

P#0670928

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY	
RECEIVED	JUN 5 1978
DATE ENTERED	JUL 14 1978

**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

* *

HOGG BUILDING

AND/OR COMMON

PAPPAS BUILDING

2 LOCATION

STREET & NUMBER

401 LOUISIANA St

NOT FOR PUBLICATION

CITY, TOWN

HOUSTON

CONGRESSIONAL DISTRICT

STATE

TEXAS

VICINITY OF

CODE
048

EIGHTEENTH

COUNTY
HARRIS

CODE
201

3 CLASSIFICATION

CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH
- PUBLIC ACQUISITION**
- IN PROCESS
- BEING CONSIDERED

STATUS

- OCCUPIED (sparsely)
- UNOCCUPIED
- WORK IN PROGRESS
- ACCESSIBLE**
- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

PRESENT USE

- AGRICULTURE
- COMMERCIAL
- EDUCATIONAL
- ENTERTAINMENT
- GOVERNMENT
- INDUSTRIAL
- MILITARY
- MUSEUM
- PARK
- PRIVATE RESIDENCE
- RELIGIOUS
- SCIENTIFIC
- TRANSPORTATION
- OTHER:

4 OWNER OF PROPERTY

NAME

CHRYSLER FINANCIAL CORPORATION--Prospective purchaser: UNION REPUBLIC DEVELOPMENT CORPORATION

STREET & NUMBER

401 LOUISIANA

401 LOUISIANA

CITY, TOWN

HOUSTON

STATE

TEXAS

VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

OFFICE OF R. E. TURRENTINE, JR., COUNTY CLERK

STREET & NUMBER

301 SAN JACINTO STREET

CITY, TOWN

HOUSTON (HARRIS COUNTY)

STATE

TEXAS

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
None

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

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	<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

Covering approximately 26,000 square feet of land on the east side of Louisiana from Preston to Prairie, the complex completed by Southwestern Construction Company for the Hogg family at a cost of over a half-million dollars consists of the following structures:

- I. At the southeast corner of the Louisiana and Preston intersection is a 7-story building (100' x 151');
- II. In the center of the block facing Louisiana is a 3-story building (53' x 100');
- III. On the northeast corner of the Louisiana and Prairie intersection is a 1-story covered parking garage (49' x 100');
- IV. On the 8th floor (roof) of the large corner building is centered the 18-room 1-story Hogg penthouse (50' x 120');
- V. Set at right angles to the Hogg penthouse is a separate oval solarium (approximately 15' x 35').

After the Pappas Company purchased this property they began a renovation, completed circa 1963 under the direction of Houston architects Paul & Paul, which covered most of the exposed elevations in porcelain enamel and decorative cement asbestos board attached to runners and brackets. In the process a marquee and fire escape were removed and the ground-floor of the 7-story building was set back 8 feet from the pier line. The recessed areas were faced with large squares of plate glass set in aluminum while overhead garage doors were installed at the far right of the entrance to give access to ground-floor parking space. The entrance lobby, inside and out, was sheathed in cream travertine, and a modern triple-arched canopy was installed over the sidewalk. The interior was partitioned into individual offices, and perimeter walls were covered with a dry-wall system of gypsum board attached to metal studs. The Hogg penthouse remains essentially unchanged, although interior hardwood floors were covered and paneling was added over plaster walls of the private office of Will and Mike Hogg on the southeast corner. In the solarium original wood-framed casement windows and matching door were replaced by fixed glass; the green tile roof was replaced by composition shingles; and a semi-circular bar was added.

Since most of the exterior of this complex has been preserved behind the modern "skin," and since the original plans are available for reference, prospective owners plan to restore the exterior to its original appearance and adapt the interior to modern office use. Insofar as is practical, the integrity of the penthouse and solarium interiors will be maintained. Therefore the following description pertains to the complex as built in 1920-21.

BUILDINGS I, II, III

Three rectangular masses, like building blocks, stair-stepped along Louisiana from Prairie to Preston. Glass accounted for over 65% of their exposed surfaces; Acme Bennett-Red-type face brick trimmed with white cast stone or stucco covered the remainder. The reinforced concrete structures were supported by columns spaced approximately 30' on center in each direction. Visible in the foundation, thick cylindrical columns topped by heavy metal plates supported the slab in a crude forecast of Wright's "lily pad" columns in the later Johnson Wax Office Building in Racine, Wisconsin.

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Floors two through four of the 7-story building were of flat plate design with a slab thickness of 14"; the remainder is of purlin and beam construction with a slab thickness of 7". A small ell at the rear (southeast) corner of this building accommodated the service elevator and provided partial support for the oval solarium on the roof. The building was divided visually and structurally into three bays on the short dimension (parallel to Preston) and five on the long (parallel to Louisiana). Facing that street, piers defining the second bay from the Preston corner continued above the solid parapet, which provided a protective shield around the penthouse, to form the 8th floor elevator lobby. Its flat triangular gable above a bank of white wood-framed windows served as a modern classic pediment over the building's main entrance at 401 Louisiana. Rising from the penthouse lobby a small rectangular tower housing the elevator mechanism further elongated that bay and echoed the stair-step arrangement of the block. A suspended metal marquee of compatible design shielded the entrance; and, as was often the case in Art-Deco buildings, a fire-escape was frankly exposed to repeat the geometric motif as it zig-zagged nimbly up the glass of the structure's southern bay.

The Louisiana facade of the central 3-story building was visually divided into a central 32' bay and flanking subordinate bays of 16' each. Original plans called for a repetition of the flat triangular gable seen in the adjoining building, but early photographs do not verify its actual construction. The 1-story parking garage maintained the visual division into bays--2 on Louisiana and 3 on Prairie.

The rear (east) elevation of the complex is now partially obscured by the Houston Chronicle's parking garage which covers most of the remainder of this block.

ORNAMENTATION-FENESTRATION. Glass, primarily multi-paned industrial windows with projecting central panels, dominated the project as a decorative adaptation of a functional feature unique in Houston's central business district in 1920-21. On the principal Preston and Louisiana facades, floors two through six featured groupings of 15, 20, and 25-light industrial windows joined by narrow metal mullions to create the illusion of continuous expanses of small-paned glass rhythmically interrupted by dark red-brick piers. Crisp white cast stone lintels visually diminished the width of subordinate spandrels and vertically expanded the glass between. At the same time, these sharply contrasting bands unified the banks of industrial windows within the bays and emphasized the horizontal movement of the skeletal geometry. Similar double bands of white above the first floor wrapped around all three buildings tying the complex together as a single unit. The horizontal linearity was repeated by white coping on the parapets and by caps at the terminus of piers projecting slightly above the walls. On the seventh floor of the corner building and in the penthouse lobby and elevator housing above, banks of white wood-framed 1/1 sash double-hung windows provided balance and visual relief while continuing the geometric theme around the top of the building. Sets of six such windows with transoms filled each bay on the seventh floor except that on the left corner facing Louisiana where five slightly

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larger windows were grouped. Transoms were omitted on the five windows in the penthouse lobby and the single window which punctuated the elevator housing above.

These visible superstructures on the eighth floor of the corner building were outlined by a repetition of applied white stucco bands. The overall system of contrasting linear ornament and the conversion of a functional feature (i.e., strips of contrasting rectangular window frames) into a decorative one recall the geometric motifs employed by Frank Lloyd Wright - for example, on the facade of his 1902 Ward Willitts House (Highland Park, Ill.) and the interior of his 1906 Unity Temple (Oak Park, Ill.).

Yet another decorative feature of the Houston complex reminiscent of themes occasionally found in early Art-Deco windows (including Wright's) was a series of geometrically incised white cast stone pendants with diamond-shaped drops suspended from the head of each pier and repeated in a rectilinear conformation on each pier at the ground-floor ceiling level where they linked the twin white bands encircling the block to form the roof-line ornament of the 1-story parking garage on Prairie.

At street level, three large plate-glass show windows, divided vertically into four sections by copper mullions, extended down Preston and a fourth occupied the corner bay on Louisiana. Above each show window ran a strip of white-framed 10-light industrial windows set four per bay to match the plate glass sections beneath. The unassuming main entrance was off-centered in the second bay and consisted of a glass-paneled double door flanked and topped by glazed panels. Except for a small, high window at the right which lighted the interior stairway rising from ground level to the eighth floor and visible through the glass of the building's facade, the remainder of the entrance bay was faced with red brick. Beginning beneath the entrance side-lights elevated several feet above the sidewalk ran a white sill-line which continued under all windows at street level throughout the remainder of the complex. Adjoining bays were filled by industrial windows or large white double garage-type doors whose upper portions were filled with matching multi-paned glass and whose lower portions were ornamented by molding applied in a compatible geometric pattern. A set of similarly designed folding doors constituted the entrance to the 3-story building.

The eastern and southern exposures of the larger buildings (those not facing directly upon a street) were lighted by groups of individually set industrial windows except on the seventh floor of the corner building, where the use of individually set groups of wooden double-hung 1/1 sash windows (some with transoms) was continued.

BUILDINGS IV - V

Set back 25' on the long and 15' on the short dimension from the parapet wall, the 1-story Hogg penthouse is entered from the connecting eighth-floor elevator lobby which is an architecturally integrated element of the parent building. Both

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the penthouse and solarium are of stucco finish over masonry. A low profile is maintained by the horizontal sweep of green tile which appears to be the building's roof but is actually a functional yet decorative device to shade the windows and shelter the cement walks encircling the building. The tiled awning is partially supported by projecting ceiling beams which are replaced periodically by decorative carved wood brackets paired between the windows. A similar flat-topped umbrella of green tile (now asbestos chingles) shaded the oval solarium. A deep copper pan filled with soil provides the basis for lawns and shrubbery surrounding the buildings. Some specimens may well be those originally planted over 50 years ago.

Interior walls of the offices are of metal lath and plaster over wood studs. The central hall and elevator lobby are finished with a five-foot cream marble wainscot. Above the marble and over the handsome matched-grain mahogany office doors are interior transoms of exquisite etched glass said to be Bavarian. All woodwork is dark mahogany except that in the large southeast corner office which is painted off-white. Here the woodwork includes arched panels with keystones above the doorways, recessed bookshelves, and a carved Federal mantel lined with black marble similar to one now located in the Music Room at Bayou Bend. A white tile and marble bath with its original fixtures adjoins the corner office.

The solarium interior features off-white wood panels above and below the windows with applied pilasters between. An indirect light cove surrounds the room, and above it rises a gently domed ceiling. Applied plaster molding of carved leaves forms a smaller oval in the center where hang two crystal chandeliers (probably not original). The rear wall is finished with louver doors, one of which opens onto the tiny kitchen and private stairway leading down to an office on the floor below.

ORNAMENTATION-FENESTRATION. A system of pilasters and recessed panels is rhythmically repeated around the stucco penthouse exterior. Within each panel a slightly recessed segmental arch surrounds the windows and doors. The flat surface above the windows and below the arch is painted to simulate a continuation of the glass itself. Thus a graceful pavilion of open arches is the visual result. Closely spaced small electric lights encircling the building at the eave-line add a touch of festive whimsey to an already park-like setting.

On the west elevation to the right of the elevator lobby five recessed arches each enclose a single wood-framed double-hung 1/1 sash window. The next arch holds glass paneled double French doors with side and top lights. The final arch contains twin 1/1 sash windows as does the first arch on the left corner of the south elevation. A small double-hung window lights a private bathroom connecting the two offices on that end of the building. Full length double French windows of beveled glass (10 panes per side) flank the projecting rear wall of a wood-burning fireplace. On the east elevation, left to right, the first three arches are reduced to two with a flat wall between to accommodate a large 12/12 wood-framed window. At the extreme ends of the

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of the two arches flanking this early "picture window" are set smaller 6/6 double-hung windows. A photograph taken during construction indicates that originally this space accommodated four almost equal openings. However, by 1928 photographs of the interior show the present system in place. The next arch holds a double door duplicating that on the opposite side. The final six arches contain twin double-hung 1/1 sash windows. The arches continue on the north elevation with two windows in each end and a single window centered on the wall to light the interior hall. On the west facade to the left of the elevator lobby is a single arch containing a pair of double-hung 1/1 sash windows. A door and window also are located on the north wall of the elevator lobby which projects at right angles to the main penthouse.

The wholly detached oval solarium set at right angles to the penthouse on the building's southeast corner repeats the theme of arches surrounding windows and doors. Here the arches are created by semi-circular courses of brick set out from the stucco wall and centered by a brick keystone. They repeat the theme of the interior door molding in the private office opposite. The nine solarium windows were at one time wood-framed double casements - 8 panes per side. The off-centered door matched the windows - its upper portion maintaining the same system of small-paned glass and the lower portion solid with applied molding to compliment the interior paneling. During the 1963 remodeling all casements and the door were removed and fixed glass set in bronze metal was substituted at windows and as a door.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input checked="" type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input checked="" type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input checked="" type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input 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 checked="" type="checkbox"/> INDUSTRY	<input checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES Began: Fall, 1920 BUILDER/ARCHITECT Charles E. Barglebaugh and Lloyd R. Whitson, architects-engineers
 Completed: By March 19, 1921

STATEMENT OF SIGNIFICANCE

A complex of three connecting structures plus penthouse and solarium were completed for Will Hogg in the spring of 1921. At that time the project was referred to by local newspapers as the Armor Building since the first three floors were occupied by the Armor Auto Company. However, when the Great Southern Life Insurance Company shortly moved into its seventh floor offices and added a large vertical sign to the Louisiana-Preston corner it became known as the Great Southern Building and was so styled for the next thirty-one years. In 1952 Great Southern moved into new quarters, and the property was transferred to the Trustees of the Hogg Foundation, who changed the name temporarily to the Varner Building. After the Pappas Company bought the property in 1954, the complex was renamed the Pappas Building as it is currently known. For convenience it will be referred to hereafter as the Hogg Building or Hogg penthouse.

The complex has economic and industrial significance because of the men and businesses consolidated there for many years. Although recent modernization has obscured much of the exterior, proposed restoration will reveal its unusual architectural style. Above all, the buildings are important because of their association with the Hogg family--William Clifford Hogg in particular. His personal and financial support of social and humanitarian causes, his interest in art, education, conservation, city planning, and good government are unmatched in Houston.

When the plans were drawn and work began on the buildings for Will Hogg in late 1920, Houston was entering a decade of phenomenal growth as petroleum and related industries continued to swell the economy. Motor cars were manufactured, assembled, and sold in the city; and traffic - not to mention parking space - was already becoming a problem on downtown streets.

A concomitant of petroleum as significant as the resource itself was the influx of men who made their money in oil and reinvested it in Houston. Among the early arrivals was ex-Governor James Stephen Hogg, whose involvement with the Texas Company influenced the removal of his law offices to Houston. Following Hogg's death in 1906, the four children--William Clifford, Ima, Michael, and, for a time, Thomas Elisha--made their home in the city. Will, the oldest, continued his father's interest in the Texas Company and its subsidiaries while branching out into insurance, cotton, real estate, and numerous other investments.

One of these other investments was a 2/5 interest in the Armor Auto Company, a Ford dealership established in 1916. At the close of World War I the agency had outgrown its first two homes and had purchased land on the corner of Preston and Louisiana in Block 42, part of the original Borden plat of the city. Acting in concert but under the leadership of Will Hogg, the family bought the choice corner from Armor, added other land in the block, and planned a three-story auto show room and garage with

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penthouse offices for the Hogg family companies. While the project was in its formative stages, it became apparent that Great Southern, a local life insurance company founded in 1909, would soon require more space. As a friend and former business associate of its president, O. S. Carlton, Will Hogg enlarged the corner section at Louisiana and Preston to seven stories to accommodate the insurance company and relocated the penthouse on the 8th floor roof. A central three-story section remained as planned, with provision in its foundation for additional floors. The one-story section at Prairie was designed to house the Hogg companies' fleet of automobiles. It was one of the first such facilities built in connection with an office building in Houston.

During the years that Great Southern was growing to fill the entire committed space, the intermediate floors were occupied by such tenants as the Kirby-Bonner Lumber Company, the Kirby Petroleum Company, Link Oil Company, Houston Independent School District, and later the City Planning Commission.

Although the Hogg family had interests in other structures in Houston, particularly in connection with their growing real estate developments, 401 Louisiana is the first and only known instance of a building specifically designed and built for the Hogg family's private offices.

From 1921 through 1936, when the lower floors were occupied by Armor Auto Company or its successors, the building symbolized the development and proliferation of the automobile and the automotive industry in Houston. It was an industry which changed the character and growth patterns of the city. From 1921 through 1952, while Great Southern Life Insurance Company maintained its home offices there, this successful company contributed materially to the stability of Houston's economy through security for its policyholders, investments in Houston, and employment opportunity afforded its growing clerical force. Its presidents during those years - O. S. Carlton, E. P. Greenwood, and L. S. Adams - were all respected civic leaders. Finally the unique penthouse epitomized the powerful forces for civic and economic benefit which have accrued to Houston because of the real estate and petroleum activities of the Hogg family and their close associates.

The penthouse first attracted public notice when a photograph and story appeared in the February 6, 1921, Houston Chronicle. Will Hogg, the reported observed, was building an 18-room bungalow "home in the clouds" on the roof of the Armor Building. There would also be a separate glassed-in observatory from which Hogg and his friends could look out in comfort all over the city. It was all copied, the reporter continued, from a similar penthouse completed two years before on a New York skyscraper. The penthouse never was a home in the accepted sense - although Mike Hogg in later years converted one of the offices into a gymnasium. However the early American furniture and accessories, Remington paintings, wood-burning fireplace and encircling green lawns did give the place a homelike atmosphere.

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It was the site rather than the architectural style which seemed unusual to Houstonians in 1921. They had seen roof gardens before; they were familiar with the many "revival" styles which had for so long possessed American architects; but they had never seen a Mediterranean villa in the sky. Whether Hogg copied the idea from a New York model or whether his inspiration came from other sources is not known. But it is evident from his later performance that both the Mediterranean and Spanish revivals were among his favorites. He had been a Regent at the University of Texas when Cass Gilbert designed the Old Library Building in the Spanish idiom, and in some ways the Hogg penthouse is a greatly simplified relative. Hogg would also go on to endorse Spanish styles in River Oaks and the proposed Houston Civic Center. The penthouse would have been quite at home along the Riviera--Italian, French, or Spanish.

An architectural anthesis of the penthouse, the parent structure was just as unusual in Houston's business district. Over 65% of the exterior surface was made up of glass - multi-paned industrial windows in particular. A structure incorporating this feature had been built for the Ford Motor Company assembly plant on Harrisburg Boulevard several years before, but it was frankly designed and used as an industrial facility and was too far removed from the central city to attract much notice. The location of the Armor Building, however, was scarcely a block from Market Square and City Hall. It was the first and only known example of this style to be built for office use in downtown Houston.

Don Vlack (Art Deco Buildings in New York - 1920 - 1940, p. 79) has this to say about the genre: "The small pane of the so-called industrial window was used in the most expensive apartment houses as well as in the warehouse-office block. The psychological connection with a technological innovation originally used in total glass expanses such as the Dessau Bauhaus (1925) must have been appealing for domestic use. This is an excellent example of the conversion of a structural device into an ornamental one." Vlack's New York examples post-date 1925; so it is evident that the several examples of this style found in Texas by 1921 and the numerous others dotted around the United States at that time were among a small and largely unappreciated group of American factories, assembly plants, garages, or auto show rooms. The engineers who primarily built them were pioneering in the use of reinforced concrete, glass, and steel--rarely considering their works "architecture" at all. And yet many of the better examples were likely models for Bauhaus designers who were even then inciting an international architectural revolution.

Barglebaugh & Whitson (Charles E. Barglebaugh and Lloyd R. Whitson) were primarily engineers, although they listed themselves in El Paso and Dallas City Directories as architects as well. They may have been known to Will Hogg through his oil business since the two engineers had jointly discovered a new system of oil storage. The Hogs could afford and appreciate quality in anything they undertood, and certainly Barglebaugh's credentials for the type structure desired were excellent.

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According to Who's Who in Engineering (1922-23), Barglebaugh was an expert at concrete work, had studied architecture at the University of Illinois, and trained under Frank Lloyd Wright and Walter Burley Griffin in Chicago before joining the well-known Dallas firm, Lang & Witchell, where he was chief engineer and drafting-room executive and later a junior partner for some ten years before opening his own firm with Lloyd R. Whitson in 1919. An interesting sidelight to his career was his invention of a light-weight concrete and his consequent commission during World War I to design and build concrete ships for the United States fleet. Also to Barglebaugh's credit was the design of a 16-story reinforced concrete office building for the First National Bank of El Paso and the reclamation of the city of Paris, Texas, after a severe fire in 1916. In the process he salvaged a 6-story concrete building after damage by fire and explosives. It was the second recorded instance of such an undertaking.

Following completion of the Houston commission for the Hogg family, Barglebaugh & Whitson, in association with F. C. Dale, were architects of the 1923 Medical Arts Building in Dallas. Whitson and Dale designed a 2-story penthouse atop the Santa Fe Terminal in Dallas in 1924, and other buildings in that area.

When restored, the Hogg Buildings will give excellent testimony to the philosophical dichotomy with which architects and clients wrestled in America in 1920-21. It is interesting that Will Hogg discreetly hid his traditional penthouse, although it reflected his personal fondness for America's past, while the glass, brick, and Art-Deco trim of the parent building courageously anticipated the future. When the 1963 skin is removed and the complex can be compared with the glass towers now forming its backdrop, it will be clear which philosophy prevailed.

During the 15 years that Will Hogg's buildings have been hidden behind a modern skin, the impact of this remarkable family has been increasingly felt in Houston; and the mystique surrounding the penthouse - nerve center of an empire - has grown proportionately. Columnists and reporters continue to supply glimpses of its fading grandeur to readers fascinated by the gracious business life-style of another era.

From 1839 to 1975, three generations of one distinguished family have made the name "Hogg" synonymous in Texas with public service of the highest order. The progenitor, Joseph Lewis Hogg, set an example of military and political service to Texas; his son, James Stephen Hogg, carried on the political tradition to become Governor of the state, 1891-1895. To his children, Governor Hogg left as a legacy not only rich oil lands but a sense of noblesse oblige which has inured to the benefit of all Texans.

Although the Hogg Buildings on Louisiana in Houston were a family enterprise, it is generally conceded that the concept and execution were attributable to the eldest son, William Clifford (b. 1-31-75 - d. 9-12-30). His contribution to Houston is perhaps best summed up by George Fuermann (Reluctant Empire, p. 151) in the following

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assessment of Houston's dominant figures during the first half of the 20th century: "A third man, the most gifted and altruistic of the city's leaders, tried to make Houston a utopia for its people. Will C. Hogg, son of Governor James Stephen Hogg, died too soon to fulfill his dreams." Because he died too soon, Will Hogg's name in Houston has largely been overshadowed by that of his remarkable and long-lived sister, Miss Ima, who carried on in her own way many of the plans and precepts of her older brother.

Neither Will nor Ima ever married, and together they collected the American antique furniture which filled the home they shared at 4410 Rossmoyne and later at 2940 Lazy Lane - "Bayou Bend." Many of the articles now part of the Bayou Bend Collection - given with the home to the Houston Museum of Fine Arts by Miss Ima before her death in 1975 - first furnished the Hogg penthouse at 401 Louisiana. The walls there were lined with Will Hogg's priceless collection of Remington paintings, also bequeathed to the Museum, an institution which both Will and his sister nurtured and supported to the fullest extent.

Conservation of natural beauty and resources was of constant interest to Will Hogg. It was undoubtedly this devotion to greenspace, trees, and flowers as well as an intolerance to the heat and humidity of Houston's climate, that inspired the gardeb surrounding the penthouse and the even more lavish display at Bayou Bend. It is interesting to note that the original 1920 plans for landscaping the penthouse included an unusual butterfly garden. While there is no evidence that these plans were carried out atop 401 Louisiana, a larger but similar butterfly garden is a feature of the grounds at Bayou Bend today. In order that citizens might also share in the pleasures of nature, Hogg provided thousands of crepe myrtle trees at no cost to residents of the city who would plant and care for them. Many still survive. Perhaps of paramount importance to Houston, Hogg secured Camp Logan, a World War I military facility, for the city as a spacious natural preserve now almost in the heart of the city. As Memorial Park it is enjoyed by literally thousands.

As a strong advocate of city planning, zoning, beautification, and orderly urban development, Will Hogg established the Forum of Civics, published at his own expense the attractive magazine, Civics for Houston, and served for several years beginning in 1927 as Chairman of the City Planning Commission. During that period he called in the firm of Hare & Hare to draw up a comprehensive plan for the future development of Houston. He secured the valuable Civic Center property for the city, and in so doing became outraged to learn that the Mayor was quite probably profiteering at the citizens' expense. His courageous exposure had some temporary effect, but death came soon thereafter. It was not only Hogg's death but the onset of the depression which prevented the affirmative consideration of many of Hogg's proposals. However, in 1957, George Fuerman (Reluctant Empire, p. 153) again cautioned the city that it would be wise even at that date "to abandon its quantitative thinking in favor of the goals of Will C. Hogg," which in Hogg's own words were, "to make the city more

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY

RECEIVED

JUN 5 1978

DATE ENTERED

JUL 14 1978

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 6

enjoyable, more adequately equipped, more beautiful--and consequently more useful for everyone who lives and works therein." As if to exemplify Hogg's conviction that beauty could also be profitable, he directed and planned the Houston subdivision, River Oaks, where winding streets, wooded homesites, and constantly increasing land values attest today to the wisdom of his thesis.

An evidence of Will Hogg's concern for the welfare of future Texans was his lifelong interest in education. He developed in 1911 the Organization for the Enlargement by the State of Texas of Its Institutions of Higher Learning. As president of the University of Texas Ex-Students' Association he pushed for construction of Gregory Gym, the University Commons, and the publication of the Alcalde, the Association's magazine. Hogg served as member of the Board of Regents of the University 1914-1916, and in 1917 led the fight to support University interests in the battle with Governor James E. Ferguson. Hogg also advocated and contributed financially to student loan funds at state colleges and Rice Institute.

After Hogg's death in 1930, his bequest established the Hogg Foundation which, at the request of Mike and Miss Ima Hogg, has been devoted to mental hygiene. In 1952 title to the Hogg buildings at 401 Louisiana and other property was transferred to the Foundation - Will Hogg Memorial Fund. Although the trustees soon sold the buildings, the proceeds have become a part of Will Hogg's legacy to the citizens of Texas.

But Will Hogg was not just an idealistic activist. He was also a practical business man, comfortable with himself and sure of his taste. Although 401 Louisiana was the only known Hogg family office building in Houston, it was designed not as a family monument but as a working home for the auto agency and insurance company. Unlike Houston's monument builders of the 1920's who ordered temples or mausolea rising above a skyscraper base (the 1927 Niels Esperson Building, for example) Hogg hid his villa behind a plain brick wall. Of course, everyone knew it was there, but few were privileged to see it at close range. But as the evergreens and yucca inched above the parapet and the lights outlining the tile roof winked on in the evening, the sense of mystery heightened and gave rise to stories of midnight revels, secret stairs, and ladies' ghostly laughter. William B. Ferguson, long-time associate of the Hogs, flatly denies that anything but business transpired there; but the rumors persist. As Houston Post columnist, Lynn Ashby, remarked recently, the fanciful tales "have more panache" than the probably truth--which is that Will Hogg used the spacious "living room" with wood-burning fireplace and the oval solarium dining room to entertain cronies like financier Jesse Jones, newspaperman Marcellus (Mefo) Foster, and architect John Staub with homely cornbread and blackeyed peas cooked by Hogg maids Stella or Gertrude at home and transported by car to town.

John Staub, a close friend of the Hogg family, recently remarked to the Docents at Bayou Bend that it was regrettable indeed that the name of Will Hogg, who did so much for Houston and hoped to do so much more, was in danger of being forgotten

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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INVENTORY -- NOMINATION FORM**

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JUL 14 1978

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 7

by younger generations. Restoration of the complex of Hogg Buildings at 401 Louisiana could be a step toward renewed appreciation of William Clifford Hogg and the goals he set for Houston.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

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10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than 1 acre.

QUADRANGLE NAME Settegast

QUADRANGLE SCALE 1:24000

UTM REFERENCES

A 1,5 | 27,14,40 | 3,2,9,4,6,2,0

B | |

 ZONE EASTING NORTHING

 ZONE EASTING NORTHING

C | |

D | |

E | |

F | |

G | |

H | |

VERBAL BOUNDARY DESCRIPTION

All of lots 6,7,8,9 & 10 and a part of lot 12 of Block 42. The building is located on the east side of Louisiana St. between Preston and Prairie Avenues.

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

ANN QUIN WILSON, RESEARCH CHAIRMAN

ORGANIZATION

HARRIS COUNTY HERITAGE SOCIETY

DATE

MARCH 15, 1978

STREET & NUMBER

5221 PINE FOREST ROAD

TELEPHONE

(713) 622-8536

CITY OR TOWN

HOUSTON

STATE

TEXAS (77056)

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL X

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Ann Quinn Wilson 5-25-78

TITLE

SHPO

DATE

FOR NPS USE ONLY

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

DATE 7.14.78

ATTEST:

Charles Adams
KEEPER OF THE NATIONAL REGISTER

DATE 7/16/78

William Lebovich
CHIEF OF REGISTRATION

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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RECEIVED JUN 5 1978

DATE ENTERED JUL 14 1978

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER 9 PAGE 2

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Property

Hogg Building

Harris

State

Texas

Working Number

6.5.78.3289

78002943

TECHNICAL

Photos

14 + 2

Maps

1

CONTROL

OK pl 6.7.78

Building underneath obviously eligible. Since tearing has already started (6-22), by the time we get photos - we may be able to see original structure. - 7-5-78 - new photos - it's uneasy - but I think better accept

HISTORIAN

Sheffy

6-22-78

better accept

IF ONE TAKES 1920-21 Bldg. IT WOULD PROBABLY BE ELIGIBLE

ARCHITECTURAL HISTORIAN

FOR NR, CAITENAC, BUT WOULD WANT TO KNOW IF SIMILAR BUILDINGS REMAIN IN HOUSTON, IE. INDUSTRIAL ART DECO, ETC. ARCHITECT SIGNIFICANT TO STATE AND FAMILY IMPORTANT FOR INDUSTRIAL/PHILANTHROPIC REASONS. HOWEVER, NOMINATION IS CLEARLY FOR PURPOSES OF TAX ACT AND I FEEL WE MUST HAVE STRONG DOCUMENTATION THAT 1921 FACADE EXISTS, AND IS RESTORABLE, BEHIND THE CONCRETE AND CEMENT SHEATHING. NOMINATION STATES: New Material needed

JANN H. GILMORE 6/15/78

Accept

ARCHEOLOGIST

Most of exterior preserved behind modern skin and original plans are available for reference. Solarium and penthouse have maintained most of their integrity.

I DEFER TO SECOND REVIEWER WITH CONFERENCE.

OTHER

HAER

Inventory _____

Review _____

3 bldg complex erected 1921 by prominent Houston citizen - reflects economics and architecture of period. 2 color photos satisfy that original bldg intact new facade being removed.

REVIEW UNIT CHIEF

Accept
helbovich
7/6/78

BRANCH CHIEF

KEEPER

Proven 7/4/78

National Register Write-up _____

Send-back _____

Entered JUL 14 1978

Federal Register Entry

9.5.78

Re-submit _____

INT:2106-74



Ford

Ford - KESSLER

ARMOR AUTO CO.

Ford

ALTERNATE Ford and Fordson DEALER

①

Hogg Building
401 Louisiana
Houston, Harris County, Texas

log 16

Northwest Oblique
Photo courtesy of
Harris County Heritage Society
Photographer unknown circa 1925

JUN 5 1978

JUL 14 1978

PROPERTY OF THE NATIONAL REGISTER



Hogg Building
401 Louisiana
Houston, Harris County, Texas

2816

Photo courtesy of Harris County Heritage
Society

Photographer unknown; circa 1954

Southwest Oblique

JUN 5 1978

JUL 14 1978

PROPERTY OF THE NATIONAL REGISTER

PROPERTY OF THE NATIONAL REGISTER



SOUTH & WEST ELEVATIONS.

9-10-77

(22)

6

Hogg Building
401 Louisiana
Houston, Harris County, Texas

3 2 16

Photo by Peter Whitney Sept 1977
Bellaire, Texas

Southwest Oblique

JUN 5 1978

JUL 14 1978

PROPERTY OF THE NATIONAL REGISTER



Bank
of the
Southwest

Drive-In
Bank



NO
PARKING
ANY
TIME

Entrance

WEST FACADE

9-10-77

24

PROPERTY OF THE NATIONAL REGISTER

Hogg Building
401 Louisiana
Houston, Harris County, Texas

4816

Photo by Peter Whitney Sept. 1977
Bellaire, Texas

Northwest Oblique

DATE SEP 10 1977

JUN 5 1978

JUL 14 1978



PROPERTY OF THE NATIONAL REGISTER

Hogg Building
401 Louisiana
Houston, Harris County, Texas

5816

Architectural Rendering depicting the proposed
restoration

Courtesy of George Baylis of Union Republic
Development Corporation

JUN 5 1978

JUL 14 1978

107



**Bank
of the
Southwest**

**Drive-In
Bank**

WEST & NORTH FACADES

9-10-77

23

PROPERTY OF THE NATIONAL REGISTER

Hogg Building
401 Louisiana
Houston, Harris County, Texas

6816
Photo by Peter Whitney Sept. 1977
Bellaire, Texas

Northwest Oblique

PHOTO DATE NO. _____
JUN 5 1978

DATE SEP 10 1977

JUL 14 1978



Hogg Building
401 Louisiana
Houston, Harris County, Texas

7g16

Photo courtesy of Houston Home & Garden
Photographer unknown 1975

Overhead View

JUN 5 1978

JUL 14 1978

PROPERTY OF THE NATIONAL REGISTER



Hogg Building
401 Louisiana
Houston, Harris County, Texas

8 & 16

Rick Gardner Dec. 1977
Harris County Heritage Society
copy negative filed at Texas Historical
Commission

Interior of Penthouse

Looking north of office

JUN 5 1978

JUL 14 1978

PROPERTY OF THE NATIONAL REGISTER



PROPERTY OF THE NATIONAL REGISTER

Hogg Building
401 Louisiana
Houston, Harris County, Texas

9816

Rick Gardner Dec. 1977
Harris County Heritage Society
copy negative filed at Texas Historical
Commission

Interior of Penthouse

JUN 5 1978

JUL 14 1978



PROPERTY OF THE NATIONAL REGISTER

Hogg Building
401 Louisiana
Houston, Harris County, Texas

10 8/6

Rick Gardner Dec. 1977
copy negative filed at Texas Historical
Commission

Interior of Solarium

JUN 5 1978

JUL 14 1978



PROPERTY OF THE NATIONAL REGISTER

Hogg Building
401 Louisiana
Houston, Harris County, Texas

11816

Rick Gardner Dec. 1977
copy negative filed at Texas Historical
Commission

West facade of Penthouse

JUN 5 1978

JUL 14 1978



Hogg Building
401 Louisiana
Houston, Harris County, Texas

12816
Rick Gardner Dec. 1977
copy negative filed at Texas Historical
Commission

North view of Solarium

JUN 5 1978

JUL 14 1978

PROPERTY OF THE NATIONAL REGISTER



Hogg Building
401 Louisiana
Houston, Harris County, Texas

13 & 16

Rick Gardner Dec. 1977
copy negative filed at Texas Historical
Commission

South elevation of Solarium

JUL 14 1978

JUN 5 1978

PROPERTY OF THE NATIONAL REGISTER



Hogg Building
401 Louisiana
Houston, Harris County, Texas

14 9 16
Rick Gardner Dec. 1977

Harris County Heritage Society
copy filed at Texas Historical Commission

North face of Solarium

JUN 5 1978

JUL 14 1978

PROPERTY OF THE NATIONAL REGISTER



TOP

Hogs BLD.
Harris County, Tx
16916

PROPERTY OF THE NATIONAL REGISTER

JUL 14 1978

JUN 78



PRINT
MADE
BY
KODAK

JUN 78



6-22-78 413

THIS PAPER
MANUFACTURED
BY KODAK

THIS PAPER
MANUFACTURED
BY KODAK

THIS PAPER
MANUFACTURED
BY KODAK



TO

Top



Hogg BLP.
Harris County, TX
15 9 16

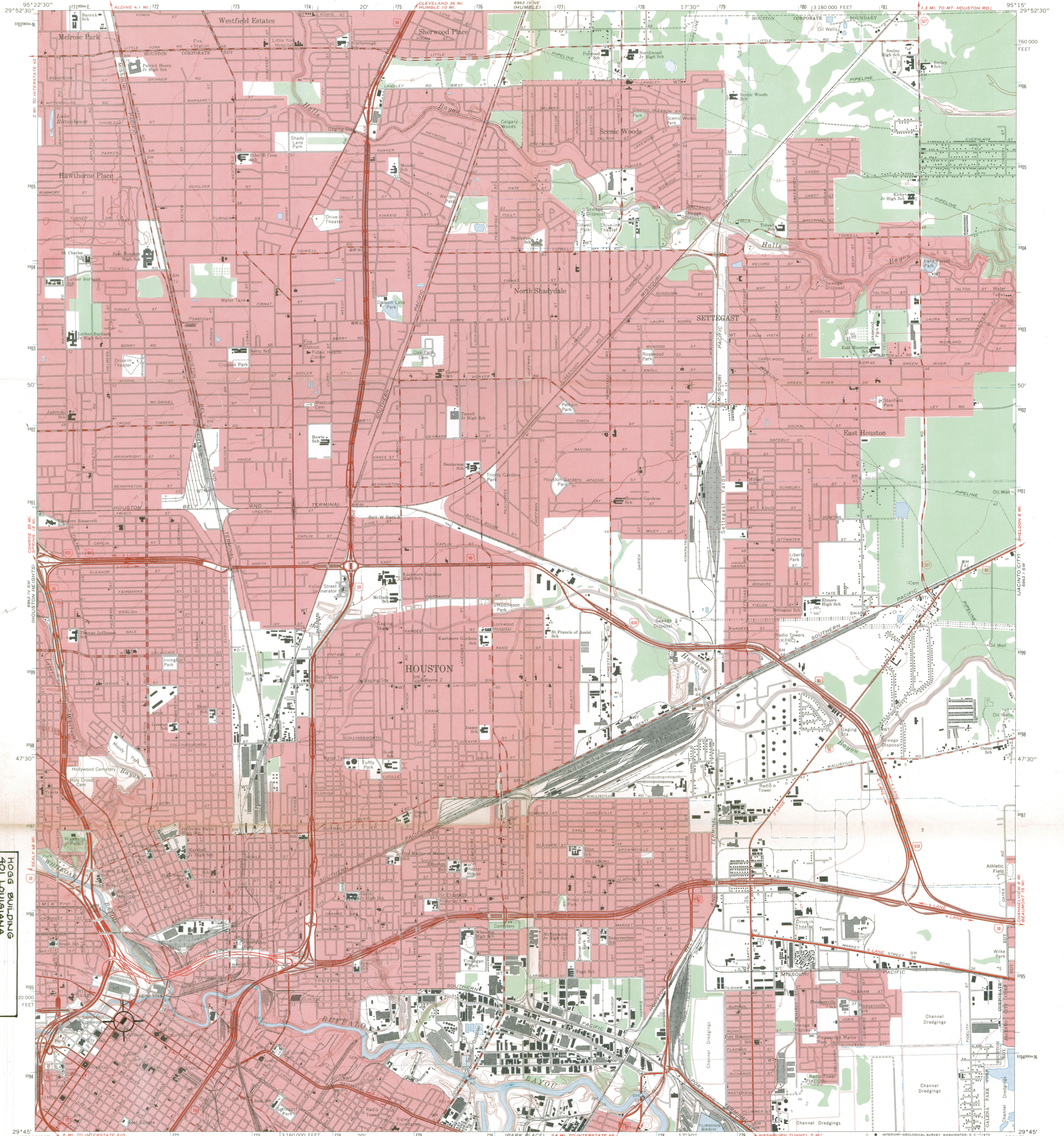
PRINT
MADE
BY
KODAK
D
JUN 78



PROPERTY OF THE NATIONAL REGISTER

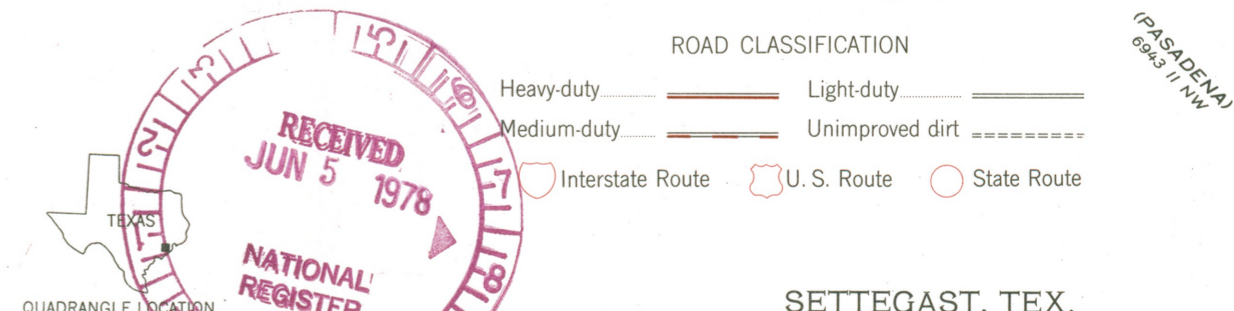
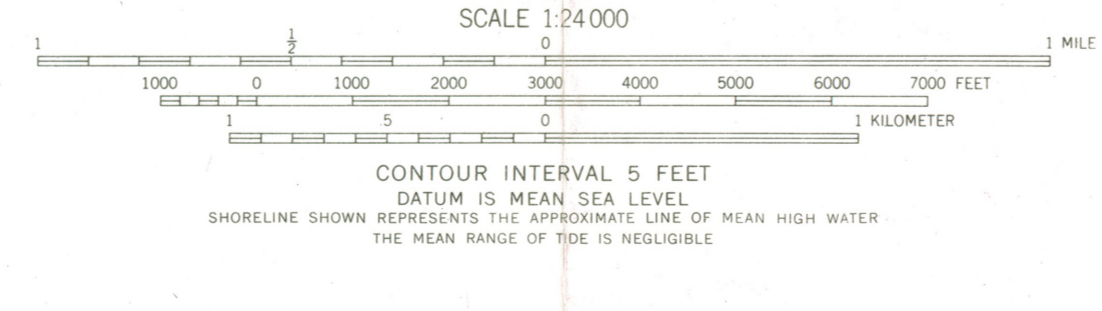
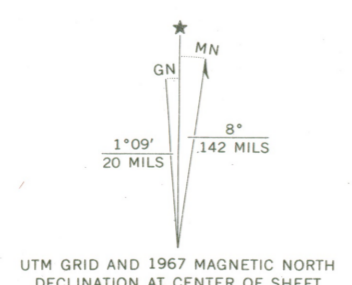
JUL 14 1978

6-22-78 YRB



HOGG BUILDING
401 LOUISIANA
HOUSTON, HARRIS CO., TEX.
UTM REFERENCES: 15
19/21440/3294620

Mapped, edited, and published by the Geological Survey
Control by USGS, USC&GS, and USCE
Planimetry by photogrammetric methods from aerial photographs taken
1966. Topography enlarged from 1:31 680-scale AMS map of Settegast
Quadrangle. Original map by planetable surveys 1943. Revised 1967
Polyconic projection. 1927 North American datum
10,000-foot grid based on Texas coordinate system, south central zone
1000-meter Universal Transverse Mercator grid ticks,
zone 15, shown in blue
Red tint indicates areas in which only landmark buildings are shown



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR WASHINGTON, D.C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

AUG 8 1970

JUL 14 1978

2996-431
ANG 69-47, SE, SERIES 7502

6-1

TELEPHONE REPORT

1. CALL TO: FROM (Name)

Mare London

2. ADDRESS (Tol. No. if needed)

3. SUBJECT, PROJECT NO., ETC.

Hoggy

4. DETAILS OF DISCUSSION

Marene ^{Hobbs} ~~Holt~~ - going by building Tuesday - will
~~Lissa~~ ~~Anderson~~ call us

Staff felt that historical associations with
Will Hoggy were quite important. While there
are other properties associated with other
Hoggs - this is only property associated
with Will.

Apparently the restoration is already begun.

6-21-78

Called Lissa - Marene had not looked at the
building
Lissa did not know who else

NAME OF PERSON PLACING/RECEIVING CALL

TITLE

OFFICE

Sheff

48
Call
401 LOUISIANA STREET ASSOCIATION - A TEXAS LIMITED PARTNERSHIP

4801 WOODWAY, SUITE 480 EAST, HOUSTON 77056 713/961-1383

Waive
30 day

June 5, 1978

Mr. Bill Murtagh
Office of Archeology & Preservation
Heritage & Recreational Service
Department of Interior
Washington, D. C. 20240

SUBJECT: Hogg (Pappas) Building

APPLICATION BY: Union Republic Development Co.

Dear Mr. Murtagh:

I am writing this letter to ask that you please consider Waiver of Notice for the Hogg Building application, and if so, to please put this application in line for review for the National Register.

We, at Union Republic, understand the tax incentives as set forth in the Tax Reform Act of 1976 and certainly plan to take advantage of these provisions should the Hogg Building be placed on the register.

If you require further information or have any questions, please call me at 713-224-6563 in Houston.

Sincerely,

George R. Baylis

George R. Baylis
Vice President
Union Republic Development Co.

GRB:la

TRA
6-13-78

THE NATIONAL REGISTER OF HISTORIC PLACES

DATE RECORDED JUN 13 1978

PROPERTY DESCRIPTION (ATTACHED)

FORM FIVE RETURN SENT

TELEPHONE CALL (ATTACHED)

DATE ACTION TAKEN 6-14-78

INITIALS [Signature]

PL 1234

George W. ...

[Signature]

George W. ...

George W. ...

George W. ...

George W. ...

JUN 15 1978

PHOTO REPRODUCTION OF ORIGINAL DOCUMENT

NATIONAL REGISTER OF HISTORIC PLACES

PHOTO REPRODUCTION OF ORIGINAL DOCUMENT

TELEPHONE REPORT

6-14-78

TIME OF CALL

1045

AM
PM

1. CALL TO: FROM (Name)

Marie Landon

2. ADDRESS (Tel. No. if needed)

Texas SHPO office

3. SUBJECT, PROJECT NO., ETC.

Hagg Building

4. DETAILS OF DISCUSSION

Called to find out if Union Republic Development Co. was the owner (listed in nomination as prospective purchaser)

New owner is Union Republic Development Co.

NAME OF PERSON PLACING/RECEIVING CALL

TITLE

OFFICE

S. Lightner

Prog. Asst.

NR

TELEPHONE REPORT

OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

PROJECT: *Hogg Building*

TO/FROM: *Ann Wilson*

DATE: *6-22*

ADDRESS:

PHONE:

STAFF MEMBER: *Sheffy*

DIVISION:

REPORT:

ask about what state building is in;

- as of this morning - entire floor exposed
- 1963 covering - hang on building with metal runners
 - building dusty / dirty
 - white trim needs cleaning
 - but medallions are still there
 - less disturbed than she anticipated

ask for photos

Sheffy

TELEPHONE REPORT

OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

PROJECT:

Hoggy

To/FROM:

Lessa

DATE:

6-23-78

ADDRESS:

PHONE:

STAFF MEMBER:

DIVISION:

REPORT:

Told her of conversation @ Ann Wilson
that Ann would either take or get
pictures of building in its present -
case

Told her that we could also treat
as preliminary certification,

401 LOUISIANA STREET ASSOCIATION - A TEXAS LIMITED PARTNERSHIP

4801 WOODWAY, SUITE 480 EAST, HOUSTON 77056 713/961-1383

June 29, 1978

Office of Archeology & Preservation
Heritage & Recreational Service
Department of Interior
Washington, D. C. 20240

Attn: Mrs. Sherfy:

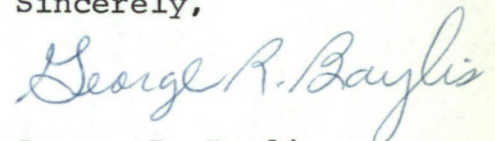
Dear Mrs. Sherfy:

Mrs. Ann Wilson relayed your telephone request for photographs of the Hogg building during demolition.

Enclosed are two photographs showing the original facade of brick and windows still in place.

Should you need further information, please call me.

Sincerely,



George R. Baylis

GRB/jb
Encl.

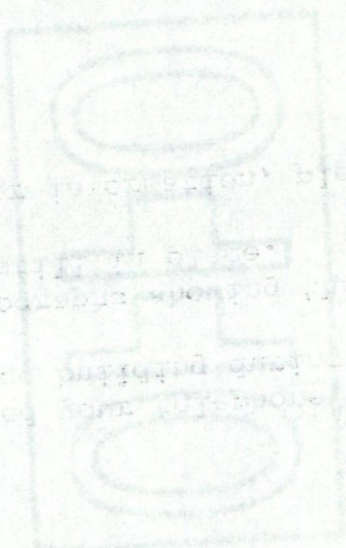
THE NATIONAL REGISTER OF HISTORIC PLACES

JUL 03 1978

DATE OF ...

DATE OF ...

INITIALS



ENTRIES IN THE NATIONAL REGISTER

STATE TEXAS

Date Entered JUL 14 1978

Name

Location

Hogg Building

Houston
Harris County

Also Notified

Honorable Lloyd M. Bentsen
Honorable John G. Tower
Honorable Barbara C. Jordan

State Historic Preservation Officer
Mr. Truett Latimer
Executive Director
Texas Historical Commission
P.O. Box 12276, Capitol Station
Austin, Texas 78711

NR

Byers/bjr

7/18/78

NATIONAL REGISTER DATA SHEET

① NAME as it appears on federal register: Hogg Building
 ② OTHER NAMES: Pappas Building
 ③ date of entry: JUL 14 1978
 ④ county code: 201

⑤ LOCATION street & number: 401 Louisiana St.
 city / town: Houston
 vicinity of: _____
 state: TX
 county: Harris
 ⑥ NPS REGION: SW

⑦ OWNER PRIVATE STATE MUNICIPAL COUNTY MULTIPLE FEDERAL (agency name)
 ⑧ ADMINISTRATOR: _____

⑨ EXISTING SURVEYS HABS HAER NHL
 ⑩ FUNDED? YES NO
 ⑪ CONGRESS. DISTRICT: 18th
 ⑫ SOURCE OF NOMINATION: STATE FEDERAL
 if state who prepared form? _____

⑬ WITHIN NATIONAL REGISTER HISTORIC DISTRICT? YES, NAME _____ NO
 ⑭ WITHIN NATIONAL HISTORIC LANDMARK? YES, NAME _____ NO
 ⑮ ACREAGE: _____
 LOCAL PRIVATE ORGANIZATION

⑯ CONDITION
 excellent deteriorated altered original site
 good ruins unaltered moved
 fair unexposed reconstructed unknown
 unexcavated excavated
 ⑰ features:
 INTERIOR SUBSTANTIALLY INTACT-1 SUBSTANTIALLY INTACT-2 SUBSTANTIALLY INTACT-3
 NOT INTACT-0 NOT INTACT-0 NOT INTACT-0
 UNKNOWN-4 UNKNOWN-5 UNKNOWN-6
 NOT APPLICABLE-7 NOT APPLICABLE-8 NOT APPLICABLE-9
 EXTERIOR SUBSTANTIALLY INTACT-2 NOT INTACT-0
 ENVIRON SUBSTANTIALLY INTACT-3 NOT INTACT-0

⑱ ACCESS YES-Restricted YES-Unrestricted No Access Unknown
 ⑲ ADAPTIVE USE YES NO
 ⑳ SAVED? YES
 IS PROPERTY A HISTORIC DISTRICT? yes no

㉑ AREAS OF SIGNIFICANCE:
 ARCHEOLOGY-prehistoric-2 COMMERCE-6 ENGINEERING-11 LANDSCAPE ARCH.-15 POLITICS/GOVT.-21 RECREATION-28
 ARCHEOLOGY-historic-1 COMMUNICATIONS-7 ENTERTAINMENT-26 LAW-16 RELIGION-22 SETTLEMENT-29
 AGRICULTURE-3 CONSERVATION-8 EXPLORATION-12 LITERATURE-17 SCIENCE-23 URBAN PLANNING-31
 ARCHITECTURE-4 ECONOMICS-9 HEALTH-27 MILITARY-18 SOCIAL/HUMANITARIAN-24 OTHER (SPECIFY) _____
 ART-5 EDUCATION-10 INDUSTRY-13 MUSIC-19 SOCIAL/CULTURAL-30
 INVENTION-14 PHILOSOPHY-20 TRANSPORTATION-25
 ㉒ CLAIMS: explain
 'first'
 'oldest'
 'only'

㉓ functions
 WHEN HISTORICALLY SIGNIFICANT:
 CURRENTLY:
 ㉔ dates of initial construction:
 major alterations:
 historic events:
 ㉕ ETHNIC GROUP ASSOCIATION

㉖ architectural style(s):
 ㉗ architect:
 ㉘ master builder:
 ㉙ engineer:

㉚ landscape architect/garden designer:
 ㉛ interior decorator:
 ㉜ artist:
 ㉝ artisan:
 ㉞ builder/contractor:

㉟ NAMES give role & date
 PERSONAL:
 EVENTS:
 INSTITUTIONAL:

㊱ NATIONAL REGISTER WRITE-UP