UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE  
NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

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

<table>
<thead>
<tr>
<th>1 NAME</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>HISTORIC</td>
<td>Calvert Historic District</td>
</tr>
<tr>
<td>AND/OR COMMON</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2 LOCATION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>STREET &amp; NUMBER</td>
<td>Bounded by Main and Railroad Streets, Garritt Street, Pin Oak and Maple Streets, and Mitchell and Barton Streets</td>
</tr>
<tr>
<td>CITY, TOWN</td>
<td>Calvert</td>
</tr>
<tr>
<td>STATE</td>
<td>Texas</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3 CLASSIFICATION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>CATEGORY</td>
<td>X DISTRICT</td>
</tr>
<tr>
<td>X BUILDING(S)</td>
<td></td>
</tr>
<tr>
<td>STRUCTURE</td>
<td></td>
</tr>
<tr>
<td>SITE</td>
<td></td>
</tr>
<tr>
<td>OBJECT</td>
<td></td>
</tr>
<tr>
<td>OWNERSHIP</td>
<td>X PRIVATE</td>
</tr>
<tr>
<td>X BOTH</td>
<td></td>
</tr>
<tr>
<td>PUBLIC ACQUISITION</td>
<td></td>
</tr>
<tr>
<td>IN PROCESS</td>
<td></td>
</tr>
<tr>
<td>BEING CONSIDERED</td>
<td></td>
</tr>
<tr>
<td>STATUS</td>
<td>X OCCUPIED</td>
</tr>
<tr>
<td>X UNOCCUPIED</td>
<td></td>
</tr>
<tr>
<td>WORK IN PROGRESS</td>
<td></td>
</tr>
<tr>
<td>ACCESSIBLE</td>
<td></td>
</tr>
<tr>
<td>YES: RESTRICTED</td>
<td></td>
</tr>
<tr>
<td>YES: UNRESTRICTED</td>
<td></td>
</tr>
<tr>
<td>NO</td>
<td></td>
</tr>
<tr>
<td>PRESENT USE</td>
<td></td>
</tr>
<tr>
<td>_AGRICULTURE</td>
<td></td>
</tr>
<tr>
<td>_COMMERCIAL</td>
<td></td>
</tr>
<tr>
<td>_EDUCATIONAL</td>
<td></td>
</tr>
<tr>
<td>_ENTERTAINMENT</td>
<td></td>
</tr>
<tr>
<td>_GOVERNMENT</td>
<td></td>
</tr>
<tr>
<td>_INDUSTRIAL</td>
<td></td>
</tr>
<tr>
<td>_MILITARY</td>
<td></td>
</tr>
<tr>
<td>_PRIVATE RESIDENCE</td>
<td></td>
</tr>
<tr>
<td>_RELIGIOUS</td>
<td></td>
</tr>
<tr>
<td>_SCIENTIFIC</td>
<td></td>
</tr>
<tr>
<td>_TRANSPORTATION</td>
<td></td>
</tr>
<tr>
<td>_OTHER</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4 OWNER OF PROPERTY</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>NAME</td>
<td>Multiple Ownership</td>
</tr>
<tr>
<td>STREET &amp; NUMBER</td>
<td></td>
</tr>
<tr>
<td>CITY, TOWN</td>
<td></td>
</tr>
<tr>
<td>VICINITY OF</td>
<td></td>
</tr>
<tr>
<td>STATE</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5 LOCATION OF LEGAL DESCRIPTION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>COURTHOUSE, REGISTRY OF DEEDS, ETC.</td>
<td>Robertson County Courthouse</td>
</tr>
<tr>
<td>STREET &amp; NUMBER</td>
<td>Courthouse Square</td>
</tr>
<tr>
<td>CITY, TOWN</td>
<td>Franklin</td>
</tr>
<tr>
<td>STATE</td>
<td>Texas</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>6 REPRESENTATION IN EXISTING SURVEYS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td></td>
</tr>
<tr>
<td>DATE</td>
<td></td>
</tr>
<tr>
<td>DEPOSITORY FOR SURVEY RECORDS</td>
<td></td>
</tr>
<tr>
<td>CITY, TOWN</td>
<td></td>
</tr>
<tr>
<td>STATE</td>
<td></td>
</tr>
</tbody>
</table>
### DESCRIPTION

<table>
<thead>
<tr>
<th>CONDITION</th>
<th>CHECK ONE</th>
<th>CHECK ONE</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXCELLENT</td>
<td>X</td>
<td>ORIGINAL SITE</td>
</tr>
<tr>
<td>GOOD</td>
<td>_</td>
<td>MOVED DATE</td>
</tr>
<tr>
<td>FAIR</td>
<td>_</td>
<td>DATE</td>
</tr>
<tr>
<td>DETERIORATED</td>
<td>_UNALTERED</td>
<td></td>
</tr>
<tr>
<td>RUINS</td>
<td>XALTERED</td>
<td></td>
</tr>
<tr>
<td>UNEXPOSED</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Calvert has come to be synonymous with Victorian Texas, as within its boundaries are to be found a large collection of commercial and residential structures which were constructed 1870 - 1900. The city developed rapidly during this period and prospered handsomely because of the railroad and a thriving cotton economy. The structures which comprise the Calvert Historic District are expressive of this growth and prominence. The district boundary line is irregular, but essentially the Calvert Historic District is comprised of the commercial blocks and a large segment of the residential area to the east of the commercial district. Thirty-seven complete blocks and portions of nine others are encompassed by the historic district. The district is bordered on the south by Main Street, including structures on both sides of the street and the 800 and 900 blocks of Railroad Street; on the east by Garritt Street; on the north by Pin Oak Street, then turning east to include the cemetery and city park and two structures on Maple Street; and on the west by Mitchell and Barton Streets.

A strong linear axis, which is formed by State Highway 6 and framed by the commercial district, bisects the city. Perhaps more than any other factor, it was the railroad which determined the morphology of Calvert's town plan. A prototypical rail town, the rail lines are located one block to the east of the commercial area and run parallel to it. Old city maps which reveal large open spaces located to the south of the commercial district indicate where the loading docks were once positioned. The wealth of Victorian residential architecture begins in the blocks just beyond the rail lines, to the east.

Although the city was at one time designated the county seat and a courthouse was constructed, the structure was located several blocks to the east of the commercial district - hence Calvert lacks the expected focal point of a courthouse square. The business district is formed by an eight block area lying along Main Street, which is also a major state highway. Calvert's commercial district developed in the last three decades of the nineteenth century and followed the pattern found in most nineteenth century Texas towns, in that the first businesses were located in wooden false front structures which were replaced in time by one- or two-story masonry structures. The builders were able to later utilize a variety of materials which were brought in by rail and many of the masonry commercial structures in Calvert were enriched by cast iron and pressed metal fronts. Those restricted to using only brick, often did so in a manner that was both distinctive and decorative. Ground floor arcades with openings containing French doors and fanlights, typical elements of nineteenth century commercial structures, are to be found on many of the buildings. In others, large plate glass windows fill the ground floors, while brick corbelling or pressed metal act as the terminating...
and/or decorative element. A few businesses located at street corners utilized corner entrances in order to be accessible from two approaches. This served also to emphasized the entry and provided a distinctive profile. Banks most often treated their entrances in this fashion.

Special care should be taken to preserve the graphics present on a few structures which are the only visible remains of businesses which long ago operated along Main Street. Another aesthetic consideration deserving of more attention is the rear elevations and surrounding spaces of these commercial buildings. Many structures display handsome rear elevations which are not being maintained. This area, its potential utilized, could serve as an attractive transitional space between the commercial - residential districts.

Within the residential community, an area which covers the greatest portion of the historic district, twentieth century bungalow forms and nineteenth century wooden vernacular structures are well represented. However, it is the picturesque Victorian houses that predominate, both numerically and visually. Several are sited on an entire block; many on half of a block. Turned columns, jig-saw cut details and Eastlake ornament fashioned with a chisel, gouge and lathe are in evidence throughout the area. Examples of nineteenth century houses built from plans ordered from magazines or purchased prefabricated from Sears are also to be found in the residential area. In the early twentieth century several Victorian homes were remodeled to update them to the more fashionable Colonial Revival style. The old courthouse, known as the Hammond House (29), is located in the residential district. An imposing Victorian Gothic building, it is currently under restoration for use as a museum.

Calvert displays other evidence of its Victorian heritage, such as the City Park with its band stand (34) surrounded by two smaller gazebos, and the city cemetery which is adjacent to the park, and perhaps served as an additional park. Twentieth century America shuns cemeteries, but to the Victorians they provided a delightful spot for a family picnic. Established in 1870, the Calvert Cemetery (35) reveals a variety of large, elaborate nineteenth century sepulcharal sculpture, often symbolizing a person's achievements or position within the community.

Only five structures within the Calvert Historic District can be identified as intrusions. Perhaps it would be fitting to include State Highway 6 as an intrusion, as the constant stream of
heavy traffic makes movement about the streets difficult and hazardous. In addition to the noise and pollution factors, the vibrations caused by the passage of large numbers of semitrailers has contributed to the structural damage of the commercial buildings. For approximately the first sixty years of the twentieth century the most formidable opponent of the handsome commercial structures was neglect. Beginning in the early 1960s the city began to experience a revitalization as it was discovered by those who paused on their journeys down Highway 6. Through word of mouth, newspaper articles in the state's most widely circulated dailies and in magazines of every sort, the word was out that Calvert had somehow managed to elude the vicissitudes of twentieth century life - here life was still leisurely, taxes incredibly low and the ambience created by the large rambling Victorian homes hidden in a century old landscape reminiscent of another era. Many from Houston and Dallas invested in the old houses when their occupants passed away or were taken to rest homes by their urban children. Originally purchased as a retirement/weekend home, they quickly became permanent addresses. Antique stores suddenly appeared downtown in abundance, several on each block usually. Thus were initiated the problems now making themselves apparent in the commercial district, as the visual quality as well as the fabric of the area is now in danger. Not a single block remains unmarred. Where continuity in scale, materials, rhythm and proportions once prevailed, the blocks have been punctured by substantial alterations and remodeling which often display a glaring lack of understanding of the nineteenth century cityscape. Masonry facades have been hidden under new wooden false fronts, first floor openings bricked up and plastered and store fronts rebricked and repointed, hiding original openings in the process. It is imperative that guidelines for restoration be adopted by Calvert merchants. The residential area has fared better, but unsympathetic remodeling is visible in a few instances, as original wood siding has disappeared under asbestos siding. The continued random, isolated and incorrect remodeling practiced under the guise of restoration/preservation could well render the ambience which sets Calvert apart from other towns with their origins in the nineteenth century a thing of the past. Here it is important to stress that these practices are isolated - the exception, not the rule, and relatively few in number. By far, the majority of merchants and residents are actively aware of the unique environment in which they work and live and are actively involved in preservation efforts. The Robertson County Historical Survey Committee has provided leadership in these efforts,
as they have sponsored the Annual Springtime Pilgrimage of some of Calvert's most significant homes and they are currently restoring the old courthouse for use as the Robertson County Historical Museum.

The following is a list of exemplary and/or the more salient structures found in the Calvert Historic District:

1. 404 - 408 Main Street

This three building row of one-story commercial structures were erected ca. 1890. All are masonry structures with cast iron store fronts. French doors and large plate glass windows covered by transoms fill the ground floors. Brick panels and pressed tin cornices are used as the decorative elements.

2. Masonic Hall, Pierce Lodge, 410 Main Street

The ground floor facade of this late nineteenth century structure was constructed with cast iron while the upper story was sheathed in sheet metal, a fashionable late nineteenth century building material. Emulating elaborate carved stone, the sheet metal provided a decorative, distinctive and economical facade to the Main Street elevation. The Mitchell Street masonry elevation is capped with a continuation of the metal cornice. The angled opening allowed access from two avenues. The Masonic Lodge retained the upper floor for their own use and leased the ground floor as commercial space. This structure displays the three part division of the commercial style.

3. Hazel's Flower and Dress Shop, 403 Main Street

At one time this three-bay, nineteenth century one-story commercial structure was marked by three large brick arches which spanned its facade. The supportive brick pilasters were removed to allow the installation of a new opening framed by large plate glass windows. The remaining brick arches are sagging because the wooden lintel cannot support the weight of the masonry. A brick cornice acts as a decorative element.
4. 407 - 411 Main Street

This three building row of one-story, three-bay masonry commercial structures were constructed ca. 1880 and are exemplary of nineteenth century commercial construction. Romanesque in flavor, the building at 407 Main is especially handsome with its three sets of French doors capped fanlights. The other two structures are marked by wooden fronts with French door openings covered by transoms. All the structures maintain the same roof line; 409 and 411 Main share an identical continuous line of brick dentils and corbelling below the cornice.

5. 413 Main Street

Although it is in poor structural condition, this late nineteenth century commercial building has maintained much of its original design. The facade is spanned by six sets of French doors set into the cast iron store front.

6. 500 - 502 Main Street

Built in ca. 1870 to house the Calvert Foundary, one of Calvert's first industries, these structures now house Robert Davis Antiques (500) and C. S. Allen Hardware (502). The north building reveals considerable alteration as it displays a twentieth century store front. The south building is masonry with a cast iron front from St. Louis. Two sets of double doors which are framed by large plate glass windows and capped by transoms fill the ground floor.

7. Jaques Adoue Building, 506 Main Street

This two-story commercial structure with its cast iron and pressed metal front is one of the most commanding Main Street buildings. Four-bays wide, entrance is gained through four sets of French doors. The metal cornice is capped by a metal panel stamped with J. Adoue, the name of the banker/merchant who constructed the building in 1884. Adoue owned several businesses and it is said this store set an ambitious style for the town.
8. 516 Main Street

Originally constructed as a bank, this building is now a dentist's office. A one-story masonry structure, its formal neo-classical details are enriched further by the raised parapet above the pressed tin cornice. Distinguished by its corner entrance favored by banks, the entry is emphasized by the Ionic columns which flank the doorway and by the elaborate pedimented entrance.

9. Oscar Building, 507 Main Street

Built in 1879 by the Oscar family, prominent Calvert merchant, this two-story, four-bay masonry building retains its original facade almost intact. Remodeling has altered one bay. Originally all ground level openings were filled with French doors. Brick label moldings surround the second story windows. The building is terminated by a metal pedimented cornice stamped with the name of the builder.

10. Cotton Blossom Antiques, 610 Main Street

A fine example of nineteenth century commercial Victorian design, pressed tin, cast iron, wood and brick have been used to obtain a visual richness. A set of center French doors framed by large plate glass windows fill the ground floor of this two-story, three-bay structure. A unique feature of the interior, originally constructed as a dry goods store, is the second story mezzanine which curves around the interior, open in the center to the first floor.

11. Citizens State Bank, 620 Main Street

Although the first floor facade of this two-story three-bay nineteenth century structure has been altered, the exterior retains its 1887 style. Brick arch moldings surround first floor openings while segmental arches span second level openings, giving them a visual continuity. Interest is provided at the cornice by a raised brick parapet with brick corbelling.

12. Guzzeri Building, 619 Main Street

An additional expression of a commercial structure utilizing a corner entry to provide access from two approaches, this one-story masonry
commercial Victorian building was erected ca. 1880. Brick panels and a pressed tin cornice carrying the name B. Cuzzari provide distinctive decorative elements.

13. Salazar's Garage, 717 Main Street

This handsome four-part, eight-bay one-story masonry structure terminates the block. Eight sets of double doors with transoms set in stilted brick arches span the cast iron front. Decorative brick corbelling and pilasters capped with brick finials satisfies the desire for opulence and imparts individuality to the facade.

14. Abrams - Allday House, 207 Burnett Street

The outstanding feature of this 1-1/2 story rambling Victorian house which was built ca. 1890 is the elaborately decorated pediments. The one-story porch which stretches across the front is supported by turned column with stylized Ionic capitals.

15. Calvert Hotel, 408 Railroad Street

The original section of this structure, which was utilized as a hotel from 1890 - 1966, dates from 1872. Raised on a brick foundation, this two-story structure reflects the style which emerged from the transition of the Greek Revival to the Victorian. The two-story gallery which extends across the front is supported by Doric columns and the front elevation is pierced by asymmetrically placed openings. The structure is currently under restoration for use as a hotel/residence.

16. Dunn House, 302 Texas Street

The corner bays of this late Victorian wood frame residence are set at 45° angles and belie the symmetry of its plan. This simple vernacular structure is enriched by the imbricated shingles in the gables, tin finials, turned porch columns and pressed tin set around the footings.
17. Joe Foster - Johnson House, 307 Texas Street

This rambling two-story Victorian house was remodeled in the early twentieth century to reflect the more popular Colonial Revival style which had been introduced in the east during the 1880s. Ionic columns with egg and dart molding support the two-story pedimented portico. A circular second level balcony projects from the center bay. The transom and side lights are filled with leaded beveled glass. A Gothic Revival cast iron fence partially surrounds the property.

18. Fancher - Drennan - Cobb House, 301 Gregg Street

The site on which this Victorian cottage is built was originally designated as the Courthouse Square, but was sold when the county seat was transferred to Franklin in 1879. This 1-1/2 story frame residence was constructed in 1885 for Dr. R. B. Faucher. It was remodeled by later owners ca. 1890. A turreted bay distinguishes the porch, which is decorated by a variety of Victorian jig-saw cut details. Metal cresting extends along the roof ridge.

19. R. W. Burnett House, 305 Gregg Street

It is the reference to the Victorian Italianate which distinguishes the Burnett House. A handsome three-story tower marks the entrance of this two-story, frame residence which was built ca. 1890. The one-story L-shaped proch and second level balcony are embellished with X-shaped jig-saw cut balusters and lattice work. Many of the window moldings reveal a classical influence. Brackets with pendants are found under the deep eaves. The property is partially surrounded by a cast iron fence with a Gothic Revival cast iron gate.

20. Gibson House, 406 Texas Street

The Gibson House and its property occupy an entire block. Originally a small cottage, the house was enlarged in the early years of the twentieth century by the Gibsons, who owned the Gibson Gin and Oil Company. This 2-1/2 story wood frame house exemplifies the Colonial Revival style, yet retains many Victorian details. Coupled Ionic columns mark the east elevation, while Doric columns are used at the north and south elevations.
21. Collat - Hucks House, 401 Gregg Street

A rich and fanciful composition, this two-story frame residence has retained most of its original detail, on both the interior and exterior. The house was built in 1892 and displays a multiplicity of Victorian ornament including decorated bargeboards, metal cresting and stained glass. The L-shaped two-story gallery which frames the house is especially picturesque because of its Eastlake embellishments.

22. Fanny R. Jones House, 409 Gregg Street

Exhibiting a multitude of Victorian elements, this imposing two-story galleried residence was built in 1879. Turned columns and bargeboards, jig-saw cut balustrades, lattice work and brackets and stained glass windows all contribute to the visual richness of this structure.

23. First Presbyterian Church, 401 Barton Street

Built at Sterling before the Civil War, this church, reflective of the Greek Revival style, was moved to Calvert in 1868 by oxen and was moved again to its present site in 1913. Four Doric columns support the pedimented portico.

24. Presbyterian Manse, 403 Barton Street

An example of the symmetrical Victorian, this one-story, five-bay wooden residence was constructed ca. 1880. The central entrance is bordered by side lights and a transom.

25. Drennan - Doremus - Burnitt House, 502 Texas Street

Constructed ca. 1870, this large Victorian residence provides another example of a twentieth century remodeling to Colonial Revival style popular in the early decades of this century. Rambling in composition, this 2-1/2 story structure is enriched by the small Ionic columns found at the porches, the stylized Palladian window set into the gables, and the elaboration of carving in the pediments.

26. Drennan - Field - Doremus House, 508 Texas Street

Distinguished by the two-story tower which marks the entrance, this one-story frame residence was once a part of the original residence at 502 Texas Street. Victorian ornament is provided by the jig-saw cut
balustrade, lattice work and bargeboards.

27. Proctor House, 509 Gregg Street

Displaying the strong influence of the bungalow style as a result of remodeling, this two-story frame residence was constructed ca. 1905. The porte cochere and gallery additions date ca. 1920. Cresting capps the peak of the steep hipped roof.

28. Church of the Epiphany, Gregg Street at Elm Street

Organized in 1870, this carpenter Gothic structure is the oldest church in Calvert and has been used continuously since the parish was founded. The church is distinguished by the three-story tower, lancet windows and jig-saw cut bargeboard.

29. Hammond House, Block 107

Originally constructed in 1875 as the Robertson County Courthouse, the county seat was moved to Franklin before its completion. The Victorian Gothic structure was then adapted for use as a residence until 1966, when it was purchased for use as the Robertson County Historical Museum. Restoration is currently underway. The jail and a carriage house of a later date are found to the east of the structure. (See National Register submission, Hammond House).

30. Private Residence, 908 China Street

This 2-1/2 story asymmetrical Victorian frame residence was ordered prefabricated from Sears.

31. Randolph - Field House, 800 China Street

Constructed in 1873, this one-story, five-bay raised cottage displays many features of the Greek Revival in plan and overall form. The plan is the classic one of a central hall with balanced rooms on each side. The three center bays are covered by a pedimented porch carried on Doric columns. The two interior chimneys are offset, left and right. The house was built by George Randolph of Virginia, who is thought to be a descendant of Thomas Jefferson.
32. Jones House, 609 Gregg Street

The Jones House has appeared in several publications as illustrative of the Queen Anne style. The chimney which surrounds the large plate glass window on the south elevation has been treated as the outstanding feature of this late nineteenth century, 2-1/2 story residence. The irregular plan and massing and the variety of color and materials are exemplary of the Queen Anne style and are employed here to develop a visual richness. Typical of many nineteenth century residences, the plans for this house were ordered from a magazine.

33. Private Residence, 700 Texas Street

This late nineteenth century 1-1/2 story residence grew around a two room structure which had been moved to this site. Five-bays wide, the house displays the symmetrical central hall plan. The hipped roof is pierced by four gables. Victorian influence is indicated by the imbricated shingles found in the gable, art glass windows and jig-saw cut brackets at the porch. A detached kitchen is located at the west elevation.

34. Virginia Field Park Pavilion and Gazebos, Virginia Field Park

Land for a city park was donated by the Houston and Texas Central Railroad in 1868. In 1895 a pavilion and two gazebos were constructed from the design of a New York architect. The pavilion is octagonal in plan and covered by a two-tiered roof.

35. Calvert Cemetery

Organized in 1870, many fine examples of Victorian sepulchral sculpture are to be found here.

36. Clara Barton House, 404 Maple Street

Unique because of its brick construction, the Barton House was built at the turn of the century and marks the transition from the Victorian to the Colonial Revival. The asymmetrical entrance to the two-story residence is indicated by the two-story pedimented portico supported of Doric columns. A second level porch extends across the front elevation, while an L-shaped proch partially surrounds the ground level.
While the major cities have seen their turreted mansions and picturesque frame houses disappear, Calvert has retained the majority of its original nineteenth century form and fabric, with a minimal number of twentieth century intrusions. Those structures which comprise the Calvert Historic District are reflective of the wealth and prosperity of Calvert during the last three decades of the nineteenth century when cotton truly was king and railway lines converted a small community almost overnight into a boom town. The history of Calvert essentially dates 1870 - 1900; little happened in the area before, not much afterwards. The twentieth century largely by-passed Calvert, and only within the past ten years have significant changes been visible again in Calvert.

Colonists were settling near Calvert as early as 1834, but the city was not established until after the Civil War. Prior to this date, the small community of Sterling, located three miles to the west of Calvert, was the center of activity. The decade of the 1850s marked the beginning of extensive cotton production in the rich farmlands surrounding Calvert. The successful operation of the cotton plantations was observed by government and railroad officials in Houston. When the Houston and Texas Central Railroad Company began to expand their rail lines northward during the late 1850s their endeavors were enthusiastically supported by planters in the Calvert area, some of whom sent their slaves to help clear the way and lay the rail ties. The Civil War disrupted all expansion plans and the lines had reached only to Millican, about 15 miles south of Bryan, by 1860. Cotton production continued during the war as planters subscribed cotton for government projects. Reconstruction proved to be a serious economic blow to the area. Many farmers had been reduced to poverty after being paid in Confederate money and the high sales tax on feed, cotton and farm animals rendered many penniless. Federal troops were placed within what are now the city limits of Calvert for a while in 1867 much to the dismay of the population, who sought to make it as unpleasant as possible for the soldiers. Apparently they were successful, for the soldiers named the place, "The Yankee Hell Hole". Beginning in 1868, the Houston and Texas Central Railroad Company announced they were to continue construction of rail lines northward.

Abraham Groesbeck paid $3,321 for 1107 acres to be used as a townsite in January 1868 and transferred the land to an association of businessmen by quit claim. A map of the new town was drawn by Theodore Kosse, an engineer for the railroad company. A right of way through the town, and suitable blocks for a depot and supply stations were deeded to the railroad company and the remaining lots were made available to the
public. The new town was named for Robert Calvert a planter and state legislator, who had settled near Sterling when he arrived in Texas from Tennessee in 1850. Calvert was a direct descendant of Lord Baltimore, colonizer of Maryland. With the arrival of the railway lines, many families moved to Calvert from the smaller surrounding communities, which were then left deserted.

The first train arrived in Calvert in June 1869. As the terminus of the rail line the city prospered. Frame commercial buildings lined Main Street. By the early 1870s these were being replaced by more permanent masonry structures. Initial residential settlement was to the west of the commercial district. Movement to the east side began in the late 1870s--early 1880s.

Calvert was a boom town and like other towns which experienced quick, explosive growth, tales of shoot outs, stacks of gold piled high on the tables of the gambling house; and barrels of whiskey kept in grocery stores for cash customers abound. Almost assuredly scenes of this sort must have been common, but to what extent no one can be sure. Tales of this nature make for good stories and interesting lectures and thus tend to be perpetuated and often overemphasized. Citizens attended to their social, fraternal and religious needs as schools were organized, churches were constructed and Casimer's Opera House provided operas, plays and concerts. Businesses thrived. The Sanger Brothers, who later founded the Sanger-Harris stores in Dallas, built a store in 1868. Calvert could claim a cosmopolitan population, as many ethnic groups were represented in the business community and general population. The Frenchmen Bertrand and Jacques Adoue, were prominent merchants and bankers. The Adoue Building (7) with its steel vault stands on Main Street, presently housing an antique store. Germans, Jews, Irish and Blacks all settled in Calvert to share in the prosperity. The Chinese were also a familiar sight along the streets of Calvert at this time. During Reconstruction a group of Chinese were brought to the area to help fill the labor shortage which developed after the slaves were freed following the Civil War.

The first serious blow to this thriving community was dealt by a yellow fever epidemic that killed almost three hundred residents and struck over 1900 others from September until November, 1873. The completion of the railway lines to Dallas soon after meant Calvert was no longer the rail head--now it was merely a stop along the route. A considerable decline in commerce was initiated as many businesses left the town.
The city had been named the county seat in 1870, but construction on a courthouse was not initiated until 1875. Before the Victorian Gothic structure (29) with its adjacent jail could be completed, the county seat was transferred to Franklin in 1870. The removal of the county seat had almost no affect upon the community. The completed courthouse was remodeled for use as a private residence.

Cotton production kept the city viable well into the twentieth century, when some emphasis was switched from cotton to cattle. The sizable incomes realized by planters and merchants were evidenced in the homes they built for themselves during 1800s-1900. Many notable examples of nineteenth century architecture are found in the historic district. The Burnitt House (19), an asymmetrical Victorian structure, displays an Italianate influence, while the variety of materials and color and the irregularity of plan and massing give a visual richness to the Jones House (32) that is associated with the Queen Anne style. The Fanny R. Jones House (22) and the Collat-Hucks House (21), although separated by thirteen years, each reveal a multiplicity of Victorian detailing consistent with the period. The Foster-Johnson House (17) and the Drennan-Doremus-Burnitt House (25) illustrate rambling Victorian residences which were transformed in Colonial Revival residence in the early twentieth century. The Gibson (2) and Clara Barton (36) Houses exemplify the transition from the Victorian to the Colonial Revival style of the early twentieth century.

The blocks surrounding the Calvert Historic District contain additional structures of architectural significance. The distinguishing characteristic of the historic district is the concentration of nineteenth century structures sharing similar scale, proportions and materials which have been pierced by few unsympathetic intrusions and which, acting as a group, contribute to the fabric of this nineteenth century community. Endangered structures in the historic district exist totally within the commercial area. These are the vacant building showing evidence of serious structural damage. Extensive restoration would be necessary, but they could certainly be reclaimed as contributing elements of the commercial district. A high level of awareness and concern exists within Calvert and it is assured that the community will continue to make its prime concern the protection and enhancement of the architectural legacy with which they have been entrusted.
9 MAJOR BIBLIOGRAPHICAL REFERENCES


"A History of Robertson County." The Victorian, 10 April 1976, p.2.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 60 acres

UTM REFERENCES

ZONE EASTING NORTHING
A 14 72 1950 342990
B 14 72 2865 342990
C 14 72 2865 342910
D 14 72 2865 342910

VERBAL BOUNDARY DESCRIPTION

The Calvert Historic District boundary lines are irregular and include all structures within the following boundary: Beginning at the southwest corner of Main and Barton Streets, the boundary extends south along Main and includes structures along both sides of Main Street. Turning east at Gregg Street, the boundary extends to Railroad Street, then proceeds south for two blocks to Garritt Street. Traveling east long Garritt, the boundary shifts to the north at

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

STATE CODE COUNTY CODE

11 FORM PREPARED BY

NAME / TITLE Marlene Heck, Architectural Historian
Joe R. Williams, Project Director

ORGANIZATION Texas Historical Commission

STREET & NUMBER Box 12276 Capitol Station

CITY OR TOWN Austin Texas

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL X

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

FOR NPS USE ONLY

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

DIRECTOR / OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION

ATTEST: 

KEEPER OF THE NATIONAL REGISTER

DATE 10-31-27

DATE 4-3-76

DATE 8-13-78
Pin Oak Street, includes the structures at 700 Texas Street and 808 Pin Oak Street and turns to the east at Hanna Street for one block to Walnut Street. Proceeding north on Walnut Street to include the cemetery, the boundary shifts to the east for one block at Burnett Street. Turning north at Maple Street, the boundary includes the structures at 404 and 502 Maple. The district line turns westward at Barton Street to Pin Oak Street, where it again shifts to the south for one block to Mitchell Street. Continuing to the west at Mitchell, the line turns to the north at Elm Street for one block to Barton Street. At Barton the district boundary travels west, includes the structures at 401 and 403 Barton and terminates at Main Street.

Including houses at 501 and 509 Mitchell St.
## Block 3

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clara Barton House</td>
<td>404 Maple St.</td>
</tr>
</tbody>
</table>

## Block 5

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marquess - Briggs House</td>
<td>502 Maple St.</td>
</tr>
</tbody>
</table>

## Block 8

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private Residence</td>
<td>904 Railroad St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>906 Railroad St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>206 Texas St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>8 - 200 Block Garrett St.</td>
</tr>
</tbody>
</table>

## Block 9

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private Residence</td>
<td>800 Railroad St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>804 Railroad St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>206 Gregg St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>805 Pine St.</td>
</tr>
<tr>
<td>Knowles House</td>
<td>207 Texas St.</td>
</tr>
</tbody>
</table>

## Owner

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Clara Barton, Et Al.</td>
<td>Calvert, Texas 77837</td>
</tr>
<tr>
<td>Mrs. C. P. Briggs, Sr.</td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>Leonard Eichlinger</td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>Ernest Naranjo</td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>Mrs. Bonna Clark</td>
<td>Bryan, Texas 77801</td>
</tr>
<tr>
<td>George Elliott</td>
<td>Austin Texas 78757</td>
</tr>
<tr>
<td>Opal Calame</td>
<td>Wortham, Texas</td>
</tr>
<tr>
<td>Mrs. A. W. Woods c/o Jan Ogles</td>
<td>Houston, Texas 77015</td>
</tr>
<tr>
<td>Mrs. Reagan Wyser</td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>J. H. Middleton</td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>Mrs. J. H. Knowles c/o George Knowles</td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>NAME</td>
<td>ADDRESS</td>
</tr>
<tr>
<td>--------------------</td>
<td>----------------------------------------------</td>
</tr>
<tr>
<td><strong>BLOCK 10</strong></td>
<td></td>
</tr>
<tr>
<td>Private Residence</td>
<td>200 Block Gregg St. - 10</td>
</tr>
<tr>
<td>Private Residence</td>
<td>200 Block Hanna St. - 10 -10</td>
</tr>
<tr>
<td>Private Residence</td>
<td>200 Block Hanna St. - 10 -10</td>
</tr>
<tr>
<td>Dobkins Hotel</td>
<td>706 Railroad St.</td>
</tr>
<tr>
<td><strong>BLOCK 11</strong></td>
<td></td>
</tr>
<tr>
<td>City Hall</td>
<td>600 Railroad St.</td>
</tr>
<tr>
<td>Calvert Medical Clinic</td>
<td>608 Railroad St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>601 Pine St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>200 Block Hanna St. - 11 -11</td>
</tr>
<tr>
<td>Private Residence</td>
<td>207 Hanna St.</td>
</tr>
<tr>
<td><strong>BLOCK 12</strong></td>
<td></td>
</tr>
<tr>
<td>Private Residence</td>
<td>500 Railroad St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>502 Railroad St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>504 Railroad St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>506 Railroad St.</td>
</tr>
<tr>
<td>Name</td>
<td>Address</td>
</tr>
<tr>
<td>-----------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td><strong>BLOCK 12 cont.</strong></td>
<td></td>
</tr>
<tr>
<td>Private Residence</td>
<td>501 Pine St.</td>
</tr>
<tr>
<td>Abrams - Allday House</td>
<td>207 Burnett St.</td>
</tr>
<tr>
<td><strong>BLOCK 13</strong></td>
<td></td>
</tr>
<tr>
<td>Private Residence</td>
<td>400 Railroad St.</td>
</tr>
<tr>
<td>Calvert Hotel</td>
<td>408 Railroad St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>401 Pine St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>403 Pine St.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>207 Mitchell St.</td>
</tr>
<tr>
<td><strong>BLOCK 24</strong></td>
<td></td>
</tr>
<tr>
<td>Commercial Structure</td>
<td>700 - 706 Main St.</td>
</tr>
<tr>
<td>Lonestar Beer Warehouse</td>
<td>708 - 712 Main St.</td>
</tr>
<tr>
<td>Kyle's Pyle</td>
<td>714 Main St.</td>
</tr>
<tr>
<td>Kyle's Plumbing</td>
<td>718 Main St.</td>
</tr>
<tr>
<td>Commercial Structures</td>
<td>720 - 724 Main St.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>NAME</td>
<td>ADDRESS</td>
</tr>
<tr>
<td>------</td>
<td>---------</td>
</tr>
<tr>
<td><strong>BLOCK 24 cont.</strong></td>
<td></td>
</tr>
<tr>
<td>Commercial Structure</td>
<td>726 Main St.</td>
</tr>
<tr>
<td>Commercial Structure</td>
<td>728 Main St.</td>
</tr>
<tr>
<td><strong>BLOCK 25</strong></td>
<td></td>
</tr>
<tr>
<td>Chamber of Commerce</td>
<td>600 Main St.</td>
</tr>
<tr>
<td>Drapery Shop</td>
<td>602 Main St.</td>
</tr>
<tr>
<td>Forget-Me-Not-Shop</td>
<td>604 Main St.</td>
</tr>
<tr>
<td>Office of C. P. Briggs, III</td>
<td>604 Main St.</td>
</tr>
<tr>
<td>Saloon Antiques</td>
<td>606 Main St.</td>
</tr>
<tr>
<td>Barber Shop</td>
<td>608 Main St.</td>
</tr>
<tr>
<td>Cotton Blossom Antiques</td>
<td>610 Main St.</td>
</tr>
<tr>
<td>Cafe</td>
<td>614 Main St.</td>
</tr>
<tr>
<td>Brazos Valley Harvest Store</td>
<td>616 - 618 Main St.</td>
</tr>
<tr>
<td>Citizens State Bank Bld.</td>
<td>620 Main St.</td>
</tr>
<tr>
<td>Gibson Insurance &amp; Calvert Tribune</td>
<td>115 Hanna St.</td>
</tr>
<tr>
<td>Lewis Tindall Insurance Agency</td>
<td>100 Block Burnett St.</td>
</tr>
<tr>
<td>NAME</td>
<td>ADDRESS</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td><strong>BLOCK 26</strong></td>
<td></td>
</tr>
<tr>
<td>Robert C. Davis Antiques</td>
<td>500 Main St.</td>
</tr>
<tr>
<td>C. S. Allen Hardware</td>
<td>502 Main St.</td>
</tr>
<tr>
<td>Eloria Theatre</td>
<td>504 Main St.</td>
</tr>
<tr>
<td>Boll Weevil Antiques</td>
<td>506 Main St.</td>
</tr>
<tr>
<td>Commercial Structures</td>
<td>508 - 510 Main St.</td>
</tr>
<tr>
<td>Old Casimir Drugstore</td>
<td>512 Main St.</td>
</tr>
<tr>
<td>Vacant Theatre Structure</td>
<td>514 Main St.</td>
</tr>
<tr>
<td>Old Bank Building</td>
<td>516 Main St.</td>
</tr>
<tr>
<td><strong>BLOCK 27</strong></td>
<td></td>
</tr>
<tr>
<td>Texaco Station</td>
<td>400 Main St.</td>
</tr>
<tr>
<td>Commercial Structure</td>
<td>404 Main St.</td>
</tr>
<tr>
<td>Commercial Structures</td>
<td>406 - 408 Main St.</td>
</tr>
<tr>
<td>Masonic Hall &amp; Gray's Antiques</td>
<td>410 Main St.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>NAME</td>
<td>ADDRESS</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td><strong>BLOCK 40</strong></td>
<td></td>
</tr>
<tr>
<td>Commercial Structures</td>
<td>701 - 705 Main St.</td>
</tr>
<tr>
<td>Barber Shop</td>
<td>707 Main St.</td>
</tr>
<tr>
<td>Funeral Home</td>
<td>709 Main St.</td>
</tr>
<tr>
<td>Pool Hall</td>
<td>711 Main St.</td>
</tr>
<tr>
<td>Salazar's Garage</td>
<td>717 Main St.</td>
</tr>
<tr>
<td>Harold's Grocery Store</td>
<td>719 Main St.</td>
</tr>
<tr>
<td><strong>BLOCK 41</strong></td>
<td></td>
</tr>
<tr>
<td>Coach House Antiques</td>
<td>601 Main St.</td>
</tr>
<tr>
<td>Commercial Structure</td>
<td>603 Main St.</td>
</tr>
<tr>
<td>Variety Store</td>
<td>605 Main St.</td>
</tr>
<tr>
<td>Cain Furniture</td>
<td>607 Main St.</td>
</tr>
<tr>
<td>Lockhart's Furniture</td>
<td>609 Main St.</td>
</tr>
<tr>
<td>Cain Furniture</td>
<td>611 - 613 Main St.</td>
</tr>
<tr>
<td>Calvert Drug</td>
<td>615 Main St.</td>
</tr>
<tr>
<td>Upholstery Shop</td>
<td>617 Main St.</td>
</tr>
<tr>
<td>B. Cuzzeri Building</td>
<td>619 Main St.</td>
</tr>
<tr>
<td>NAME</td>
<td>ADDRESS</td>
</tr>
<tr>
<td>-----------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>BLOCK 42</td>
<td></td>
</tr>
<tr>
<td>Calvert Arts &amp; Crafts</td>
<td>501 Main St.</td>
</tr>
<tr>
<td>Rosales Cafe</td>
<td>503 Main St.</td>
</tr>
<tr>
<td>Irene's Place</td>
<td>505 Main St.</td>
</tr>
<tr>
<td>Bois D'Arc Antiques</td>
<td>507 Main St.</td>
</tr>
<tr>
<td>Commercial Structure</td>
<td>509 Main St.</td>
</tr>
<tr>
<td>Blue Goose Antiques</td>
<td>513 Main St.</td>
</tr>
<tr>
<td>Ginny Laird Antiques</td>
<td>515 Main St.</td>
</tr>
<tr>
<td>Books &amp; Things</td>
<td>517 Main St.</td>
</tr>
<tr>
<td>Oscar Building</td>
<td>519 Main St.</td>
</tr>
<tr>
<td>BLOCK 43</td>
<td></td>
</tr>
<tr>
<td>Commercial Structure</td>
<td>401 Main St.</td>
</tr>
<tr>
<td>Hazel's Dress &amp; Flower Shop</td>
<td>403 - 405 Main St.</td>
</tr>
<tr>
<td>Commercial Structure</td>
<td>407 Main St.</td>
</tr>
<tr>
<td>Person's Cleaners</td>
<td>409 Main St.</td>
</tr>
<tr>
<td>Commercial Structure</td>
<td>411 Main St.</td>
</tr>
<tr>
<td>Commercial Structure</td>
<td>413 Main St.</td>
</tr>
<tr>
<td>Commercial Structure</td>
<td>415 Main St.</td>
</tr>
</tbody>
</table>

_Note:_ The table entries are slightly rearranged for better readability.
<table>
<thead>
<tr>
<th>NAME</th>
<th>ADDRESS</th>
<th>OWNER</th>
</tr>
</thead>
<tbody>
<tr>
<td>BLOCK 55</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Residence</td>
<td>904 Pine St.</td>
<td>Larry Lenox</td>
</tr>
<tr>
<td>Private Residence</td>
<td>908 Pine St.</td>
<td>Van Bulgarovich</td>
</tr>
<tr>
<td>Dunn House</td>
<td>302 Texas St.</td>
<td>Jesse &amp; B. E. Loper</td>
</tr>
<tr>
<td>Private Residence</td>
<td>306 Texas St.</td>
<td>Harry Wilson</td>
</tr>
<tr>
<td>BLOCK 56</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Residence</td>
<td>800 Pine St.</td>
<td>Morris Taylor</td>
</tr>
<tr>
<td>Joe Foster - Johnson House</td>
<td>302 Gregg St.</td>
<td>Douglas Tuttle</td>
</tr>
<tr>
<td>BLOCK 57</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fancher - Drennan - Cobb</td>
<td>301 Gregg St.</td>
<td>Oxsheer Cobb</td>
</tr>
<tr>
<td>House</td>
<td></td>
<td>R. W. Burnitt</td>
</tr>
<tr>
<td>R. W. Burnitt House</td>
<td>305 Gregg St.</td>
<td></td>
</tr>
<tr>
<td>BLOCK 58</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Residence</td>
<td>300 Block Hanna St. -</td>
<td>R. E. Davis</td>
</tr>
<tr>
<td>Private Residence</td>
<td>58</td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>Private Residence</td>
<td>300 Block Hanna St. -</td>
<td>Bill Koehler</td>
</tr>
<tr>
<td>Private Residence</td>
<td>58</td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>Private Residence</td>
<td>9,10</td>
<td>Mrs. Clara Low</td>
</tr>
<tr>
<td>Private Residence</td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>Private Residence</td>
<td></td>
<td>Rosalio Castillo</td>
</tr>
<tr>
<td>(Mobile Home)</td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>Private Residence</td>
<td>Corner Burnett at Pine St.</td>
<td>J. E. Birmingham</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4201 Carter Creek</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pkwy.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bryan, Texas 77801</td>
</tr>
<tr>
<td>NAME</td>
<td>ADDRESS</td>
<td>OWNER</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>--------------------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td><strong>BLOCK 59</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sneed Memorial Methodist Church</td>
<td>Mitchell at Beech St.</td>
<td>Methodist Church</td>
</tr>
<tr>
<td>Private Residence</td>
<td>500 Pine St.</td>
<td>Clyde Arnett</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Box 402</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas, 77837</td>
</tr>
<tr>
<td>Private Residence</td>
<td>504 Pine St.</td>
<td>Katharine R. Miller</td>
</tr>
<tr>
<td>Owiss - Burns House</td>
<td>309 Burnett St.</td>
<td>Mendenhall, Miss.</td>
</tr>
<tr>
<td>Private Residence</td>
<td>307 Burnett St.</td>
<td>Ollie Burns</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Joe C. Middleton</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td><strong>BLOCK 60</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mistrot - Adoue - McCrary House</td>
<td>303 Mitchell St.</td>
<td>D. A. McCrary</td>
</tr>
<tr>
<td>Private Residence</td>
<td>305 Mitchell St.</td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>Private Residence</td>
<td>400 Pine St.</td>
<td>A. H. Allen</td>
</tr>
<tr>
<td>Marx House</td>
<td>403 Beech St.</td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td><strong>BLOCK 71</strong></td>
<td></td>
<td>W. S. Allen</td>
</tr>
<tr>
<td>Gibson House</td>
<td>406 Texas St.</td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mrs. Ester Marx</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td><strong>BLOCK 72</strong></td>
<td></td>
<td>James Coman, II</td>
</tr>
<tr>
<td>Private Residence</td>
<td>400 Gregg St.</td>
<td>7803 Meadowbriar Lane</td>
</tr>
<tr>
<td>Private Residence</td>
<td>404 Gregg St.</td>
<td>Houston, Texas, 77063</td>
</tr>
<tr>
<td>Private Residence</td>
<td>408 Gregg St.</td>
<td></td>
</tr>
<tr>
<td>Dr. Briscoe Cain House</td>
<td>401 Texas St.</td>
<td></td>
</tr>
<tr>
<td>W. H. Anderson House</td>
<td>409 Texas St.</td>
<td>Goree Matthews</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>George Leath</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>W. B. Cain, Jr.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Robert Norman</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>W. H. Anderson</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>NAME</td>
<td>ADDRESS</td>
<td>OWNER</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>--------------------------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td><strong>BLOCK 73</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Residence</td>
<td>400 Hanna St.</td>
<td>C. W. Leggett</td>
</tr>
<tr>
<td>Private Residence</td>
<td>402 Hanna St.</td>
<td>Theorora Meier</td>
</tr>
<tr>
<td>Collat - Hucks House</td>
<td>401 Gregg St.</td>
<td>James Hucks</td>
</tr>
<tr>
<td>Fanny R. Jones House</td>
<td>409 Gregg St.</td>
<td>D. A. McCrary</td>
</tr>
<tr>
<td><strong>BLOCK 74</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Battle - Sigler House</td>
<td>400 Burnett St.</td>
<td>James Seigler</td>
</tr>
<tr>
<td>Private Residence</td>
<td>600 Block Elm St. - 74</td>
<td>Anne Halbert</td>
</tr>
<tr>
<td>Private Residence</td>
<td>400 Block Hanna St. - 74</td>
<td>G. L. Rowlett</td>
</tr>
<tr>
<td></td>
<td>p8, p9</td>
<td>Rt. 5 Box 728</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Nacogdoches, Texas 75961</td>
</tr>
<tr>
<td><strong>BLOCK 75</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Methodist Parsonage</td>
<td>402 Mitchell St.</td>
<td>Methodist Church</td>
</tr>
<tr>
<td>Katy Hammond Stricker Library</td>
<td>404 Mitchell St.</td>
<td>City of Calvert</td>
</tr>
<tr>
<td>Seymour - Garrett House</td>
<td>408 Mitchell St.</td>
<td>Minnie Garrett</td>
</tr>
<tr>
<td>Private Residence</td>
<td>403 Burnett St.</td>
<td>Beth Ann Dick</td>
</tr>
<tr>
<td>Private Residence</td>
<td>405 Burnett St.</td>
<td>720 E. Commerce</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fairfield, Texas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Thomas E. Bishop</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td><strong>BLOCK 76</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Residence</td>
<td>406 Barton St.</td>
<td>Virginia Greenwood</td>
</tr>
<tr>
<td>Bicker Cain House</td>
<td>401 Mitchell St.</td>
<td>13162 Trail Hollow</td>
</tr>
<tr>
<td>Private Residence</td>
<td>407 Mitchell St.</td>
<td>Houston Texas 77079</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dr. B. W. Cain, Sr.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mrs. E. B. Weir</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c/o L. W. McCrary</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>NAME</td>
<td>ADDRESS</td>
<td>OWNER</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>Lauderdale - Pietsch House</td>
<td>508 Beech St.</td>
<td>Robert E. Logan</td>
</tr>
<tr>
<td>First Presbyterian Church</td>
<td>401 Barton St.</td>
<td>First Presb. Church</td>
</tr>
<tr>
<td>Presbyterian Manse</td>
<td>403 Barton St.</td>
<td>First Presb. Church</td>
</tr>
<tr>
<td>Drennen - Doremus - Burnitt House</td>
<td>502 Texas St.</td>
<td>Mrs. Pauline Burnitt</td>
</tr>
<tr>
<td>Drennan - Field - Doremus House</td>
<td>508 Texas St.</td>
<td>Mrs. Pauline Burnitt</td>
</tr>
<tr>
<td>Faulkner-Proctor-Casey House</td>
<td>508 Gregg St.</td>
<td>Mrs. Uldene Casey</td>
</tr>
<tr>
<td>Private Residence</td>
<td>501 Texas St.</td>
<td>J. H. King</td>
</tr>
<tr>
<td>Private Residence</td>
<td>505 Texas St.</td>
<td>Patricia Bailey</td>
</tr>
<tr>
<td>Private Residence</td>
<td>509 Texas St.</td>
<td>Billy Hall</td>
</tr>
<tr>
<td>Private Residence</td>
<td>700 Elm St.</td>
<td>Episcopal Church</td>
</tr>
<tr>
<td>Proctor House</td>
<td>700 China St.</td>
<td>C. P. Brien</td>
</tr>
<tr>
<td>Church of the Epiphany</td>
<td>509 Gregg St.</td>
<td>Johnny Quinn</td>
</tr>
<tr>
<td>Robertson County Historical Museum</td>
<td>Gregg St. At Elm St.</td>
<td>Episcopal Church</td>
</tr>
<tr>
<td></td>
<td>Entire block 107</td>
<td>Robertson Cty. Historical Society</td>
</tr>
</tbody>
</table>

(Tax exempt)
<table>
<thead>
<tr>
<th>NAME</th>
<th>ADDRESS</th>
<th>OWNER</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BLOCK 108</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baptist Parsonage</td>
<td>108 - 500 Block Mitchell St.</td>
<td>Baptist Church</td>
</tr>
<tr>
<td>Pastor's Study</td>
<td>509 Burnett St.</td>
<td>Baptist Church</td>
</tr>
<tr>
<td>First Baptist Church &amp; Church Hall</td>
<td>501 Burnett St.</td>
<td>Baptist Church</td>
</tr>
<tr>
<td><strong>BLOCK 109</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Residence</td>
<td>501 Mitchell St.</td>
<td>Lillian Gunn Calvert, Texas</td>
</tr>
<tr>
<td>Duncan - Gunn House</td>
<td>509 Mitchell St.</td>
<td>Lillian Gunn Calvert, Texas</td>
</tr>
<tr>
<td><strong>BLOCK 138</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foster House</td>
<td>138 - 600 Block Texas St.</td>
<td>Mrs. J. W. Foster, Sr. Calvert,</td>
</tr>
<tr>
<td>Private Residence</td>
<td>138 - 600 Block Texas St.</td>
<td>George Knapp Estate</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c/o Knapp Motors Weslaco, Texas</td>
</tr>
<tr>
<td>Private Residence</td>
<td>908 China St.</td>
<td>Gary McCaffrey Box 685</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td><strong>BLOCK 139</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Randolph - Field House</td>
<td>800 China St.</td>
<td>Walter Landers Calvert, Texas</td>
</tr>
<tr>
<td>Private Residence</td>
<td>605 Texas St.</td>
<td>Ralph Closs Calvert, Texas</td>
</tr>
<tr>
<td>Private Residence</td>
<td>139 - 600 Block China St.</td>
<td>Carl Quackenbush 6035 E. Calle</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tuberia Scottsdale, Arizona</td>
</tr>
<tr>
<td></td>
<td></td>
<td>85251</td>
</tr>
<tr>
<td><strong>BLOCK 140</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Residence</td>
<td>603 Gregg St.</td>
<td>Ladd Purl Calvert, Texas</td>
</tr>
<tr>
<td>Jones House</td>
<td>609 Gregg St.</td>
<td>F. G. Carter Calvert, Texas</td>
</tr>
<tr>
<td>NAME</td>
<td>ADDRESS</td>
<td>OWNER</td>
</tr>
<tr>
<td>-----------------------</td>
<td>------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>BLOCK 142</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stricker - Sneed - Gray House</td>
<td>503 Pin Oak St.</td>
<td>Kimbrough Gray</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas 77837</td>
</tr>
<tr>
<td>BLOCK 172</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Residence</td>
<td>700 Texas St.</td>
<td>Robert Norman</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>BLOCK 173</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cooper Allen - Dowell House</td>
<td>808 Pin Oak St.</td>
<td>Clyde A. Dowell</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calvert, Texas</td>
</tr>
<tr>
<td>BLOCKS 176, 177, 209, 210</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Virginia Field Park/Gazebo</td>
<td></td>
<td>City of Calvert</td>
</tr>
</tbody>
</table>
Property: Calvert Historic District
State: Md.
Working Number: 11.7.77.1831

TECHNICAL
Photos: 30
Maps: 1, 2 Sketches

ARCHITECTURAL HISTORIAN
Accept 2.9.78
2-1-78

ARCHAEOLOGIST

OTHER

HAER
Inventory
Review

REVIEW UNIT CHIEF
Accept
Lebovitch
3.11.78

BRANCH CHIEF

KEEPER

National Register Write-up
Send-back
Federal Register Entry 6.6.78
Re-submit
Entered APR 3 1978

United States Department of the Interior National Park Service WASO No. 7
September 5, 1991

Mrs. Carol Shull
National Park Service
National Register Division
P.O. Box 37127
Washington, DC 20013-7127

Dear Carol:

Regretfully, the Clifton House Hotel at 229 Gandy in Denison, Grayson County, and the Fanny R. Jones House at 409 Gregg Street (in the Calvert Historic District), Calvert, Robertson County, should be removed from the National Register of Historic Places. Our office recently received notification from the county historical commission chairpersons that both properties were destroyed by fire.

Thank you for your consideration.

Sincerely,

Curtis Tunnell
State Historic Preservation Officer

CT/MC/pc

The State Agency for Historic Preservation
United States Department of the Interior  
National Park Service  

National Register of Historic Places  
Continuation Sheet  

Section number __________  Page ________  

Calvert Historic District  Robertson County, TEXAS  

ADDITIONAL DOCUMENTATION APPROVAL  
(Fanny R. Jones House removed because of fire)
REQUESTED ACTION: ADDITIONAL DOCUMENTATION

PROPERTY   Calvert Historic District

MULTIPLE NAME:

STATE & COUNTY: TEXAS, Robertson

DATE RECEIVED: 9/09/91      DATE OF PENDING LIST: 9/26/91
DATE OF 16TH DAY: 10/12/91   DATE OF 45TH DAY: 10/24/91
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 78002978

NOMINATOR: STATE

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  9/24/91  DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA
REVIEWER
DISCIPLINE
DATE

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

__count  __resource  type

STATE/FEDERAL AGENCY CERTIFICATION

FUNCTION

__historic  __current

DESCRIPTION

__architectural  classification  
__materials
__descriptive  text

SIGNIFICANCE

Period  
Areas of Significance—Check and justify below

Specific dates  
Builder/Architect

Statement of Significance (in one paragraph)

__summary  paragraph
__completeness
__clarity
__applicable  criteria
__justification  of  areas  checked
__relating  significance  to  the  resource
__context
__relationship  of  integrity  to  significance
__justification  of  exception
__other

BIBLIOGRAPHY

GEOGRAPHICAL  DATA

__acreage  __verbal  boundary  description
__UTMs  __boundary  justification

ACCOMPANYING  DOCUMENTATION/PRESENTATION

__sketch  maps  __USGS  maps  __photographs  __presentation

OTHER  COMMENTS

Questions  concerning  this  nomination  may  be  directed  to

__________________________________________  Phone  __________

Signed  __________________________  Date  __________
Commercial Structures (1)
402 - 408 Main Street
Calvert Historic District
Robertson County
Texas Historical Commission

West elevation (Front facade)
Photo #1 230

APR 3 1978
Masonic Hall, Pierce Lodge (2)
410 Main Street
Calvert Historic District

Robertson County
Texas Historical Commission

Southwest oblique
Photo #2

NOV 7 1977

APR 3 1978
Commercial Structures (4)
407 - 411 Main Street
Calvert Historic District
Robertson County
Texas Historical Commission

East elevation (front facade)
Photo #3 2 30

NOV 7 1977

APR 3 1978
Movie Theatre & Jacques Adoue Bld. (7)
504 - 506 Main Street
Calvert Historic District
Robertson County
Texas Historical Commission

West elevation (front facade)
Photo #4230

NOV 7 1977

APR 3 1978
Old Bank Building (8)
516 Main Street
Calvert Historic District
Robertson County
Texas Historical Commission

Southwest oblique
Photo #5 830

NOV 7 1977

APR 3 1978
Oscar Building (9)
507 Main Street
Calvert Historic District
Robertson County
Texas Historical Commission

East elevation (front facade)
Photo #6 30

NOV 7 1977

APR 3 1978
Cotton Blossom Antiques (10)
610 Main Street
Calvert Historic District
Robertson County
Texas Historical Commission

West elevation (front facade)
Photo #7830

NOV 7 1977

APR 8 1978
B. Cuzzeri Building (12)
619 Main Street
Calvert Historic District
Robertson County
Texas Historical Commission

Southeast oblique
Photo #8 η 30

NOV 7 1977

APR 3 1978
Salazer's Garage (13)
717 Main Street
Calvert Historic District
Robertson County
Texas Historical Commission

East elevation
Photo #9830

APR 3 1978
Oscar Building
519 Main Street
Calvert Historic District
Robertson County
Texas Historical Commission

Southeast oblique
Photo #10 & 30

NOV 7 1977

APR 3 1978
Commercial Structures
714 - 718 Main Street
Calvert Historic District
Robinson County
Texas Historical Commission

West elevation (front facade)
Photo #11

APR 3 1978
NOV 7 1977
Calvert Commercial District
700 Block
Calvert Historic District
Robertson County
Texas Historical Commission

West elevations, looking north
Photo #12 830

NOV 7 1977

APR 3 1978
Calvert Commercial District
700 Block
Calvert Historic District
Robertson County
Texas Historical Commission

East elevations, looking north
Photo #138 30

NOV 7 1977

APR 3 1978
Calvert Commercial District
400 Block
Calvert Historic District
Robertson County
Texas Historical Commission

West elevations, looking south
Photo #14 30

NOV 7 1977

APR 3 1978
Calvert Commercial District
Calvert Historic District
Robertson County
Texas Historical Commission

East elevations, looking south
Photo #15 8.30

NOV 7 1977

APR 3 1978

PROPERTY OF THE NATIONAL REGISTER
Calvert Hotel (15)
408 Railroad Street
Calvert Historic District
Robertson County
Texas Historical Commission

Northwest oblique
Photo #16

NOV 7 1977

APR 3 1978
Burnett House (19)
305 Gregg Street
Calvert Historic District
Robertson County
Texas Historical Commission

South elevation
Photo #18 30

APR 3 1978
Gibson House (20)
406 Texas Street
Calvert Historic District
Roberts County
Texas Historical Commission

Northeast oblique
Photo #19

NOV 7 1977

APR 3 1978
Collat - Hucks House (21)
401 Gregg Street
Calvert Historic District
Robertson County
Texas Historical Commission

Southwest oblique
Photo #209 30

NOV 7 1977

APR 3 1978
Fanny R. Jones House (22)
409 Gregg Street
Calvert Historic District
Robertson County
Texas Historical Commission

Southwest oblique
Photo #21930

NOV 7 1977
Drennan - Doremus - Burnitt House (25)
502 Texas Street
Calvert Historic District
Robertson County
Texas Historical Commission

Northeast oblique
Photo #22 & 30

APR 3 1978

NOV 7 1977
Drennan - Field - Doremus House (26)
508 Texas Street
Calvert Historic District
Robertson County
Texas Historical Commission

North elevation
Photo #23 p. 30

NOV 7 1977

APR 3 1978
Proctor House (27)
509 Gregg Street
Calvert Historic District
Robertson County
Texas Historical Commission

South elevation
Photo #24 130

NOV 7 1977

APR 3 1978
Church of the Epiphany (28)
Gregg Street at Elm Street
Calvert Historic District
Robertson County
Texas Historical Commission

Southwest oblique
Photo #2530

NOV 7 1977

APR 3 1978
Hammond House (29)
Block 107
Calvert Historic District
Roberts County
Texas Historical Commission

South elevation
Photo #26 q 30

NOV 7 1977

APR 3 1978
Carriage House, Hammond House
Block 107
Calvert Historic District
Robertson County
Texas Historical Commission

Northeast oblique
Photo #27030

NOV 7 1977

APR 3 1978
Jones House (32)
609 Gregg Street
Calvert Historical District
Robertson County
Texas Historical Commission

Southwest oblique
Photo #28

NOV 7 1977

APR 3 1978
Gazebo, Virginia Field Park (34)
Calvert Historic District
Robertson County
Texas Historical Commission

West elevation
Photo #29 1130

NOV 7 1977

APR 3 1978
Residence
509 Mitchell Street
Calvert Historic District
Rusk County
Texas Historical Commission

Southeast oblique
Photo #30 30°

NOV 7 1977

APR 3 1978
CALVERT HISTORIC DISTRICT

KEY:
- Contributing
- Compatible
- Intrusion

District Boundary Line

Scale: 300 Feet = 1 Inch

CALVERT, ROBERTSON COUNTY, TEXAS
Dear Property Owner:

As you have probably already been informed by State or local representatives, the property you own is included in a district that has been nominated by the State for listing in the National Register which is that list of evidences of the past deemed worthy of keeping for the future by the Secretary of the Interior. This nomination is pending in our office.

Since you may not have been aware of potential benefits and provisions of the Tax Reform Act of 1976 when the district including your property was originally considered by the State for nomination, we are sending informative material at this time. If you wish to make comments about your property or the district relative to the National Register "Criteria for Evaluation" (see enclosed green leaflet), we will be pleased to consider them as an adjunct to our evaluation of placing your property in the National Register. Comments should be made within 30 days of the date of this letter and should be addressed to Dr. William J. Murtagh, Keeper of the National Register, National Park Service, Department of the Interior, Washington, D.C. 20240.

Information concerning standards for rehabilitation may be obtained from Technical Preservation Services, Office of Archeology and Historic Preservation, National Park Service, Department of the Interior, Washington, D.C. 20240.

Questions concerning the National Register program or the implementation of the historic preservation provisions of the Tax Reform Act should also be addressed to the Keeper of the National Register. Inquiries must include the name of the district (see address label) and property address to be properly handled.

Sincerely yours,

William J. Murtagh
Keeper of the National Register

Enclosures

Morris Taylor
5724 N. Wells Circle
Ft. Worth, TX 76114

Re: Calvert Historic District
800 Pine St.
Moved, left no address
☐ No such number
☐ Moved, not forwardable
☒ Addressee unknown
United States Department of the Interior

NATIONAL PARK SERVICE
WASHINGTON, D.C. 20240

IN REPLY REFER TO:
H34-880

DEC 21 1977

Dear Property Owner:

As you have probably already been informed by State or local representatives, the property you own is included in a district that has been nominated by the State for listing in the National Register which is that list of evidences of the past deemed worthy of keeping for the future by the Secretary of the Interior. This nomination is pending in our office.

Since you may not have been aware of potential benefits and provisions of the Tax Reform Act of 1976 when the district including your property was originally considered by the State for nomination, we are sending informative material at this time. If you wish to make comments about your property or the district relative to the National Register "Criteria for Evaluation" (see enclosed green leaflet), we will be pleased to consider them as an adjunct to our evaluation of placing your property in the National Register. Comments should be made within 30 days of the date of this letter and should be addressed to Dr. William J. Murtagh, Keeper of the National Register, National Park Service, Department of the Interior, Washington, D.C. 20240.

Information concerning standards for rehabilitation may be obtained from Technical Preservation Services, Office of Archeology and Historic Preservation, National Park Service, Department of the Interior, Washington, D.C. 20240.

Questions concerning the National Register program or the implementation of the historic preservation provisions of the Tax Reform Act should also be addressed to the Keeper of the National Register. Inquiries must include the name of the district (see address label) and property address to be properly handled.

Sincerely yours,

William J. Murtagh
Keeper of the National Register

Enclosures

Larry Lenox
904 Pine St.
Calvert, TX 77837
Re: Calvert Hist. Dist.
Dear Property Owner:

As you have probably already been informed by State or local representatives, the property you own is included in a district that has been nominated by the State for listing in the National Register which is that list of evidences of the past deemed worthy of keeping for the future by the Secretary of the Interior. This nomination is pending in our office.

Since you may not have been aware of potential benefits and provisions of the Tax Reform Act of 1976 when the district including your property was originally considered by the State for nomination, we are sending informative material at this time. If you wish to make comments about your property or the district relative to the National Register "Criteria for Evaluation" (see enclosed green leaflet), we will be pleased to consider them as an adjunct to our evaluation of placing your property in the National Register. Comments should be made within 30 days of the date of this letter and should be addressed to Dr. William J. Murtagh, Keeper of the National Register, National Park Service, Department of the Interior, Washington, D.C. 20240.

Information concerning standards for rehabilitation may be obtained from Technical Preservation Services, Office of Archeology and Historic Preservation, National Park Service, Department of the Interior, Washington, D.C. 20240.

Questions concerning the National Register program or the implementation of the historic preservation provisions of the Tax Reform Act should also be addressed to the Keeper of the National Register. Inquiries must include the name of the district (see address label) and property address to be properly handled.

Sincerely yours,

William J. Murtagh
Keeper of the National Register

Enclosures

Karl Allday
c/o Fred W. Allday
13511 Butterfly St.
Houston, TX 77079
Re: Calvert Historic District
207 Burnett St. - Calvert, TX
Dear Property Owner:

As you have probably already been informed by State or local representatives, the property you own is included in a district that has been nominated by the State for listing in the National Register which is that list of evidences of the past deemed worthy of keeping for the future by the Secretary of the Interior. This nomination is pending in our office.

Since you may not have been aware of potential benefits and provisions of the Tax Reform Act of 1976 when the district including your property was originally considered by the State for nomination, we are sending informative material at this time. If you wish to make comments about your property or the district relative to the National Register "Criteria for Evaluation" (see enclosed green leaflet), we will be pleased to consider them as an adjunct to our evaluation of placing your property in the National Register. Comments should be made within 30 days of the date of this letter and should be addressed to Dr. William J. Murtagh, Keeper of the National Register, National Park Service, Department of the Interior, Washington, D.C. 20240.

Information concerning standards for rehabilitation may be obtained from Technical Preservation Services, Office of Archaeology and Historic Preservation, National Park Service, Department of the Interior, Washington, D.C. 20240.

Questions concerning the National Register program or the implementation of the historic preservation provisions of the Tax Reform Act should also be addressed to the Keeper of the National Register. Inquiries must include the name of the district (see address label) and property address to be properly handled.

Sincerely yours,

William J. Murtagh
Keeper of the National Register

Enclosures
Dr. William J. Murtagh  
Keeper of the National Register  
National Park Service  
Department of the Interior  
Washington, D.C. 20240

Dear Dr. Murtagh:

RE: Calvert Historic District  
Block 3, Clara Barton House - 404 Maple Street

My two sisters and I, who own the subject house, were quite pleased to receive your December 23, 1977 letter re the pending nomination for the National Register.

We would appreciate your changing your records to show the following addresses for any further correspondence regarding this.

- Mrs. Mary H. Coldwell  
  6847 Anglebluff Circle  
  Dallas, Texas - 75248

- Mrs. Schuyler B. Marshall  
  2508 Memphis  
  El Paso, Texas - 79930

- Mrs. Francis Bray  
  #1031, 15625 Preston Road  
  Dallas, Texas - 75248

We are writing the Technical Preservation Services for information concerning our obligations under the program and their standards for rehabilitation.

Very truly yours,

Mrs. Mary H. Coldwell

cc: Mrs. Schuyler B. Marshall  
    Mrs. Francis Bray
Technical Preservation Services
Office of Archeology and Historic Preservation
National Park Service
Department of the Interior
Washington, D.C. - 20240

RE: Calvert Historic District
Block 3, Clara Barton House - 404 Maple Street

Gentlemen:

My two sisters and I, who now own the subject house, would like to receive information concerning standards for rehabilitation. We would particularly like to receive any information concerning our obligations under the program as well as benefits.

Would you please send the information to all three of us at the following addresses:

Mrs. Schuyler B. Marshall
2508 Memphis
El Paso, Texas - 79930

Mrs. Francis Bray
#1031, 15625 Preston Road
Dallas, Texas - 75248

Mrs. Mary H. Coldwell
6847 Anglebluff Circle
Dallas, Texas - 75248

Thank you very much for any information you can send us.

Very truly yours,

Mary H. Coldwell

cc: Dr. William J. Murtagh
<table>
<thead>
<tr>
<th>THE NATIONAL REGISTRY OF HISTORIC PLACES</th>
</tr>
</thead>
<tbody>
<tr>
<td>DATE: 01 JAN 1978</td>
</tr>
<tr>
<td><strong>INITIALS</strong></td>
</tr>
<tr>
<td><strong>INDIVIDUAL RESPONSE (ATTACHED)</strong></td>
</tr>
<tr>
<td><strong>INFORMATION (ATTACHED)</strong></td>
</tr>
<tr>
<td><strong>PUBLICATION (ATTACHED)</strong></td>
</tr>
<tr>
<td><strong>DATE ACTION TAKEN</strong></td>
</tr>
<tr>
<td><strong>INITIALS</strong></td>
</tr>
</tbody>
</table>
Dear Sirs:

This letter is written in regard to the First Presbyterian Church of Calvert for listing in the National Register. I have been delayed because the letter did not come directly to me. Will you please address future correspondence in care of Mrs. J. W. Anderson, Box 44, Calvert, Texas.

Naturally, we would like to see our little church placed on the National Register.

The property, which already bears a state historical marker, is located on the corner of Barton, a residential street. The frame building was constructed in 1853 by local carpenters and slave labor on the plantation of Robert Calvert, founder of the city of Calvert. It has the original colored glass windows which were imported from Belgium, as well as the hand made pews with square nails which were made by Calvert's slaves.

I am enclosing material from a recent historical tour which shows a small picture of the church and a few remarks about its history. Please notice the unusual large diamond panes in the windows. These panes are blue glass "flashed" with red, and when lighted either from the sun or artificial light are very beautiful.

If you need further information, please let me know. We will certainly appreciate consideration given us. I don't know if this is relevant, but the church has been used continuously as a place of worship since it was built.

Sincerely,

Mrs. John W. Anderson,
Elder, First Presbyterian Church
Calvert, Texas
55 - called
cc: SHPO
- originals
Calvert Methodist Church

Calvert Methodist Church was organized in 1869 and purchased its site on the corner of Mitchell and Beech Streets. Prior to the construction of the first church building in 1872, the Methodist congregation met in a structure owned by the Masonic Lodge of Calvert. The first sanctuary was a beautiful frame structure with a high steeple, and equally beautiful stained glass windows. The second church, 'Sneed Memorial Methodist Church', was built in 1923, and the structure was dedicated to the glory of God and named in memory of one of the early circuit riders of Texas, the Rev. Joseph P. Sneed.

The First Presbyterian Church was built at Sterling before the Civil War on land of Judge Robert Calvert, legislator and descendant of Lord Baltimore (Maryland colonizer). Outstanding features of the church include its stained glass windows which were imported from Brussels. The other materials were native timber from Calvert's plantation, which also supplied the laborers who did all the carpentry. Calvert's heirs gave the building to the church, then the Cumberland Presbyterian. It was moved to Calvert in 1868 (on the present site of Dobkin's Hotel), remodeled in 1877, and placed at its present site (400 Barton) in 1913.
Church of Epiphany, organized June 6, 1870, by Bishop Gregg. It is the oldest church edifice in Calvert which has neither been structurally modified nor moved. It has been used continuously since the parish was founded. Fine wood scroll work and lancet windows compliment the Victorian architecture.

Calvert’s Catholic Church, originally located at Elm and Hanna Streets, dated back to the early years of the town. The lot on which it was located was purchased in 1869. In 1899 the church was destroyed. The new church as built on Logan Street in 1900 on land donated by H. M. Ashe. It is served by the priests of Bremond.
Texas of Brazos Valley

Last but not least was our own T. of B.V.R.R. In 1891 this privately-owned railroad was built by Brazos Bottom planters and merchants of Hearne to serve their transportation needs. The roadbed lay on Brown Street, the present Austin Highway; material for 16 miles of track, one engine, one passenger coach, and one caboose was purchased. An agreement with the I.G.N. for freight cars made business good for both. The conductor, Captain Jack Matthews, also served as dispatcher. W. D. “Baldy” Terry was the engineer. Frank Foster and Bud Frisley served as brakemen. The first president was Titus C. Westbrook. A daily trip to Stone City through the Brazos Bottom was routine. A real treat for the young was a day on the “Jack” with picnic basket and picture taking. Ten years of service did much in developing the Brazos Bottom.

In 1900 the H. & T.C. bought the T. of B.V.R. The line was rebuilt, and is known as “The Dalsa” which connects Dallas and San Antonio.
WEST SIDE OF MAIN ST
2. Block contains Chinese Farmers historical marker.

EAST SIDE OF MAIN ST
5. Block contains buildings erected in 1870's and 1880's also contains site of Masonic Lodge which houses furnishings originally moved from Sterling.

BEAUTIFUL OLD HOMES & CHURCHES
9. Corner of Burnett & Post Oak - Bethel Baptist Church, formed in 1887. Corner of Kezee & China - Robertson County Historical Museum, built in 1875 as the County Courthouse, later was Hammond Home for many years.
11. Corner of Elm & Hanna - Presbyterian Church, historical marker. Corner of Railroad St. & Elm - Knapp-Norman - being restored.
12. Corner of Railroad St. & Elm - Church of the Epiphany, Episcopal Church, built in 1870, historical marker. 13. Corner of Railroad St. & Elm - Historic Section. 14. Corner of Railroad St. & Elm - Old Cavitt House - Wheelock see Robertson Co. Map. 15. Corner of Railroad St. & Elm - Sites on Home Tour. 16. Corner of Railroad St. & Elm - Sites of Interest.
TIME OF CALL 2:38 PM

1. CALL \checkmark TO: \checkmark FROM (Name)

Marlene Heeke

2. ADDRESS (Tel. No. if needed)

Texas - SHPO

3. SUBJECT, PROJECT NO., ETC.

Calvert H. O.

4. DETAILS OF DISCUSSION

Other are isolated examples outside area - but thus most solid, cohesive unit. So wish to stand with current boundaries.

Addition to VBD:

Continuing to west at Mitchell St. including 2 residences at 501 + 509 Mitchell.

2. 9. 78
DR. WILLIAM J. MURTAGH
KEEPER OF THE NATIONAL REGISTER
NATIONAL PARK SERVICE
DEPARTMENT OF THE INTERIOR
WASHINGTON, D.C. 20240

DEAR SIR:


F. G. CARTER
605 GREGG ST.
PO. BOX 122
CALVERT, TX. 77837

713-364-2313
plans for first and second, floors. My house was built from this plan with its suggested alternates. I have a documented history of George F. Barber and his works which classifies him and his productions as historically significant in the architectural field, not only in the U.S. but world wide.

I believe my house is historically significant for the following reasons:

1. It typifies the unique productions of an architect of the later part of the last century who was, then and now recognized world wide. See I & II eno.

2. It introduced the new Queen Ann image which was so unique that it was considered by many contemporary architects as controversial, radical, and vulgar, but later accepted with popularity and pride. See en. III

3. The handcrafted stairways, delicately designed oak panels, stained glass, and "crazy" chimneys represent a mixture of classic architecture that defied the trend of the era. See ene. IV

4. It introduced a new standard of
Framing in which the vertical members are 2" x 6" and reached from foundation to attic in multistory structures.
(5) It introduced the use of random classic turrets on the roof without regard to cemetery or custom. See enc. III, IV, V, and VI.
(6) The Queen Anne readily identifies itself by an unusual chimney feature. Enc. VII.
(7) The Queen Anne introduced a mixture of classic features which opened a new era of freedom in design. Enc. IV, VI, and VII.
(8) Since there was a prevailing trend toward structurally functional designs, Barber's creations emphasized art, beauty and imagination above function, thereby introducing a new freedom of choice.
(9) Over the years, the Barber features have been so copied and mixed with modern that they are scarcely identifiable; therefore, only a few (perhaps 9) of his Queen Anne residential houses remain. For this reason, those remaining should be carefully restored and preserved. Enc. VIII.
(10) Almost every week, and sometimes many in a day, architects, artists, and...
Students, come from near and far to photograph, sketch, and write about "The Queen Anne - the Carter house."

In light of the foregoing statements and supporting documents enclosed, please consider my house for a listing in the National Register.

Please refer to your letter of 123-77 H34-880.

Thank you,

J.G. Carter
MERICA GOT ITS FIRST LOOK at the Queen Anne style at the Philadelphia Exposition of 1876, the great "Centennial." It was love at first sight for this "tossed salad" (as Russell Lynes calls it) of Elizabethan, Jacobean, and Classical elements. For the next 20 years it was everyman's dream house, his castle, his retreat from the growing pressures of American life.

QUEEN ANNE was largely the creation of an English architect, Richard Norman Shaw. Nostalgic by nature, it was supposed to be a return to the simple, solid construction methods of the days of good Queen Anne (150 years earlier), when workmanship was emphasized over superficial architectural detail. In that sense, it was the architectural counterpart of William Morris and the Arts and Crafts movement of the time.

THE GREAT PUBLIC ENTHUSIASM for Queen Anne swept away both the Gothic and French Mansard styles. Its only competitor was the Romanesque, which had the weight, both figurative and literal, of Henry Hobson Richardson behind it. Romanesque, however, was a stone construction style, and therefore out of reach of most American pocketbooks. On the other hand, a wooden Queen Anne house could be put together quickly and cheaply by any competent carpenter and his helper.

QUEEN ANNE'S NICKNAME, the "bric-a-brac" style suited it very well. Earlier examples looked more Elizabethan, as though they had come out of Shakespeare's England, later came Jacobean towers and turrets, and still later, the more classical elements like Palladian windows and Grecian columns. The entire style was finally snuffed out by the Colonial wave which swept America at the turn of the century.

ALTHOUGH IT WAS POPULAR for only two decades, its impact on the American scene was enormous. The rapid growth of our cities and towns, along with innumerable technological advances, resulted in the construction of hundreds of thousands of Queen Anne houses. Although it is probably the most common "old house" we have around today, next to nothing has been written about it.

The Basic Shape

THE SIMPLE RECTANGLE of earlier days was gone: Asymmetry ruled the day. Wings and gables protruded in all directions, and modest porches expanded into full scale verandahs or piazzas. Balconies, overhanging gables, (Continued on page 3)
This block in Stamford, Conn., shows a typical conglomeration of Queen Anne rooflines--hipped, onion dome, turrets.

(Queen Anne--Cont'd, from page 1)

and bay and oriel windows dotted the facade. The house grew organically, from the inside out. Its inner structure determined its outer shape. Adding to the style's picturesque effect were the towers and turrets. "Here," according to one Builder's Plan Book, "the fastidious housekeeper could banish the smelly smoker." Towers were round, octagonal, or square, but the most fascinating were onion domed, like Arabian Nights fantasies. Rooflines varied: A street of the period often displayed many different styles. Whether gabled or hipped, roofs were high, in keeping with the medieval effect. Dormers were commonplace and not placed symmetrically. One rather charming roof variation was called "jerkin head," and the end tipped downward.

The Skin

HE DOMINANT DECORATIVE element was texture. A typical "skin" consisted of a clapboard or stone first storey, a shingled second storey, and a half-timbered attic floor. Sometimes, instead of half timber, still another variety of shingle was used. It was not uncommon for a house of the period to have three or four different kinds of shingles on it.

THE BANDSAW, which was perfected after the Civil War, made it possible to turn out shingles in great quantity and variety. Common forms resembled fish scales or feathers, while the more unusual versions looked like playing cards, or even fruits. An imaginative home builder could combine these ready-made forms with abandon, even placing them in wavy patterns so that the whole surface seemed to undulate.

The Trim

WHILE WOOD TEXTURES and window patterns created most of the visual interest, there was no shortage of other kinds of trim. The typical Victorian carpenter looked upon ornament with great enthusiasm. Factories all over the country produced ready-made gingerbread, and one could browse through their catalogs with abandon. The dominant motifs of the period were the stylized sunburst and sunflowers associated with the English Arts and Crafts Movement. Innumerable variations of the two turned up on gables, brackets, over windows and doors.

MOST ORNAMENT however, was "turned" (because of improvements in turning equipment). Spindles shaped like interior balusters and posts were used on porch railings, and other trim. Brackets were generally smaller, and less ornate than in preceding periods, and were often incised in an "Eastlake" manner.

GABLES provided space for considerable decoration. Finials rose and pendants descended. The gable peak was frequently filled in with sunbursts and sunflower designs, or an arrangement of spindles. Bargeboards, unlike previous Gothic styles, were relatively plain and unadorned.

QUEEN ANNE architecture was frequently called the "Free Classic" style because of its use of Greek and Roman decorative motifs. Dentils (rectangular toothlike projections) appeared under the cornice, along with swags, garlands, urns, and columns. These elements, plus the reappearance of the Palladian window, forecast a full return to "Colonial" architecture in the 1900's.

Windows

TO ENHANCE the picturesque, medieval quality, window panes were often small and squarish. These units were combined with larger "plate" glass areas in a number of different ways. The most common arrangement was a small-paneled top sash over a solid glass lower half. Another version consisted of a border of small panes (fre-
The top sash of the window seen through the arch has small panes as a border. Other details frequently found in the Queen Anne style: Decorative panel, dentils, columns, varied texture of brick, board and shingles.

Eventually colored) set around a larger one. Sometimes only a transom on top was small-pained, and even less frequently, the entire window was made up of small squares. Stained glass was used mainly for hall or staircase windows where the filtered light added to the "times gone by" atmosphere. Both windows and doors often had glass panels with decoration etched in the glass.

Paint

URING THE FIRST HALF of the 19th century houses were generally painted white with dark green trim. Under Downing's influence in the middle of the century, this changed to fawns, greys, and drab green. During the last quarter, however, colors became deep and intense. Lewis Mumford refers to this period as the "Brown Decades," and ties the color choices to the depressed mood of the times (brought on by the Civil War, Lincoln's death, and the severe recession of the 1870's). At any rate, a warm red-brown seems to have been the most popular color, with deep greens, umbers, and golden ochres not far behind. Other color schemes called for maroons, burnt orange, and stone gray—all colors made possible by technological growth in the paint industry.

THE QUEEN ANNE HOUSE was rarely painted in only one or two colors. The body, trim, shutters, and sash were all treated differently. It was not uncommon for as many as five contrasting, but harmonious, shades to be used on one house. Only in an era of cheap labor could such elaborate color schemes be considered on an everyday basis. To invest in such a paint job today is a true act of love.
seems to have been the era of the gouty monarch named Anne, which favored a highly-symmetrical classicism; nobody has ever discovered the connection there.

Another secret of the style's success was that it was so accommodating. Not only did the good queen offer something to please everyone's taste, but everyone might attain it. Queen Anne might be built luxuriously or frugally from an architect's plans or from an humble plan book. The designs adapted readily to the vernacular balloon frame method of construction, and every carpenter was up to its simple demands. It adjusted to any floor plan, from a plain rectangle to the most rambling asymmetry.

Moreover, builders found it easy to substitute local detail preferences and materials in the formula; indeed, Queen Anne had no sooner arrived in California than she received an injection of Eastlake. That is, wherever space permitted on her busy facade. Builders as blithely substituted bay windows for casements, redwood shingles for slate roofs, and stucco insets for decorative tiles. And as soon as they had mastered the style, they began mixing it with Georgian and Romanesque. Being quaint and accommodating proved an irresistible combination. Queen Anne made a whirlwind conquest, winning sophisticated and rusticated alike.

Permitted so much license, it is no wonder that the queen sometimes strayed into the realm of the bizarre, and thus into ridicule. Press detractors branded the style "eccentric," "scrappy," and "a sheer affectation, altogether unworthy of the attention of grown men." One critic feared "the English house is strangling itself with the entrails of its own past glories." Two years after introducing the style, the California Architect ribbed it with the following imaginary dialogue between client and builder.

"The thing that puzzles me is to know what style of cottage it is. It is not Gothic, nor Italian, nor —"

"No, it is absolutely nothing. As to style, it is simply a meaningless hodge-podge, to be frank with you."

"Well, what shall I call it? Have you no name for hodge-podges?"

"Oh, yes! We call 'em Queen Anne."

This diversified six-story Berkeley structure that juggles Queen Anne, Swiss, Bavarian, and Moorish influences had an equally diversified career. Maurice Curtis, actor and theater owner, built it in 1882 intending it as a retreat for actors. But the project failed, and he used it for a time as his private residence, during which it was the scene of many bohemian parties. Later it housed a night club, then was headquarters for a candy company. In 1903, the Christian Brothers took it over and established St. Joseph's Academy boarding school. After that, it housed St. Mary's College High School. Its checkered career ended in 1959 with its demolition.

(National Park Service)
This eye-catching Victorian at 1536 Oxford Street in Berkeley combines Queen Anne architectural features with Eastlake detailing. Typically Queen Anne is the round tower with helmet cap and finial; so is the inset balcony with low balustrade and the latticed arches of the entrance way. Eastlake shows in the decorative woodwork panels at the peaks of the two front gables, the resetted panels between the stories, and the scrollwork encircling the tower. Note the scalloped shingles on the building's upper portion. Complementing the architectural ornamentation is the delicate wrought iron fence, believed to have been brought from New Orleans by the house's ship captain owner, Joseph Boudrow. (Berkeley Chamber of Commerce)

The style that architecturally filled the bill for quaintness was introduced to California by the California Architect the same year of Oscar Wilde’s visit. Queen Anne was a whimsically-mixed concoction of high-peaked roofs, recessed upstairs balconies, odd-shaped chimneys, bargeboards, spindled verandas, and stained glass windows. Queen Anne was also casement windows, sham half-timbering, gables, fancy-cut shingles, decorative tiles and corner towers, variously round, square, or octagonal, topped with pointed dunce cap or bulging helmet. Obviously, combinations were almost limitless. Another English import, it was the brain child of the London architect Norman Shaw, of whom it was said that there was “hardly a style in the history books” that he did not turn to his purposes. The exception, however,
ANNOUNCING THE FORMATION OF

The Victorian Society in America
Texas Chapter

Organizational meeting...
Calvert, Texas
Sunday, October 9th

Bring a picnic lunch and meet between 12:00 and 1:00 PM at the octagonal gazebo in the Calvert City Park. Joan Wells, Executive Director of the Victorian Society in America, will be the featured guest and speaker.

After an organizational meeting, tours of Calvert will be conducted by John Garner, professor in the School of Architecture at Texas A & M University.

With a state rich in Victorian architecture and decorative arts, a number of Texas members of the Victorian Society felt that an active state organization was long overdue. As members of the organizational committee, we urge as many of you as possible to join us in Calvert for our first Victorian Society meeting.

Blake Alexander
Peter Maxson
Marlene Heck
Marie D. Landon
Michael Wilson

David Warren
Lonn Taylor
Mike Brown
Walter Mathis
Patti Edelman

Calvert is located on Highway 6, 30 miles northwest of Bryan, approximately halfway between Dallas and Houston.
Whimsical Queen Anne and solemn Gothic were wed in the design of this mansion situated on a sixty-five-acre private park in the south Berkeley hills. The home of Judge John Garber, it was an important social mecca, especially for the culturati and the University set. Nearly every room had its handsome fireplace with imported decorative tiles on hearth and fireplace front. Stained-glass windows illuminated the gigantic Gothic staircase at the foot of which stood a tall grandfather's clock. A huge oak table and a giant sideboard carved in a fruit design dominated the dining room with its lofty Gothic ceiling. (Bancroft Library)
and bay and oriel windows dotted the facade. The house grew organically, from the inside out. Its inner structure determined its outer shape. Adding to the style's picturesque effect were the towers and turrets. "Here," according to one Builder's Plan Book, "the fastidious housekeeper could banish the smelly smoker." Towers were round, octagonal, or square, but the most fascinating were onion domed, like Arabian Nights fantasies. Rooflines varied: A street of the period often displayed many different styles. Whether gabled or hipped, roofs were high, in keeping with the medieval effect. Dormers were commonplace and not placed symmetrically. One rather charming roof variation was called "jerkin head," and the end tipped downward.

The Skin

THE DOMINANT DECORATIVE element was texture. A typical "skin" consisted of a clapboard or stone first storey, a shingled second storey, and a half-timbered attic floor. Sometimes, instead of half timber, still another variety of shingle was used. It was not uncommon for a house of the period to have three or four different kinds of shingles on it.

THE BANDSAW, which was perfected after the Civil War, made it possible to turn out shingles in great quantity and variety. Common forms resembled fish scales or feathers, while the more unusual versions looked like playing cards, or even fruits. An imaginative home builder could combine these ready-made forms with abandon, even placing them in wavy patterns so that the whole surface seemed to undulate.

The Trim

WHILE WOOD TEXTURES and window patterns created most of the visual interest, there was no shortage of other kinds of trim. The typical Victorian carpenter looked upon ornament with great enthusiasm. Factories all over the country produced ready-made gingerbread, and one could browse through their catalogs with abandon. The dominant motifs of the period were the stylized sunburst and sunflowers associated with the English Arts and Crafts Movement. Innumerable variations of the two turned up on gables, brackets, over windows and doors.

Most ornament, however, was "turned" (because of improvements in turning equipment). Spindles shaped like interior balusters and posts were used on porch railings, and other trim. Brackets were generally smaller, and less ornate than in preceding periods, and were often incised in an "Eastlake" manner.

GABLES provided space for considerable decoration. Finials rose and pendants descended. The gable peak was frequently filled in with sunbursts and sunflower designs, or an arrangement of spindles. Bargeboards, unlike previous Gothic styles, were relatively plain and unadorned.

Queen Anne architecture was frequently called the "Free Classic" style because of its use of Greek and Roman decorative motifs. Dentils (rectangular toothlike projections) appeared under the cornice, along with swags, garlands, urns, and columns. These elements, plus the reappearance of the Palladian window, forecast a full return to "Colonial" architecture in the 1900's.

Windows

To enhance the picturesque, medieval quality, window panes were often small and squarish. These units were combined with larger "plate" glass areas in a number of different ways. The most common arrangement was a small-paned top sash over a solid glass lower half. Another version consisted of a border of small panes (fre-
The top sash of the window seen through the arch has small panes as a border. Other details frequently found in the Queen Anne style: Decorative panel, dentils, columns, varied texture of brick, board and shingles.

Paint

DURING THE FIRST HALF of the 19th century houses were generally painted white with dark green trim. Under Downing's influence in the middle of the century, this changed to fawns, greys, and drab green. During the last quarter, however, colors became deep and intense. Lewis Mumford refers to this period as the "Brown Decades," and ties the color choices to the depressed mood of the times (brought on by the Civil War, Lincoln's death, and the severe recession of the 1870's). At any rate, a warm red-brown seems to have been the most popular color, with deep greens, umbers, and golden ochres not far behind. Other color schemes called for maroons, burnt orange, and stone gray—all colors made possible by technological growth in the paint industry.

THE QUEEN ANNE HOUSE was rarely painted in only one or two colors. The body, trim, shutters, and sash were all treated differently. It was not uncommon for as many as five contrasting, but harmonious, shades to be used on one house. Only in an era of cheap labor could such elaborate color schemes be considered on an everyday basis. To invest in such a paint job today is a true act of love.
In Jacksonville, see

The Historic Jeremiah Nunan House

C-1890
635 North Oregon Street

A National Historic Landmark
From The Age of Elegance
seems to have been the era of the gouty monarch named Anne, which favored a highly-symmetrical classicism; nobody has ever discovered the connection there.

Another secret of the style's success was that it was so accommodating. Not only did the good queen offer something to please everyone's taste, but everyone might attain it. Queen Anne might be built [luxuriously or frugally] from an architect's plans or from an humble plan book. The designs adapted readily to the vernacular balloon frame method of construction, and every carpenter was up to its simple demands. It adjusted to any floor plan, from a plain rectangle to the most rambling asymmetry.

Moreover, builders found it easy to substitute local detail preferences and materials in the formula; indeed, Queen Anne had no sooner arrived in California than she received an injection of Eastlake. That is, wherever space permitted on her busy facade. Builders as blithely substituted bay windows for casements, redwood shingles for slate roofs, and stucco insets for decorative tiles. And as soon as they had mastered the style, they began mixing it with Georgian and Romanesque. Being quaint and accommodating proved an irresistible combination. Queen Anne made a whirlwind conquest, winning sophisticated and rusticated alike.

Permitted so much license, it is no wonder that the queen sometimes strayed into the realm of the bizarre, and thus into ridicule. Press detractors branded the style "eccentric," "scrappy," and "a sheer affectation, altogether unworthy of the attention of grown men." One critic feared "the English house is strangling itself with the entrails of its own past glories." Two years after introducing the style, the California Architect ribbed it with the following imaginary dialogue between client and builder.

"The thing that puzzles me is to know what style of cottage it is. It is not Gothic, nor Italian, nor —"

"No, it is absolutely nothing. As to style, it is simply a meaningless hodge-podge, to be frank with you."

"Well, what shall I call it? Have you no name for hodge-podges?"

"Oh, yes! We call 'em Queen Annes."

This diversified six-story Berkeley structure that juggles Queen Anne, Swiss, Bavarian, and Moorish influences had an equally diversified career. Maurice Curtis, actor and theater owner, built it in 1882 intending it as a retreat for actors. But the project failed, and he used it for a time as his private residence, during which it was the scene of many bohemian parties. Later it housed a night club, then was headquarters for a candy company. In 1903, the Christian Brothers took it over and established St. Joseph's Academy boarding school. After that, it housed St. Mary's College High School. Its checkered career ended in 1959 with its demolition.

(National Parks Service)
Greek Revival

This style is difficult to discuss because it is so widespread in Texas (and elsewhere) and therefore a little boring, like blue northers, oil, cactus, and cows. Less sophisticated than Jeffersonian Classicism, Greek Revival was the darling of the well-to-do. Many of the revered nineteenth-century homes and public buildings of Texas are based on models in the architectural pattern books of the time. The classical temple form often has a columned portico running across the front and a flat roof. A variation frequently seen in homes is a smaller portico with a pediment, and columns flanking the door. The hallmarks of the style are purity and simplicity. Abner Cook, a renowned master builder of Austin, constructed almost nothing but Greek Revival; the Governor's Mansion (Cook's creation, built in 1856) is one of the finest examples of the style. Greek Revival points up the predilection of the age to ignore function for adulation of the ancients.

Queen Anne Style

The watchwords of Queen Anne style are irregularity of plan and massing, and some variety in color, texture, and wall surfaces. There may be much half-timbering—board and stucco construction. Windows are of many different types, but they never come to a point. There are probably some bay windows and leaded glass in a Queen Anne building, and the roofs are crazy, tall, and multiple. They always meet at right angles, however, except for the roofs of the frequent round or polygonal turrets. Chimneys are very important and sometimes paneled or modeled in specially cut or molded brick. Detailing tends to be small in scale and classical in style. The Queen Anne mode was characterized by Montgomery Schuyler in 1883 as a kind of architectural Extreme Left, a "frantic and vociferous mob, who welcome the 'new departure' as the disestablishment of all standards... and as an emancipation from all restraints, even those of public decency."

Eastlake Style

Texans, enamored of the Victorian style, delved into each of its shifts and varieties. One of these is the Eastlake, which is really the Stick Style given more loving care. (Stick Style buildings are tall, with steep roofs, usually of an irregular plan. Diagonal "stickwork," an overlay of boards often painted a contrasting color, suggests the unseen skeletal structure of the house.) The ornamentation, rather than basic composition, makes the Eastlake Style unique, because the lathe and gouge were used instead of only the fanciful, two-dimensional gingerbread scroll saw. The style owes its name to Charles Lock Eastlake, an Englishman, who wrote Hints on Household Taste. The book was published in 1868 and its American editions were immensely popular.

Shingle Style

When Frank Freeman designed the now-demolished House House (home of Colonel Edward House, advisor to Woodrow Wilson) in 1891, he was working in a mode which had flourished in New England and was in full bloom in California. The upper, and sometimes the lower, stories of this style of house have a uniform shingle covering. Occasionally the ground-floor stories are covered with fieldstone, or random rubble, or coursed stone. The windows are often tiny and arranged in horizontal rows. Occasionally a lonely Palladian window (a three-part window with a round-arched center section) may appear to interrupt the monotony.
This Queen Anne house contains many features found in this picturesque style—a variety of textures with 3 different types of shingles plus clapboarding; many different kinds of windows; and different kinds of wood decoration. The drawing is adapted from an excellent new book about Victorian architecture in San Francisco, "A Gift To The Street." Containing 301 beautiful photographs, with details of doorways, windows, decorative iron, columns, newel posts, faces, sunbursts. To order, send $12.95 to the Antelope Island Press, P. O. Box 31508, San Francisco, CA 94131.—Ed.
HE MAIN ROOMS came off the central hall, in an asymmetrical manner. As central heating came into popular use, it was no longer necessary to close off spaces with heavy doors--portieres were sufficient. Doors were still recommended for places where quiet and privacy were needed, such as the library. Despite heating systems, fireplaces remained important features and builder handbooks of the period recommended that they be made as elaborate as one could afford.

AS LATE AS THE 1880's the indoor toilet was considered a luxury and was found only in "better" homes. Except for mansions, there was rarely more than one bathroom, and that was next to the master bedroom.

Furnishings

ONE WAS THE red plush and white marble of the Civil War Era. In its place stood a hodge podge of "artistic" furniture, which claimed its roots in "medieval simplicity." Like the wallpaper, it was more than medieval. Any household with a pretense to good taste had its "Turkish Corner" and Japanese screens.

THE MAJOR INFLUENCE, however, was Charles Eastlake, whose "Hints On Houseold Taste" was a runaway best seller when published in 1868. "Art furniture," or "Eastlake," as it was called, dominated public taste for the next twenty years. Although it gave lip service to "simple, honest craftsmanship," it ended up as ornate, and as poorly made as the furniture that preceded it. Despite Eastlake's disapproval, the cabinetmaker disappeared under the weight of the upholsterer. Fringes and tassels were everywhere.

EVEN THOUGH MACHINE MADE, furniture had a handcrafted, rectilinear look. Decoration was incised and gilded, or carved in a flat, stylised manner. Spindles provided an acceptable alternative to the squared-off lines, mainly because Eastlake saw them as a revival of the medieval "turners'" art. He also deplored varnished furniture, and wood finishes were either ebonized, or left natural.

THE CENTENNIAL EXPOSITION of 1876 brought in yet another fashion, one which outlasted all the others. It was the collection of American antiques. One small exhibit, a colonial kitchen, set off a wave of patriotic collecting which still exists today. Since the supply could not possibly meet the demand, increasing quantities of reproductions were made.

Queen Anne Today

THE IMPACT OF THE Queen Anne style on the American scene was enormous. Today, we tend to make light of these romantic, overly embellished fantasies. We call them "white elephants," and complain about how much they cost to heat. Many of them are in rundown neighborhoods, unloved and exploited. However, they were solidly built, and respond well to a loving hand. Be brave! Tear off those asphalt shingles, let the original skin shine through. Strip off that louvred glass porch! Find another stained glass window for the hall, and just watch it come back to life! Top off your efforts with a real Queen Anne coat of paint (not white). How about rust color with maroon and orange trim?

Renee Kahn is a painter-printmaker, and teaches art history and American art at the University of Connecticut's Stamford Branch. Victorian Architecture is her great love and she lives in an old house with her husband and three teenagers.

Photo Credits:
Norma David, Stamford, Conn.
Carol Olwell, San Francisco, Calif.
ON LOCATION — Scenes for a NBC-TV Movie of the Week about the West in 1934 were filmed in the rain in Jacksonville Saturday afternoon by the Quinn Martin Production Co., Hollywood. Robert Forster, one of the stars in "Legend at Sundown," chats with Jimmy Lee Jackson, Jacksonville Saturday afternoon and moved to Jacksonville in the late afternoon. Construction and set decorating crews arrived in Jacksonville about noon. Filming for the NBC TV Movie of the Week began in the Yreka area Oct. 10. Jacksonville scenes were the last scheduled before members of the company were to leave Medford by chartered airplane, returning to southern California.

The movie stars Robert Forster, Chuck Connors, Linda Evans and Will Sampson. Forster arrived at the Jeremiah Nunan house on North Oregon Street in Jacksonville about 4:15 p.m. Saturday. Ms. Evans arrived a few minutes later. Two units worked in Jacksonville simultaneously filming exterior scenes at the Jacksonville Museum and the Nunan house. For the picture the museum becomes the Schuyler County Courthouse.

The last scenes filmed, in front of the Nunan house, are reportedly the opening shots of the movie. It is a story of the West in 1934. It is reportedly a pilot for a TV series.

Forster talked with several people who visited the location to watch the filming. A resident of New York, he has reportedly a recurring role in the TV series they had worked on together. Michael Western, a lawyer for the film company, said he would have granted re

WASHING10N (UPI) The Supreme Court today let stand a ruling by Idaho's highest court that a reporter sued for libel has no special constitutional privilege to protect the identity of news sources.

The justices turned down an appeal by Lewiston Morning Tribune reporter James Sheldon, sentenced to 30 days in jail for refusing to identify an anonymous "police expert" he quoted in a story.

Justice Thurgood Marshall said he would have granted review.

Sheldon won't have to go to jail, however, until completion of a trial on libel charges, his lawyer said.

Jack Landau, a lawyer for the Reporter's Committee on Freedom of the Press, said the action was a "setback" for free press advocates, al

High court turns down appeal from reporter

that may be balanced against other factors, such as whether need for the information goes to the "heart" of a case. They cite a concurring opinion by Justice Lewis Powell, who provided the fifth vote needed for a majority in the 1972 ruling.

Michael Caldero, a former undercover agent for the Idaho Bureau of Narcotic Enforcement, charged in a libel suit against Sheldon and the Tribune Publishing Co. in a Nov. 23, 1975, story was "false and malicious."

The article described how in 1972 Caldero and another agent arrested George Booth, who tried to sell them drugs in a Coeur d'Alene park. When Dale Johnson, who was waiting in a car for Booth, began to drive off, Caldero fired three shots through the windshield. Two hit Johnson.

The article described how in 1972 Caldero and another agent arrested George Booth, who tried to sell them drugs in a Coeur d'Alene park. When Dale Johnson, who was waiting in a car for Booth, began to drive off, Caldero fired three shots through the windshield. Two hit Johnson.

For television movie

Scenes filmed in Jacksonville

By AL REISS Mail Tribune Staff Writer

Scenes for "Legend at Sundown" were filmed in the rain in Jacksonville Saturday. Quinn Martin Production Co., Hollywood, concluded filming in Yreka, Calif., Saturday in the morning and early afternoon and moved to Jacksonville in the late afternoon. Construction and set decorating crews arrived in Jacksonville about noon. Forster, Chuck Connors, Linda Evans and Will Sampson. Forster arrived at the Jeremiah Nunan house on North Oregon Street in Jacksonville about 4:15 p.m. Saturday. Ms. Evans arrived a few minutes later. Two units worked in Jacksonville simultaneously filming exterior scenes at the Jacksonville Museum and the Nunan house. For the picture the museum becomes the Schuyler County Courthouse.

The last scenes filmed, in front of the Nunan house, are reportedly the opening shots of the movie. It is a story of the West in 1934. It is reportedly a pilot for a TV series.

Forster talked with several people who visited the location to watch the filming. A resident of New York, he has acted in motion pictures, television and on stage. He has been in such pictures as "Aladdin Delight" and "The Stalking Moon" and starred in the "Bayan" TV series. Asked if he had ever worked in Oregon before, he said, "I've never been in Oregon before."

Forster and Steve Walstrom, camera operator, who lives in Gold Hill, said they had seen a nearly perfect rainbow as they drove over the Siskiyous from Yreka. They said it was visible for about 10 miles of the drive.

Harvey Hart is director of the film. Producer is Marty Katz and Ron Fury is production manager.

Saturday afternoon when Fury stopped in at the Jacksonville Museum to check on filming schedule, Roy Kabat, who did not know Fury was in town, met him by chance in front of the museum. Owner of Animal Actors Ranch, Kabat now lives in the Jacksonville area, near Applegate. He and Fury reminisced about a TV series they had worked on together when Kabat lived in southern California.

MT photo by Al Reiss

For television movie

Scenes filmed in Jacksonville

By AL REISS Mail Tribune Staff Writer

Scenes for "Legend at Sundown" were filmed in the rain in Jacksonville Saturday. Quinn Martin Production Co., Hollywood, concluded filming in Yreka, Calif., Saturday in the morning and early afternoon and moved to Jacksonville in the late afternoon. Construction and set decorating crews arrived in Jacksonville about noon. Forster, Chuck Connors, Linda Evans and Will Sampson. Forster arrived at the Jeremiah Nunan house on North Oregon Street in Jacksonville about 4:15 p.m. Saturday. Ms. Evans arrived a few minutes later. Two units worked in Jacksonville simultaneously filming exterior scenes at the Jacksonville Museum and the Nunan house. For the picture the museum becomes the Schuyler County Courthouse.

The last scenes filmed, in front of the Nunan house, are reportedly the opening shots of the movie. It is a story of the West in 1934. It is reportedly a pilot for a TV series.

Forster talked with several people who visited the location to watch the filming. A resident of New York, he has acted in motion pictures, television and on stage. He has been in such pictures as "Aladdin Delight" and "The Stalking Moon" and starred in the "Bayan" TV series. Asked if he had ever worked in Oregon before, he said, "I've never been in Oregon before."

Forster and Steve Walstrom, camera operator, who lives in Gold Hill, said they had seen a nearly perfect rainbow as they drove over the Siskiyous from Yreka. They said it was visible for about 10 miles of the drive.

Harvey Hart is director of the film. Producer is Marty Katz and Ron Fury is production manager.

Saturday afternoon when Fury stopped in at the Jacksonville Museum to check on filming schedule, Roy Kabat, who did not know Fury was in town, met him by chance in front of the museum. Owner of Animal Actors Ranch, Kabat now lives in the Jacksonville area, near Applegate. He and Fury reminisced about a TV series they had worked on together when Kabat lived in southern California.

MT photo by Al Reiss

For television movie

Scenes filmed in Jacksonville

By AL REISS Mail Tribune Staff Writer

Scenes for "Legend at Sundown" were filmed in the rain in Jacksonville Saturday. Quinn Martin Production Co., Hollywood, concluded filming in Yreka, Calif., Saturday in the morning and early afternoon and moved to Jacksonville in the late afternoon. Construction and set decorating crews arrived in Jacksonville about noon. Forster, Chuck Connors, Linda Evans and Will Sampson. Forster arrived at the Jeremiah Nunan house on North Oregon Street in Jacksonville about 4:15 p.m. Saturday. Ms. Evans arrived a few minutes later. Two units worked in Jacksonville simultaneously filming exterior scenes at the Jacksonville Museum and the Nunan house. For the picture the museum becomes the Schuyler County Courthouse.

The last scenes filmed, in front of the Nunan house, are reportedly the opening shots of the movie. It is a story of the West in 1934. It is reportedly a pilot for a TV series.

Forster talked with several people who visited the location to watch the filming. A resident of New York, he has acted in motion pictures, television and on stage. He has been in such pictures as "Aladdin Delight" and "The Stalking Moon" and starred in the "Bayan" TV series. Asked if he had ever worked in Oregon before, he said, "I've never been in Oregon before."

Forster and Steve Walstrom, camera operator, who lives in Gold Hill, said they had seen a nearly perfect rainbow as they drove over the Siskiyous from Yreka. They said it was visible for about 10 miles of the drive.

Harvey Hart is director of the film. Producer is Marty Katz and Ron Fury is production manager.

Saturday afternoon when Fury stopped in at the Jacksonville Museum to check on filming schedule, Roy Kabat, who did not know Fury was in town, met him by chance in front of the museum. Owner of Animal Actors Ranch, Kabat now lives in the Jacksonville area, near Applegate. He and Fury reminisced about a TV series they had worked on together when Kabat lived in southern California.

MT photo by Al Reiss

For television movie

Scenes filmed in Jacksonville

By AL REISS Mail Tribune Staff Writer

Scenes for "Legend at Sundown" were filmed in the rain in Jacksonville Saturday. Quinn Martin Production Co., Hollywood, concluded filming in Yreka, Calif., Saturday in the morning and early afternoon and moved to Jacksonville in the late afternoon. Construction and set decorating crews arrived in Jacksonville about noon. Forster, Chuck Connors, Linda Evans and Will Sampson. Forster arrived at the Jeremiah Nunan house on North Oregon Street in Jacksonville about 4:15 p.m. Saturday. Ms. Evans arrived a few minutes later. Two units worked in Jacksonville simultaneously filming exterior scenes at the Jacksonville Museum and the Nunan house. For the picture the museum becomes the Schuyler County Courthouse.

The last scenes filmed, in front of the Nunan house, are reportedly the opening shots of the movie. It is a story of the West in 1934. It is reportedly a pilot for a TV series.

Forster talked with several people who visited the location to watch the filming. A resident of New York, he has acted in motion pictures, television and on stage. He has been in such pictures as "Aladdin Delight" and "The Stalking Moon" and starred in the "Bayan" TV series. Asked if he had ever worked in Oregon before, he said, "I've never been in Oregon before."

Forster and Steve Walstrom, camera operator, who lives in Gold Hill, said they had seen a nearly perfect rainbow as they drove over the Siskiyous from Yreka. They said it was visible for about 10 miles of the drive.

Harvey Hart is director of the film. Producer is Marty Katz and Ron Fury is production manager.

Saturday afternoon when Fury stopped in at the Jacksonville Museum to check on filming schedule, Roy Kabat, who did not know Fury was in town, met him by chance in front of the museum. Owner of Animal Actors Ranch, Kabat now lives in the Jacksonville area, near Applegate. He and Fury reminisced about a TV series they had worked on together when Kabat lived in southern California.

MT photo by Al Reiss
Dr. William J. Murtagh  
Keeper of the National Register  
Washington, D.C.  

Re Calvert Historic District  
Calvert Hotel  

Dear Sir:

I am enclosing photo-copies of newspaper articles regarding the Hotel and a reproduction of a 1902 advertising poster used by the hotel in the early days.

I feel that the hotel meets the standards for the National Register on its own even without the Historic District and hope to get an application processed soon.

Since moving to Calvert three years ago I have been very active in the local Historical Commission and have worked with the young man who made the initial survey of the City and hope that our City can be listed. I will not presume to try to overload you with information as I feel that Mr. Yancey and Mr. Williams covered most in their presentation. Three years ago I also worked with a young man from A & M who prepared a paper first suggesting the district.

In brief the history of the hotel is as follows.  
Original 1 story structure built in 1872 as a home by Gottlieb Dirr. Following Mr. Dirr's death in 1890 his widow extended the ground floor and added a second floor and opened as The Cottage Hotel. In 1900 she added the front portion and reworked the exterior and changed the name to The Colonial Hotel. There has been no additions since that time.

I have now restored it to operation as a Hotel and Dinner Theatre adding modern plumbing and Heating and Cooling, using the original vents used when the 1900 Central heat was added.

I hope that you can visit Calvert as it is a lovely little City.

Respectfully Submitted,

Philip D. Atkins
THE NATIONAL REGISTER OF HISTORIC PLACES

DATE REC'D: JAN 25, 1978

DATE ACT. RECV'D: 2/1

INITIALS: SS

copy - original
- SHPO
Original section built in 1872 by Gottlieb Dirr and operated as a hotel by the Dirr family until 1966.

Purchased by Philip G. Atkins in 1974
And restored to a Hotel-Dinner Theatre in 1977
WHEN IN CALVERT

STOP AT

The Colonial Hotel

CALVERT, TEXAS

Mrs. H. Dirr, Prop.

(Formerly Cottage Hotel)

All Modern Conveniences
Electric Lighted Throughout
Hot Air Heated
Bath Room
Sample Room

Traveling Men's Headquarters

Rates $2 per day.
Hotel to Reopen as Dinner Theater

High School Players to Perform at Calvert in Remodeled Building

By JOHN BANTA
Central Texas Editor

CALVERT - A new dinner theater will open Friday and Saturday nights in the historic old Calvert Hotel building. Phil Atkins owns the hotel and Larry Horn will manage the dinner theater. They said Monday they have a good bit of work to do on the building, but they have things far enough along that they can begin serving dinners and producing shows.

The building is being remodeled extensively to modernize such things as plumbing and electrical wiring, but the entire building is air conditioned.

The first play will be Neil Simon's "Come Blow Your Horn." It will run through June, says Larry Horn. In July they will do "Star Spangled Girl," also by Simon.

The first production will use actors and actresses from Horn's drama classes in Bermond High School. Later, he said, actors and actresses will come from Waco, Baylor University, Texas A&M University, Bryan, and high schools of the area.

Plays and dinner will be each Friday and Saturday. Dinner begins at 6:30 p.m., and the play begins at 8. Horn said there will be entertainment before the show begins, with music and singing of "The John Denver type."

The first few dinners will be catered. But as soon as work on remodeling the kitchen is completed, all food will be prepared at the hotel.

Horn said they have applied for a license to sell beer and wine, but it will be sometime after July before they can start serving them. He said they plan to apply for a private club permit later so they can serve mixed drinks.

Horn has studied drama at Dallas Baptist College, at the University of Bombay in India, at the University of Guatamala, and in Cairo.

The big hotel building is typical of the fine old buildings of the past that attract many sight-seers to Calvert each year. The original portion of the building was built by Gottlob Dirr in 1872. He died in the 1890s and Mrs. Dirr began operating a hotel in the building. It was expanded.

The Dirr Hotel was a popular stopping place for drummers arriving in Calvert by train. Mrs. Dirr had a special table in one big room for the drummers to display their samples on.

The hotel continued in operation until 1966. Atkins acquired the property in 1972. He will have two apartments and five hotel bedrooms upstairs.

Atkins is furnishing the entire hotel in antiques. It already has an oldtime atmosphere of elegance, with a beautiful wood staircase with turned spindles. And there is carved woodwork, carving on some of the doors, and stained wood floors.

Atkins said the upstairs bedrooms will have antique dressers in them, complete with the oldtime hotel water pitcher and wash bowl.

Horn said they will limit attendance at dinner theater performances to around 100 persons.

Horn said admission to the dinner theater will be $6.95 for adults and $4.95 for children under 12. Reservations may be made by calling 713-364-8810. Dinners will be buffet style.

Horn said the dining room and other facilities of the hotel will be available for luncheons and dinners for clubs and special groups.

CALVERT DINNER THEATER will open this weekend, in the old Calvert Hotel building. It is being remodeled but will retain much of the oldtime hotel atmosphere. It has been air conditioned. From the lobby a turned nine}-step staircase leads upstairs. Also much of the woodwork has carving on it. The building is being furnished in antique furniture. Dinner theater performances will be each Friday and Saturday night.
What's in Calvert, Tx.?

By MARVIN ISAACKS

Twenty-five miles north of Bryan on Highway 6 lies the town of Calvert, population 2,060. The town is noted for renovation of its main street and for antiques.

It is also becoming famous for its Calvert Hotel Dinner Theater, the only dinner theater between Dallas and Houston.

Housed in the Calvert Hotel, the theater is located at the corner of Railroad and Mitchell Streets.

The hotel was purchased in 1974 by former accountant Philip Atkins, who said he moved to Calvert to get away from life in crowded Arlington. He originally intended to establish a hotel and antique shop in the building, which was built in 1872.

"I hope to furnish the entire hotel in the pre-1900 era Atkins said. To accomplish that goal, he has ordered wallpaper from France and doorlocks from Italy to match the originals. Atkins is using furniture in the hotel which has been in his family since the 1700's.

"The furniture in the Governor's Suite came from my mother's bedroom in one of our homes," said Atkins.

Five original Queen Anne chairs dating back to 1714 are in the lobby of the hotel, he added.

One unusual feature is that the building has air-conditioning and heating ducts which have been part of the hotel since 1890, Atkins said.

"The hotel was one of the first buildings in Central Texas with central heating. A coal burning furnace was used to supply the heat," he said.

Even though Atkins doesn't have an antique shop in the hotel, some of the furnishings have price tags. Many items are sold, so the interior of the hotel is constantly changing as other furnishings arrive.

Actor and former teacher Larry Horn just last June established the theater half of the Calvert Hotel Dinner Theater. He has been around the world studying drama and came to Calvert because he was tired of the rat race of the big cities.

Horn is currently working on a master's degree in communication arts at Baylor University.

Performances at the Calvert Hotel are held three weekends a month. The theater seats 80, and reservations are needed. The buffet begins around 6:30 p.m., with the curtain rising at 8 p.m.

"We try to provide the best food and entertainment that can be found in this area," Horn said.

The Calvert Players opened their 1977 fall season on Sept. 17, with "Butterflies are Free". The second production is "Barefoot in the Park", which will start Oct. 8.

Most of the actors are local people. Horn said that he would like to involve more college students, but has been unable to, so far.

"College students, especially drama students, don't have the time to drive to Calvert to take part in our productions," he said.

Horn said he hoped to build the program to the point where drama students can obtain college credits by acting during the summer.

The Calvert Hotel and its Dinner Theater have had a successful start Horn said.

"At first it seemed that people were sitting back and watching to see if we were going to make it," he said. "Now we sometimes turn down as many as 200 people wanting reservations."
Old Calvert Hotel to reopen as dinner theater combination

By DAVID LINDSEY
City Editor

CALVERT — Larry Horn is a man who has studied drama around the world. He's been involved in theater in Dallas. He's directed plays for schools and little theaters and he's written several educational plays in the Dallas-Fort Worth area.

But Horn is "tired of the rat race" in the metropolitan area.

So for the last six months or so Horn, now a drama and speech teacher in Bremond, has been working on a new outlet for his interest in theater: he's opening a commercial dinner theater in Calvert.

Horn noted the choice of the old Calvert Hotel for the theater was made because there is a lack of professional cultural activities between Dallas and Houston and because Calvert is attracting a lot of interest — and people — as the "antique capital of Texas."

The dinner theater will open Friday with Neil Simon's comedy "Come Blow Your Horn." The play deals with a "Mama's boy" moving in with a playboy older brother. The new living arrangement causes both to question their lifestyles.

The buffet-style dinner will begin at 6:30 p.m. with the curtain going up at 8 p.m. Tickets are $6.95 for adults and $4.95 for children, Horn said. The first play will run June 3, 4, 10, 11, 17, 18, 24 and 25.

The second production also will be a Neil Simon comedy entitled "Star Spangled Girl." "Girl" is about two undercover newspaper reporters who hire a young girl to work for them and during several humorous events both writers fall in and out of love with her. Their paper has many problems which are mixed in with their love affairs.

"Star Spangled Girl" will be presented every Friday and Saturday in July.

Horn hopes to encourage interest in speech and drama with the hotel dinner theater and he plans productions throughout the year. Phil Atkins is the owner of the hotel which has, in addition to the theater, rooms for rent and will also feature antiques that will be for sale.

In August the Calvert Hotel Players will present a melodrama which will also be staged Friday and Saturday nights.

Once fall arrives the theater, which seats 110, will present a variety of plays probably on Saturday nights and Sunday afternoons, Horn said.

A community group presented similar theater in Calvert before, but Horn said the Calvert Hotel Players is the first commercial theater in the location.

The first cast features drama students though Horn hopes to encourage actors and potential actors in the area to participate in the non-Equity theater through try-outs which will be announced.

Horn has a degree in communication arts and his formal training is from Dallas Baptist College and Southern Methodist University. He studied native drama on Fulbright fellowships in India and Central America.

Information on tickets is available at 817-746-7983.

Nell Simon comedy, "Come Blow Your Horn" to play at Calvert Hotel.
<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calvert Historic District</td>
<td>Calvert</td>
</tr>
<tr>
<td>Beissner, Henry, House</td>
<td>Robertson County</td>
</tr>
<tr>
<td></td>
<td>Galveston</td>
</tr>
<tr>
<td></td>
<td>Galveston County</td>
</tr>
</tbody>
</table>

**Also Notified**

<table>
<thead>
<tr>
<th>Hon. Lloyd M. Bentsen</th>
<th>State Historic Preservation Officer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hon. John G. Tower</td>
<td>Mr. Truett Latimer</td>
</tr>
<tr>
<td>Hon. Olin E. Teague</td>
<td>Executive Director</td>
</tr>
<tr>
<td>Hon. Jack Brooks</td>
<td>Texas Historical Commission</td>
</tr>
<tr>
<td></td>
<td>P.O. Box 12276, Capitol Station</td>
</tr>
<tr>
<td></td>
<td>Austin, Texas 78711</td>
</tr>
</tbody>
</table>

880 Mott/js 4/14/78
**NAME as it appears on federal register:**  
Calvert Historic District

**LOCATION street & number**  
roughly bounded by Main, Garrit, (over)  
Calvert

**city / town**  
Calvert

**vicinity of**  
Robertson

**state**  
TX

**county**  
Robertson

**NPS REGION:**  
SW

**OWNERSHIP**  
PRIVATE

**EXISTING SURVEYS**  
NPS, JHAER, NHL

**EXISTING SURVEYS FUNDED?**  
YES

**EXISTING SURVEYS, DHAED, DNHI (FUNDED?)**  
6th

**EXISTING SURVEYS, DHAED, DNHI (FUNDED?)**  
NO

**ADMINISTRATOR:**

**CONGRESS DISTRICT**  
6th

**SOURCE OF NOMINATION**  
STATE

**WITHIN NATIONAL REGISTER HISTORIC DISTRICT?**  
YES

**WITHIN NATIONAL HISTORIC LANDMARK?**  
YES

**CONDITION**  
excellent

**EXISTING SURVEYS, DHAED, DNHI (FUNDED?)**  
NO

**EXISTING SURVEYS, DHAED, DNHI (FUNDED?)**  
NO

**ACCESS**  
YES - Unrestricted

**ARCHAEOLOGY - prehistoric**  
2

**ARCHAEOLOGY - historic**  
1

**COMMUNICATIONS**  
7

**EXPLORATION**  
12

**LITERATURE**  
17

**LIFE MEANING**  
HEALTH 27

**MILITARY**  
18

**SOCIETY / HUMANITARIAN**  
24

**ART**  
5

**ARCHITECTURE**  
4

**Landscape ARCH / Landscape DESIGN**  
15

**POLITICS / GOVT**  
21

**RECREATION / LEISURE**  
28

**THEATRICAL**  
31

**ETHNIC GROUP ASSOCIATION**  
2

**ARCHITECTURAL STYLE(S):**  
ART-5

**FUNCTIONS WHEN HISTORICALLY SIGNIFICANT:**

**CURRENTLY:**

**ARCHITECT:**

**MASTER BUILDER:**

**ENGINEER:**

**LANDSCAPE ARCHITECT / GARDEN DESIGNER:**

**INTERIOR DECORATOR:**

**ARTIST:**

**ARTISAN:**

**BUILDER / CONTRACTOR:**

**NATIONAL REGISTER WRITE-UP**

**CLAIMS:**

'first'

'oldest'

'only'

**DATES OF INITIAL CONSTRUCTION:**

**HISTORIC EVENTS:**

**REVIEWERS INITIALS:**

**DATE:**
5. Pin Oak, Maple, and Barton Sts.