

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

1. Name of Property

Historic Name: Palestine New Town Commercial Historic District
Other name/site number: NA
Related multiple property form: Historic and Architectural Resources of Palestine, Anderson County, Texas

2. Location

Street & number: Roughly bounded by N. Queen Street, Crawford Street, N. Houston Street, and Spring Street
City or town: Palestine State: Texas County: Anderson
Not for publication: [] Vicinity: []

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this
[n] nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National
Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the
property [x] meets [] does not meet the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:
[] national [] statewide [x] local

Applicable National Register Criteria: [x] A [] B [x] C [] D

Signature of certifying official / Title: Mark Wolfe, State Historic Preservation Officer
Date: 8/25/21
Texas Historical Commission
State or Federal agency / bureau or Tribal Government

In my opinion, the property [] meets [] does not meet the National Register criteria.

Signature of commenting or other official
Date
State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:
[] entered in the National Register
[] determined eligible for the National Register
[] determined not eligible for the National Register.
[] removed from the National Register
[] other, explain: _____

Signature of the Keeper

Date of Action

Palentine New Town Commercial Historic District, Palentine, Anderson County, Texas

5. Classification

Ownership of Property: Private; Public-local

Category of Property: District

Number of Resources within Property

CONTRIBUTING	NON-CONTRIBUTING	
34	15	BUILDINGS
0	0	SITES
0	0	STRUCTURES
1	0	OBJECTS
35	15	TOTAL

Number of contributing resources previously listed in the National Register: 7 (not counted in the table above):
Dilley Building; Sacred Heart Church; Redlands Hotel; Robinson Bank; Denby Building; Carnegie Library;
Federal Building and Post Office.

6. Function or Use

Historic Functions:

COMMERCE/TRADE: Business, professional, financial institution, specialty & dept. store

GOVERNMENT: Post Office, City Hall, City Water Department

EDUCATION: Library

RELIGION: Church, Rectory

RECREATION: Theater

HEALTH CARE: Pharmacy, Doctor's Office, Dentist's Office

Current Functions:

COMMERCE/TRADE: Business, professional, financial institution, specialty store

EDUCATION: Library

RELIGION: Church, Rectory

RECREATION: Theater

7. Description

Architectural Classification

LATE VICTORIAN: Gothic, Italianate, Romanesque, Renaissance

LATE 19TH/EARLY 20TH CENTURY REVIVALS: Colonial, Classical, Spanish Revivals

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS: Prairie, Commercial

MODERN MOVEMENT; Art Deco; Miesian, New Formalism

Principal Exterior Materials: Brick, Stucco, Ceramic Tile, Glass Tile, Stone, Concrete

Narrative Description (see continuation sheets 8 through 46)

Palentine New Town Commercial Historic District, Palestine, Anderson County, Texas

8. Statement of Significance

Applicable National Register Criteria: A, C

Criteria Considerations: NA

Areas of Significance: Community Planning and Development; Commerce; Architecture

Period of Significance: 1872-1971

Significant Dates: 1872, 1873, 1960

Significant Person: NA

Cultural Affiliation: NA

Architect/Builder: Nicholas J. Clayton; C. C. McKim; James Knox Taylor; James F. Brook;
Henry T. Phelps; Theodore. S. Maffitt, Sr.; Robert E. Alexander; Fehr & Granger;
W. S. Dunne; J. B. Rountree; Earl Krause; Loggins Const. Co.

Narrative Statement of Significance (see continuation sheets 47-76)

9. Major Bibliographic References

Bibliography (see continuation sheets 77-83)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

- State historic preservation office (*Texas Historical Commission, Austin*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository: Anderson County Historical Commission Archives, Palestine, Texas

Historic Resources Survey Number (if assigned): NA

Palentine New Town Commercial Historic District, Palentine, Anderson County, Texas

10. Geographical Data

Acreage of Property: 16.07 acres

Coordinates:

1. 31.764170° -95.632712°
2. 31.763024° -95.632499°
3. 31.763019° -95.630968°
4. 31.762580° -95.630483°
5. 31.761803° -95.630515°
6. 31.761817° -95.633464°
7. 31.762248° -95.634905°
8. 31.762710° -95.635200°
9. 31.763188° -95.635205°
10. 31.763517° -95.634024°
11. 31.764114° -95.633475°

Verbal Boundary Description: See continuation sheet 84 and Map on page 85

Boundary Justification: See continuation sheet 84

11. Form Prepared By

Name/title: Diane Elizabeth Williams, Architectural Historian
Organization: for Historic Palestine, Inc.
Street & number: 1430 Nacogdoches Road, #12
City or Town: San Antonio State: Texas Zip Code: 78209
Email: dw.historyservices@gmail.com
Telephone: 210 441-1547
Date: January 25, 2021

Additional Documentation

Maps (see continuation sheet 86)

Additional items (see continuation sheets 87-93)

Photographs (see continuation sheet 94-125)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photographs

Palestine New Town Commercial Historic District
Palestine, Anderson County, TX
Photographed by Diane Elizabeth Williams
August-October 2019

Photo 1
213 W. Main Street
Camera Facing North
August 2019

Photo 2
105-107 W. Spring Street
Camera Facing North
September 2019

Photo 3
206 W. Oak Street
Camera Facing South
September 2019

Photo 4
211-213 W. Oak Street
Camera Facing North
September 2019

Photo 5
109 W. Spring Street
Camera Facing NNW
September 2019

Photo 6
110 W. Main Street
Camera Facing Southeast
August 2019

Photo 7
400 N. Queen Street
Camera Facing Northeast
August 2019

Photo 8
101 W. Spring Street
Camera Facing North
September 2019

Photo 9
217-219 W. Main Street
Camera Facing North
August 2019

Photo 10
100 W. Oak Street
Camera Facing South
August 2019

Photo 11
214 W. Oak Street
Camera Facing South
August 2019

Photo 12
301 W. Oak Street
Camera Facing NNW
August 2019

Photo 13
204 W. Oak Street
Camera Facing South
August 2019

Photo 14
207 W. Main Street
Camera Facing North
September 2019

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Photo 15
211 W. Main Street
Camera Facing North
September 2019

Photo 16
101-105 W. Oak Street
Camera Facing Northeast
September 2019

Photo 17
303-305 W. Oak Street
Camera Facing NNW
August 2019

Photo 18
111 W. Spring Street
Camera Facing North
September 2019

Photo 19
112 E. Oak Street
Camera Facing East
August 2019

Photo 20
207 W. Spring Street
Camera Facing Northwest
September 2019

Photo 21
100 Avenue A
Camera Facing Southeast
August 2019

Photo 22
213 W. Crawford Street
Camera Facing Northwest
October 2019

Photo 23
501 N. Queen Street
Camera Facing West
August 2019

Photo 24
502 N. Queen
Camera Facing SSE
October 2019

Photo 25
101 E. Oak Street
Camera Facing NNW
August 2019

Photo 26
115 W. Oak Street
Camera Facing Northwest
August 2019

Photo 27
402-404 N. Magnolia Street
Camera Facing Southeast
August 2019

Photo 28
106-108 W. Oak Street
Camera Facing SSW
September 2019

Photo 29
401 W. Main Street
Camera Facing North
August 2019

Photo 30
204 W. Oak
Camera Facing South
August 2019

Photo 31
210 W. Oak Street
Camera Facing South
September 2019

Photo 32
103 W. Spring Street
Camera Facing North
September 2019

Palentine New Town Commercial Historic District, Palentine, Anderson County, Texas

Photo 33
104 W. Main Street
Camera Facing Southeast
August 2019

Photo 34
North Side 100 block W. Oak Street
Camera Facing Northeast
August 2019

Photo 35
South Side 200-100 blocks W. Oak Street
Camera Facing Southeast
August 2019

Photo 36
North Side 200 block W. Oak Street
Camera facing Northwest
August 2019

Photo 37
South Side 100 block W. Oak Street
Camera facing Southwest
August 2019

Photo 38
North Side 300 block W. Oak Street
Camera facing Northwest
August 2019

Photo 39
South Side 100 block W. Main Street
Camera facing Southwest
August 2019

Photo 40
North Side 100 block W. Spring Street
Camera facing Northwest
August 2019

Photo 41
North Side 200 block W. Crawford Street
Camera facing Northwest
August 2019

Photo 42
North Side 300 block W. Main Street
Camera facing Northwest
August 2019

Photo 43
East Side 400 block N. Magnolia Street
Camera facing Southeast
August 2019

Photo 44
East Side 500 block N. John Street
Camera facing Northeast
October 2019

Photo 45
South Side 300-100 blocks W. Crawford Street
Camera facing Southeast
August 2019

Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Description

Situated in the southcentral portion of Palestine, Texas, the New Town Commercial Historic District occupies more than ten blocks within the city's central business district north of U.S. Highway 84/287/W. Spring Street. The district encompasses late-nineteenth to mid-twentieth century commercial and institutional development within portions of three plats adjacent to the railroad. In the 1872 Original Addition and the 1872-1873 Railroad Addition, streets and parcels conform to a basic grid pattern oriented on a north-south/east-west axis. Lots measure 25x100 feet with the smaller dimension parallel to east-west district streets. In the northern portion of the Original Addition, however, land divisions are varied in size and shape, where some multi-acre parcels were later subdivided into smaller lots. The most intensive development in the district occurred between 1890 and 1940. Within Old Town, Palestine's original, pre-railroad commercial area located around the courthouse square to the east, development is a mix of commercial buildings and residences on large lots. Within the New Town district, however, one-story and two-story commercial buildings dominate, and feature a mix of architectural styles and plan types constructed of brick. Seven institutional properties also are present. The vast majority of district buildings are long, narrow, two-part commercial buildings dating from ca. 1890 to ca. 1940, built by local craftsmen for local businessmen and investors, but some were designed by unidentified local or regional architects. Architectural styles include influences from Italianate, Romanesque Revival, Commercial Style, Classical Revival, Renaissance Revival, Exotic Revival, Gothic Revival, Colonial Revival, Beaux-Arts, Prairie Style, Spanish Colonial Revival, Art Deco, Miesian, Modern and New Formalism. Landscaping is limited to lawn and mature trees at the Carnegie Library, around Vera Bank, and on the grounds of Sacred Heart Catholic Church. Landforms remain largely natural, with little grading or other alteration to the gently southward sloping terrain. Alterations to district buildings include mix of compatible evolutionary changes and incompatible, non-historic modifications. Most properties are in good to fair condition. The district retains a high degree of integrity with 42 of 57 resources classified as contributing.

Geographical Setting

As the largest city (2010 pop. 18,712) and seat of government in Anderson County, Palestine (pronounced *pal-uh-STEEN*) is located near the center of the county and is about 120 miles southeast of Dallas. Two major Texas ecosystems meet in Palestine. The eastern third of the city is in the mixed hardwood and pine forest known as the Piney Woods and the western portion of the city within the Post Oak Prairie. Soils are largely red clays. Anderson County is located between the Trinity and the Neches rivers. The drainages divide nearly in the center of the county, within the city limits of Palestine. Erosion from the two rivers and their complex drainage systems created a topography marked by gently rolling hills in the eastern portion of the county that gradually diminish in height toward the west. Intermittent creeks water the city, and the terrain includes a combination of rolling hills and flat areas typical of the county. The district is in southcentral Palestine, a little more than a third of a mile southwest of the courthouse square within the Piney Woods ecosystem. Land within the district slopes gently downhill from north to south toward the railroad line. The district occupies an irregular area bounded by West Spring Street on the south, North John, West Main and North Queen Streets on the west, interior property lines north of West Oak and W. Crawford streets, North John Street, North Magnolia Street, North Sycamore Street, interior property lines and East Oak Street on the north, and North Houston Street, and interior property lines on the east. The district is fully developed, with only a few scattered vacant parcels, paved parking lots and a pocket park.

Proximity to the Railroad

The New Town commercial district dates to July 1872 when the International Railroad Co. (I&GN) arrived in Palestine, on tracks built just south of what is now W. Spring Street, the southern boundary of the New Town Commercial Historic District. Sometime that year, the Original Addition was platted.¹ The Railroad Addition, located at the western edge of the Original Addition, was platted at an unknown date, possibly by Ira Evans, who owned land north and west of New Town,

¹ Both subdivisions also were known as the Texas Land Co. Addition.

Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

and was a director of the I&GN Railroad (Morris 2014:23)². The land in this area was given to the International Railroad by landowners in ninety-four gift deeds, the earliest of which were recorded in 1871. The 1875 Map of Palestine, (Figure 1) shows the dense platting pattern of the Original and Railroad additions as well as the larger, varied lot pattern in the Debard Addition. This new commercial area was named New Town to distinguish it from the Palestine's original commercial area, which is known as Old Town.³ In 1873, a second rail line was built through Palestine and connected with the I&GN just southeast of what is now the New Town commercial area. Because of its location adjacent to the railroad, New Town was a prime location for commercial development, much of which was railroad related.

New Town Platting Patterns

Most of the extant district is in the Original Addition. Lots at the north of the Original Addition include varied lots size and shape, and are largely developed with commercial uses. The district encompasses more than ten city blocks within the Original Addition, as well as small portions of the Railroad Addition and the Debard Addition. Lots in the Original Addition and the Railroad Addition measure 25x100 feet and are oriented on a north-south axis facing the long east-west streets of W. Spring, W. Main, W. Oak and W. Crawford. Each of these long, narrow, 2,500 square-foot lots has two, twenty-five-foot-wide frontages—each faces a different east-west street. The result is a densely packed commercial area more akin to a large urban center than to a small city in a rural county. Few buildings faced the district's north-south streets. Most New Town blocks are divided into two sections by a north-south alley. Thus, each building in each block fills its entire lot from one street to the next. Exceptions to this pattern occur on the north side of W. Oak Street, which backs to W. Crawford Street, and on the north side of W. Crawford Street, which backs to interior lot lines or parking lots. On these streets, the rear entries are small single or double doors, likely used for deliveries, but also may have been used by African American customers.

As the Railroad Addition developed with commercial buildings during the late nineteenth and early twentieth centuries, a number of warehouses also were built at the western-most end of the New Town area, adding to the mix of uses benefiting from and contributing to Palestine's railroad-fueled economic growth. Little remains of such development in the Railroad Addition, as most warehouse and commercial buildings were demolished in the late 1950s and 1960s during the era of urban renewal, a planning concept that promoted demolition of older, established commercial and residential areas as a way to attract new development. Most of the land in the Railroad Addition remains vacant.

Building New Town

The earliest known surviving building in the New Town district is the two-story, brick building at 111 W. Spring Street/112 W. Main Street. It bears the date of 1878 in its arched, second-story, Italianate-style gable. At that time, the majority of development was in the 100 block of W. Spring Street, with more scattered development along W. Main. Development along Oak Street was intermittent because it, along with W. Crawford Street, was uphill from the railroad. As the district grew, however, demand for retail, office and service space pushed district development northward from W. Spring Street to the upper portions of the district along W. Crawford Street. In 1914, a four-story steel-frame, reinforced-concrete hotel, The Redlands, was constructed. Advertised as "fire-proof," a key feature that recognized new construction technology including reinforced steel framing and concrete construction, as well as the memory of fire-destroyed buildings. Most often built in large American cities in the early twentieth century, "fire-proof" construction was unusual in small cities in rural areas. In Palestine, its presence suggests the economic standing of New Town.

² It is unclear if Morris' reference to Evans indicates he was a director of the I&GN RR Co., or if a second, unidentified person was an I&GN RR Co. director.

³ By 1875, A small portion of the Original Addition at its east end was replatted as the Butler Addition and included a small portion of the original town plat bounded on the east by Elm Street. Pinkerton's 1875 Map of Palestine shows the Butler Addition (Morris 2014:25).

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New Town streets were originally unpaved, but by ca. 1905 some district streets were asphalt paved, and possibly later improved with Granitoid, a mix of concrete, pulverized granite and another type of pulverized rock. District streets are currently, and for many years, asphalt paved. W. Spring Street (U.S. Highway 287/84), a major, regional, four-lane thoroughfare forms the south boundary of the New Town district and retains a commercial-industrial character. The current east-west Union Pacific Railroad tracks (historically the International & Great Northern Railway right-of-way, and subsequently the Mo-Pac and later the Union Pacific right-of-way) border the south edge of W. Spring Street. The east-west district streets of W. Main Street and W. Crawford Street, carry light, local traffic. W. Oak Street, which is wider than W. Main Street, carries moderate local traffic accessing adjacent businesses. In the early to mid-twentieth century, W. Oak Street was U.S. 84. The rear facades of buildings facing south onto W. Main Street were service-oriented to W. Oak Street to accommodate loading and unloading of materials and merchandise. At an unknown date, but likely after 1960, U.S. 84 was rerouted to W. Spring Street. N. Sycamore and N. Queen streets carry moderate traffic levels and connect W. Spring Street with residential and commercial areas located between New Town and U.S. 79.

As a result of demolition associated with urban renewal between c.1950 and the early 1980s, some buildings in the Original Addition have been lost. Most of the commercial buildings in the Railroad Addition were demolished in this same period in anticipation of new construction, but these parcels remain vacant today. A few lots in the Original Addition of New Town were developed in the 1960s with new buildings including the 200 block of W. Spring, now the site of Vera Bank (built in 1965), 112 E. Oak Street, redeveloped c.1963 with an irregular plan, limestone-faced building now occupied by Magnolia Medical Plaza, and 100 Avenue A, the site of the c.1965-1968 First National Bank of Palestine, and now occupied by corporate offices.

Palestine's platting arrangement is known in only one other city in Texas—Pittsburg—and may or may not exist in other parts of Texas and the country. The Pittsburg Commercial Historic District (NR 2013) utilizes the same platting pattern present in Palestine's New Town area. The Pittsburg district buildings also stretch from one street to another with an entry on both the north and south elevations. However, front entries are more architecturally detailed than rear entries. Front entries were reserved for white customers, while the less detailed rear entries were for African-American customers.

Palestine's rail-related New Town platting patterns have been compared to the platting patterns of the area adjacent to the railroad tracks in Corsicana, Texas (**Figure 3**). However, the Corsicana patterns are only somewhat similar. While the lots immediately north of the railroad tracks are oriented on an east-west axis, they run from one street to a continuous alley that divides each block into two sections along the same east-west axis as the bordering streets. Lots on the south side of a block face the east-west street to the south. Lots on the north side of a block face the east-west street to the north. Thus, each block contains twenty-four lots, twelve on the north side and twelve on the south. Other blocks on the north side of the railroad tracks have the same lot configuration but are oriented to the north-south streets. The blocks farther away from the railroad contain fewer lots, face the north-south frontage streets and have a north-south alley separating the lots facing each street. South of the rail line, the blocks are small, and have very narrow lots oriented east and west. All lots have only one primary façade. The rear of the buildings face an alley.

Evolution of New Town Buildings

From the beginning, buildings were oriented south, toward the railroad. Many did not fill their entire lots, but over time, rear extensions were built, and by about 1911 most wood buildings were replaced by brick or stone types that occupied all of their respective parcels. Legal addresses were assigned to the south facing facades of buildings on Spring, Main, Oak and Crawford streets, and remain in use today. For example, the building at 109 W. Spring Street/110 W. Main Street has a legal address of 109 W. Spring Street. As the buildings expanded to their rear lot lines, addresses were added to the north facades to distinguish the storefronts or building entries to a single business on each street. Prior to 1910, many—most—buildings were erected as one open room occupied by a single business that had two entrances, one on one street, and one on the other street. In many cases, this was reinforced by two facades of identical or similar design and detailing.

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Some buildings still retain identical facades, but because of changing architectural trends and needs, as well as building code and local ordinance requirements, most do not.

All buildings on the north side of W. Spring Street and the north side of W. Main Street have two facades and two addresses. For example, 109 E. Spring Street/110 W. Main Street; 213 W. Main Street/214 W. Oak Street. There was no front or back entry, at least in theory—just north and south. But where a building was divided into two discrete spaces occupied by two different businesses, each space had one entry—at the street frontage. However, buildings on the north side of W. Oak Street face south, and back to W. Crawford Street. Buildings facing south onto W. Oak Street historically had two entries—a primary entry facing south onto W. Oak Street, and a rear, secondary entry facing north onto W. Crawford Street. Each entry had an address. For example, 301 W. Oak Street/302 W. Crawford Street. The rear entries may have been used for deliveries, to access storage areas, to admit employees, and as access to separate secondary businesses. Rear entries also may have been designated for African American customers as well as non-Northern European customers. Currently, and for many years, these secondary entries are boarded up, or otherwise enclosed with masonry or stucco. W. Crawford Street, which is narrower than the other east-west district streets, originally was developed with homes on its north side. Those domestic properties backed to other parcels, which also were primarily residential properties. By the 1920s, however, the north side of W. Crawford Street was redeveloping with commercial properties, which backed to other commercial or older residential uses. If there was no abutting building, commercial properties had a rear entry, but such were not assigned an address (Sanborn maps 1935, 1949, 1964).

Two undated, unidentified newspaper articles in the Anderson County Historical Commission archives feature quotations from unidentified Palestine residents: "Buildings in Palestine don't have a front or a back entrance, they have a north and a south entry." Another resident added "...both were equal." While this appears to have been the case for buildings on the north side of W. Spring and W. Main streets, it wasn't applicable to buildings on the north side of W. Oak and W. Crawford streets.

Sanborn maps show most New Town ground floor interiors to originally have been one open room. Over time, nearly all were repeatedly subdivided horizontally or vertically into both large and small spaces for one or more tenants. By the 1930s, many ground floor areas were divided into two large spaces some with solid partition walls designed to house two separate rental businesses with separate ownership. Some buildings were divided vertically into two, long, relatively narrow rooms. Other interior partition walls included doorways linking two or more rooms (Sanborn maps, 1885-1964). In cases where buildings remained one large open area, such as the former K. Wolen's Department Store at 107-109 W. Main Street/108-110 W. Oak Street, the building had two addresses on each street and two entrances on each street that accessed the same building. However, building ownership throughout the district is consistently one owner: one corporate entity, one partnership, one family trust or another single ownership entity.

Currently, some interiors have been returned to a single ground floor space housing a single business, while a few appear to have remained largely undivided since construction. Building ownership is in many, if not most, cases separate from business ownership. Few buildings retain original façade treatments on both elevations, and many have been modified multiple times to suit building tenants. Cohesive alterations to buildings began in the early twentieth century when Commercial Style storefronts replaced older designs. Between the late 1920s and the early 1940s, storefronts of a number of district buildings were modified with flashy, then-current Art Deco entries and display cases, reflecting changing architectural tastes, and new construction methods and decorative materials such as structural glass tile, also known by the patented brand name of Vitrolite. In 1960 and thereafter, additional changes were made to district storefronts—and sometimes to entire facades. These changes reflect mandated life-safety changes to the Southern Building Code requiring entry doors to open out, and an associated city ordinance that required open doors not to obstruct the sidewalk.⁴ These new rules initiated a flurry of storefront remodeling and led to the unusual, but significant, mix of new modernist

⁴ Similar building code changes occurred in other parts of the country, resulting in the remodeling of storefronts, and removing or masking Victorian-era and early twentieth-century design elements located on parapets and around second-story windows.

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storefronts, and second-floor, late-Victorian architectural modes, which in the New Town district most often were of Romanesque Revival design. The changes also record the popularity of post-World War II modernism in sedate, tailored, simply-designed angled storefronts, aluminum frame windows and doors, and sleek metal, concrete, and ceramic tile finishes. Additional changes during the 1960-1980s period included covering of second story facades with concrete or ceramic tile, or application of metal sheathing.

New Town Build-Out

By the early 1900s, much of the current New Town area was fully developed. Romanesque Revival style buildings were by far the most numerous during the pre-1910 period, and in the early twentieth century were joined by buildings displaying the Commercial Style. The discovery of oil and gas fields in Anderson County during the 1920 through 1950 period also supported continued district construction. Development continued into the 1940s along W. Oak and W. Crawford streets, paused during World War II and resumed following the war with infill construction along W. Crawford Street on lots formerly developed with residences. The local economy flourished in the late 1940s in conjunction with returning prosperity in the post-war period, and the continuing impact of the agricultural, manufacturing and railroad based industries. By the late 1940s, the district was fully developed.

The district continues to reflect its late-nineteenth through late-twentieth century development history and the resultant eclecticism of an unusual platting pattern, architectural styles and mostly uniform building size. The district remains a densely developed downtown area. Residential development is located north and northwest of the district, while industrial uses are immediately south along the railroad line. The South Side Residential Historic District (NR 1998) is just south of the railroad tracks. East of district are light industrial, residential, and scattered commercial development. Residential development is found north and northwest of the district. Avenue A, a wide thoroughfare created in the 1870s to link New Town and the commercial area around the courthouse square, known as Old Town, is oriented northeast from the east edge of the New Town district at the intersection of W. Spring and N. Sycamore streets. A horse-drawn trolley plied this route in the late-nineteenth century. **Figure 2** shows the trolley tracks and early New Town commercial buildings. Currently, a mix of small commercial buildings, a few residences, churches, and vacant land characterizes the frontage along Avenue A.

Demolition of buildings in the New Town area began in the 1950s and continued into the 1970s, removing virtually all development west of N. Queen Street (the district's western boundary), and many vacant parcels remain.

Property Types

The vast majority of district resources are One-Part Commercial buildings and Two-Part Commercial buildings. Institutional-Government resources include three Rectangular-plan government buildings. One Institutional-Education resource—a T-Plan library—also is present. Two Institutional-Religion properties include an irregular plan church and an irregular plan rectory. Two objects, a ca. 1950s, free-standing pole-mounted sign associated with a commercial building now converted to a residence, and a ca. 2019 internally illuminated monument sign also are in the district.

Most district resources are brick, while one building features stone sheathing, and others utilize areas of stone veneer, glass tile, ceramic tile, concrete tile, or synthetic products. Some have been modified with the application of paint on brick surfaces, or sheathed with metal, stucco or other materials. Most buildings appear to be the work of local carpenters and contractors, although some were designed by architects. While each block displays an individual eclectic character, the dense, urban-like development of most of the district results from the grid pattern platting of streets and alleys, and from uniform lot and block dimensions. The northwest end of the district includes four of the institutional resources, as well as a large commercial bakery complex covering several lots of varying size. Also in this area is a block of commercial buildings on lots larger than typical.

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The district contains 57 resources, plus infrastructure and landscape elements not included in the inventory. Fourteen buildings displaying Romanesque Revival style design are in the district; many are combined with other stylistic elements. In most cases, the Romanesque Revival style survives on second story facades, while storefront modifications largely dating to the late 1920s to early 1940s and the 1960s chronicle changing tastes in design, updated life-safety building code requirements, and new materials. The district also includes twelve Commercial Style buildings, and this group represents the largest number of resources without storefront modifications. Commercial Style resources relate the move away from highly detailed High Victorian modes to simpler, more practical elements intended, through their large storefront windows, to enhance mercantile success. Twelve buildings in the district have no style—due to extensive alterations, masking of historic period design and materials, or no identifiable style.

The **One-Part Commercial Block** is a discrete, independently constructed one-story building found free-standing or as part of a group. Its facade typically consists of a tripartite store front with an extended brick parapet. Many buildings in this category have storefronts with a central, recessed door and flanking, fixed-glass, display windows. A row of fixed-pane transom windows extends horizontally above the storefront and provides a source of natural light within interior spaces. Corbeled brick, ornamental panels, parapet walls and cast-stone coping are often used to enhance the upper or parapet wall. The vast majority of these resources are brick, wood frame and brick, or stone veneer. This plan form was used for stores, professional offices, bakeries, restaurants, and many other business types. After automobiles became popular, larger examples of this building type served as showroom space for auto sales and the smaller windows and central doorway associated with the typical form were enlarged to allow more visibility of the vehicles inside. Examples of the One-Part Commercial type include the building at 213 W. Main Street (**Photo 1**).

The **Two-Part Commercial Block** rises two to four stories and is distinguished by its division into two distinct horizontal sections. In buildings constructed or remodeled prior to ca. 1960, the ground floor, or storefront section, is similar to the organization of One-part commercial block, with a central door, flanking display windows and fixed transoms. However, the upper section is often a more solid surface punctuated with smaller window openings indicating the presence of second floor offices, or other non-mercantile uses. The three-bay configuration that is commonly seen on the ground level is sometimes repeated in the upper section, but the upper floors may use a different window pattern. Windows on the upper floor(s) typically are double hung and proportionally long and narrow, in contrast to the broad fixed-glass display windows at the street level. Moreover, windows in the upper section often display some type of stylistic detailing. A good example is the building at 105-107 W. Spring Street (**Photo 2**).

The combined **One-Part-and-Two-Part Commercial Block** includes both one-story and two-story building sections. This building type often is created when a portion of the second story is demolished but could be the product of a design intended to identify the one-story area—usually, but not always, at street frontage—as a separate use from the two-story area. It often also results from additions to the rear, or less often, to the front of an existing building. Facade design typically follows the forms used for One-Part Commercial or Two-Part Commercial types, as indicated by front elevation building height, or by a stepped height at the front or rear of the building. A good example of this building type is the building at 205 W. Main Street/206 W. Oak Street. Originally two-stories, the second story of the W. Oak Street elevation (**Photo 3**) was demolished for unknown reasons, at an unknown date, but likely due to second floor fire or water damage. Another example is the building at 211-213 W. Oak Street, which is a composite of side by side, one and two story sections (**Photo 4**). In this case, the two-story section was a movie theater, while the one-story section served a retail function. At a later date, the two sections were combined into one retail establishment.

The **Enframed Window Wall** type building can be one or more stories and include a large, framed ground-floor area delineated by a wide, continuous border that creates a single compositional unit. The framed area of buildings less than four stories typically is twice as wide as the individual bays of the more common One-Part Commercial and Two-Part Commercial types (Longstreth 1987:69). This building type is uncommon in smaller towns. The only, example in the district is the Lavo Building at 109 W. Spring Street (**Photo 5**). While the W. Spring Street façade is an unusual example of this form, the W. Main Street elevation was modified to its current appearance at an unknown date, but likely in the

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1960s (**Photo 6**), and expresses a modernist aesthetic. The original design of the W. Main Street elevation is unknown. This building is an excellent example of the mix of architectural forms found in the New Town district. It also clearly illustrates the varying treatments applied to the long, narrow buildings that constitute the majority of the resources, which have two facades, each facing different streets.

The **Two-Part Vertical Block** building type is divided into two horizontal sections: a one-story or two-story base, above which is the visually dominant upper area. This building type must be at least four stories high in order to establish the needed verticality and its dominance over the building's lower section. The upper portion of the Two-part Vertical Block type also must be a unified whole. This type is used for office buildings, hotels, department stores, and sometimes for institutional buildings. The only example of this building type in the district is the Redlands Hotel at 400 N. Queen Street (**Photo 7**).

Over a dozen architectural styles also are represented in the district. Contributing commercial properties include the three-story, 1903 Romanesque Revival/Commercial Style Gregg-Link Building at 101 W. Spring Street/102 W. Main Street (**Photo 8**), the two-story, ca. 1899 Romanesque Revival- Exotic Revival Lavo Building at 109 W. Spring Street/110 W. Main Street (**Photo 5** and **Photo 6**), the two-story, 1907 Romanesque Revival Telephone Exchange Building at 217-219 W. Main Street (**Photo 9**) and the two-story, brick, Romanesque Revival building at 100 W. Oak Street (**Photo 10**). During the late 1920s and continuing until the 1940s, storefront alterations were made to several district buildings reflecting on-going community prosperity, changing architectural tastes and new marketing strategies. District storefronts remodeled at that time utilized eye-catching Art Deco entrances designed to draw shoppers' attention. These include deeply recessed entries with large, angled display cases and a smaller, free-standing show case located in the center of entry vestibules. Installation of flashy, colorful Vitrolite glass tile around entry doors and on display case bulkheads drew pedestrians as well as motorists. A few of these storefronts survive in the district, including one at 214 W. Oak Street (**Photo 11**) and another at 301 W. Oak Street (**Figure 12**). Second-story facades typically retained their original Romanesque Revival styling, creating hybrid designs. Additional storefront modifications occurred after World War II and include changes in the Modern style (also called Post-War Modern), which continued in vogue into the early 1970s. An example of a Modern style storefront is the Farris Building located at 211-213 W. Oak Street (**Photo 4**), which features an angled, recessed storefront. This design type resulted from changes to the building code and a related city ordinance mandating that doors open out, and when open, not obstruct the sidewalk. In that era, storefronts were the primary reason for change, but some property owners commissioned wholly new facades that included code-compliant storefront designs. Two examples are the buildings at 207 W. Main Street/208 W. Oak Street and 209 W. Main Street/210 W. Oak Street. These buildings were modified in 1967 by noted local architect Theodore S. Maffitt, Jr. with identical storefronts. The upper portion of each building appears to also have been modified at the same time. Owners of other buildings installed recessed storefronts, but covered the upper portion of the facades with corrugated metal. An example of this approach is 203 W. Main Street/204 W. Oak Street (**Photo 13**). During the 1990s, additional changes were made to some facades. One example is 212 W. Oak, which was modified by removing the recessed entry. About the same time, or perhaps a few years later, the storefront at 207 W. Main Street was similarly modified to its present form (**Photo 14**).

These diverse modifications replaced some original storefronts, and reflect the successful business life experienced by merchants and professionals within Palestine. During the 1980s and into the early 2000s, additional storefront changes occurred, including the replacement of angled designs with storefronts pushed forward to within a few inches of the sidewalk property line (Anderson County Appraisal District Records). Such modifications typically affected only one storefront per building, thus preserving on the other storefront, compliance with the local ordinance mandate that open doors do not obstruct the right-of-way. While the reason for this type of change is unknown, need for additional interior floor area may have been the impetus, or the flush with the sidewalk entry may have been used for deliveries.

The **Romanesque Revival** style was popular between 1880 and 1900, and used widely in late nineteenth-century commercial districts throughout the country. It was most often used for churches, institutional and commercial buildings. Character-defining features of high-style examples include pitched roofs, heavy corner piers and towers, round-arch

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openings, blind arcades, corbeled parapets and towers or spires extending from the parapet or roof. When applied to modest commercial buildings, the Romanesque Revival typically includes brick construction, a corbeled (or dog-tooth) parapet and small towers or spires extending above the parapet wall. Sometimes only the dog-tooth design, or a variant, is present. But in most small and medium-size towns the majority of buildings did not display all the features of a fully developed architectural style. Instead, most examples are vernacular buildings with some features characteristic of a particular architectural movement. The Romanesque Revival style is the dominant style in the district. Most are modest vernacular buildings that utilize only the most limited references to the style, typically in the parapet design. Characteristic Romanesque Revival style features seen in the district are exterior brick or stone walls, round-arch, or rectangular, double-hung, wood sash windows placed at regular intervals on first and second floor facades, ornamental panels, and corbelled brick and/or cast stone parapet walls and coping. The one-part commercial block at 105 E. Main Street, for example, displays modest vernacular references to the Romanesque Revival style seen in the corbeled parapet brickwork above the storefront. Another example is 211 W. Main Street where the dog-tooth parapet treatment illustrates another modest variation of the style (**Photo 15**).

Most Romanesque Revival style buildings in the New Town district retain their original second story fenestration patterns, brick walls (although some are now painted or stuccoed) and parapet detailing, and also include storefronts remodeled at least once. Such changes reflect changing architectural tastes and marketing strategies, and include materials associated with early-to-mid-twentieth century architectural forms. One Romanesque Revival example with a modified storefront is the Telephone Exchange building at 217 W. Main Street/218 W. Oak Street (**Photo 9**). While the second story of this building retains a high level of integrity of design and materials, the ground-level facades display storefront changes from two different periods expressed in very different massing and materials. The first-floor space at 217 W. Main Street/218 W. Oak Street was altered ca. 1963 with a Modern style angled storefront enclosed with large aluminum-frame plate glass windows and a single aluminum-frame glass door located in the deepest portion of the façade. This permitted the entry door to open out, without blocking the sidewalk, and was in conformance with 1960 building code changes and associated city ordinance requirements. The façade surrounding and above the storefront is sheathed with rough cut orange-brown stone, creating a building with two distinct architectural styles, each with its own merits and historic and architectural associations, and each dating from the period of significance. A second storefront change occurred about 1985 on the 219 W. Main Street/220 W. Oak Street portion of the building. This remodeling utilizes black glass windows and entry doors set within black metal framing. Although its black glass windows and doors reflect then-current commercial design, the changes were made after the end of the period of significance, and are jarringly different from the original Romanesque Revival styling still in place on the second story, as well as the adjacent c.1963 modern storefront.

The **Commercial Style** was popular between 1890 and 1920 and reflects advances in construction technology utilizing steel framing instead of load-bearing masonry walls. The style is characterized by large pane windows on the ground floor, largely unadorned wall surfaces, flat roofs and decorative parapets, and is also called the Chicago Style. The Commercial Style was widely used for brick buildings ranging in height from one to four stories. The 1907 Link and Link Building at 101-105 W. Oak Street (**Photo 16**) is a prime example of the Commercial Style in Palestine, and includes the large-pane storefront windows, largely unadorned walls, unadorned parapet and a flat roof. The Gregg-Link Building at 103 W. Spring Street/102 W. Main Street (**Photo 8**) combines a modified Commercial Style storefront with Romanesque Revival style upper stories. Other district buildings incorporate large pane windows in redesigned storefronts. The two-story, ca. 1910 Silliman Building at 303-305 W. Oak Street (**Photo 17**) is another example of the Commercial Style applied to an entire building. But in this case, the storefront was modified between 1960 and 1970, and further changed at an unknown date after 1970. The second story, however, displays the unadorned walls, large windows and an unadorned stepped parapet.

Italianate architecture is a romantic style based on the formal classical architecture of ancient Greece and Rome. Popular between 1840 and 1885, the Italianate style was applied to residences, commercial buildings, government buildings, churches and schools. Characteristic elements of the Italianate style include bracketed eaves, long, narrow windows with hood molds, a belt course, quoins, pilasters, and a dominant, centrally placed curved gable. Two Italianate commercial

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buildings survive in the district: the two-story Martin Hinzie Building at 111 W. Spring Street, built in 1878 (**Photo 18**) and the two-story G. E. Dilley Building at 401 W. Main Street/402 W. Oak Street, which dates to 1882.

The **Exotic Revival** style was popular between 1830 and 1850, and experienced a resurgence between 1920 and 1930. The style developed as a result of late eighteenth and nineteenth century travel to, and trade with, Middle East countries such as Egypt, Syria and Turkey. Hallmarks of the style are the ogee arch (a type of pointed arch), lacey wall and window detailing, recessed porches, and pointed domes, sometimes called onion domes. The style was applied to houses, churches, banks, theaters, government and institutional buildings and was sometimes used on for cemetery structures. In Palestine, the Lavo Building at 109 W. Spring Street/110 W. Main Street (**Photo 5**) includes modest elements of this style, including the Turkish domes that cap two of the columns on the Spring Street elevation.

The **Art Deco** style features smooth wall surfaces sheathed with stucco, or structural glass tile. Other hallmarks of the style are a flat roof with a raised parapet defined by a straight or zigzag edge, and zigzags, chevrons, and other stylized geometric and plant forms as decorative elements on the facade. Towers and vertical projections sometimes are present on commercial buildings using this style. Art Deco storefronts feature deeply inset entries defined by large, sharply angled display windows enclosed with frameless plate glass supported by structural glass tile bulkheads. A smaller, freestanding display case is often located in the center of the entry vestibule flush with, or slightly recessed from, the sidewalk. Built between 1920 and late 1940s, the Art Deco style is a blending of older architectural forms with modernistic decorative elements. Art Deco design was most often applied to commercial and government buildings, schools and gas stations, and sometimes to dwellings. The Art Depot building at 301 W. Oak Street (**Photo 12**) features a classic Art Deco entry. The storefront at 214 W. Oak Street (**Photo 11**), which dates to the 1940s, and was repaired in 2003, has a similar entry, but without the freestanding center display case. Pink and maroon structural glass tile covers the display cases' bulkheads and sheaths the façade.

The **Classical Revival** (Neo-Classical) style was popular between about 1895 and 1950. High style examples of the Classical Revival use flat, gabled or hipped roofs and classical columns with decorative capitals located at the tops of the columns. Classical Revival buildings look similar to Greek Revival buildings, but Classical Revival buildings are usually larger and have a two-story porch or entry or an entry treatment that suggests a two-story portal. More modest examples typically have less elaborate detailing and may not include columns. Classical Revival style buildings are constructed of wood, stone, or brick with trim around windows and doors and on porches. Classical Revival architecture was extremely popular in the early twentieth century and was used to construct most building types, including commercial buildings, banks, residences, schools, churches, government buildings, and hospitals. Classical Revival detailing typically includes wide belt courses, division of the façade into vertical bays, entry portals on primary elevations, regular fenestration patterns and a projecting cornice. The sole Classical Revival commercial building in the district is the Redlands Hotel at 400 N. Queen Street (**Photo 7**).

The **Miesian Style** developed from the German Bauhaus philosophy of the early twentieth century and the work of Mies Van der Rohe, which stressed form and function, rejecting the decorative excesses of nineteenth and early twentieth century historical styles. Miesian design has been applied to every type of construction including homes, commercial, institutional and industrial resources. It is most often used in commercial design where flat roofs, plain, smooth wall surfaces, typically of concrete, metal or stucco, or large metal frame windows and doors and volumetric massing define the style. Early examples sometimes used stark white stucco exteriors. In the district, references to the style are seen in the massing, curved walls, corner porches and flat roof of the 1963 Palestine Savings and Loan Association building at 112 E. Oak Street (**Photo 19**).

The **Modern** style is represented in district buildings where extensive, cohesive storefront changes were made to seven buildings between the 1960s and unknown later dates. One example is the building at 207 W. Main Street/208 W. Oak Street, which appears to have been modified in 1967 with recessed angled entries (**Photo 14**) and installation of square tiles of unknown materials applied above the storefront. Modifications beginning in 1960 occurred in response to

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mandated building code and city ordinance rules. The Modern style stresses function over form and utilizes steel or aluminum, glass and reinforced concrete as exterior materials. Simple, functional design, flexible, open interior space, exposed structure, a sense of weightlessness and the absence of ornament are hallmarks of the style. The angled storefronts are an ingenious and elegant solution to the problem of designing a new building entry and associated display windows in a densely developed downtown district with zero street-frontage setbacks. The solution is the angle, the deepest portion of which is the location of the entry door. Display windows occupy the remainder of the storefront as it gently pivots in a smooth, unbroken sweep to the back edge of the front property line. An excellent example is the Farris Building at 211-213 W. Oak Street (**Photo 4**).

A few district buildings incorporating Modern storefront design share the façade with older, historically-derived architectural forms such as the Romanesque Revival or Commercial Style. One example is the 303-305 W. Oak Street (**Photo 17**) where a Modern storefront melds with the original Commercial Style design of the building, still largely intact on the second story. When present, the two seemingly disparate modes interpret nearly 100 years of commercial design and prosperity.

The **New Formalism** style was popular from the late 1950s into the early 1980s. New Formalism emphasizes a hierarchy of space, functionality, absence of ornament and simplicity of line and materials, and was often used in the design of institutional buildings in the United States during the 1960s and 1970s. Buildings designed in this style typically sit on a slightly raised podium, although the two district buildings in this style are instead separated from their surroundings by landscaping and parking areas: Vera Bank building at 207 W. Spring Street (**Photo 20**), and the former First National Bank of Palestine building at 100 Avenue A (**Photo 21**).

The **Spanish Colonial Revival** style (also called Spanish Eclectic) is an especially popular revival style design in areas of the United States with a Spanish or Mexican colonial past. When applied to commercial buildings, this style uses symmetrical massing in one or two stories with a flat or low-pitched tile or wood shingle roof. Doors and windows are often set within arched openings and the wall surface is usually stucco. Detailing is a mix of Moorish, Byzantine, Spanish Gothic, Spanish Baroque or Spanish Renaissance elements. The style was widely built between about 1920 and 1940 throughout California and Florida, and to a lesser extent in Arizona and Texas, and was popular in San Antonio, Houston, El Paso and Dallas. Scattered examples occur in East Texas and in Palestine, including the Texas Theater at 213 W. Crawford Street (**Photo 22**).

Institutional Resources

These resources display stylistic variations of Renaissance Revival, Prairie Style, Beaux Arts, Gothic Revival, Colonial Revival and Art Deco architectural forms. They feature styles not typically built during the late-nineteenth and early-twentieth centuries in small and medium sized American communities. These buildings are further testament to the expectations, prosperity and civic pride of Palestine businessmen and residents.

The **Gothic Revival** style was popular in the United States between c.1830 and 1860, and enjoyed a revival in the late nineteenth century. It was used for dwellings, schools, churches, and, more rarely, for commercial buildings and offices. The style is characterized by steeply pitched front-gabled roofs, sometimes with finials or cross-bracing, pointed arch windows and doors, brick or stone walls, porches with turned posts or columns, and decorative detailing such as incised trim on bargeboards. Castle-like towers with parapets also occur on very tall examples, such as office buildings in urban centers. There is one Gothic Revival style building in the district: Sacred Heart Catholic Church at 501 N. Queen Street. Designed by noted Galveston architect Nicholas J. Clayton, who also designed the previous 1870 church, it features a front gable roof, pointed arch entry surround and doors, pointed arch windows, brick wall construction, buttresses, and a typical Latin-Cross plan terminated by an apse. The front elevation also includes a rose window near the apex of the façade.

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The **Colonial Revival** style was popular nationally between the late 1870s and the early 1950s. Hallmarks of the style include a symmetrical façade, double hung, wood sash windows enclosed with various pane patterns, a centrally placed entry, hipped or gabled roof, one or two tall chimneys, and side elevation wings. The district includes one Colonial Revival style dwelling (**Photo 23**), which serves as the rectory for the adjacent Sacred Heart Catholic Church. The rectory is a modest example of the Colonial Revival style incorporating a symmetrical façade and fenestration patterns, small rectangular wings, 1/1 double hung wood sash windows, and entry doors with multi-pane windows.

The hybrid **Renaissance Revival-Prairie Style** Palestine Carnegie Library incorporates the formalism of Renaissance Revival design with the simple elegance of Prairie Style elements. The Renaissance Revival Style popular from 1890 to 1930, was inspired by ancient Greek and Roman, and Italian Renaissance, architecture. The Prairie Style, in vogue between 1900 and 1915, meshes Arts and Crafts design with architectural forms inspired by nature and the wide expanses of the American prairie. The library's Renaissance-derived forms include its raised, podium-like base, arcade-like row of arched windows, and brick wall surfaces. Prairie Style elements include the shallowly-pitched hipped roof with deep eaves supported by decorative brackets that are a hallmark of Frank Lloyd Wright's early twentieth-century work. Together, these elements form an expressive and highly visible building that sits comfortably in its park-like setting (**Photo 24**) on the northwest edge of the district.

The imposing **Renaissance Revival-Beaux Arts** style Old Palestine Post Office and Federal Building also incorporates two stylistic modes. The Renaissance Revival Style popular from 1890 to 1930, was inspired by ancient Greek and Roman, and Italian Renaissance buildings. Popular between 1885 and 1930, the Beaux-Arts style derives from the *Ecole des Beaux-Arts*, the well-known French school of architecture. Because of its high-end materials and detailing, this style is most often used on large buildings in wealthy communities. It is well suited to civic and corporate buildings, but also appears on large dwellings. Its complex design and varied, but related, materials and finishes create an imposing edifice. Hallmarks of this stylistic combination include its podium-like siting several feet above street level, symmetrical five bay façade, round arch windows and entry door, dimensional first-floor brick façade, smooth brick second-story wall surfaces with five rectangular windows detailed with metal balconettes and topped with brick lintels containing keystones. An entablature separates the façade from the shallowly pitched roof which is detailed with deep overhanging bracketed eaves. Round-arch dormers rise from the roof (**Photo 25**).

The **Art Deco** style Old Palestine City Hall (115 W. Oak Street), and the Old Palestine Water Department Building (402-404 N. Magnolia Street) (**Photos 26 and 27**) display flashy structural glass tile surrounds at the center door on N. Magnolia Street and at the east end of the W. Oak Street frontage. Other defining architectural forms are the belt course between the first and second floor, and regular fenestration patterns.

Contributing and Noncontributing Resources

Contributing resources are at least 50 years of age and are recognizable to the period of significance. They retain a mix of original, character-defining historic architectural styles and details such as fenestration patterns, exterior wall materials, and massing, and those from later alterations including cohesive storefront and other first-story modifications made within the period of significance. Such alterations are considered evolutionary and reflect changing architectural styles and materials, as well as building code and local ordinance requirements

Noncontributing properties are historic resources incompatibly altered through removal or obscuration of character-defining architectural details, and those erected or moved into the district after the end of the district's period of significance. The majority of noncontributing resources within the district are historic commercial buildings that have been incompatibly altered, and/or masked with incompatible materials, so that they no longer reflect their original historic character. Noncontributing resources also include those altered during the period of significance and thereafter with non-cohesive, non-evolutionary remodeling(s), or were constructed after the end of the period of significance. Most noncontributing properties in the district have alterations that are wholly or partially reversible. One example is the

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building at 107-109 W. Main Street/106-108 W. Oak Street (**Photo 28**). No new buildings have been built after 1971, but the building at 512 N. John Street, incorporates two large internally-linked metal buildings of unknown date at the rear of two late-nineteenth century buildings that form the core of a bakery complex.

Inventory

The following list is organized by site number to correspond with the district map, and identifies the most important information about each property. District boundaries are based on subdivision plat boundaries, streets, alleys and property lines. Estimated or actual construction dates are taken from Sanborn maps, city directories, and other primary and secondary sources. Estimated alteration dates are based on visual analysis.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
1	101	W. Spring	Romanesque Revival-Commercial Style/ Two-Part Commercial Block	1903; altered at unknown dates	101 W. Spring	102 W. Main	C

A two-story wood building with two-story wrap-around galleries occupied this site in 1885. Known as the Durr Building, it was replaced in 1903 with the current three-story brick Gregg-Link Building. The building is an excellent example of the melding of Commercial Style storefront design with the Romanesque Revival style. Both the Spring Street and Main Street storefronts feature the large pane, plate glass windows and restrained detailing of the Commercial Style. Second and third stories exhibit high-style Romanesque Revival style, round-arch 1/1 and 2/2 double-hung wood-sash windows that wrap around all three facades. The focal point of the 100 foot long N. Sycamore Street façade is the wide, centrally placed round-arched entry flanked by sidelights and topped with a multi-pane wood frame fanlight. This entry accessed second and third floor office space leased by architects, accountants, and other professionals. The building is topped with a flat, or slightly sloping, roof, which originally included corbelled parapets and witches cap towers, now missing. Alterations are confined to changes in storefront entry doors and removal or loss of the original exterior doors on the N. Sycamore elevation, enclosure of glass-less windows with plywood and application of white paint to a portion of the exterior. First floor interior space was reorganized several times between 1903 and 1964. Businesses included news and notions, a grocery, a variety of retail stores and the popular, long term-tenant, Vannoy's Café. The building is the largest, and most elaborately detailed, surviving late-Victorian building in the district and is a visual and physical anchor and retains a high degree of integrity.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
2	103	W. Spring	Modern/ Two-Part Commercial Block	c.1885; altered c.1960s	103 W. Spring	104 W. Main	C

In 1885, this lot was the site of a two-story brick building with a flat, or slightly sloping, metal roof. A c.1890 photograph shows the façade of 103 W. Spring Street with a continuous brick wall rising from the top of the sloped wood sidewalk canopy. A c.1910 photograph shows the building's façade to be much like the current one, with three, second floor, 2/2 arched windows set in an unadorned brick facade. The current exterior is an unadorned, dark-red-brick wall rising above a slightly angled, recessed c.1960s three-pane aluminum and plate glass storefront. A wide, single door and transom is located at the west end of the storefront, which is shaded by a cloth awning. The second floor façade is pierced by three, rectangular 3/2 double hung aluminum frame windows. A sign identifying the building is attached to the façade. The Main Street façade is of identical design, materials and arrangement but the storefront has a slightly deeper angle. This building's façades are quite similar to the extant elevation of 110 W. Main Street, which is a c.1960s modification of an unknown original design. The c.1960s storefront changes are associated with 1960 changes to the Southern Building Code, which required exterior doors of commercial and other buildings used by the public to open out, instead of in, and

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the associated City of Palestine ordinance stipulating open doors not obstruct the sidewalk. The building retains a high degree of integrity.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
3	105-107	W. Spring	Romanesque Revival/Two-Part Commercial Block	c.1885, 1901; c.1960s	105-107 W. Spring	106-108 W. Main	C

In 1885, two separate, two-story brick buildings with frontage on both Spring and Main streets occupied this location. By 1891, interior partition doorways connected the two buildings. In 1905 a Commercial Style storefront was present and the current second story fenestration patterns, façade design and materials were in place. By 1959, both facades were covered with red brick, which extended over the façade of 109 W. Spring Street, creating the appearance of a single building. Extensive rehabilitation work undertaken by the current owners about 2009 returned the building to its 1901 form when historic-era storefront and second floor facades were uncovered and repaired. The building housed often-changing retail and business tenants, is currently is the site of an antiques and collectibles store, and retains a high degree of integrity.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
4	109	W. Spring	Romanesque Revival-Exotic Revival-Modern/ Enframed Window Wall	1899; 1960s	109 W. Spring	110 W. Main	C

By 1900, the current two-story brick Romanesque Revival-Exotic Revival style building replaced earlier buildings. The Spring Street elevation is an early example of the Enframed Window Wall modified by a 1960s storefront. A tile belt course between the first and second floors creates a "frame" around the storefront. The second story features a classic c.1900 Romanesque Revival style façade including arched, fixed pane windows, rough-cut cast stone details, and corbelled pilasters. Brick towers capped with modified, egg-shaped domes express Exotic Revival style design. The word "Lavo" at the upper left corner of the façade references M. Lavo, a long-time owner.

Both the Spring and Main street elevations were modified at an unknown date, but likely c.1960s to comply with Southern Building Code and City of Palestine mandates, which included a recessed glass and aluminum storefront set in a windowless, red brick wall rising to the parapet line. This alteration was removed c.2009 on the Spring Street elevation, revealing its present appearance. The building's Main Street elevation retains the solid brick façade and its associated straight line, recessed, c.1960s storefront enclosed with aluminum frame and plate glass windows and entry doors. Three, 3/2 double hung aluminum sash windows pierce the second story façade wall. A c.1950s programmatic sign advertising the shoe repair shop within is attached to the wall above the storefront. Although the Spring Street and Main Street facades express very different aesthetics, each interprets the long history of the historic district and each is significant to its era.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
5	111	W. Spring	Italianate/Two-Part Commercial Block	1878; c.1910	111 W. Spring	112 W. Main	C

This two-story brick building was constructed in 1878 and is known as the Martin Hinz Building. The W. Spring Street elevation displays characteristic elements of the Italianate style including bracketed eaves, long, narrow windows with hood molds, a belt course, quoins, pilasters, and a dominant, centrally placed curved gable. Modifications to the Spring

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Street elevation include white tile or stone sheathing, and a modified c.1910 Commercial Style storefront. The building's original fenestration patterns remain, as do the somewhat modified bracketed cornice and centrally placed, curved gable that rises above the roofline. The Main Street façade is incompatibly altered with window and door modifications, changes to façade materials, and the cornice area. Second-story fenestration patterns are intact and identical to those on the Spring Street facade. The flat, wood-and-metal canopy on the Main Street elevation diminishes the building's integrity. Although both façades are modified, the building is recognizable to the period of significance and is in good condition. It is significant for its associations with district history, is the oldest identified building in the district, and a rare surviving example of the Italianate style.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
6	113	W. Spring	No Style/One-Part Commercial Block	c.1900; 1960s	113 W. Spring	114 W. Main	NC

By 1900, a wood building on this site was replaced with the one-story brick building currently on the site. The Spring Street elevation was altered c.1960s with the current façade. The Main Street elevation is modified in the same way but includes incompatible window alterations and relocation of the entry from the center to the west end of the façade. The Roman brick façade and the c.1960s storefront on the Spring Street elevation are cohesive and reflect 1960s storefront changes found throughout the New Town district. Because of the building's small scale and limited defining architectural elements, the Main Street alterations significantly reduce the building's integrity. However, the incompatible elements could be removed, and the building returned to its c.1960s appearance.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
7	115	W. Spring	Romanesque Revival/Commercial Style/Two-Part Commercial Block	c.1889; c.1910; altered at unknown dates	115 W. Spring	116 W. Main	C

In 1885, this lot was developed with a one-story wood building housing a saloon and two grocery stores. By 1890, the current two-story brick building replaced the original one. The current Spring Street façade features a c.1910 Commercial Style storefront. The second story is defined by Romanesque Revival style 1/1 double hung wood sash windows topped with modest, metal or masonry hood molds. A second-story, metal sided, bay window with 1/1 double hung wood sash types replaced the original bay window. Exterior walls are finished with original and replaced, but compatible, brick. A projecting metal or concrete cornice with cast or carved designs rises above the flat, or slightly sloping roof. At an unknown date, but likely after 1976, the Main Street storefront was incompatibly altered with window and door modifications. The upper portion of the original façade is completely masked by concrete or stucco. However, just above the storefront canopy two small cut-a-way areas reveal cast stone or metal detailing similar to the Spring Street elevation cornice and hood molds. The east wall of this building also is modified with incompatible stucco-like material, or concrete panels, and window openings are enclosed with vents. These changes likely followed the collapse of the east wall after 1976. While the Spring Street elevation retains a moderate degree of architectural integrity, the incompatible alterations to the Main Street façade have masked, or destroyed, character-defining materials and design elements. However, the projecting position of the upper façade materials on the Main Street elevation suggest that the alterations may be reversible.

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ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
8	117	W. Spring	Commercial Style/Two-Part Commercial Block	c.1884, 1891; altered various dates	117 W. Spring	118 W. Main	NC

By 1885, this lot was developed with a two-story brick building that faced south onto Spring Street, and by 1891 extended to the Main Street property line. The Spring Street façade is currently incompatibly altered with storefront changes, wall materials and boarded-up second-story windows. Some original brickwork remains. The Main Street elevation is covered with beige-brown brick, the transom band is masked by corrugated metal and the storefront modified with incompatible windows and doors. A photograph dating from c.1940 provides much information on the design and materials of the Spring Street façade and could guide a compatible rehabilitation.⁵ As a result of the alterations to both facades, the building's architectural integrity has been compromised.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
9	207	W. Spring	New Formalism/Two-Part Commercial Block	1965	207 W. Spring	No Street Address W. Main	C

In 1964, most of the block was razed to make way for the present building, originally owned by East Texas National Bank. In 2013, East Texas National Bank merged with Citizens National Bank and by 2019, the bank had changed its name to Vera Bank. This building showcases the colonnades, smooth wall surfaces, marble sheathing, bronze window and door frames and tinted window glass, and landscaping features, among other elements, that are indicative of New Formalism, and includes a three-lane, teller drive-through. A marble-faced endwall terminates the building on its west end. A large, internally illuminated monument sign is west of the bank drive-through, and asphalt paved parking lots are at the east and west ends of the block.

The building was designed and built for East Texas National Bank in 1965 by Robert E. Alexander, Jr. (1914-2005), a prominent Dallas architect. The contractor was Loggins Construction Co., of Tyler, Texas. Construction began March 1, 1965 and was completed in less than fourteen months. A special section of the Palestine newspaper in 1966 profiled the new, 25,000 square-foot-building and its architect and included a few black and white photographs.⁶ The interior originally was finished with red carpet and black and white furniture. It included a self-service elevator, custom desks and wall detailing, and a complete "snack kitchen" for employees. When constructed, the building also included air conditioning and complete climate control divided into twelve interior zones, as well as two-drive-up teller windows, three vaults and a marble exterior. The small asphalt paved parking lots at each end of the block act as visual stops to the sprawling building and its minimal landscaping. These elements separate it from surrounding development and vacant land much the way a podium does. The building presents a new way of thinking about exterior and interior organization of space and adds another layer of architectural excellence to the traditional, densely developed late-nineteenth and early twentieth-century landscape of the district.

⁵ Anderson County Historical Commission Archives, Business Files.

⁶ *Palestine Herald Press*, 4-21-1966.

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ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
11	311-313-315	W. Main	Romanesque Revival/One-Part and Two-Part Commercial Block	c.1895; altered various dates	315-313-311 W. Main	312-314-316 W. Oak	C

This flat roof, one-and-two-story Romanesque Revival style brick building is known as the Wilson-Martin Building and includes three, two-story building sections on the W. Main Street elevation and three one-story additions on the W. Oak Street frontage. All three Main Street sections were present by 1896. The one-story W. Oak Street additions were added between 1905 and 1949. The W. Main Street elevation of the building displays characteristic Romanesque Revival style elements including brick construction, now stuccoed and painted, and second-story, round arch 1/1 wood frame window types, some with original glass, that extend around the building on the south and east facades. Such windows on the north and west elevations are now enclosed with brick. A corbelled parapet with a slightly projecting cornice tops the building. The W. Main Street storefront displays extensive, incompatible, piecemeal alterations, which appear to date from c.1950s through 1991. Other changes include enclosure of the transom band, modification of window and door dimensions, and the c.1970 placement of a shallowly pitched gabled-roof addition. The one-story W. Oak Street elevation incorporates three additions with modest Commercial Style and Colonial Revival design elements. All were internally connected to 311-313-315 W. Main Street and remodeled during the historic period and into the early 2000s with painting, or stuccoing of exterior brick, modifications to storefront window size and glazing, or changes to entries. Building tenants included mercantile and service businesses, the U.S. Post Office, and the Masonic Lodge.

ID	No.	Street	Style/Type	Date	So. Elevation (No Entry)	No. Elevation (Primary)	C/NC
12	310	W. Oak	One-Part Commercial Block	c.1925; c.1960s	Abuts parking lot on W. Main	310 W. Oak	C

This flat roof, one-story, rectangular plan commercial building is the surviving half of the no longer extant 309 W. Main Street/310 W. Oak Street. It includes Roman brick siding on the front elevation, a c.1960s asymmetrical glass and aluminum storefront, and a flat roof with a Roman-brick-sheathed parapet. The side and rear walls have no openings and are finished with a smooth coat of recently applied concrete or stucco. The site of 309 W. Main Street, destroyed by fire, is now an asphalt paved parking lot. Although portions of buildings are not typically considered contributing to historic districts, this building's exterior materials and storefront are a cohesive remodel reflecting early 1960s commercial design. The building has functioned as an independent resource since that time.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
13	401	W. Main	Italianate/Two-Part Commercial Block	1882; c.1905	401 W. Main	No address W. Oak	C

This two-story brick building was built in 1882 for George Edward Dilley, a prominent late-nineteenth-century resident of Palestine. The building's characteristic Italianate Style elements include bracketed eaves, long, narrow windows with hood molds, a belt course, quoins and a dominant, centrally placed curved gable. The building housed a number of businesses over time, including the U.S. Post Office. By 1905, a two-story brick addition fronting W. Oak Street was built onto the rear of the building. It housed a coffee roaster and grist mill business, and later a store. The original building and its addition were not internally connected. The Palestine Chamber of Commerce currently occupies the building. The addition features brick walls and glass block "windows" on the east elevation and an enclosed exterior door. Glass block

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was widely used in commercial architecture from the mid-1930s through the early 1950s and is a significant feature of the addition. The G. E. Dilley Building was individually listed in the National Register of Historic Places in 1998.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
14	403	W. Main	No Style/Two-Part Commercial Block	c.1890; altered unknown dates	403 W. Main	404 W. Oak	C

This two-story brick commercial building was built by 1891. Over the years it housed grocery, printing, and auto repair businesses. The building faces W. Main Street, and that elevation has been incompatibly altered with the construction of a full-width wood porch supported by square wood posts, and the boarding up of the first floor windows. The rear façade faces W. Oak Street and retains a considerable amount of architectural integrity from the early to mid-twentieth century, when it housed the Palestine Printing Company. The alterations to the primary façade have diminished the building's integrity, but rehabilitation guided by historic photographs could return the building to its historic appearance.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (No Entry)	C/NC
15	501	N. Queen	Gothic Revival/ Institutional-Religion	1890-1893	501 N. Queen	No Address	C

This one-to-two story brick and stone Gothic Revival-style church was erected between 1890 and 1893 from plans drawn by noted Galveston architect Nicholas J. Clayton. This church replaced Clayton's early 1870s wood church of the same name—Sacred Heart—which was destroyed by fire. The church faces south onto W. Oak Street and features characteristic Gothic Revival style elements such as a cross-gabled roof, large apse at the rear (north) elevation, pointed-arch stained glass windows set in pointed-arch surrounds, and side-wall buttresses. Sacred Heart served the large influx of railroad workers and their families arriving in Palestine in 1872-1873, including many were Irish Catholics. The church was individually listed in the National Register in 1979, and is the only known surviving work of architect Clayton in East Texas.

ID	No.	Street	Style/Type	Date	East Elevation (Primary)	W. Elevation (Rear)	C/NC
16	501	N. Queen	Colonial Revival/Institutional-Religion	c.1920-1934; c.1990s	501 N. Queen	No Address	C

This two-story brick dwelling is the rectory for Sacred Heart Catholic Church. Built between 1920 and 1934, it may incorporate portions of the original one-story, wood rectory, built in the late nineteenth-century. The current house faces east onto N. Queen Street and displays Colonial Revival style elements including a symmetrical façade, wood frame 1/1 windows, multi-pane wood frame doors, a centered, partial-width, attached, flat-roofed porch and side-elevation wings. A large, incompatible c.1990s, two-story, vinyl or metal sided addition is at the rear of the rectory but is not visible from the front elevation. The rectory is in excellent condition.

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ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
17	301	W. Oak	Romanesque Revival-Art Deco/ Two-Part Commercial Block	c.1910; late 1920s; 1960s-1980s	301 W. Oak	No address W. Crawford	C

This two-story brick building was present by 1911. The primary elevation faces W. Oak Street and retains original second-story Romanesque Revival style elements, fenestration patterns, 1/1 double hung wood sash windows, and a corbelled parapet detailed with modest volutes. The storefront is a largely intact c.mid-1920s-1940s Art Deco type with a deeply recessed central entry enclosed with glass and wood doors. Flanking the entry are large, plate glass display cases arranged in angled formations that rest on black Vitrolite tile-sheathed bulkheads. Other areas of the storefront are sheathed with marbled black glass panels. In typical Art Deco fashion, the storefront windows do not have framing. A flat roofed canopy shelters the storefront and is suspended from original wall anchors on metal chain. Incompatible, c.1980s metal posts further support the canopy, above which is a transom band. The N. John Street elevation includes a street level pedestrian door, and original, second story 1/1 double hung wood sash windows. Most rear elevation doors and windows are incompatibly altered or enclosed. Many alterations are reversible.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
18	303-305	W. Oak	Commercial Style/Two-Part Commercial Block	c.1907; c.1960s; later unknown dates	305 W. Oak	No address W. Crawford	C

This c.1907, two-story red brick Commercial Style building occupies two lots and faces W. Oak Street. The second story façade displays important characteristics associated with the Commercial Style, including a transom band, three-bay façade arrangement, careful placement of stone accents, paired rectangular, double hung wood sash windows, and repeating, recessed panels defined by corbelled belt courses. The center bay just below parapet height functions as a sign band and displays the name Silliman, for the building's original owner, John C. Silliman, a Palestine physician. The westerly storefront at 305 W. Oak Street is intact and is sheltered by a flat roofed metal canopy. The easterly storefront was incompatibly altered after c.1970 into two separate spaces--303A and 303B W. Oak Street. The building's rear, five-bay-façade is defined by ground-to-parapet pilasters. A double vehicle bay door enclosed with wood, single entry doors, transom windows and rectangular windows pierce the rear wall. Wire screening or plywood sheeting enclose some windows; others are open to the elements. Palestine architect James F. Brook designed the building; local builder J. B. Rountree was the contractor.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
19	307-309	W. Oak	No Style/One-Part Commercial Block	c.1910; c.1936-1949, and later	307-309 W. Oak	308-310 W. Crawford	NC

By 1911, a two-story brick building was located on this site. It faced south onto W. Oak Street and was divided into two separate stores. Between 1935 and 1949, the building's second story was demolished, and portions of the façade redesigned. A 1970 photo shows the building with its current faux-Romanesque Revival parapet rising above two courses of older, darker red brick that rest on a white concrete, or stone, belt course. These brick courses match the brick below the belt course and also are present around some of the recessed panels that detail the parapet. A c.1910 transom band is visible just above a flat roof, metal canopy and its supporting brick piers, and both recessed storefronts included a centrally placed single entry door flanked by plate glass windows. The current façade at 307 W. Oak Street is now

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incompatibly altered with large, fixed-pane, black glass windows and entry door and a large, pink, standing seam metal awning. The storefront at 309 W. Oak Street features an aluminum-frame and black-glass entry door set within painted, interior-grade wood paneling, which also covers the transom band. Historic-era iron canopy anchors remain. The building's west side wall, which abuts a pedestrian alley, displays old brick and two bay doors. The rear of the building faces W. Crawford Street. The entire façade is altered with standing seam metal sheathing and is pierced with two small storefronts. Both feature a different metal frame entry treatment, including black glass windows and doors. With removal of the second story between 1935 and 1949 the building lost a large amount of its architectural integrity. Alterations made since 1970 have further removed or masked historic fabric.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
20	315	W. Oak	Modern/One-Part Commercial Block	c.1947-1948; later unknown dates	315 W. Oak	No address W. Crawford	NC

This two-lot parcel remained undeveloped until about 1935. By 1949, a one-story, flat roofed, wood and steel frame, brick veneer building occupied the full width of the lots. The building abutted the rear (east) wall of the adjacent Redlands Hotel, and faced south onto W. Oak Street. Photographs from c.1955 and 1970 reveal a deeply inset entry covered by an integral, projecting, flat roofed canopy supported by a steel lally column. The storefront is not visible, but a wall mounted sign identifies the building as Belcher's, an appliance store. The building's design elements are associated with post-World War II commercial construction, and reflect the simplicity of design, materials and detailing that are hallmarks of post-war architecture. Since the 1990s, the storefront was pushed to the sidewalk and the building clad in metal siding. In 2019, the current owner removed the metal siding as the first step in a compatible rehabilitation project. After 1991, a gabled roofed, concrete block building was built at the rear portion of 315 W. Oak Street abutting it and a portion of the rear elevation of the Redlands Hotel. Two overhead bay doors pierce the north elevation of the addition and are accessible from W. Crawford Street.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
21	400	N. Queen	Classical Revival/Two-Part Vertical Block	1914	400 N. Queen	Interior of the lot	C

This five-story, two-part vertical block at the northwest corner of N. Queen Street and W. Oak Street was designed by San Antonio architect Henry T. Phelps and Palestine architect James F. Brook and built in 1914. The building sits on a high point within the New Town area, is the tallest, and the only building of its type, in the district. The building's steel frame, fire-proof masonry walls are detailed with modest Classical Revival-style architectural elements including the one-story porticos sheltering the round-arch entrances on N. Queen and W. Oak streets, and the multi-bay organization of the primary facades on those streets. Wide belt courses separate the ground floor from the mezzanine level, and the mezzanine from the three floors of guest rooms rising above it. Contrasting brick laid over concrete window sills provides visual interest, and the building's brown brick walls are enlivened by lighter brick at the building corners arranged in the form of Classical quoins. The projecting, bracketed cornice on the Oak Street and Queen Street elevations provides a subdued, but elegant, terminus for the flat roofed building. The original Redlands sign is attached to the building's exterior wall at the W. Oak Street/N. Queen Street corner. Original wood frame windows are now replaced with compatible metal types, and the original casement windows in the first-floor dining room remain behind compatible fixed-pane types. The building operated as a hotel for just a few years. In 1919, it became general offices for the railroad, then was vacant for many years. Volunteer groups and social service organizations used the building during the 1950s and 1960s. In 1976, the building was purchased by The Redlands and rehabilitation work transformed the building into a mixed-use facility of hotel rooms, suites, shops, a restaurant, office space and an art gallery. The Redlands Hotel is individually listed in the National Register.

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ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
22	217-219	W. Main	Romanesque Revival-Modern/ Two-Part Commercial Block	1907; c.1962; c.1985-1990	219-219 W. Main	218-220 W. Oak	C

This two-story brick building was built in 1907, replacing c.1885 buildings originally on the site. The Palestine Telephone Exchange occupied the entire second floor into the 1950s. The Romanesque Revival style building retains much of its original second-story design and materials including fenestration patterns, rectangular, second-story windows topped with lintels detailed with keystones, and a corbelled, projecting cornice that wraps around all three elevations of the building. Other characteristic elements include a centrally placed, sign band projecting upward through the corbeled cornice on both the W. Oak Street and W. Main Street elevations. The date 1907 is visible at the top of the W. Main Street sign band. Second story window openings are enclosed with plywood panels; molding and glass appear to be missing. The N. John Street elevation has three ground floor entry doors and two boarded-up windows. Dimensional pilasters separate the wood enclosed rectangular windows and divide the second story façade into seven bays. The building was stuccoed and painted at an unknown date. In contrast, the storefronts on both elevations have been modified with different design elements dating from two periods. The storefronts at 217 W. Main/218 W. Oak were modified c.1962 and are identical. They feature angled recessed entries and were modified in compliance with building code and city ordinance mandates and reflect late post-World War II architectural design. Pryor's, a men's clothing store occupied the interior, which was one, large open room. The storefronts at 219 W. Main/220 W. Oak also are identical. They date from c.1985-90 and feature slightly recessed setbacks with black glass metal frame windows and doors. Both storefront modifications are cohesive and unchanged from their construction date.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
23	215	W. Main	No Style/One-Part Commercial Block	c.1884; c.1960; c.1990	215 W. Main	216 W. Oak	NC

In 1885, this parcel was developed with a one-story brick warehouse. The building faced W. Main Street and occupied about three-fourths of the lot. By 1911, the building extended to the W. Oak Street property line. Uses included a variety of mercantile enterprises. About 1960, the W. Main Street facade was modified to its present form including a recessed, angled storefront sheltered by a flat, metal canopy suspended from metal chains. Painted stucco covers the façade wall and masks the historic-era transom band. A curved concrete or metal coping at the top of the parapet may mask a decorative cornice. The angled storefront design and its fenestration patterns reflect 1960 Southern Building Code changes and related Palestine ordinance mandates. The building's Oak Street façade was modified about 1990 or later, with an extensive remodeling that includes a black metal frame entry door and windows accessed through a squat T shaped opening faced with stone, or faux stone, sheathing. The façade above the storefront is covered with gray metal siding, which could be removed.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
24	213	W. Main	Romanesque Revival-Art Deco/One-Part Commercial Block	c.1895; 1940s; 2003	213 W. Main	214 W. Oak	C

In 1885, this lot was developed with a one-story brick building that housed a restaurant. The building faced W. Main Street and occupied about three-fourths of the lot. By 1896, what may have been a new building, or an extensive remodel of the original building, was on this site. It housed the Robinson Bros. Bank, built for William B. Robinson and Z. Lee Robinson. The W. Main Street elevation features classic elements of the Romanesque Revival style including a symmetrical three-bay brick façade, two-tone red brick sheathing, and a center entry bay with double wood and glass

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doors within a slightly recessed brick and stone arch flanked by elaborate brick and stone pilasters. An arched, fixed-pane transom window is above the entry doors and large, fixed, multi-pane, wood frame windows flank the elaborate entry. The smooth, light-red-brick wall rising above the storefront is detailed with pilasters and red brick "towers" topped with pyramidal caps. A corbeled, crenelated parapet tops the facade. By 1911, the bank building included a rear, one-story brick addition that stretched to the Oak Street property line and featured a Romanesque Revival style facade. An interior doorway connected the two rooms. Oak Street elevation was modified in the Art Deco mode in the 1940s (Jenkins Interview 11-24-2019) with a characteristic deeply recessed entry, angled, frameless, plate glass display cases, and a new façade sheathed in pigmented glass tile (Vitrolite) installed to just below the then-existing canopy. In 2003, building owner Phil Jenkins removed the canopy and extended the Vitrolite to the parapet. The Main Street elevation is an outstanding example of the Romanesque Revival style applied to a one-story commercial building. The Oak Street façade is an excellent example of an Art Deco storefront and is one of only two in Palestine to survive largely intact. Although the Main Street and Oak Street facades are vastly different, each conveys the architectural tastes of their era and the changing marketing strategies of their respective periods. The building was individually listed in 1998.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
25	211	W. Main	Commercial Style/ One-Part Commercial	c.1884; c.1900; later unknown dates	211 W. Main	212 W. Oak	NC

In 1885, this lot was developed with a one-story brick building that occupied about three-fourths of the parcel. By 1900, the building extended to the Oak Street property line. The interior remained one large room until sometime after 1964, which is rare in the district. The W. Main Street façade is extensively modified with changes to the size and shape of storefront windows and transom band. Thick paint, or a wall resurfacing material around the storefront masks its original brick construction. A shed-roof, corrugated-metal awning shelters the storefront. However, what appears to be the original corbeled cornice tops the building. Original metal awning hooks remain above the transom band. The W. Oak Street storefront is altered with a board and batten storefront, replacement windows with reflective glass, enclosed transom band and a flat roofed corrugated metal canopy. However, the upper façade retains its original, unpainted brick surface topped by a low parapet wall. No cornice is present. As on the W. Main Street façade, this elevation utilizes historic-era fenestration patterns, but the size, materials and proportions do not conform to historic patterns. However, the altered portions of both facades could be compatibly rehabilitated with the aid of photographs and the current exterior wall materials removed, possibly revealing historic-era wall surfaces.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
26	209	W. Main	Modern/One-Part Commercial	c.1884; c.1919; 1967; 1990s	209 W. Main	210 W. Oak	C

This lot was developed by 1885 with a one-story brick building that occupied about two-thirds of the parcel. The building faced W. Main Street and housed a restaurant in one large room. By 1919, the building extended to the W. Oak Street property line. By 1938, and into the early 1970s, or later, the building housed the Jay Shop, a men's clothing store, a Palestine institution. The Jay Shop was owned and operated by the Totah family and continued to operate for many years. By the early 1960s, the Jay Shop also occupied the adjacent 207 W. Main Street/208 W. Oak Street building. In 1967, Robert Totah hired the noted Palestine architect Theodore S. Maffitt, Jr. to design new façades for both buildings (Theo S. Maffitt and Theodore S. Maffitt, Drawings, Alexander Architectural Archive, University of Texas Libraries, University of Texas at Austin). The new façades at 209 W. Main Street/210 W. Oak Street included recessed, angled storefronts set in pink-brown, Roman brick sheathing rising in a continuous sweep from ground to a raised, concrete parapet. Although the storefront at 209 W. Main remains intact, and the same brick is present on the wall abutting the pedestrian alley, the angled storefront on the W. Oak Street elevation was removed in the 1990s, when the exterior wall was pushed to within a

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few inches of the sidewalk property line and parallel to it. The remodeled storefront is enclosed with a large plate glass window and single entry door. The wall is sheathed in light-pink brick, which does not quite match the W. Main Street elevation. The 1967 changes to 209 W. Main Street elevation are intact, cohesive modifications that reflect mandated building code and city ordinance changes and architectural design of the period. However, the changes to the 210 W. Oak Street elevation are incompatible with the building's 1967 modifications. Despite the changes to the W. Oak Street elevation, the building retains a moderately high degree of integrity.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
27	207	W. Main	Modern/Two-Part Commercial Block	c.1884; c.1900; 1967; ca.1990s	207 W. Main	208 W. Oak	C

In 1885, this lot was the site of a one-story brick building that faced W. Main Street and occupied about two-thirds of the parcel. By 1891, the building extended to the W. Oak Street property line and the added space was connected to the original large open room by an interior door. The building was either replaced by 1900, or a second story added. The building currently houses Gleason's Computing. The building was modified in 1967 by Palestine architect Theodore S. Maffitt, Jr. apparently as part of a two-building project commissioned by Jay Shop owner Robert Totah, who also owned the adjacent building at 209 W. Main Street/210 W. Oak Street. The W. Oak Street elevation features a recessed, angled storefront, and the second-story façade is sheathed with rectangular concrete tiles, framed by a wide stucco, or concrete band. The same façade treatment was installed on the W. Main Street elevation during the 1967 work, but it was modified in the 1990s when the storefront was pushed out in a straight line to within about six feet of the sidewalk and sheathed with light pink brick. The second story of the W. Main Street features the same materials and design as that on the W. Oak Street elevation and appears original to the 1967 remodel. Although the legal address and primary building entry was originally 207 W. Main Street, the narrow sidewalk setback now present suggests it currently functions as a delivery location. The 1967 facade changes to 208 W. Oak reflect 1960 building code and local ordinance changes, as well as architectural forms of the day. These changes are intact, of cohesive design and materials, and express modest, mid-twentieth century design aesthetics. It retains a high degree of integrity to its 1967 remodel.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
28	205	W. Main	One-Part and Two-Part Commercial Block	c.1884; ca.1904; c.1910; c.1960s	205 W. Main	206 W. Oak	NC

The 1885 Sanborn Map shows this lot developed with a one-story brick building that occupied about two-thirds of the lot. The 1905 Sanborn Map shows the building as two stories. By 1911, the building extended to the W. Oak Street property line by a one-story brick addition and contained two internally connected rooms. The current Oak Street portion of the building is one-story high, while the W. Main Street section is two stories. The building contains a single business. Both storefronts appear to date from c.1960-1965 and reflect building code and city ordinance changes. The W. Oak Street façade features a recessed central entry flanked by small aluminum frame, plate-glass windows. The original transom band and upper façade wall are present. The rear of the second-floor wall of the W. Main Street facade is visible from W. Oak Street. The W. Main Street storefront includes recessed double, aluminum frame, plate glass entry doors topped with a transom, and flanked with large aluminum frame plate glass windows. A steep, shed roof "canopy" with an incompatible green composition shingle roof shelters the W. Main Street entry and masks the transom area. Gray concrete tile sheaths the upper façade. A flat, metal sign with the business name is attached to it. The building is significantly altered by modified facades and entry canopies.

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ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
29	203	W. Main	Modern/Two-Part Commercial Block	c.1905; c.1972	203 W. Main	204 W. Oak	NC

By 1905, the current, two-story brick building occupied this site. The building's recessed, angled storefronts are nearly identical. The upper façades of both elevations are covered with concrete or synthetic tile applied over the original second-story, Romanesque Revival style round-arch windows. The W. Oak Street storefront includes a door at the left end of the façade, which accesses stairs to the second floor. A flat-roofed metal canopy supported by metal rods shelters each storefront. The street level interior is one large open room, which serves the Co-ed Shop, a women's clothing store. The angled storefronts and sheathing of the second story appear to date to a c.1972 remodel, installed by local contractor Earl Krause for property owner Maudie Farris (Foster Interview 9-8-20). These changes reflect post-World War II architectural trends and 1960 building code and city ordinance requirements. The building retains a high degree of integrity from its c.1972 remodel.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
30	201	W. Main	Romanesque Revival/Two-Part Commercial	c.1890; 1960s; 1990s	201 W. Main	202 W. Oak	C

In 1885, this corner lot was developed with a one-story brick building at the corner of W. Main, N. Magnolia and W. Oak streets that faced W. Main Street and covered about two-thirds of the parcel. By 1891, the current two-story, brick, Romanesque Revival style metal roofed building replaced it. The W. Main Street elevation includes a slightly recessed centrally placed entry flanked by large aluminum frame windows, a transom band now covered with corrugated metal, and a flat roof metal canopy. Two recessed entry doors in the N. Magnolia Street elevation provided access to second floor areas. Second-story façades of the W. Main and N. Magnolia elevations include characteristic Romanesque Revival style, round arch windows resting on brick sills and topped with segmental arches. These windows are now enclosed with plywood. A 1991 photograph shows them as 1/1 double hung wood sash types; one Palladian-influenced window with original molding and glass also is present, and now also enclosed with plywood. The W. Oak Street storefront was altered after 1990 with a wood frame multi-light, bay window in a recessed stone or faux-stone wall. Entry is through a single wood door. A flat-roofed metal canopy supported by metal rods shades the storefront. The second story retains Romanesque Revival style arched, wood-frame windows resting now enclosed with plywood. Remnants of other window and door openings are bricked in. A modest, corbelled parapet tops the facade. The W. Main Street alterations appear to date from the period of significance and are compatible with the building's overall design and materials, while the N. Magnolia Street elevation is intact. The W. Oak Street storefront was incompatibly altered within the last thirty years.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
31	120	W. Oak	Commercial Style/One-Part Commercial Block	c.1945	No address [115-119] W. Main	120 W. Oak	C

Between 1885 and 1945, this site was developed with one-story and two-story brick buildings that housed grocery, feed, clothing, dry goods, drug store and other businesses. Following an interior fire in 1945, the former building was demolished and replaced with the current one-story Commercial Style, flat-roofed, brick building. Until 1991, it housed McCrory's, an auction house. The building's yellow brick exterior, fenestration patterns and window materials appear

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intact. Current uses are an antiques store (W. Oak) and the Old Magnolia Grille (W. Main). It is significant for its late Commercial Style architecture and associations with district development and retains a high degree of integrity.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
32	113	W. Main	Art Deco-No Style/One-Part Commercial Block	c.1910; 1920s-1940s; c.2000s	113 W. Main	114 W. Oak	NC

This lot was developed in 1885 with a one-story brick warehouse that did not extend all the way to the Oak Street property line. By 1911, the current one-story brick commercial building was present. The W. Main Street elevation features a late 1920s-1940s deeply recessed Art Deco influenced storefront topped by c.1910 transom windows. Black and pink Vitrolite (structural glass) tiles sheath the street level walls and corrugated metal covers the upper portion of the façade. The W. Oak Street storefront was recently redesigned with incompatible windows and entry door and new stucco that damaged or removed historic design and materials. The original transom windows, sign band and parapet design remain. Although the metal sheathing on the Main Street façade could be removed, the recent, incompatible alterations to the W. Oak Street elevation have significantly diminished the building's architectural integrity.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
33	111	W. Main	Modern/One-Part Commercial	c.1884; c.1890, 1895, 1920s-1940s; 1960s	111 W. Main	112 W. Oak	C

By 1885, this lot was developed with a one-story brick warehouse that did not fill the entire lot. By 1896 the building was expanded to the W. Oak Street property line and used for retail purposes. The building features nearly identical storefront treatments on its two façades. Each appears to have been remodeled between the late 1920s and the early 1940s with a deeply recessed Art Deco type entry flanked by large, plate-glass-enclosed display cases. Additional changes made c.1960-1965 include replacing the Art Deco type display cases with aluminum frame, plate glass windows, and sheathing the exterior storefront walls with terrazzo tile. A flat-roofed metal canopy shades the storefront on each elevation. The upper façades of both elevations are sheathed with rectangular tiles. Those on the W. Main Street elevation are painted in a green and white checkerboard pattern, and those on the W. Oak Street elevation are a flat gray. Both facades display cohesive design and materials reflective of late-1920s to early 1940s and early-to-mid 1960s architectural forms and materials. They are a modest, but significant example, of evolutionary changes from Victorian to early-twentieth century design modes and then to mid-twentieth century architectural styling and materials. The architect or designer/contractor was not identified. The building retains a high degree of integrity to its c.1960s remodeling.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
34	107-109	W. Main	None/Two-Part Commercial Block	c.1904; 1970s-1990s	107-109 W. Main	108-110 W. Oak	NC

The earliest development on this property occurred by 1885, when a one and two-story wood building occupied the 109 W. Main Street/110 W. Oak Street site. The adjoining lot remained undeveloped until about 1904 when the current two-story brick building was constructed. At an unknown date, but after 1919, the building was occupied by K. Wolen's Department Store, which continued in business at this location until sometime after 1970. A c.1930 photograph shows the Main Street elevation of this building as elaborately detailed with a tall, possibly Churrigueresque-influenced, facade and slender, Exotic Revival-style towers extending above the roof line. At an unknown date, but prior to the mid-1990s, the original facades were extensively remodeled at street level with removal of original brick walls and installation of incompatible, inset, partial-width entries, rough, dark, wood surrounds and metal-frame plate glass storefront windows,

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now covered with plywood panels. The upper two stories were covered with the corrugated metal siding still in place. A ca.1970 photograph shows a side view of the building and the second floor slipcovering.⁷

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
35	105	W. Main	Romanesque Revival/Modern Two-Part Commercial Block	c.1895; various dates; c.1960-1970	105 W. Main	102 W. Oak	C

The W. Main Street portion of this two-story brick building was present by c. 1896, when it appears on the Sanborn Map as a bakery. By 1900, a two story brick building housing by a saloon faced W. Main Street and covered about half of the lot. A small one-story wood addition was at the northwest rear wall but did not extend to the W. Oak Street property line. In 1905, W. Main Street storefront of this two-part commercial block is flush with the sidewalk and houses a saloon and lunch room. By 1919, a store occupied the entire space, and the interior was divided into two vertical retail spaces occupied by businesses serving lunch and cold drinks. By 1935, the building housed an unidentified store. The existing storefront has been incompatibly altered, and the transom band bricked in. The three-bay second story façade is defined by three double hung sash windows; two are boarded up. The third is an aluminum frame 2/2 double hung sash type. A tall parapet featuring a detailed, eye-catching c.1890s Romanesque Revival style central bay rises above the altered portions of the façade and terminates in an elaborate, corbelled parapet topped by a crenelated parapet. The W. Oak Street elevation façade features a c.1960-70 recessed, angled storefront sheltered by flat roof, metal or vinyl canopy. Corrugated metal covers the transom band. The upper portion of the red-brick façade is windowless. The Oak Street elevation retains a high degree of integrity from its c.1960-1970 remodeling, but alterations to the W. Main Street façade have compromised its integrity but the Main Street changes may be reversible.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
36	101	W. Main	Romanesque Revival/Two-Part Commercial Block	1896; altered various dates	101 W. Main	100 W. Oak	C

Built in 1896 following a fire that destroyed the two-story, wood frame Watson Hotel, this Romanesque Revival style building features different street-level storefronts and a virtually unaltered second story. The second-story facades retain original windows and the original corbelled parapet wall. The current deeply recessed W. Oak Street storefront includes Art Deco type frameless, plate glass windows flanking a c.1960s aluminum frame plate glass door and fixed pane transom. Canvas awnings shade the display windows, but the transom band has been stuccoed. The adjacent building section to the west includes a plate glass window that appears to have enclosed a doorway. Second story awning windows may date to the 1940s or earlier. The current W. Main Street storefront was altered at an unknown date with incompatible white stucco, now removed, and small, aluminum frame windows flanking a centrally placed entry. The street level portion of the N. Sycamore Street façade includes a centrally placed entry accessing second floor offices; alterations include the c.1970s bricking in of the original larger entry portal and the c.1950s enclosure of a secondary door with glass block. The building housed hardware, millinery, grocery, dry goods, clothing, and shoe stores, and pharmacy, as well as Kolstad Jewelers, considered the oldest continuously operated jewelry store in Texas. A Texas Subject Marker detailing the history of the jewelry store is mounted on the W. Oak Street facade. The W. Oak Street alterations largely reflect historic-period design and materials, while the W. Main Street alterations date from the post-historic era. The second story design and materials are intact and in good condition.

⁷ <https://texashistory.unt.edu/ark:/67531/metaphp.26291/m1/1/?q=Palatine>: accessed November 16, 2019) UNT Libraries, The Portal to Texas History).

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ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
37	101-105	W. Oak	Commercial Style/Two-Part Commercial Block	c.1907	101-105 W. Oak	100-102 W. Crawford	C

This c.1907, two-story, brown-brick Commercial Style building features a three-bay storefront with a cut-away-corner at the W. Oak Street/N. Sycamore Street intersection. Each storefront has different fenestration patterns but are linked by a multi-pane transom band. A string course separates the first and second story portions of the façade. Second-story bays are defined by a brick pilaster and pierced with a set of paired round arch 2/2 double hung wood sash windows topped with segmented arches. The upper façade wall rises to a projecting brick and stone parapet wall. The rear W. Crawford Street elevation mirrors the W. Oak Street façade in materials, divisions and door placement but differs in that the transom area contains just two windows each, and the storefronts include just two double doors. The building is in excellent condition, with the exception of the rear entries, and retains a very high degree of architectural integrity. It is the most well developed and intact example of the early Commercial Style in the district.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
38	107	W. Oak	Commercial Style/Two-Part Commercial	1910	107-109 W. Oak	No address on W. Crawford	C

This two-story red-brick building is divided into two bays, each featuring a slightly recessed central entry flanked by large plate glass windows topped with leaded-glass transom bands. The storefront windows rest on what appear to be wood bulkheads. A secondary entry leads to the second floor. Second-story bays contain three, 1/1 double hung wood sash windows with fixed pane transoms. Brick detailing defines the upper portion of the second story wall, and a corbelled parapet with cast concrete cap top the building. The building's front wall appears to have been abrasively cleaned, but prior to the current ownership. The rear W. Crawford Street elevation features two storefronts, each with a centrally placed wood and glass door flanked by 1/1 double hung sash windows and topped with leaded glass transom windows. Most windows on this elevation are enclosed with plywood, but a few retain their wood frames and glass. A cast concrete coping tops the parapet. The rear wall is in poor condition, but the building retains a high degree of integrity.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
39	115	W. Oak	Art Deco/Institutional-Government	c.1898; 1938; 1950s-1960s	115 W. Oak	No entry	C

The present form of this ca 1898 building dates from c.1938, when the City of Palestine hired noted local architect Theodore W. Maffitt, Sr. (Theo) to remodel the Victorian-era City Hall building (attributed to noted Galveston architect Nicholas J. Clayton), and the adjacent furniture store/fire department building. Maffitt's design removed the third floor of 115 W. Oak Street and its tower, and created the building's current Art Deco massing, design and fenestration patterns. The current storefront was modified in the late 1950s or early 1960s, and the entry provides access to retail space. This storefront wraps around the building onto the N. Magnolia Street façade as far as the maroon and black tile entry located at mid-block. The vacant second story is defined by paired 3/3 double hung wood sash windows resting on concrete sills and topped with a white tile belt course. Second floor windows on the W. Oak Street elevation are covered with plywood sheathing, while those on the N. Magnolia Street elevation remain intact and visible. The c.1938 changes are cohesive and reflect changing architectural tastes as well as the increased administrative space requirements of a growing city government. The c.1960s storefront modifications are intact to that period, reflect then-current architectural design. The building retains a very high degree of integrity from its ca.1938 remodel as well as from its c.1960s storefront changes.

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ID	No.	Street	Style/Type	Date	West Elevation (Primary)	No. Elevation (Side)	C/NC
40	402-404	N. Magnolia	Art Deco/Institutional-Government	c.1910; c.1938; c.1990	402-404 N. Magnolia	104 W. Crawford	C

This c.1910 two-story brick building at 404 N. Magnolia Street originally was a furniture store. As early as 1911, the rear portion of the building contained the City Fire Department, and the building was connected to the adjacent City Hall building by a second-floor concrete bridge that spanned an alley between the two buildings. By 1919, the City occupied the entire building, with the water department replacing the furniture store, and the fire department continuing to occupy the rear of the building. The c.1910 building was remodeled in 1938 as part of the redesign of the adjacent City Hall building by local architect Theodore S. Maffitt, Sr., who used the same materials, second floor fenestration patterns, and detailing as the City Hall building at 115 W. Oak Street. However, the street level façade of 404 N. Magnolia elevation includes different, but compatible, fenestration patterns than those of the 115 W. Oak façade, including a central entry flanked by paired 3/3 wood frame double hung sash windows, which remain. Two sets of the same paired 3/3 double hung wood sash windows wrap around the N. Magnolia Street elevation to the W. Crawford Street elevation. Maffitt designed a striking black and maroon tile entry at the enclosed the alley and visually united the two building sections. This entry received the address of 402 N. Magnolia Street. Alterations to 402-404 N. Magnolia Street are limited to c.1980s-1990s window and door changes. This building retains a high degree of integrity from its c.1938 remodeling.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
41	201	W. Oak	No Style/Two-Part Commercial	c.1895	201 W. Oak	No address on W. Crawford	NC

This two-story brick building was constructed c.1895 in the Romanesque Revival style and occupies three contiguous lots. During the late 1940s or early 1950s, the storefront was enclosed with large plate glass windows resting on tile covered bulkheads. A corner door near the intersection of W. Oak and N. Magnolia streets provided entry into the building. The second story was divided into five bays pierced with 1/1 double hung wood sash windows set in round arch openings separated by pilasters and topped with a corbeled parapet. At that time, the building housed F.W. Woolworth Co. By the 1970s, the building was the location of J.C. Penney Co. The building was incompatibly altered at an unknown date with the current glass and metal storefront and flat-roofed metal canopy. A transom band above the canopy is enclosed with painted, interior-grade, manufactured wood paneling. A sign with the word Platinum is attached to the wood paneling. The upper portion of the façade is covered with metal siding, as are the side and rear walls. A large blank sign is attached to the exterior wall at the corner of W. Oak and N. Magnolia streets. In October 1999, the westernmost section of the building—which houses L&L Shoes—was subdivided from the eastern portion of the building and sold to a different owner. Alterations to the building have completely masked its historic design and materials.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
42	203	W. Oak	No Style/Two-Part Commercial	c.1895, c.1920-1940; c.2000s	203 W. Oak	No address on W. Crawford	NC

This building was constructed c.1895 as part of the larger building at 201 W. Oak Street and was connected to it by interior doorways. In October 1999, 203 W. Oak Street was legally subdivided from 201 W. Oak Street and sold to a different owner (Anderson County Appraisal District records). The building at 203 W. Oak Street is now and has for many years been occupied by L & L Shoe Store, a Palestine institution. During the late 1920s or early 1930s, the storefront was redesigned with the extant, deeply inset Art Deco style entry flanked by angled display cases enclosed with frameless, plate glass windows resting on glass tile bulkheads now painted gray. A small, rectangular, freestanding

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display case of the same period is in the center of the entry vestibule and includes the same plate glass windows and bulkheads that form the large display cases. Entry to the building is through a wood and glass door topped with a fixed pane transom. The size, shape and pattern of the ceramic tile currently present on the bulkheads suggests a 1960s modification. Although the late 1920s-1940s storefront remains largely intact, it is obscured by a recently constructed flat-roofed metal canopy supported by square posts, which extends from the façade just above the storefront to the curb. The upper portion of the façade is slipcovered with grayish white metal sheathing. An early 1950s photograph provides information on the building's appearance at that time. Currently, a c.1935 sign is attached to the façade above the canopy bearing the name of the business—L&L Shoes. This sign originally was on the façade of the PAL Theater at 213 W. Oak Street. It was modified into its current form at an unknown date and moved to 203 W. Oak Street. Although the storefront is largely intact and an important element of the building's history, the incompatible canopy hides it. The sheathing above the canopy masks the building's original architectural form and detailing.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
43	207-209	W. Oak	No Style/One-Part Commercial	c.1895/c.1911/c.1948	207-209 W. Oak	No address on W. Crawford	NC

In 1896, a one-story brick building occupied two-thirds of the lot at 207 W. Oak Street, while two separate buildings were located at what is now 209 W. Oak Street. By 1911, the current building was present, and by 1949, the two building were joined internally. Rear elevation door and window openings, now enclosed, and differing wall heights and parapet treatments reveal the building as two abutting, but separate buildings. A c.1953 photograph of W. Oak Street shows this building as one-story with a full width storefront, canvas awning and transom band. At that time, the building was the site of Devenport's. Since then, the W. Oak Street storefront has been incompatibly altered with two recessed entries flanked by plate glass display windows. Designs painted on storefront windows and installation of manufactured wood paneling over portions of the façade further alter the building. A shed roof, corrugated metal canopy shades the facade, and the transom band is enclosed.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
44	211-213	W. Oak	Modern/One-Part and Two-Part Commercial	1900; 1905; 1911; c.1951; c.1970s-1990s	211-213 W. Oak	No address on W. Crawford	NC

As early as 1900, one-story brick building was present at 211 W. Oak, and a one-story wood warehouse was located at 213 W. Oak. By 1905, a one-story brick building occupied the parcel at 213 W. Oak Street and housed a grocery, as did the one-story brick building at 211 W. Oak Street. By 1911, 213 W. Oak Street was two-stories in height and remained a grocery, while 211 W. Oak remained one-story in height. In 1949, the one-story building at 211 W. Oak Street housed a drug store, and the two-story building at 213 W. Oak was the site of the PAL Theater. A late 1940s photograph (Anderson County Historical Commission Archives) depicts the theater's Art Deco façade, ticket booth and theater sign then present. In 1939, Louis Farris purchased the building at 211 W. Oak Street. Following the closure of the PAL Theater, Louis Farris also purchased that property. In 1951, he commissioned alterations of unknown type and scope (Farris Interview 9-7-2020) as part of the conversion of the theater building and the abutting building at 211 W. Oak Street into a women's clothing store offering high-end merchandise including wedding attire, jewelry and shoes. This remodeled building may have been the first fully air-conditioned and carpeted retail store in Palestine (Farris Interview 9-7-2020). A c.1970 photograph of W. Oak Street (<https://texashistory.unt.edu/ark:/67531/metaph26295/m1/1/>; accessed November 16, 2019, UNT Libraries, The Portal to Texas History, texashistory.unt.edu) shows the façades of the two buildings linked by light brown Roman brick applied over the former marquee area of 213 W. Oak Street and extending east over the transom band above the storefront at 211 W. Oak Street. Brick endwalls define each end of the storefronts. A matching brick pillar separates them. Each storefront is sheltered by a canvas awning, which obscures design elements. However, both

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storefronts appear recessed from the sidewalk. A deep entry in Art Deco fashion is at 211 W. Oak; the current angled, recessed storefront was constructed at an unknown date, but likely between c.1970s and the 1990s. This storefront is now enclosed with large plate glass windows and concrete wall surfaces. It reflects 1950s and 1960s materials and design and changes mandated by the Southern Building Code in 1960 and a related city ordinance. Small rectangular and square, reddish, ceramic tiles pave the space between the sidewalk and the storefront wall. The post-1970 adjacent storefront at 213 W. Oak is enclosed with a glass and aluminum entry door and display windows flush with the sidewalk. Both storefronts are visually linked by the Roman brick that surrounds and defines them and separates them from the stucco finished second story. The two very different storefronts are within a façade that visually links the one- and two-story portions of the building. Atop the building is a modest parapet. The rear elevation of the building includes enclosed, tall, narrow windows and narrow doorways with Romanesque Revival-style hood molds, and differing wall heights and parapet treatments. The rear facade elements document the buildings' early twentieth-century construction and origins as two separate buildings, and the existence of rear entries. The 1964 Sanborn map shows the two buildings as internally linked. Although different, the W. Oak Street storefronts comprise a façade that is aesthetically appealing, functional and largely cohesive.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
45	217	W. Oak	Romanesque Revival/Two-Part Commercial	c.1905; c.1990s	217 W. Oak	No address on W. Crawford	C

The current two-story building was present by 1905. The Romanesque Revival Style/Commercial Style building faces south onto W. Oak Street and features c.1990s black glass storefront with a centrally placed double entry door that retains the original storefront fenestration pattern. An additional door is at the far west end of the storefront, which is sheltered by a flat metal canopy. Above is an enclosed transom band. The second story façade on W. Oak and N. John streets features characteristic Romanesque Revival façade organization and fenestration patterns including a three-bay façade containing round-arched windows, transom band, and elaborate corbelled parapet. All second-story windows are bricked in as are the doors and windows on the N. John Street and rear, W. Crawford Street, elevations. A c.1915 photograph shows the original, Commercial Style storefront and second floor Romanesque Revival style design. The remainder of the front façade as well as the side and rear elevations retain their original fenestration patterns, and the parapet is largely intact on both the primary and rear facades.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
46	223	W. Crawford	Commercial Style/One-Part Commercial	c.1925	223 W. Crawford	Abuts side of building on N. John	C

Sanborn Maps for 1919 and 1935 do not record a building here, but the design, materials and detailing of 223 W. Crawford Street indicate that the building was present by the late 1920s. This one-story, two-bay, brick building occupies the northeast corner lot at the intersection of W. Crawford and N. John streets. The building's entry is in the western-most, south-facing bay and is comprised of a c.1940s wood and glass door set in a slightly recessed alcove flanked by wood frame sidelights and large wood frame plate glass windows. The eastern-most portion of the façade includes three large, wood-frame, plate glass windows of the same size and proportions. Each set of windows is topped with a five-part, multi-pane wood-frame transom band. The upper façade includes an integral sign band and terminates in a stepped parapet. A small, recessed delivery area of an unknown date is at the rear of the building and is accessed from N. John Street.

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ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
47	213	W. Crawford	Spanish Colonial Revival-Plateresque/Two-Part Commercial Theater	c.1927	213 W. Crawford	Partially abuts parking lot on N. Magnolia that is part of 512 N. John	C

Between 1891 and 1905, wood dwellings were located on this block. By 1919, this parcel contained a two-story brick building described as "Moving Pictures." The building included an interior gallery (balcony) at the front and a rear scenery room. City directories list it as a Best Theater. The current theater was designed in 1927 by Dallas architect W. Scott Dunne in a modest Spanish Colonial Revival Plateresque style. A c.1930 photograph shows a free-standing ticket booth set in the large open entry, which included Art Deco-type glass cases displaying movie posters and other film-related advertising upcoming movies and stage productions (Odom 2010:112). The current enclosed entry area is sheltered by a large, wall-mounted canopy with a wide marquee band. A modest Plateresque style façade rises above it—the slender, engaged columns were added at a later, unknown date.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
48	201	W. Crawford	Commercial Style/One-Part Commercial	c.1948	201 W. Crawford	Abuts parking lot on N. Magnolia	C

Formerly having the address 205 W. Crawford, this building was internally connected to 201 W. Crawford in the mid-1980s and now shares that address with Property 49. Both buildings are under the same ownership, a corporation. Anderson County Appraisal District records identify the construction date of the one-story brick building at 205 W. Crawford Street as 1948. The presence of the façade's dark green Vitrolite glass and modified triangular canopy with rounded corners supports this date. The current storefront appears to be original to the building and is deeply recessed in a triangular fashion. It features a pair of centrally placed aluminum frame plate glass doors topped with large, fixed pane transoms and flanked by stacked, aluminum frame, plate glass windows. Entry-area paving is comprised of angular concrete sections that complement the canopy's design. A large metal panel provides access to infrastructure below the sidewalk and possibly under the building and abuts the sidewalk. Above the canopy, the façade is sheathed with corrugated metal and the parapet is finished with a plain metal strip. This simple, sophisticated, cohesive design appears to be original, but it could be a c.1960s remodel. However, the building's storefront, canopy and entry paving are unusual in Palestine, and suggest that the designer was familiar with the work of mid-twentieth century American architect John Lautner. Interior modifications were made to the building about 1985.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
49	201	W. Crawford	Commercial Style/Two-Part Commercial Block	c.1930-1935	201 W. Crawford	Abuts parking lot on N. Magnolia which is part of this property	C

This three-story brick, Commercial Style building faces south onto W. Crawford Street and was designed by noted architect Theodore S. Maffitt, Sr. It is individually listed in the National Register of Historic Places (NR 1998) for its architecture. Known as the Denby Building, its load bearing masonry walls are sheathed with red brick (Moore, NR Nomination 1998). The two-part front façade is divided into three vertical bays, which emphasizes the building's three-story height. The first-floor storefront features a centrally placed entry with double doors flanked by sidelights and double-pane display windows. A canopy shelters the storefront and above it the façade is pierced with top-hinged metal pivot windows arranged in sets of four within each bay and detailed with brick header "lintels" and sills. The second story

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features windows of less height than those of the third story. Above the third floor windows the brick façade rises to a shallowly stepped, slightly projecting, concrete capped parapet, currently painted white. The east wall faces N. Magnolia Street and continues the two-part design of the primary elevation. A shallow, corbeled parapet is just below the parapet. The brick on this wall is painted.

ID	No.	Street	Style/Type	Date	West Elevation (Primary)	East Elevation (Rear)	C/NC
50	512	N. John	Commercial Style/Two-Part and One-Part Commercial	c.1893 and later	512 N. John	Attached metal buildings, asphalt-paved parking lots	C

This property is a complex of seven buildings built at different times for different functions associated with the operations of Eilenberger's Bakery, founded in 1893 by the Eilenberger family. The two oldest portions of the complex are the two, two-story brick Commercial Style buildings located at 512 N. John Street. The larger two-story brick building at 512 N. John Street housed the bakery sales room and the bakehouse in, or at, the rear of the building. As the business grew, the bakery expanded into the two-story brick commercial building abutting the north wall of 512 N. John Street. It currently serves as the bakery's tea and lunch room. At an unknown date, a low-roofed, one-story brick warehouse building abutting 512 N. John Street on the south was added to the complex. A one-story brick warehouse facing W. Crawford Street and a smaller, one-story brick warehouse on the north end of the property also were added. At an unknown date, but after 1971, two metal buildings were added to the rear of the N. John Street complex. They are accessed internally from the two buildings at 512 N. John Street, and from rear entries facing N. Magnolia Street. They are visible only from N. Magnolia Street. The historic-era buildings have been incompatibly altered since c.1970s with manufactured wood panels, stucco or paint incompatible in color or texture with historic-era design and materials; modification of historic-period storefronts and second floor windows with metal or vinyl types, enclosure of some storefront doors, changes to the flat roof of the smaller two-story brick Commercial Style building, and installation of incompatible window types in modified window openings in the warehouse buildings. Despite the large incremental additions and the alterations to the primary facades, the two historic-era, anchor buildings retain a moderate degree of integrity.

ID	No.	Street	Style/Type	Date	West Elevation (Primary)	East Elevation (Rear)	C/NC
51	502	N. Queen	Renaissance Revival-Prairie Style/Education-Library	1913	502 N. Queen	No address-abuts City of Palestine parking lots.	C

Located on the northeast corner of N. Queen Street and W. Crawford Street, this site was part of a large tract owned by the Cronin family. At an unknown date, but prior to 1911, the Cronin house was destroyed by fire and subsequently demolished. The City of Palestine purchased the land for use as a park, and within a few years became the site of the Palestine Carnegie Library (NR 1988). The building's architect was C.C. McKim; J. F. Rountree was the builder. Both were Palestine residents. In May 1913, the City of Palestine received a \$15,000 grant from the Carnegie Corporation for land acquisition and maintenance of the completed library. Construction of the T-shape building began shortly thereafter. The library building features classic elements of Renaissance Revival design and the Prairie School architectural mode including a raised basement, centrally placed entry, symmetrical fenestration patterns, corbelled brick detailing, and a classic Prairie Style, shallowly pitched, hipped roof detailed with wide, overhanging, bracketed eaves. The building currently serves as storage for city records. In addition to individual listing in the National Register, library is also a Recorded Texas Historic Landmark (RTHL).

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ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
52	101	E. Oak	Renaissance Revival-Beaux-Arts/Government	1911-1912	101 E. Oak	No address-abuts alley	C

About 1906, the land was sold to the United States government for the purpose of building the Palestine Post Office/Federal Building. The 1911 Sanborn Map shows the new building as two-stories and of fireproof construction. The two-story brick and stone rectangular plan building sits on a raised limestone basement and faces south onto E. Oak Street. A steep stone staircase leads to the main entrance. The exterior is sheathed in brick and stone and the building is capped by a low pitched hipped roof. The site is slightly elevated above street grade, and with the building's formal design and detailing creates an imposing presence. The focal point of the building's primary façade is the centrally placed entry framed by a round stone arch anchored with a keystone and enclosed with double glass and brass doors topped with a transom. Decorative metal grille-work protects the transom and frames the sides of the entry doors. The second story 2/2 double hung wood sash windows with transoms are aligned with first floor windows and topped with lintels anchored by a keystone. Metal balconettes are supported by decorative brackets. The wide, overhanging cornice is detailed with curved brackets. A low-pitched hipped roof detailed with rounded dormers caps the building. The east and west elevations utilize the same layered design and materials but include three bays each instead of the five used on the primary façade. Modest landscaping softens the urban aspect of the building's location and creates a park-like effect. The post office closed in 1964. In 1989, Anderson County purchased the building and now uses a portion of it to house the Anderson County Historical Commission offices and archives. The building is listed in the National Register.

ID	No.	Street	Style/Type	Date	West Elevation (Primary)	East Elevation (Rear)	C/NC
53	112	E. Oak	Miesian/Two-Part Commercial	1963-1964	112 E. Oak	No address or entrances	C

The current building replaced the 1880s Temple Opera House, which was remodeled in the 1930s into an auto dealership and demolished in 1962. The two-story, stone veneer commercial building now on the site was designed by the Austin, Texas, architectural firm of Fehr & Granger for the Palestine Savings and Loan Association. The irregular shaped building is roughly six-sided and features curved, undulating walls reflective of early Bauhaus architecture. In addition, 112 E. Oak Street includes a small patio on the East Oak Street elevation with a shallow balcony above it, as well as a shallow balcony on the west elevation. The patio and balconies reference another early-twentieth-century modernist mode—de Stijl, "The Style"—which flourished in the Netherlands during the 1920s. In addition to its undulating, rough limestone wall surfaces and fenestration patterns, the building retains its drive-up teller window shaded by a thin, flat roofed, concrete canopy. Building entries are on E. Oak Street and near the drive-up teller window, which faces the parking lot on the west/southwest elevation. A private entry provides access to the patio on the north elevation. Alterations are largely confined to installation of corrugated metal and fiberglass panels that hide roof-top HVAC equipment. The building is currently known as Magnolia Medical Plaza.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
54	105	E. Main	Commercial Style/One-Part Commercial	c.1899; various	105 E. Main	No address on E. Oak	C

By 1900, the site was developed with the current one-story brick building and a dry goods and millinery store occupied it. The building faces south onto E. Main Street, and entry is through a deeply inset double doorway enclosed with doors and a fixed pane transom framed with cast iron columns. A small canvas awning shades the entry. Large rectangular windows

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fitted with dark gray, plate glass flank the entry and rest on historic-era stamped metal bulkheads. The upper façade rises to a shallowly corbeled band and retains metal awning hooks. Another shallowly corbeled band is just below the parapet, which is finished with metal coping. The brick exterior is painted white. A small metal plaque at the east edge of the façade identifies the building as a City of Palestine Historic Landmark. The rear elevation faces north onto E. Oak Street and is comprised of an oversized central entry door flanked by two small rectangular windows covered with metal security bars. The rear entry door has a smaller doorway cut into it, suggesting that the larger door is not currently operable, but its size suggests it was used for deliveries. The building has been altered a number of times within the last thirty-five years with incompatible window and entry alterations. But it retains its massing, and basic storefront design, and original façade materials.

ID	No.	Street	Style/Type	Date	West. Elevation (Primary)	No. Elevation (Secondary)	C/NC
55	306	N. Sycamore	Romanesque Revival-Commercial Style/ Two-Part Commercial Block	c.1899; 1960s	306 N. Sycamore	Abuts side wall of 105 E. Main	C

In 1885, this site was developed with a livery stable. By 1900, the stable complex was replaced with the current two-story brick building, which housed a furniture store on the ground floor and a Jewish Synagogue on the second floor. By 1905, the entire building was utilized by the furniture store, the synagogue having moved to its new temple in what is now the South Side Residential Historic District. The furniture store continued in operation until at least 1935, and by that date the interior featured a mezzanine. From the late 1930s until the 1960s, the building housed the local J.C. Penney store. The building had three storefronts containing a total of four entrances, two on E. Main Street, one on N. Sycamore Street and one on E. Oak Street. The current primary façade faces N. Sycamore Street and provides access through double, aluminum frame plate glass windows flanked by large, plate glass windows. The south elevation storefront faces E. Main Street and is divided into five plate glass display windows, also set within the building's masonry wall. No entries are present. The north elevation, facing E. Oak Street, contains two large plate glass display windows and two entries. Painted metal or wood canopies mounted in a continuous band shelter all three storefront elevations. The second story displays characteristic Romanesque Revival style elements including division of the façade into bays pierced by round arch 1/1 double hung wood sash windows set in recessed panels. The building reflects both its c.1899 Romanesque Revival style design as well as storefront changes dating from the mid-to-late 1960s, which may be associated with building code and ordinance requirements. The changes are cohesive and reflect design and materials associated with each era.

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Rear)	C/NC
56	101	Avenue A	Modern/One-Part Commercial	c.1957	101 Avenue A	No entry/ no address on E. Main	NC

The building currently on the site probably dates from the mid-to-late 1950s and replaced a c.1920s filling station of unusual oblong design. The Sanborn Map for 1964 shows this building as an L-plan design. It served as the Johnnie Herrington Insurance Agency. In 1981, an addition on the Avenue A façade created an internal courtyard, which was converted to office space in 1987. Recently, the building was converted to a private residence, and the primary (south facing) façade incompatibly altered with a concrete wall and pyramidal shaped standing seam metal or vinyl roofed gate-like structure enclosing the courtyard. Some windows are replaced. Aluminum letters attached to the west elevation wall spell the words "Johnnie Herrington." Similar lettering on the south elevation spells "Johnnie Herrington Insurance." Concrete-paved parking spaces are located on the south and east sides of the building. Scored concrete paving (possibly Granitoid paving) is behind the north (rear) elevation. A c.1957 free-standing, pole-mounted sign (Inventory #57) advertising the Herrington insurance business remains at the northeast end of the building.

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ID	No.	Street	Style/Type	Date	West Elevation	East Elevation	C/NC
57	101	Avenue A	Modern/Landscape-Pole Mounted Sign	c.1957	N/A	Located at the rear of the building adjacent to E. Main Street	C

This exuberant, free-standing, pole-mounted sign is a classic post-World War II design. It features sharply angled, slightly out-of-square edges and shapes, a circular target focusing on a residence, bold type, an emphasis on the keyword—Insurance—and an eye catching red and green color scheme. Neon tubing is visible, but it is not known if it is operational. The sign conveys stability, modernity, and a hint of movement and is mounted on a metal pole. Although the insurance agency is closed, and the building converted to a residence, the sign speaks of the energetic 1950s and 1960s and is a local landmark. It is in excellent condition and is significant for its design. It is the only remaining pole sign in the district.

ID	No.	Street	Style/Type	Date	West Elevation (Primary)	East Elevation (Rear)	C/NC
58	100	Avenue A	Formalism/One-Part Commercial	c.1965-1968	100 Avenue A	Abuts barrier of mature trees	C

This building is a one-story irregular plan, flat roofed bank building, converted in 2018 to its current use as corporate offices. The building faces west onto the intersection of Avenue A and W. Spring Street. The front façade has asymmetrical three-bay massing defined by progressively recessed sections. The focal point is the recessed center bay, which features four, three-pane, plate glass windows within flat metal framing. Double metal-frame, plate glass doors provide entry into the building, flanking exterior walls are clad with white marble tile. The entry is sheltered by a flat concrete roof supported by arched metal columns, which creates a "porch" and runs the width of the façade. Within the porch is an angled planter defined by low marble walls. A wall-mounted sign on the south side of the entry declares the identity of the businesses within. This sign replaced, or covered, the original sign seen in a c.1970 photo (<https://texashistory.unt.edu/ark:/67531/metaph26292/m1/1/>). The side elevations are finished with prefabricated concrete panels divided by steel columns into seventeen bays on the south elevation, and fifteen on the north elevation. The north and south elevations are pierced by pedestrian doorways. The south entry is slightly recessed but has no canopy. The north doorway provides access to the adjacent surface parking lot and is sheltered by a flat roof canopy and walkway. Alterations appear confined to the removal of a drive-up teller window and related driveway canopy located on the north elevation approximately at the site of the current pedestrian door. Lawn-covered areas are located along the north and east sides of the building and in front, where the legendary, round, livestock water trough is located. At the Avenue A property line, a Texas Historical Commission marker commemorates McKnight Plaza, an African American business and retail center that operated at this location between 1906 and 1945.

Supporting District Resources

The following landscape, infrastructure and signage resources are important elements within the district. Although they are not rated contributing or noncontributing, they merit preservation. The district includes three extant historic-era wall mounted signs associated with New Town businesses. The black, shoe-shaped sign at 110 W. Main is the only example of programmatic design in the historic district; the sign that identifies the L&L shoe store originally was the PAL Theater sign, which operated at 213 W. Oak Street during the 1930s and 1940s. At an unknown date, the sign was moved two doors east to L & L Shoes. The Texas Theater sign may have been installed about 1940. It is appropriately large and spells out TEXAS in bold white lettering. Neon tubing is visible, but it is not known if it is in working condition. With a rounded, Art Moderne influenced top edge, and its bracket-shaped base, the sign suggests stability as well as style. The district includes a small pocket park at 119 W. Spring Street. Installed c.1985, the park replaces the Royall Bank, a local landmark that occupied this site from the early twentieth century until the late 1960s or early 1970s and was demolished in 1980. The district also includes a free-standing, round, livestock watering trough present in the district by about 1910.

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Located in the lawn in front of the building at 100 Avenue A, this resource served both horses and mules. It is a unique and much loved feature in Palastine.

Granitoid paving was patented in 1907 by the Chicago, Illinois, firm of R. S. Blome & Co. This paving is a mix of pulverized granite, other rock types and concrete, and is highly durable. It provided good traction for automobiles. Granitoid paving was used in residential neighborhoods in Grand Forks, North Dakota, and the surviving paving there is listed in the National Register of Historic Places. In Palastine's New Town Commercial District, there are five known areas of exposed Granitoid. The largest is in the 200 block of N. Houston Street between E. Oak and Avenue A. Additional paving can be seen through a thin layer of asphalt laid over the Granitoid at the intersection of N. Houston and Avenue A. It is identifiable by the characteristic rectangular grid pattern that is a hallmark of Granitoid. A smaller, but highly visible patch is located at the intersection of Avenue A, N. Houston and E. Main Street. A bronze plaque affixed to the edge of this irregular section identifies the paving as Granitoid. A small patch is found in the parking lane in front of 306 N. Sycamore Street where the asphalt has worn away. Three other areas in the New Town commercial district display the distinctive rectangular grid pattern and texture of Granitoid. These are located in the 200-300 blocks of W. Main Street, and on the west and east sides of the building at 101 East Main Street. Granitoid also exists west of the historic district boundaries, and possibly under the current asphalt paving throughout the New Town commercial area. Parking lots flanking 207 W. Spring Street date from c.1965 and the early 1970s. These lots are associated with the construction and use of what is now Vera Bank (formerly East Texas National Bank), built in 1965. The parking lot at 107-109 E. Main Street may date to 1963-1964, when Palastine Savings and Loan Association constructed its two-story limestone-clad building at 112 E. Oak Street. These lots reflect the growing affordability of privately-owned passenger vehicles in the post-World War II era and the independence such vehicles provided. Other asphalt paved parking lots on W. Main, W. Oak, and N. Magnolia date from ca.1980s and 1990s. These serve nearby businesses.

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Inventory

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
01	101	W. Spring	Romanesque Revival-Commercial Style/Two-Part Commercial Block	1903; altered at unknown dates	101 W. Spring	102 W. Main	C
02	103	W. Spring	Modern/Two-Part Commercial Block	c.1885; altered c.1960s	103 W. Spring	104 W. Main	C
03	105-107	W. Spring	Romanesque Revival/Two-Part Commercial Block	c.1885, 1901; c.1960s	105-107 W. Spring	106-108 W. Main	C
04	109	W. Spring	Romanesque Revival-Exotic Revival-Modern/Enframed Window Wall	1899; 1960s	109 W. Spring	110 W. Main	C
05	111	W. Spring	Italianate/Two-Part Commercial Block	1878; c.1910; altered at later unknown dates	111 W. Spring	112 W. Main	C
06	113	W. Spring	No Style/One-Part Commercial Block	c.1900; 1960s	113 W. Spring	114 W. Main	NC
07	115	W. Spring	Romanesque Revival-Commercial Style/Two-Part Commercial Block	c.1889; c.1910; altered at unknown dates	115 W. Spring	116 W. Main	C
08	117	W. Spring	Commercial Style/Two-Part Commercial Block	c.1884, 1891; altered various dates	117 W. Spring	118 W. Main	NC
09	207	W. Spring	New Formalism/Two-Part Commercial Block	1965	207 W. Spring	No Street Address W. Main	C
11	311-313-315	W. Main	Romanesque Revival/One-Part and Two-Part Commercial Block	c.1895; altered various dates	315-313-311 W. Main	312-314-316 W. Oak	C
12	310	W. Oak	One-Part Commercial Block	c.1925; c.1960s	Abuts parking lot on W. Main	310 W. Oak	C
13	401	W. Main	Italianate/Two-Part Commercial Block	1882; c.1905	401 W. Main	No address W. Oak	C
14	403	W. Main	No Style/Two-Part Commercial Block	c.1890; altered unknown dates	403 W. Main	404 W. Oak	C
15	501	N. Queen	Gothic Revival/Institutional-Religion	1890-1893	501 N. Queen	No Address	C
16	501	N. Queen	Colonial Revival/Institutional-Religion	c.1920-1934; c.1990s	501 N. Queen	No Address	C

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ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
17	301	W. Oak	Romanesque Revival-Art Deco/ Two-Part Commercial Block	c.1910; late 1920s; 1960s-1980s	301 W. Oak	No address W. Crawford	C
18	303-305	W. Oak	Commercial Style/Two-Part Commercial Block	c.1907; c.1960s; later unknown dates	305 W. Oak	No address W. Crawford	C
19	307-309	W. Oak	No Style/One-Part Commercial Block	c.1910; c.1936-1949, and later	307-309 W. Oak	308-310 W. Crawford	NC
20	315	W. Oak	Modern/One-Part Commercial Block	c.1947-1948; later unknown dates	315 W. Oak	No address W. Crawford	NC
21	400	N. Queen	Classical Revival/Two-Part Vertical Block	1914	400 N. Queen	Interior of the lot	C
22	217-219	W. Main	Romanesque Revival-Modern/ Two-Part Commercial Block	1907; c.1962; c.1985-1990	219-219 W. Main	218-220 W. Oak	C
23	215	W. Main	No Style/One-Part Commercial Block	c.1884; c.1960; c.1990	215 W. Main	216 W. Oak	NC
24	213	W. Main	Romanesque Revival-Art Deco/One-Part Commercial Block	c.1895; 1940s; 2003	213 W. Main	214 W. Oak	C
25	211	W. Main	Commercial Style/One-Part Commercial	c.1884; c.1900; later unknown dates	211 W. Main	212 W. Oak	NC
26	209	W. Main	Modern/One-Part Commercial	c.1884; c.1919; 1967; 1990s	209 W. Main	210 W. Oak	C
27	207	W. Main	Modern/Two-Part Commercial Block	c.1884; c.1900; 1967; ca.1990s	207 W. Main	208 W. Oak	C
28	205	W. Main	No Style/One-Part and Two-Part Commercial Block	c.1884; ca.1904; c.1910; c.1960s	205 W. Main	206 W. Oak	NC
29	203	W. Main	Modern/Two-Part Commercial Block	c.1905; c.1972	203 W. Main	204 W. Oak	NC
30	201	W. Main	Romanesque Revival/Two-Part Commercial	c.1890; 1960s; 1990s	201 W. Main	202 W. Oak	C
31	120	W. Oak	Commercial Style/One-Part Commercial Block	c.1945	No address [115-119] W. Main	120 W. Oak	C
32	113	W. Main	Art Deco-No Style/One-Part Commercial Block	c.1910; 1920s-1940s; c.2000s	113 W. Main	114 W. Oak	NC
33	111	W. Main	Modern/One-Part Commercial	c.1884; c.1890, 1895, 1920s-1940s; 1960s	111 W. Main	112 W. Oak	C
34	107-109	W. Main	None/Two-Part Commercial Block	c.1904; 1970s-1990s	107-109 W. Main	108-110 W. Oak	NC

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ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
35	105	W. Main	Romanesque Revival/Modern Two-Part Commercial Block	c.1895; various dates; c.1960-1970	105 W. Main	102 W. Oak	C
36	101	W. Main	Romanesque Revival/Two-Part Commercial Block	1896; altered various dates	101 W. Main	100 W. Oak	C
37	101-105	W. Oak	Commercial Style/Two-Part Commercial Block	c.1907	101-105 W. Oak	100-102 W. Crawford	C
38	107	W. Oak	Commercial Style/Two-Part Commercial	1910	107-109 W. Oak	No address on W. Crawford	C
39	115	W. Oak	Art Deco/Institutional-Government	c.1898; 1938; 1950s-1960s	115 W. Oak	No entry	C
40	402-404	N. Magnolia	Art Deco/Institutional-Government	c.1910; c.1938; c.1990	402-404 N. Magnolia	104 W. Crawford	C
41	201	W. Oak	No Style/Two-Part Commercial	c.1895	201 W. Oak	No address on W. Crawford	NC
42	203	W. Oak	No Style/Two-Part Commercial	c.1895, c.1920-1940; c.2000s	203 W. Oak	No address on W. Crawford	NC
43	207-209	W. Oak	No Style/One-Part Commercial	c.1895/c.1911/c.1948	207-209 W. Oak	No address on W. Crawford	NC
44	211-213	W. Oak	Modern/One-Part and Two-Part Commercial	1900; 1905; 1911; c.1951; c.1970s-1990s	211-213 W. Oak	No address on W. Crawford	NC
45	217	W. Oak	Romanesque Revival/Two-Part Commercial	c.1905; c.1990s	217 W. Oak	No address on W. Crawford	C
46	223	W. Crawford	Commercial Style/One-Part Commercial	c.1925	223 W. Crawford	Abuts side of building on N. John	C
47	213	W. Crawford	Spanish Colonial Revival-Plateresque/Two-Part Commercial Theater	c.1927	213 W. Crawford	Partially abuts parking lot on N. Magnolia that is part of 512 N. John	C
48	201	W. Crawford	Commercial Style/One-Part Commercial	c.1948	201 W. Crawford	Abuts parking lot on N. Magnolia	C
49	201	W. Crawford	Commercial Style/Two-Part Commercial Block	c.1930-1935	201 W. Crawford	Abuts parking lot on N. Magnolia which is part of this property	C

Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

ID	No.	Street	Style/Type	Date	So. Elevation (Primary)	No. Elevation (Primary)	C/NC
50	512	N. John	Commercial Style/Two-Part and One-Part Commercial	c.1893 and later	512 N. John	Attached metal buildings, asphalt-paved parking lots	C
51	502	N. Queen	Renaissance Revival-Prairie Style/Education-Library	1913	502 N. Queen	No address-abuts City of Palestine parking lots.	C
52	101	E. Oak	Renaissance Revival-Beaux-Arts/Government	1911-1912	101 E. Oak	No address-abuts alley	C
53	112	E. Oak	Miesian/Two-Part Commercial	1963-1964	112 E. Oak	No address or entrances	C
54		E. Main St	Commercial Style/One-Part Commercial	c.1899; various	105 E. Main	No address on E. Oak	C
55	306	N. Sycamore	Romanesque Revival-Commercial Style/Two-Part Commercial Block	c.1899; 1960s	306 N. Sycamore	Abuts side wall of 105 E. Main	C
56	101	Avenue A	Modern/One-Part Commercial	c.1957	101 Avenue A	No entry/ no address on E. Main	NC
57	101	Avenue A	Modern/Landscape-Pole Mounted Sign	c.1957	N/A	Located at the rear of the building adjacent to E. Main Street	C object
58	100	Avenue A	Formalism/One-Part Commercial	c.1965-1968	100 Avenue A	Abuts barrier of mature trees	C

Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Statement of Significance

Palestine's agricultural, manufacturing, railroad and petroleum based economy created and sustained a rail-oriented commercial district as well as neighborhoods and historic resources significant for their associations with local history and local, state and national architectural trends. The New Town Commercial Historic District reflects these associations and is the largest and best preserved concentration of late nineteenth to late twentieth century vernacular and high-style commercial and institutional buildings in the city. The district documents subdivision patterns and the variety of commercial and institutional services available to Palestine residents over a period of ninety-nine years and is associated with Palestine's growth between 1872 and 1971. Rail service and related jobs, as well as agriculture and manufacturing—all nineteenth century economic staples—were joined in the twentieth century by oil and gas extraction and expanding industrial development. The district is comprised of fifty One-Part Commercial and Two-Part Commercial buildings, seven Institutional properties and two Landscape features, which are defined in more detail in section 7 of this nomination. The district retains a high degree of integrity overall. It derives its primary significance from its architectural form and its associations with Palestine's railroad-related economy and expanding early to mid-twentieth century development. It is a rare urban-like concentration of late-nineteenth to mid-twentieth century commercial and institutional buildings in a small city and is the surviving portion of the once-larger New Town commercial area, which was demolished between the late 1950s and the early 1980s as part of the nationwide enthusiasm for urban renewal. For these reasons, the district is nominated at the local level under Criteria A and C in the areas of significance of Community Planning and Development and Architecture in a period of significance extending from ca.1872 to 1971. This nomination was informed by the multiple property submission "Historic and Architectural Resources of Palestine, Anderson County, Texas" which was approved by the NPS in 1998.

Settlement and Economic Development

Palestine was founded in 1846 as the seat of Anderson County, newly created at that time from Houston County. Located near the geographic center of the new county, Palestine was, at least in theory, equally accessible to all county residents, and therefore met state requirements for the selection of county seats. The original town was platted around a central courthouse square on a 100-acre parcel of land formerly owned by two early settlers, James R. Fulton and Johnson Shelton. Now known as Old Town, this area contained just twenty-four blocks. The lots facing the courthouse were developed with business buildings, those on streets farther away contained residences. Residences and businesses were also built outside the twenty-four-block area. The grid pattern of streets around a central courthouse was a plan used in many communities in east and central Texas in the 1840s and 1850s and was brought to the area by settlers familiar with it from their former homes in Tennessee, Kentucky and other southern states. The earliest buildings in Palestine were small, modest log constructions.

For the next twenty-five years, Palestine grew slowly, serving as the governmental center of the county and as a trade center for the large, surrounding cotton-growing region. Ante-bellum cotton planters were dependent on the labor of African-American slaves to plant, tend and harvest the crops. As the number of acres planted in cotton grew, so did the county's slave population. Other crops including corn and wheat also were grown as a food supply for landowners, slaves, county residents and farm animals. After the Civil War, the pre-war agricultural economy continued, with African-American share croppers replacing slave labor. However, many white planters, as well as local merchants, took advantage of new business opportunities, made possible by rail service.

Prior to 1872, when the International Railroad reached Palestine, residents of Anderson County and Palestine traveled by stage, wagon, horseback and foot. County agricultural products supplies and other goods often traveled overland too, but county rivers and streams typically provided faster, more direct and more reliable access to downstream markets in Houston and Galveston. Cotton was shipped to these locations on the Trinity River on flat bottomed river boats from Magnolia Landing, eleven miles northwest of Palestine, where a cotton gin was located. In the 1850s, Palestine was a

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prosperous, lively trade center and shipping point for cotton and other crops, and as the county seat the community attracted lawyers, judges, and those with government and legal business. During that decade, several log/wood buildings were built around the square, serving a variety of commercial uses. A no-longer-extant courthouse and a number of new residences including the 1851 Greek Revival style Howard House also were built at that time. In the early 1860s, Palentine had a two-story hotel, six or eight buildings housing stores and other uses, and a blacksmith shop.⁸ Palentine's first newspaper, the *Trinity Advocate*, had its offices near the square, where merchants sold dry goods and groceries. A number of physicians and attorneys also maintained offices near or on the square. By 1863 there were thirty-three blocks of development in Palentine boasting business buildings and dwellings on streets sixty-feet wide. All pre-1880s commercial buildings surrounding the courthouse have been razed, although some homes and commercial buildings from that period located outside the original twenty-four-block area survive.

In February 1861 Texas joined the Confederate States of America, and during the following four years the local economy remained largely stable. Although many families lost husbands, fathers and sons to the conflict, slaves remained on the cotton plantations that were the county's economic base, serving white plantation families during the conflict. The production and manufacture of cotton products continued throughout the war with shipments down the Trinity River to Galveston, or overland to the Rio Grande Valley and then to ports in Mexico. From Galveston and Mexican ports, the cotton was shipped to Europe providing income for Palentine and Anderson County residents. A cotton mill in nearby Mound Prairie manufactured cloth from locally grown cotton, and this income also contributed to county stability.⁹

At the close of the Civil War, Federal troops were stationed in every county seat in Texas. Reconstruction was unpleasant and sometimes difficult for county residents, but by 1870 this transitional era ended with new business opportunities on the horizon. In 1866, despite the economic and social effects of Reconstruction, prominent local resident John H. Reagan (a former member of Confederate President Jefferson Davis' cabinet, and future Texas Railroad Commissioner), lead a public meeting in Palentine to consider attracting a railroad to the community. Thereafter, Reagan and other community representatives began working to bring rail service to Palentine. The land in what is now the New Town area was given to the International Railroad (I&GN) by landowners in ninety-four gift deeds, the earliest of which were recorded in 1871. By late 1872, a second rail line was building north toward Palentine from Crockett, Texas. That railroad, the Houston & Great Northern, (H&GN RR), linked Houston with Crockett. Palentine property owners deeded thirty-five mostly small tracts of land, mostly for rights-of-way, to the H&GN railroad, and in a special election Palentine voter passed a \$150,000 bond for the line). Originally, each railroad had its own freight and passenger depots. The tracks of the two rail lines physically merged just southeast of what is now the New Town commercial area, and when completed into Palentine in 1873, provided rail service from Palentine to Houston.¹⁰

In addition to providing rail service to Palentine, the H&GN railroad's president Galusha Grow made a verbal agreement with John H. Reagan to locate the H&GN's executive offices, roundhouse, repair shops and a new depot in Palentine, and to maintain them "forever," even if the H&GN merged with another railroad or company. Later that year, the Houston & Great Northern RR and the International Railroad did merge, becoming the International & Great Northern Railroad (I&GN RR). After the two railroads merged, an additional twenty-eight tracts of land were given to the I&GN Railroad. In 1874, a more substantial station was erected, and in 1875, the I&GN RR moved its headquarters to Palentine.¹¹ Some years later, the I&GN sought to close their administrative and repair facilities in Palentine and relocate elsewhere. At that time, the Grow-Reagan oral agreement became the focus of a lengthy lawsuit finally upheld by the U.S. Supreme Court in 1913.¹²

⁸ Neyland, 1992.

⁹ Moore and Goebel, 1998: E-8 from Neyland, 1993:1-12.

¹⁰ Ben Campbell in Campbell-Williams correspondence 11-1-2020.

¹¹ Campbell-Williams correspondence, 11-24-2019.

¹² Ben Campbell in Campbell-Williams correspondence 11-1-2020.

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The arrival of rail service in Palentine was an economic game-changer for the community, Anderson County, and adjacent areas. One of the most important outcomes was the creation of a second commercial area located just north of the railroad tracks between where N. Elm Street is now located (on the east) and approximately N. Cottage Avenue on the west. This new commercial area was named New Town to distinguish it from the Palentine's original commercial area, known as Old Town.¹³ Because of its location adjacent to the railroads, New Town became a prime location for commercial development, and the construction of warehouses, cotton gins, lumber and planing mills and other businesses storing and/or processing agricultural products and natural resources. The New Town commercial district flourished throughout the late nineteenth century and into the 1960s. Much of its early economic success was the result of its proximity to the railroad, which provided a steady supply of patrons for the large number of saloons located along W. Spring Street during the 1870s and into the early 1880s. New economic opportunities arrived with the trains and the railroad headquarters. An influx of rail workers swelled Palentine's population, and these new residents were followed by merchants, professionals and settlers of all kinds. As the population grew, so did the building boom. Local architects and carpenters built commercial buildings, offices and churches, as well as new homes, often using designs they read about in magazines and newspapers, as well as mass produced materials such as milled lumber and brick. Such published designs, and the machine made materials, were available all over the country, wherever railroads took new ideas and ready-made materials.

By the early 1890s, however, the number of saloons had diminished and were replaced by businesses offering groceries, meat, baked goods, confectionary items, ice cream, dry goods, clothing, boots, hats, and hardware. Additionally, New Town was home to several banks, and the services of architects, attorneys, dentists and physicians. Hotels offered lodging to businessmen and tourists visiting the area, as well as providing space for banquets, receptions and parties. These establishments served substantial pedestrian traffic originating in the developing working class residential areas located to the north and northwest of New Town, and also served residents from the new neighborhoods south and east of the railroad lines that was home to wealthy residents. Significant change in the New Town commercial area began by the early 1950s, when privately owned automobiles permitted residents to patronize businesses located in small, early "strip commercial developments" constructed along Palentine thoroughfares that served suburban residential development. By the early 1970s, Palentine had an enclosed shopping mall at the intersection of Crockett Road and Loop 256, which drew more shoppers away from the New Town district. Demolition of most of the New Town commercial area located west of N. Queen Street began in the 1950s, and continued into the late 1970s and early 1980s, and was fostered by the planning theory of urban renewal, which posited that removal of older, "out-moded" construction would encourage redevelopment with new, up-to-date buildings. Now discredited, urban renewal destroyed valuable historic and cultural resources, and often impacted low-income and non-white areas within cities and towns nationwide. While the New Town losses of the 1950s and later primarily impacted the commercial area, it also affected the adjacent working class neighborhoods by removing retail and service businesses that were patronized by area residents, who often did not have access to private automobiles or public transit.

Development of New Town began more or less simultaneously with the arrival of the International Railroad in July 1872. To meet the needs of the growing Palentine population, and capitalize on the acreage given it, the railroad began commercial development of New Town, selling the 25x100 foot lots on the north side of Spring Street for development with one-, two- and three-story buildings that would house stores and offices. New Town's southern boundary was W. Spring Street, directly across from the depot and the rail line, making passenger and freight access easy. Most new construction in Palentine between 1872 and 1900 was related to the presence of the railroad. A large number of people who settled in the community in those years either worked for the railroad or ran a business that served people who

¹³ By 1875, A small portion of the Original Addition at its east end was replatted as the Butler Addition and included a small portion of the original town plat bounded on the east by Elm Street. Pinkerton's 1875 Map of Palentine shows the Butler Addition (Morris 2014:25).

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worked for the railroad. By the late nineteenth century, New Town was the primary business district of Palestine. It remained the center of the business community until the early 1950s, when automobiles provided access to new shopping districts developing away from the city center.

So large a number of new residents and rail workers came to Palestine after 1872 that the City started the Anderson County Immigration Society, which provided welcome and encouragement for newcomers to become permanent Palestine residents. An immigrant hotel was built with joint City and railroad funds. Between October 1876 and March 1877, that hostelry provided lodging for at least 7,390 people. City population increased from 300 in 1870 to 2,997 in 1880 and the county population grew from 9,229 in 1870 to 16,694 in 1880. Although the railroad brought jobs and new residents and boosted the local economy, many long-time residents were unhappy about the effect of the railroad on their lives and businesses. Many disliked the noise, dirt and soot produced by railroad traffic, and worried about the danger of fire from locomotive cinders. The potential for fire was a real concern, not just in Palestine, but throughout the nineteenth century as a result of the coal or wood burning locomotives then in use. The New Town area sustained two major fires between 1874 and 1883, which resulted in the abandonment of several businesses and the loss of as many as one-third of the area's commercial establishments.¹⁴ However, the actual cause of the fires was not established and the "...consensus of opinion among law enforcement was that an arsonist came and left on the train and was never apprehended."¹⁵ Residents also were unhappy about disagreements between the railroad and Anderson County, which resulted in a lawsuit.

But most of all, pre-railroad era merchants and businessmen were unhappy about the success of New Town, which was a direct competitor for businesses located around the courthouse. Businessmen in Old Town saw hope diminish for greatly increasing profits in the boom because their stores and offices were too far from the railroad to capture much of the rail related business. To counter their economic situation, a connecting street—the diagonally placed Avenue A—was created to link the two business districts and provide more convenient access to the railroad. A horse-drawn trolley plied Avenue A, assisting business owners, residents and visitors in accessing both business districts as well as the freight and passenger depots. Old Town businessmen further expanded their visibility and influence exercising as much control over local politics and business as possible by serving long-time residents in neighborhoods north and northwest of the courthouse including those in what is now the North Side Residential Historic District. In contrast, the businesses and services of New Town were directed toward rail employees, executives and managers. These residents settled in a new neighborhood south of, and isolated by, the railroad tracks. This area is now the South Side Residential Historic District.

Following arrival of the International Railroad in 1872, and the Houston & Great Northern Railroad in 1873, and the merger of the two lines in 1873, a building boom ensued, with the peak between 1875 and 1900, which included not only the New Town Commercial Historic District, but virtually all the residential areas north and northwest of the New Town district, where many railroad workers settled in modest late Victorian and early twentieth-century dwellings. In addition, the South Side Residential Historic District offered large lots that were developed with substantial late-Victorian and early-twentieth century homes. The railroad continued to strongly impact Palestine's southern neighborhoods, including the Michaux Park Residential Historic District, which largely developed during the early to mid-twentieth century with dwellings occupied by railroad workers, other wage earners, and business owners.

With the strong railroad presence in Palestine, the city attracted complementary businesses and those dependent on rail service. Among these were the Palestine Salt & Coal Company, the Dilley Foundry, which made iron and brass castings for Texas railroads, and several agriculture-related businesses such as cotton gins and grain storage firms. While New Town continued to eclipse the old business district around the courthouse square, the square remained the seat of county government and maintained a limited number of businesses. A new courthouse was built in 1914 and is still in use. The population continued to increase during the early twentieth century and took its biggest leap between 1950 and 1953 when

¹⁴ Neyland, 1993; from Ben Campbell in Campbell-Williams correspondence 11-1-2020.

¹⁵ Campbell-Williams correspondence 11-1-2020.

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the baby boom moved into high gear, then declined by 1960 to just under 14,000 people. **Table 8.1** shows 1880 through 1970 population figures as published by the Texas Almanac from the U.S. Census, the Anderson County Chamber of Commerce and Texas Power & Light in the c.1954 Industrial Survey of Palestine, Texas. The railroad continued to play an important part in Palestine’s economy until well into the twentieth century. In 1924, the Missouri-Pacific line (Mo-Pac) bought the International & Great Northern Railroad (I&GN) and in 1996, the rail lines through Palestine were purchased by Union Pacific, which in 2003 employed seventy-five people.

Date	Population
1880	2,997
1890	5,838
1900	8,297
1910	10,482
1920	11,039
1930	11,445
1940	12,144
1950	12,503
1953	15,503
1956	17,500 est.
1960	13,974
1970	14,525

In the 1920s, oil and gas exploration in Anderson County brought new jobs and businesses and added to the community’s prosperity. The oil and gas industry gained strength well into the 1950s. Agricultural products remained important in the 1940s and 1950s, with poultry and dairy operations joining the cultivation of cotton. Bumper cotton crops occurred in the late 1940s and early 1950s just prior to the start of the statewide drought in 1954. In the 1930s, Palestine courted new industrial and manufacturing firms seeking to broaden the local industrial base that previously focused on rail, agriculture and supplying local builders. In 1941, the Knox Glass Bottle Co. opened a manufacturing plant in Palestine, which continued in operation until 1984. The Chamber of Commerce formed a Trade Committee in 1954 to further woo industry, and the City developed an industrial park as part of the same effort. In 1954, there were thirty-four firms in the city meeting the definition of “industry” including Knox Glass with 500 employees, a bakery operation, cement plant, meat processing, and clothing manufacturer. Also present were sign makers, millwork plants, mattress manufacturers, printing companies, ceramic tile firms, dairies and newspapers. The city included three banks and two building and loan organizations. Other businesses were the B.M. Davis Tool and Machine Co, and other firms servicing oil and gas exploration efforts, two lumber planing mills, twelve lumber yards and building supply businesses, three bottling plants, three wholesale grocers and three dental labs. Five dairies and a creamery operated in the vicinity of Palestine during the 1950s.

Throughout the country, the automobile gained primacy over rail transit in the post-World War II era. The auto’s importance both in the life of Palestine’s residents and as an economic engine is evident from the number of auto related businesses shown in the Palestine City Directory for 1956: forty-three gas stations, nine new car dealers, fourteen used car dealers, twenty-six auto repair garages and ten auto parts stores. Five truck lines operated out of Palestine and the city supported a bus terminal and three bus lines giving the railroad stiff competition for passenger and freight customers. Employees of many of these firms lived north, west and south of the New Town Commercial Historic District. In the post-war era, the community also began to attract vacationers. Three tourist courts were constructed. The Dogwood Trails event, started in 1938, gained importance in the post-war years and attracted hundreds of visitors from around East Texas and the state, which it still does. In addition, the Texas State Railroad provides seasonal excursions to residents and visitors alike on a restored nineteenth century passenger train that travels between Palestine and Rusk.

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In the late 1950s, oil and gas exploration began to wane and production in established fields dropped. Agriculture declined after the 1950s drought, but local industries remained strong into the late 1970s. Although the larger New Town commercial area was diminished in size due to 1950s demolition, the district retained its standing as the commercial center of the city into the 1960s and early 1970s, when some district building storefronts were remodeled in response to 1960 changes to the Southern Building Code and the adoption of a related City of Palestine ordinance that mandated a recessed facade. These changes improved the life-safety of commercial and public buildings through a simple mandate that required entry doors to open out instead of in, and that such doors could not obstruct the right-of-way when open. Before 1960, most commercial buildings had doors that opened in or that moved both in and out. In emergency situations, such as a fire, or structural damage caused by storms, doors that only opened in trapped people panicked in their haste to escape. With doors that opened out, no matter how many people pushed forward, doors would open, allowing egress. Related physical alterations to New Town buildings in this period were most often confined to storefronts. However, some property owners commissioned entire façade remodels, which typically included a recessed, angled, or straight-line, storefront and re-sheathing of a second story façade with large, concrete tiles or other material. But in such remodels, the inventive angled Modern style storefront was the star element. This storefront type moved the façade back from the sidewalk to create one end deep enough to allow a door opened out to be completely recessed from the sidewalk, while the remainder of the storefront slowly angled to the edge of the sidewalk at the other end, providing space for large display windows. Many New Town commercial buildings continue to display this modification type, while others are recessed in a straight line, and still others only slightly recessed, suggesting that the "do not obstruct the right-of-way rule" was observed in other ways, or that the local ordinance was rescinded. The legal requirements resulted in an inventive solution expressed in the unadorned post-war Modern architectural mode using then-favored materials of aluminum, glass, terrazzo tile and concrete. Other changes in this period include stuccoing or painting of exterior brick walls, covering of second-story windows with wood panels, those made from manufactured materials, and application of metal siding to second story facades. Although exterior remodeling spurred by building code changes has not been widely documented or considered to be compatible evolutionary alterations, such modifications occurred in many places in the country during the late 1950s and 1960s. They record not only increased awareness of safety issues, but also resulted in sometimes elegant solutions to practical needs. Such changes reflect au-currant architectural modes and materials, and advancing engineering capabilities that interpret mid-twentieth aesthetics, technological advances and social evolution.

Neighborhoods in Palestine

The original old guard settlers of Palestine lived mostly north and northwest of the courthouse in areas near the Old Town commercial district, which surrounds the courthouse square, and in north central Palestine. Most of these residents arrived between 1846 and 1861 from other southern states, and most were Protestants who belonged to Baptist, Methodist or Presbyterian churches. Homes in the Old Town area and north central Palestine include small, modest, one and two-story houses as well as large, two and three-story residences. Built of wood or brick they include examples of vernacular forms as well as high-style architect-designed examples. This area is now included in the North Side Residential Historic District.

African Americans, freed from slavery in 1865, settled in several areas of Palestine. The oldest African American neighborhoods were northeast of the courthouse including the area around Mt. Vernon AME Church, originally built in 1873 on land donated by John H. Reagan. The earliest homes in these areas are no longer standing, but most houses date from the early twentieth century. A new residential area southwest of both the east-west and north-south rail lines was established by African Americans shortly after the arrival of rail service and was "...separated from the rest of Palestine..." by the railroad rights-of-way.¹⁶ This new area was convenient to jobs in the nearby rail yards, the "...Dilley

¹⁶ Morris 2014:22.

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Foundry and other important industrial plants including lumber yards, planing mills and cotton gins.¹⁷ Homes in this area were small, one-story wood-frame types, built by the railroad and painted what was called railroad yellow, because that color was used on some types of railroad cars. This area became known as "Yellow Basket" (Newland 1993:34). Most of these dwellings are no longer present. In addition to homes, the new neighborhood included a few commercial properties including a c.1940s one-part commercial building constructed of brick occupied by a small grocery store, still present in the early 2000s.

Other areas settled by African American residents were near Lacy and Howard (then Third) streets (Sanborn Map 1891) and near Lincoln School (destroyed by fire c.2000). The 1905 Sanborn Map shows a "Negro" Dance Hall also near Lacy and Third along with several small stores, which likely became the African American commercial district. Sanborn maps further show that by 1919, most commercial buildings in that area were gone, and the area was home to a new African American school: Booker T. Washington. Although not definitively documented, this area may have been Palestine's original Freedman's Town. The residential area directly east of the courthouse also is identified as occupied by a small number of African Americans. This area is now listed in the National Register of Historic Places as the Old Town Residential Historic District, and contains modest one-story, and a few two-story, late nineteenth and early twentieth century dwellings constructed of wood, brick or stone. This small neighborhood was home to both Euro-American and African-American wage workers. The presence of both white and black residents in the same neighborhood is unusual, and an important aspect of Palestine's history. Other east-side areas also may have been home to African American residents.

Newcomers to Palestine in the 1870s and 1880s included immigrants from Ireland, from Eastern Europe, from Middle East countries such as Lebanon and Syria and from northern states. Many of these new residents worked for the railroad. Others arriving in the wake of the railroad established successful businesses in the New Town commercial district. Most of the Irish population was Roman Catholic. Other rail workers included Catholics and Protestants. Newcomers from Eastern Europe and the Middle-East included Jewish and Greek Orthodox merchants and businessmen, as well as families.

Irish Catholics lived in west Palestine, beyond the commercial district of New Town, but close to the railroad. Protestant rail workers also probably lived in this area as well, as did a number of African Americans. Dwellings in this part of town are small, one-story wood or brick buildings with modest L-plan, center passage or rectangular plan designs with few architectural features. The northwest portion of Palestine developed slowly after 1875 and likely also included the homes of rail workers, and those in service and manufacturing occupations. Dwellings in this area are similar to those in west Palestine. Others associated with the railroad were executives and managers from other southern and northern states. While most of these individuals were Protestant, some were Roman Catholic. Bankers, doctors, lawyers, architects, carpenters and masons, merchants also settled in Palestine in the rail boom period. In this group were people from all over the United States and Europe. Among them were Protestants, Catholics and Jews, who lived south of the railroad tracks in what is now the South Side Residential Historic District. Dwellings in this area are large or medium sized wood, stone or brick constructions. Many are two stories high and some are three. Many residences in this area are architect designed and display a wide range of architectural styles including Classical Revival, Queen Anne, Tudor Revival and Italianate. Also settling south of the railroad were rank and file workers who lived along the east and north edges of the South Side neighborhood, near the railroad tracks. The dwellings of these residents were small, one-story wood cottages with little architectural detailing.

The southeast portion of Palestine had few residents until about 1915 when new economic growth created the need and the resources to fund new neighborhoods. Housing in this area, which includes the Michaux Park Residential Historic District, is mostly small and medium sized, one and two story, wood or brick dwellings. In the late 1920s through the

¹⁷ Morris 2014:22.

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1940s, areas south and east of the Michaux Park neighborhood began to develop as oil and gas exploration and the strong economy lured some residents to this hilly, wooded area. A number of one-story brick veneer bungalows were built along Highland and other nearby streets in the late 1930s, and a few high style residences in the Colonial Revival mode appeared in the same area by the mid-1940s. In 1949 two new subdivisions were platted in the area east and south of the Michaux Park district. Palentine continued to grow in this direction into the 1970s. In all, between 1949 and 1964 at least ten new subdivisions were created south and east of the Michaux Park district.

The New Town Commercial Historic District

Developed between 1872 and 1971, the district contains the largest, most diverse and best preserved concentration of late-nineteenth to mid-twentieth century commercial buildings in Palentine. Located immediately north of the newly laid railroad line, land divisions in what is now the New Town historic district follow a grid pattern defined by four east-west and six north-south streets. Three of the east-west streets—West Spring Street, East Main Street and West Main Street, East Oak Street and West Oak Street—became the focus of district development. The fourth east-west street, West Terry Street—now West Crawford Street—developed north of Oak Street. The width of West Crawford Street differs from east to west, with the widest part at the east end of New Town, narrowing to a lane-like street that continues west through the central and western portion of New Town. The six north-south streets mostly serve side-street circulation functions. Although a few streets were developed with buildings facing west, most were demolished at an unknown date, reinforcing the strong east-west development pattern still present in the district.

Photographs from the mid-to-late 1870s of what is now the district show one-story wood constructions, some with false fronts (**Figure 1**). Many of these early wood buildings were destroyed in two fires that occurred between 1874 and 1883. A few two-story buildings also were present at that time. These early buildings were occupied by a variety of businesses including saloons, stores and inexpensive lodging. With the influx of population, new subdivisions were platted west and northwest of New Town as well as south of the rail line and north and east of Old Town to accommodate housing demand (**Figure 2**). The first map showing the location and materials of district buildings is the 1885 Sanborn Fire Insurance Map, which records a mix of wood frame and brick construction, mostly along W. Spring Street. Many water wells are shown on that map, but only a few are noted on the 1891 map, perhaps because by that date a larger number of district buildings occupied their entire respective lots. Such mapping indicates the importance of water not only to New Town businesses, but also as a firefighting tool. By 1900, most of the initial wood buildings were replaced by one-story and two-story brick buildings (**Figure 3**) or were incorporated into them. Additional development and redevelopment along W. Main Street between 1890 and 1905 also resulted in substantial one and two-story brick buildings (**Figure 4**). By the early 1920s, some storefronts had received modest makeovers using the large-paned windows and limited detailing of the Commercial Style, which enhanced visibility of the merchandise available within. Construction in the district continued through the early twentieth century, as many existing buildings that did not quite fill their entire 2,500 square foot parcel were extended to rear (north) property lines. By 1935, many district buildings included original second-story design features, fenestration patterns and exterior materials, well as remodeled storefronts displaying an Art Deco styling (**Fig. 6**).

By about 1940, the district was largely developed and reflected the increasingly strong economy, expanding population and the 1920s discovery of, oil and gas fields in Anderson County and nearby areas that continued through the 1950s. However, during the late 1950s, petroleum extraction began to wane, and as a result of a state-wide drought in that decade, agricultural production also declined. Local industries remained strong, but most were located outside the New Town area. In addition, rail traffic became less sought after as air travel and long-distance trucking began to replace rail networks in both passenger and freight arenas. Business activity in the New Town area slowed as businesses closed or relocated. By 1960, many buildings in the western portion of New Town area had been demolished, including the entire 300 and 400 blocks of W. Spring Street, as well as nearly all of the buildings west of N. Queen Street between W. Spring and W. Crawford streets. A 1960 aerial photograph (<http://texashistory.unt.edu/ark:/67531/metaph26654/m/1/1/>) of the New Town area and adjacent railyards shows this vacant area in relation to the surviving portion of New Town located to

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the right (east) (**Figure 5**). Currently, only a few historic-period buildings remain in the area west of the New Town Historic District boundaries.

Demolition of nineteenth and early twentieth century commercial buildings was the cornerstone of 1950s and 1960s urban renewal, which sought to revitalize older business districts and residential areas through demolition, which, it was thought, would clear the way for new, modern, more "efficient" development. Urban renewal was widespread in large urban areas as a form of "slum clearance," and also as a means of creating rights-of-way for high-speed roads and interstate highways. Urban renewal also caught the attention of leaders, business interests and the general population in small and medium cities and towns, resulting in the destruction of older commercial areas and residential neighborhoods. But in some cases, as in Palestine, redevelopment did not occur. By about 1970, a large, enclosed shopping mall was erected at the intersection of Crockett Road (Texas 19) and what is now Loop 256 at the south edge of Palestine. At first, the mall's shopping opportunities and parking facilities drew many Palestine and area residents, furthering the decline of New Town's economic viability. But within a few years, customers began to return to New Town for their shopping needs. District businesses experienced an up-trend (Farris Interview 9-9-2020), that continues and is currently evident from the number of people patronizing New Town stores and professional offices.

The majority of extant district commercial buildings were built between about 1890 and 1935. Some were altered between 1900 and the early 1920s, with Commercial Style storefronts, or simply redesigned doorways. By about 1935, and continuing into the 1940s, some New Town buildings featured jazzy Art Deco storefronts detailed with deep-set entry vestibules incorporating sharply angled, frameless plate glass windows, supported on bulkheads finished with high-gloss structural glass tile—also known as Vitrolite, a registered brand. Some entries included a free-standing centrally placed display case finished with the same materials and in the same mode as the cases flanking the vestibule. Entry doors were often plate glass set in bronze frames. Vestibule paving included terrazzo or ceramic tile, or sometimes smooth concrete. Other district buildings featured the same deeply set entries and display case design, but took the flashy Deco look a bit farther by installing large black glass tiles on the front façade walls, creating a kind of frame around the entry to call attention to its location. Two district buildings that used this eye-catching treatment are 101 W. Main Street/100 W. Oak Street, the 1896 Romanesque Revival style building now Dickens Jewelry, but formerly the home of Kolstad Jewelry. Probably installed during the time the Kolstad operated there in the 1930s, the tiles were large, specially cut pieces that created a stepped surround on the façade around the vestibule. On the W. Main Street elevation, this surround wrapped around the corner onto the N. Sycamore elevation. The W. Oak Street entry received the same materials applied in the same stepped arrangement, but it did not wrap around the building (**Figure 6**). The c.1910 Romanesque Revival style building at 301 W. Oak Street also received an updated storefront during the late 1920s or early 1930s. Black glass tiles cover the display case bulkheads in the deeply set entry. In addition, portions of the storefront façade are trimmed with large black glass tiles imbedded with ribbons of gold-colored glass. The Deco style, flat-roofed aluminum awning continues to shelter the entry vestibule and the storefront façade. Other district buildings with Art Deco storefronts include the façade at 214 W. Oak Street, which is the Oak Street storefront of the Romanesque Revival style Robinson Bros. Bank Building at 213 W. Main Street. The 1935 Sanborn Map shows this building as having been divided into two separate spaces by a solid partition wall. While the W. Main Street elevation retains its c.1895 Romanesque Revival design and materials¹⁸, the storefront at 214 W. Oak Street was installed in the 1940s following the partition of the building (Jenkins Interview, 11-25-2019). The storefront at 214 W. Oak Street features the characteristic angled, frameless, plate glass display cases and a deeply set entry (**Photo 11**). It may or may not have originally included a central display case. In 2003, building owner Phil Jenkins removed the canvas awning and tiled the white stucco wall area above the awning with matching Vitrolite tiles, added the maroon speed stripes and a maroon tile band with the word "Jenkins." This building is an excellent example of the successful use of two dramatically different architectural modes on opposite sides of the same

¹⁸ The current W. Main Street elevation windows and entry doors were reconstructed ca. 2003 using a ca. 1895 photograph (No Author 1999:14) as a guide. These modifications removed alterations to original window and door designs made by a previous owner/tenant.

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building. The physical separation and visual differences of these two styles clearly illustrate the evolution of alterations and styles in a single building that are a defining feature of the New Town Commercial Historic District. Other district buildings display deeply set entries, and some, such as the building housing L&L Shoes at 203 W. Oak Street include large display cases enclosed with frameless plate glass resting on tile covered bulk heads. In this case, the black glass bulkheads are now finished with small, square ceramic tiles painted gray. This storefront retains its free-standing, centrally placed display case. Its bulkheads also are finished with the same, small, painted ceramic tiles. A hallmark of late 1950s and early 1960s design, these small tiles also appear on the c.1960 storefront at 115 W. Oak Street. A c.1950 photograph of 203 W. Oak Street, shows the L&L Shoe Store's black glass tile covered bulkheads and freestanding center display case.

In the early 1950s, a new aesthetic began appearing on some New Town commercial buildings. This change was driven by marketing strategies intended to attract customers with au currant exteriors. By 1960, life-safety issues initiated additional storefront change, many of which utilized Modern style elements, thus extending the reach and impact of that tailored, sophisticated, minimalist mode. Sometimes identified as Post-War Modern, this style focused on subtle, but eye-catching geometric forms, easy to maintain materials, and functional, rather than decorated, design elements. The Modern style was a perfect fit for post-World War II America as well as for a simple change in the Southern Building Code, which was used in Palestine at that time, and throughout the South. In addition to standard building requirements, the building code provided practical, effective guidance for addressing conditions associated with hot, humid climates (Thorson Interview, 10-12-2019). Building codes used in other parts of the country also required similar code changes in this period. In areas at risk for earthquakes, code changes further required removal or covering of brick or stone facades and any decorative elements that could fall on pedestrians or vehicles. These changes signal the evolution of social attitudes regarding public safety and responsibility in the face of a rapidly increasing population and urbanization, and are an important aspect of the broad patterns of American history.

During the 1960s and into the 1970s, commercial buildings in small and medium-sized communities throughout the country were largely those built in the late nineteenth and early twentieth centuries. Such buildings frequently included entry doors that opened in, thus requiring anyone attempting to exit to step back and aside as the door was pulled inside. Theater fires and those in restaurants, retail stores and other businesses, resulted in a high death rate when fleeing customers pushed forward to exit through doors that opened in, and were trapped. The 1960 Southern Building Code change required that doors in public and commercial buildings—and any other types where the public was frequently present—open out. This is simple enough, and similar code changes were made in cities across the country, but when exterior walls are flush with the public right-of-way, doors opening out could hit pedestrians, causing injury. To address this, the City of Palestine and likely many other cities, enacted an ordinance that required recessed facades, or at least entries, to ensure that open doors would not obstruct the sidewalk, either in the process of opening, or when fully open (Thorson Interview, October 12, 2019). If the concept was straight-forward, the execution of a suitable design was less so. Meeting the requirements in an aesthetic and practical manner posed a challenge. Enter the Modern style. It offered functional design and was easy to install and maintain, and its mostly massed-produced materials were an excellent choice, but decidedly unrelated to most buildings' original or modified architectural forms. Removing and replacing entire facades was cost prohibitive, and not required, although in a few cases in New Town that did occur. In other cases, redesign of the storefront led building owners to cover or remove original or other historic-period design elements and materials located above the storefront level.

Three different, but related, approaches appear in New Town commercial buildings, most of which filled their entire 25x100 foot lot and, if occupied by a single business in one large open room, had an entry of more or less equal importance on each street frontage. Both entries allowed access from either street frontage, and were convenient for customers coming from both north and south. But for those buildings subdivided internally into two separate rooms occupied by two separate businesses, there was only one entrance to each business, but two entrances to the building—one on each street. There were two exceptions. One is seen in buildings on the north side of W. Oak Street, which backed

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to W. Crawford Street, a narrow service street. While most buildings backing to W. Crawford had rear addresses identifying small, rear entry door for deliveries, most are now, and for many years have been, enclosed with brick or other materials and are no longer in use. The other exception are the buildings on the north side of W. Crawford Street, which back to other buildings and a parking lot, and those on N. John Street, which also back to parking areas.

The first of the three approaches to building code and local ordinance requirements is the asymmetrical, angled storefront, which typically features a tapered exterior wall at street level enclosed with a single, plate-glass door topped with a fixed-pane transom in the deepest portion of the angle, and one or two plate glass windows filling the remainder of the storefront. Windows and doors typically are framed with aluminum molding, and wall surfaces usually refinished with stucco, stone, Roman brick or ceramic or terrazzo tile. Some side walls include a small display case with a locking "window" located in the short endwall perpendicular to the entry door, which accommodates changing merchandise displays. Concrete, ceramic or terrazzo tile is the typical paving. Two examples of this are the building at 203 W. Main Street/204 W. Oak Street which utilizes this design on both facades (**Photo 30**). Another example is the storefront at 217 W. Main Street/218 W. Oak Street (**Photo 9**). This elegant solution is eye-catching, dramatically different from older storefront designs, and tells a clear story of changing styles that respect each other. A second version of the Modern storefront dispenses with the angled design and simply pushes both of the storefronts back about two feet from edge of the sidewalk as located at 110 W. Main Street (**Photo 6**). Although this interpretation doesn't always appear to meet the "not obstruct the right-of-way" rule, it is workable if entry doors are rehung to open both in and out, and store staff is on hand to open the door and remain outside until customers safely exit. The third version is a c.1980s-1990s alteration that retains the asymmetrical type on one façade, and remodels the other storefront so that it sits just a few inches back from the sidewalk in a straight line. This design suggests that the business and/or building owner decided to designate the angled storefront as the only public entry, using the shallowly recessed storefront entry for deliveries and employee use, or that the change was made to increase interior space. It also may reflect revocation of the recessed storefront requirement. A good example of this solution is 210 W. Oak Street (**Photo 31**). In a few cases, entire facades were remodeled and included recessed storefronts, including 103 W. Spring Street/104 W. Main Street (**Photo 32 and Photo 33**).

In addition to storefront remodeling and the redesign of entire façades, the construction of a few new buildings featuring wholly modernist design were built in the city during the 1960s. Three of these are within the district and were constructed between 1963 and 1968. They represent two important early to mid-twentieth century architectural styles: Miesian and New Formalism and occupy land previously developed with late-nineteenth or early-twentieth-century buildings. These are the 1965 Vera Bank at 207 W. Spring Street (**Photo 20**), constructed in the New Formalism style, which is based on ancient Greek and Roman architecture and that of the Italian Renaissance; the 1963 Palestine Savings and Loan Association Building at 112 E. Oak Street (**Photo 19**), displaying Miesian influenced architecture (developed from Bauhaus design and the work of architect Mies van der Rohe and other Modernists); and the c.1968 First National Bank of Palestine building at 100 Avenue A (**Photo 21**), which also displays New Formalism elements.

Palentine's New Town development pattern is known in only one other city in Texas—Pittsburg, in Camp County. There, the south-facing façade identified the front entry and was used by Euro-Americans, and other White residents only. African-Americans were required to use rear entries. In Palentine's New Town district, the original front entry also was on the south facing building elevation—as in Pittsburg, Texas—but as the Palestine buildings were enlarged to the rear property line of their respective lots, and then later replaced with new buildings that were frequently subdivided into two discrete retail or office spaces, each with their own address on different streets, the idea of front and back no longer applied. Questions of equal access for all are an important aspect of how the area functioned on social and practical levels.

Pre-Civil War settlement by Euro-Americans from other southern states included forced immigration of African-American slaves. Railroad construction brought immigrants from different parts of Europe and the Middle East. These newcomers practiced not only the various Protestant denominations of most Euro-Americans, but also other faiths. After completion, the railroad continued to bring new residents from western and Eastern Europe and the Middle East, including

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Germany, Russia, Lebanon, Syria and Greece. Some were Catholic, others practiced Judaism and still others the Greek Orthodox faith. Many were merchants or other businessmen, some were farmers. Residents from Lebanon and Syria seem, at first, to have patronized businesses owned by merchants from their native countries, but quickly integrated into mainstream society. Jewish residents, at least at first, patronized Jewish-owned businesses, but also moved fluidly among those of their faith and Gentiles in both business and social circles. Residents from Syria and Lebanon likely also moved freely among the larger White population of the area. The railroad, and associated industrial businesses, employed African American workers, who lived in African American neighborhoods within the city. In addition, many also worked as domestic servants, and others offered carpentry, construction, blacksmithing, and other skills within the African American community. However, given the absence of rear entries on most New Town buildings by about 1910, the question of African-American access to stores and professional services arises. Were New Town businesses accessible to African American residents? If not, where did African-Americans, and any other residents of non-White heritage shop? The question is only partially answered by the presence of a few stores in Palentine's African-American neighborhoods where residents could purchase a limited variety of items. Other items and services may have been available from street vendors, or from neighborhood residents with carpentry, metal working and other skills. But for other items, access to downtown stores would have been necessary. By 1906, McKnight Plaza (**Figure 7**), located at 100 Avenue A in New Town, contained African-American-owned businesses, including a bank, catering to African-American shoppers. The plaza continued to serve African-Americans until 1945, when the property was sold, the buildings demolished and the land redeveloped with a Piggly Wiggly grocery store, and thereafter the current building, erected c.1965 for First National Bank of Palentine.

City directories from the post-1910 period indicate African-American residents and businesses with a (c), clearly identifying a segregated society based on race. Businesses and professional offices in McKnight Plaza are shown in the 1910 city directory in this manner. McKnight Plaza offered clothing, boots and shoes, banking services, barber and hair styling, among other goods and services. A restaurant served home-cooked food and an ice cream parlor provided sweet treats. A small number of other African American businesses within the larger community are so indicated including barbers, a café, and a candy store. An African American repair garage also is so identified. But with these exceptions, the New Town area does not appear to have had African-American business owners, or stores serving African American customers in the post-1945 period. However, stores are still likely to have been present in African American neighborhoods.

By 1935, most New Town buildings had two stores, rented to two different businesses selling two different types of goods or services, but only one entry per store. It is likely that African-Americans did not patronize White owned New Town businesses for their own needs during the 1906-1945 period because African-American owned businesses were present at McKnight Plaza and in a few other locations within the community, but would have shopped at New Town stores after McKnight Plaza closed. A c.1953 photograph of the 200 block of W. Oak Street at N. Magnolia Street (Anderson County Historical Commission files) shows two African American women near the entrance to Woolworths, and an African American man crossing W. Oak Street heading north toward Woolworths. A few other pedestrians are crossing the street or walking down the sidewalk; their identity is unclear. Cars are parked next to the curb on both sides of the street, with some empty spaces. The limited pedestrian traffic suggests a light shopping day—not a busy Saturday, but perhaps a Sunday afternoon, a time when many residents were enjoying midday dinner following church services. It is possible that New Town businesses opened their doors to African American shoppers on Sunday afternoons, and perhaps maintained extended hours one or two evenings a week.

Although late nineteenth- to mid-twentieth century architectural eclecticism is a defining district characteristic, platting patterns established order and regularity of development, which is somewhat atypical in small and medium size cities and towns located in rural Texas counties. Although the central portion of Palentine had two other commercial areas—the Old Town district encircling the courthouse square, and the small, mixed industrial-commercial area east of the district around the Shelton Gin on East Crawford Street—both developed in a less formal way. The Old Town plat featured larger, wider

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lots of more or less rectangular shape. Parcels around the courthouse developed with a mix of one- and two-story commercial uses. The Shelton Gin area included larger parcels of differing sizes, partly because of location along a creek, which often flooded. A mix of bottom land as well as higher ground was a prudent layout in such terrain and created an informal cluster of agriculture- and timber-based businesses. New Town's plats and their related development and size is unique in Palestine, and one of only two-known such commercial areas in rural Texas. Within the context of the dominant Romanesque Revival style, New Town's architecture is diverse and eclectic. Storefronts in particular reflect changing styles, tenant needs, and building code mandates. Large-scale developments such as shopping malls, big box stores and manufacturing plants are limited in Palestine, date from the 1960s and later and occur outside the city's late nineteenth and early twentieth-century core.

Significant Persons and Firms

While many factors and individuals contributed to the successful development of the New Town Commercial Historic District, the area's primary developers, architects and builders had the most visible impact on the character of the district. Many are important local figures. Some contributed to design throughout Texas, and thus are significant within the larger context of Texas history. The district developed on land donated to the railroads by Palestine residents in 1872. The railroads in turn platted the land and sold parcels to local investors, families and business owners. Many other individuals contributed to the development of the district through land sales, speculation, and design and construction. A number of architects and contractors were identified and are discussed below.

Robert E. Alexander, Jr. (1914-2005)

Born in Garland, Texas, September 15, 1914, to Robert E. and Agnes Alexander, he moved with his parents to Dallas in the early 1920s, attending the Terrell School for Boys, and Edward's University in Austin. He studied architecture at Harvard University. During the 1920s and into the 1940s, he and his father were cattlemen and farmers. They are credited with owning and operating the largest onion and cotton farm in the Southwest. Alexander served as a flight instructor for the U.S. Army Air Corps during World War II. In the 1950s, father and son created residential development plans and built two large, Dallas-area residential neighborhoods. In addition, Alexander designed several banks in Dallas and throughout Texas, including East Texas National Bank (now Vera Bank) at 207 W. Spring Street in the district

James F. Brook (1848-1915)

Born in Trenton, New Jersey in 1848, Brook was the son of James Brook and Elizabeth Rogers Brook. Brook attended Philadelphia Polytechnic Institute and received his architecture degree from that institution. Brook moved to San Antonio, Texas, in 1893 and worked in the office of Harvey J. Page as a mechanical engineer and draftsman. He also worked for the I&GN Railroad as a civil engineer. At various times he was associated with the Alamo Iron Works, and the San Antonio Machine & Supply Company. The railroad transferred him to Palestine in 1906, but he soon resigned and established his own firm. He undertook architectural projects as well as engineering and construction work in Palestine including the c.1907 Silliman Building at 303-305 W. Oak Street in the New Town Commercial Historic District, and a number of residential projects. He married and had four daughters, all of whom survived him: Mrs. Clara E Dougherty and Miss Laura Brook both of Palestine, Mrs. J. E. Hume of San Antonio, and Mrs. C.H. Balcombe of Trenton, N.J. He died in Palestine August 31, 1915, and is buried in San Antonio City Cemetery #1.

Nicholas J. Clayton (1839-1916)

Clayton was the son of Nicolas Joseph and Margaret O'Mahoney Clayton. Clayton and his mother immigrated to Cincinnati, Ohio, following the death of his father in 1848. Before the Civil War, Clayton worked as a plasterer in Cincinnati, New Orleans, Louisville, Memphis and Louis. He served in the United States Navy as a yeoman between 1862

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and 1865. He returned to Cincinnati after the war and worked as a marble carver. By 1871, he was an architectural draftsman, and in October of that year traveled to Houston. The next year he moved to Galveston accepting a position as supervising architect on the construction of First Presbyterian Church, designed by the Memphis firm of Jones and Baldwin. Clayton designed many major public, commercial and residential buildings in Galveston during the 1870s, 1880s and 1890s, and has been described as a High Victorian architect, where shape, color and detail were vital. Decorative brick and ironwork were specialties. He designed many religious buildings in Galveston, Dallas, Houston, and Alexandria, Louisiana. Churches in smaller Texas communities include Sacred Heart Catholic Church (1890-1903) in Palestine's New Town Commercial Historic District, and Patrick's Church in Denison. His work also includes infirmaries, academic buildings, public buildings, hotels, hospitals and residences. Other Palestine buildings include the I&GN Railroad General Office Building (1879) and the Temple Opera House (both demolished).

William Scott Dunne (1886-1937)

W. Scott Dunne was born in Louis, Missouri, and received his architecture degree from Washington University at Louis. Dunne came to Texas in 1917 as an instructor at Texas A&M. He joined the well-known Houston architectural firm of A.C. Finn as a partner in 1922-1923, but subsequently founded his own practice. Among his clients was R&R Theaters, which commissioned him to design Palestine's Texas Theater, among others, and during his career he designed more than twenty-five theaters in Texas and Oklahoma. He also designed several residences in Highland Park, Texas. He was a member of the Dallas chapter of the American Institute of Architects.

Fehr & Granger (1946-1966)

This Austin-firm was headed by and Arthur Fehr (1904-1969) and Charles Granger (1913-1966). Both graduated from the University of Texas, Austin, with degrees in architecture. Arthur Fehr worked for architects in San Antonio and New York before embarking on a tour of Europe. During the Depression he was part of a team of architects working on one of the San Antonio missions, and subsequently became an architect for the National Park Service. Assigned to Bastrop State Park, he designed, supervised and took part in the construction of park facilities working with Civilian Conservation Corps (CCC) enrollees. He also performed the same duties at adjacent Buescher State Park. In this period, he met Charles Granger, a recent graduate of the University of Texas, Austin. Granger became Fehr's assistant and later his partner in Fehr & Granger. However, Granger resigned in 1937 and started his own business. His first project was the First English Lutheran Church in Austin. But he became interested in modernism and admired the work of Walter Gropius and the Bauhaus, which emphasized functional design, use of readily available materials, and economy and quality in construction. He also worked with Richard Neutra in California. Granger joined Fehr's firm in 1936, but left again a few years later. Upon returning in 1946, the men formed Fehr & Granger, which specialized in commercial and residential work. In 1959 and 1961 the firm received awards for its design of Austin's Robert Mueller Airport (now demolished). In 1913, the firm designed the Palestine Savings and Loan Building at 112 E. Oak Street.

Theodore S. Maffitt, Sr. (1896-1958)

Theodore S. Maffitt, Sr. was born in Palestine in 1896, one of five children of Georgia Anna and Cicero S. Maffitt, a prominent local builder and contractor (Anderson County Historical Commission d). Theodore attended Palestine public schools, graduating from Palestine High School in 1913. He then enrolled in the University of Texas at Austin's School of Architecture. By 1916 he had returned to Palestine where he set up an architecture practice with partner Hunter Price under the banner of Maffitt + Price, Architects. When the United States entered World War I, the partners closed their office and Maffitt enlisted in the United States Navy attaining the rank of ensign. In 1919, Theo, as he was known, reopened his practice, this time with his father builder Cicero S. Maffitt. In 1920, Theo married Annie Jo Helm, a Palestine resident, and the couple had one son, Theodore S. Maffitt, Jr. born in 1923. Theo, Sr. became Palestine's leading architect, designing many homes and commercial buildings in the city until 1942, when he again closed his practice and

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joined the U.S. Army Corps of Engineers as a captain. He served as Post Engineer at Fort Sam Houston in San Antonio and Post Engineer for the Prisoner of War Camp at Tonkawa, Oklahoma, overseeing its construction. In the later years of World War II, he served as Post Engineer at Camp Maxey, Texas, and was promoted to the rank of major. After the war Theo reopened his Palestine architectural practice and was active during the 1950s, working with his son Theodore, Jr. Theodore, Sr. died in 1958. He was a member of the American Institute of Architects, the Texas Society of Architects and was involved in the development of the 1938 Texas Architects Registration Law. He received License No. 55 under this act. Locally, he served as the President of the Palestine Chamber of Commerce and the Lions Club and was a Mason. For many years, he also served as chair of the Palestine Planning and Zoning Commission. A member and deacon of Palestine's First Presbyterian Church, Maffitt participated in the founding of Palestine's Second Presbyterian Church where he served as a mission Sunday School teacher. Maffitt designed 757 buildings, including schools in Palestine, Elkhart, Slocum, Crockett, Buffalo, Centerville, Normangee, La Poyner, and Canton, and many local residences. Theo Maffitt Sr. designed the 1938 remodel of the Palestine City Hall and Water Department buildings at 115 W. Oak Street/402-404 N. Magnolia Street, located in the New Town Commercial Historic District. He also designed fifteen known residences in the Michaux Park Residential Historic District.

Theodore S. Maffitt, Jr. (1923-2007)

Ted Maffitt was a well-known and highly respected Palestine architect. Son of Theodore Stuart Maffitt, Sr. and Anna Josephine Helm Maffitt, he was born on March 11, 1923, graduated from Palestine High School in 1940 and attended Texas A&M University until enlisting in the U.S. Army in 1942. After the war, he returned to A&M to finish his Bachelor of Architecture degree. In 1948, he joined his father in the firm of Maffitt & Maffitt, and the two designed and constructed many buildings in Palestine and East Texas. Father and son continued to work closely until his father's death in 1958. Among Maffitt's designs are Palestine High School, Palestine City Hall and police station, Palestine Fire Department Station 1, the Palestine Texas National Guard Armory, the Palestine campus of Trinity Valley Community College, the Cartmell Home for the Aged, Rusk State Hospital and the Texas State Railroad. He also designed the 1967 storefront remodels at 209 W. Main Street/210 W. Oak Street and 207 W. Main Street/208 W. Oak Street in the New Town Commercial Historic District. He served as president of the Texas Society of Architects and as the Texas director of the American Institute of Architects. He also taught architecture at his alma mater for several years and served as Associate Dean of the College of Architecture, retiring from that position in 1990. In 1998 he donated thousands of architectural drawings made by his father and himself from 1914 through 1981 to the Alexander Architectural Archive at the University of Texas at Austin.

C.C. McKim (no dates)

C. C. McKim, a local architect, is credited with the Italian Renaissance-Prairie influenced Carnegie Library in Palestine's New Town Commercial Historic District. McKim created a very accomplished design that balances formal European architectural forms with references to Frank Lloyd Wright's Prairie-style roof shape. The building melds two very different traditions into an unusual and successful design. C.C. McKim is not known to be affiliated with Charles F. McKim of McKim, Mead and White.

Henry Truman Phelps (1871-1944)

Phelps was born in Anaqua, Texas August 25, 1871, the son of Edwin McNamee and Mary Jane Bickford Phelps. After attending secondary school, Phelps worked in several architectural offices in San Antonio, Texas. He served in Troop I of the First Texas Volunteer Cavalry during the Spanish American War and about 1902 formed a partnership with San Antonio architect Solon L. McAdoo. In 1903 Phelps founded his own practice, then formed a new partnership in 1909, which was dissolved the next year. Between 1910 and the early 1940s Phelps headed his own successful practice. He designed several large commercial buildings in San Antonio, including the J. M Nix Professional Building (1929) and the

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Maverick Building. He also designed several revival-style residences in that city. Other work included railroad depots, county courthouses, and the Classical Revival style Redlands Hotel in Palestine's New Town Commercial Historic District. He was a charter member of the Texas Society of Architects and director of the San Antonio Municipal Airport in the 1930s.

Representative Properties



100 Avenue A Resource #58

Description: This one-story irregular plan, flat-roofed bank building faces west onto the intersection of Avenue A and W. Spring Street. The front façade has asymmetrical three-bay massing defined by progressively recessed sections. The focal point is the recessed center bay, which features four, three-pane plate glass windows within flat metal framing. Double, metal-frame plate glass doors provide entry into the building. The exterior walls flanking the entry are clad with white marble tile. The entry is sheltered

by a flat concrete roof supported on arched metal columns, which creates a "porch" that runs the width of the façade. Within the porch is an angled planter defined by low marble walls. It contains flowering ornamentals. A wall-mounted sign south of the entry identifies the businesses within, and replaced, or covered, the original sign for First National Bank of Palestine spelled out in metal lettering that matches the arched porch supports. The bank sign is visible in a c.1970 photograph. The side elevations are finished

(<https://texashistory.unt.edu/ark:/67531/metaph26292/m1/1/>) with prefabricated concrete panels divided by steel columns into seventeen bays on the south elevation, and fifteen bays on the north elevation. The north and south elevations are pierced by pedestrian doorways. While the south elevation entry is slightly recessed, it has no canopy. The north elevation doorway provides access to the adjacent surface parking lot, and is sheltered by a flat roof canopy and walkway. Lawn-covered areas are located in front of the building, where the legendary round livestock water trough is located, and along the north and east sides of the building. A Texas Historical Commission Subject Marker plaque commemorating McKnight Plaza is located at the Avenue A property line, as are two flat, rectangular iron objects displaying the word McKnight. These are thought to be remnants of the iron water troughs J.B. McKnight kept filled for the horses he shod.

In 1876, J.H. Mead developed a small complex of buildings on this site. Although parcels in this block were platted on a north-south axis, Mead's development maximized the land by orienting the buildings on an east-west axis. That same year, he sold the property to J.B. McKnight, and the buildings became known as McKnight Plaza. Included were McKnight's saddle and harness shop. In 1888, McKnight purchased additional property east of the small complex, and by 1896 a wagon shed, blacksmithing, and grazing areas for livestock were present. By about 1900-1910, a small, circular, stone water trough was located in front of the plaza. Following McKnight's death in 1907, the property was sold to M.E. Colley. Between 1906 and 1945, McKnight Plaza was home to a variety of African American-owned businesses including a bank—the Farmers and Citizens Bank, organized in 1906 by and for African Americans. It was the first African American-owned and managed bank in Palestine. Other businesses owned by and serving the African American population were physicians, dentists, an accountant, a drug store and soda fountain, a grocery, a furniture store, a cobbler, a general store and an ice cream factory. A social club organized by African American employees of the Missouri Pacific

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Railroad was headquartered in the plaza. Following the demolition of the Plaza in 1946, the site was developed with a Piggly Wiggly grocery store. Thereafter, it became the location of a furniture store. Between 1965 and 1968, First National Bank of Palestine built the current building for use as its new headquarters. The current owner acquired the property in 2018, which is used for corporate offices.

Significance: The building's New Formalism mode reflects the monumental aesthetic of major works in this style, but expresses it in an appropriately scaled building compatible with the late-nineteenth and early twentieth century buildings that comprise the majority of the district. The building reflects the changing architectural tastes and simplified aesthetics of the post-World War II era. It retains a very high degree of architectural integrity. It is contributing to the historic district.



**105-107 W. Spring Street/106-108 W. Main
Resource #3**

Description: In 1885, two separate, two-story brick buildings with frontage on both Spring and Main streets occupied this location. By 1891, they were internally connected. A c.1890s photograph shows the building with the same second-floor fenestration patterns as currently present but with a straight parapet wall. The sign band displays the name Sam Lucas, a Palestine businessman who wore many hats, including that of cotton merchant. By 1898, the building was occupied by Fox & Lucas, a dry goods store. Both the Spring and Main street facades were remodeled into their present form in 1901 and a gabled parapet added. A c.1913

photograph shows the Spring Street elevation with a Commercial Style storefront featuring large plate glass windows separated into bays by cast iron or carved wood posts, and a transom band with brick and rusticated stone above the storefront. The second floor façade was divided into six bays by brick and stone piers. Each bay contained a 4/4 double hung wood sash window. Decorative brickwork formed a string course between the top of the windows and the projecting, dentilated parapet. The Main Street elevation has a slightly different arrangement of the transom windows, but displays the same storefront arrangement of bays, windows and detailing. The parapet wall does not include the gabled pediment but is compatible with the Spring Street elevation. The building housed oft-changing tenants including jewelers, a drug store, a photography studio, saloon and billiard hall, grocers, harness and hardware merchants, dry goods, boots and shoes, general merchandise, and other businesses. In the early days, the second floor provided sleeping rooms associated with the saloon. At a later date the second floor was occupied by Lucas' cotton business. In 1959, the storefront included recessed entry doors of an unknown age, and the second story of the Spring Street façade was altered with an unadorned red brick wall that rose above the parapet line. This red brick sheathing was applied over the historic Romanesque Revival style exterior wall, and extended west to the building at 109 W. Spring Street, creating the appearance of a single building. Following an extensive rehabilitation project begun about 2009 by the current owners, the 1960s alterations were removed, and historic-era storefront and second floor facades uncovered and repaired. The date 1901 appears in the Spring Street elevation gable. The W. Main Street elevation is without a gable. The building houses Duncan Depot, an antiques and collectibles store.

Significance: This building displays characteristic elements of the Romanesque Revival style in its symmetrical fenestration patterns, red brick sheathing and rusticated stone detailing. However, the absence of typical round arch windows and doorway surrounds, and use of lighter-gauge dentilated parapet detailing presents a somewhat atypical

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approach to the district's more traditional Romanesque Revival architectural forms. Building changes in 1959 expressed architectural trends of the late post-World War II period and represented the popularity of modernizing Victorian-era buildings. This history illustrates the district's on-going change and the business acumen of owners and tenants in meeting market challenges. The building is significant for its architectural forms and associations with district development. It is contributing to the historic district.



**109 W. Spring Street/110 W. Main Street
Resource #4**

Description: In 1885, a one-story wood building with frontage on W. Spring Street occupied this lot. A one-story brick building faced the Main Street frontage and abutted the Spring Street building. The two buildings were connected via an interior doorway. The Spring Street space was occupied by the Bismarck Saloon and the rear housed a billiard hall. These uses continued until the late 1890s. By 1900, what appears to be a new two-story building was on this lot: the extant Enframed Window Wall building detailed with Romanesque Revival-Exotic Revival style elements. A belt course between the first and second floors is finished with the same detailing as the pilasters creating a "frame" around the first floor storefront. However, the centerpiece of the red-brick façade are the large, arched, fixed pane and double hung wood sash windows detailed with rusticated stone sills and lintels and framed by pilasters rising to form three brick "towers," two of which retain their modified egg-shaped, Exotic-Revival style influenced domes. An inset brick rectangle bearing the word "Lavo" is just below the parapet wall, and refers to M. Lavo, who purchased a one-half interest in the building in June 1890, and who appears to be responsible for the elaborate facade. Alterations to the Spring Street elevation include a modified storefront of unknown date set within a

dressed, or faux, stone or tile wall surface flanked by decorative iron or wood pilasters at the building corners. The building's Main Street elevation features a sheer red-brick wall—likely applied in 1959 when the Spring Street elevation was also remodeled in this same way. This wall extends from sidewalk to parapet. The early 1960s storefront features a recessed entry enclosed with double aluminum-frame glass doors and transom and a three-part, aluminum-frame plate glass window. The second floor façade is pierced with three, 3/2 double hung aluminum-frame sash windows. A programmatic sign advertising the shoe repair shop located within appears to date from the early 1950s. Changes to the W. Main Street storefront reflects 1960 Southern Building Code and City of Palestine mandates. An early-to-mid 1970s photograph shows the Spring Street façade with its 1960s storefront recessed in an unadorned red brick wall rising to the parapet line. This monolithic brick façade extended across the Spring Street elevation of the building from its neighbor at 105-107 W. Spring Street visually, but not physically, joining the buildings into one. In 2009, the building at 105-107 W. Spring underwent a major rehabilitation effort, and since the facades of 109 W. Spring and 105-107 W. Spring were all of a piece, it may be that 109 W. Spring also was rehabilitated to its present appearance at that time. For most of its history, the building housed dry goods, and general merchandise businesses. The 1898-1899 Palestine City Directory lists the law offices of Gould & Ewing, Attorneys, in the building.

Significance: Although the Spring Street and Main Street facades express very different aesthetics, each interprets the long history of this building and the historic district. Each is a significant evolutionary modification and together they foster understanding not only of changing architectural tastes, but also of changes required by building code and local ordinance mandates developed to improve public safety. The building is significant for its architectural forms and associations with district development.

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**306 N. Sycamore Street
Resource #55**

Description: The 1885 and 1891 Sanborn Maps show this site developed with a 1½ story wood-frame livery stable, owned by Sam Rollins. By 1896, the property was the site of A. Wagnon & Son Livery. By 1900, this two-story brick building was located here and housed a furniture store on the ground floor and a Jewish Synagogue on the second floor. In 1905, the entire building was utilized by the furniture store, the synagogue having moved to its own building in what is now the South Side Residential Historic District (NR 1998). The furniture store continued in operation until at least 1935, and by that date, the interior featured a mezzanine area. During the late 1930s

until the early 1960s, the building housed the local J.C. Penney store. Sited on the corner of N. Sycamore Street between E. Oak and E. Main Streets, the building is highly visible and features three facades displaying c.1960s storefronts created from modified Commercial Style types. They feature large, aluminum frame plate glass display windows set within the building's masonry walls and supported by narrow masonry bulkheads. The storefronts wrap around the building in a continuous band. Aluminum frame plate glass entry doors are found on the west and north elevations. The two doors originally located on the south elevation were removed at an unknown date. Painted metal or wood canopies shelter all three elevation storefronts and are suspended by metal chain. Unsightly HVAC equipment, located on the canopy roof of the north and south elevations, is painted to match the color of the building's walls. The building's second story displays Romanesque Revival style architectural features including multiple bays pierced by round arch 1/1 double hung wood sash windows set in recessed panels rising above the enclosed transom band on each elevation and separated from them by a wide belt course. The front (west) elevation is divided into seven bays, the north and south elevations into three bays each. While the north elevation fenestration is the same as the west elevation, the proportions of the south elevation are similar, but clearly different, from the other two. There, the center bay is narrow and is flanked by much wider bays, and the transom band is shorter than those on the west and north facades. The 1/1 double hung wood sash windows above the transom band are arranged in a three-two-three pattern, and the windows are rectangular, in contrast to the round arch types on the other elevations.

Significance: The building reflects both its c.1899 Romanesque Revival style design as well as storefront changes dating from the mid-to-late 1960s, which are associated with fire safety changes in the Southern Building Code and related City of Palestine requirements. These changes are cohesive and reflect design and materials associated with that era. The building is in good condition and displays a high degree of architectural integrity. It is contributing to the historic district for its architecture and associations with the commercial history of the New Town district.

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**201 W. Crawford Street
Resource #49**

Description: Initial development in this block of W. Crawford Street occurred by 1896, and was largely residential. Sometime between c.1930 and 1935, the current three-story brick Commercial Style building was constructed. The building faces south onto W. Crawford Street and was designed by noted local architect Theodore S. Maffitt, Sr. Known as the Denby Building, it is constructed of load bearing masonry with red brick sheathing (Moore, Denby Building NR Nomination 1998), for use as a furniture store. The two-part primary façade is divided into three vertical bays, which

emphasizes the building's three-story height. The first-floor storefront features a centrally placed entry with double doors flanked by sidelights. Two large display windows flank the entry on each side, sheltered by a metal canopy. The two stories above the canopy feature top-hinged metal pivot windows detailed with brick header "lintels" and sills, and arranged in sets of four within each bay. The second floor, which is the mezzanine, features windows of less height than those of the third story. The windows' verticality is balanced by their placement within horizontal bands, thus anchoring this tall and rather massive building. Above the third floor windows, the brick façade rises to a shallowly stepped, slightly projecting, concrete capped parapet, currently painted white. Three decorative brick panels constructed of brick headers and anchored at the corners with square white stone or concrete blocks further define the three bay façade arrangement. The east wall faces N. Magnolia Street and continues the two-part façade design of the primary elevation. The first floor is pierced by five evenly spaced windows. A door is located at the north end of the first floor wall. The second floor features five slightly shorter evenly spaced windows, and the third floor five larger, evenly spaced windows. All are placed in a vertical line with each other. A shallow, corbeled cornice band is just below the parapet. The brick on this wall is painted.

Significance: This building is an outstanding example of the Commercial Style, expressed through the fenestration patterns, detailing and load bearing construction. It is a unique example of its style in Palentine and retains a very high degree of integrity. The Denby Building was individually listed in the National Register of Historic Places (NR 1998) for its architectural significance. It is contributing to the historic district for its architecture and its associations with the district's commercial history.

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**113 W. Main Street/114 W. Oak Street
Resource #32**

Description: This lot was first developed in 1885 with a one-story brick warehouse that did not extend all the way to the Oak Street property line. By 1891, a wood addition expanded the warehouse to Oak Street, and by 1896 a grocery store occupied the space. By 1911, the brick building reached to the Oak Street property line. In 1919, the building was divided in half longitudinally and the resulting two spaces divided again horizontally into unequal-sized rooms. These four retail spaces housed a dry goods store and a cobbler in the Main Street frontages, and a barber and a lunch counter in the Oak Street storefronts. By 1935, the building was subdivided in half longitudinally and again horizontally creating two long, narrow retail spaces fronting on W. Oak Street and one full

width space facing W. Main Street. By 1949, the vertical partition wall had been removed and the interior returned to two storefronts—one on W. Main Street and one facing W. Oak Street. This configuration remained until at least 1949. The building currently houses a loan company in the Main Street space and an investment firm in the Oak Street storefront. The Main Street storefront features a late 1920s to early 1940s Art Deco influenced recessed entry topped by c.1910 transom windows sheathed with black and pink Vitrolite (structural glass) tiles. Corrugated metal sheathing covers the upper portion of the façade and numerous incompatible signs are painted on the storefront windows. These alterations could be reversed to increase the buildings architectural integrity. However, the entire Oak Street façade was remodeled within the last 20 or so years with an incompatible, deeply inset T-shape, storefront, multi-pane wood windows and entry door, and stucco. The upper portion of the façade features a sign identifying the business.

Significance: This building is significant as an early one-story commercial building, and for the way its early uses and interior configurations interpret district history. However, both facades have been altered several times, and only the Main Street elevation retains a moderate degree of architectural integrity. The incompatible changes made to the Oak Street façade appear to have removed historic materials and design elements, and were made after the end of the period of significance. At the same time, the alterations to the W. Main Street elevation are not cohesive in style or materials, and detract from its integrity. As a result, the building's historic and architectural has been significantly diminished, and the building is noncontributing to the historic district.

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**213 W. Main Street/214 W. Oak Street
Resource #24**

Description: In 1885, this lot was developed with a one-story brick building that housed a restaurant. The building faced W. Main Street and occupied about three-fourths of the lot. By 1896, what may have been a new building—this building—or an extensive remodel of the original building, was on this site. An anonymous typescript in the collections of the Anderson County Historical Commission states that the building was constructed by William B. Robinson and Z. Lee Robinson to house their private bank, but no date is given on the typescript for the building's construction (Anderson County Historical Commission Archives: Robinson Bros. Bank Building folder, n.d., but post-1933, typescript). A photograph of the building dated c.1895 shows the Main Street elevation as it currently appears.¹⁹ Based on Sanborn Map information, it appears that the Robinson Bank Building (NR 1998) was constructed about 1895, since it first appears on the 1896 map as a bank and insurance office. The Main Street elevation features a characteristic Romanesque Revival style symmetrical multiple-bay brick and stone façade. The entry step into the bank is paved with small rectangular stone or glass tile called tessera and

bears the bank's name: Robinson Bros. Bank. By 1911, the bank building was expanded with a rear, one-story brick addition that stretched all the way to the Oak Street property line and contained two rooms, connected by an interior doorway.

The Oak Street elevation reportedly was originally designed with three bays and an oversized central pediment and tall finials (Anderson County Historical Commission Archives, Robinson Bros. Bank Building folder). It was likely very similar in form and materials to the extant façade on W. Main Street, but if so, may or may not have had a pedimented entry. For many years, the rear portion of the building housed the Wright & Kendall Insurance Agency. This firm was founded in 1889 by H. L. Wright. Kendall joined the agency in 1894. Wright was a civil engineer for the I&GN Railway and later manager of the Palestine Water Co. While in that position, Wright supervised 1894-1895 installation of Palestine's first sewer system (Anderson County Historical Commission Archives: Robinson Bros. Bank Building folder, n.d., but post-1933, typescript). By 1935, the building was divided internally into two separate spaces. The bank continued to occupy the W. Main Street space, and a retail store was located in the W. Oak Street space. The current Art Deco, Oak Street facade was installed in the 1940s. It features a deeply recessed Art Deco type storefront with angled, frameless, glass display cases, and pigmented glass tile (Vitrolite) sheathing on the façade to the underside of the canopy. A single entry door and transom provide entry into the store, which housed Marie's Slipper Shop for many years, as well as Shoes and Such and Hospitality Cookbook. By 2003, some of the glass tiles were broken and patched with plywood. Other tiles were painted.

Building owner Phil Jenkins removed the canopy, extended the glass tile all the way up the façade to the parapet, and replaced the plywood "tiles." Jenkins located a Louis, Missouri, contractor who had amassed an extensive collection of Vitrolite tiles (Jenkins-Williams correspondence 11-2019). There Jenkins found matching, or near matching tiles he used to replace or repair the damaged tiles. The stucco façade above the former canopy area also was covered with the same

¹⁹ The Main Street windows and the entry doors were reconstructed ca. 2003 based on a ca. 1895 photograph published in 1999 in *A Pictorial History of Palestine and Anderson County, Texas*, (page 14). These features were modified from the original design at an unknown time, but were present in 1998 when the building was occupied by Rushing Jewelers, and can be seen in the 1998 NR nomination for the building.

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tile. A few maroon speed stripes were added as was the word "Jenkins" in the lone vertical stripe. A 1970 photograph shows the tiled storefront with its canopy, a partially tiled façade above the canopy and (Portal to Texas History, 1970, <https://texashistory.unt.edu/ark:/67531/metaph26299/m1/1/>) a white stucco wall extending to the parapet.

Significance: The bank building is the only surviving nineteenth-century bank building in the New Town district and is significant for its architecture and association with district development. The Main Street elevation is an outstanding example of the Romanesque Revival style as applied to a one-part commercial building. The Oak Street façade is an excellent example of an Art Deco commercial storefront and is one of only two in Palestine to survive with its design and materials largely intact. Although the Main Street and Oak Street facades are vastly different, each conveys the architectural tastes of their era and the changing marketing strategies of their respective periods. The unusual development patterns of the New Town historic district—which on Spring, Main and Oak streets offer two storefronts on two separate streets at the opposite ends of the same building—providing building owners and merchants the opportunity to present new design and marketing ideas without creating the jarring juxtaposition of vastly different modes and materials that sometimes occurs in side-by-side storefronts. The building was individually listed in the National Register of Historic Places in 1998 under Criteria A and C. That nomination identifies this parcel in error as Block 167, Lot 7, Palestine Original Town Site, which is in another part of the City of Palestine. The Robinson Bank building is located in Block 164, Lot 12 of the Original Addition. The building is contributing to the district for its architecture and associations with the commercial development of the New Town historic district.



**107-109 W. Main Street/108-110 W. Oak Street
Resource #34**

Description: In 1885, Lot 19 (107 W. Main/108 W. Oak) was undeveloped, and Lot 20 (109 W. Main/110 W. Oak) contained a one-and-two story wood warehouse. By 1905 the current two-story brick building was in place and was occupied by a general store. A dry goods and harness business later occupied the building. Sometime after 1919, the building became the home of Wolen's Department Store, which continued in operation at this location until at least the early 1970s. Between 1970 and a later unknown date, angled recessed entries made of rough cut wood beams and other materials were installed to comply with the 1960 changes in the Southern Building Code and local

ordinance requirements. At that same time, what appears to be an elaborate early-twentieth-century Spanish Colonial Revival-Exotic Revival style design on the upper portion of the facades was covered with corrugated metal. A c.1930 angled photograph shows a portion of the Main Street elevation of this building with a tall, possibly Churrigueresque-influenced façade and slender, Turkish-style towers extending above the roof line. This façade treatment extended across both buildings, indicating that although at that time the two buildings housed separate businesses, the building was under single ownership. The Churrigueresque style flourished in Spain between c.1680 and 1750, and adorned churches and public buildings in Spain and in Spanish colonies. In the early twentieth century, it enjoyed a revival in the United States its complex, expressive sculptural stucco ornament was typically placed above the main entrance of a building. Most popular in the United States in areas once part of the Spanish colonial empire, it typically adorned churches, commercial buildings and theaters. This style is rare in Texas. Destruction of the historic-era storefronts and covering of the upper portions of the façade have compromised the architectural integrity of this property.

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Significance: The building is potentially significant for its architecture and associations with New Town development. However, the use of incompatible materials in the redesign of the storefront areas on both Main and Oak Streets, and the installation of corrugated metal siding on the upper portion of the facades, removed and obscured historic architectural design and materials. The building is noncontributing to the historic district. However, removal of the corrugated siding may reveal historic design and materials that could be rehabilitated. If so, such changes might permit the building to be reclassified as a contributing property within the district. Similarly, construction of a new, compatible storefront design might also be possible.



**115 W. Oak Street
Resource #39**

Description: By 1900, the southerly half of this block (#141) was developed with the Palestine City Hall, a three-story, brick, Romanesque Revival style building topped with a tower. Attributed to Galveston architect Nicolas J. Clayton, the building's first floor retail space (now 115 W. Oak Street) housed a furniture store. Immediately east of the building was a one-story section, which faced W. Oak Street and contained two rooms linked by an interior door: the Municipal Court Room (fronting on W. Oak Street) and the City Jail immediately behind it. City offices were located on the second floor. By 1905, the third floor of City

Hall contained a performance hall and theater, complete with a stage, footlights and heat. In 1919, a dry goods and shoe store was located on the first floor and the third floor remained an auditorium. The Palestine Fire Department was located at the rear of the two-story brick commercial building at 404 N. Magnolia Street, directly north of City Hall. A concrete pedestrian bridge linked second floor City offices with the second floor of 404 N. Magnolia, and permitted interior access between City Hall and the fire department. By 1935, the furniture store at 404 N. Magnolia Street, was converted to the City of Palestine Water Department and the fire department continued to occupy the rear portion of the building.

In 1938, Palestine architect Theodore S. Maffitt, Sr. undertook the remodeling of the City Hall, Court and Jail building, and the adjacent Water Department and Fire Station building. The c.1898 City Hall building was reduced from three-stories to two, eliminating the tower. The new exterior was a modest Art Deco design, which included the extant 3/3 double hung wood sash windows resting on concrete sills and topped with a white tile belt course. A redesigned storefront at 115 W. Oak, featured a glass block transom band and display windows that extended east along the W. Oak Street frontage. The extant, grand Art Deco entry on N. Magnolia Street detailed with black and maroon tile and a glass block surround was part of the redesign. The entry masks the east-west alley and second-floor bridge connecting the two buildings, and visually unites the two building sections, and was assigned the address of 402 N. Magnolia Street. A small entry at the east end of the W. Oak Street frontage matches the design and materials of the grand building entrance on N. Magnolia Street. This entry accessed an office and the City Jail. Maffitt utilized the same Art Deco styling and second floor fenestration patterns on the Water Department building while creating a modest first floor entry at 404 N. Magnolia Street. Although the second story windows are oriented vertically and are separate from each other, they resemble the continuous band known as ribbon windows associated with early modernist architecture in Europe and the United States. Shallowly incised horizontal bands detail the façade of each street frontage just below the building parapet, which is faced with the same white tile used above the City Hall transom band and the windows.

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Building alterations occurred in the 1950s or early 1960s with a modified storefront at 115 W. Oak Street. These include sheathing of street level walls with small, square, dark brown tile pierced with three, large aluminum-frame, plate glass display windows flanking the entry enclosed with double, aluminum-frame plate glass doors topped with fixed pane transoms. Each display window is separated by tile-covered piers and bulkheads, and the entry is recessed a few inches from the edge of the sidewalk. A flat-roof metal canopy supported by metal rods shelters the storefront. The design, tile sheathing, windows, canopy, and transom band wrap around the building onto the N. Magnolia Street façade. A steel post supports the canopy at the corner of the building. Extensive damage to the W. Oak Street street-level elevation occurred in the late 1950s when an automobile was accidentally driven into it (Farris Interview 9-6-2020). As a result, the large display windows that pierced the entire street-level portion of the W. Oak Street elevation were enclosed with the solid, painted wall currently present. It is possible that the building's storefront also was replaced at that time. Alterations since the 1960s include application of white paint to all exterior walls, covering of W. Oak Street second story windows with plywood sheathing, installation of a second entry on the W. Oak Street elevation, and enclosure of display windows and the surrounding tile sheathing on the N. Magnolia Street elevation with orange colored panels of unknown material.

Significance: The building is significant as the only known example of the Art Deco style applied to an institutional building in Palestine, and for its associations with architect Theodore S. Maffitt, Sr. The c.1938 changes to the building are cohesive and reflect changing architectural tastes as well as the increased administrative space requirements of a growing city government. The c.1950s-1960s storefront modifications also are intact and reflect then-current architectural design. They may result from damage caused by the automobile accident described above or they be associated with changes to the Southern Building Code. The building retains a high degree of integrity from its ca.1938 remodel as well as from its c.1950s-1960s storefront changes. The building also is significant for its dramatic history of change, which is a pattern throughout the district. The building is contributing to the district.



**402-404 N. Magnolia Street
Resource #40**

Description: In 1885, this parcel was developed with a large, wood-frame residence. By 1911, a two-story brick furniture store was on this site; the rear portion housed the Palestine Fire Department. An east-west alley separated this building from the three-story City Hall building to the south, but the two were connected by a second floor concrete bridge. In 1938, the City of Palestine hired architect Theodore S. Maffitt, Sr. to redesign both the City Hall, Court and Jail building and the adjacent Water Department Building. The City Hall building was reduced from three-stories to two, and remodeled in modest Art Deco styling. Now known as 404 N. Magnolia Street, Maffitt applied the same Art Deco exterior design to the former furniture store and fire department building as he did to the Old City Hall building. Inside he created offices for the city water department. The alley space between this building and the City Hall building was enclosed with the extant grand maroon and black tile entry that visually unites the two building sections. This entry received the address of 402 N. Magnolia Street. Both buildings display the same

materials, façade organization, detailing and fenestration patterns. However, the street level façade of the N. Magnolia elevation includes a central entry flanked by paired 3/3 wood frame double hung sash windows. Two sets of the same paired 3/3 double hung wood sash windows wrap around the N. Magnolia Street elevation to the W. Crawford Street elevation. Alterations include the c.1990, single-entry, black anodized aluminum and glass door flanked by sidelights and topped with a black fabric awning. Reflective sheeting appears to have been applied to the interior of the door and sidelight glass. Two c.1990s entry doors, each set within black anodized aluminum frames and topped with a black fabric

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awning were added to the Crawford Street elevation. Original 3/3 windows flank the door closest to the corner of N. Magnolia and W. Crawford. The three fire department truck bays are enclosed with non-original overhead metal doors.

Significance: This building retains a high degree of integrity from its c.1938 Art Deco remodeling, with minor alterations in the form of changes to entry doors on the N. Magnolia Street and W. Crawford Street elevations. The building is contributing to the district for its architecture and associations with the development of the New Town historic district.



**217-219 W. Main Street/218-220 W. Oak Street
Resource #22**

Description: Sited on the corner of W. Main Street/W. Oak Street and N. John Street, this two-story brick building dates to 1907, replacing two c.1885 buildings originally on the site. Retail businesses occupied the first floor. The Palestine Telephone Exchange filled the entire second floor. The storefronts at 217 W. Main/218 W. Oak were modified c.1962 and are identical. They feature angled recessed entries finished with plate glass windows and aluminum frame glass doors. This retail space was occupied by Pryor's, a men's clothing store. The storefronts at 219 W. Main/220

W. Oak also are identical. They date from c.1985-1990 and feature straight, slightly recessed setbacks. Black glass metal frame windows and a similar entry door enclose the storefronts. The building's second-story rectangular windows detailed with lintels and keystones, and the corbelled parapet are characteristic of the Romanesque Revival style. Window molding and glass appear to be missing; the openings are enclosed with plywood panels. The W. Main Street centrally placed, elevated sign band, contains the date 1907. The building was stuccoed at an unknown date and is currently painted white.

Significance: The building's second story is largely unchanged since construction in 1907 and documents a highly popular architectural mode of that era. The c.1962 modifications of the 217 W. Main Street/218 W. Oak Street facades reflect mandated Southern Building Code and City of Palestine ordinance requirement and date from the district's period of significance. They are intact and of cohesive design and materials reflecting architectural trends of the late post-World War II period. However, the c.1985-1990 changes to the 219 W. Main Street/220 W. Oak Street facades were installed after the end of the period of significance and are incompatible with the building's original design and materials, and with the adjacent historic-period storefront. However, it may be possible to remove the 219/220 storefront changes and replace them with a compatible design. The building retains a high degree of integrity. It is contributing to the historic district for its architecture and associations with the development of the historic district.

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**120 W. Oak Street/No Address [115-119] W. Main Street
Resource #31**

Description: Between 1885 and 1945, these three lots were developed with grocery, feed, clothing, dry goods, drug store and other businesses in one-story and two-story brick buildings. Between 1919 and 1935, a two-story brick building occupied two of the three lots comprising the site. The interior burned in 1945 and the building was subsequently demolished. In 1946, the one-story brick building currently on the site was erected and was home to

McCrary's, an auction house, which closed in 1991 (Anderson County Historical Commission Archives, Palentine, Merchant file). This Commercial Style one-part commercial block occupies three lots. The large display windows are a prominent feature of its style, as are its simple massing and absence of adornment. The yellow brick walls and red brick foundation provide visual interest as does the flat roof metal canopy detailed with red striping. Although the Oak Street elevation is now the legal address of this building, historically the legal address was 117 W. Main Street. An antiques store now occupies the W. Oak portion of the building. The W. Main Street section is home to the Old Magnolia Grille, a popular New Town restaurant.

Significance: The building is significant for its modest, mid-twentieth century, one-story Commercial Style architecture. Its straightforward form and absence of detailing sets it apart from older Commercial Style buildings in the district. The building appears largely unaltered and retains a high degree of integrity. It is contributing to the historic district for its architecture and associations with district development.



**203 W. Main Street/204 W. Oak Street
Resource #29**

Description: In 1885, this lot contained a one-story brick building that faced W. Main Street and occupied about two-thirds of the lot. A grocery occupied the building's undivided interior space. A small brick office was at the northwest corner of the building and a small one-story wood storage building was at the northeast corner. The rear portion of the lot also included a water well. By 1891, an iron-clad, one-story addition had been constructed on the back of the building, extending it to the W. Oak Street property line. From 1896 until sometime after 1900, the building housed a store selling dry goods, crockery, and tinware. By 1905, the extant two-story brick building occupied the site, and became known as the Ash-Link Building after early owners. The building housed a candy store and factory and was connected by an interior doorway to the drugstore at 201 W. Main Street/202 W. Oak Street. This use continued until sometime prior to 1935. By 1935, the building interior was divided in half horizontally. Each space was used as a clothing store (Palentine City Directory 1962). This configuration continued until 1972, when new owner Maudie Farris, commissioned an exterior remodel and removed the interior partitions, returning the interior to a single large room. The current, virtually identical, recessed, angled storefronts were installed in

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late 1972 or early 1973, and feature aluminum-frame, plate-glass windows and a single aluminum frame plate glass door with a single fixed pane sidelight. A projecting, brick wall is at each end of both storefronts. A wood door at the east end of the W. Oak Street façade provides access to the second floor. A flat-roofed metal canopy supported by metal rods shelters both storefronts, and concrete tile, painted white, sheaths both facades above the canopy, extending to the parapet. The original c.1904 Romanesque Revival style second story is largely intact beneath the sheathing (Foster Interview 9-8-2020). A 1970 photo (<https://texashistory.unt.edu/ark:/67531/metaph26289/m1/1/:accessed December 5, 2019>) University of North Texas Libraries, The Portal to Texas History, texashistory.unt.edu) of W. Oak Street shows what appears to be a deeply inset storefront entry. Round-arch Romanesque Revival style windows, stuccoed/painted wall surfaces and parapet rise above the storefront. The building is in good condition and retains a high degree of integrity to its c.1972/1973 alterations.

Significance: The building is significant for its early 1970s modifications that reflect mandated Southern Building Code changes and local ordinance requirements, as well as post-World War II architectural trends. These alterations are intact and of cohesive design and materials, and are virtually identical. They offer entry and exit through both north and south doors, rather than front or back. The building is significant for its architecture and associations with the commercial development of the New Town historic district. Although the exterior modifications express the intent, form and materials of then current architectural trends, and comply with the mandated building code and city ordinance, they were made less than 50 years ago. For these reasons the building is considered noncontributing to the historic district. However, when these changes reach the 50 year mark, the building could be a candidate for re-consideration as a contributing property to the historic district.



**101 W. Main Street/100 W. Oak Street
Resource #36**

Description: This two-story, Romanesque Revival style commercial building is sited on a corner lot and has two primary facades and a secondary, side street elevation. The building includes stuccoed wall surfaces, highly intact original, second floor facades including 1/1 wood frame, double hung wood sash windows, and slightly a slightly projecting corbeled parapet. The storefronts on W. Oak Street and W. Main Street have been altered more than once. The current Oak Street storefront features a 1930s deeply recessed Art Deco entry enclosed with a c.1960s aluminum frame plate glass door and fixed pane transom. The flanking display windows are frameless plate glass resting

on tile covered angled bulkheads, which appear to date from the late 1920s to 1940s era. The stepped, black Vitrolite tile entry surround was removed at an unknown date, but likely during the 1980s. Additional alterations to the W. Oak Street storefront were undertaken after the end of the period of significance and include a canvas awning, enclosure of the transom band and incompatible advertising signs painted on wall surfaces above the awning. A historic-era doorway in the adjacent W. Oak Street building section is enclosed with a plate glass window. Second-story awning windows date from at least the 1940s. The current W. Main Street storefront features incompatible white stucco and small, aluminum frame windows flanking the centrally placed, aluminum frame and glass entry door, which replaced the recessed c.1920s Art Deco storefront and its Vitrolite detailing. The street level portion of the N. Sycamore Street façade includes a centrally placed entry to second floor offices. Alterations include the c.1970s bricking in of the original larger entry portal and the c.1950s enclosure of a secondary door with glass block. However, original second story fenestration patterns,

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windows, and historic-era exterior stucco remain intact. For much of the current building's life, the first floor was divided into separate retail spaces and housed different businesses including hardware, millinery, grocery, dry goods, clothing, and shoe stores as well as Kolstad Jewelers. A Texas Subject Marker detailing the history of Kolstad Jewelers is on Oak Street façade near the entry. Adjacent to the building are round pieces of amethyst colored glass imbedded in the sidewalk on the Sycamore and Oak frontages. These "lights" date from the late nineteenth and early twentieth century when they were frequently used as a source of natural lighting for basement storage areas of large commercial buildings. Other known examples are in the downtown commercial areas of New York City and Los Angeles, California. Their presence in other late-nineteenth and early twentieth century Texas commercial districts is unknown. A pharmacy occupied the Main Street frontage for many years. Although all three elevations have been modified more than once, most alterations could be removed and the building rehabilitated.

Significance: The second story retains virtually all of its historic design and materials, including window frames, glass and parapet detailing. These elements are rare, surviving Romanesque Revival features that express, perhaps better than any other building in the New Town historic district the aesthetics of the style, which dominated the district during its first forty years. The building's history as the site of Kolstad Jewelers adds to the understanding of district's railroad-related prosperity and its impact on Palentine. The building is in good condition and retains a moderately high degree of integrity. It is contributing to the district for its architecture and associations with district development.



**101-105 W. Oak Street/100-102 W. Crawford
Resource #37**

Description: In 1885, a church rectory occupied this site. In 1905, the parcel was undeveloped, but by 1907, the current two-story, brown-brick Commercial Style building occupied the entire site. Early tenants were a drugstore, dry goods, shoes and ladies wear and a men's wear store. By 1935, Bratton's drug store did business in 101-103, and the rear of 105. The W. Oak Street portion of the 105 space was an office. The 1949 and 1964 Sanborn Maps show the interior occupied by retail establishments.

This two-part commercial building features a three-bay storefront with a cut-away-corner at the W. Oak Street/N. Sycamore Street intersection. Each storefront is different in its fenestration patterns, but each share the same overall proportions and detailing, and all three storefronts are topped by a multi-pane transom band. A string course separates the first and second story portions of the façade. Each second story bay is defined by a brick pilasters and paired round arch 2/2 double hung wood sash windows featuring slightly segmented arches. The upper façade wall rises to a projecting brick and stone cornice. The side elevation mirrors the materials, forms, and organization of the W. Oak Street elevation, but does not include storefronts. The rear W. Crawford Street elevation mirrors the W. Oak Street façade in materials, divisions and door placement but differs in that the transom area contains just two windows each, and the storefronts just two double doors; there are no windows. The W. Crawford Street elevation appears to have been the service entry for the businesses accessed from the W. Oak Street entries and currently houses retail and service businesses. The W. Oak and N. Sycamore elevations appear unaltered, while the W. Crawford elevation includes minor alterations to one door.

Significance: The building is in excellent condition, with the exception of the rear entries, and retains a very high degree of historic and architectural integrity. It is the most well developed and intact example of the early Commercial Style in

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the New Town commercial area. The building contributes to the district for its architecture and associations with district development.

Conclusion

The New Town Commercial Historic District is the largest and best preserved concentration of late-nineteenth to mid-twentieth century commercial and institutional resources in Palestine. It reflects land division and architectural patterns representative of Palestine's commercial and institutional development between 1872 and 1971. Primarily commercial, the district contains portions of three subdivisions, two of which feature a grid pattern layout of streets and lots. The third subdivision contains lots of varying sizes and shapes. The vast majority of lots in the district are oriented on a north-south axis, and measure 25x100 feet between east-west streets. These lots, and their buildings, fill the entire space between their respective boundary streets and their east-west lot lines, and create a dense, urbanized area rare in small cities and towns in Texas. One-Part Commercial Blocks and Two-Part Commercial Blocks of considerable architectural diversity and quality form the majority of district buildings, which include a dominant façade on each of the two frontages. Other commercial building types are the One-and-Two-Part Commercial Block, the Enframed Window Wall and Two-Part Vertical Block. Although many facades originally were, and some are, the same on both elevations, many buildings now feature two different façade treatments. Characterized by long, narrow, rectangular-plan, one- and two-story buildings displaying fifteen architectural styles constructed largely in red brick, the district's dominant style is Romanesque Revival. Also present are examples of the Commercial Style, Italianate, Spanish Colonial Revival, Miesian, and New Formalism. Hybrid designs are numerous and pair the Romanesque Revival with one or more styles such as Commercial, Art Deco or Modern modes applied to modified storefronts, and in some cases entire facades. Alterations to district buildings reflect changing architectural tastes, market needs and mandated building code and city ordinance requirements. The district also contains seven institutional resources, which include rectangular, T-Plan and irregular-plan buildings in Gothic Revival, Colonial Revival, Renaissance Revival-Prairie, Renaissance Revival-Beaux Art and Art Deco modes. Two landscape properties in the form of free-standing signs also are present. City-funded development of infrastructure such as paved streets and utility systems supported district development. The vast majority of district is within the Original Addition. Three properties are in the Railroad Addition. Both subdivisions were platted in 1872 in anticipation of the arrival of freight and passenger rail service by officials of the International Railroad (later the International & Great Northern Railroad). These two subdivisions are platted in the same way, with long-narrow lots oriented on a north-south axis between east-west streets. Three properties are located in the Debard Addition, platted in the 1880s. While the Railroad Addition utilizes the same platting pattern as the Original Addition, and was developed with the same type of commercial buildings, virtually all development in the Railroad Addition was lost to demolition between the late 1960s and the early 1980s. The Debard addition developed with residential properties, churches, civic halls and scattered commercial uses. With the initiation of rail service, Palestine experienced sustained economic growth supported by agriculture, transportation, manufacturing and the petroleum industry that supported ongoing district development, which continued into the late 1970s. District historic resources reflect national architectural trends and the tastes and budgets of the property owners, architects and builders involved in construction. The district retains high levels of integrity of location, setting, materials, design, workmanship, feeling and association within the period of significance and is maintained in good to fair condition. The district conveys not only the architectural heritage of the 1872 to 1971 era, but represents the growth Palestine experienced resulting from sustained prosperity made possibly by rail service. The district's dominant platting and construction patterns, and the influence of mandated building code and city ordinance requirements combine in a rare example of its type. For these reasons, the New Town Commercial Historic District is eligible for listing in the National Register of Historic Places under Criteria A and C at the local level of significance. Most noncontributing resources are typically so rendered by incompatible additions and changes to storefronts, windows and siding, many of which could be reversed. The district is worthy of preservation as a highly intact landmark commercial district that documents railroad-related development patterns in Palestine and interprets local social and architectural trends between c.1872 and 1971.

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g) *Palestine Herald-Press*, January 25, 1991. File: Palestine, Merchant: *McCrary's*

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Palentine New Town Commercial Historic District, Palentine, Anderson County, Texas

Section 10: Boundary Continuation Sheet

Verbal Boundary Description

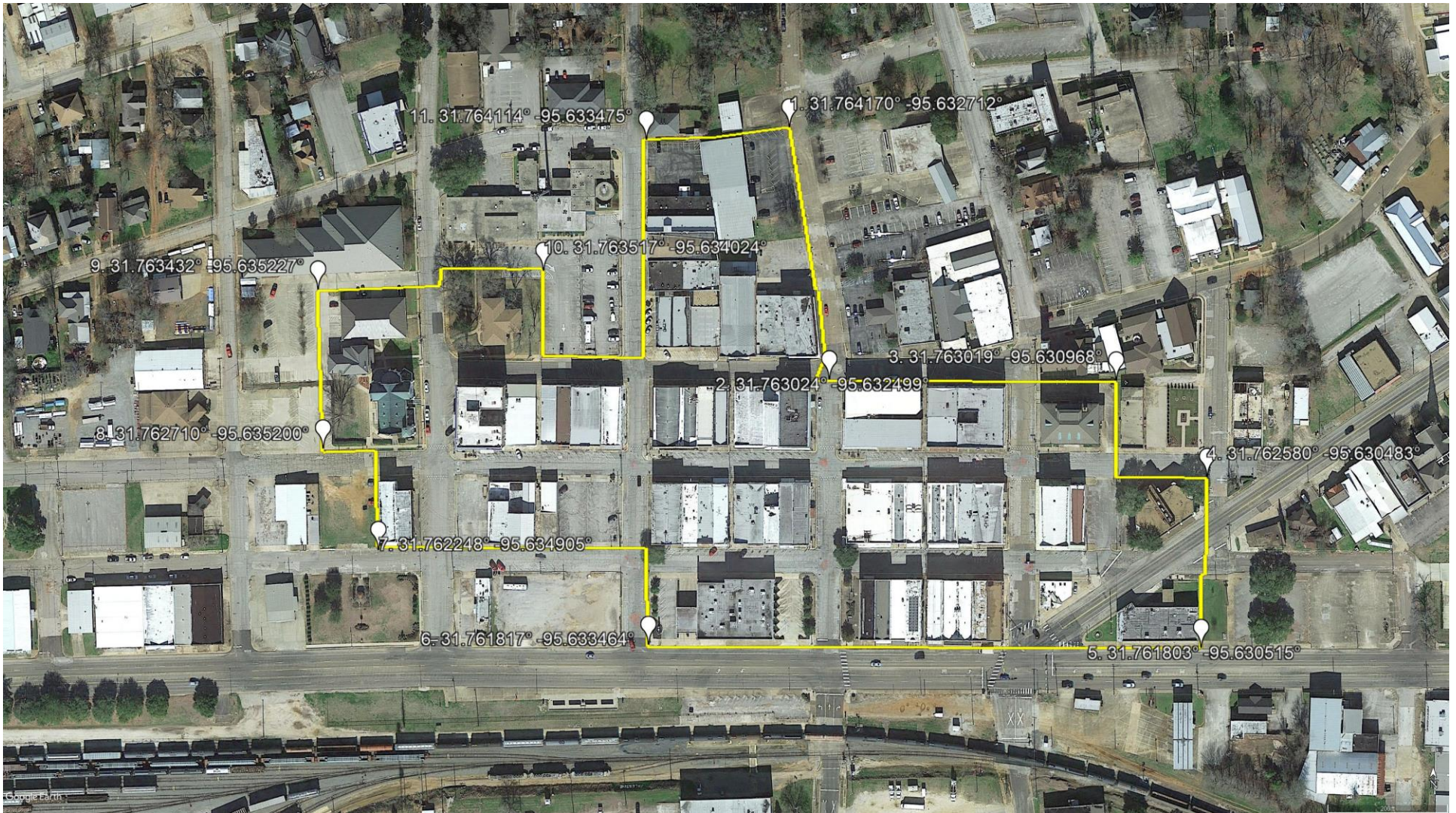
This boundary is precisely delineated on the location map on the following page. Beginning at W. Spring Street and N. Sycamore Street on the south; thence west along W. Spring Street; thence north on N. John Street to W. Main Street; thence west to the west property line of Lot 9, Block L in the Railroad Addition; thence north along said property line to W. Oak Street; thence north along the west line of Lot 6, Block M in the Railroad Addition; thence west along south line of Lot 16, Block 40 in the Debard Addition to N. Tennessee; thence north along N. Tennessee to about the halfway point of Block 40, Lot 16 in the Debard Addition; thence east across said Block 40, Lot 16, continuing east along the north line of the alley located between Block 39, Lots 12 and 13 in the Debard Addition; thence east across N. Queen Street, to the east boundary line of said N. Queen Street; thence north along the east side of N. Queen Street to the driveway at the north end of the Carnegie Library in Block 38 of the Debard Addition; thence east along the driveway curbing to the east end of the landscaped library property; thence south along said driveway curbing to W. Crawford Street; thence east along W. Crawford Street to N. John Street; thence north to the north property line of Lot 11, Block 101 in the Original Addition; thence east along said property line and continuing east along the north boundary of Lot 18, Block 101 in the Original Addition to N. Magnolia Street; thence south to W. Crawford Street; thence east along W. Crawford Street to N. Sycamore Street; thence south to a public alley at the rear (north) of Block 142; thence east along said alley to the east property line of Lot 10, Block 142; thence south along said property line to E. Oak Street; thence east to the east line of N. Houston Street; thence south along N. Houston Street to the east property line of Tract 1 Closed in Block 161 of the Original Addition; thence south to E. Spring Street; thence west N. Sycamore Street, the place of beginning.

Boundary Justification

The boundaries of the district encompass the original core of the New Town business district which is the only surviving concentration of railroad-related commercial development in Palentine. The district is a prime example of railroad-era platting patterns, and through its dense development and late-nineteenth to late-twentieth century architectural styles illustrates how rail service stimulated and supported local prosperity. These factors set it apart from the largely now vacant land to the west, which prior to demolition in the 1950s was part of the New Town commercial district, and from the historic-era residential uses to the north, the mixed historic and non-historic industrial, commercial, and residential uses to the east, and the railroad to the immediate south.

Palentine New Town Commercial Historic District, Palestine, Anderson County, Texas

Source: Google Earth, Accessed March 1, 2021



Palatine New Town Commercial Historic District, Palestine, Anderson County, Texas



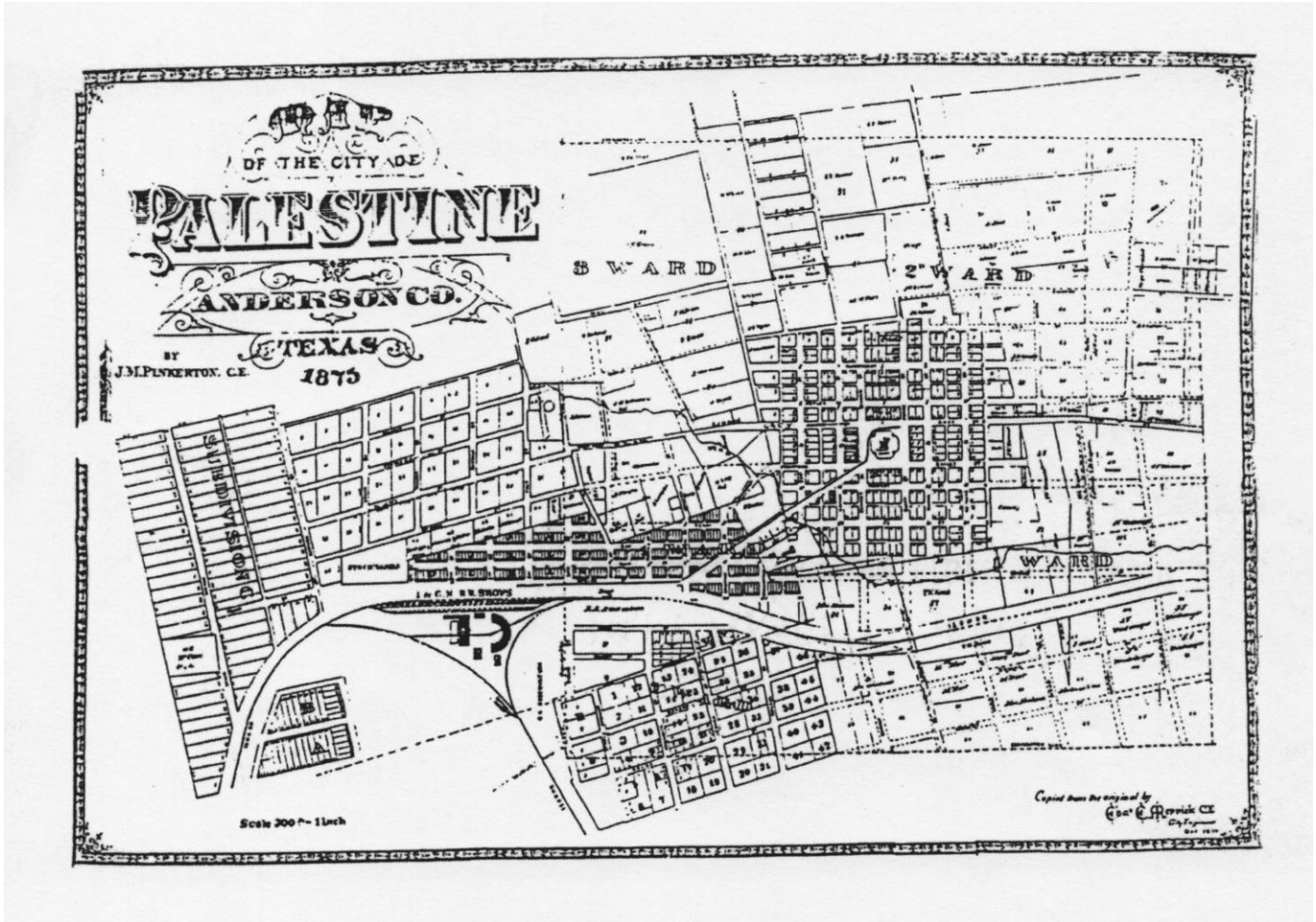
Palentine New Town Commercial Historic District, Palestine, Anderson County, Texas

Figure 1. Spring Street, 1874
Source: Avera, 2013



Paletine New Town Commercial Historic District, Paletine, Anderson County, Texas

Figure 2. City of Paletine Map, 1875
Source: Moore & Goebel, 1998



Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Figure 3. W. Spring Street, c.1900
Source: City of Palestine



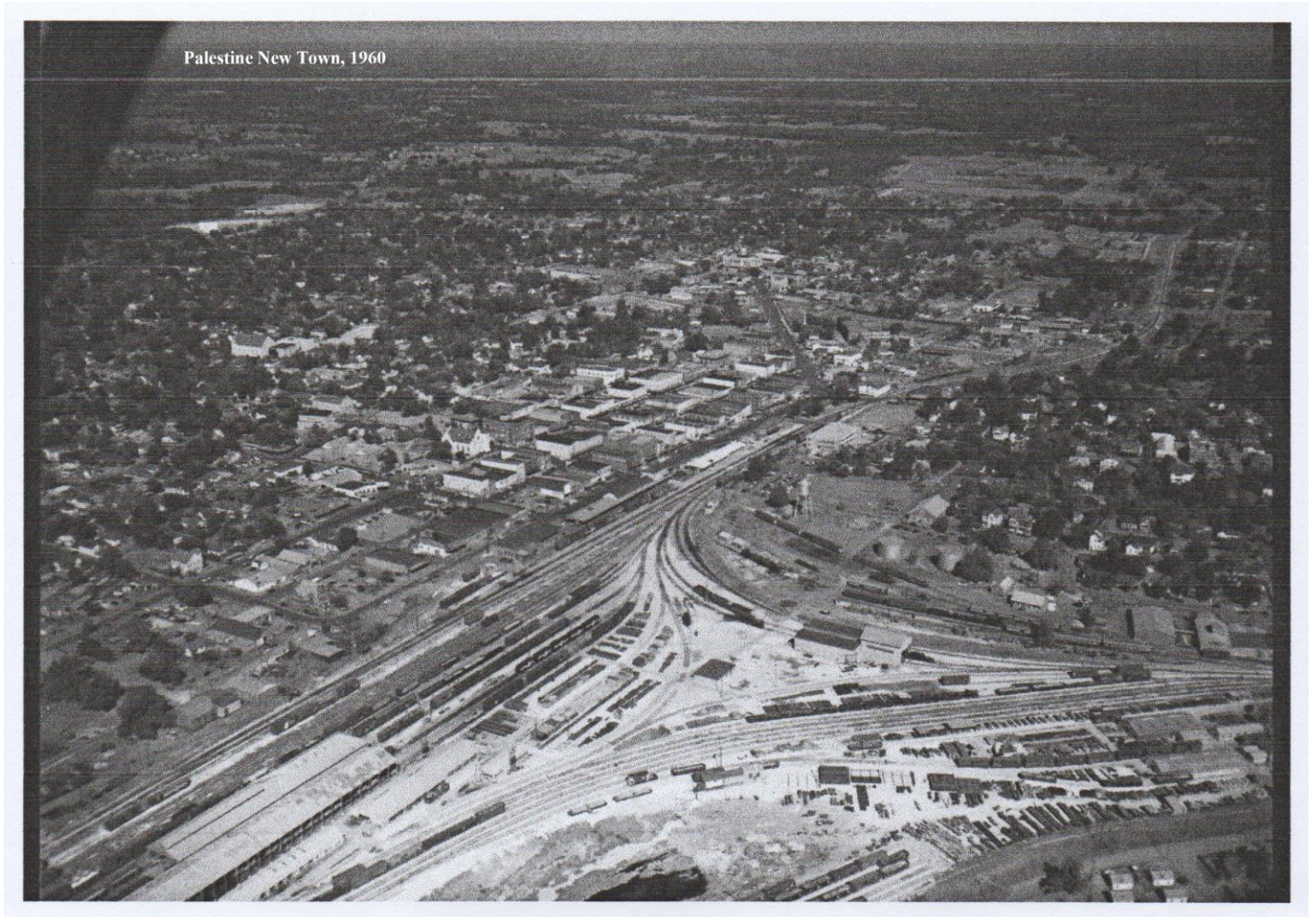
Palatine New Town Commercial Historic District, Palestine, Anderson County, Texas

Figure 4. W. Main Street, c.1905
Source: Portal to Texas History



Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Figure 5. Palestine New Town, 1960
Source: Portal to Texas History



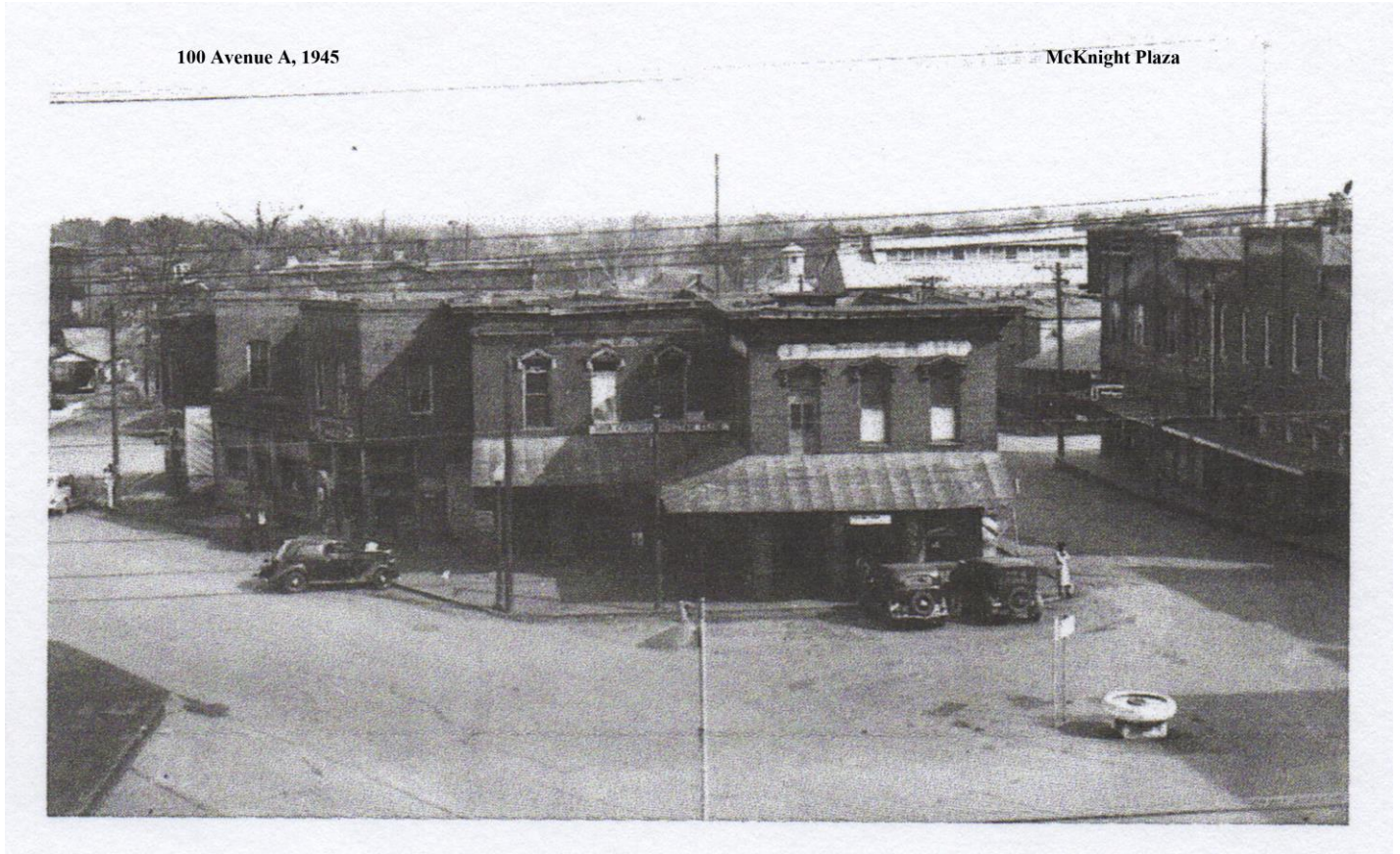
Palentine New Town Commercial Historic District, Palestine, Anderson County, Texas

Figure 6. Kolstad Jewelry, 100 W. Oak Street, c.1948
Source: Avera, 2013



Palentine New Town Commercial Historic District, Palestine, Anderson County, Texas

Figure 7. McKnight Plaza, 1945
Source: *Palentine Herald-Press*, 1992



Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photographs

Photo 1
213 W. Main Street



Paletine New Town Commercial Historic District, Paletine, Anderson County, Texas

Photo 2
105-107 W. Spring Street



Photo 3
206 W. Oak Street



Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 4
211-213 W. Oak Street



Paletine New Town Commercial Historic District, Paletine, Anderson County, Texas

Photo 5
109 W. Spring Street



Palentine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 6
110 W. Main Street



Paestine New Town Commercial Historic District, Paestine, Anderson County, Texas

Photo 7
400 N. Queen Street



Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 8
101 W. Spring Street



Palentine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 9
217-219 W. Main Street



Photo 10
100 W. Oak Street



Paletine New Town Commercial Historic District, Paletine, Anderson County, Texas

Photo 11
214 W. Oak Street



Paestine New Town Commercial Historic District, Paestine, Anderson County, Texas

Photo 12
301 W. Oak Street



Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 13
204 W. Oak Street



Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 14
207 W. Main Street



Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 15
211 W. Main Street



Photo 16
101-105 W. Oak Street



Palestine New Town Commercial Historic District, Paeltine, Anderson County, Texas

Photo 17
303-305 W. Oak Street



Paletine New Town Commercial Historic District, Paletine, Anderson County, Texas

Photo 18
111 W. Spring Street



Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 19
112 E. Oak Street



Photo 20
207 W. Spring Street



Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 21
100 Avenue A



Photo 22
213 W. Crawford Street



Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 23
501 N. Queen Street



Photo 24
502 N. Queen



Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 25
101 E. Oak Street



Photo 26
115 W. Oak Street



Palentine New Town Commercial Historic District, Palentine, Anderson County, Texas

Photo 27
402-404 N. Magnolia Street



Paletine New Town Commercial Historic District, Paletine, Anderson County, Texas

Photo 28
106-108 W. Oak Street



Paletine New Town Commercial Historic District, Paletine, Anderson County, Texas

Photo 29
401 W. Main Street



Paletine New Town Commercial Historic District, Paletine, Anderson County, Texas

Photo 30
204 W. Oak



Paletine New Town Commercial Historic District, Paletine, Anderson County, Texas

Photo 31
210 W. Oak Street



Palentine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 32
103 W. Spring Street



Palentine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 33
104 W. Main Street



Paestine New Town Commercial Historic District, Paestine, Anderson County, Texas

Photo 34
North Side 100 block W. Oak Street



Photo 35
South Side 200-100 blocks W. Oak Street



Paletine New Town Commercial Historic District, Paletine, Anderson County, Texas

Photo 36
North Side 200 block W. Oak Street



Photo 37
South Side 100 block W. Oak Street



Paletine New Town Commercial Historic District, Paletine, Anderson County, Texas

Photo 38
North Side 300 block W. Oak Street



Photo 39
South Side 100 block W. Main Street



Palestine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 40
North Side 100 block W. Spring Street



Photo 41
North Side 200 block W. Crawford Street



Palentine New Town Commercial Historic District, Palestine, Anderson County, Texas

Photo 42
North Side 300 block W. Main Street



Photo 43
East Side 400 block N. Magnolia Street



Paletine New Town Commercial Historic District, Paletine, Anderson County, Texas

Photo 44
East Side 500 block N. John Street



Photo 45
South Side 300-100 blocks W. Crawford Street



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