

UNITED STATES DEPARTMENT OF THE INTERIOR
 NATIONAL PARK SERVICE

DATA SHEET

 NATIONAL REGISTER OF HISTORIC PLACES
 INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

MAY 30 1975

DATE ENTERED

JUL 3 1975

 SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
 TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS
1 NAME

HISTORIC

East End Historic District

AND/OR COMMON

2 LOCATION

STREET & NUMBER

CITY, TOWN

Galveston

___ NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

9

STATE

Texas

___ VICINITY OF

CODE

048

COUNTY

Galveston

CODE

167

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

NAME

Multiple ownership

STREET & NUMBER

CITY, TOWN

Galveston

STATE

Texas

___ VICINITY OF

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

Galveston County Courthouse

STREET & NUMBER

CITY, TOWN

Galveston

STATE

Texas

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Historical American Buildings Survey

DATE

1966-67

 FEDERAL STATE COUNTY LOCALDEPOSITORY FOR
SURVEY RECORDS

Library of Congress

CITY, TOWN

Washington, D. C.

STATE

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Texas Historical Survey
1969 State
Texas Historical Commission
Austin, Texas

7 DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

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

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

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

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

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

1. J.Z.H. Scott House, 1721 Broadway . Ca. 1880. N.J. Clayton, architect.
A one-story, raised, 5-bay cottage with a 3-bay pedimented portico over the central entrance. Two dormers project from and double pitched roof and chimneys rise from each end. This represents one of Clayton's more modest designs.
2. Lucas Apartments, 1411 Broadway. 1901. A three-story stuccoed brick apartment building. The entrances to the various apartments are at the first and second levels and are marked by different types of approaches: a straight central stair, paired curving and sinuous flights of stairs, and two ground floor doors. The facade is divided into three sections with pediments over the two end sections and a cresting at the top of the central section. The strange coral-and-shell window-boxed balconies are a provincial and spontaneous example of the art nouveau movement of the era.
3. Walter Gresham House or Bishop's Palace. N.J. Clayton, architect. 1887-1893. A three-story eclectic mansion of rusticated limestone with granite and sandstone trim. The blazed tile roof has a steeply pitched roof with a profusion of towers, dormers, and gables each separately roofed, creating a picturesque and irregular roof line. See National Register submission, "Bishop's Palace", August, 1970.
4. 1300 Block of Sealy. Ca. 1886. Two identical houses built by the same man in a late version of the Greek Revival style. The houses are two-story frame with double pedimented galleries and have a side hall floor plan.

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

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

7. 1700 block of Ball. Streetscape revealing three similar one-story Victorian cottages raised above a full story basement.

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

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

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

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

12. Wilbur Cherry House, 1602 Church. 1852-52. Typical of the less pretentious Greek Revival houses in Texas, the Cherry House is a two-story house with heavy braced-framed structure with weatherboard siding. A three

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bay double gallery, supported by one-story square columns with simple antae moldings for capitals, extends across the main facade.

13. 1400 block of Market. Streetscape revealing typical row of two-story, frame, Victorian houses.

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

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

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

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

8. SIGNIFICANCE

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

Outstanding
community leaders

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

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

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

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

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

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

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

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

The East End Historical District is an area with which the Galveston community identifies and which is becoming a major tourist attraction. Despite the fact that the district was given historic zoning protection in the summer of 1970, the survival of the district is not totally assured. The University of Texas Medical Branch which was responsible for the demolition of many of the earliest structures in Galveston in an expansion program in the late 1960's and to which the establishment of the historic ordinance was a reaction, has expressed interest in more development in the

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East End. Also, the expansion program of the Galveston Wharves calls for a major access road on Fourteenth street directly through the heart of the Historic district. An East End Historical District Association, consisting of individuals living in the district, formed in the fall of 1972, to address itself to these problems as well as to the general improvement and enhancement of the area.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Beasley, Ellen, Unpublished monograph prepared from Rosenberg Library Archives, THC files, HABS, 1975.

Barnstone, Howard, The Galveston That Was, New York: The Macmillan Company, 1966.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approx. 150 acres

UTM REFERENCES

*N 5 M OK
NF*

A	1,5	3,2,7	3,4,0	3,2	4,3	3,0,0	B	1,5	3,2,7	3,3,0	3,2	4,2	4,2,0
	ZONE	EASTING		NORTHING				ZONE	EASTING		NORTHING		
C	1,5	3,2,6	3,4,0	3,2	4,2	4,3,0	D	1,5	3,2,6	3,5,0	3,2	4,3	3,1,0

VERBAL BOUNDARY DESCRIPTION

The district boundaries at the south extend behind the property lines of the houses on the south side of Broadway. To the west the line follows 19th street to Ball and goes east until 16th street including the structures on the north side of Ball, then goes north on 16th to Market, including the structures on the west side of 12th street. At the north the boundary

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE Marie D. Landon, Historian

Jõe R. Williams, Project Director

ORGANIZATION

Texas Historical Commission

DATE

May 23, 1975

STREET & NUMBER

Box 12276

Capitol Station

TELEPHONE

512/475-3094

CITY OR TOWN

Austin

STATE

Texas

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE X

LOCAL

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE Texas State Historic Preservation Officer

DATE 5-27-75

FOR NPS USE ONLY

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

DATE

7/2/75

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

7-3-75

KEEPER OF THE NATIONAL REGISTER

Acting

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Garner, John C., Jr., Historic American Buildings Survey--
The Galveston Architecture Inventory. Sponsored by the
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Webb, Walter Prescott, ed. The Handbook of Texas, Austin:
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extends along Market to 14th including the structures on the north side of the street. The eastern boundary extends south from Market to Post Office then east to 11th street including the houses on the north side of Post Office, then goes south along 11th to Broadway, excluding one block between Winnie and Ball.

Property East End Historic District

Galveston

State Texas

Working Number 5.30.75.1018

TECHNICAL

Photos 17
Maps 3

CONTROL

OK ^{cm} 6.3.75

GREAT!

HISTORIAN

Accept
W.R. Luce
7/2/75

ARCHITECTURAL HISTORIAN

Good nomination - great neighborhood
ACCEPT H. J. ...
6/29/75

ARCHEOLOGIST

OTHER

HAER

Inventory _____

Review _____

REVIEW UNIT CHIEF

Accept
cole
7/3/75

BRANCH CHIEF

KEEPER

Accept
Huntington
for Munkhugh
7.3.75

National Register Write-up _____

Federal Register Entry _____

8-5-75

Send-back _____

Re-submit _____

Entered JUL 3 1975

INT:2106-74

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that enhance the front corridor of the first floor. The grand staircase between the first and second floors emphasizes the ziggurat lines which are horizontally capped with the triad trim prevalent throughout the interior and the exterior of the structure. On the second floor, east side, a chapel in the Gothic style results in part from ingenious fenestration whereby stained glass windows parallel the outer rectangular windows. Thus no partial anachronism contradicts the moderne gestalt of the skyscraper.

Clearly articulated art deco motifs create the distinctive ambiance of the main building of Mundelein College. For example, in front of recessed radiators, Alleghany metal screens display the skyscraper silhouette in schematized precision. The same stylized pattern forms the front panel of the box office outside the auditorium. Limestone reveals and friezes on the building exterior feature botanical patterns and angular shapes. These symmetrical forms recur in wainscot concrete cornices and on elevator doors of the building interior.

Despite some alterations, the integrity of the moderne skyscraper remains intact. Changes include the installation of acoustical ceilings and of ramps for the handicapped, the replacement of windows from floors one through eight, and the conversion of the Social Room to an Academic Advising Center and of the original library to an art studio.

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This description and the photographs show why the main building of Mundelein College has been judged a triumph of modern architectural skill and efficiency, unsurpassed in beauty of finish and function of design.

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 beauties of mass and line." On the occasion of Mundelein College's
 golden jubilee, the time has come to acknowledge its worth as an example
 of mature art deco architecture in which the innovative elements of
 machine technology blend with the conservative elements of the commercial
 style and Beaux-Arts decoration. Commenting on the validity of this
 style which the main building of Mundelein College exemplifies, Forrest
 Lisle observed

Moderne architecture can be shown to have been the logical
 and thus, perhaps, "proper" stylistic choice for America
 to have made in view of the nation's institutions, traditions,
 and ideals... It is demonstrable that basic to the devel-
 opment and acceptance of the Moderne was the existence of,
 and regard for, democratic, egalitarian, middle-class,
 commercial, free-enterprise, popular culture values and
 comprehensions.⁵

To survivors and scholars of the depression era, the architects and
 craftsmen responsible for the Mundelein skyscraper represent an attempt
 to meld separate parts and different materials into a total design,
 just as Americans personify an effort to integrate diverse peoples
 and sundry aspirations into a harmonious society. In both cases the
 result is urbane and smart rather than unctuous and chic. Indeed,
 Mundelein College stands as a monument to Chicagoans' intrepid faith
 in the nation's ability to rise out of the depression. Ground was
 broken for the moderne skyscraper on November 1, 1929; the building
 was completed at the cost of approximately \$2,500,000 and opened on
 September 29, 1930, to 400 18-to-22 year old women from Chicago and
 vicinity. That number increased to 500 the second year. Thus the
Chicago Tribune could report that "in one year one of the most daring
 experiments in the annals of American education proved itself a

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success and made for itself an assured place." ⁶ Credit for this accomplishment goes to the Sisters of Charity of the Blessed Virgin Mary whose dream of a liberal arts for Chicago area women began in 1911. In 1916 they broached the project to George Mundelein, Archbishop of Chicago, who assured Cecilia Dougherty, leader of the Sisters, that ⁷ such an institution would have his earnest cooperation and support.

Within its first decade, Mundelein College prepared 662 women for their roles in American society. A 1941 survey of these graduates showed them to have pursued a degree with the expectation that it would enable them to become vital, competent participants in the bewildering world emerging ⁸ out of the throes of the depression. At the end of its fifth decade, Mundelein College has graduated approximately 8600 men and women. They have distinguished themselves as artists, doctors and nurses, educators, executives, nutritionists, scientists, social workers, technicians and writers as well as homemakers. They have served in the Peace Corps, with the military, and in religious congregations. They have been active ⁹ in philanthropic organizations and community service groups. The current students range from three-year-olds in the Mundelein College Preschool to those in their seventies in the Mundelein College Weekend Program.

Ever responsive to the shifting needs of its publics, Mundelein College broadened the student population and expanded the curriculum. The Division of Continuing Education, opened in 1965, serves adults who

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wish to pursue a degree in the weekday program. The master's course of studies in Religion began in 1969. The Weekend College in Residence, established in 1974 and imitated elsewhere since, enables men and women who are full time employees to earn academic degrees by attending classes from Friday evening to Sunday evening. Credit-free courses and lecture series provide enrichment for all interested.

As the college became a complex, seven-day operation with diversified programs, and as demographic changes occurred, faculty and administration confronted new challenges and opportunities. In order to respond effectively to present and future needs, Mundelein College in 1975 sought and received 1.33 million dollars under Title III of the Higher Education Act of 1965, as amended in 1973. Alert to the contemporary while appreciative of its heritage, Mundelein College is housed in a main building whose lines make visual its forthright purpose and dynamic activities. It merits the designation of a historic building in the National Register.

**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

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date entered MAY 31 1980

Continuation sheet

Item number 8

Page 5

Notes

1. "Pope Praises Great Catholic College Here," Chicago Tribune, Sept. 27, 1931, p. 1.
2. (New York: Viking, 1973), pp. 104-105.
3. James Bennett, "Pope Praises Great Catholic College Here," Chicago Tribune, Sept. 27, 1931, p. 1.
4. "Ivy and Rectangles," America, 44 (Jan. 10, 1931), 336.
5. Quoted in Rosemarie Haag Bletter, "The Art Deco Style" in Skyscraper Style: Art Deco in New York by Cervin Robinson and Rosemarie Bletter (New York: Oxford University Press, 1975), p. 40.
6. Sept. 27, 1931, p. 1.
7. Doris Walsh, "House of Studies Plan," Biographies of Major Superiors (St. Louis, Mo., unpublished manuscript, 1972), p. 82.
8. Madelena Thornton, "Ten Years of Achievement Told in Bright, Young Careers," (Chicago: Mundelein College, 1941).
9. Records in the Office of Alumnae, Mundelein College.

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Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

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Item number 9

Page 2

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Item number 9

Page 3

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Ga 137
G 23

UNITED STATES DEPARTMENT OF THE INTERIOR
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**NATIONAL REGISTER OF HISTORIC PLACES
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TYPE ALL ENTRIES -- ENCLOSE WITH PHOTOGRAPH

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HISTORIC East End Historic District

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2 LOCATION

CITY, TOWN Galveston VICINITY OF COUNTY Galveston STATE Texas

3 PHOTO REFERENCE

PHOTO CREDIT Texas Historical Commission DATE OF PHOTO July, 1969

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4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO. 1 *1 of 17*

North facade of the J. Z. H. Scott House at 1721 Broadway

INT: 2983-75

House at 1721 Broadway

1 of 17



Ga 134
G 5,6

GARDNER
Gallery
1897
FRANKLIN

Lucas Apts

Form No. 10-301a
(Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
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PHOTO CREDIT Texas Historical Commission DATE OF PHOTO March, 1969

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4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO. 2717

North elevation of the Lucas Apartments at 1411 Broadway

INT: 2983-75

1411 Broadway

2717



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DATE OF PHOTO March, 1969

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4 IDENTIFICATION

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PHOTO NO.

Southwest oblique of the Gresham House or Bishop's Palace
at 1402 Broadway (J)

3-17

INT: 2983-75



③

PROPERTY OF THE NATIONAL REGISTER

NPS Number 7/3/75

Title: East End Historic District

Galveston Co., Texas

Loc. Southwest oblique of

north side of 1300 block

of Sealy (E)

4 of 17

TX 7
7

UNITED STATES DEPARTMENT OF THE INTERIOR
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NATIONAL REGISTER OF HISTORIC PLACES
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2 LOCATION

CITY, TOWN Galveston _____ VICINITY OF COUNTY Galveston STATE Texas

3 PHOTO REFERENCE

PHOTO CREDIT Ellen Beasley DATE OF PHOTO January, 1975

NEGATIVE FILED AT City of Galveston

4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO. 4 *of 17*

Southwest oblique of north side of 1300 block of Sealy (I)



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PHOTO CREDIT Ellen Beasley

DATE OF PHOTO January, 1975

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PHOTO NO. 5 of 17

Northwest oblique of the Trube House at 1627 Sealy (I)

INT: 2983-75

Loc. Northwest oblique of the
Trube House at 1627 Sealy (I)

5 of 17



Ga 194
G 34

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Galveston

STATE

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3 PHOTO REFERENCE

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4 IDENTIFICATION

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PHOTO NO. 6 of 17

North elevation of the Smith-Chubb House at 1417 Sealy (I)



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PHOTO NO.

7 of 17

Northeast oblique of south side of 1700 block of Ball (H)



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4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

North elevation of the Roensch House at 1517 Ball (H)

PHOTO NO. 8 of 17

*Roensch House at
1517 Ball (H)*



Ga. 312
G 10

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4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO. 9 of 17

South elevation of the George Schneider House at 1208 Ball (H)

INT: 2983-75

George Schneider House at
1208 Ball (H)

9 of 17



602 13

Ga 372
G I

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March, 1969

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PHOTO NO. 10 417

West elevation of house at 602 13th St.

INT: 2983-75

at 602 - 13th St.

10417



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STATE

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PHOTO NO.

11 of 17

Southwest oblique of house at 1228 Church (F) Street

INT: 2983-75

peru
11 of 17



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DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO. 12 of 17

Southeast oblique of Cherry House at 1602 Church (F)

INT: 2983-75

100. Cherry House at
1602 Church (F) 12 of 17



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2 LOCATION

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Galveston

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COUNTY Galveston STATE Texas

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PHOTO CREDIT

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DATE OF PHOTO January, 1975

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DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT. GIVE BUILDING NAME & STREET

PHOTO NO. 13

of 17

Southwest oblique of north side of 1400 block of Market (D)

INT: 2983-75

North side of 1400 block

13 of 17



Ga 496
G 8.9

1604 Post Office
The Landes House
Form No. 10-301a
(Rev. 10-74)

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NATIONAL REGISTER OF HISTORIC PLACES
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PHOTO CREDIT Texas Historical Commission DATE OF PHOTO March, 1969

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DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO. 14 of 17

East elevation of the side facade of the Landes House,
1604 Post Office

INT: 2983-75



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2 LOCATION

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PHOTO CREDIT Texas Historical Commission

DATE OF PHOTO March, 1969

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4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO. 15 of 17

Southeast oblique of the Gus Reymershoffer House at
1302 Post Office

INT: 2983-75

Loc.

*Southeast oblique of
Gus Reymershoffer House
at 1302 Post Office 15 of 17*

*1922
10/22
A/12*



5

PROPERTY OF THE NATIONAL REGISTER

NPS Number 7/3/75

Title: East End Hist. Dist.
Galveston Co., Texas

Loc. Southwest oblique of the
Sacred Heart Church at
1400 Broadway.

16/17

TX2

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM

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AND/OR COMMON

2 LOCATION

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PHOTO NO. 16 417

Southwest oblique of the Sacred Heart Church at 1400 Broadway



1628 Ball
Form No. 10-301a
(Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
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HISTORIC East End Historic District

AND/OR COMMON

2 LOCATION

CITY, TOWN Galveston VICINITY OF COUNTY Galveston STATE Texas

3 PHOTO REFERENCE

PHOTO CREDIT Ellen Beasley

DATE OF PHOTO January, 1975

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4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO. 17 of 17

Northeast corner of 17th and Ball

INT: 2983-75

17th and Ball
17 of 17

UNITED STATES DEPARTMENT OF THE INTERIOR
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**NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM**

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HISTORIC

East End Historic District

AND/OR COMMON

2 LOCATION

CITY, TOWN

Galveston

VICINITY OF

COUNTY

Galveston

STATE

Texas

3 MAP REFERENCE

SOURCE Sketch map

SCALE

1"=400'

DATE

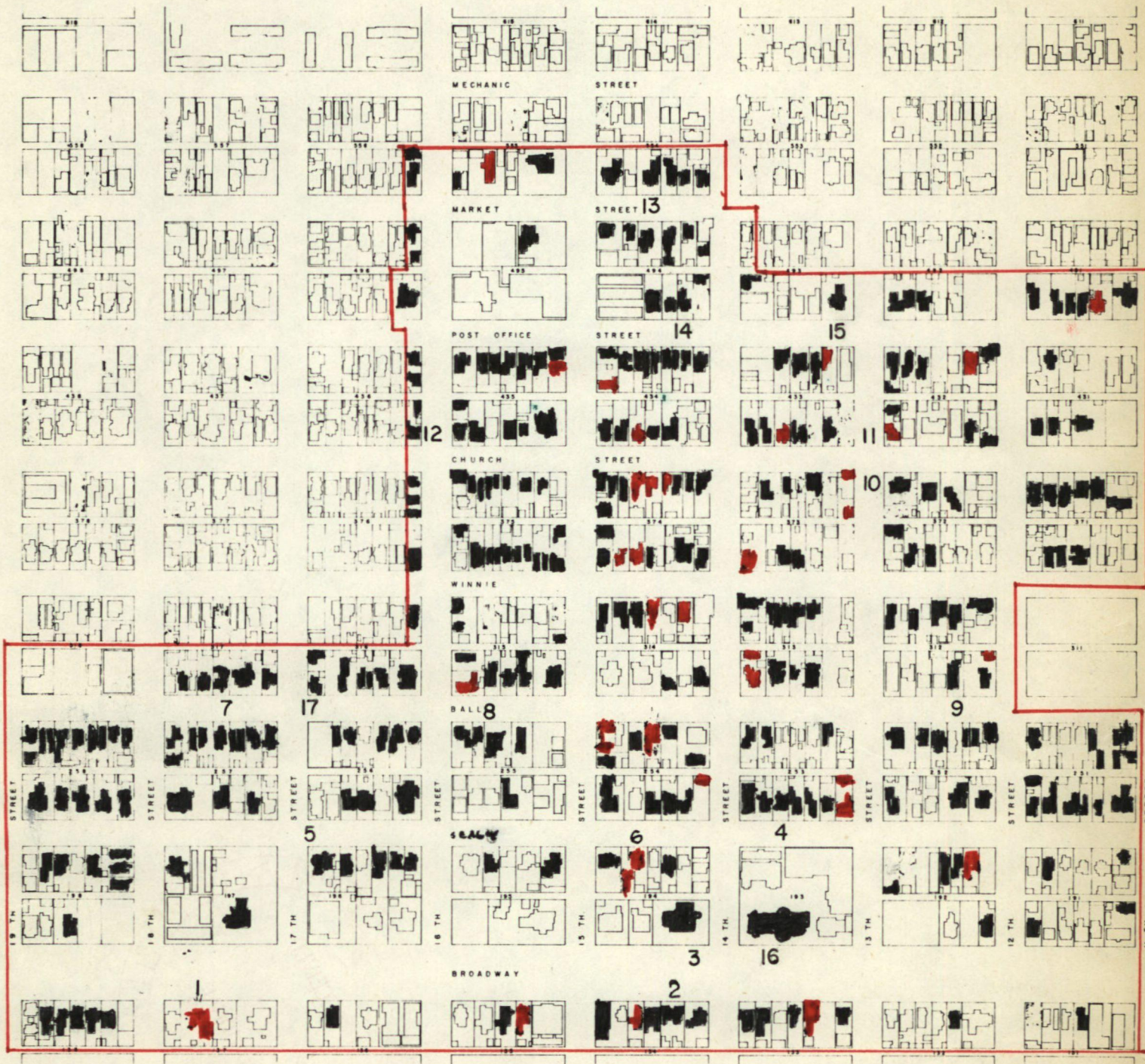
1975

4 REQUIREMENTS

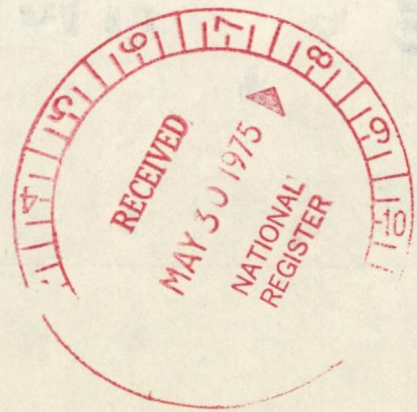
TO BE INCLUDED ON ALL MAPS

1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES

EAST END HISTORIC DISTRICT GALVESTON, TEXAS



c. 1850-1870 ■
 c. 1870-1900 ■



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2 LOCATION

CITY, TOWN Galveston VICINITY OF COUNTY Galveston STATE Texas

3 MAP REFERENCE

SOURCE Sketch map

SCALE 1"=400' DATE 1975

4 REQUIREMENTS

TO BE INCLUDED ON ALL MAPS

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___ VICINITY OF

COUNTY

Galveston

STATE

Texas

3 MAP REFERENCE

SOURCE U. S. Geological Survey

SCALE

1:24000

DATE

1954

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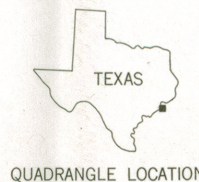
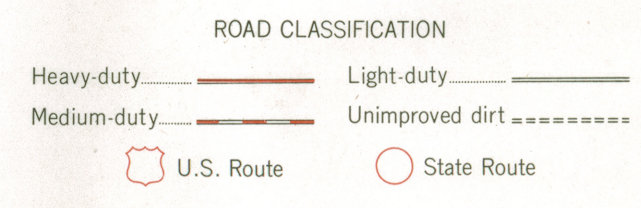
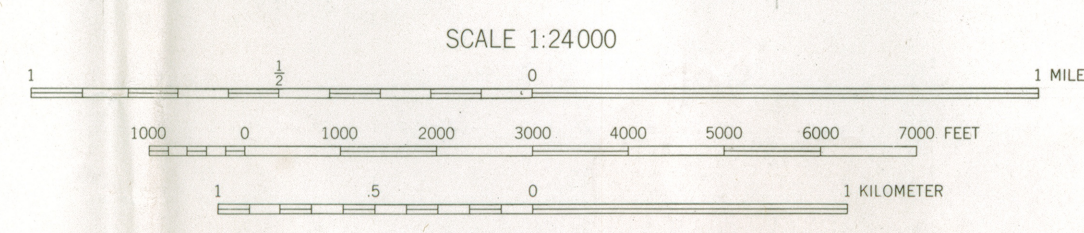
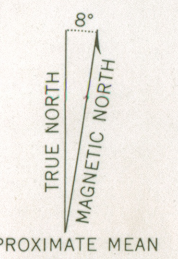
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EAST END HISTORIC DISTRICT
GALVESTON, TEXAS
UTM REFERENCE:
A-15/327340/3243300 B-15/327330/3242420
C-15/326340/3242430 D-15/326350/3243310

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Topography from aerial photographs by multiplex methods
and by planetable surveys 1943. Revised by photogrammetric
methods from aerial photographs taken 1952. Field check 1954
Hydrography compiled from USC&GS charts 520,886
and 1282 (1953)
Polyconic projection. 1927 North American datum
10,000-foot grid based on Texas coordinate system,
south central zone
1000 meter Universal Transverse Mercator grid ticks,
zone 15, shown in blue
Red tint indicates areas in which only
landmark buildings are shown



GALVESTON, TEX.
N2915-W9445/7.5

2994-231

NOV 18 1968



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ENTRIES IN THE NATIONAL REGISTER

STATE TEXAS

Date Entered JUL 3 1975

Name

Location

East End Historic District

Galveston
Galveston County

Also Notified

Hon. John G. Tower
Hon. Lloyd M. Bentsen
Hon. Jack Brooks
Regional Director, Southwest
Region

State Historic Preservation Officer
Mr. Truett Latimer
Executive Director
Texas State Historical Survey Committee
Post Office Box 12276, Capitol Station
Austin, Texas 78711

PR MMott/row

7/9/75

NR Data Sheet

DATE: 12.6.76
Reviewer INITIALS: NESBITT.
NR DOE 5/30/75

NAME AS IT APPEARS IN FEDERAL REGISTER: **EAST END HISTORIC DISTRICT**

OTHER NAMES:

LOCATION:

STREET & NUMBER Irregular pattern including both sides of Broadway and Market Sts. between 11th and 19th Sts.

CITY, TOWN CONGRESSIONAL DISTRICT

STATE **GALVESTON** VICINITY OF **NINTH** COUNTY **GALVESTON** code **167**

OWNER OF PROPERTY: (Circle) PRIVATE STATE LOCAL GOV'T MUNICIPAL COUNTY **OTHER: MULTIPLE public/private: NHA, HAOS.**

ADMINISTRATOR (underline)

FEDERAL (AGENCY NAME):

NPS REGION: (CIRCLE) N. ATLANTIC MID ATLANTIC SOUTHEAST MIDWEST

SOUTHWEST ROCKY MOUNTAIN WEST PACIFIC NORTHWEST

FEATURES:

INTERIOR EXTERIOR ENVIRONS
- Substantially intact-1 Substantially intact-2 Substantially intact-3
 unknown - 4 - unknown -5 - unknown -6
- not applicable - 7 - not applicable - 8 - Not applicable-9

- Interior, exterior, environs not intact-0

CONDITION - EXCELLENT DETERIORATED UNALTERED ORIGINAL SITE
 GOOD RUINS ALTERED MOVED
FAIR UNEXPOSED Reconstructed Unknown
Unexcavated Excavated

ACCESS - Yes-restricted Yes-unrestricted No access Unknown

historic district? YES NO

WITHIN NATIONAL REGISTER HISTORIC DISTRICT? YES NO

WITHIN NATIONAL HISTORIC LANDMARK? YES NO

N.A.

ADAPTIVE USE: YES NO Saved? YES NO

FUNCTION(S): (use vocabulary words)

then- **RESIDENTIAL DISTRICT**

now- **RESIDENTIAL DISTRICT**

SIGNIFICANCE:

ARCHAEOLOGY-PREHISTORIC CONSERVATION LANDSCAPE ARCHITECTURE RELIGION entertainment
 ARCHAEOLOGY-HISTORIC ECONOMICS LAW/Gov't/politics SCIENCE health
 AGRICULTURE EDUCATION LITERATURE SOCIAL/HUMANITARIAN recreation
 ARCHITECTURE - 4 ENGINEERING MILITARY settlement
 ART EXPLORATION MUSIC socio/cultural
 COMMERCE - 6 INDUSTRY PHILOSOPHY TRANSPORTATION urban & commun
COMMUNICATIONS INVENTION POLITICS-GOVERNMENT OTHER (SPECIFY) planning

Claims

"first" YES NO "oldest" YES NO "only" YES NO

ARCHITECTURAL STYLE: **GREEK REVIVAL / ECLECTIC / ROMANESQUE**

architect/m.builder: **N.J. CLAYTON / EUGENE HEINER / ALFRED MULLER /** engineer:
landscape/garden designer: **GEO. DICKEY** artist/artisan:
interior decorator: builder/contractor:

ETHNIC GROUP:

NAMES: personal
(label role & appropriate date)
events

institutional

DATES: DATE OF CONSTRUCTION (Specific date or 1/4 of century): **LAST QUARTER 19TH. C.**
DATE(S) OF "MAJOR" ALTERATIONS: **mid-19th C. - - early 20th C.**
HISTORICALLY SIGNIFICANT DATE(S): **(see below)**

SOURCE: (OF NOMINATION) PRIVATE STATE LOCAL GOV'T MUNICIPAL COUNTY
OTHER FEDERAL AGENCY:

ACREAGE: (to nearest tenth of an acre)

COMMENTS: (include architectural information here) **PRIMARYLY RESIDENTIAL DISTRICT OF**
~~mid 19th C. - early 20th C.~~
545 STRUCTURES OF VARIOUS STYLES AND MATERIALS; MID 19TH C. - EARLY 20TH C.
~~structures de includes~~ structures designed by
INCLUDES WORK OF ARCHITECTS N.J. CLAYTON, ALFRED MULLER, AND GEORGE DICKEY;
NOTABLE AMONG THE DISTRICT ARE THE BISHOP'S PALACE (GRESHAM HOUSE), TRUBE HOUSE, LANDER HOUSE, AND THE SACRED HEART CATHOLIC CHURCH.
RETAINS MUCH OF ITS 19TH C. CHARACTER. NHL; HABS (various buildings).

SIGNIFICANCE: (maximum two sentences)

East End Historic District

(Resource Name)

75001979

(Reference Number[s])

Apr. 1 15 12015

(Date form completed)

Galveston

(County)

Texas

(State)

WACC

(Completed by)

STATUS:

1. MISSING ___ 2. REMOVED/ DEMOLISHED ___ 3. NHL 4. TR ___ 5. MRA ___ 6. OVER-SIZED ___ 7. NPS - UNDOCUMENTED ___ 8. DOE - OWNER OBJECTION ___ 9. RESTRICTED ___

EXPLANATION:

1. Missing Status: Entire Folder (); Nomination (); Map(s) (); Photos ()
Available on: Microfiche (); Optical Disk ()

2. _____
(Cause for removal)

_____/_____/_____
(Date Removed)

3. _____
(NHL Name, if different than NRHP Name)

_____/_____/_____
(Date Designated)

4. _____
(If multi-state/county TR, state/county where filed and location)

(TR or MRA Name)

5. _____
(If multi-state/county MRA, state/county where filed and location)

6. _____
(Location of oversize file)

7. _____
(Current source of partial documentation)

_____/_____/_____
(Target Date)

COMMENTS: _____
(Where found, or source of replacement)

_____/_____/_____
(Date Found/Replaced)