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THE ARCHITECTURE OF OIL: THE COLONIAL REVIVAL IN BEAUMONT, TEXAS, 1902-1914

by *Timothy M. Matthewson*

In 1901 the Lucas gusher blew in at Beaumont, Texas. It was the first oil well in the state that was followed by a long series of oil field developments. The event has been heralded as inaugurating a new era in the town, state, and nation. It made Beaumont into an oil boom town, set off a rush for oil in the region, and with strikes elsewhere, provided the nation with a cheap and abundant source of energy that lasted for decades. For Beaumont, it meant an infusion of money and the descent of a large transient population onto the town. It transformed Beaumont from a 9,000 population market for cattle, timber, and rice into a hub of the American petroleum industry and precipitated a building boom that lasted until World War I.¹ Much of the architecture of the boom days period was as hastily demolished as it was thrown up, but some of it remains and is the object of interest here.

During the pre-World War I boom, Colonial Revival residential architecture of a distinctive type became a dominant form of building in Beaumont, especially for the town's elite. The style first appeared in 1902 in the J. Frank Keith house, which set the pattern subsequently adapted, modified, and reinterpreted by more than two dozen Beaumont families. Some of the houses were designed by architects, while most appear to have been constructed by contractors with a flair for design. Large, 13,000-square foot residences were constructed for some of the older pre-oil families, but the style was not the exclusive property of the elite, for a few modest versions also appeared. Prior to the boom, a different nationally recognized style, Queen Anne, dominated design in town, but with the appearance of oil, the Colonial Revival also appeared and caught the public eye.

To place these houses in perspective, we have conducted a national search for examples of the form that the Colonial Revival took in town. Examples of the type, or better subtype, have been located in Michigan, Illinois, Virginia, Arkansas, Oklahoma, Texas, Nevada, New Jersey, and other states.² The subtype was a national phenomenon; if people were building between the turn of the century and World War I, they often selected the form of the Colonial Revival described below. Proportionally speaking, however, Beaumont has an especially large collection because it experienced a building boom during the years when the style was at its peak of popularity. The Colonial Revival did take other forms in Beaumont, but we do not consider these other forms because they were few

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in number and because the houses presented below assumed a dominant position within the stylistic label involved.

The Colonial Revival was a national phenomenon that was inspired both by nationalism and a change in taste. By the time of the Centennial, many American architects such as Robert S. Peabody of Boston, to cite an important example, had set for themselves the goal of creating a distinctive national style of architecture. By the 1880s many architects had come to agree that the most appropriate style for the United States was the "colonial," a poorly defined term, which at that time was used to describe the revival of any structure built in America between 1600 and 1840; the users of the term did not respect the boundaries established by political history. By the next decade the search for a national style centered on rather free adaptations of Georgian architecture such as that exhibited in the frequently published H.A.C. Taylor house of Newport, Rhode Island, by architects McKim, Mead, and White, but in many circles (especially in the South) meant the revival and modification of Greek Revival designs, or as Southerners called such architecture, Southern Colonial. The Greek Revival had followed Southern planters westward in the 1830s as they moved into Alabama, Mississippi, Louisiana, and Texas. In these states it was identified with two-story, block-like structures of gabled or hipped roof of low pitch with cornice lines emphasized by a wide band of trim, but even more important, it was linked to the great, two-story portico with colossal order columns or pillars.³ In Texas a notable and influential example of Southern Colonial has been the becolumned Texas governors' mansion, which has the two-story portico extending across the front.

Southern Colonial was clearly reflected in the Colonial Revival houses of Beaumont, but others — a minority of important ones — also showed the influence of French classicism. During the period many of the nation's leading architects had been educated abroad at the *Ecole des Beaux Arts* of Paris, France, which was considered the leading architectural school in the world. The impact of the *Beaux Arts* on the United States was substantial because many of those educated in Paris played important roles in founding American architectural schools and developing curricula along French lines. Generally, *Beaux-Arts* designs executed by Americans involved large public buildings such as the frequently published exhibitions halls constructed for the World's Columbian Exhibition of 1893 in Chicago, which epitomized the *horror vacui*— an abhorrence of undecorated surface areas.⁴ This fashion appeared in Beaumont in the use of ample applied ornament by some designers who decorated wall surfaces with swags, shields, and cartouches, facades with quions, pilasters, pronounced cornices and columns usually paired with Ionic or Corinthian capitals, and who employed grand stairways and other dramatic devices.

Some historians consider architects influenced by the *Beaux-Arts* tradition staid, others suggest they are progressive, but it is important to point out that the Colonial Revival houses of Beaumont embody some

of the most important progressive design ideas of the decades prior to World War I. Beaumont architects and builder-architects designed houses with open plans, ample sources of natural light, and expansive porches. These characteristics are part of a distinctively American tradition in architecture, which Beaumonters could have absorbed from some Queen Anne, Romanesque, Stick, or Shingle style houses.⁵ The attention that Beaumonters devoted to plan, lighting, and porches indicates that the designers were attempting to come to terms with progressive trends in design. Moreover, the attention they devoted to the creation of facades, which drew on a variety of sources, shows that they had a positive attitude toward innovation, adaptation, and creativity.

The Colonial Revival dwellings of Beaumont were modeled on the Connecticut house constructed at the World's Columbian Exposition of 1893. A careful search of contemporary architectural journals such as the *American Architect and Building News* and mail-order pattern books does not suggest that they derived from another source. The Exposition was a major expression of the Colonial Revival, especially in the large number of pavilions of colonial design constructed by the states, and simultaneously epitomized *Beaux-Arts* ideals. It was conceived to celebrate the quadricentennial of the discovery of America and reveal the progress of mankind over the centuries, but is remembered mainly as an enormously popular display of American architectural skills. It attracted an estimated twenty million visitors, and altered the course of American design for decades, stimulating an enormous interest both in the colonial and *Beaux-Arts* design. Many have lamented the conservative influence of the Exposition, but none have denied that it altered the course of events.⁶

Warren R. Briggs (1850-1933) of Bridgeport, Connecticut, designed the Connecticut Colonial Revival prototype seen in Chicago. As a young man he had served an apprenticeship in the Boston office of Peabody and Stearns, a leading architectural firm advocating the colonial revival, and supplemented his education with studies at the *Ecole des Beaux Arts*. As a resident of Connecticut, he lived in a state that was a center of Shingle-style design, which also left its mark on Briggs' ideas.⁷ In 1889 he was elected by his colleagues a Fellow of the American Institute of Architects, the highest award bestowed by the profession. He won recognition for schools, courthouses, and city halls in Connecticut, Massachusetts, and New York, and later strengthened his reputation by publishing *Modern American School Buildings* (1899). The book combined a polemic on the virtues of professionalism in architecture with a deep concern for plan, lighting, ventilation, heating, and related questions. His obituary reported that the book "had a wide circulation, and is used as a handbook in the architectural schools."⁸ Its concern with questions of function may have accounted for its continued use even into the Bauhaus era.

The facade of the Connecticut State Building was an eclectic blend of design features mainly associated with *Beaux-Arts* and colonial architec-

ture. The house stood on a podium or base and had a projecting portico supported by paired pillars of the colossal order. Across the width of the house ran a single story porch woven into the portico. Behind the pillars there was a symmetrical facade sheathed in clapboard painted "colonial" yellow, while pilasters flanked the central entrance and protected the corners of the structure. A hipped roof rose from the cornice that was accented with modillions which culminated in a deck crowned by a balustrade. Balanced dormers pointed to either side and completed the composition. The design elements associated with the French school were the paired columns, pronounced cornices and applied ornaments, while the clapboard, twelve-light sash, and shutters were linked to the colonial. Shingle-style architects devoted considerable attention to developing the spatial possibilities of the porch.⁹

The plan of the Connecticut State building modified the traditional Georgia style according to progressive and *Beaux-Arts* ideas. The progressive appeared in the broadening of the entrance hall and placement of the stairwell against an expanse of windows at the rear of the hall. The effect was to make the house light and open it to nature and the outside, while preserving the hall as an axis and the stairs as a dramatic focus of attention, very much part of the *Beaux-Arts* tradition. Another progressive change was to put a skylight in the center of the hipped roof, allowing light to penetrate through the second to the first floor. In this way Briggs preserved the centralized nature of the plan, which accorded with the ideas of the *Beaux-Arts*, but made the house light and airy.

Although the facade of the Connecticut State Building echoed the florid French classicism popular at the time, it was nevertheless perceived as "colonial." The report of Connecticut's Commissioners to the Exposition said that the wood frame and clapboard building was "designed to represent a type of structure that was in great favor among well-to-do people in the state in colonial times [sic]," but was "not a reproduction of any former edifice."¹⁰ This statement of eclecticism may have come from Briggs himself, for it was in line with current architectural theory, which was originality an innovation resulting from an interaction between the forces of continuity and change.¹¹

The building received considerable exposure at the Exposition. Its guest register was signed by 26,000 visitors, and it was published and/or discussed in the official guide, various illustrated histories, and other publications.¹² One critic grumbled that the building "sacrificed everything to comfort."¹³ The comment ignores the monumentality of the facade, but caught the spirit of the interior architecture, for it was open, humane, people centered, and designed to meet their needs. *The American Architect and Building News* reported on April 30, 1892 that the house would cost, when completed, \$10,000, but Benjamin Truman's history of the Exposition said that it came in at \$12,500. After the fair it was disassembled

and transported to West Haven, Connecticut, where it was displayed until 1918 when it burned.¹⁴

An architect who found Briggs' design appealing was George F. Barber (1854-1915) of Knoxville, Tennessee, a well-known operator-owner of a mail-order architectural firm. He was self-taught and came to the profession through landscape gardening.¹⁵ His responses to Briggs' design materialized in several interpretations which appeared in two ephemeral publications, *Modern Dwellings* and *Modern American Homes*, each of which went through several editions and were distributed widely in the United States between 1898 and 1907.¹⁶ Among others a Barber version of the Colonial Revival was used by Carroll L. Post (of cereal fame) to build his house in Battle Creek, Michigan, which was published in 1898.¹⁷ But it was Barber's Keith House, built in Beaumont in 1902, which influenced the course of design in this expanding Texas town.

J. Frank Keith was a leading Beaumont businessman who shared in the oil wealth generated by the gushers of 1901. His house was published in Barber's *Types of American Homes*, where it was said that the residence was constructed of steel gray brick, with a roof of red Spanish tile, while the porch and cornice were white. "Cost \$40,000 ... The entire estate cost \$65,000. A spacious auditorium is also provided."¹⁸ Barber called the design "Classic Colonial."¹⁹ The term seems to suggest the style was based in colonial design but modified by *Beaux-Arts* ideals.

Barber's Keith House (fig. 1) employed elaborate applied ornament on the facade, but the striking feature of the design was that it absorbed

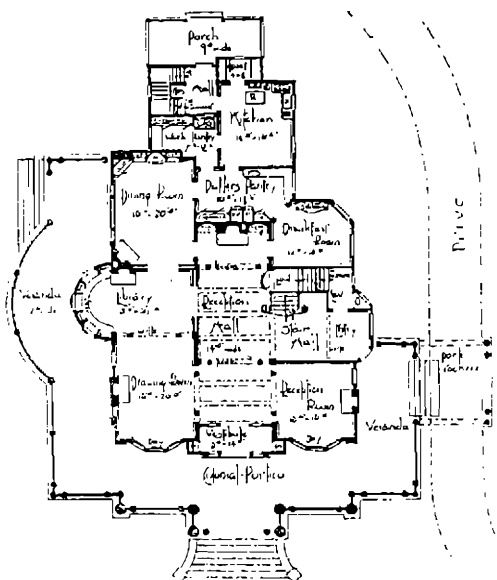


Figure 1: Plan of J.F. Keith house.

Briggs' ideas and extended his progressive tendencies. Barber used the porch across the front, and also wrapped it around the sides, fully two-thirds on one, and one-third on the other. In addition he covered the balcony by projecting the roof forward, which in effect reached out and pulled the void of the porch into the house; thereby he integrated the porch into the design and avoided a tacked-on look, while making the balcony into a functional, shaded part of the composition.²⁰ In the interior of the main floor Barber adopted progressive ideas by eliminating walls separating rooms and employing double-pocket doors between others, thus creating an open interior of impressive proportions. He enhanced the impact of such decisions by using four bays of windows at various places and one set of French doors (which amounted to a wall of glass), thus opening the house to the porch and nature beyond.

Henry Conrad Mauer (1873-1939), a Beaumont architect trained at Brooklyn's Pratt Institute, designed a string of five Colonial Revival houses for Beaumont clients between 1905 and 1909. His training at the New York school emphasized *Beaux-Arts* ideals, as did all American architectural schools at the time. He was the first person trained in an architectural program to build a career in Beaumont. After graduation in June 1898 in a depression-ridden decade, he attempted to establish a practice at his birthplace of La Grange, Texas, and in two other small Texas towns, but moved to Beaumont shortly after the start of the oil rush, apparently attracted by the building boom.²¹

The McFaddin-Ward House (1905-1906) was the first of the series of five he built, and although it followed closely on the heels of the Keith house, it owed more to Briggs than to Barber. It was commissioned by W.C. Averill and his wife "Di" McFaddin Averill; he was from Maine, which may account for the colonial New England — white clapboard, twelve-light sash — aspects of the design. When the Averills ran into financial problems before construction was completed, they sold the house to her brother and his wife, W.P.H. and Ida C. McFaddin. It was on land owned by McFaddin and two associates that the first gusher erupted in 1901, and thus ample funds were available to pay the \$30,000 that the deed suggests was required to purchase the fashionable dwelling.²²

The facade of the McFaddin-Ward House echoed the Connecticut State Building, but Mauer modified it in two ways. He first replaced the earlier building's pediment with an enlarged dormer pushed back from the facade, creating additional space under the eaves. He also expanded the porch into a U-shape, wrapping it around each side one-third of the way back. In addition the plan of the wood frame and clapboard structure was rather open with double-width doors that led from the entrance hall to two tiers of parlors. The same type doors also linked the parlors to each other (fig. 2). Its openness was accented by oversized windows in the front parlor, by a bay of windows off the dining room, and by

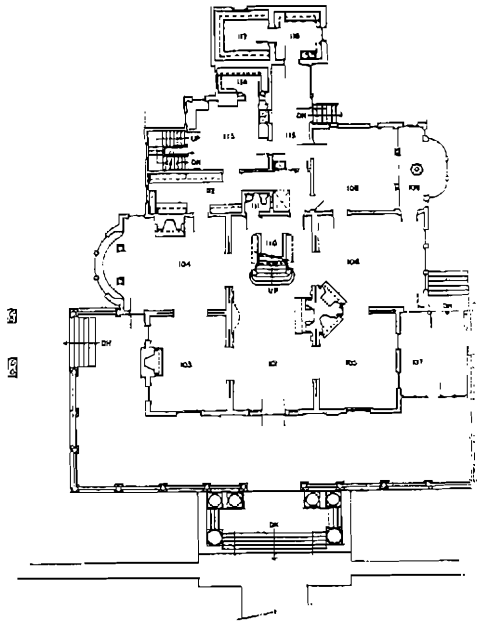


Figure 2: Plan of the McFaddin-Ward House.

windows in pairs or threes in many rooms. A skylight that capped the hipped roof was a link to the Connecticut buildings; it allowed light to penetrate to the third floor through a secondary, interior skylight.

The reception given to the McFaddin-Ward House suggests that the Colonial Revival may have proven popular in Beaumont because it was seen as an extension of a regional tradition in architecture. A critic from *Southern Orchards and Homes* published photographs of the house in February 1909 and called it "Southern Colonial." At the time the term meant Greek Revival and signified that the critic linked the house to structures such as the Texas governors' mansion and antebellum plantation houses. The term may have come from the architect, Mauer, or the critic himself, for as inhabitants of southeast Texas, they lived in an area heavily influenced by the Southern Colonial tradition.²³

In about 1908 Conrad Mauer designed the C.T. Heisig and the J.E. Broussard residences, which are both more modest versions of the McFaddin-Ward House, but he devoted special attention to the M.J. Bass (ca. 1908) and Valentine Wiess (1908) compositions.²⁴ Both houses included the distinctive combination of portico and porch which proved so popular in Beaumont. The Bass house was elevated about five feet above the ground on piers, unlike the others, which stood on lesser supports, and stands out in that its roof line was modified in an innovative fashion. The long ridge that connected the hipped roof to the corners of the porch roof eliminated the balcony, but added a touch both graceful and unique to the type.

Mauer must have devoted considerable time to the house of Valentine Wiess, who was a leading businessman in town and a partner with W.P.H. McFaddin in the Lucas Gusher lands. The house revealed the influence of the Keith house design, especially in the handling of the portico and porch, but had considerably less of the applied ornament of dentils, swags, and wreaths found on the earlier house. It stood on a pedestal of rusticated stone and was constructed of brick with stone quoined corners. Mauer added something new by covering part of the side balcony. Such expansion of the informal space proved to be one of the more popular and serviceable ideas of the style. Many owners screened or glassed portions of the porches and balconies. Wiess went further by projecting the second-floor side porch to cover the entire *porte cochere* and screening that area as well.

An unknown architect or builder-architect designed a house in the same style for Mally J. Eastham (ca. 1903), a businessman who served as vice-president for both the Myrick Transportation and Texas Dredging companies.²⁵ In Beaumont it was an innovative design due to the combination of portico and porch across the facade and one side. The porch extended the full length of both and the balcony was covered by the forward extension of the roof. It had both the paired columns and broad windows that characterized many examples of the style. In addition it was a wood-frame structure covered with white clapboard and stood on piers elevated a few feet above the ground. The applied ornament was restrained, and the house's appeal was the simple one of columns marching off to the right and left.

Frank Tipton Smith, a Beaumont builder-architect, designed and constructed a version of the Colonial Revival style for Lemmuel P. Ogden on the southwestern fringe of town. Although Smith had no formal architectural education, he drew the plans himself. "Mrs. [Herbert] Harlan," one of Smith's daughters, "remembers her father drawing plans ... for Beaumont houses at his ... desk."²⁶ Apparently he was one of the most successful of the builder-architects, for he constructed in 1901 a residence of impressive proportions for himself. He did the house for Ogden in 1903.

As evidenced by the facade of the Ogden house (fig. 3), Tipton Smith reinterpreted the Colonial Revival in light of the Louisiana plantation house. The most important change he introduced was the spacing of the columns across the facade. He did not pair the columns as did several other designers, but instead expanded the portico the full width of the house and spaced the columns evenly across the front. In so doing he appears to have returned to an older tradition in design which remained influential in Southeast Texas. Later a local critic wrote that the Ogden house was in the "Southern Plantation" style.²⁷

Smith's plan for the Ogden house appears to have absorbed its progressive tendencies from the Keith House. The entrances to the parlors were not only through double-width pocket doors, but on one side of the

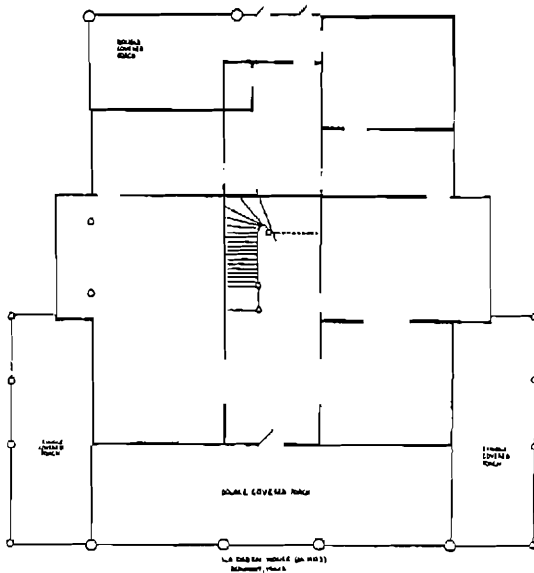


Figure 3: Plan of the Ogden house. Drawn by Sam Daleo, Beaumont.

house no wall existed between the first and second parlors, thus opening the main floor more than most other examples of the style. In the house the eye roams through volumes of space and one enjoys interior vistas of impressive proportions. In addition the builder-architect added floor-to-ceiling windows in a house with twelve-foot ceilings, which opened the house still further. This type of all window was unique to the style in Beaumont, and may have been derived from the Louisiana plantation house.

Since the residences built for S. Gary Burnett (ca. 1909), William H. Turner (ca. 1909), and T.S. Reed, Jr. (ca. 1914) all had the evenly spaced columns across the facade, it appears that the designers of these structures were also influence by Southern Colonial.²⁸ The three have the distinctive combination of portico and porch, but the architects modified the design by projecting the roof forward to cover the balcony and employed columns spaced like some Louisiana plantation houses. The three are wood frame and clapboard structures, but have little of the applied ornament often employed by professional architects trained in the schools of the day. They stand out for their elegant simplicity. Their designers remain anonymous.

The Burnett, Turner, and Reed houses were typical in that they were sited to take advantage of the breeze from the Gulf Coast. Almost all the Colonial Revival houses of Beaumont were located on newly platted land on the west or south side of town, and were sited on the north side of the street facing south. In this way the architects and builder-architects afforded occupants maximum relief from the heat and humidity of

Beaumont's merciless summer climate. The porches reached to sixteen feet in width in some examples of the style and were one of the best places available to spend an afternoon shielded from the sun. The Ogden house was unusual in that it faced to the northeast.

The B.F. Quicksall (ca. 1909), J.C. Ward (1911), E.H. Pearce (ca. 1912), and W.C. Tyrrell (1913) residences are examples of the more modest versions of the Colonial Revival built in Beaumont. The Quicksall and Pearce houses were the smallest of the group, and had the portico supported by tall spindly columns, which imparted a rather ungainly quality. The houses also lacked the balance of the larger examples. On the other hand, the Ward and Tyrrell houses had columns evenly spaced across the entire facade, but the facades of both structures, especially the one built for the Ward family, looked as if the portico was an after thought. The designer of the Ward house was James W. Heartfield, a builder-architect of Beaumont; his choice of a Queen Anne type front dormer recessed back from the portico did not enhance the quality of the composition but made the portico appear tacked on. The portico of the Tyrrell House was in fact an after thought, for the house was built in 1895 and remodeled in 1913 with the addition of the portico and porch to bring it up to date with current style. With the exception of Heartfield, designers remain unknown.²⁹

During the 1920s the Colonial Revival in Beaumont turned archaeological. The houses constructed between 1902 and 1914 had been rather free adaptations of the colonial, drawing on a variety of sources, but after the World War I, designers such as Henry Conrad Mauer and others turned to producing recognizably Georgian and Federal style houses, eschewing their former interest in innovation and adaptation. As in other sections of the United States, reproductions of George Washington's Mount Vernon began to appear, suggesting that a reaction had set in against the creative borrowing of the pre-war era. Contemporaries had called the earlier houses colonial, but in the 1920s architects and their clients produced houses that looked much as if they had been built in the north-eastern states during the period prior to American independence.

Between the Lucas gusher and World War I, Beaumont experienced a building boom that left the thriving town with a distinctive crop of Colonial Revival houses. The Colonial Revival has often been criticized, while *Beaux-Arts* design has been dismissed as "florid pomposity" and "wedding cake" architecture. However, our analysis suggests that many architects and builder-architects of Beaumont had a positive attitude toward innovation and that they created many impressive compositions. Moreover, the type incorporated the leading progressive design ideas of the day. The houses are people centered, open, humane — livable and comfortable. One may look at the facades and see only the monumental, formal, and ceremonial aspects, but closer inspection shows creativity and open plans,

ample glass, and expansive porches. It is these qualities that are often overlooked and that establish a claim to our respect and attention.

NOTES

¹James A. Clark and Michael T. Halbouty, *Spindletop* (New York, 1952); Judith W. Linsley and Ellen W. Rienstra, *Beaumont: A Chronicle of Promise* (Woodland Hills, Calif., 1982).

²After locating sixty-six examples of the subtype — fifteen in Beaumont; twenty-two others in the state; and the remainder scattered around the nation — we halted the search for examples. I owe several examples to Michael Tomlan of Cornell University, William Rhoads of the State University College at New Paltz, New York, Blake Alexander of the University of Texas at Austin, and Peter Maxson of the Texas Historical Commission, Austin.

Virginia and Lee McAlester, *A Field Guide to American Houses* (New York, 1984), p. 345, define the style presented in this essay as a subtype of "Neoclassical," which is a credible interpretation; but a main point of our research is to show that contemporary Southerners called the style Southern Colonial.

³William Rhoads, "The Colonial Revival and American Nationalism," *Journal of the Society of Architectural Historians*, XXXV (December 1976), pp. 234-54. William Rhoads, *The Colonial Revival*, 2 vols., (New York, 1977); see vol. 1, pp. xxxvi-xxxiv, for examples of the imprecision with which contemporaries used the word colonial, and pp. 112-116 for a discussion of the South and Southern Colonial.

Also useful on the national background are Talbot Hamlin, *Greek Revival Architecture in America* (New York, 1944); Mardges Bacon, "Toward a National Style of Architecture: The Beaux-Arts Interpretation of the Colonial Revival," in Alan Axelrod, ed., *The Colonial Revival in America* (New York, 1985), pp. 184-216; Wheaton A. Holden, "The Peabody Touch: Peabody and Stearns of Boston, 1870-1917," *Journal of the Society of Architectural Historians*, 31 (May 1973), pp. 114-131; Walter K. Sturgis, "Arthur Little and the Colonial Revival," *Journal of the Society of Architectural Historians*, 32 (May 1973), pp. 147-63; Richard G. Wilson, "The Early Work of Charles F. McKim: Country House Commissions," *Winterthur Portfolio*, 14 (Autumn 1979), 235-67; and Brooklyn Museum, *The American Renaissance, 1876-1917* (Brooklyn, New York, 1979).

On Texas and the South there is little of value in print dealing with the Colonial Revival in the early twentieth century. An exception is Howard Barnstone, *The Architecture of John F. Staub: Houston and the South* (Austin, 1979). See note 23 for useful background studies dealing with the nineteenth century. The H.A.C. Taylor house is published in Vincent J. Scully, Jr., *The Shingle Style and Stick Style*, rev. ed., (New Haven, 1971), fig. 149.

⁴On the Beaux-Arts influence on American architecture see William Jordy, *American Buildings and Their Architects: Progressive and Academic Ideals at the Turn of the Twentieth Century* (Garden City, New York, 1972). On the World's Columbian Exposition see Stanley Appelbaum's well-illustrated photo history, *The Chicago World's Fair of 1893* (New York, 1980). Examples of American Beaux-Arts designs will be found in McAlester, *Field Guide to American Houses*, pp. 378-85, and John C. Poppeliers, et al., *What Style Is It?* (Washington, D.C.), pp. 66-69.

⁵Scully, *Shingle Style*, pp. 54-55. David P. Handlin, *The American Home: Architecture and Society, 1815-1915* (Boston, 1979), pp. 330-331.

⁶Susan P. Schoelwer, "Curious Relics and Quaint Scenes: The Colonial Revival at Chicago's Great Fair," in Axelrod, ed., *Colonial Revival in America*, pp. 184-216. Stanley Appelbaum, ed., *The Chicago World's Fair of 1893* (New York, 1980).

⁷Wheaton, "Peabody Touch," p. 131; Henry F. and Elsie Whitey, eds., *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), p. 76; N.G. Osborn, *Men of Mark in Connecticut*, 3 vols., (Hartford, Conn., 1907), I, pp. 143-44; A.N. Marquis, ed., *Who's Who in America*, 16 (Chicago, 1930-1931), p. 378.

⁹Quoted in "Warren Richard Briggs, Architect, Dies at 82," *Bridgeport Post*, May 30, 1933 and *The New York Times*, May 31, 1933.

¹⁰Scully, *Shingle Style*, p. 71.

¹¹Quoted in *Connecticut at the World's Fair. Report of the Commissioners from Connecticut of the Columbian Exhibitions of 1893 at Chicago* (Hartford, Conn., 1898), p. 43.

¹²Richard W. Longstreath, "Academic Eclecticism in American Architecture," *Winterthur Portfolio*, 17 (Spring, 1982), p. 57. See also Carroll Meeks, "Creative Eclecticism," *Journal of the Society of Architectural Historians*, 12 (December 1953), pp. 15-18, and Walter C. Kidney, *The Architecture of Choice: Eclecticism in America, 1880-1930* (New York, 1974).

¹³Joseph Flinn, *Official Guide to the World's Columbian Exposition* (Chicago, 1893), pp. 132, 134; Rossiter Johnson, *A History of the World's Columbian Exposition*, 4 vols., (New York, 1897), II, pp. 441-2; Benjamin C. Truman, *History of the World's Fair* (Philadelphia, 1893), p. 462; James B. Campbell, *Illustrated History of the World's Fair Photographed* (Chicago, 1893), p. 16; James W. Shepp, *Shepp's World's Fair Photographed* (Chicago, 1893), p. 365; *Halligan's Illustrated World. A Portfolio of Views of the World's Columbian Exposition . . .*, World's Fair Series, vol. I, no. 11, (April 5, 1984), n.p.

¹⁴Quoted in Schoelwer, "Chicago's Great Fair," p. 192.

¹⁵Truman, *History*, p. 462; Federal Works Agency, *History of West Haven, Connecticut, 1648-1940* (West Haven, Conn., 1940), p. 26.

¹⁶The best source on Barber is Michael Tomlan's introduction to *George F. Barber's Cottage Souvenir No. 2* (Watkins Glen, New York, 1982).

¹⁷George F. Barber, *Modern Dwellings* (Knoxville, Tenn., [nine known editions], 1898-1907); *Modern American Homes* (Knoxville, Tenn., [five editions known, yearly], 1903-1907); James L. Gavin, "Mail-Order House Plans and American Victorian Architecture," *Winterthur Portfolio*, 16 (1981), pp. 309-34.

¹⁸Tomlan, *George F. Barber's Cottage Souvenir*, pp. 14-15.

¹⁹Barber, *Types of American Homes*, (n.d., n.p.), p. 11. Michael Tomlan graciously sent me a photocopy of this ephemeral publication.

²⁰Tomlan, *George F. Barber . . .*, p. 15; George F. Barber, *Modern American Dwellings* (Knoxville, Tenn., 1904), pp. 198-203.

²¹This was exactly the way Shingle style architects handled the porch. Scully, *Shingle Style*, pp. 54-55, 71.

²²On Mauer see Dermot H. Hardy and Ingham S. Roberts, *Historical Review of South-East Texas*, 2 vols., (Chicago, 1910), II, pp. 566-67; "H.C. Mauer, Sr. Is Taken by Death," *Beaumont Journal*, July 7, 1939. On Pratt's curriculum see *Pratt Institute Monthly*, 7 (December, 1898), pp. 65-66; *The Pratt Institute Bulletin, 1897-1898* lists Mauer as a graduate of the architecture program.

²³On Averill see "Memories of Col. Averill," *Beaumont Enterprise*, March 13, 1932; "New Averill Home Is A Credit To The City: H.C. Mauer, The Architect, Is Responsible For The Beautiful and The Excellent Plan," *Beaumont Enterprise*, October 25, 1905. On the sale of the house, see Warranty Deeds, 92/218, 92/219, 94/333, 95/60, Jefferson County Courthouse.

²⁴Dorothy K. Bracken, *Early Texas Homes* (Dallas, 1956); Drury B. Alexander, *Texas Homes of the Nineteenth Century* (Austin, 1966); Wilard B. Robinson, *Gone from Texas* (College Station, 1981); Rhoads, *Colonial Revival*, I, pp. 114-15.

²⁵Mauer himself claimed he designed all four houses; see Hardy and Roberts, *Historical Review*, pp. 566-67. On the Wiess house see "Landmark Being Demolished Here," *Beaumont Journal*, May 2, 1958. On the Broussard house see "Joe E. Broussard Residence . . ." *Beaumont Journal*, May 19, 1961.

²⁶On the Eastham house see *The Standard Blue Book of Texas, 1908-09. Edition De Luxe of Beaumont* (Houston, 1908), p. 168.

²⁶Quoted in "Old Ogden House," *Beaumont Journal*, March 10, 1961. See also Edythe R. Capreol, "The [Ogden-] Stuart-Griffin Home," *Texas Gulf Historical and Biographical Record*, 7 (Nov. 1971), pp. 57-61.

²⁷Quoted in "Stuart and Kyle Homes," *Beaumont Enterprise*, July 31, 1972. A very similar house was called "Southern Colonial," see *Beaumont Journal*, July 14, 1961.

²⁸On Burnett see his obituary, *Beaumont Journal*, December 7, 1938. Turner's obituary is in the same newspaper, November 11, 1933. Dates of construction were determined by resort to the city directories.

²⁹On the Tyrrell house see "Initial Cottage Later Enlarged," *Beaumont Journal*, April 21, 1961. On the Reed House see *Beaumont Enterprise*, June 29, 1929. Emma Ward Kelso of Beaumont (now deceased) provided the information about the house of her father, J.C. Ward, in an interview of June 20, 1985. With the exception of the Ward and Tyrrell houses the dates of construction were determined by city directories.

The Turner, Ward, Pearce, and Quicksall houses still stand, but the Broussard and Heisig houses by Mauer (mentioned above) and the Tyrrell and Reed houses were demolished at unknown dates.