

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received AUG 19 1983
date entered

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

1. Name

historic Scott-Roden Mansion

and/or common Scott Mansion, Gene Roden's Sons Funeral Home

2. Location

street & number 425 South Church Street N/A not for publication

city, town Paris N/A vicinity of congressional district

state Texas code 048 county Lamar code 277

3. Classification

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

4. Owner of Property

name Gene Roden's Sons Funeral Home

street & number 425 South Church Street

city, town Paris N/A vicinity of state Texas 75460

5. Location of Legal Description

courthouse, registry of deeds, etc. Lamar County Courthouse

street & number North Main Street

city, town Paris state Texas

6. Representation in Existing Surveys

title Historic Sites Inventory has this property been determined eligible? yes no

date June 1983 federal state county local

depository for survey records Texas Historical Commission

city, town Austin state Texas

7. Description

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

Describe the present and original (if known) physical appearance

The Scott-Roden Mansion, located at 425 South Church Street, is a large, two-and-a-half-story residence with a full basement, that has undergone only slight changes since its construction in 1910. The structure is essentially square in form, with a symmetrical entrance facade. The hipped roof, covered by red tiles, is broken by a series of dormers and handsomely detailed Dutch gables. A deep porch wraps around three sides of the house. Of special merit is the Art Nouveau, or more appropriately, Jugendstil, character of the exterior terra-cotta work, as well as the double staircase. Given the fact that the architect of the house (J.L. Wees) received his professional training in Germany, it is not surprising to find richly detailed Dutch gables and German Art Nouveau details present on the Scott-Roden Mansion.

Occupying a large corner lot, the Scott-Roden Mansion represents the grandest scale achieved in the early-20th century domestic architecture of Paris, Texas. The main facade of the structure faces west, with secondary entrances provided on the south and north facades. The house is finished in a tawny brick which contrasts with the white, enamelled, terra-cotta detailing of the porches and dormers and the red tile roof. The west facade is a three-part composition, with the entrance bay located in the center of the facade. The entrance bay is further highlighted by the ornate terra-cotta frame of the front porch, which is clearly the central focus of the west elevation. The outer entrance frame consists of an elliptical arch supported by paired square columns which stand in antis of bulkier terra-cotta outer panels. These columns feature recessed panels with foliate ornament on their shafts, with capitals formed by squared volutes which seem to have been derived from the Greek Ionic order. The outer surrounds of the porch entrance are embellished with panels of foliate ornament which resemble stylized sunflowers. This ornament rises in a series of three stalks, and branches out as it reaches the springline of the archway. The center of the arch is highlighted by a large, rather Baroque shield which is flanked by descending foliate forms. The contrast between the shield motif and the more naturalistic foliage of the side panels is indicative of the diversity of ornament in use at the time of the house's construction. The deep front porch extends for three bays to either side of the main entry. These bays are defined by piers which are ornamented by pilasters of the same design as the columns of the entrance. The porch balustrade is formed by several courses of tawny brick capped by stone slabs. Each porch bay contains three decorative wrought-iron grilles, the largest of which is located at the center of each bay and flanked by two smaller grilles. Entry to the house is by means of a large set of double doors, largely of bevelled glass. Both the transom opening and the doors themselves are defined by gently up-curving lines, suggesting the architect's familiarity with Art Nouveau.

The division of the upper levels of the main facade is determined by the two large Dutch gables which provide vertical emphasis in an otherwise horizontal design. The outlines of the dormers are highlighted by terra-cotta work which follows the curves of the gables to the apex decorated by foliate ornament cast in terra cotta. Each of the gables contains a single round-arch window that opens onto a massive balcony. The outline of the arched opening is framed in terra cotta, and the massive balcony design is

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entirely carried out in terra cotta. The balcony railing mixes heavy terra-cotta elements with delicate wrought iron. A pair of ornamented scroll brackets supports the balcony floor. Set into the wall of the house, under the balcony and between its supporting brackets, is a highly ornate panel of terra-cotta ornament. The window openings of the central bay of the second floor are framed in terra cotta, to add emphasis to the center of the facade. The roof above is broken by a large dormer with three windows. The dormer is also faced in terra cotta.

The roofed porch continues around onto the south and north facades, shading nearly all of the south facade, and terminating in the porte-cochere on the north elevation. The south elevation features a single Dutch gable which is less elaborately detailed than those of the west elevation. This gable occupies the center of the elevation, and is balanced on the ground level by another ornamented entrance to the porch. The detailing of this entry is related to that found on the west front, but its shield motif is slightly smaller, with more stylized foliage appearing on the terra-cotta work. There is a second-level balcony which is centered above the entry. Between the terra-cotta piers is a delicate, wrought-iron, balcony rail. The central gable is flanked by a pair of hipped-roof dormers. Three chimneys appear in the roof on this side of the house, one rising out of the apex of the gable, while the other two are set beside the two dormers.

The north elevation, with its large porte-cochere, is supported by a series of square columns of the type and design to be found elsewhere on the structure. Atop the porte-cochere is a large balcony space with a wrought-iron railing. A small service porch is set into the northeast corner of the structure, while a single Dutch gable rises through the roofline.

The east elevation features a bowed central bay that rises to the eaveline, and which is topped by yet another Dutch gable. On the southeast corner of the structure is a small solarium. To the northeast is a three-story elevator tower.

The central axis of the interior of the house is formed by the entrance foyer and stairhall, with the dining room located directly behind the stairhall. The library, drawing room, billiard room, conservatory, kitchen, and pantry were also located on the main floor. The second floor contains seven bedrooms and five bathrooms organized around the central corridor which surrounds the upper section of the stairhall. The attic story, which was fully finished, contained the ballroom, measuring 56 x 28 feet, as well as the servants rooms and cedar closets.

Surely the most dramatic feature of the interior is the double-height stairhall. Twin staircases serve to define the stairhall on the first floor, with their lower landings acting as screens that terminate the foyer space. From these lower landings, the stairs rise to a single landing which is slightly below the level of the upper hall. The balustrade used on the stairs and around the upper hallway reflects the esthetics of the Secession style in turn-of-the-century Vienna, with its elegant simplicity and its reliance upon simple geometry. Two balustrade patterns are alternated

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throughout: one consisting of a series of plain vertical and horizontal wood members, with the other being a wooden panel whose center has been cut in the shape of an oval. The wall surfaces flanking the stairs are wainscotted. The four corners of the upper section of the stairhall are marked by plain wooden square posts. The posts are spanned by broad and low segmental arches. The ceiling of the stairhall was originally a stained-glass skylight, although it is now covered in acoustical tile.

It is of significance to note that the detailing of the exterior porches, namely the shield and foliage elements, was repeated in the interior on several of the mantelpieces, as well as the glass in the stairhall skylight. This glass is still in the house, located in the large rooms to the south of the stairhall.

There is a single outbuilding on the property, a rather substantial carriage house, complete with living quarters in the second floor for the servants. The structure was converted for use as a garage soon after completion. The garage is faced with the same tawny brick as the main building, and even features a smaller version of the Dutch gables of the main house on its entry facade.

The Scott-Roden Mansion has undergone some alterations over the course of time, the most significant of which is the elevator tower on the east facade. Added in 1938, the tower is faced with brick from the same manufacturer that provided the original bricks for the house. The majority of the porch bays on the south and west elevations have been glazed in, but it should be noted that this glazing does not damage the original detailing, and could be readily removed in the future. The only change of note to the interior is the removal of the stairhall skylight. This element was removed in the early 1950s because of persistent leaking, and the stained glass reinstalled in the area of the first-floor funeral chapel.

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 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 type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1908-1910

Builder/Architect J.L. Wees, Architect

Statement of Significance (in one paragraph)

The significance of the Scott-Roden Mansion is both architectural and cultural. As the work of a German architect who established a reputation in St. Louis near the end of the 19th century, the house reflects both American and continental influences. As a mansion, the Scott-Roden Mansion compares to the fine houses that were being built in Dallas, Fort Worth, and Houston. The house continues to be a significant feature of the architectural environs of the city. Culturally and historically the Scott-Roden Mansion reflects the American success story of an ambitious young man who rose from post-Civil War rural poverty to be a self-made millionaire, banker, merchant, and railroad tycoon who married a beautiful young socialite for whom he built an elaborate home.

Rufus Fenner Scott was born January 19, 1848, on his grandfather's farm north of Detroit in Red River County, Texas. His father George L. Scott had come to Texas from Tennessee in 1846, and had married Isabel Jane Clement, whose family was also from Tennessee. As a young boy of 16, Rufus served briefly as a member of the Home Guard in the Army of the Confederacy. After the war Rufus began his career by hauling freight to and from Jefferson, Texas, the major port for all of northeast Texas. He was soon in partnership in general merchandise stores along his freight route. His business ability soon led him into partnership in the largest wholesale grocery business in Paris, Texas. After buying out the other partners, his business became the R.F. Scott Grocer Co., later to be incorporated and named the Paris Grocer Company, one of the largest wholesale grocery business in northeast Texas. In addition to his grocery company, Rufus was involved in the organization of two banks, the First National Bank and the Paris National Bank. Other interests included his joining a group of businessmen in organizing the Paris and Mount Pleasant Railroad. He was also instrumental in organizing the Paris Board of Trade, the forerunner of the Chamber of Commerce, and was its president for many years. He built a building on the northeast corner of the town square to house one of his banks. This building was burned in the 1916 fire and he replaced it with an elegant Gothic Revival building designed by the St. Louis architect, J.L. Wees, who had also designed his residence. In 1889, Rufus Scott married Margaret Van Zandt, the daughter of a prominent Texas family. They had one child, Rufus Fenner Scott, Jr.

In preparing for the construction of the mansion, Mrs. Scott solicited designs from a number of architects, including the noted designer of courthouses, James Riely Gordon. J.L. Wees, a German immigrant practicing in St. Louis, was finally selected by Mrs. Scott. Little is known about the early years of the architect, except that he was from Germany and had established himself in St. Louis in the firm of Beinke & Wees. The firm was responsible for the design of the West End Hotel in St. Louis in 1892, a very substantial Sullivanesque building. From the characteristics of his work, it seems likely that Wees

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was trained in Germany or Austria before coming to the United States. There are definite signs of the German Art Nouveau, Jugendstil, character in his work. The Scotts were evidently pleased with Mr. Wees' work, for they brought him back to Paris to build a fine bank and commercial building following a disastrous fire which wiped out a large portion of the city including the business district. Seeing the opportunity for a competent architect to take part in the rebuilding of the city after the destruction of so much of the fabric of the town, Wees moved to Paris and remained there for the rest of his life. He designed many fine buildings which continue to contribute a degree of architectural sophistication to the town which is quite unexpected. Among the buildings he designed are the combined City Hall and Central Fire Station, the R.F. Scott Building, the Episcopal Church of the Holy Cross and its rectory, the Central Presbyterian Church, the Paris Public Library, The Peristyle in Bywaters Park, and the Culbertson Fountain in the center of the square. These buildings range in style from Gothic to Beaux-Arts Classic to Art Deco, reflecting his skill in handling all of the styles popular in the early 20th century.

The Scotts chose for their building site a large lot on South Church Street. It is located on City Block 181 in the Larkin Rattan Survey in the City of Paris, Texas. The site is bounded on the west by South Church Street, on the south by Sherman Street, and on the east by Jefferson Street (S.E. 3rd Street). South Church Street has been and remains one of the finest residential streets in the city. A few blocks south of the Scott-Roden Mansion is another building in Paris listed on the National Register, the General Sam Bell Maxey House, now preserved as a State Historical Site Museum. There are many other fine homes on the street as well as three churches: the Episcopal, the Central Presbyterian, and the First Baptist. The Scott-Roden Mansion was at the time of its construction, and it remains so to this day, the finest house in the city. It has always been considered by the citizens of the city to be one of the landmarks of the community and one of which they are very proud. Its continued presence on the street has undoubtedly been a stabilizing factor in preserving the quality of the street and the neighborhood.

In addition to the house, there is a large carriage house/garage. Originally designed to house horses and carriages, as well as having a spacious apartment on the second floor for servants, the building was soon converted to accommodate automobiles. The structure is masonry with face brick of the same buff color as the house, and the same red tile on the roof. The design relates to the house, as the garage has a hipped roof interrupted on each side by a very large gable.

9. Major Bibliographical References

Mrs. Dudley (Margie Lou) Hubbard to L. Dwight Chaney, Taped Interview, July 8, 1980.

Neville, Alexander W. The History of Lamar County. Paris: North Texas Publ. Co., 1937.

10. Geographical Data

Acreeage of nominated property approx. 1 $\frac{1}{4}$ acre

Quadrangle name Paris, Texas

Quadrangle scale 1:24000

UMT References

A

1	5	2	6	3	2	5	0	3	7	2	6	9	0	0
Zone			Easting				Northing							

B

Zone			Easting				Northing							

C

Zone			Easting				Northing							

D

Zone			Easting				Northing							

E

Zone			Easting				Northing							

F

Zone			Easting				Northing							

G

Zone			Easting				Northing							

H

Zone			Easting				Northing							

Verbal boundary description and justification

see continuation sheet

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

state N/A code county code

state code county code

11. Form Prepared By

name/title Drury B. Alexander and John Ferguson, Texas Historical Commission

organization School of Arch., Univ. of Texas at Austin date June 1982

street & number 811 E. 38th St. telephone (512) 454-3364

city or town Austin state Texas 78705

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature

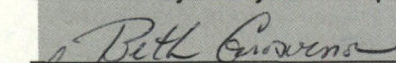


title State Historic Preservation Officer

date 5 Aug. 1983

For NPS use only

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


Keeper of the National Register

date 9/15/83

Attest:

Chief of Registration

date

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National Park Service**

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Saint Louis Architectural Club, Missouri's Contribution to American Architecture,
St. Louis, 1928, p. 89.

Sanborn Fire Insurance Maps of Paris, Texas, 1916.

Stidham, Darrell, "Rufus Scott Home," a student research paper done for Prof. L. Dwight
Chaney's Hist. 331 Class, Paris Junior College.

The Paris News, Sunday, February 3, 1974.

The Paris News, Wednesday, March 9, 1983.

The Red River Valley Shopper, Wednesday, June 15, 1977.

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National Park Service**

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date entered

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Item number 10

Page 1

Verbal boundary description - A part of the Larkin Rattan survey within the corporate limits of the City of Paris, described by metes and bounds as follows:

Beginning at the NE intersection of South 22nd (formerly Church) and Sherman Streets;

Thence North with the EB line of said 22nd Street 237-1/2 feet, a stake;

Thence East 216 feet, more or less, to 23rd (formerly Jefferson) Street;

Thence South with the WB line of said 23rd Street to the NW corner of the intersection of 23rd and Sherman Streets;

Thence west with the NB line of Sherman Street 218 feet, more or less, to the place of beginning.

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Scott-Roden Mansion
Lamar County
TEXAS

Substantive Review

Working No. AUG 19 1983
Fed. Reg. Date: 2.7.84
Date Due: 9/15/83 - 10/3/83
Action: ACCEPT 9/15/83
 RETURN
 REJECT
Federal Agency: _____

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

Substantive Review: sample request appeal NR decision

Reviewer's comments:

Recom./Criteria Accept - C
Reviewer Grover
Discipline Historic
Date 9/8/83
_____ see continuation sheet

Nomination returned for: _____ technical corrections cited below
_____ substantive reasons discussed below

1. Name _____

2. Location _____

3. Classification

Category	Ownership	Status	Present Use
	Public Acquisition	Accessible	

4. Owner of Property _____

5. Location of Legal Description _____

6. Representation in Existing Surveys

Has this property been determined eligible? yes no

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input 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

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

8. Significance

Period Areas of Significance—Check and justify below

Specific dates Builder/Architect
Statement of Significance (*in one paragraph*)

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

9. Major Bibliographical References

10. Geographical Data

Acreege of nominated property _____

Quadrangle name _____

UTM References _____

Verbal boundary description and justification _____

11. Form Prepared By

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

____ national ____ state ____ local

State Historic Preservation Officer signature

title date

13. Other

- Maps
- Photographs
- Other

Questions concerning this nomination may be directed to _____

Signed _____ Date _____ Phone: _____



THE BODEN'S SONS
DIRECTORS OF FUNERALS

SW oblique

Scott-Roden Mansion

425 S. Church Street, Paris, Lamar County, Texas

Photo by Bob Long, July 1982; on file with him at
2535 Lamar Avenue, Paris, Texas

View of southwest corner of house with front elevation
to left, side elevation to right, looking NE

Photo 1 of 10



South West

Scott-Roden Mansion

425 S. Church Street, Paris, Lamar County, Texas

Photo by Bob Long, July 1982; on file with him at
2535 Lamar Avenue, Paris, Texas

Oblique view of side (south) elevation; looking north
by-northeast.

Photo 2 of 10



West-Front

Scott-Roden Mansion

425 S. Church Street, Paris, Lamar County, Texas

Photo by Bob Long, July 1982; on file with him at
2535 Lamar Avenue, Paris, Texas

Detail of main entranceway, looking east.

Photo 3 of 10



SE oblique

Scott-Roden Mansion

425 S. Church Street, Paris, Lamar County, Texas

Photo by Bob Long, July 1982; on file with him at
2535 Lamar Avenue, Paris, Texas

Southeast corner of house, with wide (south) elevation to left, and rear (east) elevation to right; looking northwest.

Photo 4 of 10



North Side

Scott-Roden Mansion

425 S. Church Street, Paris, Lamar County, Texas

Photo by Bob Long, July 1982; on file with him at
2535 Lamar Avenue, Paris, Texas

North elevation of house with porte-cochere;
looking southwest

Photo 5 of 10



First floor facing East

Scott-Roden Mansion

425 S. Church Street, Paris, Lamar County, Texas

Photo by Bob Long, July 1982; on file with him at
2535 Lamar Avenue, Paris, Texas

Entrance hall and front doors of house, looking west

Photo 6 of 10



First Floor facing East

Scott-Roden House

425 S. Church Street, Paris, Lamar County, Texas

Photo by Bob Long, July 1982; on file with him at
2535 Lamar Avenue, Paris, Texas

First Floor of entrance hall facing west toward
outside doors.

Photo 7 of 10



Scott-Roden Mansion

425 S. Church Street, Paris, Lamar County, Texas

Photo by Bob Long, July 1982; on file with him at
2535 Lamar Avenue, Paris, Texas

View up to stair landing and second floor;
looking northeast

Photo 8 of 10



Facing West to entrance

Scott-Roden Mansion

425 S. Church Street, Paris, Lamar County, Texas

Photo by Bob Long, July 1982; on file with him at
2535 Lamar Avenue, Paris, Texas

View of entrance hall and second floor; looking
west toward entrance

Photo 9 of 10



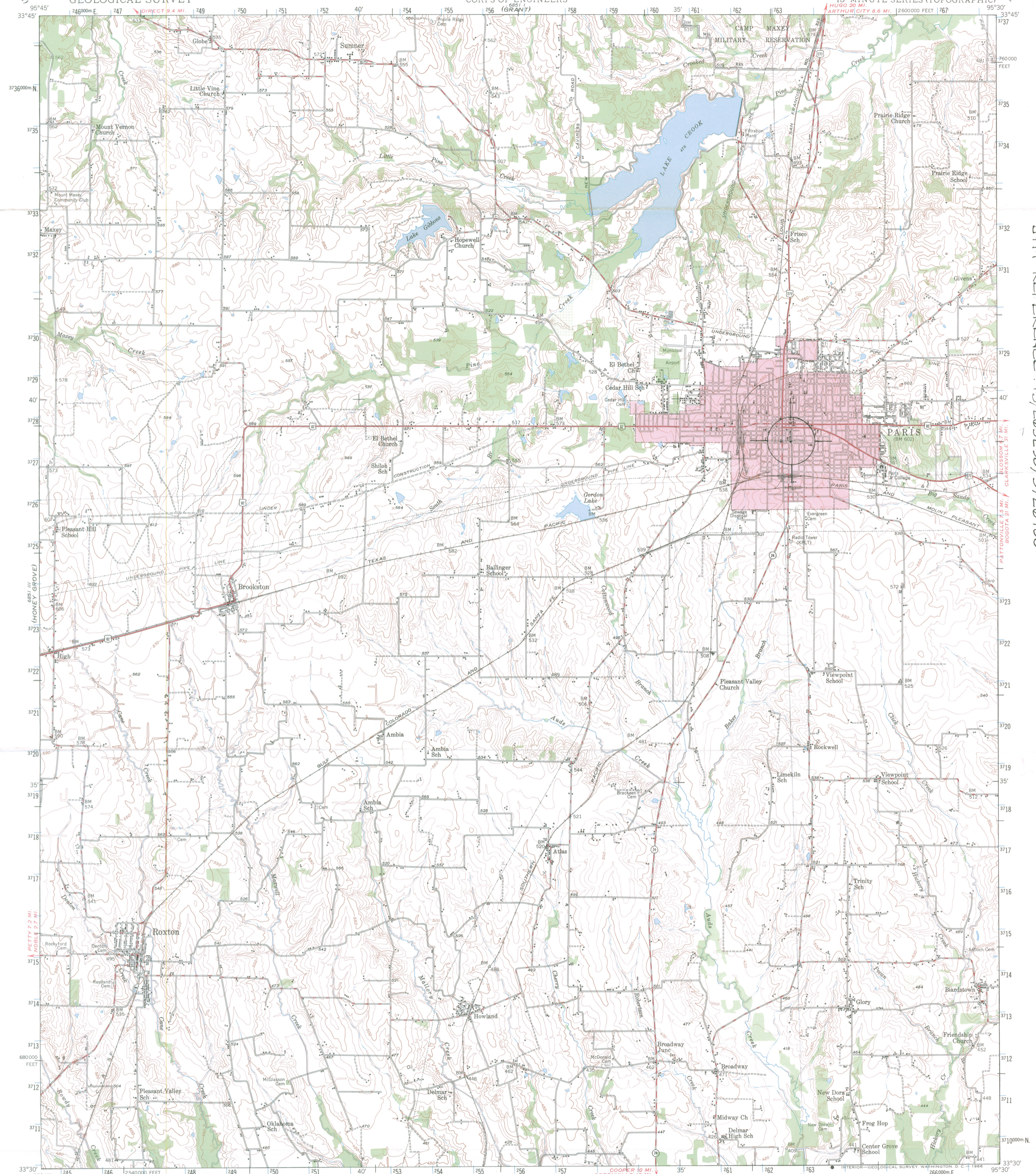
Scott-Roden Mansion

425 S. Church Street, Paris, Lamar County, Texas

Photo by Bob Long, July 1982; on file with him at
2535 Lamar Avenue, Paris, Texas

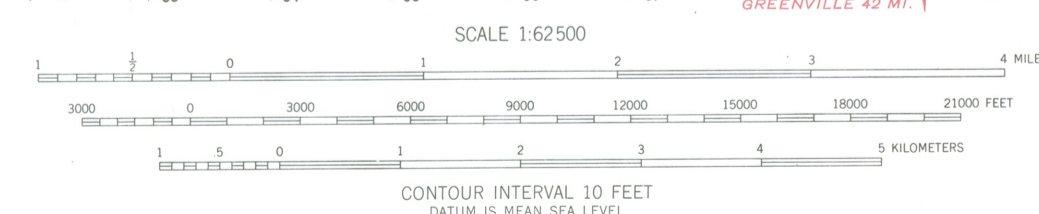
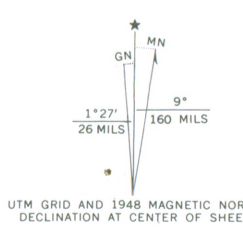
View of garage and servants' quarters, northwest
corner of property, looking northwest

Photo 10 of 10



SCOTT RODEN MANSION
425 SOUTH CHURCH STREET
PARIS, LAMAR CO., TEXAS
UTM REFERENCE: 15/263250/3726900

Mapped, edited, and published by the Geological Survey
Control by USGS, USC&GS and SCS
Topography from aerial photographs by multiplex methods,
and by plane-table surveys 1947-1948
Aerial photographs taken 1940-1941. Field check, 1947-1948
Transverse Mercator projection. 1927 North American datum
10,000-foot grid based on Texas coordinate system,
north central zone
Red tint indicates areas in which only
landmark buildings are shown
1000-meter Universal Transverse Mercator grid ticks,
zone 15, shown in blue



ROAD CLASSIFICATION

HARD-SURFACE ALL WEATHER ROADS	DRY WEATHER ROADS
Heavy-duty. 2 LANE & 4 LANE	Improved dirt.
Medium-duty. 2 LANE & 4 LANE	Unimproved dirt.
Loose-surface, graded, or narrow hard-surface. - - - -	
U. S. Route	State Route

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

PARIS, TEX.
N3330-W9530/15
1948

AMS 6851 II-SERIES V782

3395-310