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THE USE OF NATIVE MATERIALS IN THE ANTE BELLUM BUILDINGS  
OF HARRISON COUNTY, TEXAS

THESIS

Presented to the Graduate Council of the  
North Texas State College in Partial  
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

by

197062

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Marshall, Texas

January, 1952

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## CHAPTER I

### INTRODUCTION

#### Purpose of the Study

This study is a report of the results of an investigation into the extent to which native materials were used in the ante bellum buildings of Harrison County, Texas; the way in which they were used; and the aesthetic implications of their use. It was hoped that this research might fill a gap in the art and architectural history of Texas, since nothing has been written on this specific subject except a few articles and unpublished papers dealing with certain houses individually or with log construction in general.

#### Geographical Limits of the Investigation

The geographical area covered by the investigation is limited to the eastern portion of Texas now officially designated as Harrison County, an area of 872 square miles or 558,080 acres, lying between the thirty-second and the thirty-third parallels of north latitude and between the ninety-fourth and ninety-fifth meridians of west longitude. It is about 150 miles from the Gulf Coast and almost due north of the Sabine River. The county touches six other counties, five in Texas and one in Louisiana. It is bounded

on the north by Marion County; on the east, by Caddo Parish, Louisiana; on the south, by Panola, Rusk, and Gregg Counties; and on the west, by Upshur and Gregg Counties. More than half of its northern boundary is formed by Little Cypress Creek, Cypress Bayou, and Caddo Lake, and nearly the same amount of the southern boundary is formed by the Sabine River.<sup>1</sup> The buildings discussed in this report are located within the area of the present county as shown in the maps, Figures 1 and 2.

Some of the land that lay within the boundaries of the original Harrison County, created in 1839 out of Shelby County, is not included. In 1841, the southern part of this county was made into Panola County, and further reductions followed the county's reorganization in 1842.<sup>2</sup>

#### Historical Background

Although the French and the Spanish vied for the area now included in Harrison County from the time of Luis de Moscoso's expedition in 1540, or shortly thereafter, it was not until Mexico won her independence from Spain in 1821 that the westward movement of immigration from the United States reached East Texas.<sup>3</sup> No large, permanent settlements

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<sup>1</sup>James C. Armstrong, "A History of Harrison County, 1839-1880," Unpublished Master's thesis, Department of History, University of Colorado, 1936, pp. 2-3.

<sup>2</sup>Ibid., p. 3, citing Texas Republican, May 26, 1849.

<sup>3</sup>Ralph W. Steen, History of Texas, pp. 13-38.



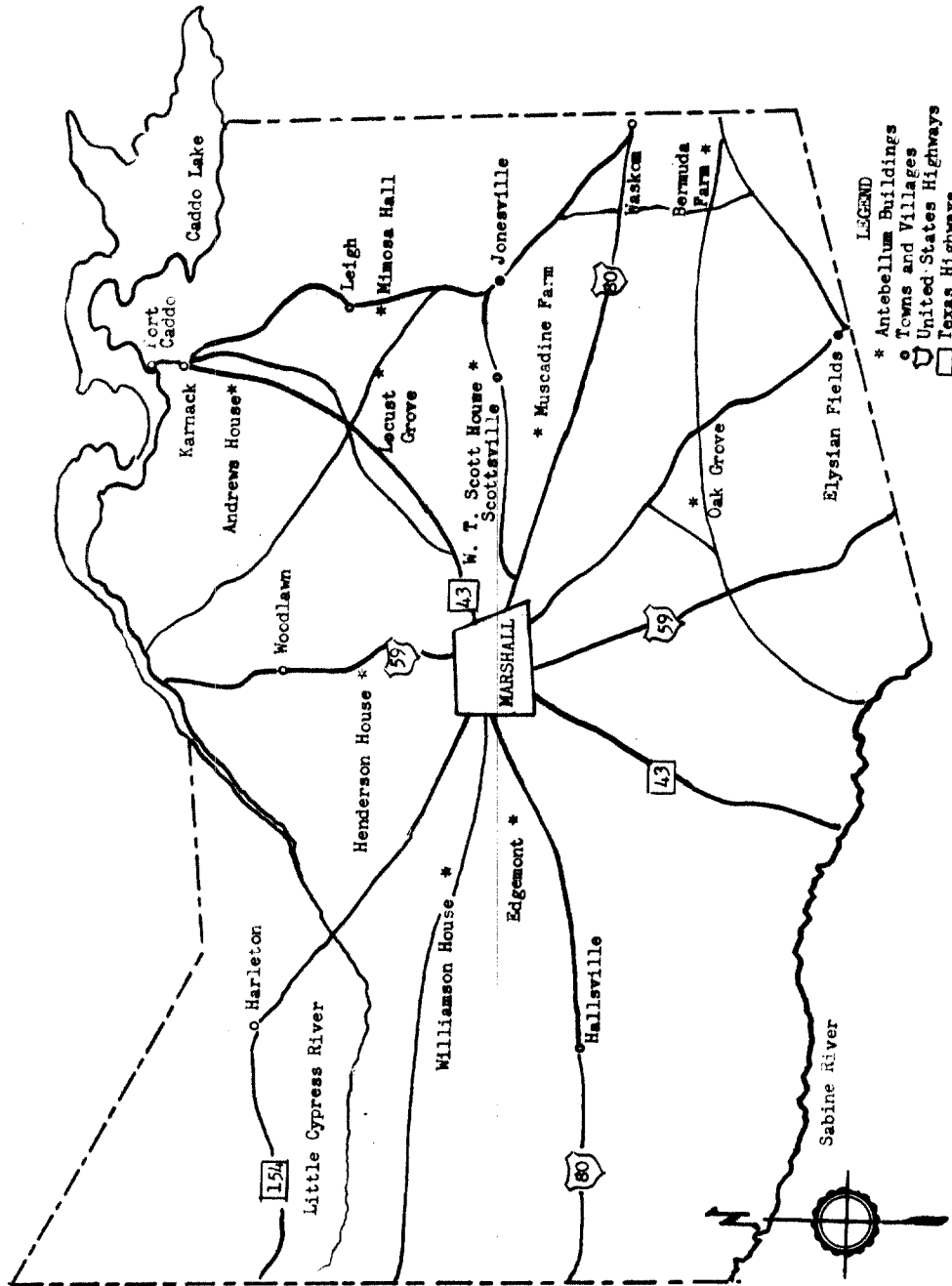


Fig. 1.--Map of Harrison County showing location of antebellum homes outside the city limits of Marshall.

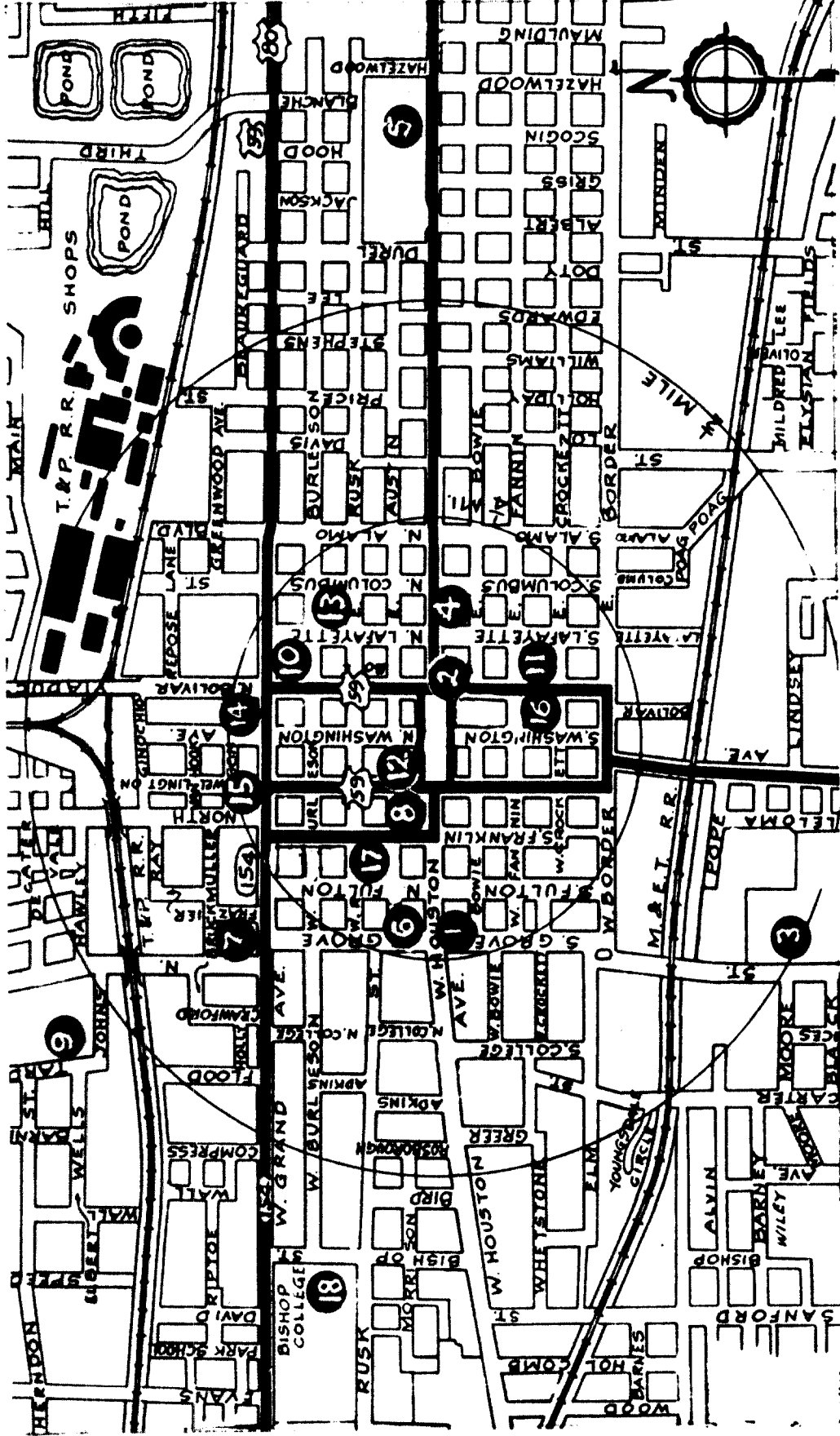


Fig. 2.--Map of a portion of the city of Marshall, Texas, showing location of ante bellum homes as follows: (1) Bernstein house, (2) Capitol Hotel, (3) Cedar Hill, (4) First Methodist Church, (5) Frank's Brewery, (6) Fry house, (7) Graham-Frazier house, (8) Gregg-Van Hook building, (9) Henrich house, (10) Johnson house, (11) Missouri Capitol, (12) Oden building, (13) Pierce-Lee house, (14) Richardson house, (15) Russell house, (16) Turner house, (17) Wilson house, (18) Wyalucing.

were made until Texas became a republic in 1836. This delay was due to the fact that Mexican rule forbade foreigners to acquire titles to land in the region which is now Harrison County, because it lay within a twenty-league border reserve.<sup>4</sup> Consequently, the settlers who flocked here between 1836 and 1860 were not the first adventurers into the West; they were those who were seeking homes, having been attracted by the abundant resources and the convenient waterways. Most of them were from the nearby southern states.

The plantation owners and builders of civic and commercial structures, unlike most of the early immigrants, erected permanent buildings, the remains of which form the basis of this study. They transplanted architectural designs from their former home states, but these designs were modified by the use of native materials and by the lack of technological development in the county. The styles of the Old South were simplified by the building materials and methods of the New West, giving the architecture its distinctive character. The building of a house often required several years, since everything needed for the construction had to be taken from the vicinity and manufactured by hand or by other primitive means. Essential living quarters were completed and occupied first, and each addition

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<sup>4</sup>Armstrong, op. cit., p. 1.

was structurally complete in itself. The result was an architecture of extraordinary stability and durability, since each partition possessed its own foundation.

### Scope of the Investigation

Twenty-nine buildings, representative of both domestic and public architecture of the ante bellum period in Harrison County, are included in this study. In every instance, they are designated by the name of the house or farm or by the name of the earliest-known owner, since present ownership may change, causing confusion. Where two early names are generally ascribed to the building, they are combined in hyphenated form, the better known first.

The next five chapters deal with the various building materials used. Chapter II discusses wood construction, including varieties, manufacturing processes, and construction techniques. Chapter III is a discussion of brickwork, beginning with the distribution of clays, and including the manufacture of bricks and mortar, and the uses of brickwork. Chapter IV gives a general explanation of the kinds of stone and their use in construction in the county before the Civil War. The preparation and use of plaster in the early days is the subject of Chapter V. Chapter VI is devoted to three minor building materials: mud-and-stick, whitewash, and tar.

Chapter VII contains a discussion of the building styles of the period in Harrison County and a description of the

ante bellum houses used in the study. County houses described are C. K. Andrews house, Bermuda Farm, Edgemont, Henderson house, Locust Grove, Mimosa Hall, Muscadine Farm, Oak Grove, W. T. Scott house, Williams house, Williamson house. Town buildings described are Bernstein house, Capitol Hotel, Cedar Hill, First Methodist Church, Frank's Brewery, Fry house, Graham-Frazier house, Gregg-Van Hook building, Henrich house, Johnson house, Missouri Capitol, Ooden building, Pierce-Lee house, Richardson house, Russell house, Turner house, Wilson house, and Wyalucing.

Chapter VIII is a summary of the materials and styles of the buildings. It also presents conclusions growing out of the research.

#### Procedure of the Investigation

Photographs of the various houses were made and specimens of the building materials were collected for this study. In addition to visiting these buildings, the writer interviewed their present owners as well as long-time residents of the area in regard to the history of the construction. The owners, often descendants of the builders, were able to contribute much of the data needed. The author read the various documents, records, and books available on this and related subjects, both in private possession and in public print.

### Review of Literature in the Field

Pertinent material was gleaned from notes for a lecture by Sarah Starr Lentz, which tell of the varieties of bricks made in the early days and something of the general construction methods of that time. The following houses, which are very briefly mentioned in Lentz's notes, are included in this investigation: The C. K. Andrews home, the Montreville Hall home (Edgemont), Mimosa Hall, Oak Grove, the Adkins buildings, the Russell home, the Missouri Capitol, and the W. T. Scott home; however, the chief interest of the Sarah Starr Lentz paper is in the history of early building. Its discussion of these houses is limited to mention of their locations, the materials of which they are constructed, and a line or two of history pertaining to each. An interesting portion is devoted to the career of George B. Adkins, who came to the county in 1837 from Alabama and established a brickyard and contracting business.<sup>5</sup> He provided the bricks and labor for the construction of the Capitol Hotel and the First Methodist Church, which are discussed in another chapter.

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<sup>5</sup>Sarah Starr Lentz, "Some Notes on Old Homes and Buildings of Marshall and Harrison County," prepared as the basis for a lecture given before the Belle Maison Club, Marshall, Texas, January 19, 1951, and loaned to the author of this thesis. Sarah Starr Lentz is a member of one of the oldest families in the county and has the largest collection of historical material of the county available. She is a member of the Texas State Historical Association and has interviewed numerous old people of the county.

Fanny Ratchford collected some data on the historic buildings of Harrison County in 1934, incorporating most of them in a lecture given at the Ernest Powell studio in Marshall. She emphasized the historical significance of the houses discussed in the Lentz notes, mentioned their architectural styles, and touched lightly on the building materials used.<sup>6</sup>

J. C. Armstrong, in "A History of Harrison County, 1838-1880," devotes a chapter to the construction of the pioneer log house of this region.<sup>7</sup>

Published works on early construction and use of native building materials in the county are limited to a few articles, each dealing with a specific building. They include the centennial booklet of the First Methodist Church, Marshall, Texas, which contains the story of the erection of the church and the business transactions involved;<sup>8</sup> a newspaper article by Mont Guinn, describing his ancestral

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<sup>6</sup>Statement of Fanny Ratchford, long distance telephone interview. Miss Ratchford, curator of rare books at the University of Texas, said she did not know what disposition had been made of her notes, since they had been given to Samuel Edward Gideon, deceased, formerly professor of architectural history at the University. She said Douglass Blocker had been the source of most of her information. For identity of Mr. Blocker, see p. 23. The author of this thesis was present when Miss Ratchford interviewed Mr. Blocker and has herself personally interviewed him.

<sup>7</sup>Armstrong, op. cit., p. 19.

<sup>8</sup>First Methodist Church, Marshall, Texas, 1845-1945, centennial edition booklet.

home, Edgemont;<sup>9</sup> and an article by Lucille McDaniel on the old Oscar Hope home, contained in a book of historical sketches by students of the Marshall High School.<sup>10</sup> The data on the Hope home were useful because they contained a description of lumber manufacturing and dimensions of lumber used in early building.

In 1941, the Historical American Buildings Survey published measured drawings and photographs of seven Harrison County buildings.<sup>11</sup> This material is now deposited in the Library of Congress. These records, however, approach the study of these old buildings from the standpoint of style, rather than from the standpoint of the use of native building materials.

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<sup>9</sup>Marshall News Messenger, February 16, 1930, p. 3.

<sup>10</sup>Students of the Marshall High School, Sketches Drawn from Marshall and Vicinity, Past and Present.

<sup>11</sup>Historic American Buildings Survey, Photographs and Measured Drawings. The seven buildings included in this survey were the Alexander house, the Carter house, the First Methodist Church, the Holcomb house, the Munce (sic!) house, the Wheatstone house, and the Henderson house. The Alexander house, the Muntz house, and the Wheatstone house have been destroyed, and the Carter house was investigated by the author but found to have been built shortly after the Civil War. The other houses are included in the author's study. "Wyalucing" is the name of the Holcomb house.



## CHAPTER II

### WOOD

#### Varieties and Sources

From the beginning of history until the depredations of the sawmills during the second half of the nineteenth century, Harrison County was virgin timberland. Pine was, by far, the most generally used building material, and oak was next in popularity. Both flourished throughout the area. Other native trees provided a great variety of woods for more limited use.

The native pines were of two kinds, the short-leaf (*pinus echinata*) and the loblolly (*pinus taeda*). Testimony to the size of the early pines is the heart wood cut into planks fourteen to twenty inches wide, found in the Furrh store building at Elysian Fields. These planks now serve as shelves and counters, but they were originally used in a building at Old Elysian Fields, four miles north of the present store building.<sup>1</sup>

Huge red oaks (*quercus shumardii* and *quercus rubra*) were to be found throughout the county but were more numerous especially around Elysian Fields. White oaks (*quercus alba*),

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<sup>1</sup>Statement of DeWitt Furrh, manager, personal interview.

including the post oak (*quercus stellata*), were widely distributed. Pin oaks (*quercus phellos*) grew to great size near the rivers and lakes.

Cypress (*taxodium distichum*) was perhaps the third most important building wood of Harrison County. It was found in abundance in the bottomlands and in and around Caddo Lake. This durable wood is seldom found large enough or of suitable quality for building now, but it existed in monumental size in the early days of the county.

The only other native wood in general use as a building material was black walnut (*juglans nigra*) which grew on ridges, locally called "walnut ridges"--topographical formations which surround Marshall and extend eastward into Louisiana.

Native woods of minor importance in building included bois d'arc (*toxylon pomiferum*), holly (*ilex opaca*), hickory (*hickoria alba*), chinquapin (*castanea floridana*), maple (*acer rubrum*), elm (*ulmus fulva*), willow (*salix nigra*), cherry (*prunus serotina*), cottonwood (*populus deltoides virginiana*), and gum (*liquidambar styraciflua*). All except the willow are considered trees of the uplands, although they may be found occasionally at lower levels.<sup>2</sup>

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<sup>2</sup>Forest Trees of Texas--How to Know Them, Texas Forest Service Bulletin No. 20, 1943.

### Manufacturing Processes

The forest giants were usually felled with a simple adze or ax and "snaked" from the woods by oxen, mules, or horses. The trees were chosen for their perfection from among the many then available, no knots or irregularities being tolerated. When pine was used, only the heart was taken. After being "squared" with an ax, so that each side of the log presented a straight flat surface, albeit a rough one, the timber was used in that state or cut into lumber. A cross-cut saw was employed for that purpose most of the time. The tool had a serated blade, varying in length from three to nine feet, with wood handles at each end. Two men were required for its operation. Sometimes one of the woodsmen stood in a pit while his co-worker stood above it, operating the saw vertically as the logs were passed over the dugout.<sup>3</sup>

The circular peck-saw was frequently used, too. It could be turned by a horse or mule, but, notwithstanding the help of these animals, the process was slow because the blade had only three or four teeth. The peck-saw was used in preparing material for the building of the Oscar Hope home near Karnack, demolished in 1942. Lumber for this house was sawed two inches thick, five inches wide, and eighteen feet long.<sup>4</sup>

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<sup>3</sup>Statements of Duncan Scott and Marvin Turney, aged residents and builders, personal interviews.

<sup>4</sup>Lucille McDaniels, "One of the Oldest Houses in Harrison County," Sketches Drawn from Marshall and Vicinity, p. 11.

Only four sawmills were listed among the thirteen manufacturing plants in the county in 1850, although the building materials industries led in number. Included in the list were two foundries, two brickyards, two saddleries, two cabinet shops, and one cotton gin. By 1860, the number of manufacturing plants had increased to thirty, with sawmills and gins leading in number but not in value of production.<sup>5</sup>

Dressing of lumber.--Lumber was planed by hand, when dressed at all, so that it attained a slightly irregular surface that revealed the characteristic texture of the wood better than does the machine finish of today.

Riving.--Roofing was made from riven boards. For this purpose oak, cypress, or pine blocks about eighteen inches long were split into boards a third or a half an inch thick. Shingles were made from the same materials but were less commonly used. Lath was sometimes split, too, instead of being sawed.

#### Construction Techniques

The impact of the Industrial Revolution did not reach the Southwest in time to affect the ante bellum buildings to any great extent. The hand labor typical of eighteenth century architecture in older parts of the world continued to manifest itself throughout the period prior to 1860 in

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<sup>5</sup>James C. Armstrong, "A History of Harrison County, 1839-1880," Unpublished Master's thesis, Department of History, University of Colorado, 1936.

this region. Difficulties of transportation caused early settlers to bring only the essential light tools with them. Unskilled or semi-skilled labor applied these tools to the building task, interpreting eighteenth century designs with a vigor that reveals the fine native materials at their best.

Wood was the favorite building material in ante bellum Harrison County, not only because it was abundant and permitted more rapid construction than brick, but also because the double-wall method of building and the porosity of wood provided more insulation. It offered the additional advantage of being an appropriate medium for styles characterized by the large openings demanded by the humid climate.

Log construction .--

Rough-hewn timbers or "squared" logs have become relics of ante bellum days. Their mortise and tenon construction and the weight and quality of the wood have enabled them to withstand the ravages of time and weather. (See Figure 3.) The earlier houses of this sort had unglazed windows which could



Fig. 3.--Mortise and tenon joints, Williams house.

be closed by crude shutters or sliding panels of wood. Mud, mixed with dried grass or straw, was used to chink the openings between the logs as protection from rain and cold. Floors, if provided, were often the rough-hewn slabs known as "puncheon." The Williams farmhouse is an example of this type of construction.<sup>6</sup> (See Figure 37.)

Sealed log construction.--A second log cabin was frequently built beside the first in the expansion of the pioneer home. The intervening space was roofed to form an open hallway or dog-run. Finally, sometimes years later, a skin of lumber was applied both inside and outside. The Williamson house presents an example of this procedure. (See Figure 38.)

Framing.--Most of the surviving ante bellum houses are frame structures. Sills from eight by ten to twelve by fourteen inches were hewn from pine, oak, or cypress logs. (See Figure 4.) The sills were fastened by pegs of oak, hickory, or other hardwood as shown in Figure 5.

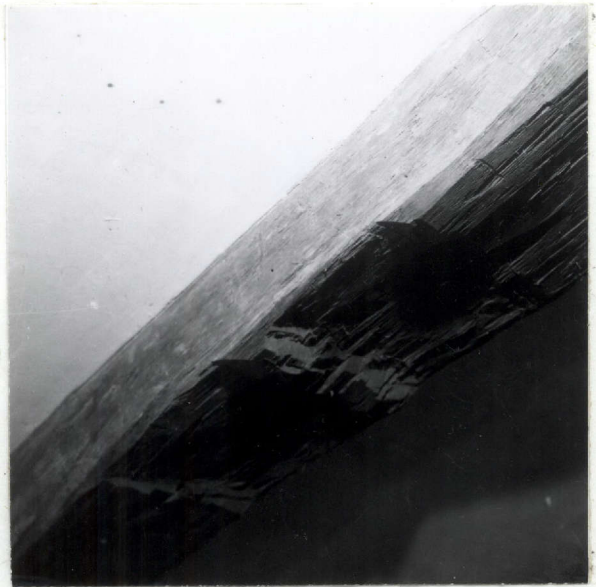


Fig. 4.--Hewn sills, W. T. Scott house.

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<sup>6</sup>The Williams house and all houses subsequently mentioned are described in Chapter VIII.



Fig. 5.--Spliced joint with oak peg, Bernstein house.



Fig. 6.--Interior, Locust Grove.

Framing was usually two by four inches, or, in rare instances, four by six inches, with studs spaced two feet or less apart and fastened by square wrought-iron nails. Diagonal cross bracing between studs is not unusual.

Board and batten.--

Hand-finished lumber was used in a variety of ways, one of the most common for general building purposes being board and batten, or "boxing" as it is commonly known. It was used for ceilings and for both interior and exterior walls. (See Figures 6 and 55.)

Tongue and groove.--

Interior use of tongue and groove lumber is limited to flooring in most of the

houses, but occasionally it may be found as an indoor wall facing. Exterior walls of tongue and groove are more common

but are limited to the front walls under porch roofs. Other walls are covered with clapboards or shiplap. These porch walls have a smooth surface more restful to the eyes than are the horizontal lines resulting from the other techniques. This was an important consideration in early days when the porch was occupied more than any room in the house during the long period of warm weather; moreover, the tongue-and-groove joint was appropriate for porch walls since clapboards were unnecessary where the surface was partially protected by a roof overhang. Surfaces of this type have lasted without buckling, and the joints have remained tight. When painted, an almost seamless effect was achieved.

Tongue-and-groove porch walls are most often found in the raised cottages, where an interest in texture has been expressed in the combination of brickwork and frame structure surfaced with clapboards. The Pierce-Lee house and the Scott house exhibit tongue and groove porch walls. (See Figures 51 and 86.)

Clapboards.--Most commonly, the exteriors of frame houses in ante bellum Harrison County were of clapboards, which reveal the distinctive character of wood. Resins in the heart pine used for most of the clapboards have helped preserve the wood in homes left unpainted for many years. An example is the house at Bermuda Farm. (See Figure 7.)



Other ante bellum houses surfaced all or in part with clapboards are Bernstein house, Cedar Hill, Fry house, Henderson house, Henrich house, Johnson house, Locust Grove, Missouri Capitol, Muscadine Farm, Pierce-Lee house, Richardson house, Russell house, W. T. Scott house, Turner house, Williamson house, and Wilson house.

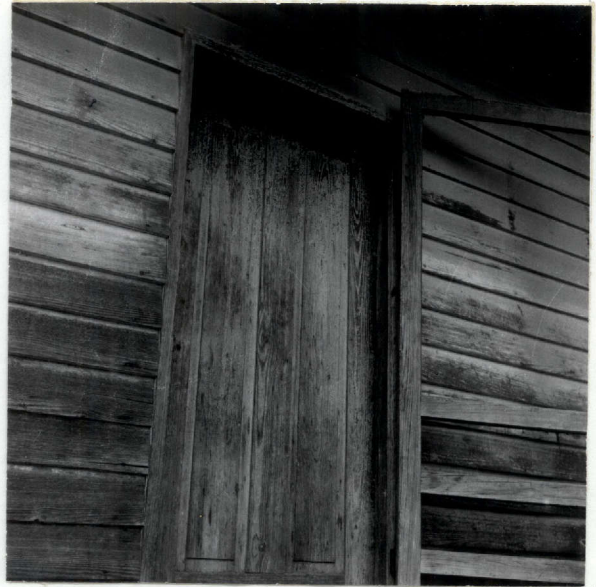


Fig. 7.--Clapboards, Bermuda Farm.

Millwork and finished wood details.--The care early builders lavished on fine wood details in their homes suggests that they were motivated by a desire to be artistically creative and by an appreciation of art in their daily lives, as well as by the requirements for proper function and durability of their products. The natural beauty of walnut, recognized by cabinet makers the world over, appealed to these ante bellum craftsmen, and, finding walnut trees growing on their land, they used it for interior woodwork in many instances.

This fine wood was especially prized for stairways. A beautifully polished walnut rail, spindles, and newel post



Fig. 8.--Walnut stair rail in Andrews house.

Locke's Mill, located where the townsite of Marshall was founded and where the Southwestern Gas and Electric company ice plant now stands, did the work.<sup>7</sup> Ornament of the facade and elaboration of a walnut stair rail and posts bear witness to the work of machines in the building of this house. (See Figure 9.)

in the Bernstein house are carved with flat planes very different from the curve of the Andrews rail shown in Figure 8.

The Russell house contains the first millwork made commercially in Marshall from native materials; all other interior woodwork in the old buildings covered by this study was made by hand.

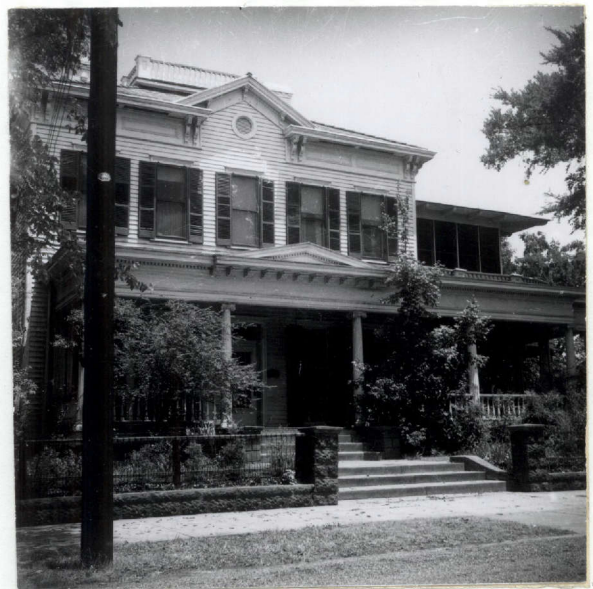


Fig. 9.--Russell house

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<sup>7</sup>Sarah Starr Lentz, "Some Notes on Old Homes and Buildings of Marshall and Harrison County," prepared as the basis for a lecture given before the Belle Maison Club, Marshall, Texas, January 19, 1951.

The fact that the builder of the Williamson house kept a German joiner on the farm five years to make the finer woodwork for his house reveals the importance of architectural detail to the homemaker of substantial means.<sup>8</sup> Although all of this work in the Williamson house is of native heart pine and oak, it is treated with the dignity of a fine cabinet wood. This impression is given by massive simplicity rather than by intricate detail. It consists of plain wainscoting and paneled doors inside, and of dentils above the windows and doors outside.

The outstanding feature of the old Johnson house is its interior woodwork, all of thick heart pine in large dimensions. Old mantelpieces are unadorned. Double doors with transoms and sidelights remain in use here. Board and batten ceilings and seventeen-inch baseboards survive from ante bellum days. (See Figure 10.)

The ubiquity and variety of forms of the column as an architectural feature were characteristic in this region before the Civil War. Two excellent examples of columns that are square in plan are found in the Richardson and the Pierce-Lee houses. These columns of generous size do not infringe too much on the porch space, since the porches of these houses serve more as entrance ways than as living space.

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<sup>8</sup> Statement of Eleanor Attebury Cooper, personal interview. Her great-great grandfather bought the house, and she was born and reared there.

Octagonal columns of heart pine are unusual features of the Montreville Hall place.

Although many old houses have columns that are round in plan, those at Mimosa Hall, near Leigh, are in a class alone. Twin cypress trees were cut from nearby Caddo Lake and peeled; then gudgeons, large square pins with a projecting part to be used as a bearing, were inserted in each end. The logs were turned by slaves while a woodcarver applied a chisel, the whole operation being much the same as working a big lathe. Thus the curves at the base of the columns were cut into



Fig. 10.--Johnson house, interior showing wide baseboard.



Fig. 11.--Solid cypress column, Mimosa Hall.

the logs, instead of being applied as separate pieces.<sup>9</sup>  
(See Figure 11.)

An interesting comparison may be made by taking note of a similarity of style in this treatment of wood with that of the terminal curve in the stair rail at the Andrews place, shown in Figure 8. A possible explanation of their similarity is that the two were probably the products of the same woodcarver, since both houses were built by the Webster slaves.

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<sup>9</sup>Statement of Douglass Blocker, owner of Mimosa Hall, personal interview.

## CHAPTER III

### BRICK

#### Introduction

To the early settler, the soil of Harrison County was indeed good, attracting him not only with its agricultural resources, but also with its provision for some of his building needs. Although timber was the predominant building material, brick houses appealed to many home-seekers of pre-Civil War days, because brick offered better protection against fire, a frightening prospect in the days when it had to be fought with buckets of water drawn from wells. Brick buildings were preferred, too, because they were thought to have a greater degree of permanence.

#### Distribution of Clays

Quality of clays for brickmaking.--Clays testing high in plasticity are to be found in almost every part of the county.<sup>1</sup> They are clearly visible, especially around the bases of the hills, and, since springs and streams are often found in these places, the opportunity to build of brick was too obvious to be ignored by men of substance who could use slave labor for the purpose. Whereas the Marshall Brick

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<sup>1</sup>Statement of E. D. Bolton, District Conservationist, Soil Conservation Service, United States Government, personal interview.

Company, now operating in Marshall, goes to a depth of thirty to fifty feet to get clays for its modern bricks, the earlier brickmaker secured his clays only a few inches beneath the surface soil in most instances.<sup>2</sup>

Fired colors of clays.--Most Harrison County clays, in their native state, are red, yellow, or mottled with the two colors because of the presence of iron in the soil. White clay is found in smaller, localized deposits, one of the finest grades being obtained for commercial use now from a pit a mile from Marshall on the Elysian Fields Road and from another between Karnack and Baldwin in the north-east part of the county.

The white clay, sometimes tinged with gray, fires white, but no evidence has been found that it was used by the early brickmakers. A probable explanation is that white brick made from this clay requires a higher temperature than could be obtained with the make-shift wood or charcoal burning kilns used by the early brickmakers.<sup>3</sup>

The distribution of the red and yellow clays was so widespread that nearly every one of the early masons used material dug from a nearby spot on his own property. All the early brick buildings investigated are of bricks that

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<sup>2</sup>Statement of R. C. Currey, manager of the Marshall Brick Company, personal interview.

<sup>3</sup>Statements of R. C. Currey and Charles Lake, personal interview.

are predominately red or brown, which are the fired colors of the red and yellow clays. Frequently an ante bellum brick building will show a wide range of colors and shades in the bricks. Yellow, gray, and purple-hued bricks can be found occasionally. Some are flashed with black because of iron ores coming into contact with the flame of the kiln. Since all the clay for a building is said to have come from a single pit, the variation in color found in each building is not likely caused by a difference in the composition of the clays used, but rather by the different temperatures at which each brick was fired, although the amount of oxygen inside the kiln at any stage during the firing and the type of clay used also have something to do with the colors of the finished bricks. Those bricks nearest the flames were burned darker and harder than the ones in the outside layers of the kiln. The outside bricks are bright orange-red and have a sandy texture. The hard, dark bricks were often designated as "iron" bricks, while the soft, bright bricks were known as "salmon" bricks. Sometimes the medium bricks

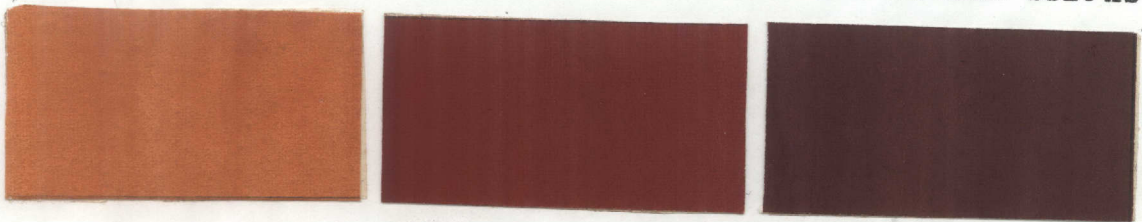


Fig. 12.--The most common colors of early bricks made in Harrison County. Left to right: "salmon" brick, "cherry" brick, and "iron" brick.



were said to be "cherry" bricks because of their color.<sup>4</sup>  
 (See Figure 12.)

#### Manufacture of Bricks

Preparation of materials.--Edward Smith, of England, investigating northeastern Texas in 1849 for the purposes of emigration, reported on brickmaking in the area as follows:

Brick making is carried on on a small scale only, and chiefly for private use. But very little intelligence is associated with the undertaking and, while it is believed that the clay is excellently adapted to brick making, they produce an inferior article only, by neglecting to work the clay and by using too much sand. The bricks are brittle but are said to harden on exposure to air.<sup>5</sup>

This was certainly true in many instances, where lay builders did the work and especially where brick was a minor material, used only in fireplaces or chimneys. But many English, Irish, and German immigrants infiltrated Harrison County about the time this report was made, bringing with them a superior craftsmanship in masonry; moreover, the state of preservation of many of the ante bellum brick homes of

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<sup>4</sup>Concurring statements of Elbert Wells, Marvin Turney, and Robert Neely, personal interviews. Wells and Turney are two of the oldest real estate men in Marshall. Neely is one of the oldest brickmakers and masons in the county. R. C. Currey and Charles Lake, officials of the Marshall Brick Company, confirmed their statements.

<sup>5</sup>Edward Smith, Account of a Journey through North-Eastern Texas Undertaken in 1849 for the Purposes of Emigration, p. 37.

Harrison County testifies to the sound practices of many of the early brickmakers.

The soft-mud process was used in the manufacture of bricks in the county before the Civil War. Clay was obtained below the topsoil, and, without much screening or refining, mixed with water to a creamy consistency, then poured into wood molds. In rare instances, straw was added to assist in even drying of the brick, thus helping to prevent cracking. This was the method used in 1847 in the construction of Oak Grove, built by Henry Ware, who brought many manufacturing enterprises from the eastern United States.

Exactly where brick was first made in the county has not been established, but evidence indicates that the Oak Grove and Mimosa Hall plantations were sites of the earliest brickmaking. The early commercial brickyards were located in four vicinities: near Karnack,<sup>6</sup> and in Marshall on South Carter Street near the present site of Bibb's Laundry,<sup>7</sup> in a hollow on West Rusk Street,<sup>8</sup> and in the eastern part of Marshall where the Saint Joseph's Cemetery is now located.

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<sup>6</sup>Sarah Starr Lentz, "Some Notes on Old Homes and Buildings of Marshall and Harrison County," prepared as the basis of a lecture given before the Belle Maison Club, Marshall, Texas, January 19, 1951.

<sup>7</sup>Statement of Mrs. R. K. Turner, aged Marshall resident, personal interview.

<sup>8</sup>Statement of Marvin Turney, aged Marshall real estate dealer, personal interview.

The cemetery site was the place used by James Higgins, an Irish brickmaker whose handmade products are the material of many old buildings in Marshall.<sup>9</sup>

Utilizing materials from the sources at hand, clay and water were put into a large wood tank or drum and agitated by paddles attached to a shaft driven by a horse or mule. An aperture near the bottom of the tank permitted the mixture to ooze into an attached trough which led to the top of a nearby pit in which a helper stood waist-deep to catch the material and to fill the molds with it. The filled molds were taken to a drying yard by carrier boys; when the bricks were dry enough to shrink so that they could be removed from the molds, they were stacked under a brush arbor for a week or so, the length of time depending on the weather. When apparently dry, they were set in a rude kiln and fired for seventeen days. The difference in homemade brick and commercially made brick was largely a difference in the kiln used. This difference will be discussed later in this chapter. Since the difference between

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<sup>9</sup>Statement of Robert Neely, personal interview. Neely, eighty-year-old mason of Marshall, who worked for Higgins as a boy, said that Higgins died at an advanced age in 1911 without any known relatives as survivors, and that the beginning of his activities is unknown. Neely said Higgins is known to have been proprietor of a brickyard soon after the close of the Civil War and possibly much earlier. In any event, he followed ante bellum practices in brickmaking. The term, "Higgin's brick," is synonymous with handmade brick in Marshall today.

the commercial and the homemade product was slight, since transportation was slow and arduous, and since materials and labor were cheap, only the townspeople made much use of commercially prepared brick. The country man made his own. The remains of a brickyard can be found near almost every old house. This is true of wood houses, too, since they usually required chimneys and pillars of brick.

Molds.--Each form for the bricks, usually of wood, would hold three, four or six bricks at a time. It was sanded inside to facilitate the removal of the green bricks, and then the mud was poured into it. Occasionally metal molds were used, greased with bacon rinds. A stiffer mud was pressed into these molds, giving sharp corners and edges to the resulting brick similar to the pressed brick used today.

At Mimosa Hall, completed 107 years ago by the skilled slaves of John Webster, the great grandfather of the present owner, both types of mold were used. The metal molds were employed only for the face brick of the house front, the wood molds being used for all other brickwork; consequently, the front has a precise aspect in contrast to the appearance of the side walls.<sup>10</sup>

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<sup>10</sup>Statement of Douglass Blocker, owner, personal interview.

Ordinarily, a brick was made in one of three shapes, depending upon the use for which it was intended. Bricks six to ten inches square and two or more inches thick were made for piers and paving. A keystone shape was made for wells and cisterns.<sup>11</sup> Some of the latter shape have been found recently at the old Webster brickyard near Mimosa Hall. The usual oblong bricks were used for walls and general purposes. Most rectangular bricks were about an inch longer and a half-inch wider than modern bricks.<sup>12</sup>

Kilns.--Early homemade bricks were fired in a scove kiln, that is, a kiln made by simply piling together the green bricks in such a way that they could be burned. The bricks in a scove kiln were arranged in arches, an arch spanning an opening the width of the kiln for the purpose of forming a fire box. The height of the arches depended on the strength of the raw bricks. Above the arches, the bricks were set solid. After the kiln was stacked, it was encased with bricks daubed to prevent air leakage. In the case of second kiln settings, and always in the commercial yards, a layer of soft burned brick from a previous firing was used for this purpose. The Higgins kiln has been described as a periodic up-draft rectangular kiln,<sup>13</sup> but

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<sup>11</sup>Lentz, op. cit.

<sup>12</sup>Statement of Robert Neely, personal interview.

<sup>13</sup>Idem.

it was probably a variation of the scove kiln, since the bricks produced in it show the same lack of heat and draft control characteristic of the primitive plantation kilns. These, after all, were similar to some used in large common brick plants up to 1928.<sup>14</sup>

#### Manufacture of Mortar

Sand for mortar was easily obtained from the banks and beds of the many creeks and rivers of Harrison County. Lime and water were added to the sand. Sometimes the lime was imported, usually from New Orleans or Jefferson, but at other times it was manufactured in the county in a way that revealed the ingenuity of the pioneers. Caddo Lake provided mussels, soon to attract a number of pearl fishermen, and the shells of these bivalves were the source of lime used in some of the mortar. The shells were burned, leaving a residue of almost pure lime. This material is said to have been used in the mortar for the First Methodist Church and for the Capitol Hotel in Marshall.<sup>15</sup>

The ante bellum mortar of this region was not very durable, and in unprotected places, where it has remained unpainted for generations, it has been responsible for the

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<sup>14</sup>Ceramic Products Cyclopedia, p. 107.

<sup>15</sup>Statements of Marvin Turney and Mrs. R. K. Turner, separate personal interviews.

deterioration of many of the old brick buildings. In two houses, Mimosa Hall and the Oak Grove place, whose builders were related through marriage, the mortar was covered with a white coating, the now unknown composition of which was a family secret. This coating seems to have acted as a preservative, as well as an accent providing pattern and color contrast.

#### Uses of Brickwork

Wells.--The erection of temporary cabins of pine poles usually preceded the building of the brick homes and other large houses, which required more time for erection. Perhaps the first home improvement for these earliest dwellings were wells to provide a convenient water supply. The wells required a lining to prevent the sides from caving in. Bricks were probably made first for this purpose and later for other needs.

Previous reference has been made to the use of keystone-shaped bricks for well linings. Their shape was fittingly adapted to the circular form of the well or cistern, although the conventional oblong bricks were used for this type of construction, too. Few old wells and cisterns have enough brick remaining above ground to be inspected, but one of the typical sunken-jug type of cisterns remains on Bermuda Farm. (See Figure 13.) Three brick-lined cisterns of uncertain date are on the grounds of Wyalucing, famous brick

home built 101 years ago in Marshall. These, and the brick-lined pools added later, were probably intended to provide fire protection.

Foundations. -- In all cases where conventional bricks were used, certain common practices were observed. First, only American or common bond

was used; second, the hard, well-fired bricks were used for a facing, while the weaker "salmon" bricks were used for

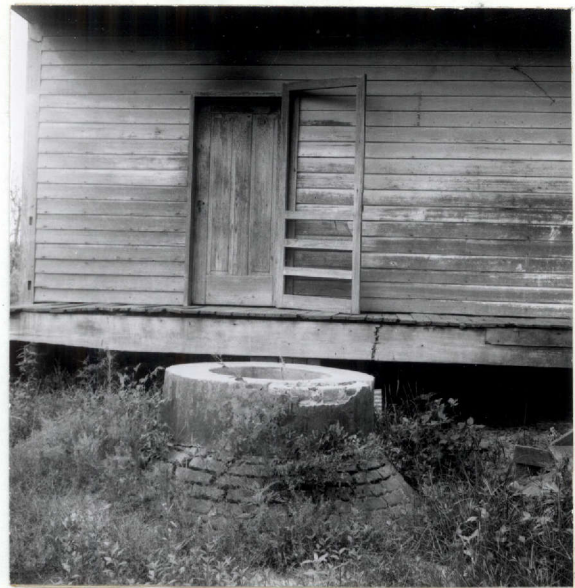


Fig. 13.--Cistern, Bermuda Farm.

backing layers; and third, bricks were never used as veneering.



Fig. 14.--Right-angled brick piers, Bermuda Farm.

The most general use of bricks was probably for the foundations or piers of houses. Usually the piers were square or rectangular in cross-section, but sometimes interesting variations were found. One diversification is seen in the Bermuda



Farm house, already mentioned. Here two piers, each fourteen inches thick, meet at right angles to form an "L" at the house corners. (See Figure 14.) Often bricks ten inches square by two inches thick are stacked like cake layers to support the old houses. This is true in the Pierce-Lee house and in a back portion of Mimosa Hall. (See Figures 52 and 30.)



Fig. 15.--Henrich house, showing remains of foundation.

The solid foundations follow the same rules used for walls and indicate the dependence of the early builder on size and weight for strength. The Henrich house, dating from the 1850's and later known as the Mauthe place, in northwest Marshall has an exceptionally substantial foundation, twenty inches thick, with solid criss-crossing walls under-

neath the old pine upper structure. (See Figure 15.)<sup>16</sup> Personal papers in the possession of the present owner indicate that the building was once entirely of brick, which would account for the heavy foundation.<sup>17</sup>

<sup>16</sup>Statement of Marvin Turney, personal interview.

<sup>17</sup>Statement of Mrs. Carl Box Mauthe, owner, personal interview.

This same special precaution for stability is found in Mimosa Hall, where the brick partition walls are load bearing and penetrate the ground the full depth of the foundation. The complete foundations under the walls of each room in both this and the Henrich house indicate that the houses were occupied when partially finished, since the various rooms were added over a period of years.

Fireplaces.--Fireplaces created the third most common demand for bricks. Needed for both cooking and heating, fireplaces were usually the focal points of the interiors. Most houses had a fireplace in every room, the largest in the parlors and kitchens. They were frequently large enough to take logs three to four feet long. Broad and deep, they were finished with simple but heavy pine mantelpieces. An exception is to be seen in the W. T. Scott home, now 111 years old, where less formality is observed in the smaller fireplace of the downstairs dining-room. A peeled cypress log, used in lieu of a conventional mantelpiece, lends a provincial appearance to the interior.

Chimneys.--Chimneys in most of the ante bellum buildings were tall and narrow except in the brick homes and in the buildings with stack chimneys. The chimneys of the Williamson house are different, in that they are broad to a greater height than was customary for single-story houses of the region at that time. (See Figure 16.)



Fig. 16.--Williamson house, showing chimney.

Walls.--The characteristics of ante bellum brickwork can best be studied in the old brick buildings, since they provide more extensive material for study and display a greater variety of techniques than buildings constructed only partially of brick. These buildings express brick structure honestly, with

The builder of Mimosa Hall exhibited old-fashioned neighborliness by giving the bricks and the labor of his Negro artisans for constructing the brick piers and chimneys of the house at Locust Grove, near his plantation home; therefore, the bricks of the two houses are identical in appearance.<sup>18</sup> (See Figure 17.)



Fig. 17.--Locust Grove, showing chimney.

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<sup>18</sup>Statement of Lucy Coleman, owner, personal interview.

little applied ornament. The arch principle, in its several versions, is used to span all openings in the buildings, except in a few instances of residential brick architecture, when an iron or oak beam was introduced to span unusually wide openings in Greek Revival houses.

Cellars.--Cellars, walled with brick, were more common in ante bellum Harrison County than they are in the county today. Most of the cellars of the early homes have been filled, but a few of the old stores still use them for storage. That of Frank's Brewery has brick walls twelve inches thick, except one wall which is of unfaced earth. The bricks are of varying degrees of softness.

Paving.--Old walks and paved courts, made of brick, were part of pre-Civil War building in Marshall. An example is the courtyard paving of the Fry house, laid in a pattern reminiscent of plaited basketry, as shown in Figure 18. Many of the raised cottages and some of the houses of other styles had these brick-paved



Fig. 18.--Brick pavement, Fry house.

courts. Diaper patterns and soldier courses were frequently used in this brickwork, and very often they were put down without mortar.

## CHAPTER IV

### STONE

#### Variety and Distribution

The native stone of Harrison County is mostly rust-colored sandstone, although some ironstone of a harder grade is found, particularly in the hills west, southwest, and north of Marshall. It attracted little interest as a building material in ante bellum days, because other good materials were abundant, and, because of the inferiority of the mud or sand and lime mortar of the day, most stone buildings suffered rapid deterioration. For this reason, it is difficult to find extant examples of early stonework in the county. Loose stones around old building sites can seldom be positively identified as having been used in houses. Because of the permanence of today's cement mortar, there is greater use of native stone in the contemporary building of this area.

#### Preparation of Stone

Despite the lack of proper mortar, stone offered the frontiersman the advantage of requiring no processing before use. Ordinarily the stone was rough and uncut. It was taken by hand where it had loosened from a hill or was extricated

with a pick. Sometimes the stone was niggled, the marks of the pick contributing a distinctive texture as shown in Figure 19. Often the stones were broken or split apart to make them the proper size for a particular project.

#### Use in Construction

Retaining walls and fences were often built of stone, usually in its rough state. Many of these can be found in the county now, but no one can attest to their age.

The most common use of native stone in the county before the Civil War was in the fireplaces, chimneys, and foundations of buildings. Stone was the most generally used of all materials for these parts of the very earliest buildings, because the structures were usually temporary in nature and had to be erected quickly from the most accessible materials. The pioneer and his family needed shelter at once and could not wait to make brick or dress lumber. They stacked rocks as supports for their cabins of pine poles or logs, and they erected chimneys and fireplaces



Fig. 19.--Detail of stonework, Henderson house, showing texture of pick marks.

of the rough stones they could find nearby. Since these abodes were not permanent and have been forgotten by the later generations, few dates can be determined for the ruins. Uncut stones on the R. M. Matson farm, north of Marshall on the Jefferson road, are said to be the chimney rock from the cabin where Amaryllis Beatty, first white child born in Harrison County, lived.<sup>1</sup> If true, this indicates that stone was one of the earliest building materials used in the county. The Williamson house has piers set on rocks and the base of an old chimney is constructed of this material, as shown in Figure 16. Probably the first chimney was wholly of rock, but when the house was sealed and enlarged about 1845, most of the chimney was rebuilt of brick.

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<sup>1</sup>Statement of Naomi Wheat Bell, descendant of the Beatty family, personal interview.



## CHAPTER V

### PLASTER

#### Composition

Plaster of ante bellum days in Harrison County did not have the same composition as plaster today. Lime and river- or creek-washed sand, sources of which have been discussed in the chapter on "Bricks," were used. No evidence of glue or liquid medium other than water has been found; however, nearly all the old plaster yet in existence contains animal hair as a binder.<sup>1</sup> Most of it came from horses, hogs, or cattle, and many examples of its successful use are found in the original plaster of the homes discussed in this study.

#### Lath

Lath to which the plaster was applied was usually made of strips of oak, one and a quarter inches wide and three-eighths of an inch thick. These were rough from the saw or rive, presenting a good bonding surface for the plaster. They were fixed about three-eighths of an inch apart in order to allow the plaster to be squeezed through the cracks so that keys could be formed on the back to hold the plaster in place.

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<sup>1</sup>Statement of Jack Pollack, plasterer, personal interview.

The wood laths were always applied wet, to prevent cracks later from buckling, swelling, warping, or twisting.<sup>2</sup>

#### Examples of Ante Bellum Plaster

The plaster once used extensively in the Wright-Coleman plantation home, Locust Grove, near Caddo Lake, has disintegrated and been cleared away. It contained sand, lime, and the hair from cattle.

It had been used even on the ceilings of the porch, an ill-advised placement of the material where considerable humidity was a factor for consideration.<sup>3</sup>

In general, the plaster is not so well preserved in frame buildings, such as this one, as it is in the brick ones.



Fig. 20.--Bedroom, showing plastered wall, Mimosa Hall.

Under like climatic conditions, the plaster remains in fair condition at Mimosa Hall, not far away. (See Figure 20.) This plaster is of a similar composition, and the state of its preservation would be attributed to the superiority of

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<sup>2</sup>Idem.

<sup>3</sup>Statement of Lucy Wright Coleman, owner, personal interview.

the building ability of John Webster were it not that the Andrews home, likewise built by him, has lost most of its original plaster. Hog's hair is thought to have been an ingredient of the plaster in these two houses.<sup>4</sup>

The original plaster in Edgemont is in excellent condition, but, since it has been refinished several times, the present owner knows nothing of its composition except that it contains sand, lime, and animal hair. The same is true of the old Graham-Frazier home and the Fry house.

Damage to the original plaster in the Turner house and in the W. T. Scott home provides specimens for examination. The bits of plaster from a back room of the Turner house reveal the loose, sandy quality of the material and the presence of animal hair in it. The plaster in the Scott house is limited to the walls of the one room on the lower floor, which is of brick construction. While it has the same general texture of other samples examined, it contains some vegetable fiber, probably ravelings or shreds from a cotton textile, instead of animal hair.

Contemporary plasterers of Marshall have not determined whether the hair or fiber was the critical ingredient in the composition of this early plaster. Some weight is given to the theory that it was, since clumps of broken plaster are

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<sup>4</sup>Statement of Douglass Blocker, owner of Mimosa Hall, personal interview.

usually found dangling by these threads, and none of the existing plaster examined lacked it.

## CHAPTER VI

### MISCELLANEOUS BUILDING MATERIALS

#### Introduction

Harrison County was so rich in natural resources for the pioneer homebuilder that even his minor needs were easily supplied. Some of nature's most obvious bounty was neglected, however, because of lack of technology in the new country. The iron ore of the county is plentiful and about the same grade as that in the area of the present steel plant at Daingerfield. It is similar to the ore used in Ore City and Jefferson of adjacent counties in early days, but no evidence of smelting has been uncovered in Harrison County. There was a foundry as early as 1849<sup>1</sup> and blacksmithing was a thriving trade. Every plantation had a blacksmith, who made hinges and wrought-iron nails for the buildings as well as shoes for the horses, but the unwrought metal was imported.

Glass, too, was imported, although sands near the city limits of Marshall on the Jefferson Road tested ninety-eight per cent silica, ideal for glassmaking, when investigated a few years ago.<sup>2</sup>

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<sup>1</sup>Edward Smith, Account of a Journey through North-Eastern Texas Undertaken in 1849 for the Purposes of Emigration.

<sup>2</sup>Statement of George Conway, aged Marshallite, personal interview.

The native materials useful in paint manufacture have never been used for that purpose to any great extent. The pine trees were not tapped to supply turpentine, nor were the clays and minerals utilized to make pigments.

#### Mud-and-Sticks

Materials and methods.--Mud-and-sticks, so frequently used by primitive man, was a convenient material for the frontier homebuilder. Simply making a mixture of mud and straw, dried grass or twigs, he began the minor building tasks to which he assigned this humble substance. A framework of sticks would be loosely woven together or nailed to provide a base onto which the mud was plastered.

Extent of use.--Mud-and-sticks was most used in the building of chimneys and in chinking the log or timber houses. With the possible exception of the Williams farmhouse, no example of this ante bellum wattle remains, but the old methods and materials are used in many of the rural cabins of the county today.



Fig. 21.--Mud-and-stick chimney in cabin about sixty-five years old.

For the chimneys, a skeleton of sticks would be nailed together, wide at the bottom, but narrowing or tapering immediately above the fireplace to lessen weight on the lower part. This was covered with a mud and grass or straw mixture making a thick wall which hardened as it dried and still more as it was used for fires. (See Figure 21.)



Fig. 22.--Mud-and-straw chinking in Williams house.

The chinking between the logs was made with dried grass or straw and mud, formed into wedges or big loaves by the hands of the workman. This handful of soft material, known as a "cat,"<sup>3</sup> was thrust with some force into the opening, closing it. The chinking offered a fairly good protection against the rain, snow, and wind. (See Figure 22.)

#### Whitewash

Materials and manufacture.--Most of the ante bellum buildings of Harrison County were left unpainted, the heart-timber being rich enough in resins, dried rock-hard, to be

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<sup>3</sup>Statement of R. L. Fortson, personal interview. Three generations of the Fortson family have resided in this area.

impervious to weather. Whitewash was usually added where a coating was needed for better appearance or protection.

For ordinary use, whitewash was merely a mixture of lime and water, but, for more permanent application, buttermilk and a bit of salt were added. This resulted in a sort of casein paint which resisted water.<sup>4</sup> It is possible that this was the material used to cover the mortar in the Webster house, Mimosa Hall, and the Ware plantation home, Oak Grove. Not mentioned in any known records, this white paint seems to have been effective in helping preserve the mortar, so that the brickwork retains its original beauty without being painted. At present it is faintly visible as a thin, white, mat-finished paint applied in a stroke about a third of an inch wide. It has much more body and is more clearly seen under a column recently removed from the front of the Oak Grove house. The same paint was used to inscribe the date "1844" on the chimney of Mimosa Hall, where it may dimly be seen yet.

Commercially-prepared paints were in use before the Civil War, but they had to come by way of New Orleans or Jefferson. They were of the oil-base variety. Transportation was slow and arduous, so paint was seldom obtained except for the larger houses. Whitewash was the pioneer's

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<sup>4</sup>Idem.



only effort at paint-making, and, in most instances, it answered all his painting needs.

## CHAPTER VII

### BUILDINGS

#### Introduction

The distinctive character of Harrison County ante bellum architecture is due to the modification of styles, predominately from the Old South, by the materials and primitive building methods of the New West. What was lacking in skill was made up for in vigor, with the result that academic designs were simplified and applied ornament was eliminated, leaving the inherent beauty of texture and color in the building materials unimpaired. Four styles prevailed in the region at that time: the "dog-run," the story-and-a-half, the Classic Revival, and the raised cottage.

#### Building Styles

The "dog-run" house.--Trent Elwood Sanford has summarized the history of the styles in the Southwest with particular emphasis on the "dog-run" house as follows:

After the colonists in east Texas had graduated from the simplest type of log cabin, the so-called "dog-run" house, making its way westward from the Atlantic Coast, was quite commonly built. It consisted of two rooms with an open space between, where the dogs slept--as did any overflow of guests. The porch thus formed served also as a storage place for such furniture and equipment as rocking chairs, cradles,

and bird cages, and for washbasins, guns, and dressed skins. When not at work, the family sat there, and on rainy days the washing was hung there. A single, gabled roof covered the dwelling and batton doors and shutters, the openings.<sup>1</sup>

Although contemporary prototypes of the "dog-run" house may frequently be found in the rural sections of the county today, all the old "dog-run" houses that have survived from ante bellum times have been changed by the addition of enclosing doors and walls for the halls or have been altered by other means. The Williamson house was originally a "dog-run" house or double log cabin. (See Figure 37.)

The story-and-a-half house.--The story-and-a-half house was a familiar style in ante bellum days. It was a southern provincial form of Colonial, with the children's rooms tucked under the eaves, and with the only door from the girls' room usually leading downstairs into the parents' bedroom. No story-and-a-half house is included in this investigation, since none survives from the ante bellum days; however, a stairway similarly used is to be found in the Oak Grove house, and the style is seen with some variations in more recent buildings in the county.

The Classic Revival house.--Most of the ante bellum buildings of Harrison County were of a style derived from the Classic Revival. This style was adapted to the climate by enlarging the windows, raising the ceilings, and adding

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<sup>1</sup>Trent Elwood Sanford, The Architecture of the South-west, pp. 244-245.

verandas. Columns were a feature of the facade of every ante bellum house of this area, whatever the style root may have been. The columns assume various forms in plan: oblong rectangular, square, round, and octagonal. The oblong rectangular form is found more often than any other, perhaps because it gives a substantial appearance with the broad side facing the front, without cutting deeply into the porch space, which was used as an outdoor living-room.

James Marston Fitch says:

The Deep South, the South of the slave-owners, was the last area of Greek Revival penetration. This cannot be dismissed as accidental. . . . In the South the Greek Revival was a ruling class affair. The buildings with any pretensions to elegance, or even permanence, were those of the regnant slave-owners . . . hence there was little evidence of popular building, the anonymous structures which mark the comparatively high levels of the Ohio River Valley, the Shenandoah, New York State, or the Maine seacoast. There was, indeed, no building technology to speak of, except in the big cities. Carved mantelpieces, marble stairs, fluted pilasters require skilled, literate craftsmen. . . . But the slave or the poor-white who could read those carpenters' handbooks and architectural plate-books which were the stock-in-trade of every Yankee carpenter and builder might also read other literature. So the Southern gentlemen preferred to import their skilled craftsmen, their empire furniture and damask curtains, from New Orleans, from the North or from Europe.<sup>2</sup>

In the discussions of individual houses, the part played by the Irish masons, Higgins and Givings, and the German wood-worker who was employed on the Williamson house will be discussed. It will be shown, too, that people like John Webster

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<sup>2</sup>Henry Marston Fitch, American Building, pp. 55-58.

and Henry Ware brought trained slave artisans from other locations in the Old South to this newer country, refuting Fitch's statement to some extent.

Since the plantation system pointed the way of life in ante bellum Harrison County, the Greek Revival influence was felt in much the same way as in the Old South, except that here it was simplified by frontier influences and little of the imported ornament touched it until after the Civil War.

The buildings which were constructed in one or another variation of the Classic Revival style were the Andrews house, Bermuda Farm, the Capitol Hotel, Cedar Hill, Edgemont, the First Methodist Church, the Gregg-Van Hook store, Locust Grove, Mimosa Hall, Oak Grove, the Ooden building, the Richardson house, the Russell house, the Wilson house, and Wyalucing.

The raised cottage.--Next in popularity to the Classic Revival style was the raised cottage, adapted from similar houses in Louisiana, where it was produced as a French adaptation to a subtropic climate. The distinguishing feature of this style is the arrangement of the principal living quarters in the frame upper story, while the brick lower portion of the house contains only the dining-room and utility or storage rooms.

In ante bellum times, the kitchen was sometimes included on the lower floor, but in other instances it stood

apart from the house. Originating in low regions where handmade bricks would allow seepage if built into a cellar, the raised cottage provided storage space above ground on the lower floor. Usually only a back portion of the house rested on the brick walls, the front being supported by piers with lattice-work enclosing the open space.

An interesting contrast in texture is presented by the combination of brick and clapboards or weatherboarding in this style of building. Broad steps leading from the ground to a second-story porch and main entrance overshadow the brickwork from the front.

First-story entrances are from the side or rear. Houses of this style discussed in the succeeding chapters are the Bernstein house, the Fry house, the Graham-Frazier house, the Johnson house, Muscadine Farm, the Pierce-Lee house, the W. T. Scott house, and the Turner house.

Miscellaneous styles.--Some of the houses discussed cannot be easily classified according to style. These include the Henderson house, which originally was half brick and half frame but which had a later addition of stone, resulting in a style, with its long cantilevered balcony, reminiscent of the Monterey houses of California; the Henrich house, one-story and sprawling like some of the contemporary ranch style buildings; and the Missouri Capitol, with its slender posts and its mansard roof of French derivation.

The "widow's walk," a balustrade on the roof, came to Texas from the Atlantic coast and is well represented in the ante bellum architecture of the county, in combination with the Classic Revival style. The mansard roof was used in Harrison County before the trend for it was felt in most of the Southwest, probably because of the close communication between this area and New Orleans, where the French impression was deepest.

The porch, so important in the raised cottage and most other early buildings of the county, was correlated with nearly all the styles. It is discussed as an American invention by Fitch, who says:

It [the problem of ventilation] was naturally more urgent in the intense heat of the South, and as the Carolinas and Virginia developed there was a steady increase in ceiling heights and window sizes. Here, too, we see the beginnings of another American invention--one might almost say institution: the porch. This grew steadily in size and importance until it became the dominant aspect of upper-class residential structures.<sup>3</sup>

#### County Houses

C. K. Andrews house.--Near Karnack is the C. K. Andrews house, built in 1845 by John Webster and his artisan slaves from Alabama for his daughter when she married Andrews.<sup>4</sup> (See Figure 23.) The brick walls are seventeen inches thick for the first story and about twelve and a half inches thick

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<sup>3</sup>Ibid., p. 13.

<sup>4</sup>Statement of T. J. Taylor, owner, personal interview.

for the second, where less support is needed. The bricks, once red, have been painted white, but their interesting texture has been preserved. (See Figure 24.) Rectangular white columns of pine, two stories high, flank the entrance.

This house differs in plan from Mimosa Hall,

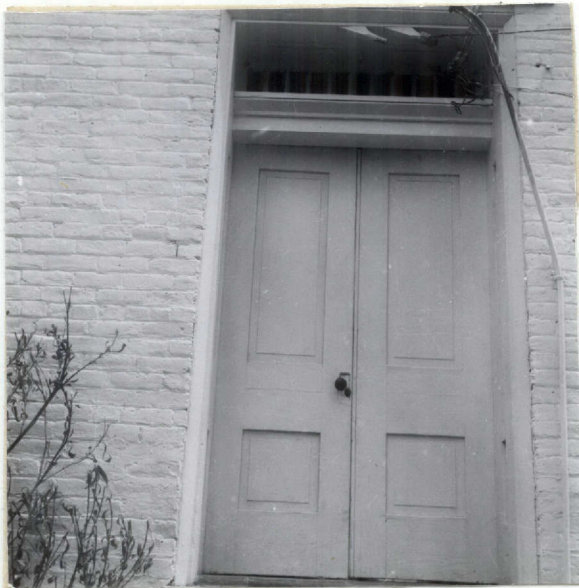


Fig. 24.--Andrews house, side door.



Fig. 23.--Andrews house

another Webster building, which is almost bisymmetrical. The Andrews house has an L-shaped plan. The interior woodwork is hand-finished pine, but a stairway with a hand-carved walnut rail leads to a gallery which once connected the kitchen to the house. Interior walls were finished with plaster made of sand, lime, and animal hair, but they have been refinished



many times. The large, old-fashioned, unweighted windows have been reduced to standard modern proportions by the present owner.

Bermuda Farm.--Bermuda Farm is a local adaptation in native pine of the Classic Revival style. It displays an interesting relation of solids and voids through the extensive use of porches, defined by slender columns that give a light and linear appearance to the house. The strength of the wood is appropriate to this design, which is saved from spindliness by the horizontal lines of the porch ceilings and floors and by carefully proportioned spatial relationships of the facade. The double doors with side and transom lights give emphasis to the entrance. The narrow windows, extending from floor to ceiling, appear to be much wider when the

blinds are open. This effect seems to have been taken into consideration by the builder, who allowed one and one half times the window width for the space between windows and even more between the windows and doors, giving an interesting arrangement as shown in Figure 25.



Fig. 25.--Bermuda Farm

Like most of the country houses, the Bermuda Farm home has large halls, front to back, upstairs and down, flanked by two rooms on each side at both levels. Each room has a fireplace with simple, heavy pine mantlepiece. All the interior woodwork is uncarved, rock-hard pine, including the stairway and railings. Some of the boards used in this building are twenty inches wide, and the flooring is of eight-inch boards. It was built in 1859.<sup>5</sup>



Fig. 26.--Edgemont

Edgemont.--Edgemont, shown in Figure 26, was built by Montreville J. Hall in 1847 on a hill three miles west of Marshall, known thereafter as Hall's Hill. The dark-red brick was made by slaves in a yard at the foot of the hill, and the heart pine for the woodwork was taken from the building site by hand and whipsaw.<sup>6</sup>

The house is a two-story structure, with eight rooms, each twenty by twenty feet. The ceilings are sixteen feet high. Halls fifteen feet wide extend from front to back of

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<sup>5</sup>Statement of Emma Sue Mills, descendant of the original owner, personal interview.

<sup>6</sup>The Marshall News Messenger, February 16, 1930.

the upper and lower floors. The building has two chimneys with four fireplaces to a chimney. The joists are of heart pine, three by twelve inches in dimension. All the beams and sills are put together with wooden pegs.

The orientation of the house causes it to appear to advantage. It faces north, and west of the house at the foot of the hill is a beautiful north-south valley, which geologists think may once have been a prehistoric river bed. It was not from this valley, but from the one to the east, that the brick clay was taken. That portion of the brick wall to which the front porch is attached is painted white to contrast with the red brick of the remainder of the house. (See Figure 26.)

Henderson house.--About the time of the close of the Civil War, John Barry Henderson bought a house situated on a high hill of almost solid iron ore near the city limits of Marshall on the Jefferson road. The house was then a six-room construction with lower floor and walls of variegated brick and upper walls of pine lumber over a framework of pegged timbers.



Fig. 27.--Henderson house

The new owner soon began the addition of four rooms and three halls, forming a wing at right angles with the older portion of the house. He built the lower floor walls of the indigenous ironstone, dressing it with a pick. The upper story was built of native pine lumber. (See Figure 27.) The old wells on this property are not lined with brick, having been drilled in the hard rock bed.

An Irish mason named Givings laid the stones, putting them up with a mortar of sand and lime which has been recently strengthened by the addition of cement mortar in the old joints. These stones, varying in size from four by eight inches to twelve by thirty-six inches, were laid in an irregular but not a random pattern--an expressive and distinctive treatment of the material, showing an interesting relationship of spaces in grouping smaller stones between the larger rectangles of stone. Although the stonework was completed about 1871, it was begun shortly after the close of the Civil War and is the best available illustration of early stonework in the county.<sup>7</sup> It is likely that the methods of construction used were the same as those of ante bellum days, since little time had elapsed for the development of new technology and the craftsmen who did the work had been engaged in similar jobs before the war.

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<sup>7</sup>Letter written by Mary Howard Madden, granddaughter of John Barry Henderson, to the author, June 11, 1951.

Locust Grove.--The Locust Grove home, near Leigh, is typical of the modifications of Classic style as employed by plantation owners of the region. (See Figure 28.) It is similar in design and use of materials to the Bermuda Farm house. Three years, 1847-50, were required for the construction of this house, made of pine with rough-hewn oak underpinnings cut on the plantation. The board and batten interior walls and ceilings, eight-inch pine flooring, and exterior clapboards were cut by one of the first sawmills of the county, owned by Levin Perry near Swanson's Landing on Caddo Lake. The lumber was hand-finished by



Fig.28.--Locust Grove

slaves at the building site, but the brick foundation piers and chimneys were the gift of a neighbor, John T. Webster.<sup>8</sup>

The building contains nine rooms, two spacious halls, and two porches. Each room has a fireplace with a simple pine mantle-piece.

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<sup>8</sup> Statement of Lucy Wright Coleman, owner, personal interview.

Mimosa Hall.--Completed in 1844, Mimosa Hall was built by John Webster and his skilled workmen as a home for himself and his family. Unlike George Adkins, another early builder, Webster limited his building activities to places where he had ties of family or friendship after he came to Harrison County. His constructions, however, tell of experience, which can be traced to his erection of the first building for the University of Alabama at Tuscaloosa, his previous home.<sup>9</sup>

Mimosa Hall, now owned and occupied by Douglass Blocker, a descendant of Webster, is principally of red brick, manufactured at the plantation brickyard near the present spillway of a lake on the adjacent Wallace Blocker property.<sup>10</sup>



Fig. 29.--Mimosa Hall

The face bricks in Mimosa Hall are all the same dark-red hue, suggesting that a more even heat was maintained in firing them than was maintained in many of the early kilns. The bricks of the front of this house have

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<sup>9</sup>Statement of Douglass Blocker, owner, personal interview.

<sup>10</sup>Idem.

sharper edges than those used elsewhere in the building. These bricks were made in metal molds, while the other bricks were made in wooden molds. The two-story solid cypress columns and all the other exterior woodwork, except the green blinds, are painted white, providing striking color contrast in the setting of magnolia, bois d'arc, and elm trees a half-mile from the public road. (See Figure 29.)



Fig. 30.--Mimosa Hall, interior.

The arched interior openings of Mimosa Hall are an unusual feature for this part of the country and seem to be a European influence, introduced by way of New Orleans. Although the doorway in the front hall may not have been meant to be a rampant arch, it is not symmetrical as is the one opening into the dining-room.

This gives a provincial touch to an otherwise rather formal house. (See Figure 30.) The same trait of inconsistency in building appears in the risers for the stairs, which diminish irregularly in height as one ascends to the second landing.

The interior partitions are the same thickness and depth as the outside walls, each having a foundation the same as

the outer structure. The interior walls are plastered with a mixture of lime, sand, and hog's hair. Partitions and doorways are so arranged that the plan is not so symmetrical as it would appear from the facade. (See Figure 29.)

Muscadine Farm.--Muscadine Farm was once a raised cottage, its upper story of pine reared above the brick-walled dining-room. High steps led from the ground to the second-floor porch onto which the main door opened.<sup>11</sup> Changed within the twentieth century to conform to the Classic Revival trend, it no longer honestly expresses its structure. It appears now to be a conventional two-story house with fluted pilasters, and there now is no logical reason for the contrasting materials of its two floors as there was in the old days.

The pine lumber and hand-made brick are painted white, but the door on the lower floor has a natural pine finish. Banisters and railings have been applied as ornament without regard for the basic structure. The porch that originally extended the length of the



Fig. 31.--Muscadine Farm

<sup>11</sup>Statement of Duncan Scott, octogenarian and son of the builder, personal interview.



house front has been reduced to a center balcony over the entrance, with subordinate non-functional balconies on either side which have no entrances and which are integrated in design with the windows on the lower floor rather than with the upper openings. (See Figure 31.)



Fig. 32.--Muscadine Farm, showing grounds.

Stairs, which once led to the main entrance located above the front door now in use, have been removed, and the interior of the brick-walled downstairs portion has been converted into conventional living-rooms. The upstairs retains the closed plan of the original building with few changes. More

ornate mantelpieces have re-

placed the simple pine boards which framed the fireplaces of the old home. The building's chief claim to distinction now is in the spacious grounds of its natural setting. (See Figure 32.)

Oak Grove.--Oak Grove, southeast of Marshall and several miles south of Mimosa Hall, was built in 1852 to be the plantation home of the industrialist, Henry Ware. The facade of the house is similar to that of the Andrews place and Mimosa Hall, except that it did not have the large

pillars and cantilevered balconies of the other two. (See Figure 33.)



Fig. 33.--Oak Grove, before repairs

Now, after being repaired by John Blocker Ware, owner and descendant of the original owner, it is more like the other old buildings. (See Figure 34.) It has the same wide halls inside, but a difference exists in the stairways, that from the girls' room in the Oak Grove house being the only exit from the room and leading into the mother's



Fig. 34.--Oak Grove, today

chamber. The pegged oak and pine woodwork and the "beaded" ceiling and eighteen-pane windows remain unchanged, although brick columns now supplant the ones of wood. According to a faithful retainer, George Stephens, son of a Ware slave living on the place, construction began in 1847. Members of the Ware and Blocker families bear this out, but say that it may not have been completed until 1852. This statement is substantiated by a note found under a heavy old window sill removed during reconstruction work in June, 1939.<sup>12</sup>

W. T. Scott house.--Built in 1840 at Scottsville, the county's oldest townsite, the W. T. Scott house is a raised cottage with high steps at center front and sides of the entrance porch.<sup>13</sup> Its pine clapboards cover a skeleton of hand-hewn oak timbers. The porch-wall, however, is of tongue and groove construction. Although the porch has been screened, the remainder of the house is unchanged in general appearance. The one brick room under the wood structure is plastered inside with a mixture of sand, lime, and cotton shreds. Its exposed oak sills, hand-hewn, and

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<sup>12</sup>Note found under a windowsill in the Oak Grove house June 10, 1939: "October 22, 1852.--This day I am 40 years old. In commemoration of which I make this deposit. Though ere this is seen the hand that wrote it may be cold in death, but the curious here may learn the name of the builder of this house, and be you whom you may, remember you will have to die. John Y. Morgan. (Built for H. B. Ware.)"

<sup>13</sup>Ernest Powell, W. T. Scott, Pioneer-Statesman.

about fourteen inches wide, and its small fireplace topped by a peeled cypress log in lieu of a mantelpiece, give the room a provincial appearance. The white house, in its grove of imported cedar trees, is preserved as a monument to a pioneer statesman by the Youree Foundation. (See Figure 35.)

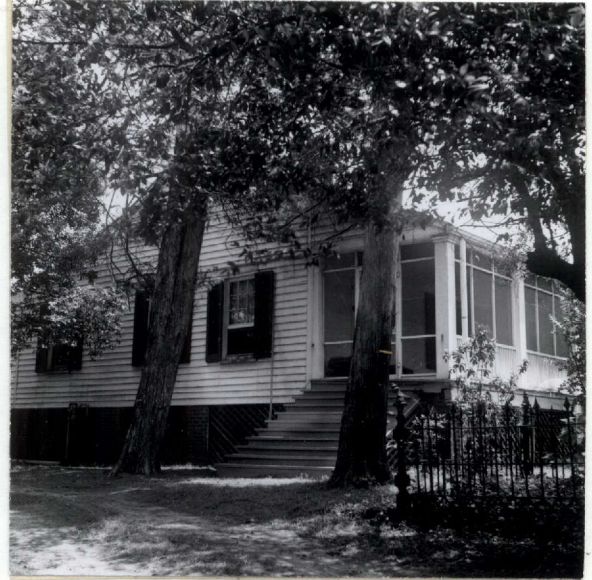


Fig. 35.--W. T. Scott house.



Fig. 36.--Williams house

Williams house.--The Williams house, about ten miles from Marshall on the Port Caddo Road, is included as an example of mortise and tenon construction and of building with massive timbers, chinked with mud and straw. Rocks are roughly piled under the corners to serve as piers.

The building as it now stands is only a part of the original house, built about the

time of the Civil War.<sup>14</sup> Both pine and oak timbers are to be seen in the building. (See Figure 36.)

Williamson house.--Bought as two log cabins in the 1830's, the Williamson house grew with the social needs and economic means of the owners.<sup>15</sup> The timbered constructions were sealed with board and batten, and a hallway was created out of the space between them. It has breadth and spaciousness with wide halls forming a double cross within the plan.

Before the halls were closed by double doors, the building was what is known as a "dog-run" house. A later owner felt the impact of the Classic Revival and before the Civil War he employed a joiner to finish the woodwork in the house, a task which required five years, resulting in the



moldings and restrained ornament that emphasize doors, windows, and pilasters.<sup>16</sup> The simple horizontal slats that screen the old bois d'arc piers

Fig. 37.--Williamson house

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<sup>14</sup>Statement of Mrs. J. M. Sledge, daughter of the builder, personal interview.

<sup>15</sup>Statement of Eleanor Attebury Cooper, former owner.

<sup>16</sup>Idem.

and the steps, which, lacking risers, repeat these lines, contrast pleasingly with the vertical pillars and battens. Thus an effect of repose and stability is gained. The house has a solidity and compactness surprising in a building which has undergone so much change, but this is indicative of the nature of the alteration, a logical outgrowth of the solution to the housing problems of the times. (See Figure 37.)

#### Town Buildings



Fig. 38.--Bernstein house

Bernstein house.--The Bernstein house, 304 West Houston Avenue, is a raised cottage showing a contrast of texture in the horizontal lines of the main story clapboards and the rough but regular pattern of its brick lower portion, all painted white. It appears from the street to be a single-story house surfaced with clap-

boards. (See Figure 38.) Unlike many of the raised cottages, this house has only one center flight of steps to the front porch, and these are somewhat low, disguising its style further. The unturned balusters and substantial columns and the

double doors with side and transom lights are obvious indication of its wise construction, but a tour of the building reveals many other interesting features. Taking advantage of the backward slope of the lot, the lower story seems almost like a basement, as shown in Figure 39. The painted brick has an interesting texture, and the old pegged joists reveal the inner secret of the construction.



Fig. 39.--Bernstein house, side view.

Although the history of this house has been traced to pre-Civil War times, its exact age cannot be ascertained.<sup>17</sup>

The Capitol Hotel.--Once known as the finest hotel between New Orleans and San Francisco, the Capitol Hotel building bears little resemblance today to its original appearance. The two upper floors continue to serve as hotel guest rooms, now being an extension to the Hotel Marshall, but the two lower floors and the basement are occupied by the K. Wolens Department Store. The ribbon course defines the height of the original structure. Stucco conceals the texture and

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<sup>17</sup> Statement of Joe Black, owner, personal interview.



Fig. 40.--Capitol Hotel building.

showing the influence of the Classic Revival with a vengeance. (See Figure 41.) Beginning as a simple cottage of heart-pine, the place has been gradually enlarged and elaborated until it no longer shows much kinship with the early building.<sup>19</sup> Its bays and fluted pilasters bespeak the

dull-red color of the massive walls, erected in 1857 of bricks made by George Adkins.<sup>18</sup> The building uses the segmental arch to span its windows, but, except for its extreme simplicity, nothing more can be determined about its original style. (See Figure 40.)

Cedar Hill.--The Cedar Hill house is a centenarian



Fig. 41.--Cedar Hill

<sup>18</sup>Marshall News Messenger, August 23, 1936, p. 3.

<sup>19</sup>Statement of Katherine Lothrop Williams, owner and daughter of the pre-Civil War owner, personal interview.



Victorian taste, but the huge heart-pine sills on which it chiefly rests are part of the original structure.

First Methodist

Church.--The First Methodist Church was built in 1860 of yellowish-red brick made by George Adkins and his helpers.<sup>20</sup> Distinguished in the simplicity and breadth with which the Classic style is interpreted, this building is a forceful expression of its structure. (See Figure 42.) The massive



Fig. 42.--First Methodist Church.

masonry of its columns and arched openings, its broad steps, and well-spaced piers are in the classic tradition.

Primarily, the engineering principle invoked here is one of trabeation. The four-sided columns, thirty feet high and seventy-two inches square at the base, combine an appearance of stability with the inspirational suggestion of height. The design of the columns shows understanding of the attributes of brick, as indicated in the use of sharp angles and sturdy bases. The load-bearing piers, evenly spaced between the windows, not only give assurance of sound

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<sup>20</sup> First Methodist Church, Marshall, Texas, 1845-1945,  
centennial edition booklet, p. 3.

construction, but also provide a rhythmical surface treatment, bringing into play the use of light and shade for a linear pattern. A more emphatic use of illuminated architecture is to be observed at the front, where the columns are defined against the shadow of the front wall, presenting an interesting interpretation of solid and void. The narrow windows along the sides are of a size and proportion compatible with the use of brick as a compression material.

Several changes have been made since the building was erected. The stained glass was added in 1901. At that time there was a belfry, but later, when the bell was removed and sold as a contribution to the armament effort of World War I, the tower was removed also. The new cupola, added in 1950, is a little out of character with the solidity and simplicity of the original structure. Another important alteration was the elimination of the gallery at the back of the auditorium. This balcony had been incorporated in the building for the seating of Negro slaves who were admitted to the worship services. The texture and color of the brick used in this building have been obliterated by an application of stucco.<sup>21</sup>

George Adkins, whose name has been mentioned before as an important building contractor of early Marshall, provided the slave labor and the bricks for the church, the

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<sup>21</sup>Ibid., p. 5.

Capitol Hotel, and the residence of C. A. Frazier, who was one of the trustees signing the building contract of the church. Whether or not the contractor had anything to do with the design of these buildings is not known, but they do seem to bear the stamp of his individuality in their common attributes of compactness, solidity, and simplicity.

Frank's Brewery.--One of the oldest cellars in Marshall is that of the present Jennings house, the Frank's Brewery of ante bellum days, a portion of which is shown in Figure

43.<sup>22</sup> Three excavations formed the subterranean chambers used for the brewing of beer and ale. Vents three inches in diameter are evenly spaced along the walls about a foot from the top. One wall is of earth without a brick facing, but the others are of variegated inferior brick twelve inches thick. A ramshackle remnant of an old pine house stands

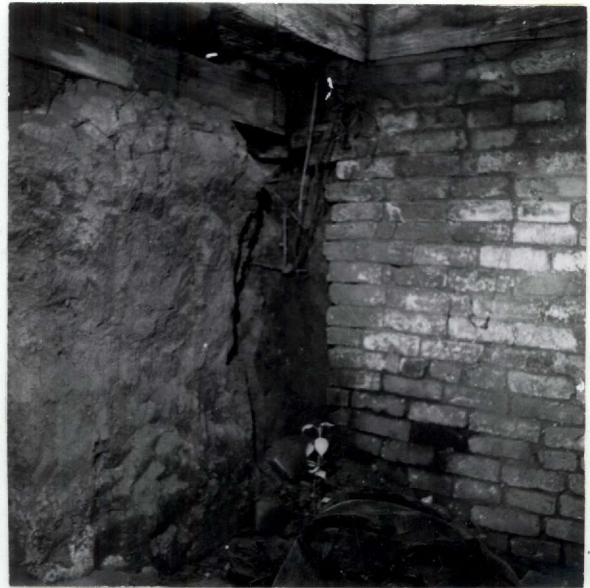


Fig. 43.--Frank's Brewery, cellar.

over this cellar. The brewery is included in this study to show the type of brickwork done by European immigrants in

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<sup>22</sup>Statement of Charles Franks, son of the original owner, personal interview.

contrast to that done by the plantation owners and to show an example of industrial building of the period. (See Figure 43.)

Fry house.--A typical raised cottage, the Fry house shows textural contrasts between the lower story of brick,



Fig. 44.--Fry house

veiled from the front by lattice work, and a second main story faced with clapboards, made from hand-dressed native pine. High steps at each end of the upper-story porch afford access to the main entrance. Wide boards of heart pine are used for interior woodwork, and one downstairs

room, formerly used as a dining-room, has beveled rectangles of heart pine used as paneling. Plaster, made from sand, lime, and animal hair is used as wall surfacing. The downstairs is limited to three rooms and a brick paved court. The building was erected about 1847.<sup>23</sup> (See Figure 44.)

Graham-Frazier house.--Although of the raised cottage style, the Graham-Frazier house is an exception in having both stories mainly of brick. From the front the building

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<sup>23</sup>Mrs. W. L. Barry, owner, personal interview.

appears to be a one-story cottage (see Figure 45), but as the lawn slopes to the back, the lower story is revealed, treated much like a basement. The compact plan of this little white-painted house reveals the individuality of George Adkins, the builder.<sup>24</sup> The solidity and simplicity of his public and commercial buildings are here scaled to residential proportions. The broad stack chimneys and thick brick walls are almost hidden by trees and shrubbery at the back of the large lawn.

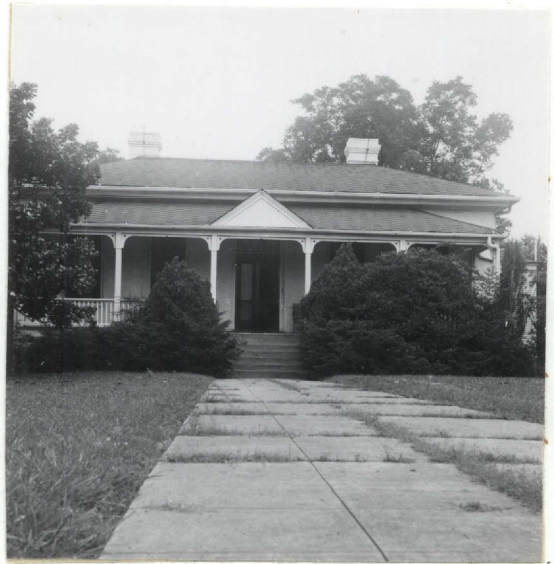


Fig. 45.--Graham-Frazier house.

Gregg-Van Hook store building.--One of the oldest buildings in Marshall, the Gregg-Van Hook store on the west side of the public square, gives variety of expression to the arch motif by using the round arch with fanlights for the front of the lower floor and the flattened segmental

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<sup>24</sup>Statement of May Johnson, personal interview. Mrs. Johnson's grandfather formerly owned the house.

arch for the smaller openings in the remainder of the building.<sup>25</sup> (See Figure 46.) This not only gives an interesting arrangement of space, but also corresponds to



Fig. 46.--Gregg-Van Hook store building.

the functional requirements of the building by providing light and visibility where most needed for the display of merchandise. The smaller arches and the top of the store front are emphasized by a simple cornice. Paint has helped preserve the old bricks and mortar; where it has been scraped away, the bricks are dull, light-red,

and the mortar is cream-colored and sandy.

Henrich house.--Broad, low, and sprawling like the ranch houses of today, the Henrich house is of heart pine, once styled with porches and hipped roofs, but now in ruins. (See Figure 15.) It is notable for its solid foundation of three layers of brick, running under interior partitions as well as exterior walls. This may be a remnant of the walls

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<sup>25</sup>Statement of Julia Garrett, personal interview. Her father was proprietor of a furniture store in the building for many years.

of the original brick house purchased by the Henrich family. All the material used was native to the site.<sup>26</sup>

Johnson house. --The Johnson house, built in 1846, has been reduced from a raised cottage to a one-story house.<sup>27</sup> Although additions and changes have taken away the old style of the house, its age and character are revealed in many details of the large hand-dressed heart pine planks of fine quality. (See Figure 10.) When moved to the next lot east of its previous location a few years ago, the main floor was lowered, but the closure of the stairwell may yet be seen in the hall. Old mantelpieces of unadorned pine and transoms with sidelights are unchanged. The symmetrical plan, bisected by a large hall, has been altered by adding a wing. Clap-



Fig. 47.--Johnson house.

boards of the old part of the house compare favorably in state of preservation with that of the newer construction.

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<sup>26</sup>Statement of Mrs. Carl Box Mauthe, owner, personal interview.

<sup>27</sup>Statement of Mrs. Emmett Anderson, owner, personal interview.

Apparently the house is none the worse for having been moved, since the old square wrought-iron nails held tightly. (See Figure 47.)

The Missouri-Capitol.--The mansard roof, denoting French influence, came early to Marshall, perhaps because the city was on a direct trade route to New Orleans. It is the dominant feature of a pine cottage which was used as the



Fig. 48.--Confederate Capitol of Missouri.

state building of the Missouri Confederate government in exile and is responsible for a slightly top-heavy appearance.<sup>28</sup>

The slender porch posts and modest proportions of the remainder of the house do not seem in scale with this feature. The plan is symmetrical. No changes have been made except that the

plain pine mantlepieces have been supplanted by some which were imported. (See Figure 48.)

Ooden building.--The Ooden building, on the north side of the square, was built before 1846. It extends the full

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<sup>28</sup>Marshall Messenger, August 18, 1896.



depth of the block to Austin Street. The openings in the east and north are a combination of round and segmental flattened arches similar to those found in the Gregg-Van Hook store building previously described, but here the top of the building is finished with a heavier cornice, making an attractive pattern of light and shade. Part of the building has been

stuccoed and part painted, destroying the feeling of unity and proportion of the original appearance and marring the clean-cut details. (See Figure 49.)

Workmen, who dreaded drilling into the eighteen-inch thick walls when the building was remodeled a few years ago, were surprised

to find only the face brick hard; the backing brick had the quality of sand.<sup>29</sup>

Pierce-Lee house.--The Pierce-Lee house is said to be of ante bellum construction.<sup>30</sup> It is a raised cottage with



Fig. 49.--Ooden building

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<sup>29</sup>Statement of Marvin Turney, personal interview.

<sup>30</sup>Statement of Mrs. W. T. Morse, personal interview. Mrs. Morse, who has lived in a small house behind the Pierce place for the past fourteen years, says the owner, Mrs. S. H. Hartt, of Houston, has told her many times that slave labor was used in the building.

front steps the breadth of the porch which serves as an entrance way to the main part of the house. (See Figure 50.) Double doors of pine with a natural finish are a dark accent against the tongue-and-groove porch wall, which, like the body of the house, is painted gray. The columns, square in plan, are of pine boards fourteen inches wide. Clapboards accent the horizontal lines that predominate in the building. Brick piers hold the building



Fig. 50.--Pierce-Lee house, facade.

high off the ground at the front, providing an open space for storage, screened by lattice work. The textural contrasts are multiplied by the clapboards, brick, lattice work, tongue-and-groove siding, and the perforated wood balusters of the stairs. These same contrasts are used at the back of the house. Here a

balcony supported by slender posts and edged by the balusters is reminiscent of New Orleans. Roofed and enclosed on two sides, it is a transitional area between natural and controlled environments. The same is true to a lesser extent of the paved area beneath it, sheltered by the roof overhang. The bricks of this pavement are eight inches square

and are used also as bases for the posts supporting the balcony. (See Figure 51.) The brick-enclosed room under the back portion of the house was probably once a dining-room. Except for this room and back appendages, the plan is symmetrical. Unlike the old Missouri Capitol, the Pierce-Lee house shows a



Fig. 51.--Pierce-Lee house, back.

successful adaptation of the mansard roof, integrating it with other elements in the design of the house. (See Figure 50.)

Richardson house.--The Richardson house on East Grand Avenue in Marshall is a two-story building of native pine, giving an appearance of precision by its fresh white paint and sharp edges. The walls are of clapboards, with horizontal lines modifying the strong vertical accents of the massive white columns. A widow's walk and a steeply-pitched front gable are in keeping with the trim character of the building. The windows are wider and shorter than those of the majority of the houses discussed. Originally the house had four rooms and a big central hall on each floor. Each room measured twenty by twenty feet. An unusual feature was

the inclusion of two closets in each of the rooms except the parlor. The only closet customary in most houses of the ante bellum period was one under the stairs.

The house was built in 1848 of virgin pine cut from the surrounding woods. Four years were required for the cutting,



Fig. 52.--Richardson house.

dry, and finishing of the lumber, which was allowed to season a year. Eight Negro "boss" carpenters, comparable in skill and authority to the union carpenters of the present day, worked on this job, aided by other slaves. They made the beams six by six inches, applied cross-bracing, and sealed the walls with one by twelve inch boards. The building rests on oak joists, joined by wood dowels.<sup>31</sup> (See Figure 52.)

Russell house.--The Russell house follows the Classic Revival style. (See Figure 9.) Built of heart pine with a basement of handmade brick, the building shows the beginning of the trend toward elaboration engendered by mechanical technology. The interior stairway and mantelpieces are

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<sup>31</sup>Statement of Mercer Rains, part owner, personal interview.

ornamented by lathe turnings, and the outside of the house also shows a preference for ornament produced by mechanical means. It is seen in the columns and their capitals and in the projections under the pediment. Wide porches swinging around the house in an L-shape and bounded by a turned balustrade are pleasantly in keeping with the old-fashioned tradition of the area, but the widow's walk, found also in the Richardson house and several other early houses of the area, suggests a New England influence. The exact date of the building is unknown, but the use of its basement as a factory for the making of felt hats to supply the Confederate army is a matter of record.<sup>32</sup>

Turner house.--The Turner house was a raised cottage when Jim Turner bought it in 1853.<sup>33</sup> Like the Johnson house, it was lowered when moved to a new lot south of its original location at the corner of South Washington Avenue and East Crockett Streets in Marshall. It shows the old-time concern with solidity. It now appears to be a simple one-story pine house with broad front porch surrounded by a fence-like baluster that adds a diagonal linear pattern to the

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<sup>32</sup>Statement of Mrs. Edmund Key, owner, personal interview.

<sup>33</sup>Statement of Mrs. R. K. Turner, owner, personal interview.

design. (See Figure 53.) Sturdily built with cross-braced framing, it betrays its age only in the wide heart-pine woodwork, marked by the hand plane, by the homemade oak lath which continues to hold some of the original plaster, and the two-paneled double doors of pine with a natural finish.

These lack the side lights usually found in houses of the ante bellum period.

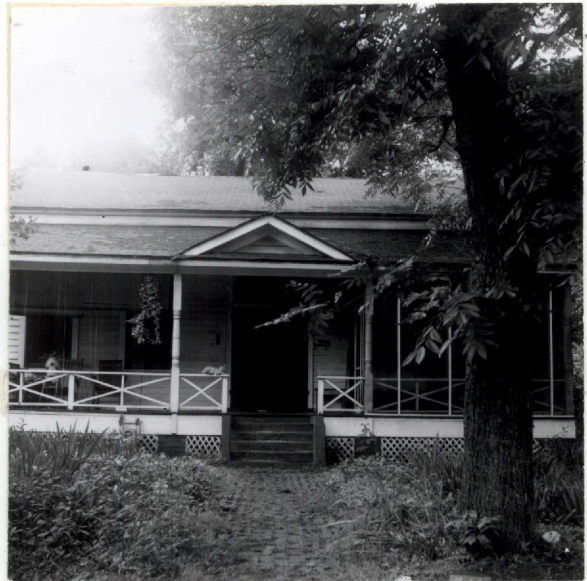


Fig. 53.--Turner house



Fig. 54.--Wilson house

Wilson house.--The Wilson house is a simple house of native pine, with an exterior wall of board and batten. The vertical lines of this construction are repeated by the rectangular pillars which support the porch roof, itself a strong horizontal element in the design of the house. The veranda is L-shaped,

following the walls of the house that face the streets on the corner lot at Franklin and Rusk Streets in Marshall. The rhythmical repetition of the columns suggests the Classic style. (See Figure 54.)

Wyalucing.--Wyalucing is known historically as the home of Lucy Holcomb, the woman pictured on Confederate money.<sup>34</sup> Built in 1850, it is a simple and direct translation of the Classic style. Its plain rectangular columns



Fig. 55.--Wyalucing

present a twenty-inch face of white-painted pine as supports for the roof of the porch, which completely surrounds the cube of the building. The body of the house is of red brick, now painted maroon. Although this color lacks the softness of the original brick color and the texture of the brickwork has been blurred by the coat of

dark paint, the outside of the building retains its original form. The same contrast of light and shade is evident; the

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<sup>34</sup>Legend on marker at Wyalucing: "Wyalucing, Home of Beverly Lafayette Holcomb. Built in 1850. One of the First Brick Homes in Marshall. Here Lucy Petway Holcomb was Married April 24, 1858, to Francis Wilkinson Pickens, Minister to Russia. Purchased for Bishop College in 1880 by Illiterate Ex-Slaves of This County."

columns defining the void of the porch are bright vertical shafts against the shaded walls of the house. The spacious rooms inside have been divided into offices, and all the interior details have been obliterated. (See Figure 55.)<sup>35</sup>

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<sup>35</sup>Marshall News Messenger, October 9, 1949, Sec. A,  
p. 4.



## CHAPTER VIII

### SUMMARY AND CONCLUSIONS

#### Materials

Evidence has been presented that the ante bellum builders of Harrison County used the native materials in construction and that their work was almost wholly dependent upon these resources. The only imported materials in general use were iron, lime, and glass.

Pine wood was of primary importance, being used as hewn timbers and as hand-dressed lumber. Well-seasoned and rock-hard because of its resinous content, it was a very durable material. Oak, cypress, and walnut were other woods in general use for building. The native clays were used in brickmaking, which was usually a home industry. The native sandstone and ironstone were little used by the early builders because of the abundance of other good materials, except for fireplaces and chimneys, where they were often employed for rapidly built and impermanent structures. Mud-and-sticks was a material of like use and did not survive in the houses studied. Plaster found in the houses studied was composed of three ingredients: sand, washed by the local rivers or creeks; lime, sometimes obtained by burning mussel shells and sometimes purchased; and animal hair or other fibre. Of minor

importance in the buildings was the locally produced white-wash, made from lime mixed with water or with buttermilk.

### Styles

Four styles of architecture predominated in the houses investigated. Three were regional; namely, "dog-run," characterized by a symmetrical plan bisected by an open hall; the story-and-a-half, with the children's bedrooms under the eaves and sometimes with a separate stairway from the girls' room to the parents' room; and the raised cottage, with the main house of frame construction supported at the front by piers and at the back by brick walls enclosing a dining-room and utility areas. The fourth style was the Classic Revival, modified by frontier materials and methods.

### Aesthetic Implications of Buildings

A survey of these houses reveals the fact that, in most instances, the use of hand labor and native materials brought about a simplification of the building styles of the Old South to create an indigenous architecture in ante bellum Harrison County. One of the reasons for the settlement of the county by early home builders was their appreciation of the fine quality of the native building materials. This is borne out in an emigration scout's report, which uses the description of the resources for building to induce settlers

to move to the region.<sup>1</sup> Their response indicates a sensitivity in the pioneer that is reflected in his building. With conscious simplicity and directness characteristic of his attitude toward life in general, the early settler constructed his home, finding the pine and oak timbers and the brick clay sympathetic media.

In wood structures the Harrison County pioneers continued in most cases to use the framing covered with clapboards that was the common solution to the housing problem for most early American colonists. The strength of the native pine was excellently adapted to this type of construction and to the columned porches, which not only helped control the heat of the long summers but also provided a transitional area between indoor and outdoor space.

The use of the arch in brick masonry of the period shows an understanding of the properties of the material, strong in compression but weak in tension. While the full gamut of arch construction was not used, three forms were employed to give variety and emphasis where needed. They were the round arch, the segmented arch, and the flat arch. The latter was mostly used in residential building.

Natural colors of the materials and the dictates of function determined the appearance of the buildings. Almost

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<sup>1</sup> Edward Smith, Account of a Journey through North-Eastern Texas Undertaken in 1849 for the Purposes of Emigration.

no applied ornament was used. The builders always relied on forms naturally adapted to the materials and to the methods of primitive construction. They did not force either beyond its limits.

No garish color resulted because paint was infrequently used, and when employed, was generally white. The natural texture and silvery patina of the weathered pine or oak boards was in harmony with the natural setting. The reddish tones of the brick, with nuances caused by the inconstant temperature of the kiln, provided pleasing contrast with the luxuriant greenery of the woodlands. The limitation of general building to these two materials--wood and brick--prevented the disunity resulting from too much contrast of color or texture, while allowing variety in these matters.

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