



**5. CLASSIFICATION**

**OWNERSHIP OF PROPERTY:** Private

**CATEGORY OF PROPERTY:** Building

<b>NUMBER OF RESOURCES WITHIN PROPERTY:</b>	<b>CONTRIBUTING</b>	<b>NONCONTRIBUTING</b>	
	1	0	<b>BUILDINGS</b>
	0	0	<b>SITES</b>
	0	0	<b>STRUCTURES</b>
	0	0	<b>OBJECTS</b>
	1	0	<b>TOTAL</b>

**NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER:** 0

**NAME OF RELATED MULTIPLE PROPERTY LISTING:** N/A

**6. FUNCTION OR USE**

**HISTORIC FUNCTIONS:** DOMESTIC/hotel

**CURRENT FUNCTIONS:** DOMESTIC/hotel; multiple dwelling

**7. DESCRIPTION**

**ARCHITECTURAL CLASSIFICATION:**

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY AMERICAN MOVEMENTS: skyscraper;

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS: Spanish Colonial Revival; Spanish Plateresque

**MATERIALS:** FOUNDATION METAL; CONCRETE  
WALLS METAL: steel with clay tile back up  
ROOF OTHER; membrane  
OTHER

**NARRATIVE DESCRIPTION** (see continuation sheets 7-5 through 7-11).

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# National Register of Historic Places Continuation Sheet

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Texas State Hotel  
Houston, Harris County, Texas

## Description

The 1928-29 Texas State Hotel is a 16-story steel framed, C-plan skyscraper with Spanish Plateresque decorative elements designed by noted Houston architect Joseph Finger. The building is a three-part vertical block form and divided into three distinct zones: base, shaft and capital. The building occupies the northwest corner of the Fannin and Rusk intersection in downtown Houston and was part of the hotel interests of Jesse H. Jones, Houston's premier early twentieth-century businessman and philanthropist, nicknamed "Mr. Houston." The building retains a high degree of its architectural integrity including elaborate limestone and cast stone decorative elements, the original 8/1 wooden sash windows, and exterior brick. The original canopies were restored and a new three-part compatible storefront constructed during the recent building rehabilitation.

The Texas State Hotel is located on Block 80 and is bounded by Fannin to the east, Rusk to the south, Main Street to the west and Capitol to the north. The hotel is located two blocks from the southeastern boundary of the Main Street/Market Square Historic District (NR 1983, boundary increase 1984). The setting is urban and the building's closest neighbors are a sampling of the city's early twentieth century skyscraper development. The remainder of Block 80 includes the 1913 Kress Building (NR 2002), located on the corner of Main and Capitol with an addition extending east along Capitol to Fannin. The eight-story Kress building was designed by Kress & Company staff architect Seymour Burrell. Directly west of the hotel is a ten-story, slip covered rectangular plan building called the Houston Bar Center (corner of Rusk and Main). Adjacent and completing the block is the slip covered Kirby building at 711 Main.

One block to the south across Rusk is the Hotel Cotton (now Montague Hotel). Sharing this block is the Stowers Building (1913, renovated 2002) and the Beatty-West building (1912, a city of Houston Landmark). One block to the west at 710-724 Main Street is the 1929 Gulf Building (NR 1983), designed by Alfred C. Finn for Jesse H. Jones and completed a year after the Texas State Hotel. The block directly to the north is a surface parking lot with one historic building remaining, 608 Fannin. The Rice Hotel, another Jesse Jones property, is two blocks north and one block west of the hotel at the corner of Main and Travis. The Rice Hotel is visible in the historic photo (photo 3 of 4) in the far right of the image.

The 1926 Houston Post-Dispatch (NR 2002), now the Magnolia Hotel, is located one block to the northeast at the corner of Fannin and Texas and was designed by Texas' premier skyscraper architect Carl Staats of Sanguinet, Staats, Hedrick and Gottlieb. The building was recently rehabilitated from a vacant office building into a hotel. Directly across Fannin from the Texas State Hotel is the Texas Company Building (NR 2003), once the Houston headquarters of the international oil company now known as Chevron-Texaco. The Texas Company building was built in three phases 1915, 1936 and 1959. The first two building campaigns were designed by Warren and Wetmore of New York and the late 1950s addition designed by Kenneth Franzheim. Across San Jacinto from the Texas Company building is the 1931 U.S. Customhouse (NR 1974) at the corner of Rusk.

The Texas State Hotel building is a 16-story steel framed, C-plan skyscraper that faces east onto Fannin at the corner of Rusk in downtown Houston. The building is a three-part commercial vertical block form and composed of three distinct parts: base, shaft and capital. Floors three through fourteen comprise the shaft and rise in a C-plan from the two-story rectangular base. The C-plan is composed of a central block with two symmetrical projecting wings. The first two floors, the base, have a nine bay division on the east or primary façade. The bays are equally divided by engaged columns. The two upper floors, the capital, are ornamented with grouped arched windows and a central cast stone detailing in the Plateresque style.

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The ground floor has a three-part storefront composed of a base grille framed with polished grey granite with a gray-yellowish tint, smoky-tinted glass windows framed with wooden molding and a narrow transom. There is a canvas canopy between the single light commercial windows and the transom above. This storefront is a reconstruction as the building was significantly remodeled in the 1950s. The main central entry is set in an arched opening and has four doors: a central pair flanked by single doors. All the doors are wooden with single light glass. The entry, replicated from the original drawings during the recent rehabilitation, has a central broken pediment with an urn atop it as part of the recent rehabilitation, has a central broken pediment with a central urn.

The original "Carthage Stone" base, specified on the original drawings, forms the division of the bays is original to the building. "Carthage Stone" was a term used for stone from any number of quarries in Carthage, MO. It appears that the stone at the hotel is a grey limestone. Above the Carthage Stone base, all of the decorative elements are cast stone as specified on the original drawings.

The elaborate canopy is faced with copper and covers the center three bays on the east façade. The canopy is flat with a gentle central arch over the entry. The sides have a coat of arms relief embossed into the metal. The roofline perimeter is topped with urn shaped finials. The metal tie-backs that connect the canopy to the building are a playful combination of twisted and flat metal rods. The center section, covering the tightening screw, has additional curved curlicue pieces to camouflage the mechanism.

The second floor has elaborate cast stone detailing. This detailing, as well as that at the two upper floors, is what gives the building its Plateresque stylistic identification. Engaged columns with composite capitals sit on top of a running belt course with large consoles below. The cornice juts out from the building plane to accommodate the column capitals. On top of the cornice above each capital is a large, engaged finial detailed with acanthus leaves.

There is a frieze of regularly spaced fleur-de-lys that is interrupted by the projecting column capitals. The fleur-de-lys is repeated on the engaged columns in the center of decorative ribbons that criss-cross the columns to form a diamond pattern. The bottom of the columns shaft is decorated with garlands and acanthus leaves.

Each of the non-central bays have a wooden ten-light paired casement window surrounded by a Plateresque portico-in-antis comprised of smooth cast stone, slender engaged columns and a slender piece of cast stone molding forming a semicircular arched portico above the window. Engaged obelisks are located on the corners atop the slender columns.

The central bay is not engaged with the projecting wings of the upper floors and has five single, 10-light wooden casement windows each separated from the other by a pilaster. Above each window is a different coat of arms. From left to right, the first coat of arms is an escutcheon or shield shape with bend sinister and Isabelline pearls around the perimeter.<sup>1</sup> The second escutcheon is oval in shape. The third has five fleur-de-lys; the fourth is in the shape of a cross with Isabelline pearls placed at each inside corner of the cross and the top and bottom. The fifth is a shield shape and blank.

<sup>1</sup> Isabelline pearls are found in 16<sup>th</sup> century colonial Mexican architecture and are a reference to Queen Isabella. The pearls are often found on churches and convents. Isabelline Architecture is synonymous with Plateresque.

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The frieze on the central bay changes from the fleur-de-lys of the outer bays. This frieze is composed of recessed panels with triglyphs and small Doric capitals. At the parapet is a semicircular arch with coquillage, side scrolls and a central urn finial.

Floors three through fourteen, the shaft of the building, have a raked or bark brick found frequently on buildings of this era. These floors form the C-plan of the building with the recessed central bay with the two projecting wings. The colors on the hotel range in four shades from light to dark brown. The window sills are cast stone and project slightly. There is a soldier course at the window lintels.

There is a belt course between floors fourteen and fifteen and marks the beginning terminus of the building, the capital. Bays one and three of the building are each composed of three bays. The first and third bays have arched 8/8 wooden windows with cast stone barrel arched surrounds grouped in triplets. There is one large arched window in the central bay surrounded by a cast stone portico-in-antis. The sides of the portico are staggered forming quoins and a broken scroll pediment projects above the parapet. There is a rectangular relief embellished with garland swags between the window and parapet.

The central bay is also divided into three bays. The center bay is composed of a portico-in-antis larger than the two on the forward projecting wings with a broken scroll pediment. The portico itself has a three bay division with a large central arched window flanked by 6/6 wooden sash, jack arched windows. The central window is composed of a paired 10-light wooden casement set between single 10-light casements. There is a large fan light above the paired casement with a second arched transom springing from the tops of the outer single casement windows encasing the fan light. Above the arched central window is a relief with garland swags similar, only larger, to those previously mentioned. Flanking the portico are 8/8 wooden sash windows with arched multi-light transoms surrounded by cast stone barrel vaulted surrounds. The building parapet there is a cast stone coping cap with slightly projecting, or engaged, modillion blocks.

The Rusk (south) façade is seven bays wide and continues the Plateresque decorative elements of the Fannin façade. The first bay has only the first and second story and the shaft of the building rises from bays two through seven. The copper clad canopy has the same design as the Fannin façade and covers bays one through five with a gentle arch over the fourth bay entry. The window pattern of the upper floors is A-B-B-B-B-A with the two outer bays having a single 8/1 light wooden sash windows and the inner or "B" bays having a paired wooden sash window.

There is an alley along the west façade and the new elevator tower (added in the recent rehabilitation) is visible toward the center of this rear façade. The new stair tower is a monotone brown brick and is differentiated from the original brick. The west and north façades both have small alleys between the hotel and adjacent buildings. The brick on both of the secondary façades changes to a more utilitarian and non-uniform mixture of red, orange, glazed and brown bricks. The sixteenth floor has jack arched windows on the two secondary facades. The windows on these facades are 2/2 hollow metal windows with wire glass. There is an old smoke stack with metal straps tied to the hotel on the northwest corner of the building.

## Interior

The ground floor lobby retains the original tile, specified as Adamantile on the drawings, in the main traffic areas of the lobby. The tile is a cemetitious based material with colored geometric and organic patterns. The original staircase is located to the north of the original three elevator bays and is composed of marble treads and risers. The balustrade is metal

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with a wooden handrail. This staircase goes from the basement to floor 2 1/2 where it terminates into the ceiling. One of the elevators, the northern-most, was removed and the associated molding around the opening preserved. On the ground floor, passage through third elevator bay opening leads to two newly installed elevators to the west. These new elevators are placed in the new elevator tower visible from on the west façade exterior. The elaborate plaster work in the lobby is a replication of the original that was removed in an extensive 1950s remodel.

The basement has a new corridor configuration. On the upper floors, the original ceiling height was maintained in the elevator lobby and for several yards in both directions down the corridors. The new hotel doors are paneled and a paneled inserts have been placed into the transom window openings. This treatment gives an accurate sense of the original door and transom configuration that was typical of the upper hotel room floors.

There are currently 250 hotel rooms on floors two through nine. On floors ten through sixteen there are 70 residential apartments for a total of 320 units. The original elevators are capped at floor 9. The ghost of the elevator openings is maintained on floors above and to access the new elevators is through the "ghost" of the original elevator bays. The 16<sup>th</sup> floor has a double height ceiling and these units have lofts.

### **Changes from original floor plan to current plan.**

The original plans include a drawing sheet for each of the five unique floors: basement, ground floor, second (mezzanine), typical floor (floors three through fifteen) and floor sixteen. The recent rehabilitation has eight unique floor plans: basement, ground floor, second floor, floors three through nine, floors ten and eleven, floors twelve through fifteen, floor sixteen and sixteen loft. There is no thirteenth floor in the current building. All floor numbers in this nomination follow the historic floor levels and assume a thirteenth floor. The original drawings were used to reconstruct the storefront, the entry doors and the ornamental plasterwork on the lobby columns, pilasters and ceiling,

Originally there were three elevators in the hotel. During the recent rehabilitation, the northern most was removed and its associated molding trim and metal threshold retained. The opening is now a square arch pass through that leads to the two new elevator addition along the rear or west wall. This elevator reconfiguration, the two original and two new, continues from the basement to floor nine. From floors ten to sixteen, the original elevators are abandoned and the space integrated into the new floor layout. Only the two new elevators service these upper floors. The former elevator space is used as a guest phone/computer lounge on floors ten and eleven. On the remaining floors the original shaft is incorporated into the hotel/apartment units.

The historic staircase begins in the basement and disappears into the ceiling of floor two. The historic staircase was removed from the floors above two. Two new enclosed staircases were added on floor two to sixteen and floor sixteen loft to comply with life safety codes. The new staircases are centrally located along the north-south axis slightly north and south of the original elevators.

All of the guest rooms have wood paneled doors and were replicated from the historic drawings with a new thickness and fire rating. All of the doors have transoms with inset wooden panels as shown in the historic drawings. The contemporary transoms panels are fixed in place and have modern fire rating. The corridors and hotel/residential units are carpeted. The kitchen and baths are of a contemporary design.

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*Basement level*

The basement originally had back of house services as well as the Barber Shop and restrooms. Back-of-house facilities included storage for kitchen supplies, furniture and linens; a tailor shop; the laundry; a sewing room and space for the mechanical systems. There was a large unassigned space in the southeast corner of the building. The basement had been altered significantly throughout the twentieth century and was completely reconfigured during the recent rehabilitation. Currently the original elements of the basement include the three elevator openings (two with elevators), the elevator foyer and the adjacent original staircase. A north-to-south corridor leads to guest men and women's restrooms. To the south is the fitness center with the guest laundry, mechanical and housekeeping facilities to the north. To the east, toward the primary façade of the hotel, are two large meeting rooms. There is a horseshoe-shaped unbuilt space along the west, south and east perimeter walls.

*Ground floor*

The lobby, although significantly remodeled in the early 1960s, retains its historic feeling and some of its original historic elements. Those elements lost in the remodeling were reconstructed using the original drawings. The main lobby entrance from Fannin is through the reconstructed wooden doors into a generous vestibule. There is a second set of wooden framed doors with arched transoms that leads into the main lobby. The lobby is open plan with two large, square, elaborately ornamented columns. Pilasters of the same design are evenly spaced along the walls with small sliver of a pilaster in each corner. The main passage from the Fannin entry leads directly to the elevators. A second corridor runs north-to-south in front of the elevators and leads to the Rusk entrance or to the historic staircase and the north end of the lobby.

The columns have inset panels on their shafts, a ribbon molding on the corners and an elaborate capital composed of acanthus leaves in relief at the corners and a central urn in relief. On the side of the abacus is a centrally placed rosette relief. The walls are scored plaster to mimic an ashlar masonry pattern. The perimeter wall of the lobby has an elaborate frieze and cornice. The lowest band is a simple fillet molding topped with a twisted ribbon molding with a frieze above. The frieze is also in heavy relief and composed of a continuous band of cornucopias with acanthus leaf swags and spirals interspersed with a shield ornament. Above the frieze is an egg and dart molding, a simple fillet with double vertical tick marks and elaborate cyma recta molding with an acanthus leaf relief. As the ceiling there is a thick molding that traces the rectangular shaped room and incorporates elements of the Spanish Plateresque with its clipped and curved corners. This elaborate molding is surrounded by a larger twisted ribbon molding that follows the ceiling perimeter. All of the plaster work is a reconstruction. The lobby is divided into two seating areas by the central passage. On the right or north side is the concierge desk and on the right a new piece of furniture.

The seating areas are carpeted and the furnishings clearly contemporary. Original extant features include the patterned, multicolored "Adamantile" floor tile, the original staircase and balustrade, the original entrances to the east and south and the overall historic volume of the space. The "Adamantile" was produced exclusively by the National Mosaic Tile Company of Mobile, Alabama and is a cementitious tile with a brightly colored surface design. Adamantile was very popular in Europe, Mexico, Japan, Cuba, Central and South American in the early twentieth century and less popular in the United States. The pattern used in the Texas State Hotel is "Border 158" surrounding "Design 183" and is listed in the National Mosaic Tile catalogue. The central design is a series of roundels with a stylized flower design with a small central cross surrounded by a border with dots. Each roundel is composed of four tiles and the colors are red, green, two shades of brown, yellow and black.

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The original staircase is extant and adjacent to the elevator shafts and the historic tile extends into the staircase vestibule going down to the basement. The vestibule to the new elevator lobby where the two new elevators are located is clearly differentiated from the historic lobby by the use of red marble flooring tiles surrounded by a black marble border. The red marble is repeated on new alcoves and the coffee bartop on the north side of the lobby to clearly differentiate from the historic.

*Second floor*

The second floor, also called the mezzanine on the original drawings, historically had an open well in the center surrounded by a cast iron railing that looked down into the first floor lobby. The historic drawings note that the flooring at this level was also "Adamantile" with a marble border and base and the walls were imitation travertine (scored plaster) and the decorative plasterwork of the lobby was continued on this floor with decorative columns, ceilings, arched passage ways and beams. The original drawings show that this level also housed the dining room (also with an Adamantile floor), the kitchen, a ladies parlor, linen closets, the beauty parlor, and three sample rooms. This level was completely reconfigured during the recent rehabilitation and is a hotel room floor. The corridor plan follows an "H" plan with two parallel corridors running north-to-south: one adjacent to the elevators and the second further to the east. There are two additional corridors, also running parallel, that run east-to-west. All of the guest rooms on this floor have exterior windows. The rooms on the interior are used as meeting rooms and are windowless.

*Floors three to nine*

The corridors on floors three to nine follow the original modified C-plan configuration. The only change is a truncation at the end of each corridor. The current guest rooms are configured similarly around the open C-plan light court.

*Floors ten and eleven*

These two floors differ slightly from the guest floors below. There are fewer and larger units and the original elevator shafts have been abandoned. The shaft space is retained and used as a small computer room. The corridors follow the original C-plan configuration with truncated ends.

*Floors twelve through fifteen*

The floor plan of floors twelve through fifteen differ only slightly from the floors below. The elevator lobby is much smaller and there is no visual reminder of the original elevator shaft location. The units are the same size as those below with the exception of the two units that incorporated the retired shaft.

*Floor sixteen*

The sixteenth floor historically housed the ballroom, a formal dining room, a banquet kitchen and large elevator foyer. The ballroom occupied the entire western side of this floor. The large elevator foyer separated the ball room from the north side of the floor where the space was divided between the banquet kitchen and dining room. This level had a double ceiling height. In the recent rehabilitation, this floor was converted into residential rental units with sleeping loft space. The entire floor was reconfigured and corridors added to match the configuration of the four floors below.

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## Summary of Integrity

The Texas State Hotel retains a high degree of its integrity of location, design, setting, materials, workmanship, feeling and association. The building's location and urban setting in the heart of Houston's early twentieth century sky scraper district remains intact and the building remains surrounded by buildings of a similar age and technology, many of them listed on the National Register. The design and material integrity is also retained to a high degree as the building is a unique and ornate example of the Spanish Plateresque revival style, a style typically reserved for smaller commercial buildings, churches or residential buildings. True to this style, the hotel is one of the most decorative buildings in downtown Houston. The design is also definitive of Joseph Finger's early career – his buildings beginning in the early 1930s were much more modernistic in style. While the building retains its integrity of design to a high degree, its integrity of materials is retained to a lesser degree exemplified by the reconstructed ground floor storefront and the entry doors. Yet all of the original cast stone ornamentation is original as well as the exterior brick and wooden sash windows. On the interior, the lobby has its original Adamantile floor tile, elevator position, and decorative marble staircase. Items reconstructed from the detailed original drawings include the original lobby plaster work and scored plaster walls. The integrity of the interior floor plan has been compromised yet these changes are more visible in the non-public spaces and would require study of the original drawings to decipher. The present new corridors retain the original ceiling height closest to the elevators and the height then drops off as the corridors extend outward. The workmanship of the hotel is of a high quality and all of the cast stone decorative elements on the exterior façade are original to the building, thus retaining a high degree of integrity in this area. The combined physical elements of the building are a clear aesthetic representation of the style and time period when it was constructed, thus it retains a high degree of feeling and association.

**8. STATEMENT OF SIGNIFICANCE**

**APPLICABLE NATIONAL REGISTER CRITERIA**

**A** PROPERTY IS ASSOCIATED WITH EVENTS THAT HAVE MADE A SIGNIFICANT CONTRIBUTION TO THE BROAD PATTERNS OF OUR HISTORY.

**B** PROPERTY IS ASSOCIATED WITH THE LIVES OF PERSONS SIGNIFICANT IN OUR PAST.

**C** PROPERTY EMBODIES THE DISTINCTIVE CHARACTERISTICS OF A TYPE, PERIOD, OR METHOD OF CONSTRUCTION OR REPRESENTS THE WORK OF A MASTER, OR POSSESSES HIGH ARTISTIC VALUE, OR REPRESENTS A SIGNIFICANT AND DISTINGUISHABLE ENTITY WHOSE COMPONENTS LACK INDIVIDUAL DISTINCTION.

**D** PROPERTY HAS YIELDED, OR IS LIKELY TO YIELD, INFORMATION IMPORTANT IN PREHISTORY OR HISTORY.

**CRITERIA CONSIDERATIONS:** N/A

**AREAS OF SIGNIFICANCE:** Architecture

**PERIOD OF SIGNIFICANCE:** 1928-29

**SIGNIFICANT DATES:** 1928-29

**SIGNIFICANT PERSON:** N/A

**CULTURAL AFFILIATION:** N/A

**ARCHITECT/BUILDER:** Joseph Finger, architect; C. R. Berry, general contractor.

**NARRATIVE STATEMENT OF SIGNIFICANCE** (see continuation sheets 8-12 through 8-19).

**9. MAJOR BIBLIOGRAPHIC REFERENCES**

**BIBLIOGRAPHY** (see continuation sheet 9-20 through 9-21).

**PREVIOUS DOCUMENTATION ON FILE (NPS):** N/A

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey #

recorded by Historic American Engineering Record #

**PRIMARY LOCATION OF ADDITIONAL DATA:**

State historic preservation office (*Texas Historical Commission*)

Other state agency

Federal agency

Local government

University

Other -- Specify Repository:

United States Department of the Interior  
National Park Service

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## Statement of Significance

The 1928-29 Texas State Hotel, one of Houston's early twentieth century skyscrapers, is an example of the Spanish Plateresque style made popular through a major city planning effort that was never fully adopted. The building was designed as the "San Jacinto Hotel" by noted Houston architect Joseph Finger for the Miller Investment Company, but was purchased before completion by prominent businessman and philanthropist Jesse H. Jones. When Jesse Jones purchased the hotel in January of 1929 and although the exterior was complete, the rooms had never been furnished and it is assumed the hotel never opened. The hotel opened as the "Texas State Hotel" in the spring of 1929. The building is nominated to the National Register under Criterion C at the local level of significance as an important example of the early twentieth century Spanish Plateresque revival style of architecture and as a work of architect Joseph Finger.

## Development of the neighborhood

Previously, this southeast corner of Block 80 was the home of the First Baptist Church (1883 - ca. 1905). The church was built in 1883 and served the surrounding residential neighborhood. In the late nineteenth century this block, with the exception of the church and a small three-story commercial building on the corner of Main and Capitol, was residential in use. The residential structures were one and two-story, wood framed structures with front and side porches typical of era. Outbuildings, stables and outhouses also appear on the 1885 and 1890 Sanborn maps. There were two large residential structures on the block: one facing Capitol and the second adjacent to the church facing Rusk. These two large houses remain as the last residential hold-outs as the block changes to commercial use in the first and second decade of the twentieth century. In 1896 the entire Main Street block face had turned commercial and by 1924 the entire block followed suit. City Directory's list a photographer, Art L. Edwards, as having his studio and residence at 712 Fannin from 1908-1915. The Houston Gas company briefly had an office at 702-08 Fannin in 1910 and the BR [sic] Goodrich Company had an office briefly in 1915 in the 700 block. Dolly Skinner, the widow of Fred E., ran a rooming house on Capitol and one at 712 Fannin.<sup>2</sup>

From 1907 to the late 1920s, the lots where the Texas State Hotel is located were vacant. The December 1925 Texas General Contractors Association Bulletin shows Joseph Finger as "making plans" for the San Jacinto Hotel, a 16-story, 125,000 square-foot hotel for N. Nauman with estimated costs projected at 1.5 million.<sup>3</sup> Six months later the same source has Finger "making plans" for a 10-16-story hotel for B. V. Christie for an estimated \$600,000 with no mention of the hotel name.<sup>4</sup> There is no mention of the hotel project from 1926-1928 in the Texas General Contractors Bulletin.

A Houston Chronicle article from 1950 tells the story of two New York investment bankers coming to Houston "to look around." Noting a shortage of hotel rooms, the two acquired the northwest corner of Fannin and Rusk and "wrecked a couple of rooming house."<sup>5</sup> This is unlikely since the Sanborn maps show the northwest corner as vacant land in 1907 and no new development until the hotel. Miller Investment Company hired Joseph Finger to design a 381-room fireproof building to be known as the San Jacinto Hotel. Construction began in 1926 with C. R. Berry as general contractor. The structural steel was fabricated and erected by Orange Car and Steel Company of Orange, Texas. Estimated costs were

<sup>2</sup> Houston City Directories (1908-1922) and Sanborn Maps (1885-1924).

<sup>3</sup> Texas General Contractors Association Bulletin, December 1925.

<sup>4</sup> Texas General Contractors Association Bulletin, July 1926.

<sup>5</sup> Houston Chronicle, 1 October 1950

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\$1,600,000. Miller Investment Company did not complete the project and the steel structure stood unfinished for two years (photo 1 of 5).<sup>6</sup>

In a related event, Jesse H. Jones traveled to Washington D.C. in the winter of 1927 with a \$200,000 certified check to secure Houston's bid for the Democratic National Convention of 1928.<sup>7</sup> There was a concern of the lack of hotel rooms in the city and a hospitality committee, formed mainly of Houston women, set to work to guarantee accommodation of the delegates in available hotel rooms and private residences.

In January of 1928, George Sears, attorney for the hotel general contractor C. R. Berry, reached an agreement with local businessman and attorney Will C. Hogg who agreed to finance construction of the hotel and arrange for its operation with the intent of completing the building in time for democratic national convention scheduled to open on June 26<sup>th</sup> of that same year. Hogg did complete the building but failed to furnish and staff it in time to receive convention guests.<sup>8</sup> This is substantiated by a photograph appearing in the Quarterly Review of Houston (January – June 1928) where the hotel appears completed.<sup>9</sup>

Jesse H. Jones announced he was purchasing the hotel in January of 1929. Jones' option included of all outstanding bonds against the building including \$700,000 of first lien bonds help by Will C. Hogg.<sup>10</sup> At the time of the sale Jones predicted it would take several months to furnish and open the hotel and the anticipated opening in late spring or summer. The building remained Jones' or his philanthropic organization's (Houston Endowment) real estate portfolio until the early 1970s along with the Rice Hotel (extant, now residential rental), the Lamar (demolished 1985) and McKinney in Houston; The Worth in Ft. Worth (demolished) and the Mayfair (now high-end condos) in New York City.<sup>11</sup>

The General Manager of the Texas State Hotel was R. Bruce Carter, who also managed the Lamar Hotel where he and his family lived. The Texas State had a barber shop in the basement managed by Salvador Guercia and a Beauty Salon on the third floor managed by Mabel Hubbell and Alma Berg. The cigar stand and coffee shop were in the lobby. The double height sixteenth floor housed a ballroom, dining room and large banquet kitchen. A 1929 advertisement for the Texas State Hotel from the Houston city directory announces the city's newest hotel with 400 guest rooms and baths with rates of \$2 and up. The ad also boasts the hotel is "one of the most perfectly appointed hostelries in the south."<sup>12</sup>

In 1930 there were 19 hotels listed in the city plus two apartment hotels: The Warwick and Plaza. The Texas State ranked third in number of rooms behind the Rice with 1000 rooms and the Lamar with 500. The Rice, Plaza and Warwick are all still standing. Of the three, only the Warwick, now called Hotel Za Za is still a hotel. The Plaza was recently remodeled and its exterior preserved yet its interior completely gutted and reconfigured for medical offices. The Rice is rental apartments and condos. The following is a list of Houston hotels in 1930:

<sup>6</sup> Houston Chronicle, 1 October 1950.

<sup>7</sup> "DEMOCRATIC NATIONAL CONVENTION OF 1928." The Handbook of Texas Online.

<<http://www.tsha.utexas.edu/handbook/online/articles/view/DD/fdi25.html>>. (accessed July 6, 2007)

<sup>8</sup> Houston Chronicle, 9 January 1929.

<sup>9</sup> Quarterly Review of Houston, the hotel appears completed in a photograph on page 10 in the upper right corner.

<sup>10</sup> Houston Chronicle, 9 January 1929.

<sup>11</sup> Houston Chronicle, 1 October 1950.

<sup>12</sup> Morrison & Fourmy. *Houston City Directory*. Houston Texas, 1929-1930, page 179.

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Houston, Harris County, Texas

Hotel name	# of rooms	Location	Notes
Rice	1000	Main and Texas	Extant (NR 1978)
Lamar	500	Main and Lamar, 1000 block (NW corner)	Demolished 1985
Texas State	400	Fannin and Rusk, NW corner	Extant (NR expected 2008)
Bender	250	Main and Walker	Demolished
Brazos	250	Washington Avenue, one block east of Tennison, near old rail station	Demolished
Ben Milam	250	Texas and Crawford	Extant, vacant
Auditorium	200	Texas and Louisiana (NE corner)	Demolished
Sam Houston	200	Prairie and San Jacinto	Extant (NR 2002)
Hotel Cotton	175	Rusk and Fannin (SW corner)	Extant, now Montague Hotel, slated for demolition 2007 or 2008
William Penn	175	Texas and La Branch	Demolished 2005
Milby	150	Texas and Travis (SE corner)	Demolished
Bristol	200	712 Travis, west side between Capitol and Rusk	Demolished
Tennison	125	Washington and 8 <sup>th</sup>	Extant, remodeled in 2005, vacant
Macatee	120	513 Washington	Demolished
Stratford	120	Fannin between Preston and Prairie	Demolished
De George	115	Preston and La Branch	Extant, now SRO apartments
Lamar Annex	100	916 McKinney	Demolished
Tourraine	80	1008 Polk	Demolished
Mayfair	72	Clay and San Jacinto	Demolished

Apt. hotels	# of rooms	Location	Notes
Warwick	153	Main and Hermann	Extant, now Hotel Za Za
Plaza	105	Montrose and Bartlett	Extant, now medical offices

## The evolution of the twentieth century hotel in Texas

Stagecoach travelers were accommodated by inns and taverns in pre-railroad Texas.<sup>13</sup> Once rail travel was established, hotel accommodations improved and provided lodging to the business travelers. With the establishment of the National Highway Act in 1923, there was a three-fold increase in the number of registered cars in the country and families began to travel for leisure. Early 20<sup>th</sup> century highway development focused on the improvement of existing roads that lead travelers directly into the center of small towns and cities.<sup>14</sup>

In addition to the railroad, technological advances such as the elevator and the structural frame, also played a large part in the development of the urban hotel building form.<sup>15</sup> These advances paved the way for hotels with hundreds of rooms on a relatively small urban footprint. These technological advances also allowed for the skyscraper. Prior to air conditioning, one of the design challenges was to provide light and air circulation to all the interior rooms. This was accomplished by

<sup>13</sup> Henry, Jay C., p. 125.

<sup>14</sup> Henry, Jay C., p. 130.

<sup>15</sup> Henry, Jay C., p. 125.

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Continuation SheetSection 8 Page 15Texas State Hotel  
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the building plan and gave rise to the letter plan buildings where the building footprint corresponds to an E, U, C or T. The Texas State Hotel is a C-plan building with the first two floors forming a rectangular base and the upper floors (three to sixteen) rise up in a C-shape. The C-shape is formed by the central portion on the western side of the building with two symmetrical wings jutting forward to the east. The first two floors and basement accommodated the necessary kitchen, laundry and staff back of house services as well as guest amenities such as the barber shop, cigar stand, beauty parlor and coffee shop. The ballroom, banquet kitchen and dining room were located on the sixteenth floor.

In the Southwest, the Revival Styles were popular for ornamenting steel framed skyscrapers and reinforced concrete mid rise buildings. These styles included Renaissance Revival, Classical Revival, Spanish Plateresque and Mission Revival, and Gothic Revival. In 1922 Houston established its first Planning Commission to address civic issues such as establishing a beautiful civic center, plan for growth and increased traffic needs, plan park space and to establish zoning.<sup>16</sup> The Planning Commission brought in outside consultants to assist in this effort. The city center plan was directed by landscape architect S. Herbert Hare of the Kansas City firm Hare and Hare included five major buildings: a post office, library, criminal courts, municipal courts and a large city and county building. By 1925 the Julia Ideson building (the original central downtown library and now the city archives), designed by Cram and Ferguson of Boston, was under construction. After the stock market crash of 1929 and subsequent depression, the plan was largely abandoned and the Julia Ideson building was the only building constructed from Hare's plan for the civic center. Renderings from the Hare plan as well as a 1906 plan depicted buildings in the Spanish Mediterranean style although the plan did not dictate any one architectural style. Subsequent buildings, including the Texas State Hotel, paid lip service to these two plans as well as the popularity of variations of the Spanish Mediterranean style in the southwest during this era.

Spanish Plateresque was popular during the 16<sup>th</sup> century in colonial Mexico. It is characterized by a mixture of decorative elements from the Gothic, Mudejar and Spanish Renaissance styles. The style is said to have been inspired by the *platero* or silversmith. Cyril Harris defines the style as, "silversmith-like; the richly decorative style of the Spanish Renaissance of the 16<sup>th</sup> century."<sup>17</sup> Plateresque differs from the Baroque of the same century in Mexico and is less decorative. The Plateresque has an element of applied flatness as seen in the porticos-in-antis on the hotel. This flatness is more than compensated for with elaborate decorative elements including the window and door surrounds on the second and sixteenth levels and the fanciful and ornate treatment of the entire second floor. The Plateresque differs from the Baroque which was much more liberal with ornamentation and culminated in the Churrigueresque, a style where every visible surface was covered with garlands, swags, putti or some sort of relief ornamentation.

Stylistically the Julia Ideson is similar to the Texas State Hotel with its elaborate façade composed of arched door surround, or a portico-in-antis, executed in marble with engaged columns, arched upper level windows and gothic-inspired delicate pierced tracery at the parapet. The Spanish Plateresque style of ornamentation is seen on other Houston buildings including the Gulf Publishing Building (b. 1928, demolished); Palmer Memorial Church and Autry House (b. 1928, NR 1984) located between Main and Fannin near Rice University; the original 1925 Hermann Hospital (extant) at the corner of Fannin and Outer Belt in the Texas Medical Center; the Federal Land Bank (1929, extant) and St. Anne Church (1924, 1940, extant). Other buildings constructed in the similar and less elaborate Spanish Mediterranean style included Star Engraving (b. 1930, extant) and many residential buildings in the South Hampton and River Oaks neighborhoods.

<sup>16</sup> Texas Historical Commission Atlas Page, National Register nomination for Julia Ideson Building

<sup>17</sup> Harris, Cyril. *Dictionary of Architecture and Construction*.

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The columns seen on the Texas State Hotel are very similar to those found in 16<sup>th</sup> Mexico convents, specifically the cloister of the *Convento del la Merced* in Mexico City (photo page 32). The columns are decorated with ribbons of garland that form a diamond pattern. In each of the diamond shapes are fleur-de-lys or other decorative elements.

### Architectural Plans

The original architectural drawings for the building are dated 1925 from Joseph Finger's office and the project title block states: "San Jacinto Hotel: A Hotel Building in Houston, Texas." The drawing title block shows the plans drawn by B.L.B and W.L.B and checked by J.F. [Joseph Finger]. The drawings are signed by four representatives of the San Jacinto Hotel Co. yet their signatures are not decipherable. The original unique floors include the basement level where the Barber Shop, Tailor Shop, various storage vaults (furniture, blanket, and linen) and back of house functions (boiler, transformer vault, machinery space and kitchen stores and ice machine) were located. There were two toilets, one public located next to the Barber Shop and the other for the staff was segregated and labeled on the drawings as "WHITE WOMEN HELPS TOILET, COLORED WOMEN HELPS TOILET, WHITE MEN HELPS TOILET AND COLORED MEN HELPS TOILET."

The ground floor lobby had a central entrance off of Fannin and a secondary side entrance off of Rusk. Either side of the primary entrances four individual commercial storefronts each with individual entrance are shown. The Coffee Shop was located in the southwest corner of the building and had an entrance onto Rusk. The three elevator bays and the staircase are visible on the drawings. The second floor or mezzanine had a balustraded central open well in the center, a dining room to the west and sample hotel rooms along the northern wall. The third floor begins the main shaft of the building and the C-plan is visible with a small appendage on the northwest corner. The extant smoke stack is visible on the drawings. The last unique floor was the sixteenth with the ballroom, dining room and large kitchen.

### Air conditioning in Houston

In 1934 the Ben Milam became the first hotel to have air conditioning (a central washed air system) for its coffee shop, manager's office and barber shop. In May 1937 the hotel rooms and lobby followed. The William Penn Hotel followed and was completely air conditioned in 1938. The first hotel in Texas to be fully air conditioned was the St. Anthony in San Antonio. The rush to air condition started a competition and the *Houston Chronicle* boasted that by the early 1950s Houston had more air conditioned hotel rooms "than any other city of comparable size."<sup>18</sup> A list of Houston's premier air conditioned hotels included: The Shamrock, The Rice, Texas State, Lamar, Lamar Annex, Warwick, Ben Milam, William Penn, Hotel Cotton, and The Plaza.

### Joseph Finger (1887-1953)

Joseph Finger was Houston's foremost architect from 1910 through the 1940s.<sup>19</sup> He was born and educated in Beilitz, Austria and immigrated to the United States in 1905 to New Orleans.<sup>20</sup> He arrived in Houston in 1908 "with a cancelled

<sup>18</sup> Houston Chronicle, 29 June 1952

<sup>19</sup> "JOSEPH FINGER" "FINGER, JOSEPH." The Handbook of Texas Online.

<http://www.tsha.utexas.edu/handbook/online/articles/view/DD/fdi25.html> (accessed July 6, 2007)

<sup>20</sup> JOSEPH FINGER" "FINGER, JOSEPH." The Handbook of Texas Online.

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railway ticket, \$10 in his purse and looking for a job.”<sup>21</sup> By 1929 Finger’s Houston commissions included the Bender Hotel, South Texas Commercial National Bank, First Church of Christ, Scientist, The Plaza Hotel, Auditorium Hotel, William Penn Hotel, the American National Insurance Building of Galveston, the 10-story Charleston Hotel in lake Charles, LA, the Vaughan Hotel in Port Arthur. His residential work included the James Marion West mansion in Clear Lake, about 25 miles south of downtown Houston.<sup>22</sup>

In the 1930s his buildings represent a shift from the popular revival styles of the 1920s to a more modernistic and streamlined style as seen in the second Jefferson Davis Hospital (1937, demolished), Houston City Hall (1939, NR), and the Houston Municipal Airport Terminal and Hangar (1940). He designed numerous grocery stores for the Weingarten family chain based in Houston in the Moderne and Art Deco styles.<sup>23</sup> Finger died on February 6, 1953. At the time of his death the Harris County Courthouse was under construction, a building he designed with George W. Rustay, his business partner since 1944.<sup>24</sup>

**Jesse Holman Jones (1874-1956)**

A native of Robertson County, Tennessee, Jesse Jones began his life long business career upon completing the ninth grade and went to work managing one of his father’s tobacco factories near the Kentucky-Tennessee border. In 1891 his family moved to Dallas and Jones enrolled in Hill’s Business College. Four years later he went to work for T. Jones Lumber Company in Hillsboro, Texas, owned by his uncle. He returned to Dallas to manage that firm’s branch office, the largest lumber operation in town. He came to Houston in 1898 as general manager for the company and in the first decade of the twentieth century established his own firm, the South Texas Lumber Company. As head of this company he began to expand his interests into real estate, commercial buildings and banking and in a short time became the city’s largest developer. His building construction projects included over 100 buildings in Houston as well as projects in Fort Worth, Dallas and New York City. Jones eventually sold all but one of his lumber interests and focused on banking and real estate. In the first two decades of the twentieth century he was active in many of the banking and real estate transactions in the city.<sup>25</sup> Jones organized the Houston Hotel Association in 1912 a year before construction of The Rice, one of his hotels.<sup>26</sup>

Jones served as the director general of military relief for the American Red Cross upon the request of President Woodrow Wilson. He became sole owner of the *Houston Chronicle* in 1926, starting from his initial interest purchased in 1908. He was the director finance for the Democratic National Convention and it was his personal \$200,000 donation that secured Houston as the venue. Jones was appointed by President Herbert Hoover to the board of the Reconstruction Finance Corporation upon the recommendation of John Nance Garner. He served as chair of the organization, a government entity designed to pull the country out of the Great Depression, by an appointment by President Franklin D. Roosevelt. He held the chair position from 1933-1939 under his leadership the RFC “became the leading financial institution in American and

<sup>21</sup> Houston Chronicle, 29 December 1929.

<sup>22</sup> Houston Chronicle, 29 December 1929.

<sup>23</sup> JOSEPH FINGER "FINGER, JOSEPH." The Handbook of Texas Online.

<<http://www.tsha.utexas.edu/handbook/online/articles/view/DD/fdi25.html>>. (accessed July 6, 2007)

<sup>24</sup> JOSEPH FINGER "FINGER, JOSEPH." The Handbook of Texas Online.

<<http://www.tsha.utexas.edu/handbook/online/articles/view/DD/fdi25.html>>. (accessed July 6, 2007)

<sup>25</sup> Handbook of Texas Online, s.v. "Jones, Jesse Holman," <http://www.tsha.utexas.edu/handbook/online/articles/JJ/fjo53.html>. (accessed July 19, 2007).

<sup>26</sup> Houston’s New Weekly, 7 February, 1928, p. 8.

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the primary investor in the economy. The agency also facilitated a broadening of the Texas industry from agriculture and oil into steel and chemicals.”<sup>27</sup>

Jones refocused his efforts in Houston following his resignation as Secretary of Commerce after his relationship with FDR deteriorated. By 1979 the Houston Endowment, Jones’ philanthropic organization started in 1939, became the fifteenth largest in the country. The organization is still in existence and provides grants to educational and charitable organizations in the greater Houston area. Jones died in Houston on June 1, 1956.<sup>28</sup>

## The Decline and Rehabilitation of the Texas State Hotel

Like urban areas across the nation, Houston’s downtown experienced a downturn beginning in the 1950s as the population moved farther from the town center to new suburbs. All of the downtown hotels experienced a steady decline along with the rest of downtown. The *Houston Chronicle* ran a story of two “strippers”, one blonde and one brunette, who were arrested at a stag party at the hotel in 1960.<sup>29</sup> To continue to attract guests and coffee shop customers the hotel was completely remodeled in 1962. The general contractor for the remodel was Gene Murphree, Corp. with Arnold Hendler as architect and designer. The planned work was to redecorate the lobby, modernize the coffee shop and install a new exterior canopy to extend the original. A total of 350 guest rooms were remodeled.<sup>30</sup> The new remodel removed the original horse shoe dining counter of the coffee shop and introduced sand vinyl to the lobby walls with the columns covered in white with gold foil panels.<sup>31</sup>

In February of 1972, the Houston Endowment, Jesse Jones’ philanthropic organization, gave the hotel and the adjacent Houston Bar Center to the Texas Methodist Conferences Moody House, Inc. and Moody House Life Care Trust of Galveston, respectively. The donation was accompanied with \$160,000 in cash for operating expenses. The Methodist’s sold the two buildings June of that same year.<sup>32</sup>

The current owner purchased the building in 2002 after it had sat empty for at least two decades. The rehabilitation started in 2003 was certified by the Department of the Interior and followed the Secretary of the Interior’s Standards for Rehabilitation. Architects for the rehabilitation were Page Southerland Page of Houston with Peter Mance of Mance Design + Architecture, London, UK for interior lobby restoration and design. The 1960s remodeling was removed from the storefront and lobby and the guest rooms repaired. The building opened in 2005 and was renamed Club Quarters.

The Texas State Hotel is an important Houston example of Spanish Plateresque style of architecture designed by Joseph Finger and exemplifies the technological shift of structural framing that allowed for skyscrapers to punctuate the city skyline in the early twentieth century. It is nominated to the National Register of Historic Places under Criterion C at the local level in the area of Architecture.

<sup>27</sup> Handbook of Texas Online, s.v. “Jones, Jesse Holman,” [hppt://www.tsha.utexas.edu/handbook/online/articles/JJ/fjo53.html](http://www.tsha.utexas.edu/handbook/online/articles/JJ/fjo53.html). (accessed July 19, 2007).

<sup>28</sup> Handbook of Texas Online, s.v. “Jones, Jesse Holman,” [hppt://www.tsha.utexas.edu/handbook/online/articles/JJ/fjo53.html](http://www.tsha.utexas.edu/handbook/online/articles/JJ/fjo53.html). (accessed July 19, 2007).

<sup>29</sup> Houston Chronicle, 26 Jan 1960

<sup>30</sup> Houston Chronicle, 10 June and 4 November 1962.

<sup>31</sup> Houston Chronicle, 10 June and 4 November 1962

<sup>32</sup> Houston Chronicle, 1 Feb and 7 June, 1972.

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**10. GEOGRAPHICAL DATA**

**ACREAGE OF PROPERTY:** less than one acre

<b>UTM REFERENCES</b>	<u>Zone</u>	<u>Easting</u>	<u>Northing</u>
1.	15	271524	3294117

**VERBAL BOUNDARY DESCRIPTION** Lot 3 and Tracts 1 & 2A, Block 80, South Side Buffalo Bayou (SSBB)

**BOUNDARY JUSTIFICATION** The boundary includes all property historically associated with the resource.

**11. FORM PREPARED BY**

**NAME/TITLE:** Anna Mod, Cultural Resources Specialist

**ORGANIZATION:** SWCA Environmental Consultants, Inc.

**DATE:** 24 July 2007

**STREET & NUMBER:** 7255 Langtry, Suite 100

**TELEPHONE:** 713-934-9900

**CITY OR TOWN:** Houston

**STATE:** Texas

**ZIP CODE:** 77040

**ADDITIONAL DOCUMENTATION**

**CONTINUATION SHEETS**

**MAPS**

**PHOTOGRAPHS** (see continuation sheets Photo-36)

**ADDITIONAL ITEMS** (see continuation sheets Figure 21 through 35)

**PROPERTY OWNER**

**NAME:** Fannin & Rusk Associates, LP

**STREET & NUMBER:** 56 W. 45<sup>th</sup> Street, 4<sup>th</sup> Floor

**TELEPHONE:** 646-223-3222

**CITY OR TOWN:** New York

**STATE:** NY

**ZIP CODE:** 10036

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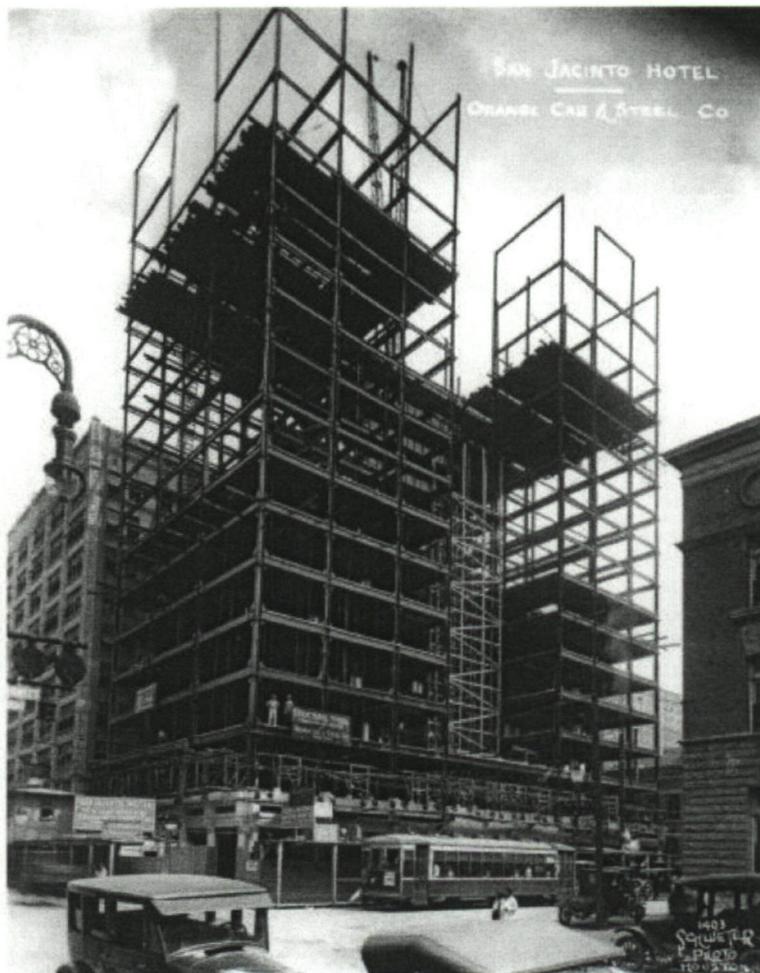
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Texas State Hotel  
Houston, Harris County, Texas

### Steel framing of the San Jacinto Hotel (Texas State Hotel)

c. 1927

Photo courtesy: Houston Metropolitan Research Center, Houston Public Library



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Texas State Hotel  
Houston, Harris County, Texas

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### Postcard of San Jacinto Hotel (Texas State Hotel)

c. 1927

Photo courtesy: Houston Metropolitan Research Center, Houston Public Library



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Texas State Hotel  
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### Texas State Hotel

1929 or 1930. Oblique of east and south facades, view northwest.  
Photo Courtesy of the Story Sloane Collection, Houston, Texas



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Texas State Hotel  
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## Texas State Hotel

2007, Oblique of east and south facades, view northwest.

Photo: Hester + Hardaway



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Texas State Hotel  
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**Photo from the *Claustro del Convento de la Merced, Mexico D.F.***

From: Medel, Vincente. *Diccionario Mexicano de Arquitectura*, Mexico: Instituto del Fondo Nacional de la Vivienda para los Trabajadores and Banco Inbursa, S.A., 1994.



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Texas State Hotel  
Houston, Harris County, Texas

Advertisement from Morrison & Fourmy. *Houston City Directory*, 1929-1930, p. 179.

The **Texas State Hotel**

▼▼▼

**400 Rooms With Baths**

One of the most perfectly appointed  
hostelries in the South

▼▼▼

**\$2 and Up**

*Attractive Permanent Guest  
Rates*

▼▼▼

**HOUSTON'S NEWEST HOTEL**

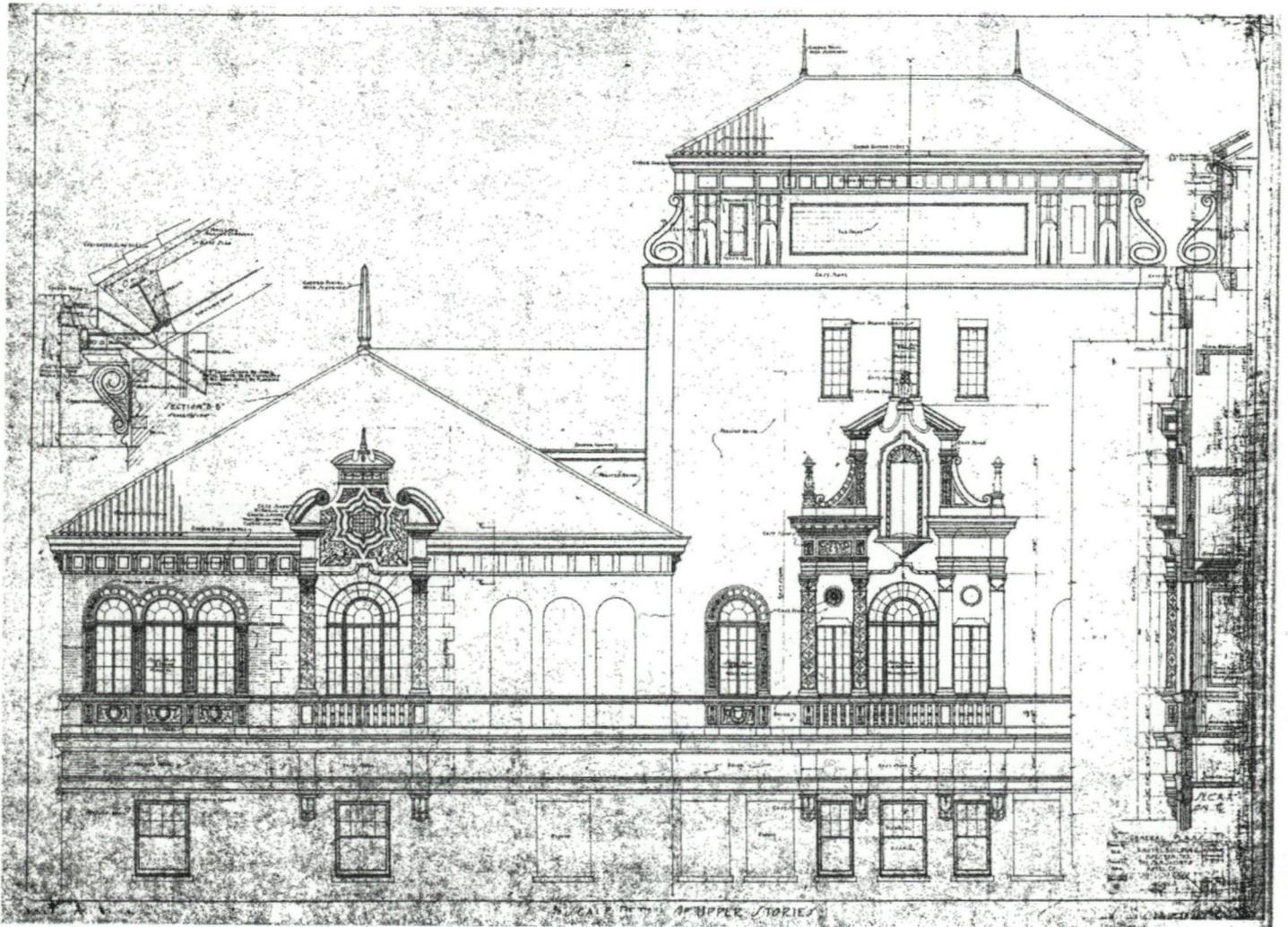
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Texas State Hotel  
Houston, Harris County, Texas

Exterior details – original drawings



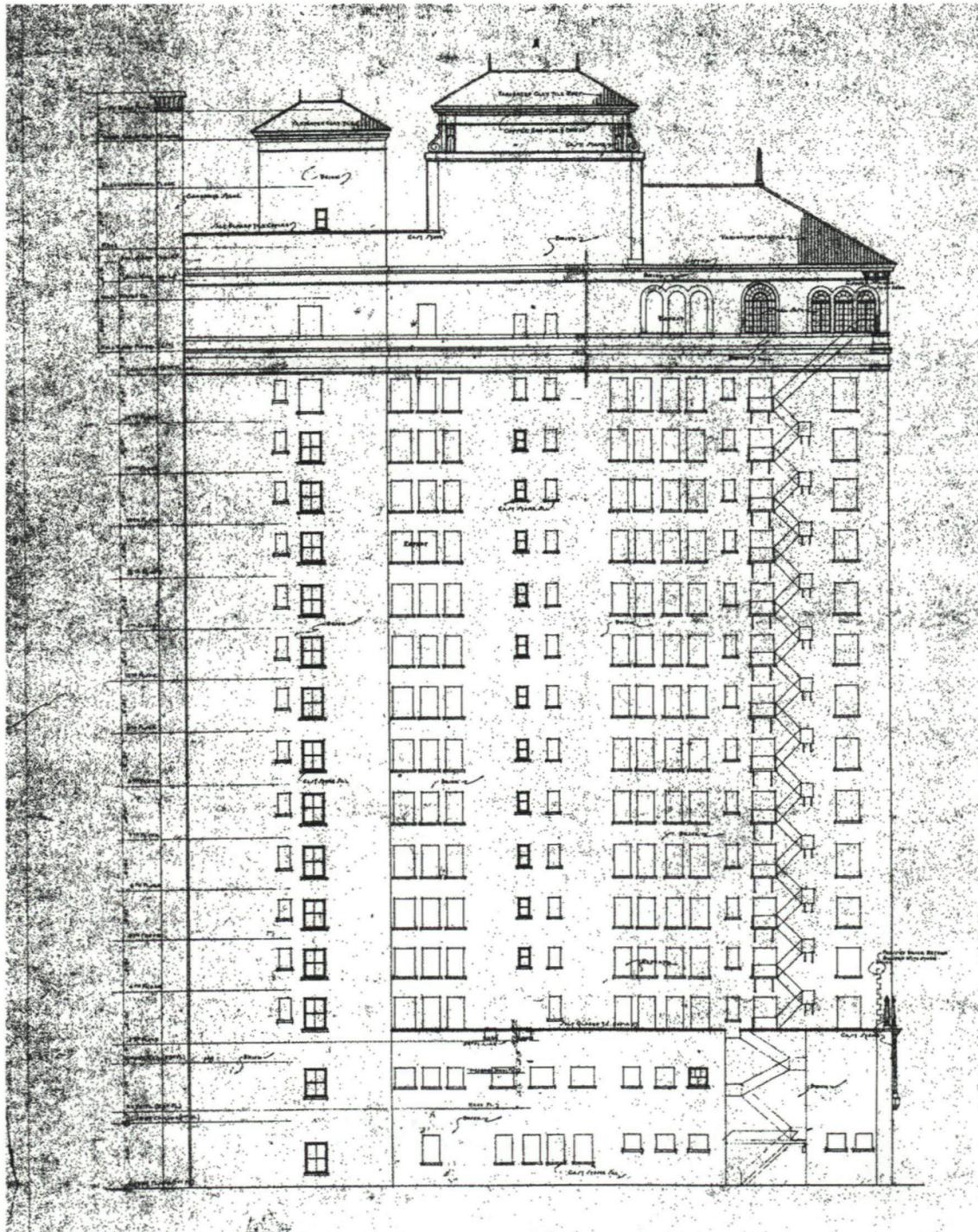
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National Park Service

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Texas State Hotel  
Houston, Harris County, Texas

West elevation, original drawing



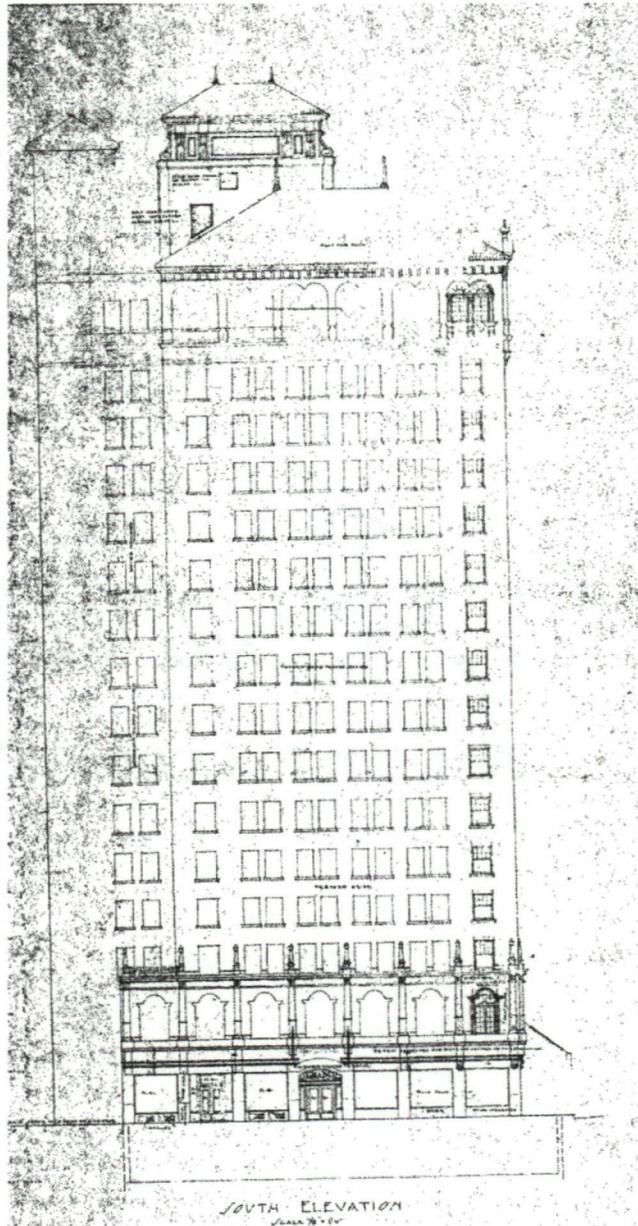
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National Park Service

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Texas State Hotel  
Houston, Harris County, Texas

South elevation, original drawing



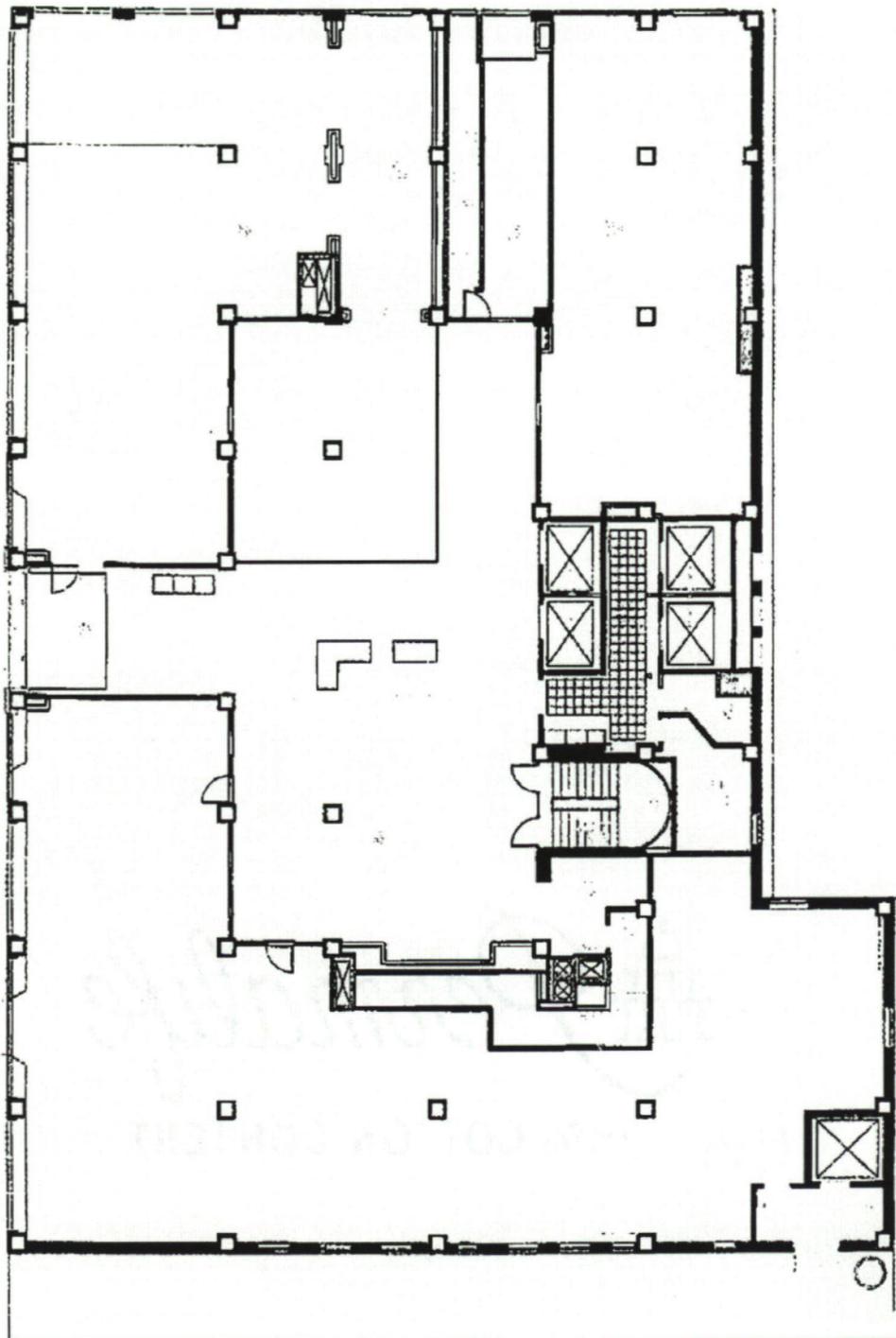
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Texas State Hotel  
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Ground Floor, current plan



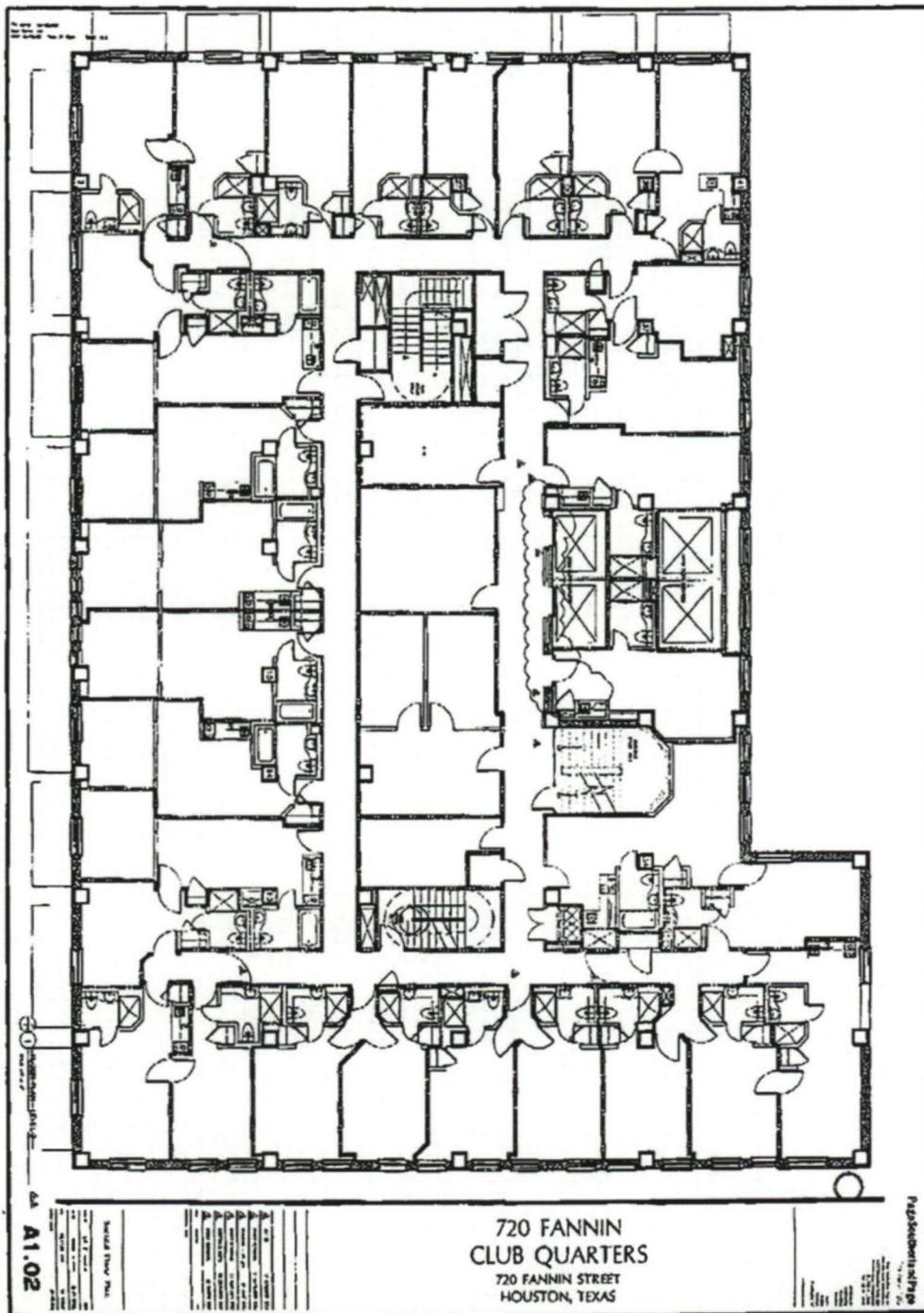
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Texas State Hotel  
Houston, Harris County, Texas

Second floor, current plan



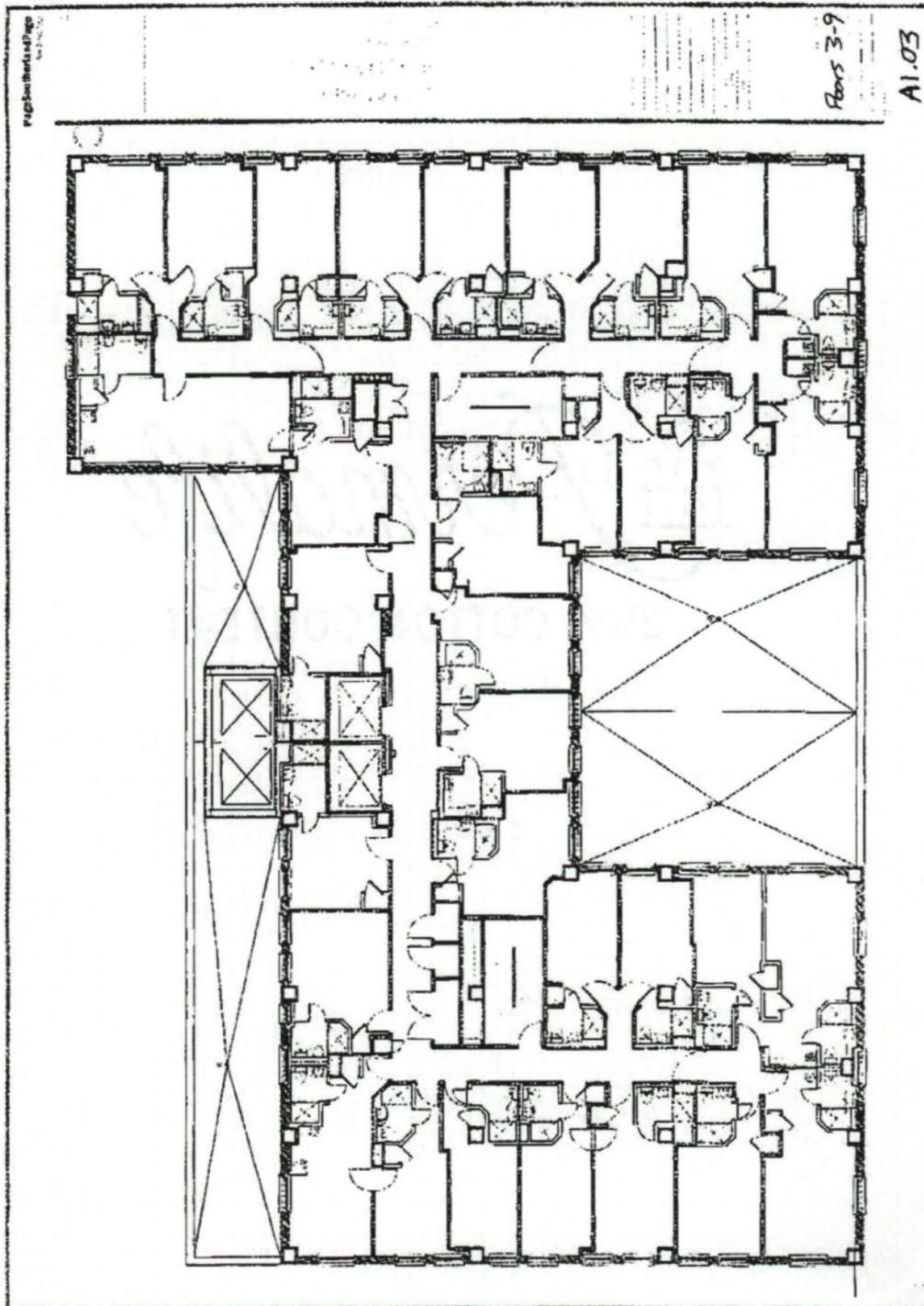
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section Figure Page 32

Texas State Hotel  
Houston, Harris County, Texas

Floors 3-9 typical, current plan



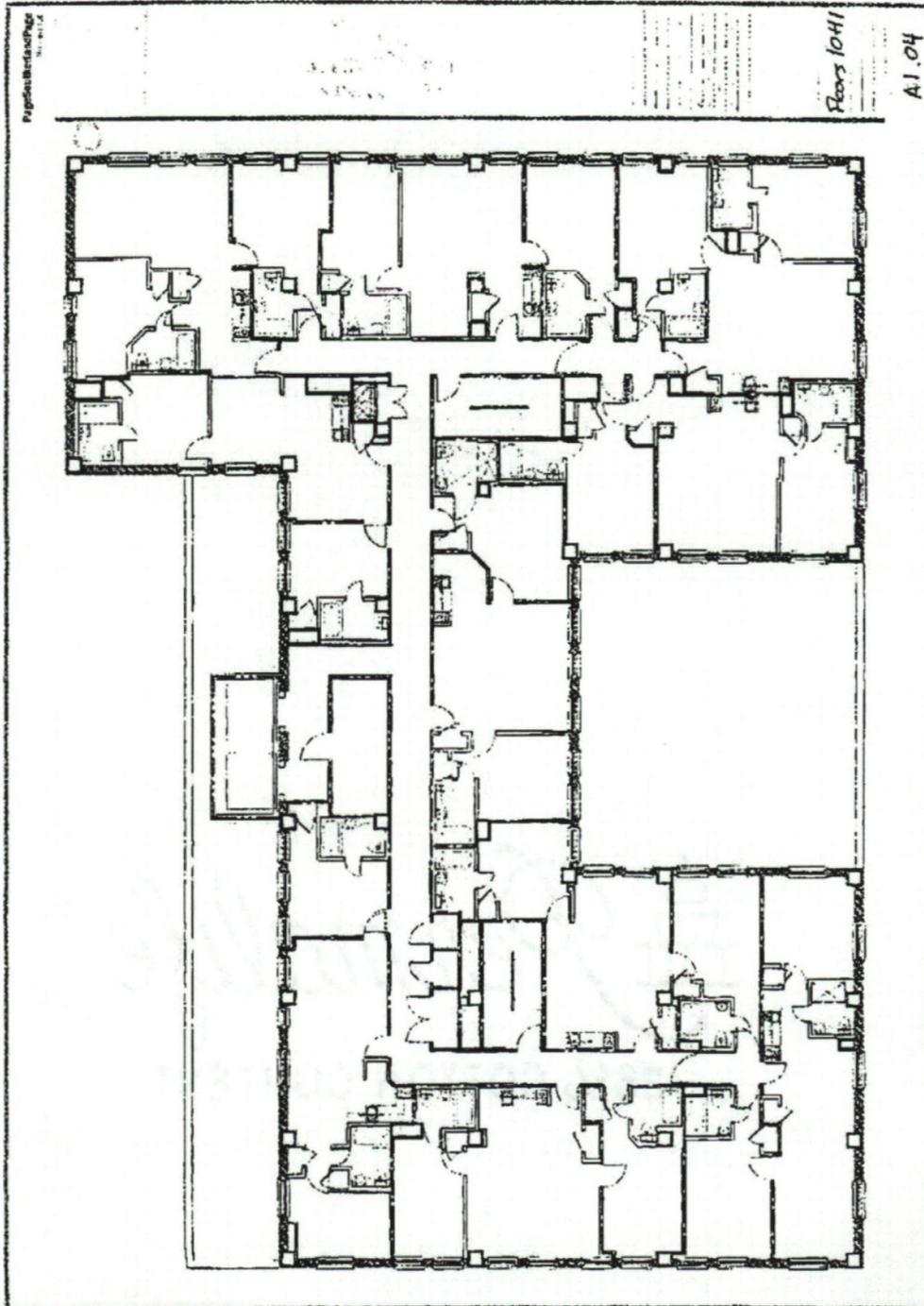
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section Figure Page 33

Texas State Hotel  
Houston, Harris County, Texas

Floor 10-11, typical, current plan



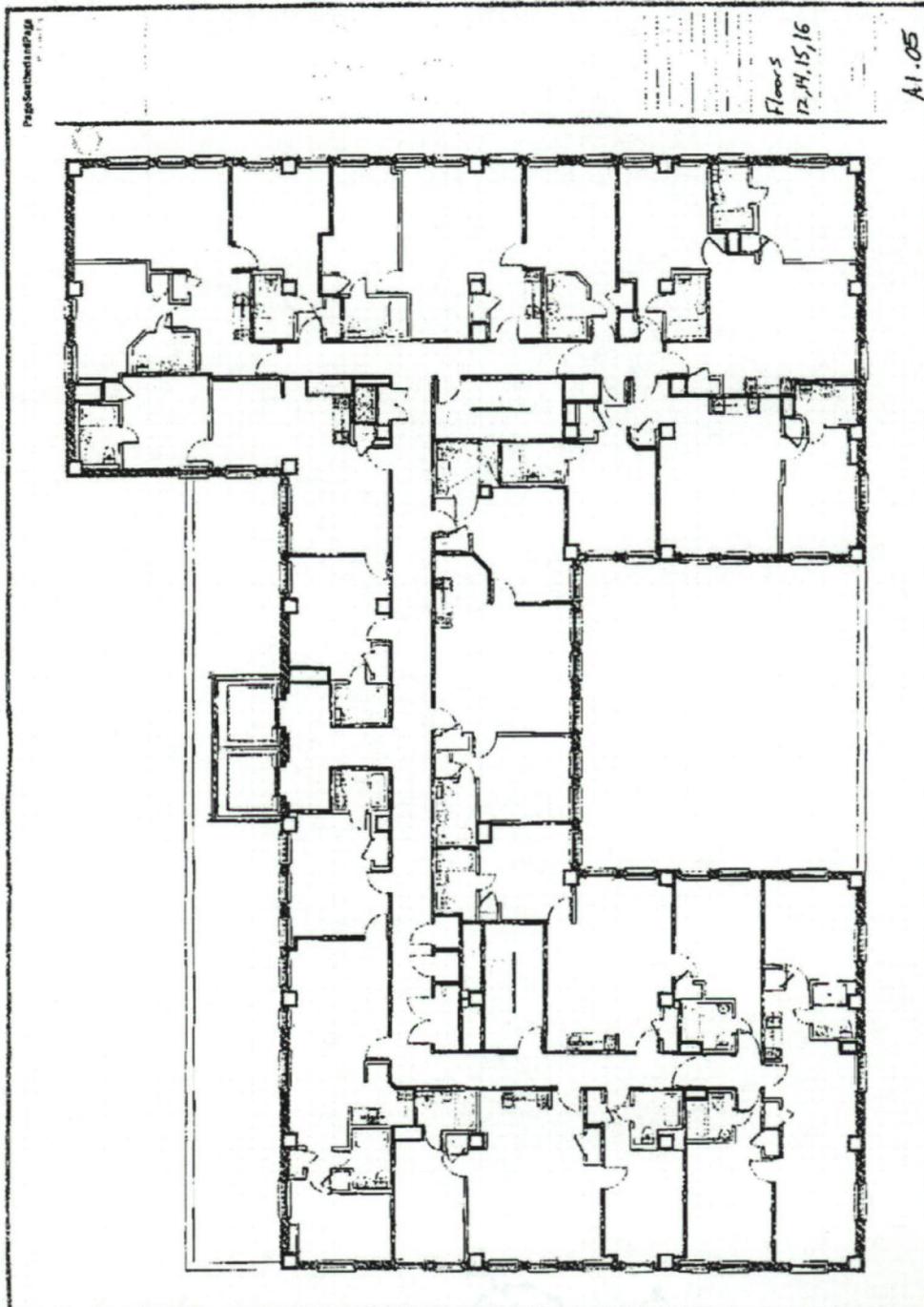
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section Figure Page 34

Texas State Hotel  
Houston, Harris County, Texas

Floors 12-16, typical plan



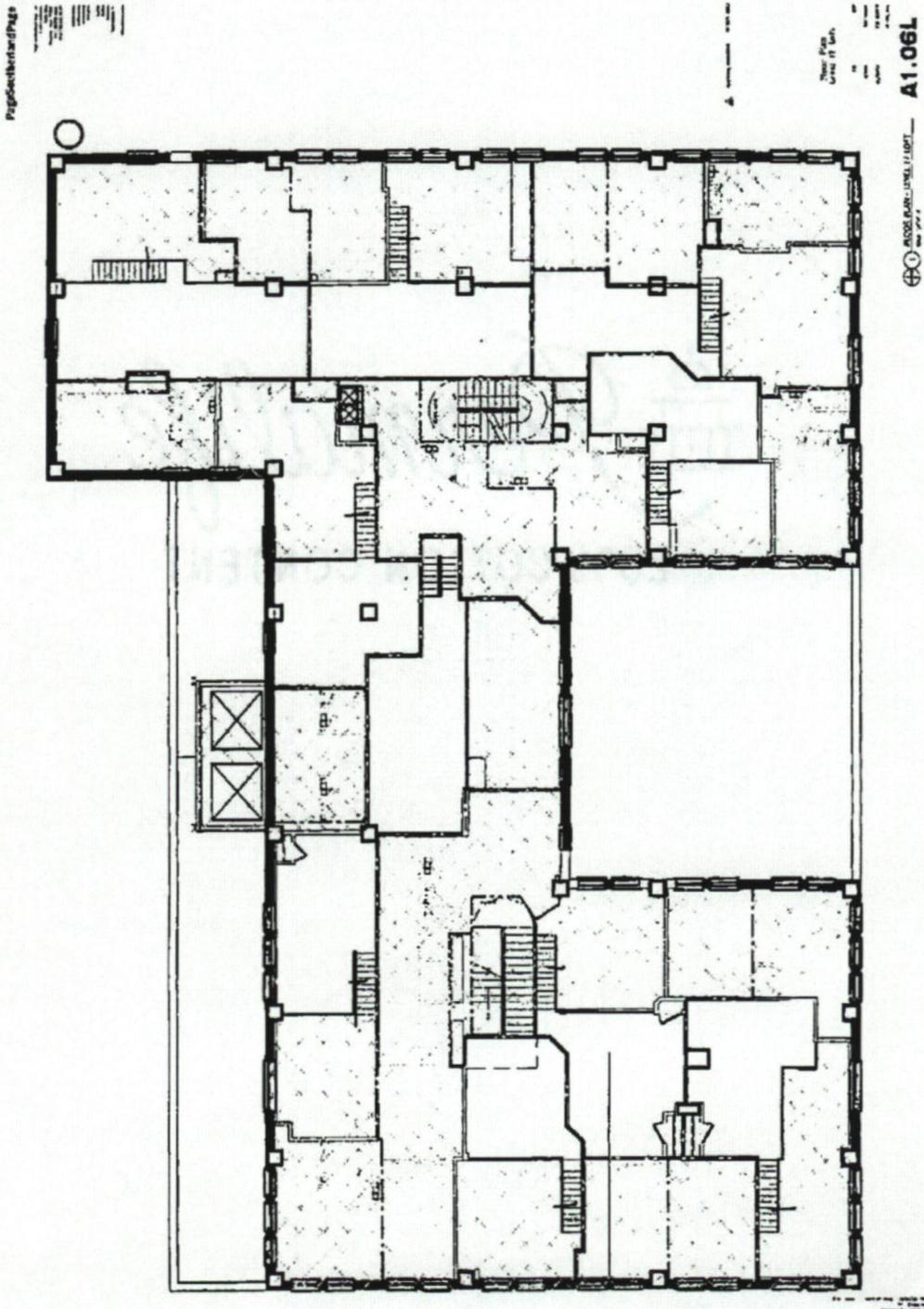
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section Figure Page 35

Texas State Hotel  
Houston, Harris County, Texas

Floor 16 (loft), current plan



**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section Photo Page 36

Texas State Hotel  
Houston, Harris County, Texas

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**Photo Log**

Texas State Hotel  
Houston, Harris County, Texas  
Photograph: Hester + Hardaway, Fayetteville, Texas  
August 2007  
Negatives on file with Texas Historical Commission

South and East facades  
View northwest  
Photo 1 of 5

East façade entry  
View west  
Photo 2 of 5

Lobby staircase and newell post  
View south  
Photo 3 of 5

Lobby staircase and Adamantile flooring  
View west  
Photo 4 of 5

Lobby elevator bays  
Photo 5 of 5

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Texas State Hotel  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: TEXAS, Harris

DATE RECEIVED: 11/29/07 DATE OF PENDING LIST: 12/17/07  
DATE OF 16TH DAY: 1/01/08 DATE OF 45TH DAY: 1/12/08  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 07001384

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 1.10.08 DATE

ABSTRACT/SUMMARY COMMENTS:

~~Entered in the~~  
~~National Register~~

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



TEXAS STATE HOTEL  
HOUSTON, HARRIS CO., TEXAS  
PHOTO 1



LUXURY RESID

LUXURY RESIDENCES FOR LEASE 832-214-4304

720

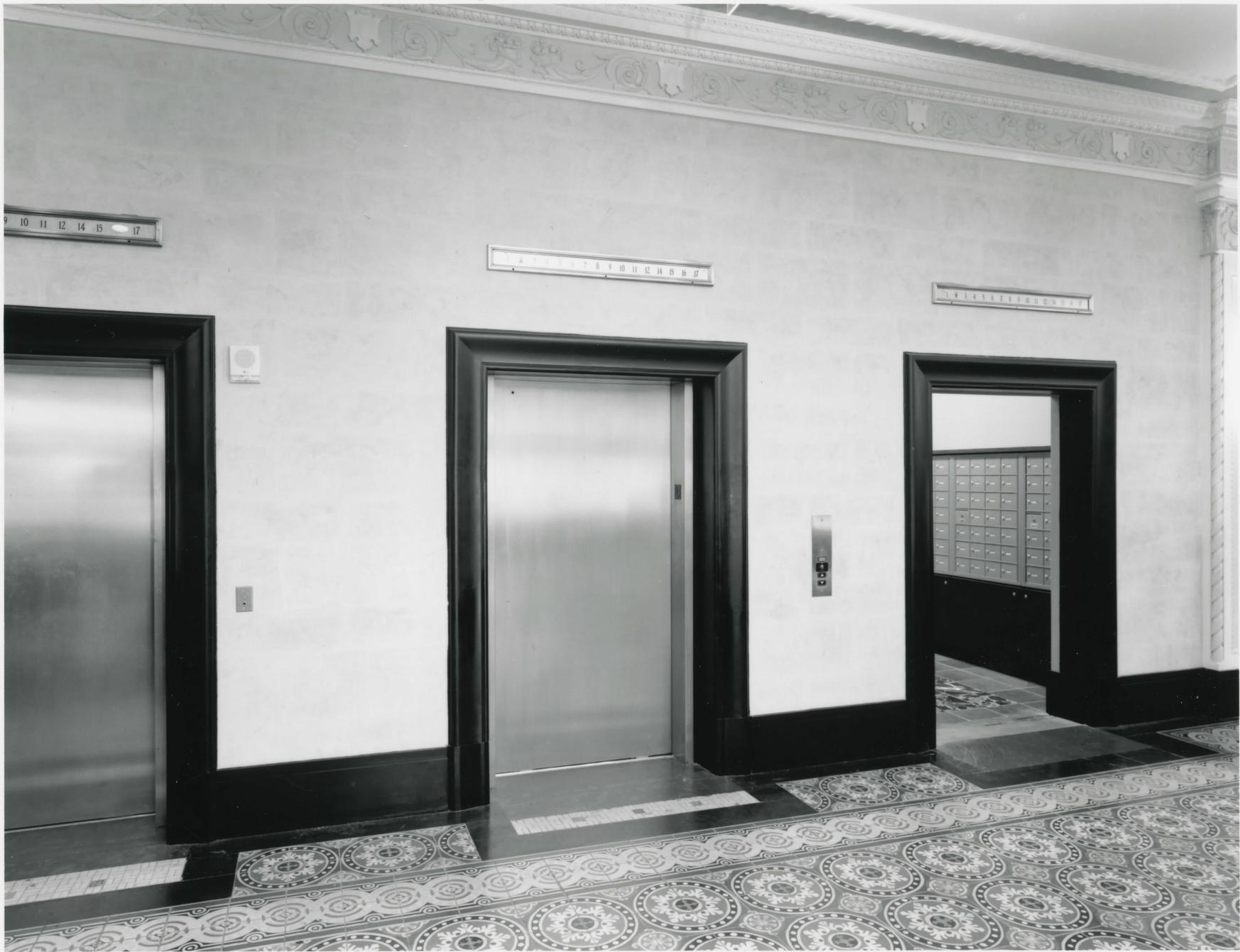
TEXAS STATE HOTEL  
HOUSTON, HARRIS CO., TEXAS  
PHOTO 2 of 5



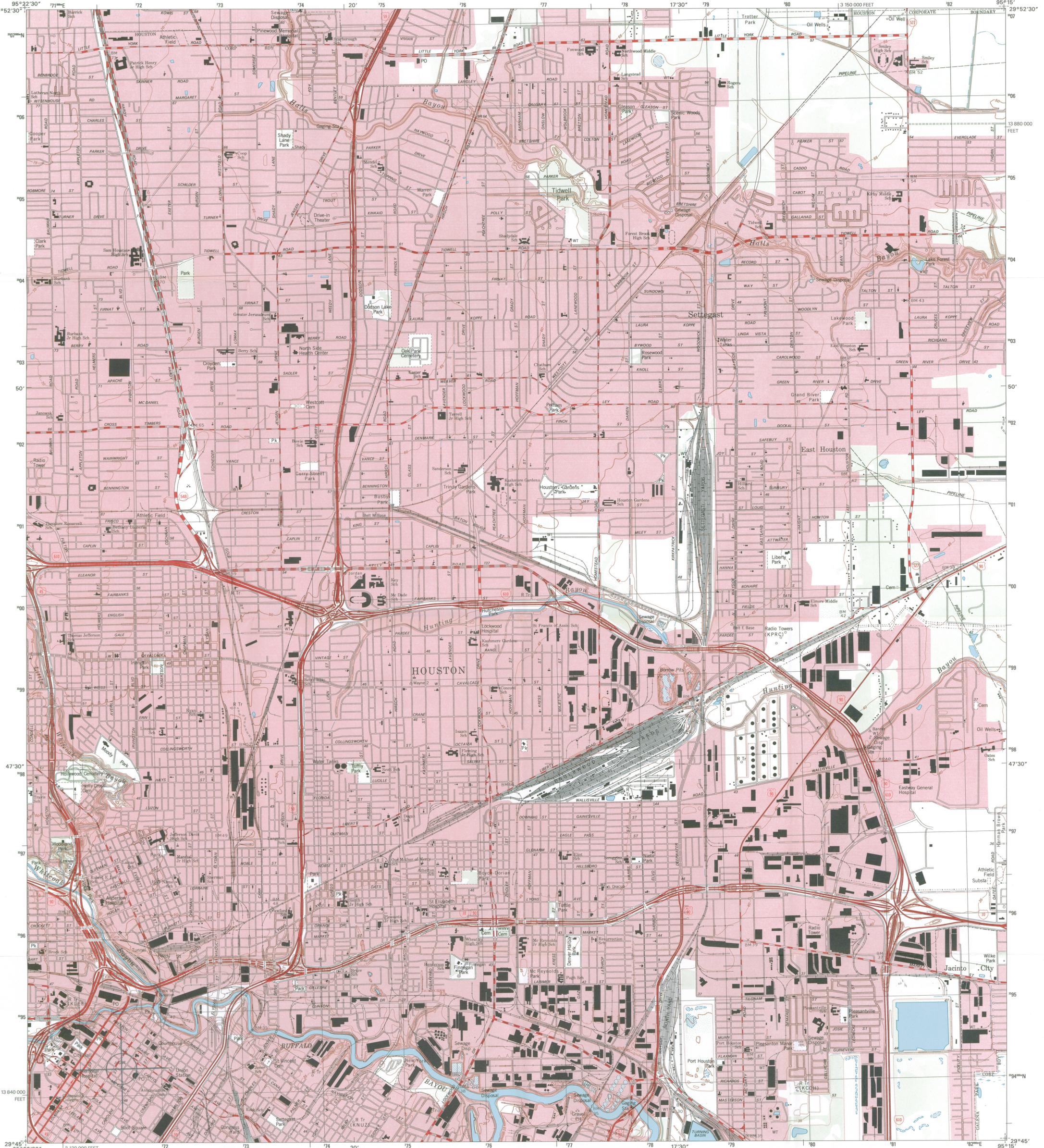
TEXAS STATE HOTEL  
HOUSTON, HARRIS CO., TEXAS  
PHOTO 3 of 5



TEXAS STATE HOTEL  
HOUSTON, HARRIS CO., TEXAS  
PHOTO 4 of 5

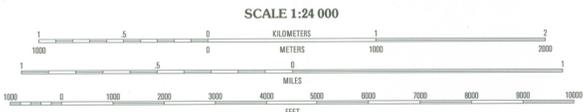
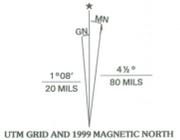


TEXAS STATE HOTEL  
HOUSTON, HARRIS CO., TEXAS  
PHOTO 5 of 5



Produced by the United States Geological Survey Topography compiled 1976. Planimetry derived from imagery taken 1995. Survey control current as of 1976 North American Datum of 1983 (NAD 83). Projection and 1000-meter grid: Universal Transverse Mercator, zone 15 10 000-foot ticks: Texas Coordinate System of 1983 (south central zone) North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software. This quadrangle covers a subsidence area. Landmark Buildings verified 1976

TEXAS STATE HOTEL, 720 FANNIN HOUSTON, HARRIS CO, TEXAS UTM ZONE 15, 271524E, 329411N



SCALE 1:24 000 CONTOUR INTERVAL 5 FEET NATIONAL GEODETIC VERTICAL DATUM OF 1929 TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048



QUADRANGLE LOCATION 2995-431

Table with 3 columns and 3 rows showing adjacent quadrangle names: 1 Abilene, 2 Humble, 3 Harmonston, 4 Houston Heights, 5 Jacinto City, 6 Bellair, 7 Park Place, 8 Pasadena

ROAD CLASSIFICATION Primary highway hard surface, Improved surface, Secondary highway hard surface, Unimproved road, Light-duty road, hard or improved surface, Interstate Route, U.S. Route, State Route

SETTEGAST, TX 1995 NIMA 6943 IV SE-SERIES V882





**TEXAS  
HISTORICAL  
COMMISSION**

Rick Perry • *Governor*  
John L. Nau, III • *Chairman*  
F. Lawrence Oaks • *Executive Director*

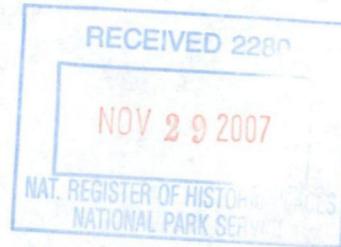
*The State Agency for Historic Preservation*

TO: Linda McClelland  
National Register of Historic Places

FROM: Gregory W. Smith, National Register Coordinator  
Texas Historical Commission

RE: Texas State Hotel, Houston, Harris County, Texas

DATE: November 20, 2007



- The following materials are submitted regarding the Texas State Hotel:

<input checked="" type="checkbox"/>	Original National Register of Historic Places form
<input type="checkbox"/>	Resubmitted nomination
<input type="checkbox"/>	Multiple Property nomination form
<input checked="" type="checkbox"/>	Photographs
<input checked="" type="checkbox"/>	USGS map
<input type="checkbox"/>	Correspondence
<input type="checkbox"/>	Other:

COMMENTS:

SHPO requests substantive review

The enclosed owner objections (do ) (do not ) constitute a majority of property owners

Other: