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National Register of Historic Places
Multiple Property Documentation Form

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This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. For additional space use continuation sheets (Form 10-900-a). Type all entries.

A. Name of Multiple Property Listing

Historic and Architectural Resources of Nacogdoches, Texas

B. Associated Historic Contexts

Community Planning and Development in Nacogdoches: 1830-1940

C. Geographical Data

1990 city limits of Nacogdoches, Nacogdoches County, Texas

See continuation sheet

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards for Planning and Evaluation.

Curtis J. Powell
Signature of certifying official

30 Dec 1991
Date

State Historic Preservation Officer, Texas Historical Commission

State or Federal agency and bureau

I, hereby, certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Austriette Rice
for Signature of the Keeper of the National Register

2/14/92
Date

E. Statement of Historic Contexts

Discuss each historic context listed in Section B.

See Continuation Sheet E-1.

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Continuation Sheet**

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COMMUNITY PLANNING AND DEVELOPMENT IN NACOGDOCHES: 1830 - 1940

Introduction

Nacogdoches, county seat of Nacogdoches County, is located in the East Texas piney woods, approximately 50 miles west of the Texas-Louisiana border, 140 miles northeast of Houston, and 160 miles southeast of Dallas. The downtown sits on elevated and flat land which is surrounded by hills to the east and west. From the center of town, the land gradually rises to the north and gently slopes to the south. The Lanana and Banita creeks flow south on the east and west side of the original townsite, respectively, and converge just south of the downtown. The surrounding terrain is hilly and heavily timbered.

Permanently settled in 1779, the community today covers nearly 22.5 square miles with a population exceeding 33,000. Nacogdoches' development has been characterized by slow, steady growth largely as a response to the timber and agricultural industries, and later as the home for Stephen F. Austin State University.

The historic growth and development of Nacogdoches has largely been a result of its distinctive regional characteristics, land-use patterns and cultural forces. Early residential activity centered near the Sterne-Hoya Historic District. Development during the late 19th and early 20th centuries expanded to the north as represented by the Washington Square Historic District and to the west where the neighborhood including the Virginia Avenue Historic District evolved. A separate and distinct black neighborhood including the Zion Hill Historic District developed during the early 20th century northeast of the commercial center.

This nomination is primarily concerned with the historic and architectural properties of Nacogdoches, and therefore, the dates chosen for the historic context only span the city's extant structures. The beginning date of 1830 reflects the construction date of the earliest domestic building in Nacogdoches, the Adolphus Sterne House included in the proposed Sterne-Hoya Historic District. The period of historical significance ends in 1940.

Early History and Settlement

In 1714 the French explorer Louis Juchereau de St. Denis followed a trail in East Texas that was originally blazed by Domingo Teran de los Rios in 1691. The road eventually became known as El Camino Real (later called the Old San Antonio Road), and stretched from Saltillo,

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Mexico, to San Antonio, across the Colorado, Brazos, Trinity and Navasota rivers through present-day Nacogdoches continuing to Natchitoches, Louisiana. The Spanish established permanent settlements along the route to guard the Spanish claim to East Texas. One of these was a mission named Nuestra Senora de Guadalupe de los Nacogdoches which was founded by Domingo Ramon in 1716. The mission stood approximately near the corner of present-day North and Muller streets. After several periods of occupancy, the mission was permanently abandoned in 1762 (Webb 1952, II:256).

In 1779 Antonio Gil Ybarbo led a group of Spanish settlers back to the early settlement and renamed it Pueblo de Nuestra Senora del Pilar de Nacogdoches after a Spanish patron saint, Our Lady of the Pilar (Jackson 1989). Ybarbo subsequently erected a 2-story stone building on El Camino Real, which became known as the Old Stone Fort where he operated a successful mercantile business. El Camino Real, present-day Main Street, was the settlement's principal thoroughfare, much like it is today.

Ybarbo laid out the town plan of Nacogdoches, and though he came without the consent of the Spanish government, followed the Spanish tradition by establishing a central plaza. He laid out the plaza with respect to the Indians well-traveled trails within the area (Nuttal 1921:750; Stanislawski 1947:95). Consequently the plaza's corners faced northwest, northeast, southwest and southeast. The central plaza or Principal Square, as it was called, served as the public square where governmental and commercial buildings were erected. Ybarbo also laid out a second plaza known as the Religious or Old Church Square which was near the present-day intersection of W. Main and North streets. The Catholic Church of the Spanish period was built at this site, and a cemetery was set aside nearby. Although no properties from this period survive, Nacogdoches' Spanish heritage is still evident by the original town plan and many of the street names such as Pilar, Hospital, North and Mound.

Anglo-American Influence

During the late 18th and early 19th centuries, Nacogdoches thrived as a small village on El Camino Real. The advent of Anglo-American migration to Texas by the 1820s brought more growth and many prospective settlers passed by way of Nacogdoches in search of new opportunities. Although most continued to other parts of Texas, some pioneers chose to stay in Nacogdoches and contributed to the town's development. The early settlers who came to Nacogdoches originally hailed from the Upper South, largely from Arkansas and Tennessee. Among these early citizens were Sam Houston, Adolphus Sterne, Thomas J. Rusk, John Roberts

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and Charles S. Taylor, all of whom later played prominent roles in Texas' struggle for independence. These and other new settlers helped transform the small Spanish village into a bustling, predominantly Anglo-American town. None of the Spanish-era buildings survive, however, they likely utilized different methods of construction, materials and/or detailing than those used by the Anglo-Americans who began to settle in the community. Nacogdoches' new citizens introduced building forms that reflected their heritage, examples of which still stand. The Adolphus Sterne House at 211 S. Lanana Street, for example, is representative of the kind of dwelling erected by the Anglo-Americans during the second quarter of the 19th century. This house was built in 1830 for one of the town's wealthiest and most influential citizens. It is based on a center-passage plan and is of wood-frame construction with Greek Revival detailing, a popular architectural expression of the period. In plan, massing and form the house was typical of those built by Anglo-Americans.

This phase of the town's physical development is graphically represented in a map prepared in 1837. The original town plazas or squares, as they were known by that time, remained the community's focal point. Most of the streets in the townsite were shown in their current configuration and were called by their present names. Land to the west of the downtown was partitioned into blocks, obviously in anticipation of continued growth and prosperity. Such plans were only logical because Nacogdoches at that time was one of the largest and most important communities in the East Texas region. Its significance stemmed from its location on El Camino Real, a major conduit of Anglo-American migration into Texas and the almost constant flow of people assured, at least it seemed, a bright future for Nacogdoches. The cultivation of cash crops did not play as an important role in the town as the general merchandise business and accommodation enterprises. Nacogdoches prospered from travelers passing through to other parts of Texas or from communities in the interior who needed supplies. The town residents earned a living as store, restaurant, saloon and hotel owners, as well as laborers and farmers.

When immigration and slavery restrictions were lifted following Texas independence from Mexico, Texas witnessed its first large-scale influx of lower southerners, mainly from the Gulf Coastal Plain states of Alabama, Georgia and Louisiana. Despite the new waves of immigration, Nacogdoches experienced a period of slow growth and little economic expansion. The town remained an important social, political and commercial center in East Texas but other communities eventually surpassed it. Jefferson in Marion County about 60 miles north of Nacogdoches developed into the primary trading center in East Texas with the advent of steamship service along Big Cypress Creek. Jefferson's rise to prominence underscored the significance transportation played in local and regional economic development. Goods were

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shipped more easily and at lower costs by water than on land which encouraged greater trade. Nacogdoches, which lacked navigable waters, soon lost much of the prestige it had gained when overland routes were used to transport most goods and people.

Nonetheless, Nacogdoches remained a stable community. It was designated the seat of government when Nacogdoches County was officially created in 1836. The subsequent construction of the courthouse on land immediately south of the Principal Square attracted citizens from all parts of the county. The downtown area remained active, even if little expansion occurred. Retail establishments, such as general stores, carpenters, tanners, shoemakers, brickmakers, printers, tailors and merchants, benefited from the regular flow of people on the square. Other local concerns included small manufacturing shops such as a cabinet shop, a door shop and a crate and basket shop (McDonald 1980:97).

Early residential development was concentrated along Pilar, S. Mound, Hospital and Church streets, east and north of the Principal Square. East Pilar Street developed into the principal residential thoroughfare in Nacogdoches, parallel to and one block south of the heavily traveled and commercialized Main Street, or El Camino Real.

Perhaps the most significant event in Nacogdoches' history during the middle of the 19th century occurred on February 3, 1845 when the Republic of Texas granted a charter for the establishment of what came to be called Nacogdoches University. It was the first non-sectarian college established during the republic era (Bell, N. R. 1971). The granting of the charter was the culmination of a local effort that began as early as November 1, 1844 when a public meeting was held to select a committee to draft a charter and solicit funds for the school. Upon the ratification of the charter in the following year, 15 trustees were appointed with rights to fix salaries, employ and discharge teachers, prescribe courses of study, confer degrees and expel students. Haden Edwards donated 18 acres of land just north of the townsite for the campus in 1845, although ten years passed before the deed transaction was officially recorded (Jackson 1989). J. R. Arnold and Charles S. Taylor subsequently conveyed an additional 3 1/2 acres to make the total 21 1/2 acres. The boundaries were formally established and the property was called Washington Square, in honor of George Washington. A city map completed in 1846 depicted Washington Square and showed how the town began to expand, albeit slowly, to the north towards the campus.

The four corners of the square reportedly were set aside for religious buildings and by 1852 the Christ Episcopal Church erected a facility at the southwest corner (Jackson 1990). The center, however, was reserved for the college and in 1859 the Howard Brothers of nearby

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Henderson completed the structure at a cost of \$10,000 (Brown 1927: 34). Because of the building's importance to the community, little expense was spared for its construction, as exemplified by the use of brick which was quite expensive at that time. The building featured a 2-story pedimented portico, indicative of the Greek Revival style, and its well-proportioned design and fine craftsmanship no doubt raised an awareness and appreciation of architecture among the citizens of Nacogdoches.

The school met for several terms until the outbreak of the Civil War when the University Building served as a hospital and quarters for Confederate soldiers and later Federal troops. The war years took a heavy toll on the university's funds forcing it to close in 1861 and the trustees sold a portion of the university land in order to pay the notes. In 1870 the Catholic Church acquired the management of the university. Although the university faced substantial funding problems, the State Legislature renewed the charter in 1873 when the Masonic Lodge rented the building. By 1877, Keachi College of Keachi, Louisiana, leased the property in order to meet their increased demand of student enrollment. Although the school ultimately did not succeed in its original purposes, it did prove to be an impetus for northward expansion and development. Prior to the college's founding, Nacogdoches was oriented primarily east and west along El Camino Real (Main Street). The school was several blocks north of the road and the downtown, and residential development began a gradual northward migration.

Although the founding of Nacogdoches University was believed to herald the beginning of renewed growth and prosperity in Nacogdoches, relatively little expansion occurred. Census records, for example, indicated that Nacogdoches had 485 citizens in 1860 and 500 in 1870. The influx of devastated Southerners that migrated to Texas during the Reconstruction era essentially bypassed Nacogdoches. Moreover, the state's railroad network which developed after the Civil War initially ignored Nacogdoches which left the East Texas community isolated from the state's major trade centers. The major rail lines connected Beaumont, Houston, San Antonio, Austin, Dallas and Fort Worth. Crockett, an East Texas town about 60 miles south of Nacogdoches, received the International and Great Northern Railroad in 1872 and soon became the dominant trading center in East Texas. Once one of the three most important communities in Texas, Nacogdoches declined from a population of 500 in 1870 to 333 by 1880.

The Arrival of the Railroad

Recovery arrived with the instigation of rail service in 1883 which ushered in an era of reversed growth and prosperity. Nacogdoches never experienced intense development but the railroad boosted the local economy which brought jobs and wealth to the community.

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The first railroad to reach Nacogdoches was the Houston, East and West Texas Railroad (H.E. & W.T.) which was built to tap the rich lumber and cotton resources in East Texas. Paul Bremond, a Houston businessman and former president of the Houston and Texas Central Railroad, proposed to build the line from Houston to Shreveport cutting through East Texas. He successfully lobbied the State Legislature in 1875 to approve a charter and construction began in July of the next year (Maxwell 1963:10). Nacogdoches citizens astutely realized the vast potential for economic development and prosperity that the railroad represented and they worked to secure it for their community. Their dreams were realized in 1883 when the H.E. & W.T. reached Nacogdoches. The railroad right-of-way was west of the downtown and extended along a natural valley that ran north and south. Important industries as well as commercial and passenger depots were subsequently constructed near the tracks. By 1886 the line extended to Shreveport, an important trading center on the Red River, which further facilitated trade and commerce in the region. In 1889 the Southern Pacific Railroad acquired the H.E. & W.T. and incorporated it into their rapidly expanding system.

The arrival of the railroad stimulated the local economy, and Nacogdoches' rapid population increase --- from 333 in 1880 to 1,138 in 1890 --- revealed the effect of the railroad to the community. Sanborn maps of 1891 and 1895 depicted the area west of the downtown and adjacent to the railroad right-of-way as the town's primary shipping and industrial center. Further east in the original townsite, the Principal Square flourished as residents purchased goods that previously had been unattainable or were too expensive to buy.

Other railroad companies reached into East Texas in lieu of the profitable timber industry not to mention the increase in passenger traffic these newly "opened" East Texas communities represented. The second railroad to reach Nacogdoches was the Texas and New Orleans Railroad (T. & N.O.) which was built between 1882 and 1903 and ran from Beaumont to Dallas crossing Bremond's line at Nacogdoches. The T. & N.O. had been part of the Southern Pacific Railroad since 1881 and its operation in Nacogdoches was coordinated with the H.E. & W.T. The T. & N.O.'s tracks joined the H.E. & W.T. at Dorr Junction, south of Nacogdoches, and extended through the city via the H.E. & W.T. line, and then separated north of the city at Banita Junction.

A third railroad, the Nacogdoches and Southeastern Railroad, was built in 1905 and stretched south and east from Nacogdoches to a junction with the Santa Fe Railroad at Calgary, Texas, a total length of 42 miles. E. B. Hayward constructed the first part of the line to transport lumber to his mill in Nacogdoches. The Frost-Johnson Lumber Company extended the line to Calgary where lumber and other products could be shipped on the Santa Fe lines.

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In addition to running log trains, the trains also carried foodstuffs, fertilizers, garden produce, cotton and cattle to and from Nacogdoches.

Industrial Development

The half century following the arrival of the H.E. & W.T. Railroad to Nacogdoches had a significant impact on the economic and industrial development of the region. The lumber business was perhaps the greatest beneficiary, and the abundance of heavily forested lands enabled rapid expansion of one of the oldest industries in and around Nacogdoches. Poor transportation systems in the past kept the local lumber industry small in scale; however, the railroad enabled lumber to be shipped to distant markets more easily, faster, in greater quantities and for a significantly cheaper price than ever before. Lumberyards, sawmills and other lumber-related concerns that relied heavily upon the railroad located along the tracks west of downtown.

Several lumber yards operated in Nacogdoches during the late 19th and early 20th centuries. The Craven Lumber Company on the H.E. & W.T. tracks and the T. M. Hooks Lumber Company on the T. & N.O. tracks sold all kinds of rough and dressed lumber, finished pieces, lime, plaster, brick, cement, hardware, roofing and paint - everything required in the construction of a modest house or commercial building. In fact, the Nacogdoches Lumber Yard offered a free planning service or counseling and advice on any building project (Stephen F. Austin State University Special Collections, Vertical Files). The sawmills manufactured the raw materials into usable lumber, and oftentimes would craft store fronts, mantels, show cases, drug and general store fixtures and special cabinet works. These plants secured many of the orders in the East Texas territory from merchants and builders who wanted to improve the appearances and conveniences of their respective establishments. Among the earliest and most significant, as noted by Sanborn Maps, were the Ireson Brothers Planing Mill and the Nacogdoches Show Case and Manufacturing Company. However, none of lumber businesses have survived to the present.

The largest lumber-related business in the Nacogdoches area and one of the most significant operations of its kind in Texas and the South was the Frost-Johnson Lumber Company of Texas. Its beginnings can be traced to 1904 when E. B. Hayward established a complete lumber manufacturing plant in the southern part of Nacogdoches where the Lanana and Banita creeks converge. The plant, initially known as the Hayward Lumber Company, included a mill, dry kiln, yards, planer, warehouses and tram roads, and was capable of producing 80,000 board feet of lumber per day (McDonald 1980:97). By 1910 E. A. Frost and C. D. Johnson acquired the operation and renamed it the Frost-Johnson Lumber Company of Texas. H. Worth

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Whited, who built an opulent structure in the neighborhood surrounding Washington Square, assumed its management and within the next 10 years increased its daily output to 125,000 board feet. By 1920 the Frost-Johnson Lumber Company processed more yellow pine and hardwood lumber by the board foot than any other mill of comparable size in the Southwest (Turner 1976:39).

In addition to its modern plant, which spread out over several acres, the company provided housing facilities east of the plant with water and electricity. It was known as Milltown and included a hotel, general store, or commissary, meat market and church. The company train, which provided both passenger and freight service from Nacogdoches to Calgary, had a depot in the southern part of the business district of Nacogdoches near S. Fredonia Street and a roundhouse and machine shop at the mill plant (Turner 1976:39).

Since Nacogdoches was home to at least half a dozen lumber yards and sawmills, competition was fierce. For example, the Nacogdoches Show Case and Manufacturing Company, located north of the downtown along the railroad right-of-way, operated during the first decade of the 20th century. By 1912 the L. E. Brewer Lumber Company had subsequently occupied the buildings and sold lumber products for several years. The J. E. Stone Lumber Company conducted its business operations from the premises from 1922 to 1929.

For about 50 years the Nacogdoches lumber industry provided employment for several hundred unskilled, semi-skilled and skilled workers. There were opportunities for advancement and some men made their way up through the ranks to positions of responsibility and authority. For example, many directed operations in the mill, yard, planer, or commissary while others managed the tramroads and sawyers. However, the great majority of unskilled workers remained unskilled. Although black workers found upward mobility restricted and limited, they were frequently among the most loyal to the lumber companies and its owners and were occasionally promoted. A few blacks were wood bosses, steel-gang foreman, locomotive engineers and sawyers, or managed various operations at the mill (Maxwell 1986:123).

Blacks made up one-third to one-half of the work force in most Nacogdoches mills. Classed almost entirely as unskilled laborers, blacks were generally the lowest paid, the last hired and the first laid off. Most of the blacks in Nacogdoches lived in the east part of town where the houses were similar to the smaller houses of their white counterparts except that they were seldom kept in repair. The prevailing style was the unpainted three- or four-room box built of rough timber with a board or shingle roof (Maxwell 1986:145).

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The railroad also contributed to the economic and industrial development of cash crops in the region, particularly cotton. Due largely to expensive and unreliable transportation systems, cotton was grown in small quantities before the 1880s. Upon the arrival of the railroad, farmers began to grow a significant amount of the cash crop; in fact, cotton production in Nacogdoches County doubled between 1880 and 1890 (Buchanan 1950:1). Moreover, it remained the most harvested agricultural crop until the late 1920s when the cotton market collapsed from over production and general depressed economic conditions.

Nacogdoches responded to the rising agriculture industry by providing facilities for the processing, storage and marketing of locally-grown cotton. Local entrepreneurs built gins, oil mills, compresses, warehouses and cotton yards along the railroad line west of the downtown to facilitate the growing industry (McDonald 1980:97). One of the more important enterprises was the Nacogdoches Cotton & Compress Company, located south of W. Pilar Street along the railroad right-of-way. Since all shipments of cotton out of this territory were made by rail, it was more practical and efficient if the bales were compressed were they were grown. Realizing the importance of the cotton production at that time, John Schmidt, E. A. Blount and others organized the company in 1897 which was still in operation by 1930. When Roland Jones, Sr. acquired the plant in 1906, the compress had a capacity of 800 bales a day and compressed about 8,000 bales for the entire season (Stephen F. Austin State University Special Collections, Vertical Files).

Similar to the lumber industry, the cotton industry was extremely competitive and was often forced to change ownership. For example, the Merchants & Farmers Cotton Seed Oil Mill on the northwestern side of the intersection of W. Main and the railroad tracks operated from 1896 to about 1906 when it became the Nacogdoches Oil Mill. Across from this location, I. V. Sturdevant established a cotton shed and yard for the storage of the crop until it could be transported to markets. It operated from about 1896 to 1900. From 1900 to 1906 the facility was known as P. M. Sanders Cotton Shed & Yard. Other cotton-related industries in Nacogdoches included C. T. Clark's Cotton Gin & Grist Mill, Sanders Cotton Platform, and Alliance Cotton Shed & Yard. None have survived to the present day.

Other businessmen saw the need for a central clearinghouse for cotton-related concerns and subsequently built the Cotton Exchange Building about 1890. Located on Commerce street in the downtown, the business helped farmers market their crops by securing buyers and transportation services.

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The work force for the cotton industry was comprised of both white and black laborers, usually about an even percentage. Although the cotton industries in Nacogdoches did not provide their workers with housing facilities, most lived in lower-class neighborhoods to the east and south part of town.

The development of the lumber and cotton-related industries pumped new life into the local economy. The ease and affordability of transportation and the cost-saving changes in farm production methods spurred the construction of more substantial homes, larger agricultural-processing and light industrial structures. One such improvement was heralded in 1899 when an electric plant serviced the community. An ice factory was established in Nacogdoches in 1905. Since the commercialization of agriculture with cotton encouraged the farmer to produce chiefly for the marketplace, he relied upon easy access to cotton gins, compresses and transportation facilities. The City constructed a steel bridge over Lanana Creek on E. Main Street by 1910 which provided easier access to and from the town's center. Once in town, farmers could procure other goods from lumber yards and retail establishments. In response, merchants erected frame and brick buildings. The owners of the numerous lumber and cotton industries often reinvested their profits in the community in the form of banking institutions, churches, schools and businesses of their own.

Commercial Development

The influx of new businesses and enterprises to Nacogdoches during the late 19th and early 20th centuries resulted in the construction of many new commercial buildings in the central business district. Although the lumber, cotton and manufacturing industries were located along the railroad tracks west of the downtown, most commercial activity remained concentrated around the Principal Square; however, expansion began to take place along E. Main Street. This pattern reflected the continued importance of El Camino Real (Main Street) which was still the city's primary thoroughfare. The amount of traffic along the road made Main Street an attractive area for merchants to locate their business (Jackson 1989). Sanborn maps from the 1880s and 1890s indicated that most commercial buildings were wood-frame structures that surrounded the Principal Square or lined E. Main Street. By 1885 five of the eight brick buildings in the downtown area faced onto E. Main Street. The Sanborn maps also noted most buildings in the downtown housed general merchandise stores, although other businesses included drug stores, saloons, grocery stores, restaurants, blacksmiths, watch and jewelry shops, saddle and harness shops, hotels and livery stables, attorneys, land agents, surveyors and physicians. These types of businesses reflected the town's rapid growth. The 1891 map shows continued expansion eastward with 35 new brick buildings, most of which were concentrated on

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E. Main Street. Commerce Street, one block to the north, attracted many of the city's non-retail businesses such as the Cotton Exchange Building and the Cason & Monk Hardware warehouse.

As merchants acquired substantial capital resources and were able to invest in new buildings, the downtown district underwent a transformation in its physical character between 1880 and 1910. Most of the wood-frame structures were replaced with brick buildings, many of which were designed and built by Dietrich A. W. Rulfs (1848-1926). Rulfs, born in Oldenburg, Germany, came to the United States in the late 1870s and eventually settled in Nacogdoches in 1880 at the request of local department store owner John Schmidt who employed Rulfs to design an elaborate Queen Anne-style house on North Street. Rulfs' brother, Louis William Rulfs, joined him in Nacogdoches and also entered the building profession. The brothers often collaborated on many projects (Nacogdoches Historical Society 1985, n.p.).

In 1897 R. W. Haltom described Dietrich Rulfs' contribution to Nacogdoches: There is, perhaps, no man in Nacogdoches to whom the city is more indebted for the beauty and splendor of her scores of elegant residences, and the stateliness of her business houses than to the gentleman whose name heads this article (Dietrich A. W. Rulfs). With his advent among us dates the real beginning of improvement in our city. From a little village of sleepy-looking, old-fashioned cottages and wooden stores, the town has developed into a city of magnificent dwellings and imposing brick stores. And to the architecture and mechanical skill of D. Rulfs is justly due the credit for this pleasant transformation. As an architect his skill is displayed in more than three-fourths of the magnificent buildings that have gone up since he came here and as a builder his workmanship is manifest in scores of the most substantial and imposing structures of the city (Nacogdoches Historical Society 1985, n.p.).

Some of Dietrich Rulfs more important commissions in the downtown included the Opera House (1888), the John H. Cox Building (1888), the Old Liberty Hotel (1891), the Cotton Exchange Building (ca. 1895), the Commercial Bank Building (1903) and the Mahdeen Building (1918). Although Rulfs was the most prolific and influential designer to work in Nacogdoches, he was not the only one active in the town. In 1897 Charles Hoya employed Houston architect Frank E. Rue to design his land office building at the southwest corner of Pecan and E. Pilar streets. Other important buildings of the period, though not necessarily designed by an architect, included Taliaferro Cigar Factory (1891), the City Cafe (ca. 1904) and the Fire Station (ca. 1919).

Throughout this period of development and expansion, the Principal Square remained the city's focal point and symbolic center; however by the 1910s, plans were made to construct a

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post office and federal building in the downtown. For reasons yet unknown, a decision was made to construct the facility in the square. The building's completion in 1917 was heralded by local residents as an indication of the town's prosperity and importance but it also marked the end of Nacogdoches' most tangible link to its Spanish heritage.

Other improvements of the period included the bricking of streets in the downtown which earlier had been paved with wooden blocks. Efforts began in 1918 and five years later most streets in the central business district were bricked.

The public school system embarked on an ambitious building program during the first decades of the 20th century. In 1902 Nacogdoches citizens passed a bond issue for \$32,500 which allowed for the construction of a high school, an elementary school and a school for blacks (Nacogdoches Daily Sentinel June 22, 1986). Washington Square remained the town's principal educational center, and its position was consolidated in 1903 when the Nacogdoches High School Building was erected in the center of the square just south of the Old Nacogdoches University Building. The structure was later converted into an elementary school when the Thomas J. Rusk Building was completed on the southern end of Washington Square in 1916. The University Building was used for additional classroom space for the high school. A gymnasium was added to the Washington Square campus in 1927. The Rusk Building functioned as the high school until 1939 when the junior high students met there. Its replacement was the C. K. Chamberlain Building, designed by Hal B. Tucker and built by Works Progress Administration workers, which served as the Nacogdoches high school from 1939 to 1979.

Other schools were built elsewhere in the city which reflected continued expansion and development. Increased growth on Irion Hill to the west caused the Nacogdoches School Board to construct an elementary school on W. Cox Street. The school, which was built in 1903 and was named the West End Institute, was probably designed by Dietrich Rulfs. Architects Shirley Simon and Hal B. Tucker added an auditorium, two classrooms and a basement in 1936.

The school board constructed a separate educational facility for local black children on Shawnee Street directly east of the downtown near a predominantly black neighborhood on Orton Hill. Built in 1903, the E. J. Campbell School, or the "Colored School," as it was known locally, housed grades 1 thru 12. In 1952 the City constructed an annex for the upper grades and the original building functioned as an elementary school.

These newly constructed public buildings reflected the growing population of Nacogdoches and the need for more residential developments soon arose.

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Residential Development

The influx of residents to Nacogdoches during the late 1800s and early 1900s not only spurred economic development, it also resulted in a residential construction boom. Early development of the town occurred in a piecemeal fashion and Sanborn maps from the late 19th century indicated that most dwellings were near the public square on Pilar, Hospital, Fredonia, Mound, Main and Lanana streets. As the population expanded, residential growth took place directly north of the downtown along North, N. Fredonia and N. Mound streets. The more affluent and prominent families built houses on North and N. Mound streets with middle-class families residing on N. Fredonia Street. For example, Roland Jones, Sr., a prosperous merchant, erected a Queen Anne-style house a few blocks north of the downtown square in 1897.

The area surrounding Washington Square, where the 1859 Nacogdoches University Building stood, attracted some of the town's more financially successful citizens. Citizens such as H. Worth Whited (manager of Frost-Johnson Lumber Company), Charles Perkins (pharmacist), John Garrison, Tolbert B. Hardeman (grocer) and Stephen W. Blount (County Judge) built elaborate residences on N. Mound Street. By the early 1900s, development in the area extended north to Logansport Street where large and impressive dwellings were built.

Residential expansion also occurred to the west in areas that had been targeted for development as early as 1837 but had remained sparsely populated. In particular, many locally prominent citizens erected homes along Virginia Avenue on Irion Hill where they enjoyed a picturesque view of the town. Local attorney June Harris employed Dietrich Rulfs to design one of these houses (612 Virginia Avenue) which was completed in 1895. Robert Lindsey, a salesman of dry goods, lived in a house at 706 Virginia Avenue which was also built in the 1890s. Further development of surrounding property forced the school board to erect an elementary school on W. Cox Street in 1903.

Dietrich Rulfs' influence to Nacogdoches' built environment is felt strongly in the town's residential neighborhoods. In fact, his ability to adapt and interpret ever-changing architectural trends is amply demonstrated in the houses he designed throughout his long and distinguished career. When he arrived in Nacogdoches in 1880, eclectic and elaborate architectural forms were gaining popularity. Therefore, he designed the John Schmidt House, his first local commission, in the Queen Anne style. This house has been razed; however, his second project, the Roland Jones, Sr. House, is a superb surviving example of Queen Anne architecture and it reflects his considerable skills as an architect and builder. In the 1910s he successfully designed

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two brick Craftsman-inspired (Arts and Crafts) houses on Logansport Street for Charles Hoya and his two daughters. In 1923 Rulfs was hired by local banker Eugene H. Blount to design a Mediterranean-style residence on North Street. This structure was his last commission in Nacogdoches and he died three years later.

Although many of the town's elite hired Rulfs to design their residences, most houses built during the late 19th and early 20th centuries were erected from pattern books and built by contractors and/or lumber companies. Mechanic liens of the period are filled with numerous references to projects undertaken by independent contractors such as Edward C. Stephens, Arthur D. Brewer, T. E. Strickland and E. D. Moorner. Lumber businesses active in residential construction were the Frost-Johnson Lumber Company, the Nacogdoches Lumber Yard and the Nacogdoches Show Case and Manufacturing Company.

A segregated black community developed in Nacogdoches, a common trend in most towns throughout Texas at that time. The area of the highest concentration of blacks included a neighborhood roughly bounded on the west by N. Lanana Street, on the south by Oak Grove Cemetery, on the east by Lanana Creek and on the north by Park Street. This neighborhood, which is nominated as the Zion Hill Historic District, essentially was a separate and independent community within Nacogdoches. The area was comprised primarily of small frame vernacular dwellings that utilized traditional house forms. Most were owned by whites and leased to blacks who typically were employed in the sawmills, lumberyards, cotton-related industries and manufacturing companies of Nacogdoches. Others worked as domestic servants and groundskeepers or worked as clerks, laborers or cooks for the affluent families on N. Mound and North streets.

Perhaps the most significant structure within the neighborhood is the Zion Hill Baptist Church which was built with financial help from a local white merchant, John Schmidt. The majestic Zion Hill Baptist Church was erected in 1914 and was designed by local architect Dietrich Rulfs. It remains an important symbol to the Nacogdoches black community and it is representative of the city's expansion of the early 20th century.

Another enclave of black residents took shape on the east side of town on Orton Hill where many similar dwellings were built. This area was predominantly composed of blacks because it was considered the least desirable part of the city to build since early town planners had originally purposed the growth of the town to occur to the west on Irion Hill. By 1903 blacks in east Nacogdoches made up a significant area since a school was built at this time in the immediate vicinity strictly for black students. This area remains a primarily black residential neighborhood.

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During the first few decades of the 20th century, the economy of Nacogdoches was principally sustained through industrial trade and development of the timber and cotton industries. The city received a substantial boost in 1919 when the State Legislature selected Nacogdoches to be the home of a new state teacher's college which was to be named in honor of Stephen F. Austin, the father of Texas. A site about two miles north of the downtown was selected and when the college opened in 1923, residential development began a northward expansion. Eugene H. Blount, who helped secure the college, built an elaborate house at 1801 North Street across from the campus in 1923.

As a result of the northward movement, many subdivisions and additions were platted in the 1920s and 1930s strictly for residential purposes on land between the Washington Square neighborhood and the new college campus (essentially the northern limits of the city in 1923). This area soon became a new residential neighborhood for upper- and middle-class families who built moderately scaled houses. A new hospital was constructed in this area which suggests a dense population.

Conclusion

The timber and cotton industries began to fade in importance in Nacogdoches after the depression years. The profitable timber and cotton lands became the focal point for locally-produced agriculture such as beef, dairy and poultry. The increase of cattle ranching in the region gave rise to local feed and supply stores in Nacogdoches such as M. S. Wright's Texas Farm Products Company and later Lone Star Feed. Nonetheless, the number of people living in Nacogdoches declined dramatically between 1940 and 1950 as families were transplanted to Houston and Dallas-Fort Worth where work was available in the shipyards and other war-related plants. About 1950 the last of the Nacogdoches gins closed along with the inevitable closure of the Frost-Johnson Lumber Company.

Although once a regional trade center, Nacogdoches has transitioned to serve more of the needs of the rural residents of the county. The 1960s and 1970s have seen Nacogdoches broaden from an agricultural and educational center to become a modest industrial and medical center. From a population of 12,674 in 1960, Nacogdoches has grown to approximately 30,000 in 1980. Today, Nacogdoches is experiencing renewed growth and prosperity. The current economy is based upon education, agribusiness, manufacturing and wholesale and retail trade. A few of the most important industries include poultry, feeds and fertilizers, tools and equipment and banking. The most valuable asset to Nacogdoches is the Stephen F. Austin State University whose 12,000 students yearly contribute about \$25,000,000 to the local economy.

F. Associated Property Types

I. Name of Property Type See Continuation Sheet F-1.

II. Description

See Continuation Sheets F-1, F-19, F-26.

III. Significance

See Continuation Sheets F-15, F-24, F-28.

IV. Registration Requirements

See Continuation Sheets F-16, F-25, F-29.

See continuation sheet

See continuation sheet for additional property types

G. Summary of Identification and Evaluation Methods

Discuss the methods used in developing the multiple property listing.

See Continuation Sheet G-1.

See continuation sheet

H. Major Bibliographical References

See Continuation Sheet H-1.

See continuation sheet

Primary location of additional documentation:

- State historic preservation office
 Other State agency
 Federal agency

- Local government
 University
 Other

Specify repository: Texas Historical Commission, Austin, Texas

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PROPERTY TYPES

INTRODUCTION

The city of Nacogdoches boasts a variety of building styles, types and forms which are indicative of the community's rich and colorful history. To better understand these buildings and how they related to the local history, a classification system was devised to categorize the many kinds of historic buildings into more meaningful and manageable groupings. This system was based on material presented by the National Park Service in Bulletin 16 and classified all surveyed buildings into *Property Types*. Categories of buildings within each Property Type are called *Subtypes*; further delineation of the typology system places *Groups* of buildings under subtypes. Definitions relied principally on the building's original or intended use as the method for classification and were intentionally broad to include as many kinds of related buildings under a single Property Type. For example, Retail and Service Establishments, Office Buildings and Hotels were grouped under the Property Type **Commercial Buildings** because of their associative qualities and because of their many shared physical attributes. Subtypes were also defined to further aid in the review and analysis of these buildings. Subtypes of **Domestic Buildings**, for instance, were based on the plan types and included 2-room, center-passage, L-plan, modified L-plan, and shotgun houses, and center-hall multi-family apartments.

The classification method used to define **Commercial Buildings**, **Domestic Buildings** and other *Property Types* in this discussion is indicative of changes in the perception, understanding and appreciation of historic resources. While past studies have tended to examine only the most prominent and obvious landmarks, this investigation has adopted a more democratic philosophy toward the built environment landscape. Those structures whose modest appearance and humble origins once guaranteed their omission from consideration were evaluated for their contributions to local history. Consequently, factories, worker's housing, small cottages and tenant farmer's houses, as well as Victorian-era mansions and imposing civic structures were examined. A more complete picture of the past was obtained, and the contributions of all classes of people, not just the affluent, were acknowledged and recognized.

GENERAL ARCHITECTURAL TRENDS IN TEXAS

Although permanent settlement in Texas occurred as early as the 18th century, little physical evidence remains to document this early phase in the state's development. Substantial building did not begin until settlers from the Upland and Deep South, and, to a lesser extent, Europe arrived in the last three decades of the 19th century. These pioneers transported their traditional domestic building types and construction techniques to East and Central Texas, and in doing so enriched the state's architectural history. Use of common building types, usually described as *vernacular structures*, and modest construction materials account for the simple forms of these early buildings, which were typically only a few rooms large.

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With few exceptions these vernacular structures are the ordinary buildings constructed by common people, which encompass the vast majority of all the structures within a community's stock of built resources. Most were the product of a local carpenter or mason who essentially replicated a known and accepted building form. Decorative trim secured from a local sawmill or lumber yard provided the necessary individual appearance and reflected the owner's level of affluence and stylistic pretensions. Even those large structures that impress with their handsome detail often prove upon close inspection to be vernacular structures embellished by a bit of Victorian porch trim or made more grand by the addition of a classically inspired portico.

Vernacular structures are complex solutions to the organization of daily life and their particular forms evolved slowly. Resistant to quick, fashionable modifications, vernacular structures retain their characteristic forms over long periods. For this reason, they are defined by their floor plan and overall shape, which remain stable in the face of stylistic diversity.

Eclipsed by mass-marketed popular dwelling types, vernacular building types endured through the 1920s, and adopted the stylish details of prevailing modes to mask their conservative forms. Victorian-era houses gave up their turned brackets for squat bungalow piers; asymmetrical dwellings lost their columns and irregular form and adopted the blocky shapes of their bungalow and four-square neighbors. Curiosity in revival-styled architecture surfaced after World War I, thought to be initiated by American soldiers returning from European campaigns. Shortly, romantic interpretations of Tudor and other exotic stylistic extractions began to decorate popular forms of domestic and other architecture. By the eve of the Depression, the machine-cut house had transformed the master-carpenter built house into something of an historic artifact.

Although traditional building types continued to be built well into the second quarter of the 20th century, new domestic forms were promoted in the popular reading material of middle-class Americans by the early 1900s. Advice manuals, domestic fiction, ladies magazines, including the Ladies Home Journal, Good Housekeeping and Godey's Ladies Magazine, religious and medical tracts, and widely distributed agricultural journals instructed, admonished and prodded Americans, especially women, in the care and shelter of their families. Architects, designers, doctors, social reformers and religious leaders used print literature to advance their belief that tasteful physical surroundings, which resulted from the use of appropriate architectural forms, could exert a very powerful, positive social impact upon American culture (Handlin 1979, Wright 1980, Clark 1986). Consequently, local traditional buildings yielded to new architectural building types known as *popular architectural forms* (bungalows and four-square houses) that appeared simultaneously throughout the country. Stylistic detailing, again, was simply applied to an accepted building form. By the 1910s and 1920s, although the detailing associated with popular domestic architecture often appeared on contemporaneous commercial and institutional buildings.

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While lumber yards and speculators offered lots and houses to homebuilders as early as the 1880s, most Americans continued to contract with local builders for their houses until the first decade of the following century. Afterwards, lumber dealers and developers competed with retail establishments, such as Sears and Montgomery Ward and mail-order companies like Aladdin and Redi-Cut, who supplied thousands of homes, even entire communities in some instances, throughout the country. These mass-produced houses, the common fabric of the uniform city block and suburban street, exhibited a range of stylistic references from fully-rendered expensive Classical Revival and Spanish Colonial Revival styles to modest cottages and worker's housing without any pretext of style. It was a simple transformation from the 2-story Queen Anne-style dwelling to the 1- and 1-1/2-story asymmetrical frame house of the early 20th century. Reduced in scale, stripped of its tower and its turned posts replaced by classically-inspired columns, the new form was offered in countless catalogs and lumber yard publications. But it was the modest frame structure, enhanced by a bungalow-style porch or bit of Craftsman trim, that dominated the streetscape. Following World War I, a concerted effort to encourage home ownership resulted in a burst of construction activity during the 1920s. This building campaign produced the long suburban blocks of cottages found across the nation (Gowans 1986; Stevenson and Jandl 1986).

Architectural historians traditionally have relied on the use of architectural styles as a way to identify and assess historic structures throughout the country. Indeed, this system is helpful in organizing the history of buildings based on shared key physical properties which are in constant use within a specific time span. Defined by the presence or combination of architectural details, or in the case of modern architecture, the lack of such ornament, stylistic categories are an efficient basis for ordering the built environment and function as a shorthand in architectural analysis. Some buildings, especially a community's most grand edifices, can be effectively understood using stylistic categories; however, the concept falls short when pressed into service to classify not only most domestic buildings, but also the majority of the commercial structures within a town's historic downtown and the architecture of the Strip - gas stations, motels, shopping centers, factories and warehouses. For this reason, the concept of style serves as a companion to vernacular and popular building types to account for all structures when describing and assessing a community's built resources (Longstreth 1984).

At the middle of the 19th century, American popular literature depicted the house as far more than a protective shelter and place of repose. It was a refuge from a changing, sometimes cruel world where families of all classes could retreat and repair from the threats - real or invented - of an increasingly industrial and urban world. The building trades, professional architects, theorists and domestic experts offered countless books, journals and pamphlets that illustrated handsome suburban villas for the upper classes, and demonstrated the manner in which a few turned posts, carved brackets and a steeply pointed gable easily and cheaply

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transformed a simple farmer's dwelling into a cozy, protective cottage (Wright 1980; Clark 1986). The restricted early 19th-century palate of Greek and Roman Revival styles gave way to a freedom to pick and choose from among many competing styles, including the Gothic and Romanesque Revivals, in accordance with one's own aesthetic sensibilities. Proper enhancements for vernacular dwellings, which were now inexpensive and readily available at a nearby lumberyard, included bay windows, small porches and appropriate landscaping. Larger structures took on towers or elaborate verandas and projecting bays and wings.

From the late 19th century well into the 20th century, the promotion of academically correct historic styles in builder's magazines, professional journals and the popular press created a demand for structures in the Classical, Spanish Colonial, Tudor and other revival styles. The important 1893 World's Columbian Exhibition also gave a boost to classicism that has scarcely diminished since. Architects drafted ambitious and stylistically correct examples, but plans for smaller, less-detailed versions were purchased from women's magazines and the growing number of mail-order catalogs.

Style could also be achieved in commercial architecture by the addition of a decorative Italianate cornice or of a public building by incorporating Romanesque elements. Business districts became rich palettes of fanciful Victorian-era ornamentation and grand institutional buildings not only utilized historic stylistic details, but imitated forms of landmark structures.

DOMESTIC BUILDINGS

Vernacular Plan Types

Historians and architectural historians have found that changes in the use and naming of rooms of vernacular houses are powerful sources of information and often reflect transformations in gender roles, familial relationships, economic situations and concepts of public and private realms. Usually no written documents exist to reveal the precise room use of vernacular dwellings, but function can be inferred from size and spatial arrangement. The degree of finish, dimensions, quality of detail and hardware provide further evidence of function. (Glassie 1972; Upton 1979, 1982)

The diversity of Texas' 19th- and 20th century domestic architecture signals the presence of the many ethnic groups who settled the state's lands, the introduction of new building technologies and materials, as well as the altered social relations and stylistic associations that shaped American architectural practices during the period. While the state's domestic vernacular buildings appear to exhibit an infinite variety of plans and styles, most can be assigned to one of the following plan types: Two-room, Center-passage, L-plan, Modified L-plan and Shotgun houses. The physical characteristics of each are described in the following summaries.

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The *Two-room* plan type (also known as a hall-chamber plan) consists of two rooms - a hall and a chamber - of unequal size and decoration. Immigrants from the Upland and Lowland South introduced the form into East Texas by the mid-19th century, and it was retained in the builder's repertoire into the early years of the 20th century. Newly arrived immigrants from Western and Central Europe also pressed the plan type's simple lateral configuration into use, but used stone or *fachwerk* construction. Most examples of the Two-room house are one story in height and are of frame construction with weatherboard or board-and-batten siding. The roofs almost always are side-facing gables. Chimneys, if they exist, are constructed of brick or stone, and typically extend from one of the gable ends. The larger room, or hall, is the public space, used for entertaining, and family gatherings and meals, while the smaller room is the family's private chamber. Both rooms may be simply detailed; however, the hall usually exhibits some enhancement designating its important social role (Upton 1982).

Insertion of a passage between the rooms of a two-room plan creates a *center-passage* dwelling. This new volume provides an additional degree of spatial control and privacy, as entry no longer is made directly into the house. The plan type appeared in the mid 19th century when emigrants from the Upland and Lowland South replicated the familiar frame form in their newly adopted domain. Center-passage dwellings are organized and used much as two-room houses, and appear in both 1- and 2-story versions, often with gable-end chimneys. The 2-story center-passage dwelling is known as an I-house (Upton 1982). Although wood-frame construction is seen most often, examples of center-passage houses with masonry construction are not uncommon. Other distinctive physical characteristics include a side-gable roof and central entrance within a symmetrically arranged facade.

The *L-plan* dwelling, Texas' most common house form of the late 19th century, likely is an elaboration of the center-passage house. This transformation is a response to the late 19th-century preference for irregular, picturesque forms (Lewis 1972). Typical examples of L-plan houses are one or one-and-a-half stories in height although 2-story versions are not uncommon, especially in urban areas. L-plan houses characteristically have cross-gable or intersecting roofs with an off-center gabled wing extending forward and another one to the rear. Wood-frame construction prevails, and weatherboard siding is often used to sheath the exterior. Because most were built during the late 19th century, L-plan dwellings often display elaborate detailing and ornamentation particularly on porches and in gable ends. Entry is made into the central hallway or passage, and interior arrangement differs little from that of the Center-passage house. The projecting wing can be divided into two rooms, of which the front room is the most important public space. These two volumes can be paired, if necessary, to form a circuit of entertaining spaces. The remaining room functions as a private chamber.

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The *Modified L-plan* house, which was built in considerable numbers throughout the state, represents a turn-of-the-century elaboration of the L-plan type. The enlarged central section with its steeply pitched hip roof distinguishes this type from the simple L-plan house form. Small, secondary gables extend from the hip roof and often display noteworthy architectural detailing. Late 19th-century versions typically have Queen Anne-styled ornamentation, such as elaborately cut wood trim in gable ends and on porches. Those erected in the early 20th century, however, often have classically inspired detailing with Doric or Tuscan columns in a wrap-around porch. Transoms and sidelights are common features framing around the front door.

The *Shotgun* house type evolved from a traditional African house form that was transported through the Caribbean to the Southern river deltas (Vlach 1976). While often associated with black urban settlements, the shotgun house also is a common feature of rural Texas landscapes. The shotgun house is a vigorously stable form and was built in the state from the late 19th century into the second quarter of the 20th century. In plan, the shotgun is a single room wide and varies from two to four rooms in depth. The distinctive form was built in wood, often with a gable roof and with little embellishment, although some urban examples used Victorian trim to enhance their spare profile.

Popular Plan Types

Of the popular plan types built throughout the nation in the early 20th century, the *bungalow* was the most significant and common. They appeared in the first decade of the 20th century, reaching a peak of popularity from 1910 to 1930 when they were featured in songs, literature and magazines devoted exclusively to the house type. Early 20th-century writers were apt to call any small, intimate dwelling a bungalow, as to make the term vague, confusing and somewhat useless. It may be helpful to consider the bungalow as a building type, not a style, for the squat, cozy dwellings were offered with Arts & Crafts, Spanish Colonial, Classical, Mission, Shingle and Prairie stylistic ornamentation and features. Typical bungalow features include a low-slung profile of only one or one-and-a-half stories and a broad roofline that incorporates the porch or verandah in an attempt to minimize the contrast between exterior and interior space. Bungalow designs typically feature angular brackets supporting widely spreading and often decoratively carved eaves. The roof form most often identified with bungalows is a multiple-gabled roof, although hip roofs are common. Bungalows can display an infinite diversity of porch treatments; however, the most common porch elements are tapered-box columns that rest on brick or stone pedestals or that extend the full height of the porch.

Once the basic bungalow model was established, it was adorned with every possible stylistic dress, built of log and frame, faced with brick and cobblestone and sheathed with shingles stained a dark, natural color imitative of nature. Offered as a middle-class dwelling,

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the bungalow attained considerable popularity because of its modern appearance and efficient layout. The interior of a bungalow was small, its spaces compressed. Typical bungalow plans have two rows of side-by-side rooms, staggered front to back, providing space for a substantial front porch. Kitchens were vastly reduced from their grand, Victorian-era size to practically proportioned rooms filled with up-to-date, time-saving appliances. Dining and living spaces folded compactly into a single room. A short hall with bath separated two bedrooms. Parlors and music rooms - now considered superfluous - were generally eliminated in this move toward a new informality of living (King 1984, Gowans 1986).

Another popular house form of this period was the *four-square*. This house type developed in the first decade of the 20th century as a reaction to the picturesque, asymmetrical dwellings that dominated domestic designs of the previous decades (Hanchett 1982). Supplied in countless styles by mail-order concerns and lumberyards, four-square forms were built through the 1920s. Their simple cubed shape conferred a fresh, modern appearance, and they were often built in the same neighborhoods as the period's other new house type, the bungalow. Four-square exterior organization displays a near-uniform character. Almost without exception, examples are two stories in height and capped by a hipped roof, whose profile is broken by a dormer at the facade elevation. Fenestration patterns are asymmetrical, with the entry offset to one end of the facade. A single-story porch stretched across the entire facade, creating a horizontal illusion that contrasts with the basic form. Exterior detailing typically displays features that are characteristic of Prairie School or Classical Revival styles. The house type takes its name from its interior configuration, which is simply divided into four similarly dimensioned rooms (Gowans 1986).

Houses with Stylistic Influences

The popular ideal of American domestic architecture changed in the last decades of the 19th century when the house was no longer perceived primarily as an asylum but rather was considered as a picturesque or artistic expression. Both exteriors and interiors were transformed to conform to this new taste for the complex and ornate which in many ways celebrated the technological advances of the Industrial Revolution.

The Queen Anne style perfectly personified the nature of the late 19th-century picturesque movement. An elaborate arrangement of ornamental details drawn from English architecture gave the Queen Anne its appeal. The style's asymmetrical form typically was interpreted in wood, raised to two stories. A collection of rounded towers, fanciful domes of every shape, turrets and steeply pitched roofs built up of conical, pyramidal and hip shapes distinguished the Queen Anne. No other style exhibited such a rich variety of textures, as smooth clapboard, imbricated shingles, polychrome roof tiles, carved brackets, turned balusters and porch supports, and sawn bargeboards were used to create a harmonious and lively configuration (Clark 1986; Gowans 1986).

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By the turn of the century, new technologies, transformations in family life, and changing aesthetic tastes diminished the appeal of the picturesque house from previous decades. The clutter of detail and curved, ornate lines yielded to the simple horizontality and spare ornament of the early 20th-century family dwelling; carriage houses were supplanted by that new, essential component of the modern house, the carport or auto garage. Newly introduced bungalows and four-square houses were praised for their practicality and simplicity. This preference for the natural and well-crafted over the ornate and intricate of the preceding period dictated interior as well as exterior details. Domestic interiors were reorganized for efficiency and touted for their functional use of limited space. Living and dining rooms were collapsed into a single unit and furnished with Mission or Craftsman style pieces whose design and detail mirrored the clean lines of the house.

Prairie School-influenced dwellings (for very few exhibit the overt horizontality and interpenetration of interior and exterior spaces specific to Prairie-style houses) based on the turn-of-the-century domestic designs of Frank Lloyd Wright also appeared during the period. The strong horizontal emphasis that dominated Prairie School-influenced houses was underscored by long bands of ribbon windows; long, low or flat rooflines; elongated terraces projecting from side elevations; contrasting coping materials; wide, low chimneys; and horizontally placed decorative materials. Architect-designed versions often featured stained glass and Sullivanesque ornament at window and door openings. Undaunted by the challenge of modifying Wright for middle-class homebuilders, style books authors and mail-order catalogs adapted Prairie School details to enhance their bungalow and four-square designs (Clark 1986; Gowans 1986).

A renewed enthusiasm for Colonial-era inspired forms first emerged during the late 19th century but blossomed during the early 20th century. Impetus for this movement is traced to the 1876 Philadelphia Centennial which spurred interest in the country's pre-Revolutionary past and its architectural history. Post-Civil War doldrums, deleterious consequences of industrialization and a backlash against the influx of immigrants at the century's end strengthened the movement, and the Colonial Revival style became a mainstay of the builder's repertoire, surviving even to the present. With a mixture of patriotism and nostalgia, Americans sought to identify a particularly national style in the decades after the Southern surrender at Appomattox. The result was a romantic interpretation of Colonial architecture based on surviving pre-Revolutionary structures, which had in many instances, been altered by Federal- and Victorian-period remodelings. The balanced facades of Colonial-style dwellings were relatively undecorated except for the entry bay, where single-story porticoes or molded door surrounds embellished the opening. Dormers enhanced the hip roof, as did exaggerated chimney stacks. Especially ambitious examples of the style employed Palladian windows to mark stair placement. With few exceptions, frame versions were unsympathetically painted a stark white. Brick variants often acknowledged the original model in their use of jack arches, plastered and unplastered, or plastered keystones (Axelrod, 1985; Gowans, 1986).

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A popular architectural expression of the period was the Classical Revival style, a slippery, imprecise term that is often used synonymously with Edwardian and Neoclassical Revival. The style was chiefly characterized by its use of the classical orders, pediments, temple front motifs and symmetrical organization. A 2-story portico, which was found on both private and public architecture, was the style's signature detail.

During the 1920s and 1930s large courthouses, movie theaters, fashionable resort hotels and even small cottages were capped with low-pitched tile roofs, smoothly stuccoed to imitate adobe and entered via arched opening in a nation-wide revival of the Spanish Colonial Revival style. Architect-designed buildings of this style exhibited the full range of ornamental possibilities, including wrought-iron grillwork, tiles set into exterior walls, exposed wood, Plateresque and Churrigueresque-inspired door and window surrounds, tile paving and interior courtyards. Suburban developers and plan books reduced this Spanish Colonial vocabulary to its barest elements - thin stucco coating, arched openings and tile roofing - to suggest the style on the countless number of bungalows and cottages they peddled.

The Mission Revival style is closely related to and often confused with the Spanish Colonial Revival style. Adopted from the distinguishing features of a Spanish mission, the Mission Revival style is differentiated by its more sparsely detailed exterior which often includes a scrolled gable, parapet and dormers, arcaded entries and, on occasion, a tower.

The Tudor Revival was a popular architectural expression of the 1920s and 1930s. Mail-order catalogs and style books of the period made no distinction between Tudor, Elizabethan and Jacobean styles, instead distilling the various shapes and details under the name Tudor. Architect-designed interpretations appeared in new upper-class suburban developments, while the steeply pitched gable roofs, half-timbered detail, decorative chimney and arched porch opening, marked the modest cottages built in the 1920s and 1930s (Gowans, 1986).

Although the Great Depression stifled overall economic growth in the state, modest amounts of residential construction took place in Texas during the 1930s, much of it related to oil and agricultural activity. Some new forms - Moderne and Art Deco - were utilized but were few in numbers and were limited primarily to institutional buildings in larger cities. Residential construction of the 1930s tended to rely on revival styles (Tudor, Colonial, etc.) which perhaps were perceived as reminders of simpler times during a period of extreme economic and social uncertainty.

World War II marked a turning point in the architectural history of the state and nation. Little residential construction occurred in the early 1940s as the country's resources and energies were directed to the war effort. Following the war's conclusion, however, an unprecedented

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residential construction boom ensued. Post-World War II houses largely abandoned historical precedents and instead turned to new and modern forms which de-emphasized stylistic detailing.

Domestic Buildings in Nacogdoches

The Property Type **Domestic Buildings**, which includes single-family houses, duplexes, multi-family apartments, and other buildings originally used for residential purposes, is the most common building form of Nacogdoches. Because they were built as early as the 1830s, Nacogdoches' domestic buildings display a wide range of architectural influences, ornamentation and forms. Only a small number of early and mid 19th-century houses survive and most date from the late 19th and early 20th centuries.

Description: Vernacular and Popular Plan Types

Domestic Buildings, more than any other Property Type, display the greatest range of forms, plan types and stylistic influences. Consequently, Subtypes are defined to better understand architectural trends and to identify noteworthy examples. These Subtypes further substantiate assessments as to a residential building's architectural significance, uniqueness and/or noteworthiness. They also reveal much about the county's history and development and demonstrate the skill of local builders and contractors and how they conformed to or deviated from prevailing architectural trends. These groupings are based on Vernacular and Popular Plan Types (discussed earlier in the nomination), as relatively few architect-designed residences exist in Nacogdoches.

Two-room Houses

The two-room house was probably built as early as the 1830s but extant examples date from the late 19th century to the first decade of the 20th century. Because of its simple and straightforward method of construction and its efficient use of interior space, the two-room house was extremely popular for use as rental property. Two-room houses typically are in less-affluent neighborhoods, next to railroad tracks and/or industrial structures and are generally in fair-to-poor condition. Two-room houses in Nacogdoches, for the most part, conform to the prototype defined earlier in the **Domestic Buildings** discussion. The typical two-room house is one story in height and has a side-gable roof. The front has either a 3- or 4-bay configuration with a door in the middle or inner bays. Wood-sash double-hung windows are dominant and have either 1/1, 2/2 or 4/4 light sashes. The type and amount of ornamentation on these structures varies considerably, although most display little, if any, high-styled detailing. Common architectural detailing includes the use of chamfered- or squared-wood supports on the porch. Although all two-room houses have wood exterior sheathing, two methods of box framing are common. The most popular is one that utilizes double wall frame construction, a durable building form of the late 19th- and early 20th centuries still common today. This structural method consists of wood sheathing attached to both sides of a timber frame. The other method of construction, however,

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features box-frame construction where vertical boards are nailed to horizontal planks or simply anchored to foundation and plate beams. Thin wood strips or battens are applied to these vertical boards to conceal the joints and thus better insulate interior spaces from outside weather. This construction method is also known as board-and-batten sheathing.

Center-Passage Houses

Center-passage houses, like two-room houses, were built locally from the 1820s and 1830s to the early 20th century. This house type was a favored building form for many of the city's earliest pioneers, many of whom hailed from the Upland South. Consequently, some of Nacogdoches' oldest domestic buildings are center-passage dwellings. Their popularity continued well into the 20th century, however most extant examples date to the last quarter of the 19th century. Because they were built over a long period of time, Center-passage houses are seen in seemingly endless variations and with a broad range of stylistic influences and ornamentation. Most center-passage houses are one story in height and feature wood-frame construction with weatherboard siding. If applicable, a chimney extends from one or both gable ends. Windows are double hung and have wood sashes with 1/1, 2/2 or 4/4 lights. The oldest center-passage houses (i.e., those erected during the early-to-mid 19th century) often display Greek Revival ornamentation especially around the front entrance and on the porch. Late 19th-century versions are more likely to have Victorian-era features such as jigsawn porch detailing. Those built after 1900 typically display little stylistic ornamentation.

L-Plan Houses

L-plan houses are a common late 19th- and early 20th-century house form of Nacogdoches. They typically are one or one-and-a-half stories in height. Wood-frame construction with weatherboard siding prevails, although many houses are covered with synthetic siding. The majority display modest detailing and textural variety that are characteristic of the Queen Anne style, and these features often are seen on the porch and in the gable ends. Porch supports, for example, frequently have turned-wood supports, jigsawn brackets and spindled friezes. The gable ends typically have pent roofs and wood-shingled siding in contrasting patterns, and jigsawn bargeboards are sometimes seen in the apex of gable ends. Although doors often have single-light transoms, sidelights are rarely seen. The double-hung windows typically have 2/2-light sashes with vertical muntins that subtly reinforce the plan type's characteristic horizontality. Later versions, i.e., those of the early 20th century, are more likely to have 1/1 lights.

A less common feature of local L-plan houses is the projecting front wing with angled corners where window openings are often placed. Jigsawn bargeboards and turned-wood pendants are frequently used. L-plan houses built in the early 20th century usually display less exuberant detailing but still retain the asymmetrical and picturesque massing that distinguish this plan type from others.

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Modified L-Plan Houses

Modified L-plan houses are a turn-of-the-century variant of the L-plan house. Although some were built as early as 1890, most date to the early 1900s. The typical modified L-plan house utilizes wood-frame construction with weatherboard siding and has double-hung windows with wood sashes and 1/1 lights. This house form is often associated with middle-class families who frequently applied fashionable architectural trim as a way to demonstrate their social and financial standing. Earlier versions are likely to have Queen Anne-style ornamentation which is seen on the porch and in gable ends. Turned-wood columns with jigsawn brackets and spindled friezes are common features. Gable ends often have elaborately cut bargeboards, another architectural detail associated with Queen Anne-style traditions. Later versions, especially those built after about 1905, typically have classically inspired ornamentation. Doric or Tuscan porch columns are common as are palladian windows, oval glazing in entries, and denticulated cornices.

Shotgun Houses

Shotgun houses are one of the most easily recognized house forms in Nacogdoches and they have an elongated plan that is one room wide and two to four rooms deep. They are often found in neighborhoods that historically have been comprised mostly of blacks and are typically used for rental purposes. The house form likely was built locally as early as the 1880s, although most extant examples date to the 1910s and 1920s. Shotgun houses typically are modestly detailed with little or no stylistic ornamentation.

Bungalows

Bungalows are the most common subtype of **Domestic Buildings** of the 20th century and because of the prevalence, subgroups have been defined to better understand the many variants of the house form. A classification system devised by McAlester and McAlester (1986) is used which is based of roof types. Subgroups include side-gabled, cross-gabled, front-gabled and hip-roofed bungalows. The front-gabled bungalow which, as its name suggests, has a front-facing gable roof that extends over the entire house. A smaller, secondary gable on the front is often seen and includes a partially inset porch. Side-gabled bungalows, likewise, have a single-gabled roof that caps the dwelling; however, roof slopes are on the front and rear elevations while the gable ends are on the sides. Porches on earlier versions of this subgroup are completely inset but more recent ones have small porches that only cover the main entrance. Cross-gabled bungalows have a front-facing gable and another gable that intersects at a right angle. Often, this second gable is located on the front and incorporates the porch, giving the structure a more horizontal emphasis. Hip-roofed dwellings, the fourth subtype of bungalow, are less common and, in sharp contrast to other subcategories, have steeply pitched hip roofs and symmetrical facades. They usually have inset front porches that extend across the front and have squared or Doric-like columns, which suggest an influence of the Classical Revival style.

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Earlier versions of bungalows (i.e., those erected in 1910s) are more architecturally ambitious than later examples. Strong Craftsman-style influences are often seen, especially on those designed by an architect. Examples include the Rulfs-designed bungalows on Logansport Street. Most bungalows were built from plans that appeared in pattern books published by firms that mass produced domestic plans. Common features of these early bungalows include a strong horizontal emphasis with low-pitched roofs, extended eaves and broadly proportioned openings. The porch is a critical design element and a visually dominant feature. It is often partially inset and typically has tapered or canted supports with broad bases that suggest weight and mass to both the porch and the structure. The upper sashes of the double-hung windows or screens often have rails in a geometric design that adds visual interest to the structure; conversely, the lower sashes are almost always single paned. The doors are wide and often have Craftsman-inspired detailing, such as a small band of windows in the upper section.

Although they display many of the essential components seen on earlier versions, bungalows built after 1920 often are less grand in scale, detailing and level of craftsmanship which made them more affordable to the growing numbers of middle-income families. Porches became smaller and a less dominant physical feature. Ornate woodwork is seen less often, and windows typically are grouped in pairs and have 1/1-light sashes without the geometric designs frequently seen on pre-1920 bungalows. Tapered box columns, triangular knee brackets in gable ends and extended eaves with exposed rafter ends are common features of post-1920 bungalows.

Four-Square Houses

The Four-Square plan type, also called the American Four Square, first reached Nacogdoches in the early years of the 20th century and remained popular until the 1920s. This house form is almost always two stories in height and typically features wood-frame construction with weatherboard or 117 siding. Their cube-like massing, medium- to high-pitched hip roofs and extended eaves are other distinctive characteristics. Most local examples have modest classically inspired detailing which is usually seen on the 1-story porch. Doric or Tuscan columns and molded trim are common features. The off-center front entrance often has a multi-paned transom and sidelights. The windows are double hung with wood sashes and 1/1 lights.

Center-Hall Multi-family Apartments

The Center-Hall Multi-family Apartment plan began to appear in major Texas cities as early as 1913 (Dallas) but gained momentum in the 1920s in urban areas across the state. The form distinguishes itself from surrounding properties in an urban context by being of masonry construction, usually brick, 2- to 3-stories in height, rectangular in plan, and occupying 1 1/2 or 2 city lots. Access is provided through double doors centered on the principal facade which lead to a center-hall dominated by a staircase and noted by doorways leading to individual apartments. Each building usually is comprised of six to twelve apartments. Architectural

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features generally are influenced by Tudor Revival, Spanish Colonial Revival, or Mission styles. The fenestration and window lights were influenced by the selected architectural style. A rear or side area is generally devoted to a long garage or parking space for automobiles.

Description: Houses with Stylistic Influences

The type and level of architectural features seen on a house can vary considerably depending on the structure's date of construction and/or alteration. The first architectural style to become popular in Nacogdoches is the Greek Revival where symmetry and order is emphasized. The Greek Revival style was popular locally during the second and third quarters of the 19th century. Distinguishing details include the use of pilasters on the front, pedimented architraves on window and door surrounds. Such features typically were applied to a center-passage house, as was common throughout East Texas.

The most prevalent late 19th-century architectural expression seen on local domestic buildings is the Queen Anne style which, in many ways, is the antithesis of the Greek Revival. The Queen Anne style emphasizes asymmetrical and organic forms and features asymmetrical massing, picturesque form, Victorian or Classical detailing, as well as variety of textures and exterior finishes. The Queen Anne style was quite popular when the local economy expanded during the late 19th and early 20th centuries and many residents built new houses. By the middle of the first decade of the 20th century, however, the style lost favor (as it did elsewhere in Texas) and was replaced by simpler, less eclectic architectural forms such as the Classical Revival style. Perhaps the grandest examples are those designed and built by Dietrich Rulfs, such as the Roland Jones House on Church Street. Typically, the style is seen as an application to vernacular house forms, such as L-plan and modified L-plan dwellings.

The Classical Revival enjoyed considerable popularity in Nacogdoches during the first and second decades of the 20th century, and typically were built for prominent citizens who erected them as symbols of their role and stature in the community. Only a handful were actually designed by architects; most were built from catalogs, pattern books or other publications. The Classical Revival style also made its way to vernacular structures, and numerous modified L-plan houses, which earlier were built with Queen Anne-style ornamentation, were now fitted with Classical Revival details.

The other major architectural expression found in local houses was the Tudor Revival style which was popular from the late 1920s until about 1940. A few were designed by architects and feature stone, stucco and decorative half-timbering on their exteriors. More typically, however, the style merely influenced the manner in which houses were detailed and usually consisted of round-arched openings, brick-veneer walls, and multiple-gable roofs that are pitched steeply. The chimney, though still a prominent feature, is less detailed and ornamented

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than architect-designed Tudor Revival houses. A noteworthy example is the house at 510 N. Mound Street.

Significance

Domestic Buildings associated with Nacogdoches' development of the 19th and early 20th centuries can have both historical and architectural significance, and therefore, can be eligible for listing in the National Register under Criterion A, B or C. They can be listed either individually or as part of a historic district. Regardless of how it is nominated, however, a dwelling with historical significance is one that is representative of important events or trends of the past (Criterion A) or is associated with an individual(s) that made noteworthy contributions to the city's historical development (Criterion B).

An individual structure considered eligible under Criterion A is perhaps the most difficult to recognize and ascertain because the concept for this criterion is both broad and abstract. A residence erected as part of the city's late 19th and early 20th century development can, for example, be associated with events reflecting a period of widespread growth and prosperity in a community. Consequently, it can be indicative of an important pattern in local history, especially if several dwellings are grouped together in dense concentrations and are nominated as a historic district. In such a case, the historic district considered eligible under Criterion A is most likely to be nominated under the following Areas of Significance: Community Planning and Development and Ethnic Heritage (Black History). For example, a historic black neighborhood that has survived with only a limited amount of new residential construction since the early 20th century might be a strong candidate for consideration under Criterion A. The buildings within the neighborhood can be linked to events important in the history of blacks in Nacogdoches and, therefore, are representative of an important but often overlooked component in the local history. These dwellings do not necessarily have to be particularly noteworthy examples of an architectural style or type but should retain enough integrity to be recognizable to the period when the neighborhood attained its importance.

Historical significance can also involve associations with individuals who were important in the past (Criterion B) and typically is a dwelling that was the home of a person who achieved significance while living in that structure. If the property is nominated under Criterion B, it must be the residence of an individual who played a pivotal role in the city's 19th and early 20th century development; thus, the house is directly related to the historic context. It typically is nominated when no better examples survive. Nevertheless, such a property will likely be nominated under at least one of the following Areas of Significance: Commerce, Education and/or Politics/Government. An example might be the house of a man who led efforts to secure Stephen F. Austin University for Nacogdoches, and his house was used to a meeting place to organize local lobbying efforts. Clearly, the house is related to Nacogdoches' early 20th century development and is linked with the historic context.

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A domestic building is most likely to be nominated to the National Register under Criterion C as a noteworthy example of an architectural style, type or form, most of which are identified and discussed in the Description section of the property type *Domestic Buildings*. If nominated for this reason, the property would be considered under the Area of Significance of Architecture. The house could be a particularly good example of a work by Dietrich Rulfs, a local architect credited with the design of numerous buildings throughout his long professional career. The house could also exhibit exceptional craftsmanship and detailing which might distinguish the structure from others in the community. More often, however, a dwelling is significant for its architectural merits and will be nominated because it best illustrates a specific type or method of construction.

Domestic buildings can also be nominated to the National Register under Criterion C as members of a historic district which includes a concentration of similarly intact historic structures within a well-defined area. The historic district may include buildings that are not necessarily significant on an individual basis but are noteworthy because the area has few post-1941 structures and/or physical changes. The area should convey cohesiveness and invoke a strong sense of the past. When nominated within a historic district, domestic buildings can provide a more complete cross-section of the local history and can help determine the broad themes and influences that contributed to Nacogdoches' growth and development of the 19th and early 20th centuries. Moreover, groupings of domestic buildings typically enable a better understanding of how the area functioned as a whole and often, but not necessarily, are associated with more significant individuals in local history. An analysis of architectural styles within a district can show developmental patterns and can also reveal to what degree designers, builders and contractors conformed to or diverged from prevailing tastes in architecture. If a historic district is nominated under Criterion C (as most are), it likely will be listed under the Architecture Area of Significance.

Registration Requirements

The accompanying historic context has been developed to allow for the nomination of the 10 individual and 3 historic districts that are part of this submission. The historic context also provides an avenue for the nomination of additional sites in the future. To be included, an individual domestic building or a historic district comprised primarily with domestic buildings must be strongly linked with and related to the historic context. The Statement of Significance should discuss how the property or district meets the National Register criteria and relates to the historic context.

A domestic building being considered for listing in the National Register on an individual basis must be at least 50 years old and retain sufficient integrity to be recognizable to its period of significance which, in most cases, is the date of construction. To be listed, a residential structure must meet at least one of the four National Register Criteria for Evaluation.

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Because an individual domestic building being nominated under Criterion A or B is one with strong historical associations, it does not necessarily have to be virtually unaltered or a particularly noteworthy example of an architectural style, type or form. It should, however, be closely associated with important trends and events in the past (Criterion A) or with individuals who have been historically significant (Criterion B). Whether nominated under Criterion A or B, a strong argument must be made to establish the relative importance of that event, trend or person within 19th and early 20th century development in Nacogdoches. Merely stating, for example, that a residence was the home of a locally successful businessman living in the city is not enough to justify listing in the National Register. The accomplishments of that individual must be articulated and then related to the historic context. Also, such a property must have been used by that person when significance was achieved or be the residence most closely associated with that individual. The dwelling need not be a particularly noteworthy example of an architectural style but must retain sufficient integrity to be recognizable to its Period of Significance.

Many individual historic dwellings are candidates for listing in the National Register under Criterion C as good examples of an architectural style, type or method of construction, or are noteworthy commissions of an architect. However, that structure's relation with the historic context must be addressed. Moreover, its physical integrity must be retained to an exceptional degree. A building's exterior detailing should appear almost exactly as it did when it was originally constructed or when it was sympathetically altered at least 50 years ago. While architectural fabric inevitably deteriorates over time, restoration, rehabilitation and reconstruction efforts should be sensitive to a dwelling's historic character and should utilize shapes, forms and materials that are compatible with original detailing. The installation of historically inappropriate elements can detract from a structure's integrity and, therefore, can make it ineligible for the National Register. Common alterations, which can compromise a structure's integrity, include the replacement of wood-sash windows with modern metal-sash ones, the installation of wrought-iron porch supports or a concrete porch floor, or the application of vinyl, asbestos or aluminum siding over original wood siding. The removal of architecturally significant details can also compromise a dwelling's historic integrity.

To be eligible for listing in the National Register, a historic district must be a well-defined area that contains a significant concentration of historic (pre-1941) dwellings that retain their architectural integrity to a high degree. At least 50 percent of all buildings in the district should be classified as Contributing, a designation which requires that a structure still possess enough of its original fabric to be recognizable to the district's period of significance. The structure does not necessarily have to be unaltered but should retain its most important historic architectural details and materials. A Contributing property can also be a structure that does not

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necessarily relate to the architectural character of the district but may be eligible for the National Register on an individual basis.

Domestic buildings classified as Contributing typically should still have their original exterior sheathing and porch trim and materials. The application of asbestos, vinyl, aluminum or any other synthetic siding over the original exterior walls is often regarded as insensitive to a dwelling's historic character and proper maintenance, and can disqualify a building for listing as a Contributing property. The replacement of wooden porch floors and supports, likewise, can compromise a structure's historic integrity, as the porch usually displays some of the most significant and distinguishing architectural detailing on a residential structure. One of the more common alterations is the installation of wrought-iron porch columns. For example, the tapered box columns of bungalows are an extremely important visual element of this house form, and the removal of these features can represent a severe modification to a structure's historic appearance, thereby justifying its exclusion from the Contributing category. More superficial alterations, such as the application of nonhistoric colors or paint schemes or the installation of a metal roof, are less severe compromises of the structure's historic integrity and do not, by themselves, warrant rejection of the building as a Contributing element.

If, however, the district is nominated for its historical associations, architectural integrity of the dwellings is not as critical as it would be for a district nominated merely for its architectural significance. The integrity problems discussed in the preceding paragraph are not necessarily applicable. However, such a district must be extremely intact with very few non-historic structures within its confines. For instance, residents of a predominantly black neighborhood often could not afford to maintain the original architectural fabric and character of their residences. They were less concerned with historic integrity than with making their homes livable.

Associated historic outbuildings can also be considered as Contributing elements if they display architectural detailing that is in keeping with the overall district and if they are substantial enough in size and scale to be perceived as separate structures, independent of the main house. Such outbuildings may include 2-story garage/apartments that have an address which is separate from the primary dwelling, or they may be 1-story garages which incorporate stylistic elements similar to those exhibited on the main house.

Noncontributing properties are those that detract from a district's historic character and must comprise less than 50 percent of all buildings in a district. This category includes historic buildings and their ancillary structures that have lost their integrity through severe exterior alterations, as discussed above, or have been relocated to a new site within the last 50 years. Post-1941 structures comprise the other major grouping within the Noncontributing category;

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most of these display physical characteristics that have little in common with the prevailing historic character in the area.

Finally, a residential historic district, like all historic districts, must have boundaries that are logically determined and can be defended on aesthetic and/or historical grounds. Gerrymandering to bypass Noncontributing structures and to ensure compliance with the National Register's guidelines that 50 percent of the buildings be listed as Contributing cannot be allowed. Instead, the boundaries must be regularly shaped and, whenever possible, follow block lines.

COMMERCIAL BUILDINGS

Commercial development shapes the evolution of any community, and a town's history is often vividly revealed in the remains of its old commercial core. In every community, a few buildings will resolutely have stood the test of time, somehow spared unsympathetic alterations (or perhaps display newly restored facades). First-story alterations of other buildings will attest to brief flirtations with Art Deco or Moderne styles or an encounter with popular 1930s publications such as 52 Designs to Modernize Main Street with Glass, while still others have disappeared entirely under an aluminum wrap. For most cities, the 1950s allure of an easy and inexpensive modernization via the aluminum facade marks the final major architectural change, as it was about this time that the shopping center first began to siphon activity from Main Street.

Commercial buildings were among the first structures erected in the state, although remarkably few extant examples predate the 1870s. The earliest commercial buildings were relatively simple and straightforward in design and construction. They typically were built in towns, villages and other locations where enough activity could support business operations and often were congregated around a public square or at intersections of important roads. Milled lumber was the preferred building material at the time because of the abundance of wood as well as its affordability.

As the state's population grew and rail lines were extended, trade increased. A new wave of construction ensued, creating dense concentrations of 1- and 2-story buildings in cities across the state. The faces of these commercial buildings were as generously detailed as possible, for they functioned as signs to trumpet the company or business names, dates of construction or company founding. Business owners often advantageously used rear elevations facing a broad rail frontage as a billboard for additional advertisements. At the time of their construction, these buildings were approached and seen from a walking gait at the street level, and were detailed and ornamented to catch the eye of the passerby. Taken together, the dense collection of facades comprised the commercial district, the pride of a community.

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While wood-frame structural systems prevailed in the pre-railroad era, store owners turned increasingly to masonry which symbolized stability and permanence for both their own businesses and their communities. Masonry construction was preferred because it was less susceptible to fire and thus helped protect investments. A tradition of finely crafted masonry work developed, and many commercial buildings of the late 19th century displayed ornate parapets and other decorative features. Brick was the most popular building material but locally quarried stone was also utilized, especially in areas with an abundance of stone.

The arrival of the railroad also enabled other merchants to purchase prefabricated metal (tin) storefronts which were easily applied to facades. Storefronts manufactured by the Missouri-based Mesker Brothers Company and other firms became commonplace in Texas during the period. Another popular building material of the late 19th century was cast iron which was transported by way of the railroad. It was often used as elaborately detailed columns defining bay openings and as door thresholds where the name of the manufacturer and/or the store owner was a common site.

Commercial building activity continued in the early 20th century but it became more diversified in form, detailing and use. Professionally trained architects began to play an increasingly dominant role in the design and construction of commercial architecture which brought a higher level of sophistication to downtowns throughout the state. An important innovation of the period was the introduction of the office building, a new building form which was erected in the state's largest and most prosperous communities. These structures often were two stories or higher and typically displayed high-styled ornamentation and features. Other new building forms included service stations and theaters which incorporated specialized designs for their unique functions.

The same problem with style that limits its usefulness in describing and assessing domestic building is true also when analyzing commercial architecture. For this reason, building-type analysis, paired with stylistic evaluation and descriptive summary, provides a more precise system of evaluating commercial structures. This typological analysis is based on facade organization and is adapted from Richard Longstreth's seminal typology of commercial architecture as detailed in The Buildings of Main Street (1987). Principal physical attributes of commercial buildings define 11 primary building types. Two of these, the *One-Part Commercial Block* and the *Two-Part Commercial Block*, form the majority of structures found in commercial districts in most Texas cities.

The *One-Part Commercial Block* is a discrete, independently treated structure. Found free-standing or as part of a group, the One-Part Commercial Block typically consists of a 3-bay facade with a central door and large display windows on either side. The entrance is often

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recessed with angled plate-glass windows which provided additional area for the display of goods and merchandise. A band of fixed-light transoms often caps the window and entrance bays and allow for more light to enter the building. Corbeled brick, ornamental panels, parapet walls and cast-stone coping are often used to enhance the upper or parapet wall.

The *Two-Part Commercial Block* is distinguished by its well-defined division into two, distinct, horizontally divided sections. The first story, or lower section, is both visually and functionally separate from the upper section which is two to four stories and typically utilizes the 3-bay configuration much like that seen on the *One-Part Commercial Block*. The upper floor(s), on the other hand, will often repeat the 3-bay pattern, but the windows are double hung and proportionally are long and narrow, in contrast to the broad fixed-glass, display windows on the street level. Hoodmolds are frequently used as a decorative feature and often exhibit detailing that is suggestive of an architectural style. Elaborate masonry craftsmanship is typically seen in the hoodmolds, parapet and cornice.

Other commercial building types found in commercial districts, but not represented in significant numbers, include the Enframed Block, Stacked Vertical Block, Two-Part Vertical Block, Three-Part Vertical Block, Central Block with Wings, Enframed Window Wall, Temple Front, Vault and Arcaded Block.

Although this typology is effective when analyzing most commercial buildings, others, usually those that anchor each end of a block, are exceptions to this architectural convention. Banks, hotels and department stores chose these prized locations to benefit from the multiple access and high visibility offered by the site. Distinguished by their two primary facades, these buildings often are the commercial district's most architecturally significant structures, revealing a hierarchy of ornament and stylistic references not present on adjacent properties. Many were designed by architects and thus are able to be classified as examples of a particular architectural style.

Post-World War II alterations made to commercial structures in the name of modernization and improvement reflect the philosophy that governed construction through the 1970s and lingers today. Turn-of-the-century facades, which after a half-century of use appeared outmoded, disappeared behind aluminum screens that were unceremoniously bolted into place. Large single-paned windows replaced multi-paned store-front glazing, and the upper stories were shorn of their decorative cornices and parapets. Store owners stripped away trim that in any way referred to the then much-maligned Victorian era.

Description: Commercial Buildings in Nacogdoches

Most of the city's commercial buildings are concentrated around the public square and

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along E. and W. Main Street, an area that comprises Nacogdoches' historic commercial center. The majority of these buildings date from the late 19th and early 20th centuries and are classified as either one- or two-part commercial blocks. Brick load-bearing construction prevails and party or common walls are used frequently. Consequently, only a handful of free-standing commercial buildings are found in the city. A typical commercial building has a 3-bay facade with a central door and display windows on either side. Those structures built in the late 19th century often have round- or segmental-arched windows on the upper floors, while those erected in the early 20th century simply have rectangular window openings. The majority of the commercial buildings have been altered in varying degrees over the years. Most of these changes demonstrate that the downtown has remained active and vibrant, and has ably competed with shopping centers that catered to automobiles.

Commercial buildings in Nacogdoches have been classified into subcategories of the property type **Commercial Buildings** and are based upon the particular needs of the occupants. Consequently, these buildings have certain design elements and/or physical attributes that distinguish them from other kinds of commercial buildings.

Retail and Service Establishments

By the early 20th century, the general merchandise stores of the previous century that supplied groceries, clothing, household furnishings, and agricultural implements were supplanted by specialized retail businesses. The independent nature of these commercial endeavors was signaled by their architectural character, which was distinct from adjoining structures. On occasion a developer constructed a row of similarly detailed shops; others stand free of adjacent structures. As their principal interest was in drawing customers into the store, these retail establishments adopted large plate-glass windows at their first levels where an owner's goods were placed on display. This open, unobstructed lower level contrasts sharply with the typical enclosed appearance of the upper levels.

Grocery stores developed from the general merchandise businesses that provided provisions to 19th-century shoppers. By the early 20th century, availability of pre-packed food and the widespread use of ice-boxes for storage created a demand for specialized trade in foodstuffs. Colorful displays of cans, boxes and advertisements in the large glass store-front windows drew shoppers into the store. Open-plan interiors provided flexibility in organizing the various freezers, coolers and shelves that held the inventory. Additional shelves, often reaching to the ceiling, encircled the store interior.

Few structures rose above three stories until well into the 20th century, and their narrow widths contrasted with deep, spacious building lengths. The most pronounced ornament occurred at the first level, around openings and at the cornice line or parapet. Because each

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establishment was selling fashionability, whose definition is constantly in flux, retail buildings are highly susceptible to alteration.

Found often at major intersections in the commercial district, banks frequently were the city's most handsome buildings. Banks could afford the higher rentals and land costs of corner locations, and their profile marked by a taller structure. Banking lobbies occupied only the lower floor, with rental office space above. Banks wished to project the image of permanence, stability and security, and toward this end many favored the formal Classical Revival styles, which could be suggested by grand triumphal arches and the giant order of Corinthian columns or a simple entry bracketed by pilasters. Branch banking and drive-in windows diminished the importance of Main Street banks, which were among the earliest buildings abandoned in the suburbanization of a community.

Restaurants developed out the tavern or saloon tradition as a response to the need for establishments appropriate for families, and provided meals for travelers, merchants and shoppers who found themselves downtown at mealtimes. They range from unpretentious establishments with their name painted across the front windows to elaborate facades sheathed with Vitrolite and Carrara Glass. An open-plan interior permits a flexible layout, with the kitchens and other operations relegated to the building rear behind walls and swinging doors.

Warehouses

Warehouses, low, long and architecturally undistinguished, can usually be found just beyond the finely detailed commercial buildings of Main Street. Simple, cheap building materials, including concrete block or hollow tiles, and spare appearance evidence their secondary status. Because of its fire proofing qualities, masonry was the preferred material. Warehouses are subject to alteration primarily to enlarge or change their functions, rather than for aesthetic enhancement.

Office Buildings

The office building paradigm was established early in the 20th century and has changed little since. Except in major urban areas where they reached as high as twenty stories (rarely higher until the second half of the century), these first office buildings ranged from two to three floors. Almost without exception, offices were positioned above the retail or banking establishments that leased the first level. Architecturally, this pattern resulted in a clear demarcation of function. Large expanses of glass opened the lower level businesses to the gaze of passersby, while similarly detailed, symmetrically placed windows presented a uniform upper zone. Deep, heavy cornices were favorite devices used to both decorate and visually terminate the structure. It is the lower floor, once again, that is most subject to modification.

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Significance

Commercial buildings are often an important component of Nacogdoches 19th and early 20th-century development and, therefore, can be eligible for listing in the National Register under Criterion A, B or C for their historical associations or for the architectural significance. The Significance section for *Domestic Buildings* includes a more complete discussion of the National Register criteria and how they can be applied to property types. Nevertheless, a commercial building can be nominated either as an individual property or a member of a historic district.

A commercial building being considered for listing on an individual basis under Criterion A is one that is closely associated with important trends in local history. It could be, for example, a structure that housed a business that contributed greatly to the economy and development of the city. The Hoya Land Office Building is indicative of such a pattern because many of the city's early land records were kept in the building. Furthermore, its masonry construction reflects a major construction boom that occurred locally in the downtown during the late 19th century. A commercial building nominated under Criterion B is one that is associated with an individual who played a significant role in the town's development. It is important, however, that the contributions of that person be clearly stated and that they are compared with those achieved by local residents. Regardless of whether a commercial building is nominated under Criterion A or B, that property must be the one most closely associated with that event or individual.

Most commercial buildings are likely to be nominated for their architectural merits (Criterion C) and can be listed in the National Register either individually or as members of a historic district. An individual commercial building may display noteworthy craftsmanship and/or design qualities and can be an outstanding example of an architectural style, type or form. It may be an important commission of a local architect, such as Dietrich Rulfs, or represent the work of a noted local contractor or builder. Groupings of commercial buildings often possess architectural significance when considered as a historic district. These buildings often are of a similar scale and form, utilize similar materials and were erected at about the same time. Thus, they are closely interrelated physically and aesthetically, and often appear as a unified grouping of independent parts. Such concentrations can have several structures that are significant individually and/or can include structures that may lack significance on an individual basis but are more important when considered as part of a collection. The overall sense of cohesion can be further reinforced if the streets retain their brick paving. If the individual building or historic district is nominated for any of these reasons, it likely will be considered under the *Area of Significance of Architecture*.

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Registration Requirements

A commercial building being nominated individually must be at least 50 years old and retain enough of its architectural integrity to evoke its date of construction or period of significance. A commercial building should maintain its original facade and/or fenestration, as well as its exterior finish. Superficial and easily reversible changes, such as the covering of transoms or the removal of signs, are less important than major remodelings or additions that can detract from a building's overall historic character. Alterations completed over 50 years ago sometimes are important in their own right and can represent the architectural evolution of a building over time. For example, a frame building constructed in the 1910s but remodeled in the 1930s with the application of a brick veneer to the front still can be architecturally noteworthy. If essentially unchanged since that time, such an alteration may not necessarily be intrusive to the structure's integrity and could be regarded as an architecturally significant feature.

Individual commercial buildings can be eligible for the National Register under Criterion A, B or C. A structure with strong historical associations should retain enough of its integrity to be recognizable to its period of significance. For example, a commercial building that formerly housed a locally important wholesale grocery firm need not be unaltered but must appear much as it did when the company achieved its significance. Most but not all of the building's architectural fabric should survive in a relatively intact state. In addition, the building must be the one most closely associated with the historically significant business.

An individual structure being considered for designation under Criterion C must be virtually unaltered and retain its historic integrity to a high degree. It can be a noteworthy example of a particular style or type, or display outstanding craftsmanship or detailing. If important or distinguishing architectural elements such as parapets, cornices, original surface materials or fenestration patterns are changed, modified or removed, the building cannot be considered for National Register designation under Criterion C.

Intact concentrations of commercial buildings are most likely to be considered for National Register designation as historic districts under Criterion C. They should qualify if a majority of structures within the district retain their historic architectural integrity and the overall impression of the district conveys a sense of time and place from the period of significance. These buildings are classified as Contributing properties, and a minimum of 50 percent of the total number of structures within a district should be so categorized. Although each historic district will have its own definition as to what constitutes a Contributing property, the National Park Service defines Contributing as a "Building, site, structure or object that adds to the historic architectural qualities, historic associations, or archeological values for which a property is significant because a) it was present during the period of significance, and possesses historic

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integrity reflecting its character at that time or is capable of yielding important information about the period, or b) it independently meets the National Register criteria" (National Register Bulletin No. 16).

Buildings that detract from the district's overall historic character are considered as Noncontributing and include new (post-1940) buildings and severely altered historic structures. The National Park Service requires that less than 50 percent of the buildings be classified as Noncontributing properties. In addition, the boundaries must be logically drawn and not gerrymandered to achieve the 50 percent requirement.

INSTITUTIONAL BUILDINGS

Institutional buildings are often a community's most memorable buildings, even though they exist in relatively small numbers. The significance of churches, schools, post offices and other public and religious buildings is due in part to the perception that they are grand buildings that dominate the streetscape. This notion only holds true when their study is limited to an urban center, but upon broader examination which would include small communities and rural landscapes, vernacular institutional buildings are far more prevalent than architectural landmarks. In truth, institutional buildings derive their importance as much for their symbolic role in the community as for their physical characteristics.

Institutional structures are designed primarily for public, educational and religious activities but are also used for private functions such as fraternal meetings. Institutional buildings are where people congregate, socialize, obtain services and other activities most often undertaken in groups. They represent the efforts of groups - congregations, city councils, school boards and others - to create an appropriate facility and project a suitable image to convey pride, growth and success. A rural, one-room, frame school is no less representative of this phenomenon than an ornate Classical Revival-styled courthouse in the public square.

In Texas, the construction of institutional buildings often lagged behind domestic and commercial buildings as the frontier expanded westward in the mid-1800s. Some dwellings were often used for church services, schools, meeting halls; commercial establishments would often doubled as mail distribution centers or government offices. The first generation of institutional buildings, like their domestic and commercial counterparts, were crude buildings, built of logs, stone or rough-hewn timber. As milled lumber became available in Texas, more substantial construction ensued. Most institutional buildings in the state took vernacular architectural forms through the 1870s, but slowly gave way to architecturally ambitious and stylistically detailed buildings, especially in the cities. Vernacular churches and schools prevailed in the countryside into the 1920s, although many of these buildings are now gone. Over time, substantial

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institutional structures similar to those in urban settings, began appearing in small communities and even in rural areas after the 1920s. Some of this building activity was prompted by federal public works projects of the Depression era. Like the architect-designed city landmarks built during the previous decades, rural institutional buildings began to incorporate distinctive stylistic influences and more substantial and permanent construction techniques.

Description: Institutional Buildings in Nacogdoches

Although the city was founded in 1779 and was one of Texas' most important communities during the colonial, republic and early statehood eras, no institutional buildings from those periods survive. In fact, the oldest extant structure is the old Nacogdoches University Building on Washington Square which was built in 1859. The vast majority of the historic institutional buildings in the city date to the late 19th and early 20th centuries when Nacogdoches experienced rapid growth due to the instigation of rail service and the increased economic activity that resulted. Nevertheless, the many kinds of institutional buildings that survive are indicative of trends and patterns observed throughout the state and are among the largest and most impressive structures in the community.

Because the property type *Institutional Buildings* encompasses a variety of structures, subtypes have been defined to better understand these edifices. Subtypes include Churches, Schools and Government Buildings. Unlike the other property types, *Institutional Buildings*, as a group, has not been broadly analyzed by analyzing their plan and form. Instead, use and stylistic influences have commonly been the primary factors in assessing and cataloging institutional architecture.

Churches

Churches are structures built by organized religious groups and are intended for use as places of worship. They are found in virtually all parts of the city but are most common along major streets and arteries that extend through residential neighborhoods. Throughout its history, Nacogdoches has been a deeply religious community with many different denominations; however, few historic churches survive. Church groups often razed their old sanctuaries and replaced them with new facilities as the congregation expanded. Nevertheless, many historic churches are standing and are among the most architecturally ambitious structures in the city. They display a broad range of detailing; however, stylistic ornamentation and influences are the most effective means of grouping and evaluating the many kinds of churches in Nacogdoches.

The Gothic Revival style was perhaps the most popular architectural influence on local ecclesiastical buildings of the late 19th century and again in the middle of the 20th century. It is usually distinguished by the use of lancet- or pointed-arched windows, features that are unique to the style. Decorative buttresses along the side walls and an off-center tower with

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crenelation and battlements are other common characteristics. Load-bearing masonry construction typically is used.

The Classical Revival style gained popularity during the early 20th century and is still prevalent today. Churches categorized as examples of the style have square or cross plans with facades that are symmetrical in composition. Several utilize elements of a temple form, with classically inspired porticoes on one or two elevations. Window openings are rectangular in shape and often have flat-arched lintels with keystones. Like their Gothic Revival counterparts, Classical Revival-styled churches typically have brick, load-bearing constructions.

School Buildings

Schools, unlike churches which were built with private funds, were constructed with public financing. They typically are found in residential areas and are free-standing structures that occupy a large lot or block with ample open space for student playgrounds. Virtually all historic schools in Nacogdoches date to the early 20th century; the one exception (the old Nacogdoches University Building) was built in 1859. They utilize brick load-bearing masonry construction and are from one to three stories in height. Most have rectangular or U-shaped plans with a broad central hall that is marked by a slightly projecting bay. The facade is usually symmetrical in its organization and, at least originally, have double hung windows with wood sashes or metal casement windows. Typically, ornamentation is spare with stone or cast stone coursing and some embellishment suggestive of style surrounding the entry, windows and atop the parapet. The Classical Revival is, perhaps the most common architectural style seen on local schools, especially those erected during the first two decades of the 20th century. Educational facilities built during the 1930s have Art Deco or Moderne detailing.

Government Buildings

Buildings originally erected by either the local, county, state or federal government are classified in this subtype and may include post offices, city halls, fire stations and libraries. Government buildings built before 1940 tend to be substantial structures that utilize masonry construction and incorporate some amount of stylistic ornamentation. Conversely, the forms and plans of public buildings vary considerably. These buildings are conspicuously located near the heart of the city's central business district, often serving as a significant component of a small town's core. Very few government buildings exist in the city and perhaps the most important is the old post office in the public square. Erected in 1917, it displays Classical Revival features which is indicative of statewide trends of the period.

Significance

Institutional Buildings, as a property type, are an integral part of the city's historical development and can be indicative of broad trends in the local history or, more typically, are

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important physical landmarks. Consequently, they may be significant for their historical associations (Criterion A) or for their architectural merits (Criterion C). Schools, for example, are associated with the public school system and are indicative of local efforts to educate the children of Nacogdoches. These structures may be reflective of the city's prosperity and expansion during the late 19th and early 20th centuries, and their locations can reveal much about historic growth patterns and residential development. The type of facilities provided for local blacks reveal much about how this minority group was treated during the late 19th and early 20th centuries. Moreover, schools can also demonstrate local support for the educational program of the district. The passage of several bond packages during the early 20th century, for example, can reflect much about local citizen's commitment to education. Historically significant institutional buildings are likely to be nominated under the following Areas of Significance: Education, Government/Politics, Religion and Community Development.

Although they typically are important in broad trends in local history, *Institutional Buildings* may also be significant for their architecture. They often are among the city's most substantial structures and may represent the work of a locally prominent architect, builder or contractor. Churches, for example, are most likely to be eligible for listing in the National Register under Criterion C because they may be an outstanding example of a style or type, display noteworthy craftsmanship. Therefore, they would be nominated under the *Area of Significance* of Architecture.

Registration Requirements

To be eligible for the National Register, an institutional building must be at least 50 years and meet at least one of the National Register Criteria for Evaluation. Theoretically, they may be nominated as part of a historic district but are most likely to be considered individually because so few exist in the city. If in a historic district, they likely will not be representative of the kinds of structures that predominant in the district.

Institutional buildings can be considered for the National Register under Criterion A if a strong argument can be made to demonstrate how it is representative of a broad trend or pattern in the city's development of the 19th and early 20th centuries. It does not necessarily have to be a particularly noteworthy example of a architectural, style or form but it should retain enough integrity to be recognizable to the period when it achieved significance. Distinguishing architectural features must be intact, as the removal of such elements can compromise the building's historic character.

Institutional buildings can also be considered for listing in the National Register under Criterion C as noteworthy examples of an architectural style or type. To be eligible for the

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National Register in this manner, a building must retain its integrity to a very high degree. The removal of important architectural features -- a classically inspired cornice, for example -- or the replacement of historic fabric with incompatible modern materials can detract from the building's overall historic character and can keep a building from being listed under Criterion C. Common alterations that can detract from a building's integrity include the removal of original doors and windows and the installation of aluminum-frame replacements.

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SUMMARY OF IDENTIFICATION AND EVALUATION METHODS

Historic Resources Survey

This nomination is based upon the results and recommendations of a historic resources survey and preservation feasibility study of Nacogdoches completed by Victor and Victor Consultants, Inc. in 1986. The project was administered by the City of Nacogdoches and the Texas Historical Commission. Funding assistance came from a matching federal grant-in-aid.

The consultants conducted a windshield survey of all structures approximately 50 years old or older within the 1986 city limits of Nacogdoches. A total of 1,333 sites were identified and the addresses of these sites were marked on the appropriate survey cards. Each historic site was photographed and recorded verbally on Texas Historical Commission materials. By utilizing City of Nacogdoches plat maps obtained from the Nacogdoches County Appraisal District Office, the lot and block of each surveyed site was recorded.

Sally S. Victor, Project Director, prepared the Survey Report by compiling information from the historic site survey, oral interviews, and archival research at Nacogdoches and Austin libraries. The structures located in the historic site survey were assessed for eligibility to the National Register of Historic Places, Recorded Texas Historical Landmark, and/or local landmark status. One hundred fifty-eight structures were recommended for nomination for one or more historic designations. In addition, Victor stated that the Historic Site Survey of Nacogdoches recommended the establishment of the National Register historic districts, the Central Business District, the Washington Square Historic District and the Zion Hill Historic District.

Victor and Victor Consultants, Inc. prepared a Preservation Feasibility Study which outlined federal and state programs that could affect and benefit Nacogdoches along with identifying national and state organizations that are currently involved in community preservation.

National Register Nomination

In 1989 the City of Nacogdoches applied for and received federal monies through the Certified Local Government Program to follow up recommendations presented in the Victor and Victor Survey report and prepare a National Register Multiple-Property Nomination. The City prepared a Request For Proposal to nominate the three recommended historic districts and a small number of individual properties. The Austin-based firm of Hardy-Heck-Moore was subsequently awarded the contract. Following a site visit with representatives of the Texas Historical Commission, the City of Nacogdoches and Hardy-Heck-Moore, the Central Business District was dropped from consideration because a preliminary assessment revealed that over 50 percent of the buildings in the area would be considered as Noncontributing to a historic district.

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In its place, the three parties mutually agreed to substitute two small districts (Sterne-Hoya and Virginia Avenue) in its place. Moreover, 11 individual properties outside of the four districts were included in the National Register Nomination. Hardy-Heck-Moore reviewed the 158 most important sites and narrowed the list to approximately 50 properties. The Nacogdoches Landmark Committee subsequently selected 11 properties of which 10 were approved by the State Board of Review and are submitted as part of this submission. Most of the 11 result from a concentrated effort to include as many downtown sites as possible. Please note that these four historic districts, three being submitted at this time, and the 10 individual properties are considered to be the start of an on-going effort to prepare more nominations in the future, as funding permits.

To begin the nomination phase, the Research Assistant examined previous survey results on file at the National Register Department of the Texas Historical Commission. The Research Assistant then began compiling information from Austin libraries and depositories as well as from the Stephen F. Austin State University Library on the general history of Nacogdoches, focusing on the years between 1830 to 1940. The Research Assistant obtained the most useful historic information from the Sanborn maps. Sets from 1964, 1947 (at the Ralph W. Steen Library Special Collections, SFASU), 1929, 1922, 1921, 1912, 1906, 1900, 1896, 1891 and 1885 (at the Barker Texas History Center) were examined and important trends were noted. Following a review of the Sanborn maps, the Research Assistant obtained the legal description, current owner (or taxpayer) and mailing address of the properties within and just beyond the proposed districts, as well as the individual properties. A questionnaire, which solicited important historical information, was subsequently prepared and sent to each property owner. However, only 25 questionnaires were completed and returned. Because no pre-1945 city directories were ever published for Nacogdoches, the Research Assistant examined deed records to obtain historical information about past owners and/or builders. Another important source of information was the Sterne-Hoya Library which contained a thorough collection of primary and secondary source materials pertaining to the city. Also, the Special Collections Department at the Ralph Steen Library at Stephen F. Austin State University provided much useful information on local citizens as well as domestic buildings and commercial structures. Finally, the Research Assistant conducted interviews with many local citizens knowledgeable about Nacogdoches' historical development. Although everyone provided much useful information, Dr. Jere Jackson was particularly helpful.

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