House, Mound Bayou

Missouri

General John J. Pershing Boyhood Home, Laclede

Montana

Rankin Ranch, Avalanche Gulch

New Jersey

Lucy, the Margate Elephant, Margate
Cape May Historic District, Cape May
Old Queens, New Brunswick
Great Falls of the Passaic/S.U.M. Historic District

New York

James Weldon Johnson Residence, New York City
New York Amsterdam News Building, New York City
Will Marion Cook House, New York City
Louis Armstrong House, Corona
Edward Kennedy "Duke" Ellington Residence, New York City
Villa Lewaro, Irvington
Ralph Bunche House, Kew Gardens
John Roosevelt "Jackie" Robinson Residence, Brooklyn
Samuel J. Tilden House, New York City
Old New York County Courthouse, New York City
John D. Rockefeller, Sr. Estate, Mount Pleasant

Ohio

Captain Edward V. Rickenbacker House, Columbus
John B. Tytus House, Middletown

Pennsylvania

Fairmount Water Works, Philadelphia
Allegheny County Court House and Jail, Pittsburgh
Fallingwater, Mill Run
Henry O. Tanner Homesite, Philadelphia
Charles B. Dudley House, Altoona
Edward G. Acheson House, Monongahela
Smithfield Street Bridge, Pittsburgh

Rhode Island

Ocean Drive Historic District, Newport
Bellevue Avenue Historic District, Newport
Arcade, Providence
Lippitt House, Providence

South Carolina

Denmark Vesey House, Charleston
South Carolina State House, Columbia

Tennessee

Alvin Cullom York Farm, Fentress County

Texas

Galveston-East End Historic District
Galveston-The Strand Historic District
Samuel T. Rayburn House, Fannin County

Virginia

Charles Richard Drew House, Arlington
Benjamin Banneker: SW-9 Intermediate Boundary Stone, Arlington

2. Designated as Natural Landmarks

California

Sharktooth Hill, Kern County

Georgia

Big Hammock Natural Area, Tattnall County
Ebenezer Creek Swamp, Effingham County

Mississippi

Bienville Pines Scenic Area, Scott County
Green Ash-Overcup Oak-Sweetgum Research Natural Areas,
Sharkey County
Harrell Prairie Hill, Scott County

Montana

Red Rock Lakes National Wildlife Refuge, Beaverhead County

New York

Moss Island, Herkimer County

South Dakota

Cathedral Spires and Limber Pine Natural Area, Custer County

Texas

Palo Duro Canyon State Park, Randall and Armstrong Counties

Vermont

Battell Biological Preserve, Addison County
Canfield Fisher Memorial Pines, Bennington County

You are directed to take such further steps as may be necessary to effectuate the above actions.



Green
United States Department of the Interior

OFFICE OF THE SECRETARY
WASHINGTON, D.C. 20240

MAY 25 1976

H. J. Sheely 5/24/76

*Don Heine
5-21-76*

The Secretary of the Interior

Thomas S. Kleppe

is pleased to inform you that the historic properties in your State described in the enclosed brief summaries have been found to possess national significance in commemorating the history of the United States. On the recommendation of the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments these properties have been designated national historic landmarks. We hope this action will be of interest to you and your constituents.

Also enclosed are leaflets explaining in detail the historic preservation programs of the National Park Service. National historic landmark status automatically enrolls the property on the National Register of Historic Places and extends to it the safeguards provided by the National Historic Preservation Act of 1966.

Recognition of the property's significance as a landmark is accorded by certificates and bronze plaques which are provided free of charge to the owners or administrators of these properties upon their agreement to adhere to simple preservation practices. The Director of the National Park Service will shortly notify the owners about these benefits and provide them with the appropriate agreement forms.

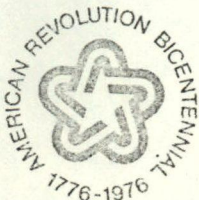
The owners of these properties are to be commended for preserving these significant examples of our Nation's cultural heritage for the education and enjoyment of all our citizens.

Enclosures

Green

BASIC FILE RETAINED IN PS (HSS)

FNP:HJ Sheely:mdw 5/13/76
bcc: Regional Director, Southwest Region
PS (HSS) - Sheely



Hon. John G. Tower
Hon. Lloyd Bentsen
United States Senate
Washington, D.C.

Galveston-East End Historic
District, Texas
Galveston-The Strand Historic
District, Texas
Samuel T. Rayburn House, Texas

Hon. Jack Brooks
House of Representatives
Washington, D.C.

Galveston-East End Historic
District
Galveston-The Strand Historic
District

Hon. Wright Patman
House of Representatives
Washington, D.C.

Samuel T. Rayburn House



IN REPLY REFER TO:

Green

United States Department of the Interior

NATIONAL PARK SERVICE
WASHINGTON, D.C. 20240

*W. J. Sheely 6/18/76
WJS*

JUN 18 1976

The Director of the National Park Service

Gary Everhardt

is pleased to inform you that the historic property described briefly in the enclosure has been found to possess national significance in commemorating the history of the United States and has, therefore, been designated a national historic landmark.

The purpose of landmark designation is to recognize nationally significant sites and to encourage their owners to preserve them. Landmarks are chosen through studies prepared by the National Survey of Historic Sites and Buildings; evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments; and approved by the Secretary of the Interior in accordance with the Historic Sites Act of 1935.

Recognition of the property's significance as a landmark is accorded by certificates and bronze plaques which are provided free of charge to the owners or administrators of these properties upon their agreement to adhere to simple preservation practices which would satisfy the criteria for continuing eligibility. These are set forth in the enclosed leaflet. We will be pleased to provide a certificate and bronze plaque. Enclosed are copies of the agreement. The form should be completed in triplicate and two copies returned to the National Park Service. The third copy may be retained for your records.

National historic landmark status automatically enrolls the property on the National Register of Historic Places. Under the provisions of the National Historic Preservation Act of 1966, entry on the National Register provides each property with safeguards against damage by Federal undertakings and fulfills one qualification for participation in a grant-in-aid program to assist in its preservation. Further information is contained in the enclosed leaflet describing the National Register.

We are pleased to include this property among the sites already designated national historic landmarks.

Mr. Philip Lohec
City Manager
Galveston, Texas 77550

EAST END HISTORIC DISTRICT, TEXAS
THE STRAND HISTORIC DISTRICT, TEXAS

Green



FNP:HJ Sheely:kr 6/14/76
bcc: Regional Director, Southwest Region
PS-Sheely

(TSL)

Galveston Historical Foundation, Inc.

Organized in 1871 • Chartered and Incorporated in 1954

P. O. BOX 302 • GALVESTON, TEXAS 77550

Ph. (713) 765-7834

July 27, 1976

Mr. Gary Everhardt
Director
National Park Service
Department of the Interior
Washington, D.C. 20240

Dear Mr. Everhardt:

Enclosed are the forms for National Historic Landmark plaques for The Strand Historic District and the East End Historic District. The forms have been executed by Jack E. Nichols, City Manager of Galveston.

All of us in Galveston thank the National Park Service for selecting these two districts as National Historic Landmarks. Should your travels bring you to the Houston-Galveston area, we would be honored to show you these beautiful areas firsthand.

If your staff would be good enough to copy correspondence regarding the certificate and bronze plaque to me, I will expedite arrangements for appropriate dedication ceremonies and installation of the plaques.

Yours truly,



Peter H. Brink
Executive Director

PHB/bl

enclosures

July 27, 1976
(Date)

Mr. Gary Everhardt
Director
National Park Service
Department of the Interior
Washington, D.C. 20240

Dear Mr. Everhardt:

As the (~~owner~~, owners) of East End Historic District
(Name of site)

located in Galveston Galveston Texas
(City) (County) (State)

(~~I~~, we) hereby accept your offer of a certificate (☒) and a bronze plaque, 17" x 18" (☐) formally marking this historic property a national historic landmark. (Check one or both as desired.)

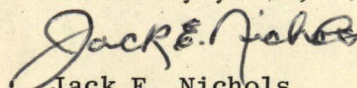
1. Fully conscious of the high responsibility to the Nation that goes with the ownership and care of a property classified as having national significance and worthy of national historic landmark status, (~~I~~, we) agree to preserve, so far as practicable and to the best of (~~my~~, our) ability, the historical values that will satisfy the criteria for continuing significance.

2. Toward this end, (~~I~~, we) agree to continue to use the property only for purposes consistent with its historical character.

3. (~~I~~, we) agree to permit an annual visit to the property by a representative of the National Park Service, as a basis for continuing landmark status.

4. If, for any reason, the three conditions mentioned above cannot continue to be met, it is agreed that the national historic landmark status shall cease and that until such status is restored by the Secretary of the Interior, neither the national historic landmark certificate nor the plaque will be displayed.

Sincerely yours,



Jack E. Nichols
City Manager
Galveston, Texas

11 Dec 8/1/76

H3417-PS

August 5, 1976

Mr. Jack E. Nichols
City Manager
Galveston, Texas 77550

Dear Mr. Nichols:

Thank you for the letter of July 27, 1976, signed by Mr. Peter H. Brink returning the agreement forms for the certificates and plaques identifying The Strand Historic District and the East End Historic District, Galveston, Texas, as national historic landmarks. We are proceeding with the preparation of the certificates and plaques.

Our Southwest Regional Office coordinates planning for presentation ceremonies in Texas. The Regional Director will inform you when the certificates and plaques for The Strand Historic District and the East End Historic District have been completed. Should you wish the help in the Service in arranging ceremonies for the presentation, he will be glad to assist you. His name and address is: Mr. Joseph C. Ruzberg, Jr., Regional Director, Southwest Regional Office, National Park Service, P.O. Box 728, Santa Fe, New Mexico 87501.

We are pleased to know that you plan active participation in the National Historic Landmarks Program.

Sincerely yours,

78/ Benjamin Levy

Benjamin Levy
Acting Chief, Historic
Sites Survey

Enclosure

cc: Mr. Peter H. Brink
Executive Director
Galveston Historical Foundation, Inc.
P.O. Box 302
Galveston, Texas 77550

cc: Mr. Truett Latimer
Executive Director, Texas
State Historical Survey
Committee
P.O. Box 12276, Capitol Station
Austin, Texas 78711

HP - Texas - The Strand Historic District
East End Historic District
BASIC FILE RETAINED IN PS(HSS)
w/c inc. application forms
w/c inc. application form
PS(Reading File)
PS-Sheely

FNP:KP Ross:kr 8/4/76

bcc: Regional Director, Southwest Region
Director's Reading File

DI

Galveston East End

Storm Watch
Lows tonight in 70s. Not quite so warm tomorrow, with thunderstorms likely and highs near 90. Details: B-3.

The Washington Star

HOME
FINAL

125th Year. No. 221

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★★ WASHINGTON, D.C., TUESDAY, AUGUST 9, 1977

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An Old Port City Fights to Keep the Best of What It Was

By Benjamin Forgey
Washington Star Staff Writer

GALVESTON, Tex. — Years of neglect are beginning to pay rich dividends for this sun-baked, seductive old port city. At one time the most vigorous of all the fast-growing new cities in Texas, Galveston just stopped growing — stopped almost on a dime, about 60 years ago. Houston, 50 miles north, did the growing. Galveston became a charming, easy-going, increasingly shabby relic.

Today, however, it appears well on the way to becoming a major success story of historic preservation. Because of that ironic accident of history — if indeed it was an accident, for Texans still argue about what caused the shift in vitality from here to the giant boom city to the north — Galveston still possesses a large and magnificent stock of 19th-century buildings. Today the city fairly bustles with carpenters and masons and professional and amateur preservationists, all busy returning beautiful old homes and outstanding commercial rows to something of their original sparkle.

To walk down almost any one of the deeply-shaded residential streets near the downtown center of Galveston is to experience a decisive time-war, particularly if you have just driven over the causeway from Houston, as most visitors must do. One encounters example after example of superb Victorian-period architecture.

There are little "shot-gun" cottages scarcely a dozen feet wide, none without its tiny porch and jig-saw ornaments; magnificent masonry houses for the rich, as richly textured as you could find anywhere (many of

GALVESTON

them designed by an immensely talented but unheralded local architect, Nicholas Clayton, the Galveston equivalent of Philadelphia's great Frank Furness); stunning clapboard houses nearly profligate with white columns and breezy railings and arches in double galleries.

Galveston is, as Houston architect Howard Barnstone once observed, a "city of strange houses." But there is an abiding mood and style to these large residential sections of the city. Ellen Beasley, a preservation consultant who came to Galveston on a job four years ago and stayed, bewitched by the place, has done much to point out that it is not merely the mansions that set the tone. It is, she says, the so-called "lesser" buildings as well, the succession of smaller houses and corner stores that she can only describe as pieces in the jigsaw puzzle of the "Galveston vernacular" style.

GALVESTON IN ITS HEYDAY was the premier deep-water port of Texas, connected by rail to markets not only in Texas but in the rich agricultural areas of the states to the north; it shipped cotton and other exportable produce all over the world, and in return

brought in much-needed industrial imports from factories in the east and in Europe. The center of this bustling commercial activity was the Strand, facing rows of three-to-five-story masonry structures with perfectly proportioned cast-iron facades.

We can be thankful, again, for the improbabilities of history that enabled many of the Strand buildings, like their residential counterparts, to remain standing. The Strand, once proudly boasted of as the "Wall Street of the Southwest," is now the focus of a major renovation drive.

THERE ARE PROBLEMS, of course. Just two weeks ago willing troops in Galveston's burgeoning army of preservation-conscious citizens felt pressed to put their bodies on the line in front of a demolition crew ready to wreck one of the cast-iron-fronted buildings along the Strand.

Such confrontations have become common in city after city. The significance of this local fight is that Galveston's preservationists now feel confident enough to take on one of the city's main banks, which wants to tear down the building to make room for automobile parking — in short supply all over town. The banks, on the other hand, so far have been providing significant money to fuel the restoration movement.

"The building doesn't look like much right now," conceded Peter Brink, executive director of the Galveston Historical Foundation, "but it really is a beauty. It's one of the few remaining pre-Civil War commercial buildings, with a plain facade of cast-iron Greek Revival columns on the ground floor. And then it's on a corner. Losing it would just create a bad hole in the row of the Strand."

WHICHEVER WAY THE FIGHT GOES for this building, and for others in the city's three historic districts (two of them listed on the National Register of Historic Sites), the time has long gone when the buildings can just be torn down without outspoken (and informed) opposition. Indeed, in spite of this squabble, it appears that much of Galveston's insular old establishment has decided that preservation is the best and perhaps only way to prevent the city from becoming a mini-Miami, a poor man's Houston-by-the-Bay.

The organization that Brink heads, for instance, is heavily supported by the Moody Foundation, the philanthropic end of a vast financial empire started in Galveston more than 100 years ago and still presided over by Mary Moody Northen, the 87-year-old grand dame of Galveston. Though the Galveston Historical Foundation receives support from other sources (it has more than 2,000 members who pay some \$30,000 in annual dues), the "revolving fund" it uses to purchase buildings in the Strand area until they can be resold (with deed restrictions governing use and design) comes mainly from the Moody Foundation (with a small contribution from the Kempner Fund, another bastion of old Galveston money). The Moody Foundation also purchased the Santa Fe Building, one of the biggest structures in town, an Art Deco period piece in blond brick that terminates the Strand like some outsized, but necessary, exclamation point.

Today the Strand area seems well on the way to revitalization as a lure to apartment dwellers, artists and arts groups, tourists and ambitious new commercial enterprises. There are other major renovation projects in town, too, in addition to the Strand and the two historic residential districts (touching upon a total of some 50 blocks in the Galveston grid), the most impressive being plans commissioned by the Galveston County Cultural Arts Council to renovate the 1894 Grand Opera House and Hotel as a functioning arts and commercial center.

ALL OF THESE THINGS — the heavy investment from the city's big money, the mix of public and private initiatives in restoring both residential and commercial properties, the importation of high-quality architectural talent when needed (Venturi-Rauch and Hardy Holzman Pfeiffer Associates are two award-winning firms that have worked on various projects) — are worthy of emulation.

But the most heartening demonstration of public support for saving and building upon the past came last December from the Galveston citizenry itself, which voted by a margin of two-to-one against a proposal that would have shifted the city's fleet of shrimping trawlers — its beloved "mosquito fleet" — to a remote location away from the Strand.

The citizens thereby prevented a sure-fire disaster for the rejuvenated Strand, for facilities of the nearby port are one of the principal long-term lures of the place. Galveston, with its mosquito fleet (a couple of reasons are given for the name, the simplest being the appearance of the boats when they return to port, nets akimbo like fluttering wings) and its huge ocean-going ships, is a port city.

THE ARCHITECTURAL — and financial — restoration of Galveston is by no means a completed success story. The city government, in particular, has yet to show much energy in dealing with the very complicated planning problems — such as downtown parking — that must be solved imaginatively if the restoration areas are to continue their healthy upward swing. In certain cases, such as planting an unsightly outdoor bus depot across the street from a sedate Greek Revival Customs House, it has acted with crude insensitivity.

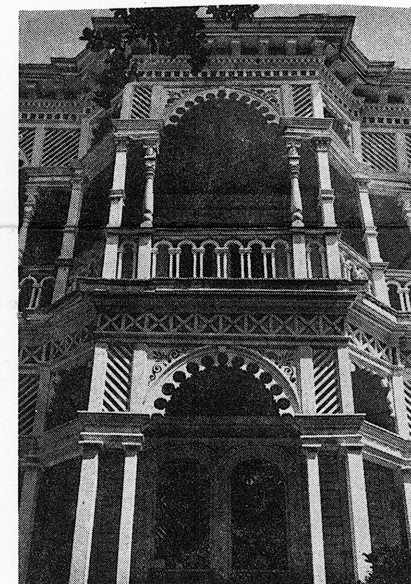
However, the major problems facing Galveston — historic Galveston, anyway — are the ones that come with success. As preservation and restoration continue, land values are rising sharply, and some people fear that speculative and large-scale development money may soon be attracted to the once-sleepy little city. Only within the residential historic areas are there any real controls over architectural quality. And yet, when one travels around the city with someone like Ellen Beasley, one realizes with a start that much of the character of the city depends upon these huge, unprotected areas.

GALVESTON IS A CITY which had the grit to dig out of one of the country's greatest natural disasters (in 1900, more than 6,000 people were killed in a ferocious storm coming off the Gulf), and then to take on the herculean task of the great "grade-raising" (whereby the level of the



— Photographs for The Star by Betty Tichich

A quiet home with a fancy touch, in residential Galveston.



— Photo by Betty Tichich

"...a different time zone..."

island, with backbreaking labor, was raised as high as eight feet).

Ever since, Galveston and Houston seem almost to have been living in a different time zone. As exciting as Houston is, it also provides just the architectural ambience that has created the widespread nostalgia for the scale and slower pace of places like Galveston.

In yet another, small irony, it was a man from Houston — architect Barnstone — who first attracted attention to Galveston's forgotten architectural riches in a book (financed with Houston money, too) called "The Galveston That Was," published in 1966. Even though Barnstone's book caused some resentment in Galveston at the time — many of the great homes he focused upon, with the help of Henri Cartier-Bresson's penetrating photographs, looked very seedy indeed — it helped give the preservationist movement some early clout.

With any luck at all, the Galveston that was can now live to a ripe old age.



The Strand, where renovation work is underway.

The Washington Star

Portfolio

● Amusements

● Classified

SECTION D

TUESDAY, AUGUST 9, 1977

Galveston Historical Foundation, Inc.

Organized in 1871 • Chartered and Incorporated in 1954
P.O. BOX 302 • GALVESTON, TEXAS 77553

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Historic Sites Survey
& Caroline Pitts
U.S. Dept. of Interior
National Park Service
Washington, DC

Advisory Council On Historic Preservation

Galveston

1522 K Street, NW
Washington, DC 20005

Reply to:

Lake Plaza South, Suite 616
44 Union Boulevard
Lakewood, CO 80228

June 13, 1980

Mr. Rolland B. Handley
Regional Director
Heritage Conservation & Recreation Service
South Central Region
5000 Marble Avenue, N.E. - Room 211
Albuquerque, New Mexico 87110

CC-7

Dear Mr. Handley:

This is in response to your letter of May 7, 1980, inquiring about our knowledge of potential threats to National Historic Landmarks in the states of Arkansas, Louisiana, New Mexico, Oklahoma and Texas. The following is a list of federal undertakings which our files show will affect National Historic Landmarks in those states.

LOUISIANA

Fort de la Boulaye
Fort Jackson
Fort St. Philip

The Army Corps of Engineers proposal to deepen the Mississippi River which may affect these properties.

Port Hudson

HCRS assisted State Park Development

Garden District

HUD assisted project proposed for vacant lot

Vieux Carre

Army Corps of Engineers proposes to build a floodwall

NEW MEXICO

Los Alamos Scientific Laboratory

On-going research/development which affects cultural resources

Taos Pueblo

BIA/HUD assisted rehabilitation of structures

Page 2
Mr. Rolland B. Handley
National Historic Landmarks
June 13, 1980

Zuni Pueblo

Proposed construction of Yellow House
Reservoir/Dam by BIA/Water Power
Resources Service

OKLAHOMA

Creek National Capitol

HUD assisted rehabilitation program

Deer Creek Site

Army Corps of Engineers' interpretive
facility

Fort Sill

Army sewer line project; on-going
missions

TEXAS

Alamo

HUD assisted UDAG plaza project

East End Historic District

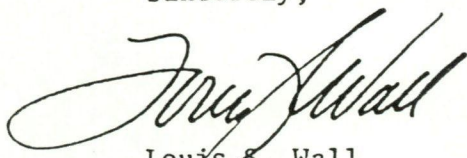
HUD assisted CDBG grant to fund rehab
study for Opera House; (we are
uncertain if Opera House is in district)

Fort Sam Houston

Army on-going mission

If we may be of further assistance, please let us hear from you.

Sincerely,



Louis S. Wall
Chief, Western Division of
Project Review

T.R. FEHRENBACH, SAN ANTONIO
CHAIRMAN
MRS. H.L. LONG, KILGORE
VICE-CHAIRMAN
DR. DAN A. WILLIS, FORT WORTH
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JAMES S. NABORS, LAKE JACKSON
MARY ANN PERRYMAN, ATHENS
GAY RATLIFF, AUSTIN
EVANGELINE L. WHORTON,
GALVESTON ISLAND

TEXAS HISTORICAL COMMISSION

P.O. BOX 12276

AUSTIN, TEXAS 78711

(512)463-6100

27 December 1988

Edwin Bearrs
Chief Historian
National Park Service
U.S. Department of the Interior
P.O. Box 37127
Washington, D.C. 20013-7127

RE: Galveston East End Historic District National Historic
Landmark

Dear ^{Ed}~~Sir~~:

In reviewing applications for Historic Preservation Certification, we have determined that documentation for the Galveston East End Historic District National Historic Landmark does not adequately address the status of early 20th Century resources within the district. Processed in 1976, the nomination focuses on 19th Century resources and makes only passing reference to those which date after 1900. We believe that the destructive hurricanes of 1900 and 1915 provided impetus for new building periods which left distinctive marks on the architectural and historical fabric of the East End. The purpose of this letter is to request a clarification on the period of significance for this National Historic Landmark.

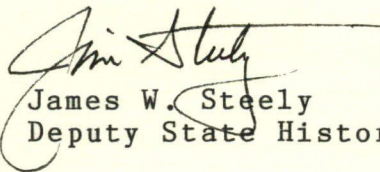
In a telephone conversation with Jim Charleton of your office, it was agreed that an adequate treatment of these resources would be a welcome expansion of the current documentation. Such a treatment would include a detailed discussion of the resources associated with this expanded period of significance, as well as an inventory of Contributing and Non-contributing resources plotted on a map of the district. Discussions with the Galveston Historical Foundation have revealed that such a project could be accomplished by their organization at the local level.

The State Agency for Historic Preservation

page two

Thank you for your attention to this matter. If any further questions arise, please do not hesitate to call on us.

Sincerely,

A handwritten signature in dark ink, appearing to read "Jim Steely", with a long horizontal flourish extending to the right.

James W. Steely
Deputy State Historic Preservation Officer

JWS/BJ

cc: Mary Faye Barnes, Galveston County Historical Commission
Peter Brink, State Board of Review
Lennie Brown, Galveston Historical Foundation
Evangeline Whorton, Texas Historical Commission

NATIONAL HISTORIC LANDMARK
BIENNIAL VISIT REPORT

SITE East End Historic District

LOCATION Galveston, TX

DAY(S) VISITED August 10, 1977
Month Day(s) Year

VISITED BY Thomas E. Lubbert
(Name)

Superintendent
(Title)

P. O. Box 7408, Beaumont, TX 77706
(Address)

838-0271 ext. 373
(Phone Number)

PERSON(S) CONTACTED, WITH TITLE(S) _____

Jeff Hinkley - Urban Planner, Dept. of Planning & Environmental Services

Mike Doherty, Chairman Galveston Historical District Board

REPORT SUBMITTED BY:

Name Thomas E. Lubbert

Title Superintendent

Signature Thomas E. Lubbert

Date 8/16/77

REPORT

I. Did you have any difficulty making contact with the owner or administrator in advance of your visit? Yes _____ No x If yes, please describe:

II. Did you feel that your visit was welcome? yes not welcome? _____
If not, please describe circumstances:

III. Was the material provided by SWRO ample and helpful? Yes x No _____
If not, please explain:

IV. Approximately how long did you spend at the site? about 1 1/2 hours

V. Please describe the condition of the site (structure(s), grounds, furnishings, etc.).

The district is very nice and the structures appear to be well maintained. I took the Bishop's Palace tour and was favorably impressed with the way it was done. (Brochure attached.)

VI. Based on the reasons for the original designation, is it your opinion that the integrity of the site is being adequately maintained? Yes x No _____
If no, please explain:

VII. Please describe in detail the management of the site (owner-managed, employee-managed, government-managed, etc.):

The site is within the city of Galveston and directed by a Galveston Historical District Board. The attached special regulations for the district appear quite adequate and from all indications are adhered to by structure owners. Incidentally, the regulations also cover a separate area called the Silk Stocking Precinct, which does not appear in our information. Mr. Hinkley wondered why it had been excluded on our nomination form, but I didn't.

VIII. In your opinion, is the site management adequate? Yes x No _____ If /know you have any reservations, please describe:

IX. Is the site used for residential and commercial purposes? Yes / No If yes, does this present any problems related to maintaining the integrity of the site? Yes No x If yes, please describe:

X. Please describe any financial problems related to the site:
None.

XI. What other problems did you encounter, if any?
None

XII. What specific suggestions, if any, did you make to the owner or administrator? No suggestions, but did inquire about time for dedication. Mr. Hinkley wasn't sure but in talking to Mr. Doherty, Chairman of the Historical District Board, he said they were in the process of acquiring a small tract (building lot) of land in the district and turning it into a small park where the plaque could be mounted and displayed.

XIII. What follow-up action do you suggest for the SWRO and/or others?
None.

XIV. Is there any urgency regarding the suggested action? Yes No x
If yes, please clarify:

XV. If this site is being managed under the terms of a signed agreement, has the plaque been mounted? Yes No x If yes, describe exact location. If no, please explain why it has not been accepted or not been mounted. Also, describe location of the Certificate.

The plaque has been received by the Board; however, the mounting and dedication are waiting on completion of the park. Also, it is hoped that the Strand District can be dedicated at the same time.

Questions?

(PLEASE ENCLOSE PHOTOS, CLIPPINGS, COPIES OF CORRESPONDENCE, OR ANY OTHER MATERIALS WHICH WILL SUPPLEMENT THE INFORMATION GIVEN IN THE REPORT)

Old Galveston Comes to Life

By JAMES P. STERBA

GALVESTON — For decades she sat in a wilting snooze, rotting away beside palms and oleanders on her precarious Gulf Coast sandbar.

Her fabled history and glorious 19th century mansions, were snubbed by six-packers cavorting on her beaches and by money-makers marching their factories, pollution and fast-food culture south, ever closer, from Houston.

Now on the eve of America's 200th birthday, Galveston—once the Queen City of Texas, once its harlot—is reawakening. There won't be a one-shot birthday party full of plastic George Washingtons here. A renaissance of protecting, saving and restoring is well under way.

VICTORIAN houses, once perhaps the largest collection outside of New England, are no longer falling victim to an infestation of dairy bars and gasoline stations. A sense of community is creeping back into town. Pride is coming out of hiding.

Emily Whiteside's former print shop was dedicated by the mayor the other day as the first privately restored building near The Strand, Galveston's old business district. It took \$125,000 of mostly borrowed money to turn the three-story structure into gracious apartments, intimidating the flophouse next door. But Miss Whiteside wanted to set an example.

"I damn well resent people putting up Fourth of July flags in front of buildings they have let run down so much," she said. Formerly associate director of the Texas Arts Commission in Austin, Miss Whiteside arrived in town in 1971 to do an art study and decided to stay. She is now director of the Galveston Arts Council.

"You could see that the value judgments had to change," she said. "For years this city has been selling the beachfront and the bikini to people who come down for a day, spend no money and leave their litter behind. And they had forgotten that the real value in this town is that it had been gorgeous in every respect, but just embalmed."

GALVESTON was always a cosmopolitan, cooperative town, says Harris Kempner, the 70-year-old patriarch of one of the town's three wealthiest families. "Those who drowned together learn to live together," he says, referring to the devastating 1900 hurricane. Yet the Kempners and the other two families, the Moodyes and the Seals, hardly talked in the past.

Town revitalization has changed that. Galveston's

grand dame, Mrs. Mary Moody Northen, the 84-year-old overseer of the Moody Financial Empire (some 50 corporations including the American National Insurance Company), senses it. Their foundations were brought close donating to the same Galveston projects, and Mrs. Moody and Kempner have talked together more in the past three years than in their lifetimes before.

ARTHUR ALPERT, president of the Galveston Arts Council and chief executive of Kempner's bank, senses it too. He and Edward Protz, grant coordinator for the Moody Foundation, along with a few others, started kicking the restoration idea around informally about four years ago.

"Support from the community?" he says laughingly. "We started with zero. And remember, a lack of progress around here was vital. If we would have had development, new people and so on, we wouldn't have had anything left to preserve."

"Now there's a quality of life feeling back in Galveston again. It's stirring. We brought in some young professionals to take charge. Why we're starting to get them even in city government."

STEVE CONNELL, 69 years old, senses it as he strolls these days along The Strand, Galveston's once-boarded up Wall Street. Its buildings, called by Edmund Bacon, the Philadelphia planner, "the finest concentration of 19th century commercial structures I have ever seen," decayed for years. Now they are slowly coming to life, with artists refurbishing lots and restaurants, shops and offices opening. It makes Connell, who works measuring ocean tides at the port two blocks away, feel a little livelier and a little less neglected himself.

"Everybody was kicking about these old buildings, wanting to tear them down," he said. "But I'll tell you, they're a whole lot better than the new ones and people are starting to see that now."

A BLOCK AWAY, Peter Brink, the 35-year-old director of the Galveston Historical Foundation, and his wife, Sue, toil away full time these days cajoling, bargaining, pleading with foundations, realtors and investors in an effort to reach what he calls a "critical mass" of projects that will put historic Galveston on financially stable feet.

Galveston Island, about 30 miles long and one to three miles wide, was first surveyed by the Spanish in 1785. Jean LaFitte head-

quartered his pirate and slave business here from 1816 to 1821, before he was run off. Texas settlers then poured in and by the turn of the century, Galveston was the third largest port in the nation, exporting cotton, grain and other raw materials. Houston, 60 miles to the north, was a joke.

"Where Houston was unplanned and ugly, Galveston was neatly laid out, with geometric precision," wrote Herbert Molloy Mason Jr., "great mansions marched in stately procession down Broadway, verdant with oleander, oak and palm trees." Almost everything that happened in Texas happened first in Galveston—first electric lights, first telephone, first newspaper, first law firm, and so on.

THEN IN SEPTEMBER of 1900 a hurricane and tidal wave hit. Nearly 4,000 homes were destroyed. Death estimates ran as high as 8,000 compared with 2,000 for the Johnstown flood and 452 for the San Francisco earthquake.

Galveston survived, but

stagnated relative to Houston, where a deepwater port was dredged out of a bayou and big railroads came in linking it to the rest of the nation. The entrepreneurs of prohibition gradually turned Galveston into a seamy Gulf Coast den of first booze, then gambling and prostitution—a reputation that clings to the town even though the gamblers were run out more than a decade ago, and only a few prostitutes remain.

SOME SAY it was a 1966 book by Houston architect

Howard Barnstone called "The Galveston That Was," illustrated by the photographs of Henri Cartier Bresson and Ezra Stoller, that shamed Galvestonians into restorative action. Whether through design or accident, conspiracy or neglect, Galveston didn't flower. It remained a small, second rate resort town.

"Its decline, however, had left us with a treasury of 19th century buildings which in most cities in the United States have long since been knocked down by the swing ball of progress and renewal," Barnstone wrote.

Galveston Historical Foundation
P. O. Box 302
Galveston, Texas 77553

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& Caroline Pitts
U.S. Dept. of Interior
National Park Service
Washington, DC

file: Galveston East End HD

GREAT GALVESTON MOVIE PREMIERE

“Galveston: The Gilded Age of the Golden Isle”

The spectacular story of Galveston's dramatic history and cultural renaissance. A one hour full-color film to be shown nationally after its Galveston premiere.

ASHTON VILLA BALLROOM

June 1, 2, 3

Wednesday, June 1st, 7 p.m.

CHAMPAGNE RECEPTION, featuring local stars and an introduction to the film by its producer, Robert Cozens. Tickets \$5, by reservation only, limit 200.

Thursday & Friday, June 2nd & 3rd, 7:30 p.m.

Champagne cash bar, with 8:00 p.m. showing of the film. Tickets, \$2 in advance, or \$3 at the door.

Sponsors: Galveston Historical Foundation and East End Historic District Association to benefit East End Pocket Park, the future site of plaque for East End National Historic Landmark District.

Tickets: For advance tickets call 765-7834 or send checks to GHF, Box 302, Galveston, Texas 77553. Tickets may also be purchased at the GHF office, 25th and Strand, Rosenberg Library, Ashton Villa and the East End Historic District.

Donations: If you are unable to attend the Premiere, a donation would be greatly appreciated by the committee working on the pocket park. Please send to the GHF office, Box 302, Galveston, Texas 77553.

Visit

ASHTON VILLA

*24th & Broadway
Galveston Island, Texas*

*Galveston's Bicentennial Headquarters
and Visitor Information Center*



Elegantly restored and furnished, Ashton Villa is now open for public tours. Tours include a multi-media slide presentation of the 1900 Storm and Galveston's color Bicentennial film.

ASHTON VILLA



Because of its national significance Ashton Villa is included in the National Register of Historic Places and is designated a point of historical significance by the Texas Historical Commission.

Built in 1859, Ashton Villa was the home of James Moreau Brown, an early Galveston financial and community leader. The history of the mansion is intimately entwined with that of Galveston and the State of Texas, including the Battle of Galveston during the Civil War, the 1900 Storm, and the massive grade-raising of Galveston Island. During the latter half of the 19th century the Italianate Villa was a glittering social center for "the Queen City of the Southwest." Today Ashton Villa has been returned to its former elegance. It is owned by the City of Galveston and administered by the Galveston Historical Foundation.

ADMISSIONS

Adults \$1.50

Children under 12 \$.50

Students and military \$1.00

Group rates by arrangement

For information concerning private functions, contact:

*Administrator, Ashton Villa
P. O. Box 1616*

Galveston, Texas 77550

Telephone (713) 762-3933

HOURS (CLOSED TUESDAY)

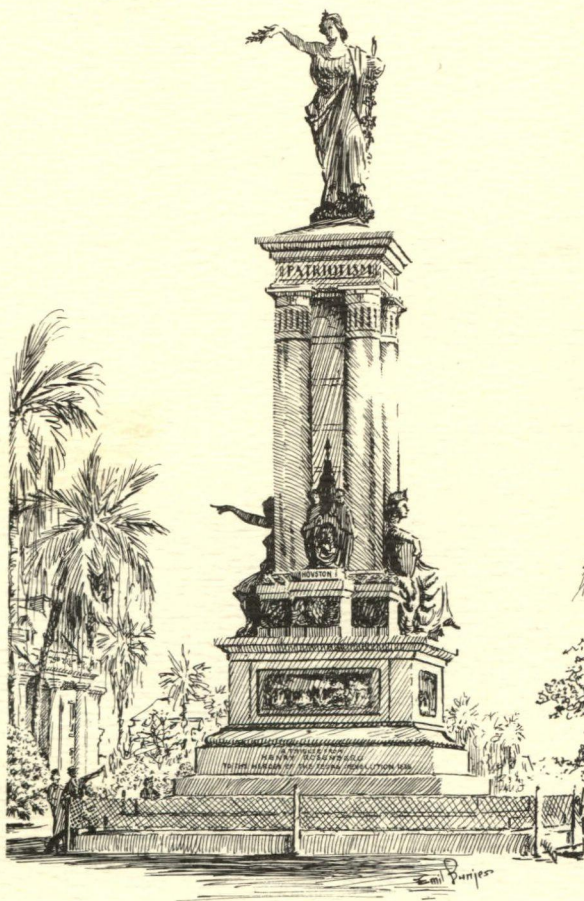
Weekdays 10:00 a.m.—4:00 p.m.

Weekends Noon—5:00 p.m.

*Hours subject to change
(Summer/Winter and
utilization of facilities).*



East End



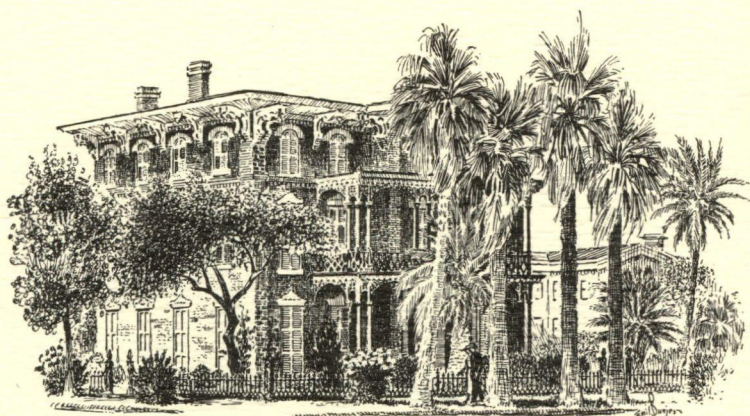
THE GALVESTON HISTORICAL FOUNDATION

HISTORIC HOMES TOUR



MAY 10-11

**TO CELEBRATE THE 1975 OLEANDER FESTIVAL
BENEFIT FOR RENOVATION OF ASHTON VILLA BALLROOM**



ASHTON VILLA-JAMES MOREAU BROWN HOUSE—1859

THE BALL ROOM AT ASHTON VILLA

All net proceeds from the Historical Homes Tour will go towards renovation of the Ball Room at Ashton Villa as an indoor Victorian Garden for public and private receptions, meetings, and special events.

Interior design plans for the Ball Room are being generously donated by the American Society of Interior Designers, Texas Gulf Coast Chapter (ASID). Already ASID has prepared a beautiful rendering of how the Ball Room will look once completed. The rendering and a handsome photographic exhibit of historic Galveston, also developed by ASID, are on display in the Ball Room during the Homes Tour.

WELCOME . . .

In Galveston there is a renaissance of caring which is bringing this lovely Island's heirlooms back to life. For decades there has existed here the softness and grace of the Island's tempo, its sunny skies, Gulf breezes, and 19th century architecture. Now there is also a renewed sense of caring, excitement, and anticipation.

This renewed interest can be sensed in the quickening tempo of purchases and restorations of homes in the historical areas, in the renewed activity and adaptations of 19th century iron-fronts in the Strand area, in the opening of the beautifully restored Ashton Villa, in the return of performances to the 1894 Grand Opera House, and in the opening of the Cradle and the County Historical Museum. A renewed ferment is evidenced by the caliber of architects at work on these preservation efforts, from O'Neil Ford of San Antonio; to Robert and Denise Venturi of Philadelphia; Hardy, Holzman and Pfeiffer of New York; and Howard Barnstone of Houston. The renewed anticipation can be seen in the extensive preparations for the Bicentennial . . . both in the efforts above and in dozens of other projects . . . as we move closer and closer to July '76.

We at the Historical Foundation hope that you will sense both the grace and excitement of the Island as you visit the private residences during these two days of historical tours. We hope Galvestonians will see first-hand the fine things their neighbors are doing with these marvelous 19th century structures and take pride in the beautiful results. We hope Houstonians and other visitors will renew their ties to this Island, or form new ties, and enjoy fully the special blend of tradition and contemporary life which exists here.

Most of all we hope you will enjoy yourselves immensely during this Historical Homes Tour and Oleander Festival.

THE RICE, BAULARD & COMPANY—
KNAPP PRINTING BUILDING
217 TREMONT AT THE STRAND

THE STRAND: ADAPTIVE USE OF COMMERCIAL SPACES

PHOTOGRAPHER—JEAN CLAUDE MARCHAND



After this block on Tremont and The Strand was destroyed by the fire of December 2, 1869, the present buildings were built which dates this commercial building to 1870—71. The 1872 City Directory shows this address to be the Rice, Baulard & Company, Manufacturers of the Galveston Paint Company ready-mix paints. Galvestonians will remember that from 1927 this building was the Knapp Printing Company.

Originally (or at an early time) the facade was stuccoed and rusticated; the adjacent buildings were designed in a similar style. Three stories high, an added 52' room at the

rear of the first floor with a large skylight made an ideal working area for the printer. The lower portion of the building is framed with classic cast iron columns and the windows trimmed with arched cast iron dripstones. The ground floor has a run of double doors which are paneled at the bottom and glassed at the top.

The present owner was particularly impressed with the narrow classic beauty of the 20 foot wide building. "Flats" were envisioned—with the living room, dining room, and kitchen area to the front in order to partake of street activity and give total privacy and a sun

deck to the rear sleeping quarters. Of great importance in the planning was the desire to place maximum emphasis in both design and lighting on the 75' handmade brick walls which before restoration had been covered with beading.

Ford, Powell and Carson, Architects of San Antonio, worked with the owner for several months on concept and design. Joe Stubblefield was the design architect and Killis Almond has been the project architect. A three story atrium approximately 20' by 20' was placed in the center of the building in order to give light and air to each apartment and to provide a handsome, inside entry hall. The atrium has double-hung 11' interior windows which were salvaged from a University of Texas in Austin building. Each room in the upper two flats has at least one wall and most have two exposures, thus cutting down the close feeling of a long, narrow shoebox. Each flat has 1500 square feet, working fireplace, tall ceilings with central heat and air.

The owner's flat is located at the rear of the building and includes a bedroom, study and bath (the study bath is decorated to the 1870 period with a small 4' bathtub from Galveston as a major interest). Yellow moire vinyl is used for the walls. Three stories of stairs had to be removed for living space as did

a hand operated elevator. The yoke of the elevator has been placed over a "pass-through" which joins the kitchen to the dining-living room. The large living room with working fireplace still has the large skylight and the roof was removed giving 20' for the inside courtyard which is seen through the three double hung windows.

The floors of the rooms are from the Ursuline Convent destroyed in 1973. The fireplaces also have used the Ursuline Convent boards as hearths. One of the most delightful vistas is that from the courtyard or living room as one looks down the 125' brick hall through an iron gate and onto Tremont St.

The owner has utilized the fine brick in the kitchen to display and use antique cookware and a new Vulcan commercial gas stove. The study has a Ben Franklin stove with flue for cozy winter working days. The room has been designed to effectively use early American antiques in an informal manner.

The juxtaposition approach is used in the living-dining room . . . with the exposed rafters and skylight left as the printing warehouse while the 19th Century antique furniture and decor give the room a feeling of formality. All of the paintings and prints are from artist friends of the owner as is the Charles Umlauf bronze sculpture standing in the atrium.

LARGE VICTORIAN HOUSES

THE CLARKE-JOCKUSCH HOUSE—1728 SEALY

The Clarke-Jockusch home was built in 1895 by Captain Charles Clarke, a prominent figure in the local shipping interest. Capt. Clarke operated tugs, lighters, and salvage vessels. The firm constructed jettys along the Texas Coast and salvaged many of the ships wrecked during the 1900 Storm.

In 1928, the large two and one-half story Victorian house was purchased by Julius W. Jockusch, member of a pioneer Texas family. He was the son of John W. Jockusch who came to Galveston during the days of the Texas Republic. Mr. Julius Jockusch was a grain exporter and served as Consul of Belgium and later Consul of Germany.

The Victorian masonry mansion is of the asymmetric plan. The raised brick foundation is stuccoed and rusticated to resemble stone with fine arches between piers. The house has bays, turrets, paired columns, corbels and dentiling, gables, and dormers. Note the hitching post plus the intact iron fence surrounding the property.

Massive wooden storm doors greet the many guests visiting the house. The home has always been open for many gracious hospitalities for foreign guests and visitors through the years. The inner doors feature jewelled, cut,

and beveled glass. There is stained glass with jewelled buttons in the entry way. A curved spindle and fretted ceiling partition divides the entry from the hall. Much of the interior, including a graceful stairway with a bridal step-out, has intricate woodwork design and is of Honduran mahogany.

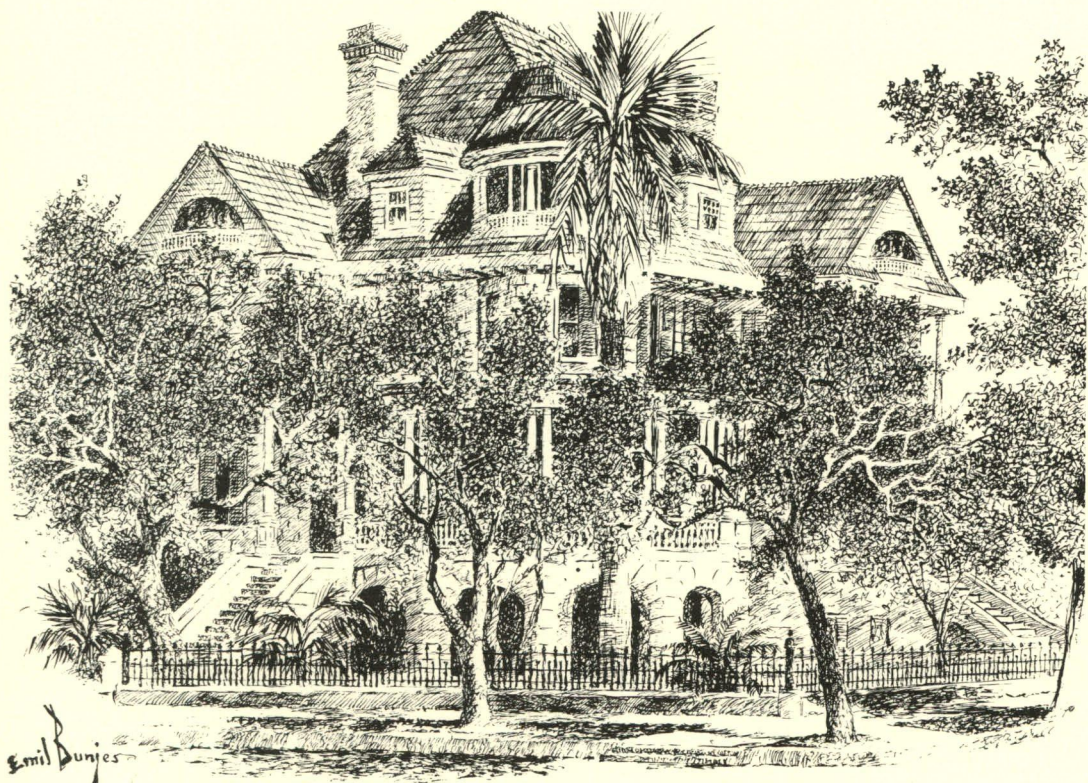
A distinctive touch is provided by decorative stenciled friezes and ceilings between exposed beams in the hallway. Stenciling is also seen in the front parlour—all reminiscent of earlier houses.

Fireplaces with deeply carved mantels are in each room. Inside blinds are at the windows. Several beautiful vaseline glass chandeliers with delicate hand blown mantels are seen in this part of the house. The mirror in the drawing room is a special piece, and being a Navy officer, a little oil painting by Mrs. Chester Nimitz is especially dear to the owner.

The hall into the kitchen area has china cabinets filled with special miniatures collected from many travels.

The kitchen recently remodeled is "modern" with an island counter for convenience.

The dining room ceiling is noteworthy with the heavy exposed beams, all rosewood.



PHOTOGRAPHER—CLINT WAYNE BROWN

CLASSICAL REVIVAL HOUSES

THE EDWARD T. AUSTIN—
GARRETT HOUSE
3517 AVENUE M

PHOTOGRAPHER—
DANNY PERUGINI



This outstanding classical cottage was built in 1857 or shortly thereafter. In 1857, the property was deeded by Edward T. Austin to Henry Austin, Emily and Henrietta. By 1859, with improvements, the property sold for \$5,000.00 to a Mr. Rose and changed hands many times until 1939.

The house is raised, one-story with a central hall plan and a lovely portico. Although it is not a large house, the proportions are elegant; the simplicity of detail on the exterior and interior is very fine. The front door flanked by sidelights, the oblong window light, and classic antae, is quite beautiful.

From the central hall you can see the ceiling medallions of the hall, living room and front bedroom; also the moldings around the edge of the ceilings. In the two rooms off the hall note the wood panels beneath the windows. The three fireplaces in the house have the original mantels and are typical of houses of the period. Brickwork and hearths were restored by the present owner about 20 years ago. The furniture throughout the house dates in a time span from 1830 to the turn of the century with most in the period from 1850 to 1880. Much of it is from the owner's family and other pieces are from old Galveston houses.

In the living room the large desk is Biedermeier, signed and dated by the cabinet maker at Leipzig, Germany, 1830. The clock on the mantelpiece is an Eli Terry dating circa 1840. The owner says, "The public may be assured that this kind of clock will run as long without repairs, and be as durable and

accurate for keeping time as any kind of clock whatever." It has all of the original papers and stickers inside. The round table by the sofa was made around 1915 by an inmate in the penitentiary and is made of various Texas woods. The carved walnut box is from Kashmir and the round brass box from India; these are among the things collected on the owner's travels.

The dining room table is European. In the kitchen is a brass lamp from a railroad car that was originally kerosene; also there are old railroad lamps in the back sitting room. The wicker furniture is from old Galveston homes.

The screened porch on the rear provides access from three rooms to the lovely garden setting with the grapefruit tree and the well-groomed seasonal beds.

In the two bedrooms, the ladies chair, gentlemen's chair and small side chair at the fireplace are from the old Ursuline Convent. The four poster bed, circa 1860, has been placed in this home twice. It was brought from Kentucky by the family who lived in the house around the turn of the century. It was later removed, and then bought by the owner about 30 years ago from the original owner and the piece is in place again. The dressing table with Wedgewood insets is English, circa 1800, with an Eastlake influence.

The home is restored in a very "pure" manner to its original mid-1850's period. The owner feels her home continues in restoration with many unfinished projects ahead.

Records indicate that this house was built in 1866. It is a very handsome, well-proportioned Classical Revival Cottage. There is an inset gallery across the front with square columns. The single door has an oblong light and side lights, and the windows are framed with simple pedimented lintels. There are lintels across the porch cornice. The simple carved detail on the three dormer windows is unusual in Galveston houses.

When the house was purchased by the present owners in 1935, there had been several previous owners and the upkeep had been badly neglected. However, the structure was sturdy with sound 1½" heart pine wide board flooring and a good roof. Some of the lath and plaster walls were in such poor condition that they had to be eliminated.

The house originally had four 14' by 14' lower rooms, each with a fireplace, and a central hall which was 9' by 28' with outside doors at each end and railed porches front and back.

The upper floors had two rooms running the length of the house 14' by 28' each with dormer windows north and south and large side windows—the entire house has complete cross ventilation. There is also an upper hall.

All cross joists are 12" by 12" oak mortised

and glued into abutting joists and secured by square nails. The doors are solid pine with paneling and decorative molding and some have china door knobs; some white and some black. The windows are double sash with 12 panes. Those panes which have not had to be replaced are hand blown glass. Note the hand-planed cedar handrail on the stairs.

To adapt the house to better use for themselves, the owners made some changes. The fireplaces had to be taken out as the chimneys went straight up from the lower floors through the middle of the upper floors. The partition between the two rooms downstairs on the east side was removed making one large living room. The two remaining rooms were made into a dining room and kitchen. Cabinets were installed in the kitchen and a corner cabinet was made in the dining room.

On the upper level, a bath was added between the two rooms that are used as bedrooms. Large closets were made by dropping the walls in the dormer sections.

In back of the house, a summer kitchen and servants quarters had to be removed because of the poor condition. The owners added a back porch which is 14' by 24'; screened with two ceiling fans and a brick patio.

THE VALENTINE B.
POOLE HOUSE
3419 AVENUE L
PHOTOGRAPHER—ROBERT MIHOVIL



RESTORATION-IN-PROCESS

THE LANDES-McDONOUGH HOUSE—1604 POSTOFFICE

Built in 1886, this Richardson Romanesque pressed brick residence was designed by the Houston and Galveston architects, Dickey and Helmut. Except for the remains of delicate, double columns of cast iron on the gallery—which the owner hopes to replace—the general appearance is one of mass, although after study, the palace produces one pleasant surprise after another. The mansard tower is beautiful, along with turrets, architectural terra cotta, mouldings, and bay windows with arched dripstones.

Mr. H.A. Landes was a wealthy wholesaler, cotton factor, and shipper who had his own fleet. Originally, there was a door at the top of the tower, and Landes would climb up to see his ships in port. The ladder is still there. The Landeses lived in the house until 1909 when they left the Island. People who knew Mrs. Landes said it was so strange that she had such an outstanding, flamboyant house when she was such a quiet little lady.

John P. McDonough, proprietor of McDonough Iron Works, had been a young man when the house was being built, and he was so impressed with the iron work that he wanted the house. When it came for sale, he bought the mansion and lived in it for fifty years. They reared children, had weddings, parties, and funerals—it was a real home to the McDonoughs.

Later, the house was given to the Dominican sisters, who used the structure as a school, and the building began to deteriorate.

Today, the house is in the period of restoration. The owner has done extensive repairs and has much yet to do, but he looks forward to having a house that fits his furniture, most of which is antique and some, extremely notable pieces.

The present owner started coming to Galveston when he was four years old and determined some day he would have one of the old mansions.

The entrance doors are of Tiffany glass. All the wood trim in the hallway, drawing room, music room and dining room is solid cherry. The entire stairway, including steps and risers is also cherry wood. The hardware is bronze and the larger pieces are dated on the reverse side. The trim above the dado is hand tooled leather as are the panels over and under the windows. Artisans from Spain installed the

leather. The owner asked Mary McDonough how she accounted for the leather being in such good condition, she said, "Well, it should be, I oiled it every week for fifty years."

The parquet floors are not original but were installed in 1912 by contract from St. Louis. At this time, Mr. McDonough had the kitchen added, a suite of rooms upstairs, and other improvements. When the present owner bought the house, the floors were almost black, and he had experts refinish the floors.

The large vase in the drawing room is Sevres and was made for the Palace of Tuilleries. The gold leaf loveseat is from a palace in Venice. In the curio cabinet are six cups and saucers that were a gift from Napoleon to Josephine.

The firescreen in the music room is Louis XIV, the rug is over 200 years old and Savonnerie.

The lavatory in the hall is from a Pullman car. Mrs. Landes was a relative of the Walter Greshams who built that fine home at the same time this house was being built. Both houses have the railway car lavatory. This lavatory fed from a copper cistern on the top floor. The copper cistern and the iron fence were both given to the war effort.

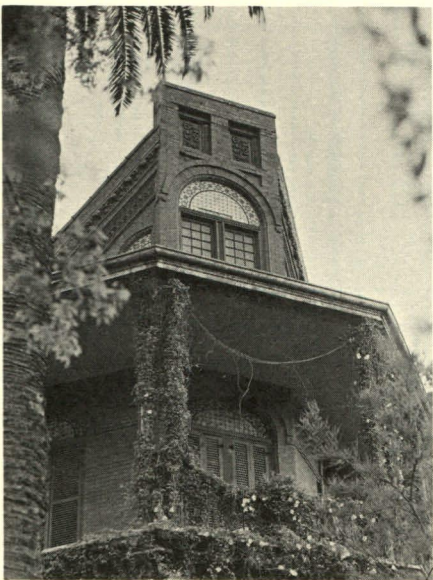
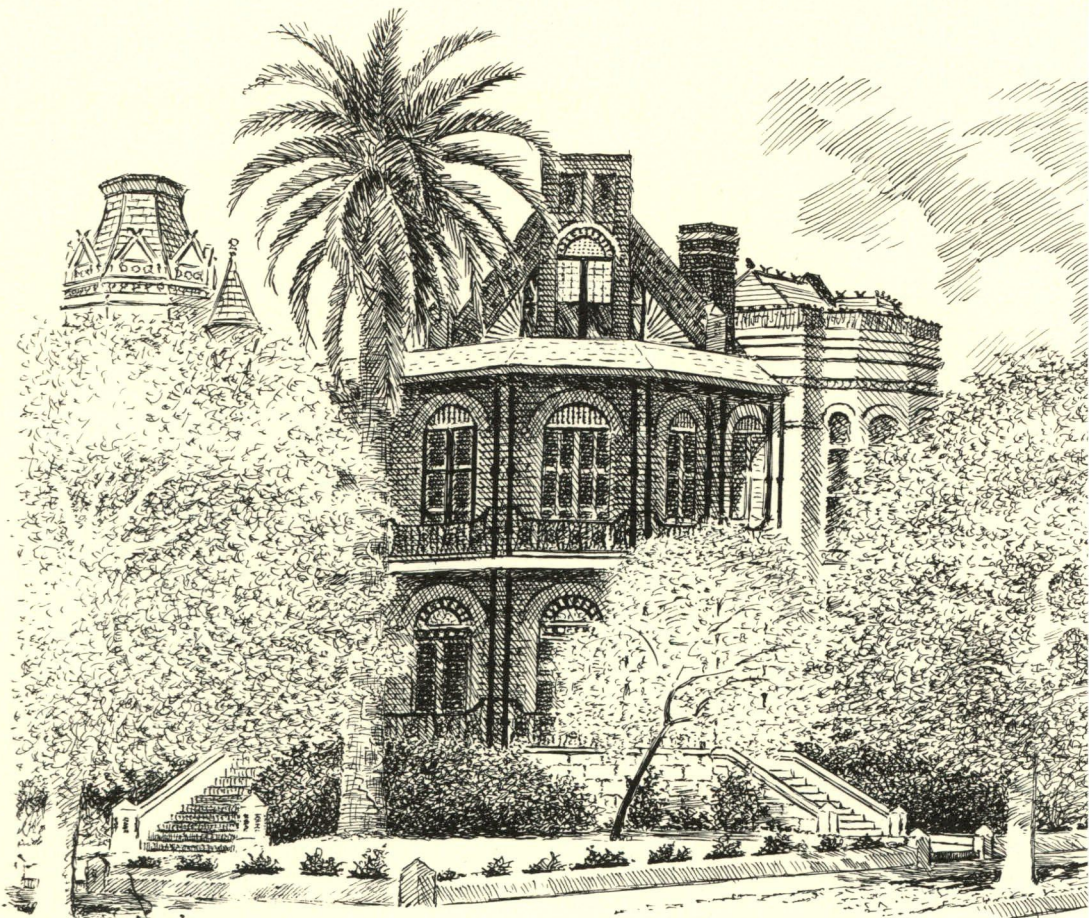
The present cistern in the yard was a beer vat. When prohibition came the brewery had to be torn down, and Mr. McDonough put this cistern in the yard.

The dining room furniture came from one of the old Galveston mansions and was purchased from the Rothschild Antique Shop in New Orleans.

The house weathered the 1900 Storm and many people took refuge there and also in the years to come. The 1943 storm almost finished the house when the roof gave way and ceilings fell. It cost \$20,000.00 to restore in 1944.

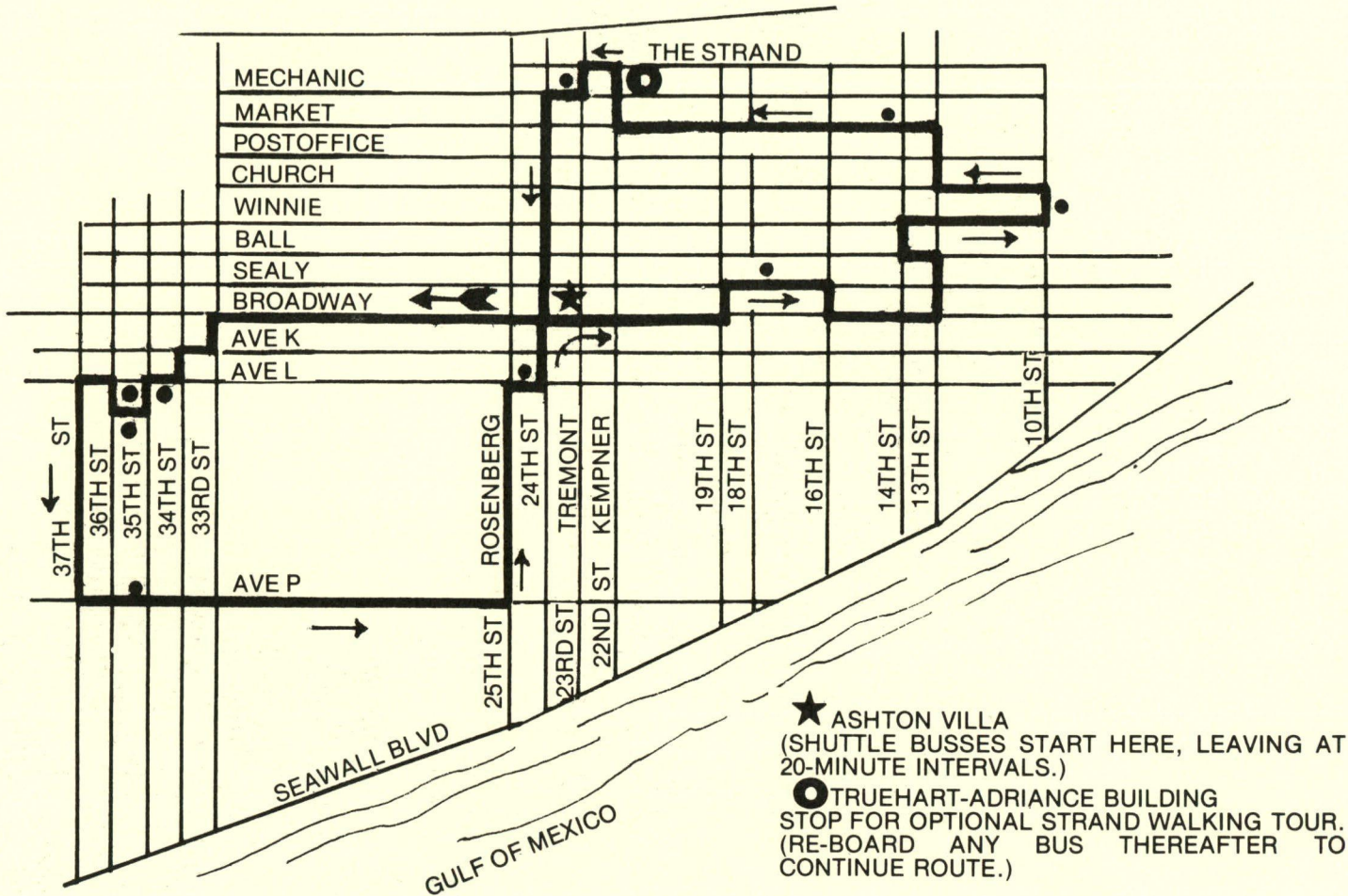
The house cost \$30,000.00 to build in the 1880's, and was lighted with electricity and gas. The heat came from a large furnace fired by coal—later converted to gas—in the basement.

People have said to the owner, why don't you take that old furnace out and why don't you get rid of that cistern. The owner always replies that he is trying to add to—not take away from the original house. One day the mansion will be restored, and today the owner enjoys every minute of the project!

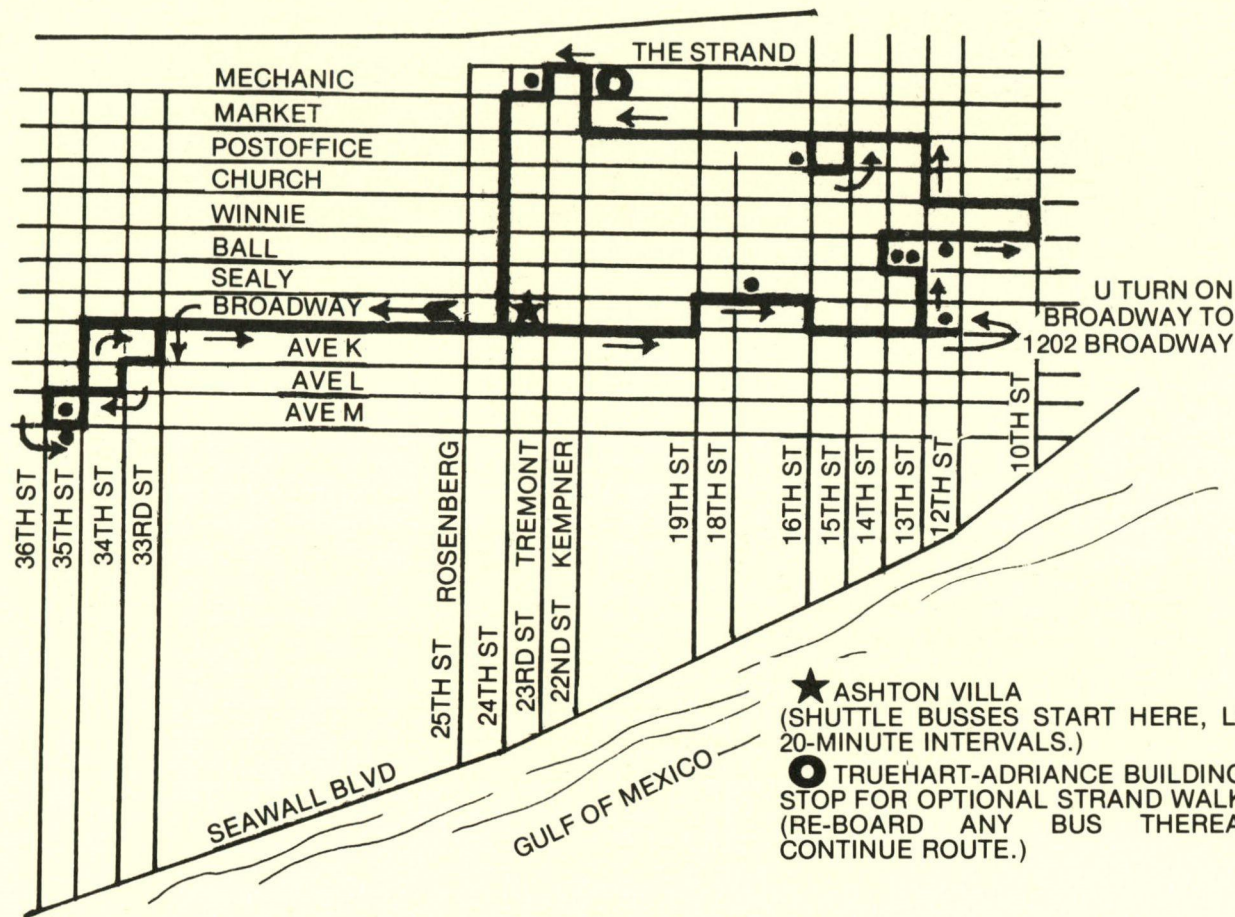


PHOTOGRAPHER—CLINT WAYNE BROWN

BUS ROUTE—HOUSES—SATURDAY TOUR



BUS ROUTE—HOUSES—SUNDAY TOUR



RESTORATION- IN-PROCESS

THE McDONALD HOUSE
926 WINNIE

PHOTOGRAPHER—
CLINT WAYNE BROWN



This raised two-story frame residence has a three bay front gallery with a prominent and outstanding front bay. The pedimented gable-end offset on the upper gallery features a semi-circular ventilator. It is in the process-of-restoration with work being done by Swain Restoration Company of Houston, the firm that restored Ashton Villa.

The house was built in 1889 or 1890 by Liberty S. McKinney who lived in Galveston from 1876 to 1901 or longer. He was in the wholesale grocery business for 20 years.

The McKinney family and several friends survived the 1900 Storm in this house. It is said when the waters receded, a number of bodies of less fortunate neighbors were found in the street.

In 1898, McKinney formed a real estate and insurance business with J.L. Boddeker and E.D. Beall. He sold the business and this house to Boddeker in 1901 and presumably left Galveston.

Boddeker probably rented the house between 1901—1905 as there seems to be no evidence that his family lived in the house.

In 1905, the house was sold to D.D. McDonald, a rising young attorney who was later well-known and respected as a strict jurist and eloquent trial lawyer. McDonald replaced all the trees and shrubbery that were lost in the Great Storm, so that the 14 live oak trees are more than 70 years old.

The three McDonald children grew up in this house and Mrs. McDonald was well known as a gracious hostess and gave tea parties par excellence!

Judge McDonald died in 1941 and Mrs. McDonald's brother shared the house with her until his death. She remained alone in the house until her death.

The present owners purchased the house in 1973. They are native Galvestonians and were childhood sweethearts at the old Rosenberg School across the street from this house. Having been away from the Island for 25

years, they have returned and it is their intention to restore the house to all of its original elegance and to reside there when it is completed.

The brick foundation was originally stuccoed with grey cement over brick. In the repair work on the brick, the antique handmade brick gave such a pleasing effect with the painted siding and lattice that the owners decided not to replace the cement. In addition, rather than the original wooden steps, the brick work was continued for a dramatic entrance. The iron fence made by Rogers Fence Company, Springfield, Ohio, is being recast and restored to its original appearance.

Care has been taken to replace the lovely balustrade of the lower gallery in keeping with the fanciful undulating arches. Note the mariner's-wheel details within the arches.

Double outer storm doors are hand carved cypress, eleven feet in height and, as commonly designed, swing into the vestibule. The inner doors are magnificent with engraved ruby glass over clear glass panels. The doors were originally finished in a simulated wood graining which shows clearly today and were constructed of either long-leaf yellow pine or cypress.

The chandelier in the entry hall may be original to the house and was probably both gas and electric as electricity came to Galveston in 1882. Note the spindle or spool carving in the framing of the stairwell and the acute spiraling which makes it rather unusual. There is a well constructed staircase leading to the widow's walk on the roof.

The pressed tin ceilings are ornamental features of the living room, dining room, and parlor. All bays in the house are highlighted with decorative carved plaster brackets.

In keeping with adaptive usage, the foundation of an old cistern at the rear of the house which was destroyed in a hurricane of 1943 will be converted to a greenhouse.

Built around 1878, this Italianate style house is one of the few remaining examples of this frame style in Galveston. The builder was Mr. Robert G. Garnett.

There is fine detailing in the brackets of the entablature, the entrance hood, and the bay window in the front and east side. The roof is unusually simple with a low hip design. The entrance has a double pair of doors with the outer or storm doors folding into the vestibule to form the paneling.

As you enter, note the handsome outer doors with the bronze door knobs showing the American Eagle holding arrows and a laurel branch. The brass door knobs of the inner doors have a locomotive. The doorknobs are original to the house and were very contemporary to the Victorian period.

The living room which was originally the front parlor has one of the three slate fireplaces in the house. There are six fireplaces throughout. The rug is Kerman. Figurines and bowls are pre-Colombian, some as old as 2,500 years. All paintings and drawings on the first floor except in the guest suite are the work of the owner. The ceiling fans were installed by the owner as the only mechanical source of cooling aided by the breeze from the Gulf.

The dining room was originally the family parlor. There is more of the pre-Colombian collection and a fine collection of cut glass from

to Rondo, antecedent to Texarkana, Arkansas. The steel engraving, "The Burial of Latane," depicts a romantic episode in the early years of the Civil War. Captain John Latane was J.E.B. Stuart's only casualty when he made his famous cavalry reconnaissance around the Federal Army advancing on Richmond. This comes from the owner's great-grandfather of Essex County, Virginia, and is much sought after by Virginians. The rug is Bahkara.

The guest bedroom was originally the kitchen. The collage is the work of the owner.

The trough in the hall downstairs holds drawings and paintings done by the owner. The runner is Bahkara. The mahogany handrail and carved spindles of the stairs are original.

The most elegant space in the house includes the bay on the east side of the house. Most of the pictures on the second floor are from the owner's collection. The African pieces are museum quality. The roll-front oak cabinet dates to the early 1900's and was reclaimed from a storage room where it had been placed when acquired as part of a defunct cotton oil company in Little Rock in 1923.

The upstairs sitting room with nine openings is in spirit the most "Victorian" room in the house with odds and ends from the owner's former studio. The chest is a 16th Century Spanish colonial from Mexico. In the bedroom,



ITALIANATE HOUSES

THE ROBERT G. GARNETT HOUSE—3518 AVENUE M

PHOTOGRAPHER—BILL ORANGE

the owner's paternal grandfather. Again, the rug is Kerman.

Until the 1920's, the kitchen was a shuttered back porch. The table is from central Texas with its maker's name underneath. The restored ice box with its original dated hardware serves now as a wine "cellar."

The sitting room of the guest suite was the family dining room. The game table is an inherited piece as is the table opposite which was brought from New Orleans by the owner's great-grandfather, a merchant farmer. The trip was in 1871 by way of the Mississippi and Red Rivers and Cypress Creek to Jefferson, Texas, and from there home by covered wagon

the rug is a good Mexican blanket given to the owner by his father about 45 years ago. The captain's chest was bought in New Orleans. The oak table, circa 1900, has a unique fold-out leaf.

The upstairs bath was originally an upper shuttered porch. The bath tub was in place when the owner acquired the property. Like the rest of the house, this room has been done in the nostalgic spirit of the owner's grandparents' homes.

In the east rooms upstairs, the front room is an art library where the owner does small drawings and paintings. The back room with its north light is where he paints.

VICTORIAN COTTAGES

THE FREDERICH-ERHARD HOUSE
1320 BALL

PHOTOGRAPHER—BILL ORANGE



This cottage was built by William J. Frederich in the early 1890's. There was another structure on this site occupied by Samuel W. Jones in the '80s, but it was destroyed and the lot was vacant until 1892. Mr. Jones then resided next door at 1328 Ball. City Directories show Mr. Frederich at the 1320 address in 1895 and before at 1721 Avenue K, the home of a relative, Mrs. A.F. Erhard, probably while the present cottage was being built.

The style is characterized as 1½ story Victorian cottage with a double-landed stair, inset front gallery, bay, and dormer. There are many eye-pleasing angles to the roof and the facade. Note the leaded glass in the front bay window and the ornamental pediments. The scalloped trim on the porch is quite lovely.

As you enter the front door, note the intricate pattern on the glass. In the entrance hall is an apple wood hand-turned settee and corner chair which is most unusual. It was made about 1850 and belonged to a great-grandmother of the owners. The Empire mirror dates from about 1830. The spinning wheel was used on many plantations before the Civil War and later.

In the front parlor note the beautiful carded fret work over the doors and also the detail on the doors themselves. There is a beautiful ceiling medallion which is original to the house. The chandelier with Tiffany shade was a gas light. The chest is English, either late 1700's or early 1800's. An old inlaid cockle shell tray is now the coffee table. The round table with pedestal base by the sofa is pre-Civil War, as is the "what-not" shelf, which has been in the owner's family. The ring-tailed cat print is an Audubon original. This exhibits an interesting blend of the old and the new.

The dining room was originally the second parlor. Note the hand carving of the table legs; the epergne on the table is old English Sheffield. The wall sconces were originally a silver turkey cover. A most unusual and rare piece of furniture, the Thomas Dwyer Deception Bed, which is very similar to one at Winterthur, the Dupont early American museum, was brought to Texas by the owner's great-great-grandfather. It was bought in

New England and was shipped by water to the port of Galveston then hauled by oxen to Brenham, Texas, where Mr. Dwyer lived. Note the carved feet to pull out for the bed. The blankets were stored above. The bed has been on loan at Washington-on-the-Brazos until it was brought again to Galveston. The pair of candelabra on the deception bed are English; the prints on each side are "The English Criers of London." The gas chandelier is brass.

In the upstairs, the dormer windows are most interesting. The wicker furniture and cradle have been handed down in the owner's family. The little bed is a replica of Edgar Allen Poe's bed in the museum at the University of Virginia at Charlottesville and was made by the owner's step-grandfather. Note the hand carved details on the door and stair.

The settee in the downstairs back hall is an old Galveston piece. The prints are Boulanger. The old pie safe belonged to a great-grandmother.

The downstairs bedroom was originally the dining room and has a ceiling medallion of fruit. The door leading outside was to the cellar and kitchen where the servants would prepare and then bring food to serve. On the wall is a Boulanger print and a framed Hermes scarf.

In the present kitchen is another inherited pie safe. A Texas spice cabinet and work table with little flour and sugar bins is from Nacogdoches.

The study has an armoire which was found in Galveston. The day bed is a family piece. In the little entrance to the back bath is a Victorian dresser that belonged to a grandmother of the owner. Note the interesting gas lights on either side.

There is a play room on the west side of the cottage. In the cabinet are two porcelain Lippinanzirs bought in Vienna and a pair of Staffordshire dogs.

On the wall is an oil painting of the cottage by Jean Singleton.



THE SWEENEY-ROYSTON HOUSE
2402 AVENUE L

PHOTOGRAPHER—ANITA BOUDREAUX

This fancifully designed story and a half residence is a large cottage-style Victorian frame house built in 1885. It has been attributed to Nicholas J. Clayton, but this is not certain. It is raised on brick piers which have been stuccoed and rusticated. A notable feature is the high pitched roof with a flat deck edged by a molded and punched metal parapet. There is a gallery on the front with turned members including the mariner's wheel motif. The half story upstairs has complex dormer windows with a series of angled planes. On the tower to the rear of the house remnants of the multi-colored and patterned slate roof can still be seen.

The house was built by James Moreau Brown of Ashton Villa for his daughter, Mathilda, when she married Thomas A. Sweeney. Mr. Sweeney was associated with J. Moller Company, steamship agents and ship brokers, and also served as the city harbor master. The Sweeneys divorced and Mathilda moved back to Ashton Villa; the home was purchased by Judge Mart H. Royston and his sisters, Maude and Elizabeth. They lived in the house from 1911 until 1954. Judge Royston was a prominent admiralty lawyer and a very elegant gentleman who is remembered as always having a fresh flower in his lapel.

As you approach the entry, note the outer or storm doors with circles of beveled glass leaded at the top of each door. The interior doors also have the leaded glass circles in the upper half.

In the entry there is a flower trim in the woodwork which is repeated in the newel post of the stairs and the upstairs bedrooms and hall. The paneling of the hall is walnut and the wallpaper commemorates the first balloon ascent. The sterling and cut glass chandelier in the hall is one of three light fixtures put in the house after 1911.

The fireplace in the front parlor is slate. The chandelier in both this and the second parlor match. When Judge Royston had them placed in the house, they were silver plated. Over the years the silver plate wore off. It became

evident that they were of solid brass, so the owners merely polished the fixtures.

In the second parlor, the fireplace is one of the outstanding features of the house. Above the mantel is a jeweled and stained glass window. On each side of the fireplace opening is a lady in the tile, and a church in the iron at the back of the interior of the fireplace. This room served Judge Royston as library and home office.

The dining room has a stained and jeweled glass window in an oval shape with grapes and a calla lily. There are interior as well as exterior shutters. The wainscotting is pine. The china closet is built-in with glass in the upper doors and a dumb waiter in the center.

The wicker room was called the "morning room" by the Royston sisters. Here they read the morning paper, wrote letters, and had their morning coffee. To complete the suite is the downstairs bath and front bedroom.

The two bedrooms and bath upstairs have the complex dormer windows. The hardware for the sliding doors in the east room is most unusual. In this room also is a small balcony overlooking 24th Street. The slope of the roof makes areas for closets in some cases, seating arrangements in others.

There are five separate rooms in the attic; the one above the downstairs bath contains a large copper cistern. There is a steeple on the top of the house to the rear.

This house has a basement even though the ground was raised about three feet in the grade-raising. Therein is a wine room and a large concrete cistern.

The display of dolls throughout the house is the collection of the owner. On loan from Marie Pieratti is the interesting collection of dolls dressed as "First Ladies" in inaugural gowns.

The restoration work has been done by the owners since they acquired the home in 1968. The wear and tear of changing owners several times was evident, but no major structural changes had been made. Many hours of removing paint and varnish, patching plaster, sanding floors and hanging wallpaper have resulted in a lovely, comfortable home again with features 'nigh unto impossible' to duplicate in new construction.

This double dormered cottage was built by 1881 and possibly before; however, research has not been completed. There is a long five-bay gallery across the front with an unusual balustrade which is original as suggested by an early photograph of the house. The roof on the main portion of the house is pitched, but that of the dormers is hipped.

In 1881, Colonel Medard Menard, then an elderly man, purchased this cottage and resided here with his widowed daughter, Mrs. J.B. (Marie) Lancton. The birth of Mrs. Lancton in 1839 was the first "white girl birth" recorded in the new city of Galveston.

Medard Menard, who came to Galveston in 1837, was instrumental in forming the Galveston City Company with his uncle, Michel B. Menard. Medard Menard earned the rank of Colonel with the Confederacy during the Civil War. After the war, he was appointed Cotton Weigher at Galveston.

Colonel Menard died in 1887 and according to the *Galveston News* his funeral was held in the house, as was customary at that time. Mrs. Lancton lived in the home until her death in 1899. Shortly after 1900 Herbert Ganter, a local jeweler, purchased the home and did a great deal of "modernizing." The Ganter family resided here until 1923 when they built a larger home and rented this house for the next fifty years. The present owner bought the cottage from the Ganter heirs in September, 1973, and began extensive renovation.

A small entry shows the 12 foot ceilings found throughout the house. The owner decided against furnishing the home with period pieces, but rather chose to blend con-

temporary furniture with various collectibles. Most of the paintings are by Galveston artists.

The basic design was retained during renovation. The rooms flow easily from one to another, yet can be divided into separate and distinct rooms by the use of large sliding doors. Up the stairs from the middle hall are two large bedrooms not yet renovated.

Like many Galveston homes, the dining room is the largest room in the house. Note the original plaster medallion on the ceiling.

The kitchen was unserviceable when the home was purchased. Now the design centers around a service and storage island. The pantry was converted into a utility room.

Glass was added to the lovely sun porch for year-round use. The southeast exposure is ideal for plants.

There are two bedrooms on the lower floor. Closets were added for both rooms during renovation. The bathroom for the back bedroom was the only one in the house and has now been completely redone. Another bathroom was added in what had been a portion of the entry.

The guest room is the only room in the house furnished completely with turn-of-the-century furniture. The small doorway was added to give access to the newly created bathroom.

The house was chosen for the tour because it exemplifies the potential of so many small houses in Galveston. The major part of the renovation work has been done by the owner. Hours and hours of scraping, stripping and repairs followed by painting, papering and polishing make this lovely cottage a nice place to live.

THE MEDARD MENARD-
GANTER HOUSE
1209 WINNIE

VICTORIAN COTTAGES

PHOTOGRAPHER—
JEAN CLAUDE
MARCHAND



This house was built in 1901 by Frederick W. Chase. Chase was a stevedore for the firm of Clarke & Chase in 1895, and lived in the adjoining address prior to 1900. This site was occupied by a residence of a Mr. Peck, but the house was destroyed in the 1900 Storm. Chase purchased the property and erected this home the following year.

The house is the Gothic Revival style with the pointed arch of the open gable on the upper gallery covering. The offset lower gallery has a cut balustrade, a feature probably original to the house. The upper finely detailed balustrade is of delicate intricacy and contrast to the lower single circular motif. The pointed arch and the flat arch are utilized on the porches. There is lovely, open cut work applied to the shaped framings of the windows and doors.

The carriage lamps on the front gallery are from Argentina and are old brass with original isinglass. Note the pointed arch of the transom over the front door. There are transoms over every door in the house including closets. The screens are from an old market in Houston.

The furniture downstairs shows various degrees of the Victorian style in American and English. The wicker is antique and very beautiful, particularly the wicker baby carriage. The fabrics used throughout the house are modern and colorful. The predominance of green is for coolness, a garden look, and as a good background for the paintings of the owner.

The ceilings in the parlor and sitting rooms are of pressed tin, custom designed for the rooms. The ceiling in the parlor is a large circular design with many details. The "fly-catcher" on the oval table is from Asuncion, Paraguay, and was popular in the 19th Century, but very scarce now. The pier glass mirror is possibly from the Ursuline Convent and shows the watermark from some Galveston storm.

Note the spindled fret over the entrance to the sitting room. The Oleander rug is painted decoration on the floor. The design of the pressed tin ceiling is different than that of the parlor.

The dining room has a ceiling lamp from Buenos Aires, of colonial Argentina origin. Many of the original lights are gas and electric because of the distrust of the "new" electricity—gas was available as an auxiliary.

Only the necessary modern conveniences were added in the kitchen. The cracks of the original construction were left when the room was painted. The toy cast-iron stove which actually burns wood belonged to the owner as a child. The toy cabinet was made by the owner's father for a sister. The art glass shade is over the original gas fixture. The double bench is perhaps from the interurban.

All of the rooms, upstairs and downstairs, except one, open on to a gallery. Note central telephone area in the long hall which extends



THE CHASE HOUSE
1412 MARKET
PHOTOGRAPHER—ROBERT MIHOVIL

LATE AMERICAN VICTORIAN HOUSES

from the front door to the dining room with stairs on the west wall. This is an excellent display area for the owner's paintings (and explains why the owners call their home "Oleander Gallery"). The wooden bench in the hall is from a Texas train station dated in the 1800's.

Upstairs, the three bedrooms and two baths are a riot of flowers on the walls, bed coverings, and some fabric covered furniture. Curving walls between the two bedrooms on the east side provide the only closets.

The present owners bought the house two years ago and have done the renovation themselves. "Happy Victorian" is the owner's statement about the house and, indeed, it is.

LATE AMERICAN VICTORIAN HOUSES

THE THOMAS JEFFERSON
LEAGUE, JR. HOUSE
3528 AVENUE P

PHOTOGRAPHER—
CLINT WAYNE BROWN



Built in the mid 1890's by Thomas Jefferson League, Jr., this house had a typical Galveston Victorian gallery with turned columns and balusters. The addition of the brick columns on the lower gallery has altered the exterior lines somewhat. Note one remaining original turned support on the left of the house. The upper story features a small gallery with a simple balustrade. The lintels over the openings within the galleries appear to be original to the house.

The floors throughout the house are the original wide board pine. There is interesting beading in the front three rooms around the windows and doors. In the front hall the staircase is Texas yellow pine which is unavailable today. Painted white, the pine was stripped and refinished by the owners.

The bachelor's chest is an early piece; the chair is Guatemalan mahogany; and the religious carvings also Guatemalan.

In the music room is an antique handkerchief table which is also called a napkin or envelop table. The Queen Anne chairs are old and have been recently recovered with needlepoint. The harp was made by Lyon and Healy Company of Chicago in 1937. The wallpaper in the room is Katzenbach and Warren from the Williamsburg series.

The sliding doors between the music room and living room are in good working order as are a similar pair of doors upstairs.

The fireplaces in the house were all coal burning. None are used now, but two could be converted with work on the chimney.

The woodwork upstairs is entirely different from downstairs and no two windows are the same size in any room.

The wallpaper in the dining room is called "The Aviary or Bird Watcher's Delight." The bar cart is from Belgium and hand painted and glazed in Italy. In the collection of napkin rings, some are new, some are old, all are different. The hole in the floor of the furnace room is to let water in during a high tide to keep the house from floating away.

All of the work including putting up sheetrock, painting and wallpapering was done by the owners. Some room changes were made—placing the den in what was originally the kitchen and converting a butler's pantry into a breakfast area. The living space available in the houses built in the late 19th century is marvelous.

Whether the renovation job is a labor of love or contracted to professionals, the results are most satisfactory.



THE AXEL F. ROEMPKE
HOUSE — 1316 BALL

PHOTOGRAPHER—BILL ORANGE

This two-story Victorian house was built before 1894 by Axel F. Roempke, a cashier for Beers, Kenison and Company. It was one of the first Galveston houses constructed solely with gas lighting and heating. There are no fireplaces.

The exterior arrangement is unusual with the small double gallery on the bay front and a lovely side entrance. Note the fish scale pattern on the pediment of the gable over the gallery and the acorn drops on the upper arched gallery and beneath the bay cornice.

The house has only 1680 square feet, but many architectural features serve to enhance its spaciousness. High ceilings, light colors, and high windows are important, but the unusual openness of the entry and upstairs halls, and the truncated corners of the living room and master bedroom are the main features contributing to the pleasant use of the limited space.

The front doors are the original doors. The second owners had replaced them with a single door, but the present owners found the original doors in a collapsed barn on the other side of Galveston Bay, the address still on them. Nailed to the porch steps is a Victorian-style foot scraper.

The front hall is furnished in wicker. The stairs corner around the back three walls. At the foot of the stairs against the wall is an antique marble top commode. The model on the wall shelf is the Navy ship, "Independence," one of the four Texas Navy ships stationed in Galveston.

The original parlour space has truncated corners in the front of the house. Winged back chairs and a secretary typical of the period when the house was built are used in this room. The full-length windows provide access to the gallery. Sitting on a table next to the windows is an antique clock; above it, split nautilus shells.

The dining room walls are paneled halfway up from the floor and papered to the ceiling, a

style very popular in the Victorian era. The wallpaper is printed with scenes of a New England port. The light fixture in both the living room and dining room are placed where the original gas outlets were.

No attempt has been made to restore the kitchen, and it has been fully modernized.

Upstairs, all rooms are accessible from the hall. The upstairs hall, master bedroom, and the bedroom adjacent to the master space were built in co-ordination with the downstairs hall, the living room, and dining room. In order to create a bathroom, a portion of the adjacent bedroom was cut off.

In the hall upstairs, there is a humpback trunk, similar to those found in the 1897 Sears and Roebuck catalogue.

The room directly at the head of the stairs was perhaps once used as a nursery or a sitting room having a door into the master bedroom which has since been closed up. It is now used as a private office.

Next to the office is the master bedroom. The windows are full length and open onto the upper gallery. Shades of spring colors on the walls enhance the light spacious effect existing throughout the house.

The middle bedroom has a marble-top chest which matches the commode in the downstairs hall and displays an intricate lace doily, an old pocket Bible, and several other trinkets of the past. The antique iron bed is covered with handmade quilts.

Mr. Roempke lived in the house until his death in 1907. Curiously, his death was attended by Dr. William Gammon, a noted physician at the University of Texas Medical Branch at Galveston and a great-uncle of the present owner. Roempke's wife lived here for several years afterward. The Roempke family retained ownership throughout World War II while the house was occupied by tenants. It was sold in 1952; and, in 1972, it was purchased by the third and present owners.

TURN-OF-THE-CENTURY HOUSES

In 1903, James S. Waters and wife sold "lots 8, 9, and part of 10, together with improvements" to W.J. Chapman. A \$4,600.00 contract written between Chapman and contractors Bowden and Worth in 1905 indicates the house was built in 1903, but was not in its present form until two years later. The house is a modified Queen Anne style with large open porches reminiscent of late Victorian homes. Note the pseudo-Palladian styling on the dormer window.

There are solid brass door knobs, door knob plates, and an old vintage brass plate for letters to note as you enter. The foyer has a small window of old beveled leaded glass. The floor has the original ceramic tiling which was so popular in foyers during the turn of the century.

In the entrance hall there is a thick paneled door of beveled glass. Stained glass multi-paned windows are a feature. Columns stand on each side of the entrance to the living room. Before remodeling in 1929, research indicates the newel posts were ornate carved animal heads.

The bay windows on the south side of the living room invite the gulf breezes; the small multi-panes are characteristic of the period. The carving on the fireplaces matches the carving on the framed beveled mirror. The heavy paneled doors which slide between the living and original dining rooms are fitted with solid brass plates.

Because of small children and a penchant for

informal entertaining, the original dining room is converted as a family room. The beamed ceiling and ceiling fan are original. The multi-paned stained glass bay windows had ornate woodwork trim across the top until the 1929 remodeling. The fireplace has original tile, scored columns, and a beveled mirror. The heavy embossed cast iron facing is for coal or wood burning. The side door leading onto the screened porch has multi-paned stained glass. The large sideboard dates to the Civil War period. It features a chocolate marble top with burled walnut doors, pegged drawers, and drawer facings; other burled walnut trim; note the unusual embossing on the drawer pulls. The original beveled mirror was broken while in transit and has been replaced.

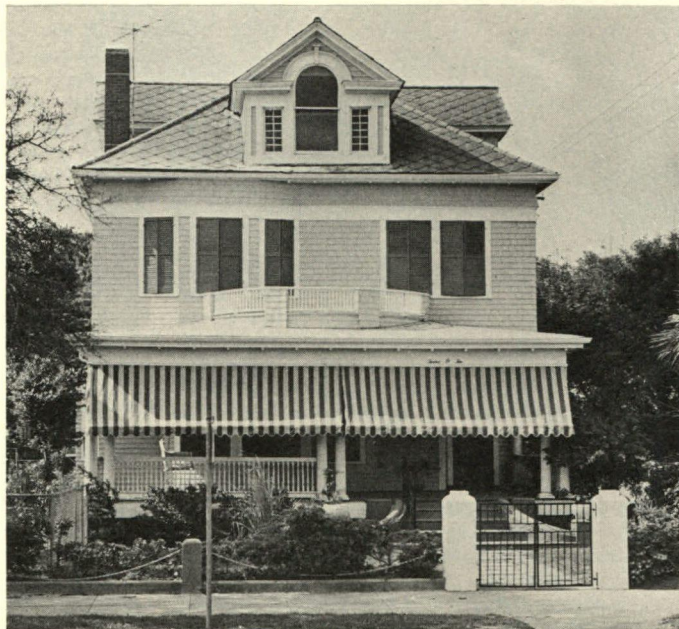
The back hall was originally a butler's pantry and still has a frosted glass window in a small diamond pattern. The primitive washstand with the original porcelain rollers was bought from the Ursuline Nuns at the time of the Convent's demolition and is said to be 100 years old.

The small bathroom adjacent to this hall is a reclaimed boiler room which at one time furnished steam heat for the house.

Until remodeling of the kitchen, the breakfast room originally was a back porch and pantry. The area under the stairs cleverly conceals a mini-washroom. The addition of a new window and removing walls created a cheery, sunny dining area where guests always "end up."

THE WATERS-CHAPMAN HOUSE
1202 BROADWAY

PHOTOGRAPHER—ROBERT MIHOVIL



The success of the Galveston Historical Foundation lies in the great strength of its volunteers. For this project, there were hundreds! Here, we thank Chairpersons—and to the hundreds of other fine volunteers, G.H.F. knows who you are, how we counted on you, and how deeply we appreciate each volunteer service which made this historic homes tour a reality.

G.H.F. thanks . . .

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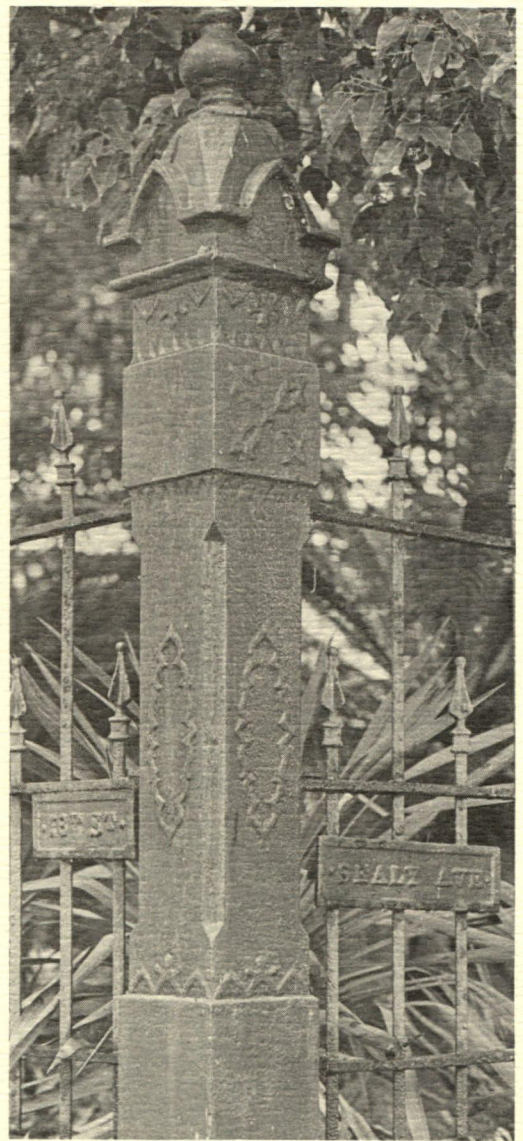
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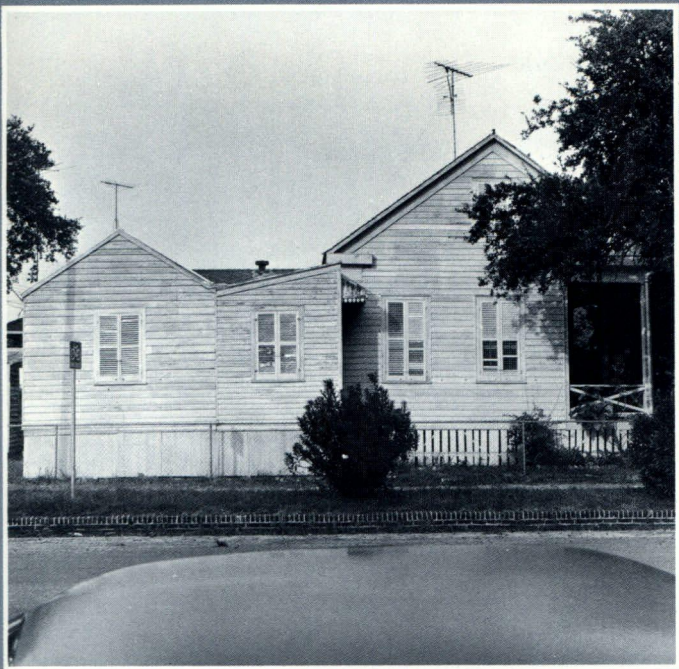
the small houses of Galveston



The small houses of Galveston represent one of the dominant building types constructed in this city during the last half of the 19th and the early part of the 20th centuries. The large houses, the commercial structures and the small houses provide a historical document reflecting the importance of Galveston as a major regional port. The preservation of the small houses, like that of the more spacious and style-conscious structures, is vital to the visual uniqueness and quality of the city.

Today, the greatest concentration of small houses is south of Broadway, the main east-west thoroughfare. Early maps and bird's-eye views indicate, however, that a profusion of small cottages was built on the bay side of Galveston Island, located north of Broadway and the area first settled in the city. Expansion of the wharves, major fires and the accumulation of wealth in the 19th century contributed to the replacement

1008
Avenue I.
Smallest
type of
shot-gun
house,
without an
interior
hall.
c. 1905.



of many of the earliest small dwellings. As the city grew, the more modest houses were built primarily south of Broadway.

The inhabitants of these small houses were a combination of owners and renters. City directory listings suggest that neighborhoods contained broad representation of ethnic groups, as is true today. Early insurance maps show scattered blocks of small houses marked "Negro Dwellings," while blacks also lived in back or alley houses. As with most Galvestonians in the 19th century, the occupations of the majority of small house inhabitants were associated with the port.

Determining the construction dates of small houses in Galveston by architectural style can be confusing. Some styles, or perhaps more correctly, types, appear to have enjoyed long periods of popularity, especially the simple rectangular structures with attached porches (1406

1228
Avenue F.
Side profile
found on
houses
throughout
Galveston.
c. 1860.



Avenue K) and the square cottages with hipped roofs (2116 Avenue K). One and a half-story dwellings with dormers were built throughout the last half of the 19th century (614 12th Street), and an endless variety of gable-end houses date from the 1870s through the early 20th century (2008 Avenue N 1/2).

The earliest existing houses are Classic Revival in style with either porticoes or inset columned porches. These structures were built before and after the Civil War. For example, the residence of John Moser, a marble cutter, was listed for the first time in the 1886-87 city directory at 25th Street between L and M avenues (now 1208 25th Street). The following year, Moser's marble yard was moved to the area adjoining his residence. Early views indicate that other buildings had been on the lot previously.

Located throughout the town were shot-gun houses, also called commisaries (1008 Avenue I). The exact origin

614
12th Street.
Cottage with
double
dormers in the
East End
Historical
District.
c. 1870.



of the local use of the term *commissary* is not known, but it is believed to have been applied first to the small houses constructed by the U.S. Army Corps of Engineers after the 1900 storm. It is a term now used to refer to small narrow houses in which rooms open into each other without a hallway, or occasionally with a very narrow hallway.

Typical to Galveston, the small houses were frame and usually painted white with green shutters. The few exceptions built of brick can no longer be found. Because Galveston is susceptible to hurricanes and flooding, both small and large structures were placed on piers or raised prior to the grade-raising of the island and the building of the Seawall in the early 20th century.

Galveston houses have interesting profiles created by appendages to the dwellings (1228 Avenue F). Early records and construction details document that many of the attachments were built

1617
Avenue G.
Although
minus its
porch, this
mansard-
roofed
cottage
represents
the occasional
small house
that can be
described as
eclectic in
style.
1887.



at the same time as the main houses, even the small houses, although there is also documentation for later additions. The function of these attachments has not been studied, but older Galveston residents remember that kitchens were usually placed to the rear.

Although a study of the building trades practiced in Galveston in the 19th century has not been made, it is assumed that the small houses were built without the aid of architects. Local carpenters and contractors were responsible for the structures, which were simple in plan and ornament. Some materials and architectural elements were produced in Galveston while others were imported. For instance, much of the cypress used for building in Galveston was shipped from neighboring Gulf Coast ports.

Proud owners care for many of the small houses in Galveston. And yet, the small houses are in danger. A size-

3322
Avenue I.
Example of a
large
shot-gun
house with a
narrow side
hall.
c. 1905.



able number suffer the fate of being neglected rental properties. Others are owned by individuals or families for whom rehabilitation, much less restoration, presents financial hardship. Still others have been defaced by the removal of original details or the addition of inappropriate embellishments and materials. But more simply, the houses have been overlooked.

Collectively, the small houses of Galveston make a strong architectural statement. Their recognition, protection and continued use offers an opportunity for a broad cross section of the community to participate in an already active preservation program in Galveston. Assuring the survival and enhancement of the small houses offers a challenge to the owners, the neighborhoods and the city.

2802
Avenue M 1/2.
Cottage with
single flush
dormer, an
unusual
feature on
the island.
1884.

Credits:

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preservation consultant

This brochure was produced by the Preservation Press, National Trust for Historic Preservation, to accompany a photographic exhibition, "The Small Houses of Galveston," prepared by Ellen Beasley, Burke Evans and Harold Drushel.

The exhibition was financed by the Galveston County Cultural Arts Council, Inc., with support from the American Revolution Bicentennial Administration and the Texas Commission on the Arts and Humanities, as a continuation of a national Festival USA Bicentennial pilot project. The city of Galveston cosponsored the printing of this brochure.

Cover photograph:
2008
Avenue N 1/2.
One of a
variety of
gable-end
houses with
inset
porches.
Although the
open side
porch was
common, most
examples have
disappeared.
c. 1880.

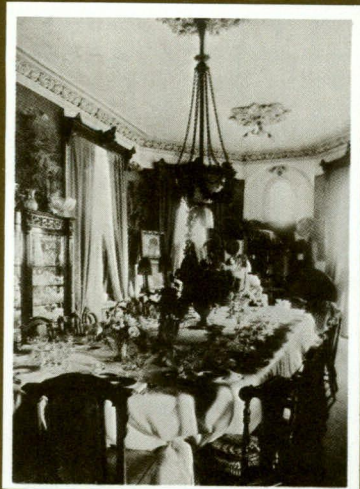


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Galveston Island, Texas



Ashton Villa • 24th & Broadway



Ashton Villa

Galveston's Official Bicentennial Headquarters

Ashton Villa, located at 24th and Broadway, and built in 1859, was a central focus of 19th century Galveston. Today, beautifully restored and authentically furnished, it is a key landmark for visitors to historic Galveston.

The Villa is open daily 10 a.m.—4 p.m. except Tuesdays. Admission is \$1.50 for adults, 50¢ for children, and \$1.00 for students and the military.

The Carriage House adjacent to the main building has been renovated into a Bicentennial Visitors Center. Here, information about Galveston attractions and Bicentennial activities is available.

The history of this regal mansion is interwoven with many of the events of epic drama which occurred in Galveston: The Battle of Galveston in which the Confederate broke the Union Blockade of this whole region; the great fire of 1885; the 1900 storm

in which thousands perished as tidal waves swept the island; and the consequent construction of the seawall and the grade-raising in which areas of the island were raised 5 to 12 feet by filling with sand dredged from deep water.

Ashton Villa was the home of the James Moreau Brown family and was named after Isaac Ashton, a revolutionary forebear of Mrs. Brown. Mr. Brown was the largest wholesale hardware supplier in the Southwest. He was instrumental in bringing gas and electrical service to the island, was President of the Galveston Wharf Company, the First National Bank, the Galveston Houston and Henderson Railroad, and the Texas Banking Association.

During the Civil War, the Brown family remained in Ashton Villa when in May of 1862 the Union forces established the blockade of the Port of Galveston. The family, with the exception of Mr. Brown, left when the Confederacy decided not to defend the city. In October, 1862, the Union forced the surrender of Galveston and, according to certain historical documents, the treaty of the surrender was drafted on a table in Ashton Villa.

After the war, the Brown family continued to reside in Ashton Villa until 1928 when the El Mina Shrine Temple purchased it. In 1971, the Galveston Historical Foundation with the support of the City Government and the Texas Historical Commission, arranged purchase of the Villa and subsequently restored it.

Architecturally, Ashton Villa is an Italianate villa of substantial importance. Inside, the original massive pier mirrors and gold leaf cornices and other furnishings reflect the luxury existing in many large homes in the late 19th century Galveston. The structure is one of the first constructed of brick in Galveston.

The Strand



The Strand of Galveston, once "the Wall Street of the Southwest," contains one of the finest concentrations of 19th century commercial buildings in the United States. It is listed as an historical district on the National Register of Historic Places; it has been the subject of an Historic American Building's Survey; and it is dotted with historical medallions of the Texas Historical Commission.

Because of The Strand's strategic position just two blocks from the wharves, its history is intertwined with that of the Great Port of Galveston. In the mid and late 1800's Galveston was the financial and cultural center of Texas and the Southwest, and commercial activity centered on The Strand. Thousands of Americans and immigrants established themselves in the Great Port, or passed through it on their way to new homes throughout the Southwest. Cotton from all Texas flowed out, and goods from Europe and New England flowed in.

Entrepreneurs flourished and made their fortunes on The Strand, the most famous of these being Col. W. L. Moody, who built his financial empire in cotton and banking. The Moody Building, where the Moody fortune started, still stands at 2202—2206 The Strand.

During the Civil War The Strand was a battlefield. The Confederacy decided that Galveston was not worth protecting, so in the fall of 1862, the Union forces easily captured the city. But, on January 1, 1863,



the Confederates staged a surprise two-pronged land and sea attack. Artillery was set up near the Hendley Building (located at 2014 The Strand), and the city was recaptured. For many years one could still see the damage done to The Hendley Building from the gunboats and shells.

Today, The Galveston Historical Foundation, in cooperation with the Galveston County Cultural Arts Council, is working to preserve this history through restoration of the iron-front buildings. Their generally fine condition holds great potential for beautiful residential and commercial spaces because of natural brick walls, 14-foot ceilings, tall vertical windows and rich grained floors.



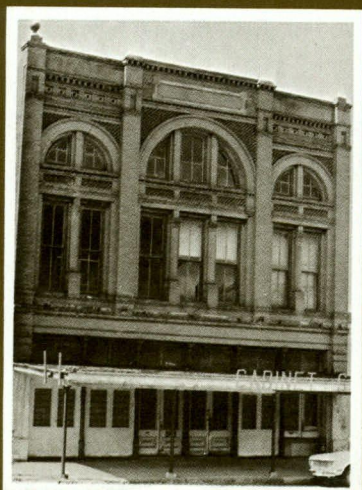
Already, some of Galveston's most interesting restaurants and shops have opened on The Strand. Their old-fashioned ceiling fans and authentic antiques create a special Strand atmosphere in the magnificent 19th century buildings.

The streets you'll want to wander along run from 20th and Strand down to 25th and Strand. Just a block away is the nostalgic but active shrimp fleet, located at the end of 20th Street.

At 22nd and Strand stands the First National Bank Building built shortly after 1877. It now houses The Galveston Arts Center providing year-round classes including ceramics, photography, silk-screening and oil painting. Next door, on 22nd Street, is the Trueheart-Adriance Building, restored by the Junior League, and now housing the Artworks Gallery of the Arts Center and the Historical Foundation offices.

A Revolving Fund has been established to buy and sell historic Strand buildings with deed restrictions to restore and adapt the buildings for active uses. The Strand work is part of Galveston's Bicentennial effort . . . and by July 4, 1976, a dramatic change will have been wrought in this historic area.

For further information about The Strand, contact the Galveston Historical Foundation, 212 22nd Street, P. O. Box 302.



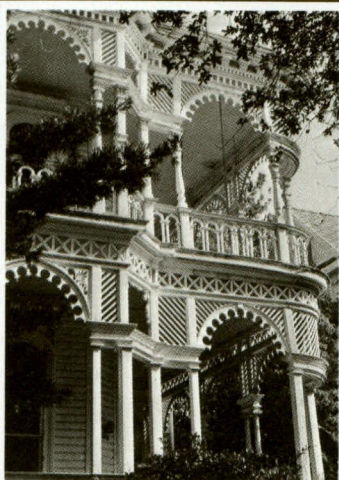
Historical District



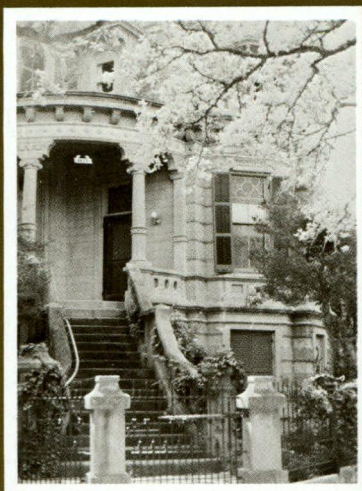
Preservation of Galveston's beautiful residential Historical District was assured in 1970 with the adoption of the Historical Zoning District Ordinance. Structures within a forty block area (which runs roughly from Broadway to Market and from 11th to 19th Streets) cannot be demolished or their exteriors changed without the consent of the Historical District Board. The following photographs show several examples of what you'll see either walking or driving through the Historical District. Remember—these are the original homes of Galveston families in the 1800's.



Austin House—1502 Market. The home of Edward T. Austin, county judge, acting mayor of Galveston and cousin to Stephen F. Austin. It is built with pine shipped from Maine.



Sonnenthiel House—1826 Sealy. This frame house was completed in 1887 and is particularly noted for its unduplicated intricate carpentry work, particularly on the galleries and in the Moorish arches.



Trube House—1627 Sealy. Built in 1890 by J. C. Trube, this 30 room mansion has an outstanding mansard roof with 12 gables. Mr. Trube came to Texas from Denmark and was in the merchandising and real estate business. The house is still in the Trube family.



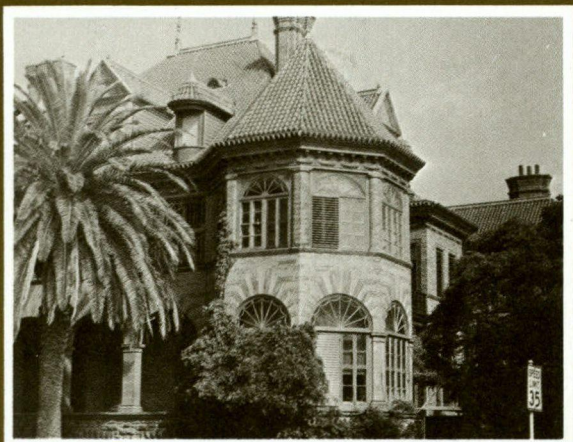
The Cottage—1517 Ball. This home was built about 1882 by a German cotton buyer. Outstanding are panels of leaded Tiffany glass around the doorway.

Broadway



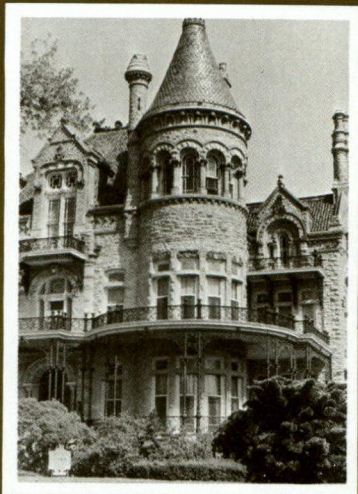
***The Willis-Moody House**—2618 Broadway. This building was constructed in 1894 by R. S. Willis and designed by architect W. H. Tyndall. The Willis' were successful cotton factors and grocery importers but after the 1900 storm, apparently losing faith in Galveston, sold the house to W. L. Moody, Jr., a Galveston financier, who lived in this home until his death in 1954.*

The home was decorated by Pottier Stymus & Co. of N.Y., and contains more than 30 rooms. It is probably one of the first residences in Texas constructed on a steel frame. The galleries are of tiled floors and solid mahogany ceilings. This residence is, however, closed to the public since the house is a private residence.



The George Sealy House (Open Gates)—
2424 Broadway. In 1889, George Sealy had Stanford White of New York design this mansion. Its architectural style is Romanesque with narrow Roman bricks, garlands at the corners, and Italian Renaissance vases set about the building. All these factors make this building well worth walking by even though it is closed to the public as a private residence.

George Sealy, who was head of the banking department in his brother's firm of Ball, Hutchings & Co., named his home Open Gates since it was always open for social and cultural events.



Bishop's Palace—1402 Broadway.

This home was officially opened on January 1, 1893, by Col. and Mrs. Walter Gresham. It was designed by Galveston architect, Nicholas Clayton and took seven years to build. Col. Gresham was a veteran of the Confederate war, served in the State Legislature and in Congress, and was president of the Galveston Western Railroad.

Building materials for the Gresham's home came from all over the world. The mansion is built of gray sandstone for the body with pink and blue granite in mosaic work. The interior, matching the splendor of the exterior, has a hand-carved staircase, jeweled glass windows, and fireplace mantels, several of which won prizes at the World's Fair.

Col. and Mrs. Gresham entertained lavishly having as many as 1,000 people at a time in their home. During the 1900 storm, when many other houses were washed away, the Gresham home provided shelter for hundreds of homeless victims.

Col. Gresham died in 1920, and in 1923 the home was sold to the Catholic Diocese of Galveston, the present owner. This magnificent structure is open to the public daily except Tuesday. Admission is charged.



Cottages



Classical Revival style houses with a central hall were built in Galveston during the mid-nineteenth century. This example, probably dating from the 1860's, was one of few houses in the southwest area of Galveston at that time.

Corner store buildings, some in continued use since the turn of the century, are found in many Galveston neighborhoods. Most are two-story structures with a hipped roof and a chamfered entrance corner.



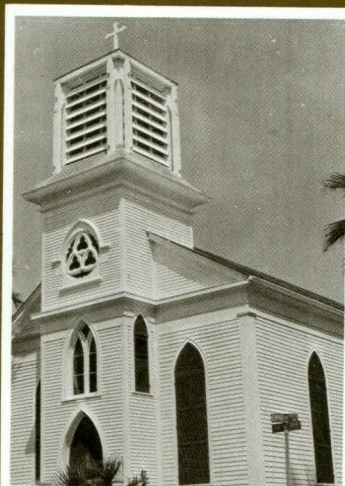
Galveston Historical Foundation Properties



The Samuel May Williams House—

3601 Avenue P. Open to special tours all year, and on Fridays during June, July & August.

This home was built by Samuel May Williams about 1840, having been substantially fabricated in Maine and then brought by ship to Galveston. Mr. Williams was Stephen F. Austin's secretary when Austin was establishing his colony. Later he became a merchant and participated in much of the banking and trade in Galveston.



St. Joseph's Church—2201 Avenue K. Open to special tours all year, and on Fridays during June, July & August. Built in 1859 by German immigrants, this church represented a place of solace and joy for the thousands of immigrants who entered this country through Galveston's shores.

Other Galveston Attractions



Aerial view and historic exhibit from the top of the American National Insurance Company—1 Moody Plaza. Call 763-4661 for further information.

Site of Pirate Jean Lafitte's Maison Rouge and Fort—1417 Water St.

Old Red—first building of the University of Texas Medical Branch—916 Strand.

Old Federal Customs Building—1927 Postoffice.

Rosenberg Library—823 23rd Street.

Texas Heroes Monument—Broadway and 25th Street.

Powhattan House—garden center of Galveston, 3427 Avenue O. Open 1—5 June through August.

Mosquito Fleet—20th Street Pier.

Treasure Isle Tour Train—27th and Seawall. Tour both the old and new Galveston Island structures.

Galveston County Historical Museum—2219 Market

During the months of June, July and August, the Galveston Chamber of Commerce offers a package tour of historical homes. The Chamber office is located at 315 Tremont.

This brochure is produced by the Galveston Park Board for free distribution.





The 1894 Grand Opera House



Galveston's Grand Opera House and Hotel, built in 1894 and located at 2020 Post-office, was one of seven theaters operating late in the nineteenth century on impresario Henry Greenwall's circuit which included Galveston, Waco, San Antonio, Fort Worth, Dallas, Houston and Austin in Texas along with theaters in New Orleans, Atlanta, Memphis, Louisville and Little Rock. The Galveston Grand Opera House is the only one of these historic theaters on the Texas circuit which still stands as originally built.

During its era "The Grand" offered outstanding performances in drama, opera, music and dance. Celebrities such as Otis Skinner, Sara Bernhardt, Lillian Russell, Anna Pavlova and the Czar's Imperial Russian Ballet, John Philip Sousa's Band and orator William Jennings Bryan "hopped across the pond" from New Orleans to perform in The Grand.

Recently The Grand has been acquired by the Galveston County Cultural Arts Council and is already being used for special performances pending full restoration to its former magnificence.



The Sweeney-Royston House



A Fanciful Victorian Cottage

2402 Avenue L

Galveston, Texas 77550

The Sweeney-Royston House

The Sweeney Royston House was built in 1885 by J. M. Brown of Ashton Villa as a wedding present for his daughter Matilda after her marriage to Thomas Sweeney. The architecture is attributed to Nicholas J. Clayton, the most talented architect of his time.

Judge Mart H. Royston, a prominent Galveston admiralty lawyer, purchased the house in 1911 and resided here with his two sisters until 1954.

Some outstanding features in the house are the ship's wheel design in the front porch balustrade, the beautiful front doors with leaded circles of beveled glass in both interior and exterior doors. The fireplace in the second parlor has a jeweled stained glass window above the mantel. Throughout the house there are many beautiful antiques and a display of interesting dolls of various periods.

The present owners, Mr. and Mrs. Paul G. Powell, have made this a beautiful and comfortable home of today in a setting of yesterday.



TOUR SCHEDULE

Tours Daily

Open 10:00 a.m. to 5:00 p.m.

May 31st to Labor Day

Sunday

Open 1:00 p.m. to 5:00 p.m.

Closed on Monday

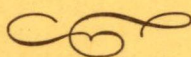
Winter Tours Daily

1:00 p.m. to 5:00 p.m.

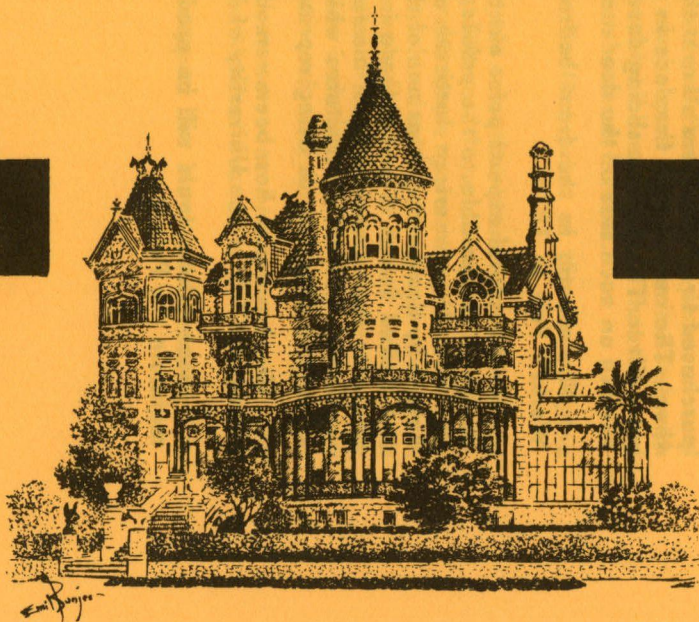
Group Tours By Appointment

Call 762-9982

**Antiques and Gifts
For Sale**



**Home of
Mr. and Mrs. Paul G. Powell**



VISIT

The Bishop's Palace

1402 BROADWAY • GALVESTON, TEXAS 77550

The Most Famous Architectural Wonder
In Historic Galveston

The Bishop's Palace HAS BEEN DESIGNATED BY THE TEXAS HISTORICAL SURVEY COMMITTEE AS A POINT OF HISTORICAL SIGNIFICANCE

THE Bishop's Palace was erected in 1886, at estimated cost of \$250,000, by Colonel Walter Gresham, a Galveston attorney who helped found the Gulf, Colorado & Santa Fe Railway and served as a representative to Congress.

The Palace was purchased in 1923 for the late Bishop Christopher Byrne by the Galveston-Houston Diocese. Bishop Byrne lived in the Palace until his death in 1950. It is now Bishop John L. Morkovsky's residence when he visits Galveston.

The Palace was designed by the well-known architect, Nicholas Clayton. Native Texas granite, white limestone and red sandstone, all cut and shaped on the premises, were used in building the structure. The interior woodwork and grand staircase were fabricated in Cincinnati, of many rare woods, among them: rosewood, satinwood, white mahogany, and American oak and maple.

Imported features include a crystal chandelier from Venice, damask wall coverings from London and a marble fireplace from Italy. Colonel Gresham purchased fireplaces from all over the world and then built the rooms around them. The mantle and fireplace in the music room downstairs is lined with pure silver. The massive sliding doors downstairs are unique in that the wood surface on each side of the door matches the room it faces.

The mantle in the front ballroom won first prize at the Philadelphia World's Fair in 1876.

Architectural experts point out that only one other structure of Victorian design is comparable to the palace; the Biltmore House in Asheville, N. C. In 1956, the American Institute of Architecture gave recognition to the Palace by designating it as one of the one-hundred outstanding buildings in the United States. The residence is the only building in Texas included on this elite list of architectural masterpieces. It is also among fourteen other residences and civic structures which are included in the Archives of the Library of Congress as being representative of early American architecture.

The basement has been remodeled to serve as headquarters for the Newman Club at the University of Texas Medical Branch.

Income from tours will be used to support the Newman Center and to maintain the Palace.

CONDUCTED TOUR SCHEDULE

Tours Daily
Open 10:00 A.M. to 5:00 P.M.
May 31st to Labor Day

Sunday
Open 1:00 P.M. to 5:00 P.M.

Winter Tours Daily
1:00 P.M. to 5:00 P.M.

Group Tours By Appointment

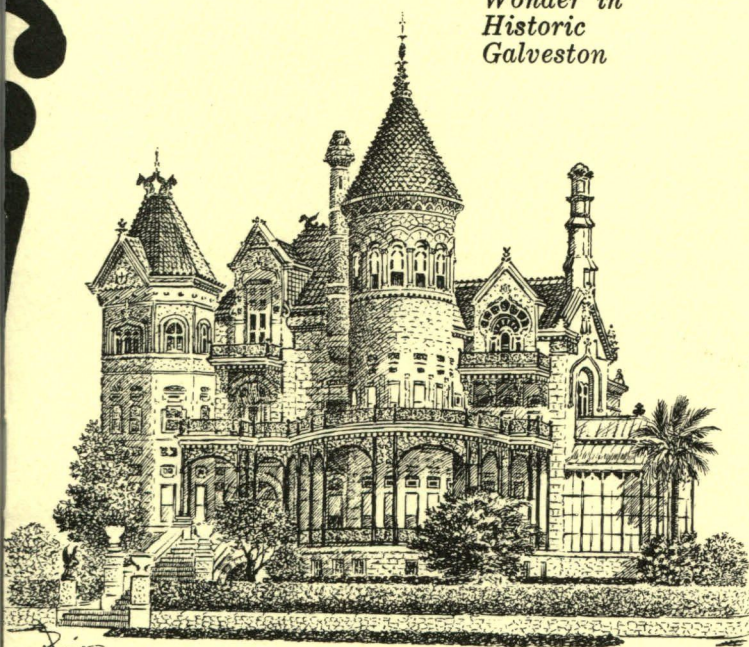
Closed on Tuesday

**Income from Tours for Maintenance
Of Palace And Support Of
The Newman Center of the
University of Texas Medical Branch
and the Galveston Community College
Telephone 762-2475
Area code 713**

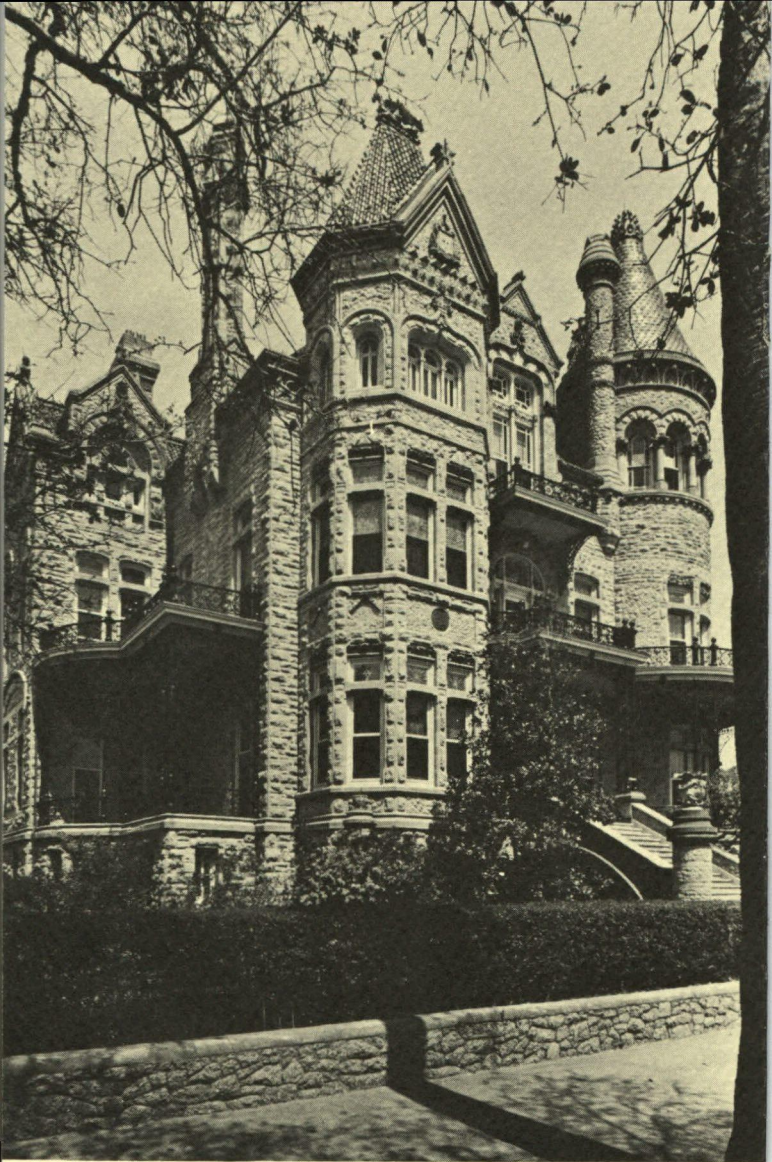
Ms. Dorothy Buxton

THE BISHOP'S PALACE

*The Most
Famous
Architectural
Wonder in
Historic
Galveston*



Designated By The Texas Historical Survey Committee
As A Point Of Important Historical Significance



THE "BISHOP'S PALACE"
1402 Broadway
Galveston, Texas

A Beloved Bishop's --

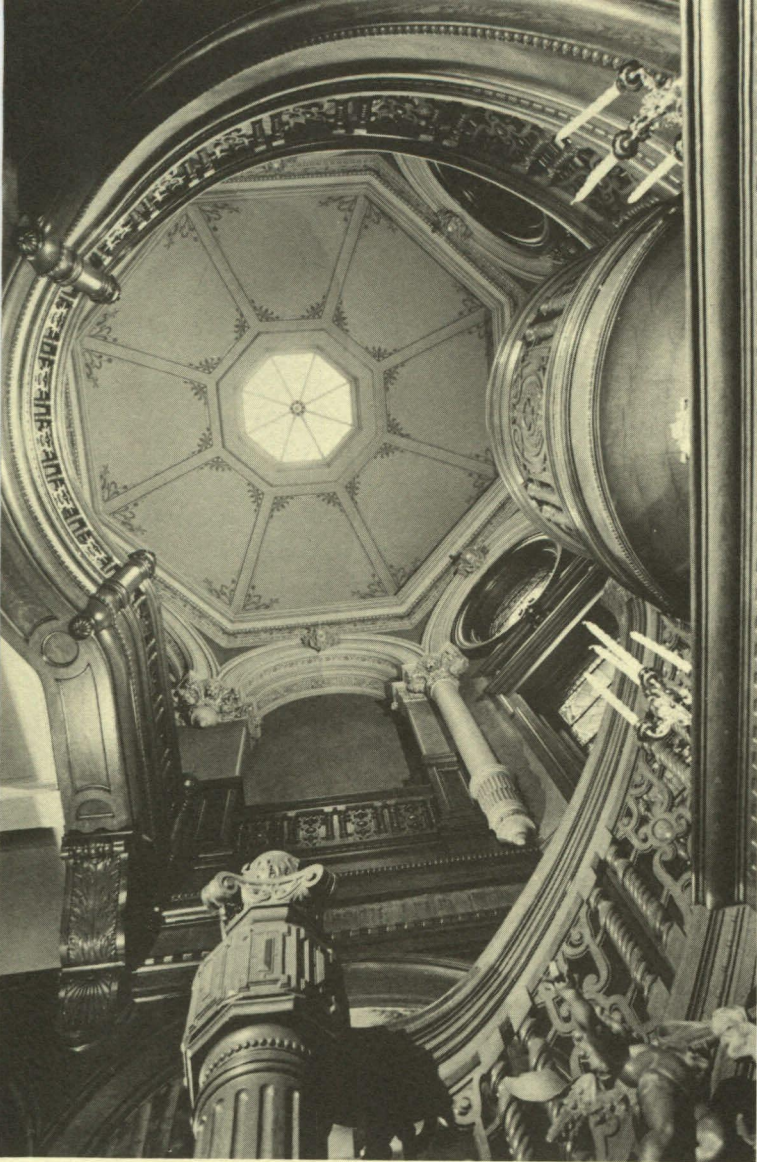
"Palace In The Sky"

Perched majestically on the Northwest corner of 14th and Broadway in the midst of Galveston's most famous ancestral homes, the regal residence that Galvestonians affectionately refer to as the "Bishop's Palace," stands as a proud monument to the skill and creativity of the men who designed and constructed it. It has often been described as "Galveston's replica of a Chateau on the Rhine."

The home was given the name, "The Bishop's Palace," after its purchase by the Catholic Diocese of Galveston in 1923. It was a present to the beloved Bishop Christopher E. Byrne from the parishes of his diocese. Bishop Byrne is said to have often referred to the residence as his "Palace in the sky." The building served as the Episcopal residence and Diocesan office until the death of Bishop Byrne in 1950.

A Majestic And Noble History:

The history of the home actually dates back to the early 1880's when Galveston was at the height of its glory as the cultural and commercial center of Texas. The home was officially opened on January 1, 1893, by Col. and Mrs. Walter Gresham. It had taken seven years to complete under the direction of its designer, noted Galveston architect, Nicholas J. Clayton. Standing four stories high in its regal elegance the home was the epitome of the taste and culture of its period. The supplier of the materials for its construction was the world itself because the materials used were literally drawn from the four corners of the globe.



During the 1900 storm when hundreds of people took shelter in the Gresham home the view depicted here is said to have contributed a note of serenity to the chaotic surroundings.

A highly interesting example of the "inspired" craftsmanship which went into constructing this home is the ornate, handcarved main staircase which is shown here. Constructed of polished oak, it is a gleaming complement to its elegant surroundings.



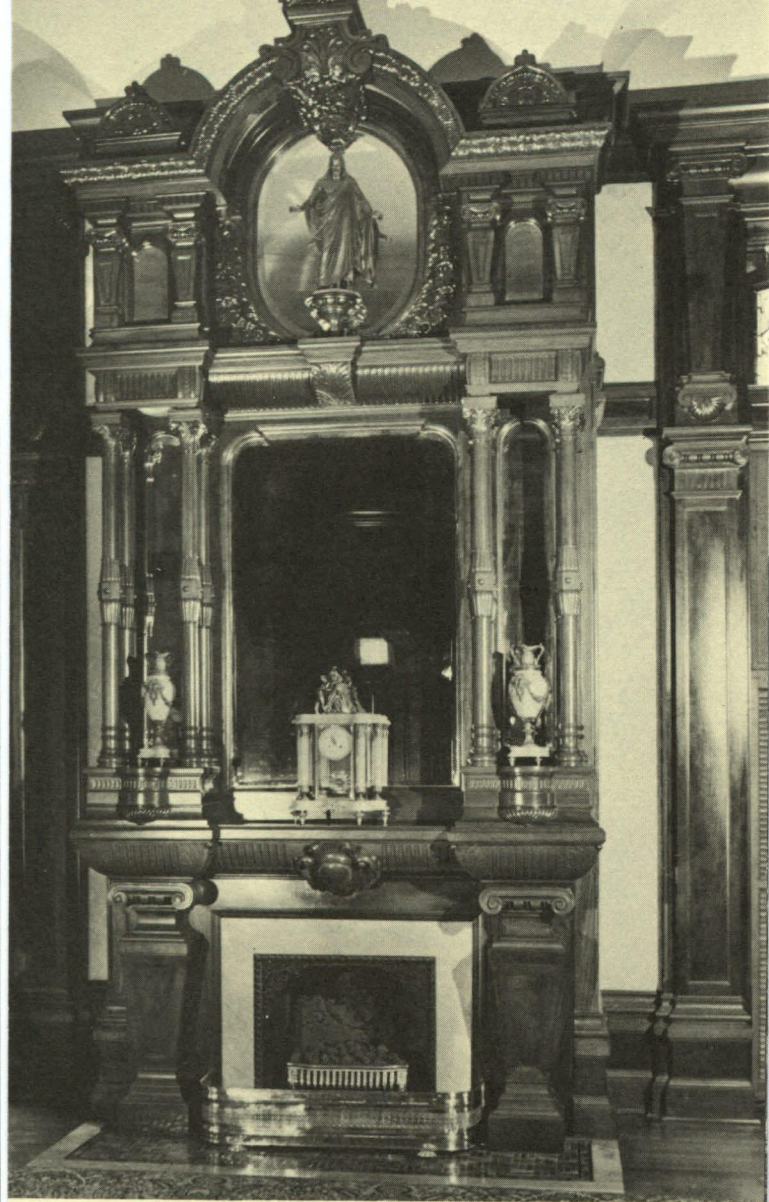


The splendid silver and onyx mantel shown here adorns the room that is now the home's second parlor and which was the ballroom when the residence was owned by the Greshams. Constructed of Mexican Silver, onyx and satinwood, it is valued at a sum of \$10,000 and was a prize winner at the New Orleans Exposition of 1886.



A Bishop's Palace would not be complete without a Chapel. The stained glass windows in background tend to embellish this simple room of worship.

The building is four stories high built of stone; gray sandstone for the body with pink and blue granite in mosaic work. The roof is Baltimore Spanish tile with handmade figures of the winged horses of Assyria topping its turrets. These horses and the Gargoyles that flank the outside steps were hand-carved on the premises by master craftsmen. A flight of blue granite steps leads you up to the entrance and into the grand hall. The hall extends through the house offering entrance to the rooms on the main floor.



This elaborately carved mahogany mantel and fireplace are located in the first parlor, separated from the main room by a beautiful arch.

At the extreme end of the hall are three circular jeweled glass windows. In the center of the hall, by the rotunda, an ornate, hand-carved oak stairway leads to the upper stories. All of the rooms on the main floor are finished with a different wood - the entrance is oak, the library is black walnut, the dining room is antique oak, the first parlor is polished mahogany with satin damask wall hangings, and the second parlor is white mahogany with satinwood trimming. The floors are of inlaid oak with each square screwed separately to the floor.

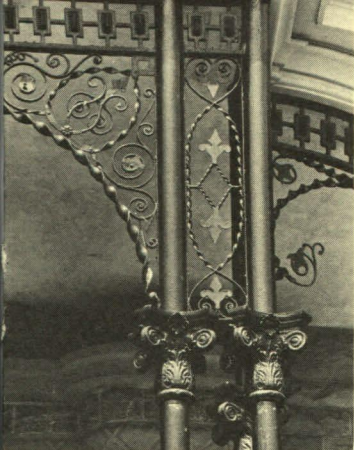
Even now, 85 years after its construction and furnishing, the home retains the aura of style and magnificance that it displayed in its days of prominence when Col. and Mrs. Gresham entertained as many as 1,000 guests at one time. The gatherings within its walls, however, were not always social, for the old home also had its moments of valor. During the 1900 storm, when many of the residences in East Galveston were washed away, the residence provided shelter for hundreds of refugees.

Col. Gresham died in 1920 at the age of 79, bringing down the curtain on a long and illustrious career. He, said to be one of the highest paid attorneys in the state, made his fortune in railroads, cotton and law. In 1923 the home was sold to the Diocese of Galveston — destined soon to be known as "The Bishop's Palace."

The basement of the Palace was renovated in 1963, for use by the University of Texas Medical Branch Newman Club. This project was under the sponsorship and direction of His Excellency, The Most Reverend John L. Morkovsky, Bishop of Galveston - Houston, Apostolic Administrator.

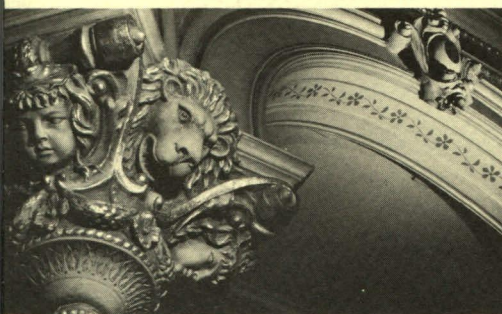


This fabulous sideboard, ornate in every detail, is the envy of every sightseer that enters the Bishop's Palace. This masterpiece was made by skilled craftsmen and its cost of duplication would be prohibitive by today's standards of value.



The spacious porches which abound around the Palace are noted for the exquisitely designed wrought ironwork and fine detail.

A statue of the Risen Christ looks down from the mantelpiece in the front parlor. This particular mantel, also shown on page 8, is of Santo Domingo mahogany.



Arches at the second floor level in the rotunda are ornamented with plaster mouldings. It is said that some of the cherubs' faces were made by Mrs. Gresham.

This is photo enlargement of portion of mantel shown on page 6. It is embossed with onyx and Mexican silver.



Conducted Tour Schedule

Tours Daily

**Open 10:00 A.M. to 5:00 P.M.
Memorial Day thru Labor Day**

Sunday

Open 1:00 P.M. to 5:00 P.M.

Winter Tours Daily

1:00 P.M. to 5:00 P.M.

Group Tours By Appointment

Closed on Tuesday

Private Tours By Reservation

**Income From Tours For Maintenance Of
Palace And Support Of The Newman
Center of the University of Texas Medical
Branch and the Galveston Community
College**

**Telephone 762-2475
Area Code 713**

THE EAST END HISTORICAL DISTRICT Galveston, Texas

Many people who are considering a move to Galveston do not recognize the advantages of living in the East End Historical District. The district is a congenial integrated neighborhood that offers beautiful shade trees and stately old homes within walking distance of downtown and The University of Texas Medical Branch.

Picture

The District is primarily a residential community. It is served by Rosenberg Elementary School and Sacred Heart School. Early Childhood Education is available at the Early Childhood Center and the First Presbyterian Church Day School (just outside the District). One restaurant, two service stations, four small grocery stores, one karate school, one laundromat, and two "antique" stores serve the residents. All these services in addition to the library and the medical complex are within walking distance of most of the residences. Bus service is also readily available.

A Residential Community
Listed In The
National Register Of Historic Places

The District provides a unique advantage to the home owner - special zoning that prohibits any alteration, demolition, or new construction, or exterior modification of the structures in the District without the approval of the Historical District Board. This serves as assurance to home owners that the character of the neighborhood will remain stable and that any growth or development will be rational. For details refer to the Historical District Guide available from the Planning Department at City Hall.

The charm and the heritage of the homes in the District are worthy of note. In addition to the character of the homes, the cost per square foot of living area is considerably less than one finds in newer houses. Many residents have found maintenance expenses to be lower because the houses were built of quality materials and have undergone the test of time. Many of the older homes that have become run down have been successfully renovated.

Picture

In 1974 a group of residents formed the East End Historical District Association. The purposes of the organization are:

1. To engage in activities with the objective of preserving, maintaining and protecting the historic and architectural values of structures and real estate located in the District in order to maintain and improve the quality of residential life.
2. To combat community deterioration and to conserve and improve the livability of the neighborhood environment in the historical district as well as the general historical atmosphere of the community as a whole.
3. To foster, promote, and encourage restoration and historical preservation of the structures in the historical district.

This group of residents has been working to remedy some of the problems that do exist in the district. It is this type of grass roots involvement that has brought about a gradual improvement of this area and other areas like it in other cities. The Association has been active in code enforcement, traffic safety, neighborhood security and education. The Association has quarterly meetings, block parties, a newsletter as well as an information clearinghouse on people's experiences with carpenters, painters, plumbers, roofers, etc., who work on older homes. Liaison has been established with the Galveston Historical Foundation and other historical districts in the area. For further information about the Association, write the East End Historical District Association, P. O. Box 2424, Galveston, Texas 77550.