

United States Department of the Interior
National Park Service

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National Register of Historic Places
Inventory—Nomination Form

received SEP 12 1988

date entered

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

1. Name

historic HISTORIC RESOURCES OF PARIS, TEXAS

and/or common

2. Location

street & number Incorporated Limits NA not for publication

city, town Paris NA vicinity of

state Texas code 048 county Lamar code 277

3. Classification

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

4. Owner of Property

name Multiple Ownership (See continuation Sheets)

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

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

street & number 119 N. Main

city, town Paris state Texas

6. Representation in Existing Surveys

title Texas Historic Sites Inventory
(See Continuation Sheets)has this property been determined eligible? ☐ yes ☒ nodate through December 31, 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 checked="" type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date N/A
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed	(see individual site forms)		

Describe the present and original (if known) physical appearance

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

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

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

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

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

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

1844-1864

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

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

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

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

1864-1884

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

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

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

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

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

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

1884-1904

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

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

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

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

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

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

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

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

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

1904-1924

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1924-1944

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

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

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

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

SURVEY METHODOLOGY

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

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

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

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

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

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

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

8. Significance

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

Specific dates see individual
 site forms

Builder/Architect

see individual
site forms

Statement of Significance (in one paragraph)

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

HISTORY AND DEVELOPMENT OF PARIS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PRESERVATION ACTIVITIES

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

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

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

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

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

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

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

AREAS OF SIGNIFICANCE:

ARCHITECTURE AND ARCHITECTS

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

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

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

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

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

ARCHITECTURAL STYLES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

COMMUNITY PLANNING

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

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

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

INDUSTRY

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

COMMERCE

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

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

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

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TRANSPORTATION

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

9. Major Bibliographical References

See Continuation Sheets

10. Geographical Data

Acreeage of nominated property see individual site forms

Quadrangle name Paris, Tex

Quadrangle scale 1:24,000

UTM References

(see individual site forms)

A

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Zone Easting Northing

B

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Zone Easting Northing

C

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D

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Verbal boundary description and justification

See individual site forms

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

state	N/A	code	county	code
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state	code	county	code
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11. Form Prepared By

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

organization _____ date July, 1987

street & number 1907 Marilla telephone 214/748-4561

city or town Dallas state Texas

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

☐ national ☐ state ☒ local

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

State Historic Preservation Officer signature

Laurie J. Tunnell

title State Historic Preservation Officer

date 7 Sept. 1988

For NPS use only

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

See Continuation Sheet for signature date 10/26/88
Keeper of the National Register

Attest:

date _____

Chief of Registration

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Multiple Resource Area
Thematic GroupName Paris MRA
State Lamar County, TEXAS

Nomination/Type of Review

Date/Signature

Cover

Substantive ReviewFor Keeper Beth L. Sarge 10/26/88

1. Alford, Jess and Lucille, House

Substantive ReviewFor Keeper Beth L. Sarge 10/26/88**DOE/OWNER OBJECTION**Determined Eligible
Attest _____

2. Atkinson-Morris House

Substantive ReviewFor Keeper Beth L. Sarge 10/26/88

Attest _____

3. Bailey--Ragland House

Entered in the
National RegisterKeeper Helene Byrum 10/26/88

Attest _____

4. Baldwin, Benjamin and
Adelaide, HouseSubstantive ReviewFor Keeper Beth L. Sarge 10/26/88

Attest _____

5. Baty--Plummer House

Entered in the
National RegisterKeeper Helene Byrum 10/26/88

Attest _____

6. Brazelton, Thomas and Bettie, House

Substantive ReviewFor Keeper Beth L. Sarge 10/26/88

Attest _____

7. Carlton--Gladden House

Entered in the
National RegisterKeeper Helene Byrum 10/26/88

Attest _____

8. Church Street Historic District

Substantive ReviewFor Keeper Beth L. Sarge 10/26/88

Attest _____

9. Daniel, J.M. and Emily, House

Entered in the
National RegisterKeeper Helene Byrum 10/26/88

Attest _____

10. First Church of Christ, Scientist

Substantive ReviewFor Keeper Beth L. Sarge 10/26/88

Attest _____

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Multiple Resource Area
Thematic GroupName Paris MRAState Lamar County, TEXAS

Nomination/Type of Review

Date/Signature

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

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Multiple Resource Area
Thematic GroupName Paris MRA
State Lamar County, TEXAS

Nomination/Type of Review

Date/Signature

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

Name Paris MRA
State Lamar County, TEXAS

Nomination/Type of Review

Date/Signature

531. ¹² Wise--Fielding House and Carriage
House Substantive Review for Keeper Bruce Noble 12/22/88

Attest _____

6732. Wright, Edgar and Annie, House Substantive Review for Keeper Beth L. Savage 12/26/88

Attest _____

33. Keeper _____

Attest _____

34. Keeper _____

Attest _____

35. Keeper _____

Attest _____

36. Keeper _____

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37. Keeper _____

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38. Keeper _____

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39. Keeper _____

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40. Keeper _____

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