

Texas Historical Commission staff (AD), 8/24/2010, rev. 10/20/2010, rev. 10/22/10  
27" x 42" Official Texas Historical Marker with post  
Bexar County (Job #10BX01) Subject RQ, BH (Atlas ) UTM: 14 549669 E 3255731N  
Location: San Antonio, 119 Taylor St.

### **MAVERICK-CARTER HOUSE**

THE THREE-STORY LIMESTONE MAVERICK-CARTER HOUSE WAS CONSTRUCTED ON THE NORTH SIDE OF SAN ANTONIO'S CENTRAL BUSINESS DISTRICT IN 1893 FOR REAL ESTATE DEVELOPER WILLIAM HARVEY MAVERICK, SON OF TEXAS DECLARATION OF INDEPENDENCE SIGNER SAMUEL AUGUSTUS MAVERICK. WHEN ORIGINALLY BUILT, THE HOME WAS SITUATED ON THE BANKS OF THE SAN ANTONIO RIVER, WHICH WAS RECHANNELED FOR FLOOD CONTROL PURPOSES IN 1920. MAVERICK RAISED HIS CHILDREN IN THE HOME AND RESIDED HERE UNTIL 1910, WHEN HE SOLD THE HOUSE TO HIS SON, ROBERT.

ATTORNEY AND FORMER PRESIDENT OF THE TEXAS BAR ASSOCIATION, H.C. CARTER, PURCHASED THE HOUSE IN 1914. CARTER'S SECOND WIFE, ALINE (BADGER), CONVERTED THE FIRST FLOOR LIBRARY INTO A CHAPEL AND CONSTRUCTED AN OBSERVATORY ON THE ROOF OF THE HOME CA. 1925. ALINE, A NOTED POET, ARTIST, ASTRONOMER, MUSICIAN AND HUMANITARIAN, SERVED AS POET LAUREATE OF TEXAS FROM 1947-49. ALINE ALSO TAUGHT ASTRONOMY TO CHILDREN AND HOSTED AN ANNUAL CHRISTMAS PARTY FOR SAN ANTONIO ORPHANS HERE IN HER HOME. AFTER RAISING THREE CHILDREN AND H.C.'S DEATH IN 1948, ALINE CONTINUED TO LIVE HERE UNTIL HER DEATH IN 1972; THE HOME REMAINS IN THE CARTER FAMILY.

THE 23-ROOM HOME WAS DESIGNED BY PROMINENT SAN ANTONIO ARCHITECT ALFRED GILES (1853-1920), WHO ALSO DESIGNED AT LEAST NINE OTHER BUILDINGS FOR THE MAVERICK FAMILY. THE RICHARDSONIAN ROMANESQUE FAÇADE FEATURES RUSTICATED STONE WALLS AND SILLS, ROUND AND ARCHED WINDOWS, A ROUNDED TOWER WITH A CONICAL ROOF, A PORTE-COCHERE AND A SLATE ROOF. THE HOUSE WAS DESIGNED WITH MULTIPLE PARLORS AND BEDROOMS. SIGNIFICANT INTERIOR MATERIALS INCLUDE BIRD'S EYE MAPLE AND OAK WAINSCOTING, HARD PINE DOORS AND WINDOW FRAMES, SANDSTONE MANTELPieces AND PARQUET FLOORS.

RECORDED TEXAS HISTORIC LANDMARK – 2010

MARKER IS PROPERTY OF THE STATE OF TEXAS

## TEXAS HISTORICAL COMMISSION

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### **RECORDED TEXAS HISTORIC LANDMARK MARKERS: 2010 Official Texas Historical Marker Sponsorship Application Form**

Valid September 1, 2009 to November 30, 2009 only
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This form constitutes a public request for the Texas Historical Commission (THC) to consider approval of an Official Texas Historical Marker for the topic noted in this application. The THC will review the request and make its determination based on rules and procedures of the program. Filing of the application for sponsorship is for the purpose of providing basic information to be used in the evaluation process. The final determination of eligibility and therefore approval for a state marker will be made by the THC. This form is to be used for Recorded Texas Historic Landmark (building marker) requests only. Please see separate forms for either Historic Texas Cemeteries or subject markers.

**Proposed marker topic** (official title will be determined by the THC): **Maverick-Carter House**

**County:** **Bexar**

**Town** (nearest county town on current state highway map): **San Antonio**

**Street address of marker site or directions from town noted above:** **119 Taylor Street**

**Marker Coordinates:**

**If you know the location coordinates of the proposed marker site, enter them in one of the formats below:**

UTM Zone                  Easting                  Northing

Lat: 29°25'47.82"N Long: 98°29'16.52"W (deg, min, sec or decimal degrees)

**Otherwise, give a precise verbal description here** (e.g. northwest corner of 3rd and Elm, or FM 1411, 2.6 miles east of McWhorter Creek):

**NOTE:** Recorded Texas Historic Landmark markers must be placed at the structure being marked.

**Recorded Texas Historic Landmark markers definition:** Recorded Texas Historic Landmark (RTHL) markers are awarded to structures deemed worthy of preservation for their historical associations and architectural significance. RTHL is a legal designation and comes with a measure of protection; it is the highest honor the state can bestow on a historic structure, and the designation is required for this type of marker. The RTHL designation becomes effective upon approval by the THC. Official Texas Historical Markers signify the RTHL designation, which comes only through application to and approval by the THC and must include public display of an Official Texas Historical Marker. Owners of RTHL-designated structures must give the THC 60 days written notice before any alterations are made to the exterior of the structure. RTHL status is a permanent designation and is not to be removed from the property in the event of a transfer of ownership. Only the THC can remove the designation or recall the marker. The marker must remain with the structure and may not be removed or displayed elsewhere until or unless the THC gives express approval in writing for such action. Once designated as RTHL, properties are subject to provisions of Texas Government Code, Section 442.006(f).

**Criteria:**

1. **Age:** Structures eligible for the RTHL designation and marker must be at least 50 years old.
2. **Historical significance:** Architectural significance alone is not enough to qualify a structure for the RTHL designation. It must have an equally significant historical association, and that association can come from an event that occurred at the site; through individuals who owned or lived on the property; or, in the case of bridges, industrial plants, schoolhouses and other non-residential properties, through documented significance to the larger community.
3. **Architectural significance:** Structures deemed architecturally significant are outstanding examples of architectural history through design, materials, structural type or construction methods. In all cases, eligible architectural properties must display integrity; that is, the structure should be in a good state of repair, maintain its appearance from its period of significance and be considered an exemplary model of preservation. Architectural significance is often best determined by the relevance of the property to broader contexts, including geography. Any changes over the years should be compatible with original design and reflect compliance with accepted preservation practices, e.g., the *Secretary of the Interior's Standards for Rehabilitation*.
4. **Good state of repair:** Structures not considered by the THC to be in a good state of repair are ineligible for RTHL designation. The THC reserves the sole right to make that determination relative to eligibility for RTHL markers.

**Special National Register considerations for RTHL marker applications:** If a structure has been individually listed in the National Register of Historic Places (NRHP) under either Criterion A or B and Criterion C (Architecture), the historical text compiled as part of the National Register nomination process may be submitted as part of the marker process, provided it includes the required reference notes and other documentation. Acceptance of the National Register information for the purposes of the marker process will be up to the sole determination of the THC. Listing in the NRHP does not guarantee approval for an RTHL marker. See the THC web site at <http://www.thc.state.tx.us/markerdesigns/madnrcrit.html> for National Register criteria.

☒ Check this box if the property is individually listed in the NRHP.

**APPLICATION REQUIREMENTS**

Any individual, group or county historical commission (CHC) may apply to the THC to request an Official Texas Historical Marker for what it deems a worthy topic. Only complete marker applications that contain all the required elements and are submitted online as required can be accepted or processed by the THC (for RTHL markers, the required elements are: sponsorship application form; narrative history; documentation; legal description of the property; site plan; floorplan; historic photograph; and current photographs clearly showing each side of the structure—please resize photographs to 1-2 MB, or approximately 1024 x 768 pixels).

- Completed applications must be duly reviewed, verified and approved by the county historical commission (CHC) in the county in which the marker will be placed.
- The sponsorship application form, narrative history and documentation must be submitted as Microsoft Word or Word-compatible documents and sent via email attachments to the THC by no later than November 30, 2009.
- Required font style and type size are a Times variant and 12-point.
- Narrative histories must be typed in a double-spaced (or 1.5-spaced) format and include separate sections on context, overview, significance and documentation.
- The narrative history must include documentation in the form of reference notes, which can be either footnotes or endnotes. Documentation associated with applications should be broad-based and demonstrate a survey of all available resources, both primary and secondary.

- Upon notification of the successful preliminary review of required elements by the THC, a non-refundable application fee of \$100 is required. The fee shall be submitted to the THC within ten working days of application receipt notification.

### **APPROVAL BY COUNTY HISTORICAL COMMISSION**

The duly appointed marker representative (chair or marker chair) noted below for the county historical commission will be the sole contact with the THC for this marker application. To ensure accuracy, consistency and efficiency, all information from and to the THC relative to the application—and throughout the review and production processes—will be via direct communication with the CHC representative. All other inquiries (calls, emails, letters) to the THC will be referred to the CHC representative for response. By filling out the information below and filing the application with the THC, the CHC representative is providing the THC with notice that the application and documentation have been reviewed and verified by the CHC and that the material meets all current requirements of the Official Texas Historical Marker program.

### **As chair or duly appointed marker chair, I certify the following:**

- ☐ Representatives of the CHC have met or talked with the potential marker sponsor and discussed the marker program policies as outlined on the THC web site. CHC members have reviewed the history and documentation for accuracy and made corrections or notes as necessary. It is the determination of the CHC that the topic, history and documentation meet criteria for eligibility.

### **CHC comments or concerns about this application, if any:**

**Name of CHC contact** (chair or marker chair): Virginia Nicholas

**Mailing address:** 117 Stanford Drive **City, Zip:** 78212

**Daytime phone** (with area code): 210) 826-7136 **Email address** (required):

virginiasnicholas@yahoo.com

### **PERMISSION OF PROPERTY OWNER FOR MARKER PLACEMENT**

**Property owner:** Paul Carter

**Address:** 802 Augusta **City, state, zip:** San Antonio, TX 78205

**Phone:** (210) 227-8111 **Email address:** mplmainoffice@aol.com

**Legal Description of the property** (metes and bounds, lot and block, etc.):

NCB 412 Block 5 Lot 13 & 14 & west 58 feet of south 5.55 feet of Lot 15.

Upon receipt of the application, the THC will provide the owner with a letter that outlines the legal responsibility of ownership under the Recorded Texas Historic Landmark statute. The letter must be signed by the owner and returned to the THC before the evaluation can be completed.

**NOTE:** The property owner will not receive any additional copies of correspondence from the THC. All other correspondence—notice of receipt, request for additional information, payment notice, inscription, shipping notice, etc.—will be sent via email to the CHC representative, who is encouraged to share the information with all interested parties as necessary. Given the large volume of applications processed annually and the need for centralized communication, all

inquiries about applications in process will be referred to the CHC for response. The CHC is the sole liaison to the THC on all marker application matters.

### **SPONSORSHIP PAYMENT INFORMATION**

Prospective sponsors please note the following:

- Payment must be received in full within 45 days of the official approval notice and must be accompanied by the THC payment form. The THC is unable to process partial payments or to delay payment due to processing procedures of the sponsor. Applications not paid in the time frame required may, at the sole discretion of the THC, be cancelled or postponed.
- Payment does not constitute ownership of a marker; Recorded Texas Historic Landmark markers and other Official Texas Historical Markers are the property of the State of Texas.
- If, at any time during the marker process, sponsorship is withdrawn, a refund can be processed, but the THC will retain the application fee of \$100.
- The Official Texas Historical Marker Program provides no means of recognizing sponsors or property owners through marker text, incising or supplemental plaques.

**Marker sponsor** (may be individual or organization): David and Paul Carter

**Contact person** (if applicable): Paul Carter

**Mailing address:** 802 Augusta Street **City, zip:** San Antonio, TX 78205

**Email address** (required): mplmainoffice@aol.com **Phone:**

### **SHIPPING INSTRUCTIONS**

In order to facilitate delivery of the marker, neither post office box numbers nor rural route numbers can be accepted. To avoid additional shipping charges or delays, use a business street address (open 8 a.m.—5 p.m., Monday through Friday).

**Name:** HOLD FOR PICKUP Notify Paul Carter

**Street address:** 802 Augusta Street **City, zip:** San Antonio, TX 78205

**Daytime phone** (required): (210) 227-8111 **Email** (required): mplmainoffice@aol.com

### **TYPE AND SIZE OF RECORDED TEXAS HISTORIC LANDMARK MARKERS**

As part of its review process, the THC will determine the appropriate size marker and provide options, if any, for the approved topic based on its own review criteria, including, but not exclusive of, historical significance, replication of information in other THC markers, relevance to the Statewide Preservation Plan and the amount of available documented information provided in the application narrative. In making its determination, however, the THC will also take into account the preference of the CHC, as noted below.

The sponsor/CHC prefers the following size marker:

- ☒ 27" x 42" RTHL marker with post (\$1500)
- ☐ 27" X 42" RTHL marker without post\* (\$1500)
- ☐ 18" x 28" RTHL marker with post (\$1000)

- ☐ 18" x 28" RTHL marker without post\* (\$1000)
- ☐ RTHL medallion and 16" x 12" plaque with post (\$750)
- ☐ RTHL medallion and 16" x 12" plaque without post\* (\$750)

\*For an RTHL marker without post, indicate to what surface material it will be mounted:

- ☐ wood
- ☐ masonry
- ☐ metal
- ☐ other (specify)

#### **SUBMITTING THE APPLICATION (via email required)**

When the CHC has determined the application is complete, the history has been verified and the topic meets the requirements of the Official Texas Historical Marker Program, the materials should be forwarded to the THC via email at the following address:  
markerapplication@thc.state.tx.us.

- The CHC or marker chair should send an email containing the following attachments (see attachment function under file menu or toolbox on your computer):
  - This application form
  - The narrative history (including documentation)
  - Legal description of the property
  - Detailed floor plan for each floor of the structure
  - Detailed site plan of the property
  - At least one historic photograph
  - Current photographs clearly showing each side of the structure

**RECORDS RETENTION BY CHC:** The CHC must retain hard copies of the application as well as an online version, at least for the duration of the marker process. The THC is not responsible for lost applications, for incomplete applications or for applications not properly filed according to the program requirements. For additional information about any aspect of the Official Texas Historical Marker Program, see the Markers page on the THC web site (<http://www.thc.state.tx.us/markerdesigns/madmark.html>)

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Texas Historical Commission  
History Programs Division  
P.O. Box 12276, Austin, TX 78711-2276  
Phone 512/463-5853  
history@thc.state.tx.us



**TEXAS HISTORICAL COMMISSION**  
*real places telling real stories*

**THE MAVERICK-CARTER HOUSE**  
**119 Taylor Street**  
**San Antonio, Bexar County, Texas**

**7. DESCRIPTION**

The Maverick-Carter House, built in 1893 at 119 Taylor Street, is a 3-story limestone building with a basement and a rooftop observatory surrounded by a widow's walk (c. 1925). Built by William H. Maverick, wealthy local real estate investor and developer, the house was designed by English-born architect, Alfred Giles, who drew plans for no fewer than ten residences and commercial buildings constructed by various members of the Maverick Family. The house is only one of two large 19th century residences that remain standing in a once-stylish neighborhood just north of San Antonio's business district.

The 23-room house exhibits Richardsonian Romanesque detailing including rusticated stone walls and sills, round and arched windows, and a short tower with a conical roof. The original pink slate roof is gabled with dormers, and the house has six chimneys. Both the exterior and interior of the house remain largely as constructed. The formal entry hall, parlors and dining room retain original coffered ceilings, paneled woodwork, mantles, fireplaces, parquet floors and pocket doors, as do the second floor bedrooms which open off the central hall and 2-story rear porch. Changes include the observatory, conversion of the first floor library to a chapel, and the addition of stained glass windows, all made c. 1925. A glass-enclosed elevator on the rear porch accesses all three floors and is a later addition. These changes were made by Aline Carter, astronomer and Poet Laureate of Texas, and her husband, attorney and judge Henry Champe Carter who married in 1915. Carter and his first wife, Ella Goodwyn, had lived in the house since 1912 and purchased it in 1914 shortly before she died.

The site was altered in 1920 when the San Antonio River channel, immediately west of the house, was altered. Present landscaping in front of the house consists of palm, live oak, and mountain laurel trees. The rock garden behind the house has been replaced with a 45-car parking lot. A driveway encircles the house, passing under a porte cochere, with access through wrought iron gates on the north, south and west sides. The 2-story brick carriage house had its deteriorated second floor removed c. 1940, and is non-contributing. Since 1968, it has housed the Carter/Specia *bunuelo* (a Mexican desert) factory. The Maverick-Carter House is in excellent condition and retains a remarkable degree of architectural integrity.

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The Maverick-Carter House is located at 119 Taylor Street immediately north of San Antonio's business district. Its residential scale contrasts with tall downtown buildings immediately to the south and west. When the house was constructed in 1893, its back yard ran west to the San Antonio River which was rechanneled in 1920 for flood control purposes (See figures 1-3). A straighter channel was cut slightly to the north, and the old river meander was filled. San Antonio's new Municipal Auditorium (1926; NR 1981) was built on the fill land, and a street named *Auditorium Circle* was constructed to encircle the building (see figure 4). This also provided a back entrance to the Maverick-Carter House, and the driveway connects through to Taylor Street on the east. A rock garden and fruit trees behind the house were replaced with a parking lot many years ago.

The earliest residential development in this area took place as early as the late 1840s when Nat Lewis built his house on the west bank of the San Antonio River across from the Maverick-Carter House site. Three blocks southwest of the site, the Ursuline Order began



building its convent and school (today the Southwest Craft Center) in 1851 (NR 1969).

Augustus Koch's 1873 *Bird's Eye View of the City of San Antonio*, illustrated a street pattern much the same as today's (though lacking a river crossing), with two small houses on Taylor Street surrounded by fields and orchards. Koch's subsequent 1886 map shows Taylor Street unchanged, though the surrounding neighborhood is more developed and the Fourth Street bridge has been constructed. By the early 1890s, three blocks to the west, development was beginning in *Upper San Antonio*, a neighborhood surrounding Madison Square and Madison Square Presbyterian Church (1883; RTHL 1977). One block south of Taylor Street, houses were constructed near other religious institutions built on Travis Park, including Travis Park United Methodist Church (standing), Agudas Achim Synagogue (demolished), and St. Mark's Episcopal Church (1859/1875; NR pending). Many of the city's wealthiest citizens, including both the Maverick and Carter families, worshipped at St. Mark's. To the east, by the 1890s, Avenue C (today named Broadway) and Avenue D (today named North Alamo) were emerging as stylish residential streets. Only a few houses dating to the early 20th century remain standing around Madison Square. In addition to the Maverick-Carter House, only two 19th century houses remain in the area, the L. Wolfson House built in 1888 (415 Broadway; RTHL) and a 1-story vernacular house (219 Fourth Street; c. 1890). Today, with the exception of the adjacent Toltec Apartments (131 Taylor; 1914), the Morning Glory Apartments (223 Fourth Street; c. 1940), and the Metro House (c. 1970, 213 Fourth Street), the area is completely commercial.

The Maverick-Carter House is a 3-story limestone building exhibiting strong Richardsonian Romanesque influence (see photo 1; figures 5-6). The house measures approximately 91' X 72' at its largest dimensions. Ceiling heights on the first floor are 12' 1";

on the second floor, 11'; and on the third floor, 9'5". The house is entered through double beveled glass and wood doors opening to a paneled entry hall with coffered ceiling and parquet floors (see photo 2). The paneling is of bird's eye maple and oak. Plaster walls are embossed near the ceiling with a twining vine and floral pattern. Fluted wooden Corinthian columns separate the small, rounded tower room immediately to the right of the front door from the entry hall. As one moves into the house, the entry hall also extends ahead (west) to the right (north), providing access through the house to both the back porch and porte cochere. The chapel, created c. 1925 from the former library, is entered from this room. It has plastered walls, a vaulted ceiling, and two arched stained glass windows. At the west end of the entry hall, a door exits to the back porch. It is flanked by stained glass side lights and a transom with religious motifs, presumably dating to the period of the chapel.

To the left of the entry hall are three rooms-- two parlors and the dining room (see photo 3). Paneled pocket doors separate the two parlors from the hallway and each other. The doors, door and window frames and floors are hard pine. Woodwork is painted in these rooms. Windows are double-hung with fixed transoms. Decorative corners on both the door and window frames are carved with acanthus leaves. As in the entry hall, plastered walls are decorated with embossed patterns near the ceiling. The first parlor features a tiled fireplace with a wooden, mirrored mantelpiece in the center of the south wall. The second parlor is similar to the first in detail with the exception of a corner fireplace.

The dining room has a coffered ceiling, parquet floor, and paneled wainscoting. Woodwork is unpainted. A massive sandstone mantelpiece with classical detailing dominates the bay on the south side of the room. It is flanked by double-hung wood sash windows with

fixed transoms. A swinging door connects the dining room with the kitchen through a large butler's pantry. The pantry has simple, unpainted paneling, pine floors, and two tall double-hung wood sash windows. Contemporary wall paper has been installed in both the pantry and kitchen. The kitchen floor has been recovered, and the west wall is dominated by a large country hearth faced with decorative Italian tiles. Old built-in wooden cabinets, a built-in, tin-covered work table, and sink remain intact.

A wooden stairway with turned balusters and paneled in bird's eye maple, oak and teakwood connects the first, second and third floors. A back stair connects the back porch with the second floor. The second floor includes seven bedrooms-- three on the south side of the house, two on the north, and two smaller rooms on the west side (see figure 7). Today, there is a bathroom in the basement and on the third floor, a half bath on the first floor, and three bathrooms on the second floor-- one small bath on either side of the hall, and a large bathroom at the east end of the hall, incorporating the triple window and fanlight that dominates the east elevation. Over the porte cochere on the north side is a solarium enclosed with wood casement windows. The central hallway opens onto the west side open porch. Floors are pine, walls are plastered and all windows are double-hung wood sash with the exception of a stained glass window at the west end of the hall. Door and window trim is identical to that on the first floor. Fireplaces in the bedrooms over the two parlors reflect the same placement as the first floor.

The third floor, accessed both by stair and elevator, is fully finished (see figure 8). An enclosed stairway leads from the third floor to the observatory (see figure 9). The observatory sits slightly to the rear of the roof, and is therefore best seen from the west side of the house. The observatory dome rotates mechanically. The telescope remains inside the dome, and around the

ceiling is painted the inscription *When I Consider Thy Heavens, O Lord*.

The basement of the house contains 1,486 square feet and has 8' ceilings.

The exterior of the house is constructed of rusticated limestone with stone lintels and sills (see photo 1; figure 5). Typical of the style, windows are one-over-one, grouped in sets of two and three, and are slightly recessed. A large front-facing gable dominates the east (primary elevation). The house is approached by a flagstone walk leading to stone stairs. The front door is flanked by tall sidelights and topped by a fixed transom. On the second floor above the main entrance a Richardsonian arched window comprised of three double-hung wood sash windows in an a:b:a pattern is surmounted by a fanlight. A bay projects from the first floor parlor, lighted by three double-hung wood sash windows and fixed transoms on the east and a single window and transom on the south and north. Heavy limestone lintels separate all windows and transoms. On the second floor, the bay supports an open balcony reached through two windows in the front bedroom. A 2-story round tower with conical roof lights the interior spaces on the first floor through tall, fixed narrow windows and on the second floor with double-hung windows and transoms.

On the north side of the house, the stone arch of the porte cochere is supported by large stone columns with carved capitals which rest on the north property line (see photo 4). Only the small round window to the right of the doorway from the porte cochere deviates from detailing on the rest of the house. The roofline is punctuated by a large dormer. Windows of the solarium over the porte cochere face east, north and west.

The west side of the house (rear elevation), which formerly faced the San Antonio River, is dominated by an L-shaped, 2-story frame porch with simple columns, balusters, and brackets

(see photo 5). A stairway leads from the porch at the rear of the house into the basement, and a glass-enclosed elevator penetrates the porch at its north end. The original fabric of the house is visible through the elevator's glass walls. The west side roofline is broken by a large dormer and the chimney that vents the kitchen fireplace.

The south elevation has three projecting bays, and its major element is the large dining room chimney which is flanked by fan lights (see photo 6; figure 10). Another three chimneys project above the roof on the south side of the house, and two dormers decorated with fish scale shingles light the third floor. First and second floor windows are double-hung, one-over-one, with fixed transoms, matching the remainder of the house.

The house is roofed in gray and pink slate which covers the complex series of gables and dormers. The observatory room is surrounded by double-hung wood windows set below the silver dome, and it is enclosed by a simple widow's walk.

The Maverick-Carter House is in excellent condition, and has served as the residence of the Carter family members for the past 86 years. It is a fine example of late 19th century residential design completed for a wealthy local family in the popular Richardsonian Romanesque style. Both the interior and exterior of the house retain a high degree of integrity, with major alterations (i.e. the observatory, stained glass, and chapel) all over 50 years old.

## **8. SIGNIFICANCE**

The Maverick-Carter House was built in 1893 by William Harvey Maverick, a successful real estate investor and son of Samuel Augustus Maverick, signer of the Texas Declaration of Independence. Maverick built his house on the north side of San Antonio's central business district a short distance from Avenue C (Broadway) where many San Antonians were building residences in the late 19th century. The house was designed by Alfred Giles, a prominent local architect who drew building plans for many of San Antonio's most prominent citizens, including no fewer than ten buildings for various members of the Maverick Family. When completed, Maverick's house was one of Giles' several fine expressions of Richardsonian Romanesque architecture in San Antonio. William Maverick furnished the house with objects purchased during his European travels, and lived there until 1910, when he sold the house to his son, Robert.

In 1914, the house was sold to Henry Champe Carter, whose son still owns it in 1997. Two years later, Carter married Aline Badger, an accomplished and unique woman in early 20th century San Antonio who made changes to the house reflective of her interests in religion and astronomy. Long-active at nearby St. Mark's Episcopal Church, she remodeled the library as a chapel and installed carved wooden chairs and stained glass windows with religious motifs. Her knowledge and love of astronomy inspired her to purchase a telescope and construct an observatory atop the house. Active in social service work, she hosted an annual Christmas party for the City's orphans. Following Aline Carter's death in 1972, her son, David, fully restored the house.

The Maverick-Carter House is significant at the local level in the area of Architecture and

is nominated under Criterion B for its association with Aline Badger Carter who lived there from 1914 until her death in 1972, and under Criterion C as a fine example of Alfred Giles' Richardsonian Romanesque design that incorporates a chapel and observatory reflecting the life-long interests of Mrs. Carter. The house retains a high degree of integrity and is noted for its stonework, wood paneling, moldings, mantelpieces and parquet flooring.

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In 1893, William (Willie) Harvey Maverick (1847-1923), the sixth child of Samuel Augustus and Mary Maverick, built his home at 119 Taylor Street, on the northeastern edge of San Antonio's downtown business district. In doing so, William Maverick continued his family's long involvement with real estate development in downtown San Antonio, particularly north of the Alamo. To enhance the value of his property, Maverick laid out Avenues C, D, and E which contributed to the city's northward growth (*San Antonio Express*, December 11, 1923).

Maverick's parents had built their home in 1850, six blocks away at the northwest corner of Alamo Plaza (demolished). His brother Albert's home (1877; demolished) was constructed several blocks east of Taylor Street at 218 Avenue E. On Houston Street, four blocks to the south, stood numerous commercial buildings constructed by family members. The Mavericks also owned the land two blocks south of Taylor Street that served as Samuel Maverick's orchard.

In 1858, the elder Maverick gave four lots of this land to the fledgling St. Mark's Episcopal Church for construction of its new building (Steinfeldt:136) (NR, pending). The land comprising Travis Park was donated in 1870 by the Maverick Family to the City of San Antonio for use as a park (*San Antonio Light*, September 16, 1984). Not only did Samuel A. Maverick and his children shape state and local history, but the family name has become part of the English

language. The term *maverick*, defined as an unbranded calf, originated as the name given to cattle left by the Maverick's on Matagorda Island in the 1840s (*New Handbook of Texas* 4:575).

San Antonio's more affluent citizens built their late 19th century homes in three areas-- the King William neighborhood south of downtown; the area today comprising HemisFair Park, southeast of downtown; and the Travis Park/Avenue C (now Broadway) area, north of downtown where the Maverick-Carter House stands. Along the River north of St. Mark's Church, the Nat Lewis and Tunstall families had constructed their homes in the middle 19th century. By 1875, City Tax Assessor Gustav Frascch built his home at Avenue C (today Broadway) and Ninth Street about five blocks northeast of Taylor Street at the outskirts of the city. By 1903, some 150 residences lined Avenue C and its extension, River Avenue. Mansions and middle-class homes were intermingled with firehouses, churches and synagogues. When the William Mavericks built their Taylor Street house, development of the area was well underway.

William and Emilie Virginia Chilton Maverick married in 1873 and had five children-- William C., Lewis, Laura, Robert, and Augustus (*San Antonio Express*, December 11, 1923). Mrs. Maverick died at an early age, and following her death, William Maverick purchased land in April 1893 in the names of his children to build the family house (BCDR 118:579).

William Maverick's grand 3-story, nine bedroom house was large enough to accommodate his five children. His daughter, Laura Maverick Graves, remembered that:

*The wide lawn, an appropriate setting for Maverick's prize rose bushes, sloped in back to the [San Antonio] river, which at that time wound in front of the present site of the municipal auditorium (Jutson:62).*

North of the house was an orchard and a small building constructed c. 1850 on the site where William Maverick's son, Augustus, constructed the Toltec Apartments in 1913 (BCDR 441:378-



80).

William Maverick chose Alfred Giles (1853-1920), the prominent Englishman who designed residences and commercial buildings for San Antonio's wealthy citizens, as his architect. Trained in his native England, Giles came to the United States in 1873, first to New York, and then to Texas. On his arrival in San Antonio, Giles worked for J.H. Kampmann, a local contractor who also advertised himself as an architect. Three years later, Giles established his own practice, and quickly became the city's leading architect (Jutson: 2). Giles' talent, use of advertising, and friendship with wealthy citizens assured him of numerous commissions, including multiple jobs for members of the Groos, Terrell, Steves, Schreiner and Maverick families. His designs ranged from modest 1-story houses, to elaborately designed 2 and 3-story mansions, to large commercial buildings.

As a major developer of San Antonio commercial property, the Maverick Family employed Giles to design numerous buildings. These included the Maverick Hotel (1877; demolished 1920); the Soledad Block (1883; Main/Military Plaza NR District); the University Block (1883; Main/Military Plaza NR District); the George Maverick Storehouses (demolished); the Albert Maverick Building (ca. 1875; Alamo Plaza NR District, 1975); the Maverick Bank Building (demolished); and the Crockett Block (1882; Alamo Plaza NR District).

Giles' residential work reflected various stylistic influences including an Italianate house for William Maverick's brother, Albert, (1877; demolished), the 1876 Second Empire Edward Steves, Sr. House (509 King William Street; King William NR Historic District), and the 1880 Victorian Carl W.A. Groos House (335 King William Street; King William NR Historic District). In the 1890s, Giles employed the Richardsonian Romanesque style in many of his

designs. Writing of Giles work, Mary Carolyn Jutson George noted:

*So involved was he with the Richardsonian Romanesque style throughout the nineties that he failed to take cognizance of the Colonial Revival (Jutson: 20).*

Giles' application of the Richardsonian Romanesque style was enhanced by his knowledge and love of native building materials, notably limestone quarried either locally or regionally which he used extensively in his residential designs.

As a world traveler, William Maverick was well-versed in architectural design, and his daughter, Laura's recollections indicate that he was predisposed to Giles' personal preference for the Richardsonian Romanesque style.

*The general outline of the three-storied building was incorporated from the design of a house [Maverick] had seen and admired in Cleveland, Ohio. The irregular outline was broken by wide [roundheaded] windows and [round turrets and projecting bays] jutting out to catch the maximum breeze (Laura Maverick Graves as quoted in George: 62).*

The Maverick-Carter House remains today as one of several outstanding examples of Giles' skilled Richardsonian Romanesque design. The year before William Maverick's house was built, Meyer Halff, a leading local businessman, constructed his Giles-designed house at 139 Goliad Street in today's HemisFair Park (RTHL 1966). Like Maverick's residence, the Halff House exhibited Richardsonian Romanesque elements including a polygonal bay with stone parapet (George: 60). Ambassador Edwin H. Terrell's house, *Lambermont* (915 E. Grayson; standing), completed in 1894, was strongly influenced by the Richardsonian Romanesque style with its rusticated stone, arches, gables and slate roof. Similar influence is seen in Captain Charles Schreiner's house in Kerrville (NR 1975; 1879/1895) which also displays rusticated stone work, arches, and a turret. This remaining body of work speaks not only to Giles' architectural

competence, but to the influence of national design trends on the tastes of wealthy South Texans in the late 19th century.

William Maverick was among the city's wealthiest citizens, and in 1914, when he divided his property among his children, his wealth was estimated to be in excess of \$1,500,000. Maverick began divesting himself of his property as early as 1910, the year that he and his son Robert were both living at 119 Taylor Street. That same year, the elder Maverick moved to live with his youngest son, Dr. Augustus Maverick (1885-1913) and his wife Elizabeth Baxter Maverick in their new house in the Beacon Hill neighborhood. Robert Maverick, who was president of the Express Publishing Company, purchased the family house from his four siblings, and continued to live there with his wife Laura until 1912 (BCDR 344:576-78). The Robert Mavericks then sold the family home to Arthur L. and Mary Tuttle who owned it for less than two years. Tuttle was listed in San Antonio City Directories as the general agent for the Jimulco, Continental and Texas and Mexico Mining Companies, as well as the Panuco and Monclova Railway Company. Henry Champe Carter (1861-1948) and his wife, Ella Goodwyn, lived in the house during the Tuttle's ownership, and purchased it in 1914 (BCDR 439:16; BCDR 441: 378-80; David Carter to Maria Pfeiffer, November 1997).

Henry Champe Carter was born in Virginia and came to Texas with his mother as a young man. He lived in Galveston, studied law there, and practiced briefly in Del Rio before moving to San Antonio in 1893 (*San Antonio Express*, October 10, 1948). With Perry J. Lewis, he established the partnership of Carter and Lewis, *one of the strongest law firms in South Texas* (New Encyclopedia of Texas: 1473). He later practiced with his sons, Randolph and Goodwyn, and according to his obituary, worked until the week before his death (*San Antonio Express*,

October 10, 1948).

H.C. Carter and Ella Goodwyn had four children, Mary Louise, Randolph, Goodwyn, and Ella (*San Antonio Light*, October 11, 1948). Mrs. Carter died in 1914 shortly after she and her husband purchased the house at 119 Taylor Street (*San Antonio Express*, July 27, 1914). Two years later he married Aline Badger (c. 1882-1972), and they had three sons, H.C., Jr., Frank and David, all born at 119 Taylor Street. Mrs. Carter deeded the family house to her youngest son, David, in 1953, retaining a life estate.

The Taylor Street house was suited to Carter's position in the community. Described at the time of his death as *dean of the San Antonio bar*, Carter practiced law for 55 years. He was a respected member of the legal profession, and served as president of the Texas Bar Association. In Carter's honor, all Bexar County courts were closed the afternoon of his funeral (*ibid*).

Aline Badger Carter was descended from one of San Antonio's pioneer families. She was the granddaughter of Sarah Riddle Eagar, frequently called in local literature *the first Anglo American child born in San Antonio*. Other accounts note her as the second Anglo child born here, acknowledging the earlier birth of her brother, Louis (*San Antonio Express*, October 10, 1948). Until the time of her marriage to H.C. Carter, Aline Badger lived in the Eagar family house at 434 South Alamo Street (RTHL1966).

As a poet, artist, astronomer, musician, and humanitarian, Aline Carter was a unique woman of her day, and her house came to reflect these interests. A devoted member of nearby St. Mark's Episcopal Church, she was known as *the angel of St. Mark's*. She converted William Maverick's first floor library into a small chapel and installed an organ where she demonstrated her musical training gained at the Boston Conservatory (*ibid*). Following Mrs. Carter's designs

local artist and conservationist Ethel Harris (1893-1984) and her husband, friends of the family, physically built the chapel and its furnishings, including ten chairs that serve in place of pews. (Mrs. Harris was the 13th president of the San Antonio Conservation Society, serving from 1951-1953). Stained glass windows added to the house featured religious themes, with crosses, doves, and Gothic decoration.

Aline Carter also realized her religious ideals through science. Her love of astronomy led her to purchase a telescope and construct an observatory, also built by Mr. and Mrs. Harris, on top of the Taylor Street house. She shared her knowledge by teaching classes in astronomy at the Witte Museum, the center of local history and science (*San Antonio Express-News*, August 30, 1981; David Carter to Maria Pfeiffer, November 1997).

Mrs. Carter was devoted to the betterment of mankind and to worldwide peace. For 35 years, she hosted a Christmas celebration for San Antonio's Anglo orphans at her house at which the St. Mark's Church choir descended the grand staircase singing and holding candles (photo 7). At this party, she distributed gifts and served refreshments. Her son remembers that Aline Carter also contributed to the welfare of "colored" orphans (David Carter to Maria Pfeiffer, November 1997).

Mrs. Carter's interests also included weekly classes for juvenile delinquents at the Bexar County Juvenile Home where she taught astronomy, geology, nature studies, reading and writing. She devoted much of her time to social work in city and county institutions, including local jails, and is credited with saving the life of Pete McKenzie, who was accused of killing police commissioner Sam Street (*ibid*).

Aline Carter was perhaps best known for her love of poetry and dedication to promoting

this literary form in Texas. In recognition of her talent and work, she was named the eighth Poet Laureate of Texas, serving from 1947 to 1949 (*New Handbook of Texas* 5:249); *San Antonio Express*, April 3, 1947). Carter, working with another San Antonio writer, Lucia Trent and the Texas Council for the Promotion of Poetry, began a movement to establish Poet's Day in Texas, which was designated in 1948 to be October 15 by Governor Beauford H. Jester,

*in order that the citizens of the State of Texas may honor our poets, living and departed, whose work has contributed to the culture of our people (San Antonio Express, October 10, 1948).*

The day was noted by a program in the San Antonio's Municipal Auditorium featuring readings of poetry by members of all races in their national dress.

Carter published her collected works in two volumes, *Halo of Love* (illustrated with her own drawings) and *Doubt not the Dream*, both of which contain poems reflecting her love of astronomy and religion. Mrs. Carter won first prize in a 1950 worldwide competition of poems on peace held in Paris. Further demonstrating her dedication to humanity was Aline Carter's establishment during World War II of a \$50 prize for the best poem by a Texas author (or a \$100 prize for an individual world-wide) written on the subject of peace (*San Antonio Express*, April 3, 1947; *ibid*). After the war, the prize was devoted to the subject of *International or Friendly Relations (ibid)*. In recognition of her work, the Poetry Society of Texas created the Aline B. Carter Peace Prize (*San Antonio Express*, October 14, 1972). Writing about Aline Carter, historian Charles Ramsdell noted:

*She is firmly convinced that there is something of the poet in everyone, that no one is entirely blind to beauty (ibid).*

During San Antonio's HemisFair '68, Aline Carter was heralded as one of San Antonio's

outstanding women, and her poetry books and photograph were displayed at the Women's Pavilion.

Fulfilling her life estate in her home at 119 Taylor Street, Aline Carter remained in residence there until her death in 1972. At the time of her death, the house was in poor repair, and in 1978, David Carter began its full restoration. Goodwyn Carter, David Carter's older half-brother, lived in the house until his death in 1982 (*San Antonio News*, September 24, 1982). Carter's first wife, Emma Leigh Zachry, who died in 1991, undertook renovation of the kitchen and pantry. Important family events were celebrated here including receptions for distinguished visitors, debut parties, and weddings. In 1994, David Carter married his second wife, Aubrey Keating, in the chapel of the house. The property is still owned by David Carter, and is now occupied by one of his four children, Paul Carter, a fourth generation attorney.

The Maverick-Carter House is significant at the local level in the area of Architecture and is nominated under Criterion B for its association with Aline Badger Carter who lived there from 1914 until her death in 1972, adding a chapel, stained glass windows and an observatory reflecting her life-long interests. It is also nominated under Criterion C as a fine example of Alfred Giles' Richardsonian Romanesque design noted for its stonework, wood paneling, moldings, mantelpieces and parquet flooring. The house is in excellent condition and retains a high degree of integrity. Changes in the original design and materials such as the observatory, chapel, and stained glass windows were made over fifty years ago and have achieved their own significance. The Carter family plans to turn the house into a museum with conducted tours for the benefit of charity.

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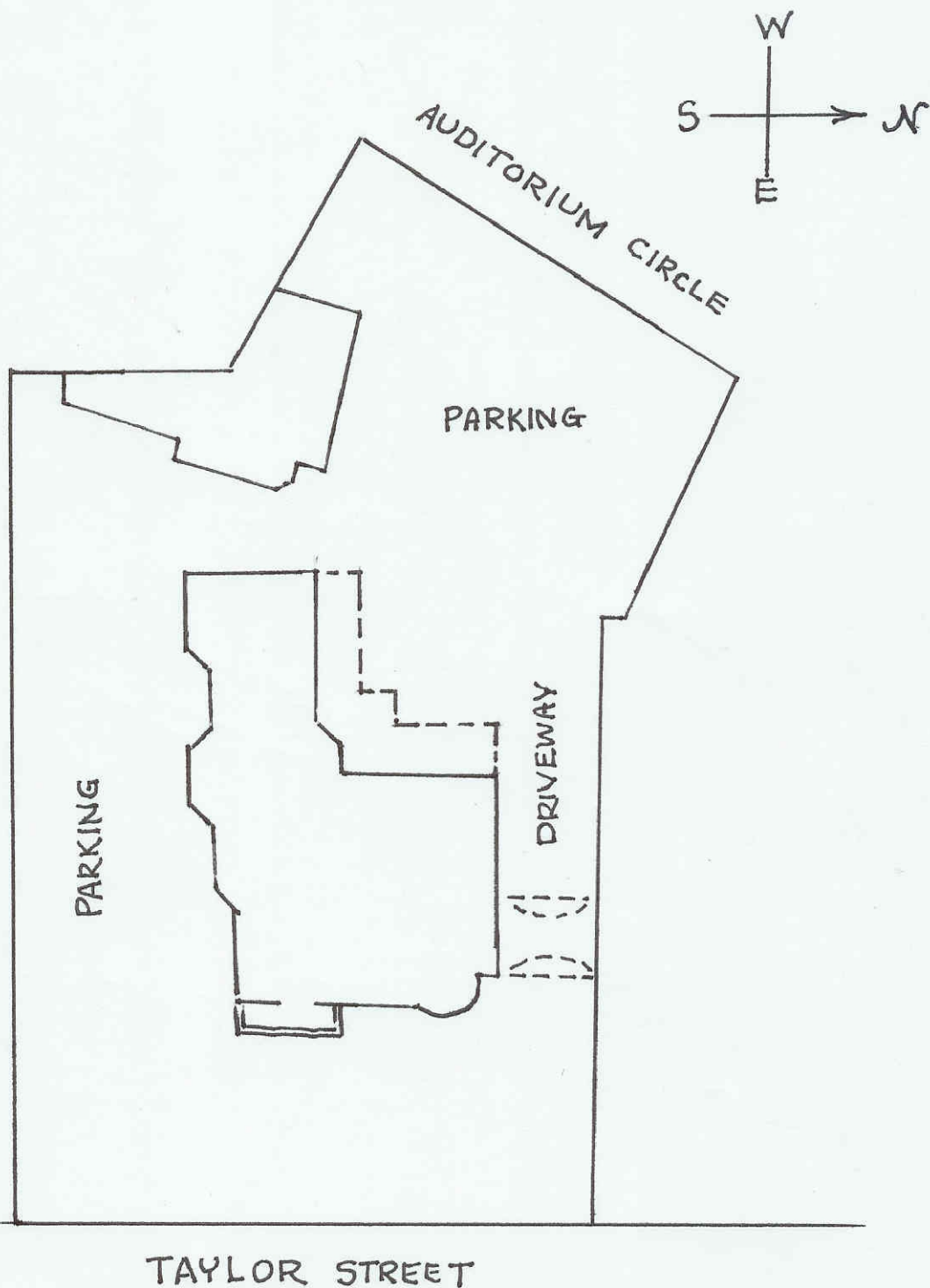
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## SITE PLAN

MAVERICK - CARTER HOUSE  
119 TAYLOR STREET  
SAN ANTONIO TEXAS

## TEXAS HISTORICAL COMMISSION

### Authorization for Recorded Texas Historic Landmark Designation

Property considered for designation:

Name of House, Address of House, Name of County, Texas:

Maverick-Carter House, 119 Taylor Street, San Antonio, Bexar County

Legal Description (Lot and Block or Metes and Bounds):

The Recorded Texas Historic Landmark (RTHL) designation is awarded to historic structures deemed worthy of preservation for their architectural integrity and historical associations. Authorized by the Texas Legislature under Texas Government Code, Chapter 442, RTHL is the highest honor the state can bestow on historic structures in Texas. Designated properties are afforded a measure of legal protection and become part of the recorded history of the state's built environment.

**Benefits of the RTHL designation:**

- Recognition that a property is of local, regional or state significance.
- Protection for up to 90 days from exterior alterations, including demolition or relocation.
- Ad valorem tax exemptions, where granted by local taxing authorities.
- Inclusion in the Texas Historic Sites Atlas.
- Technical preservation assistance through the THC.

**Responsibility of the property owner under the RTHL provision, as noted in Texas Government Code, Chapter 442.006 (f):**

*A person may not damage the historical or architectural integrity of a structure the commission has designated as a Recorded Texas Historic Landmark without notifying the commission at least 60 days before the date on which the action causing the damage is to begin. After receiving the notice, the commission may waive the waiting period or, if the commission determines that a longer period will enhance the chance for preservation, it may require an additional waiting period of not longer than 30 days. On the expiration of the time limits imposed by this section, the person may proceed, but must proceed not later than the 180th day after the date on which notice was given or the notice is considered to have expired.*

**Additionally:**

- The designation requires the public display of the Recorded Texas Historic Landmark marker. The marker is the property of the State of Texas and may not be removed or relocated without the prior permission of the Texas Historical Commission.
- RTHL status is a permanent designation which is retained with the property even upon transfer of ownership. Only the Texas Historical Commission may remove the designation.
- Structures designated as RTHLs do not have to be open to the public, but the marker must be accessible to the public.
- RTHL designation does not imply eligibility for federal tax incentives for rehabilitation.

**I, the property owner or legal administrator of the property noted herein, signify below that I have read the information regarding Recorded Texas Historic Landmarks and that I voluntarily seek the designation for the property. I further promise to comply with the provision noted in the Texas Government Code.**

Name (print) PAUL B. CARTER

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City, state, zip: SAN ANTONIO, TX 78215

Phone: 210-227-8111 Email: MPLMAINOFFICE@ACL.COM

Signature: Paul B. Carter

