THE ENDURING FIRST LADY OF TEXAS
IMA HOGG’S INFLUENCE ON HISTORIC PRESERVATION IN TEXAS

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Submitted to the Graduate Faculty of
AddRan College of Liberal Arts
Texas Christian University
in partial fulfillment of the requirements
for the degree of

Doctor of Philosophy

December 2014
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Introduction

“It is not taboo to go back and fetch what you forgot.” This saying, derived from the West African concept of Sankofa, teaches that people must go back to their roots in order to move forward. It is important to reach back and gather what the past has to offer and use it to enrich humanity so it can move forward. Whatever is lost or forgotten can be reclaimed, revived, preserved, and perpetuated. Sankofa, represented by a bird or tribal heart, presents a beautiful and important concept. Without knowledge and appreciation of the past, people lose a part of themselves and the future never will be fully realized. One Texas woman, Ima Hogg, understood this concept and dedicated most of her adult life to preserving the past and developing culture within Texas for future generations.

Ima Hogg advocated the concept of Sankofa through her work and words: “We need authentic, tangible reminders of our national virtues and heroes to make us feel a part of the best in our heritage. A nation without regard for its past will have little future worth remembering.”¹ Hogg’s efforts allow visitors to experience history through preserved architecture and some of the finest collections of American decorative arts at the Governor Hogg Shrine in Quitman, the Jim Hogg State Park in Rusk, the Varner-Hogg State Park in West Columbia, Bayou Bend Mansion in Houston, and Winedale near Round Top (See Appendix, figure 7). Her contributions to Texas culture are incalculable. She elevated the field of historic preservation and museum standards within her beloved home state by introducing and encouraging professional standards.

¹ Ima Hogg to Bayou Bend Docents, 25 November 1964, Ima Hogg Papers, Box 2, MFAH Archives.
Collective Memory and Identity

History is more than stories of ancestors and times past. It forms the foundation for a people’s identity and culture. Historian Carl Becker distinguishes two histories: events that actually occurred and the events as people remember them. The Civil War is an event which occurred while the WPA narratives recorded former slaves’ memories of slavery. Historical memories can be further divided into memories from those who experienced the incident first-hand and those who did not. Grandfathers sharing war stories with their sons and grandsons are examples of memories of those who experienced events. Museum exhibits regarding the Civil War and slavery show how those who did not experience either event “remember” it. When the memories of those who experienced events combine with those who were not alive to witness the event, a collective memory develops. French sociologist Maurice Halbwachs first proposed the concept of a collective memory in the 1920s, describing it as personal memories shaped by social circumstances. A collective memory matures into more than static stories in a book about times past; it is a dynamic force which affects various people in different ways. Groups shape collective memory by forming their own versions of the past to define what is socially acceptable, what should be remembered, what should be forgotten, and who deserves access to levels of power and society.

Regardless of how groups view and use the past, they often display a desire to preserve physical remnants of that past. They recognize the importance of historic preservation to commemorate important events and people for the education and appreciation of future generations.

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Toward the end of the nineteenth century, Americans searched through their own history, attempting to forge and solidify a national identity. The western frontier afforded Americans a unique identity. In the absence of cathedrals, national monuments, and religious shrines, nineteenth-century Americans turned to great natural landmarks, which could not be found elsewhere in the world, for national pride. Eighteenth- and nineteenth-century Americans saw themselves as conquerors of nature and builders of cities. As civilization reached the Pacific Ocean, the notion of frontier began to change and end, forcing America’s defining characteristics of western expansion and unspoiled nature to end as well.

Facing rapid economic and demographic changes, Americans then looked to history to create a common identity. Industrialization forced many to look back at previous virtues in the hope Americans would survive commercialism.\(^4\) The growing need for historic preservation can be linked to the emergence of the Progressive Movement. Leaders of the new movement saw social disorder caused by immigration, industrialization, urbanization, and modern technology. They shared a nostalgic view of the past and believed the way to preserve traditional American values for future generations was to recreate history.\(^5\) This in turn led to the desire to preserve physical evidence of a history and culture unique to Americans.

Women in Preservation

Creation and perpetuation of collective memory, particularly through historic preservation, appealed to women. Traditionally, women have considered themselves


guardians of their noble history and culture and perceived it as their duty to perpetuate the memory of times past through the preservation of cultural values. Memorializing traditions, culture, and history did not threaten customary gender roles; rather, it was accepted as an extension of women’s domestic role as caretakers. Therefore, preservation and historical activities presented nineteenth- and twentieth-century women a way to carve a space in the public sphere through public service and education.⁶

Women’s efforts transformed the material culture of historic homes into storehouses of generations of domestic and hereditary memory, becoming more than places built by men.⁷ Progressive-era women inherited from nineteenth-century predecessors the perception of their social role as the chief guardians of domestic virtue. “New” men concerned themselves with carving successful identities within the business and political spheres as they moved out of the agrarian world, leaving women the opportunity to step in to preserve culture, heritage, and history.⁸ Preservation organizations allowed the extension of that domestic role into the public arena. Women used history as an instrument for self-definition and empowerment. They raised money, addressed governments, and appealed to the general public to ensure the survival of a collective memory. They were successful due to their willingness to get politically involved when heritage was at stake.⁹

Any discussion of historic preservation, regardless of gender, begins with Ann Pamela Cunningham. Cunningham’s name is now synonymous with historic preservation.

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⁷ Material culture refers to the products of a society. It is often synonymous with artifacts, such as silverware, furniture, and pottery, but can also include language. These products can be studied to gain a richer understanding of human behavior and culture. John Deetz, *In Small Things Forgotten: An Archaeology of Early American Life* (New York: Anchor Books, 1996), 35-36; W. Fitzhugh Brundage, Foreword to *Lone Star Pasts*, ed. by Gregg Cantrell and Elizabeth Turner (College Station: Texas A&M University, 2007), 232.
In 1853, when Cunningham was thirty-seven, her mother observed Mount Vernon from the Potomac River and promptly wrote to her daughter describing its dilapidated condition. One particular comment, “Why was it that the women of this country did not try to keep it in repair, if the men could not do it?” stuck with Cunningham and she quickly wrote letters appealing southern women to rise up and save Mount Vernon. The Mount Vernon Ladies Association, formed in 1853 with Cunningham as its first regent, purchased the property and owns it to this day. The group encountered friction with Washington’s decedents who felt the Commonwealth of Virginia should care for the property, not a group of women.

Cunningham’s leadership guided the women through the necessary fundraising to obtain the property. She then collected all records of the group so their history would be properly written. Due to her efforts, the Mount Vernon Ladies Association is not only one of the earliest preservation groups; the association itself is well documented with thorough records. Edward Everett published some of the association’s papers in his book *The Mount Vernon Papers*, giving the reader first-hand glimpses into the women’s efforts. A popular movement consisting of women, and led by a woman, saved Mount Vernon, a piece of national heritage, not leaders of the state. Now Mount Vernon not only stands as a monument to George Washington, it commemorates the “patriotism, energy, and the intelligence of the American woman.”

Following Cunningham’s example and ignited by the fervor of the Progressive Era, preservation societies began developing across the South. Southerners particularly seemed to gravitate toward the preservation of their region’s history and collective memory at the start

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of the twentieth century, as the Civil War and reconstruction periods completely changed the southern culture. One unique and active society was the United Daughters of the Confederacy (UDC). Karen Cox’s *Dixie’s Daughters: The United Daughters of the Confederacy and the Preservation and the Preservation of Confederate Culture* follows the founding and development of the UDC. She describes the tireless efforts of these women to preserve antebellum history and culture as they perceived it. They fought for schools to present what they saw as an unbiased view of history to glorify the South. The Daughters also strove to create monuments in almost every city and state of the former Confederacy. Cox credits these women with preserving and perpetuating Confederate culture. Her book not only presents a history of the Daughters but analyzes their efforts within the context of the culture they lived in. The UDC members became influential public figures through their work of preserving the integrity of traditions, traditional roles and heritage. Cox’s book is particularly important as it explores the role gender played in the preservation of culture and is an excellent source as to why women are drawn to this public field.

**Government Involvement**

Despite the criticisms such as those Cunningham received, that historic properties belonged in the hands of the government, not private groups, government did not officially step into the preservation realm until the twentieth century. The government joined the historic preservation movement in 1906 with the passage of the Antiquities Act, designating monuments on federal land and instituting penalties for damaging federally owned sites. In 1933, President Franklin Roosevelt authorized the Historic American Buildings Survey, which recorded and documented historic places through sketches and photographs. During
Roosevelt’s administration, many New Deal programs benefited the field of historic preservation. The Civil Works Administration (CWA) and the Works Progress Administration, which was a larger scale version of the CWA, placed people to work on temporary projects, such as renovating public buildings and developing parks. Texas greatly benefited from another New Deal program, the Civilian Conservation Corps (CCC), which constructed or improved twenty-nine parks throughout the state. The structures built by the CCC can still be visited to this day and now have historical markers.

The biggest governmental action concerning historic preservation came in 1949 with the creation of the National Trust for Historic Preservation. Congress chartered this organization to support the preservation of historic buildings and neighborhoods through programs, activities, education, and advocacy. In 1966, the government made further actions to support historic preservation with the National Historic Preservation Act. Among its many provisions, the act authorized legislation to fund preservation activities and established State Historic Preservation Offices.\(^\text{12}\) As a result of this act, Congress made historic preservation an official aspect of American society. Until this act, local community groups interested in preservation had almost no connections with state and federal governments. The National Historic Preservation Act also created the National Register of Historic Places, an inventory of recognized historic structures.\(^\text{13}\)

The first half of the twentieth century also saw significant development and evolution of the concept of collective memory. The increased availability of automobiles allowed Americans to travel with greater ease and frequency to historic sites. The outbreak of World War I forced collective memory to refocus on national growth and preservation. This led to a


\(^\text{13}\) Tyler, Ligibel, and Tyler, *Historic Preservation*, 47.
resurgence of the public’s interest in pioneer symbols during the 1930s. World War II and the Cold War brought out the public’s need for loyalty, unity and patriotism. Collective memory morphed to commemorate those key needs. This evolution shows how collective memory transmits selective historical experiences and past knowledge to fit cultural needs.

Collective Memory in the South

Among Americans, southerners maintain a reputation of being especially historically oriented and possessing the longest and most resolute collective memory. The late nineteenth and early twentieth centuries produced a wave of change through industrialization, immigration, war, and depression for the United States and especially in the South. In response to the flood of changes, southerners clung to traditional values, images of family relationships, and ties to the land as sources of identity and stability. The strength and presence of collective memory in any region relies on the amount of intellectual energy the public devotes to imposing meaning on the past and remembering or forgetting historic events. Anyone who has studied the South’s post-Civil War period can argue southerners devote a considerable amount of energy to how their history is remembered and keeping that history alive. For those who doubt this declaration, read Confederates in the Attic: Dispatches from the Unfinished Civil War by Tony Horwitz. In Confederates in the Attic, Horwitz travels across the American South in an attempt to understand why southerners still maintain such an interest and nostalgia of the Civil War. Each character Horwitz comes

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15 Brundage, Where These Memories Grow, 5, 348.
17 Brundage, Where These Memories Grow, 2.
across maintains her or his own relationship with Civil War memories, but a common theme among them all is the desire to keep the memory of a unique southern identity alive.\textsuperscript{18}

\textbf{Collective Memory in Texas}

Within the South, the state of Texas is particularly known for pride in its culture and history. As a state, Texas is naturally characterized by isolation, both from the rest of the United States and within itself. Many of those who settled in Texas, both Anglo and immigrant, came to the region to escape their previous home state, or countries, which led to isolation from the rest of the country. The size of the state also leads to isolation among Texas settlements. It was not until the 1880s, when railroads infiltrated, that the state to begin to break down that remoteness.\textsuperscript{19} The isolation led to another Texas trait: zeal. Texans believe they stand unique among other states in the union; they retain pride in their identity and an ardent spirit as Texans. W. Fitzhugh Brundage points out that Hollywood created more movies on the Battle of the Alamo than the fight at Fort Sumter, despite the latter’s much greater significance to the country as a whole.\textsuperscript{20} The myths and legends surrounding the state are so powerful that they are part of Texas history and memory. The trick for historians and historic preservationists is to sort fact from legend to preserve an accurate version of history.

Texans in the twentieth century, in the name of progress and development, destroyed most architectural works of the Texas pioneers. An unofficial survey conducted in 1970 showed of the 110 churches built in Texas before 1910, only 11 remained standing, and a

\textsuperscript{20} Brundage, \textit{Where These Memories Grow}, xii.
quarter of the buildings surveyed by the Historic American Buildings Survey were gone.²¹ It was up to private citizens to step up to preserve and save Texas’s history, historic sites, and historic buildings. As pointed out earlier, this particular work appealed to and attracted women.

Miss Ima Hogg

No individual has done more for historic preservation in Texas than Ima Hogg. While Hogg was a young woman in Texas in the early twentieth century, Cunningham already made great efforts and strides for historic preservation. Her efforts, the first public American museum by Peale, and programs geared towards training professionals specifically to work in preservation and museums, such as Winterthur in Delaware, were all along the East Coast, where the earliest Anglo United States history lay. With some exceptions, such as Adina de Zavala’s and Clara Driscoll’s work for the Alamo, Texas’s isolationism also led to a separation from and ignorance of professional standards and training for those wanting to work in the preservation field. The state needed someone to introduce the ideals of proficient training and skills that were developing on the East Coast and integrate them into attempts to preserve Texas’s history and culture. Starting as a young woman collecting furniture in the 1920s and 1930s until she died in 1975 with the nickname “the First Lady of Texas,” Ima Hogg became that bridge that brought and integrated professionalism into historic preservation in Texas.

The Hogg family had already amassed a long and distinguished history within Texas by the time Ima Hogg set out to preserve the state’s history. Her grandparents settled in

Texas in 1839. Joseph Lewis Hogg, her grandfather, won a seat in the congress of the Republic of Texas in 1843. In 1845, Joseph Hogg served as a delegate to the Convention of 1845, where he supported annexation of Texas into the United States. He later served the Confederate States Army as a brigadier general during the Civil War. Joseph Hogg contracted dysentery and died in 1862, never having stepped foot on a battlefield. His wife died the next year, leaving their eldest two daughters to care for the three youngest sons, including Ima Hogg’s father, James “Jim” Stephen Hogg.

Jim Hogg received a basic education and apprenticed in newspaper offices, eventually running his own newspapers in Longview and Quitman. He married Sallie Stinson in 1874, and they had four children: William Clifford (b. 1875), Ima, Michael (b. 1885), and Thomas Elisha (b. 1887) (See Appendix, figure 1). Ima Hogg was born on July 10, 1882 in Mineola, Texas. Jim Hogg named his only daughter after a line from a poem that his brother, Thomas Hogg, penned, entitled “The Fate of Marvin” (See Appendix, figure 3):

A Southern girl, whose winsome grace
And kindly, gentle mien, betrayed
A heart more beauteous than her face
Ah! She was fair; the southern skies
Were typed in Ima’s heavenly eyes.22

James Hogg served as a district attorney before being elected Texas attorney general in 1886. The Hogg family moved to Austin, where Ima Hogg started kindergarten.

Texas, at the time of Ima Hogg’s childhood, was experiencing an era of rapid change. In the 1880s and 1890s, railroads quickly expanded across the state. The state and country

seemed to grow together as the new system allowed for swifter transportation and communication. People in remote areas of the country were no longer as isolated from the rest of the population. As it became easier to move around the country, it also became easier for trends to spread. When trends, such as the desire to establish a national identity or the colonial revival, gripped the United States, the railroads allowed those developments to channel into Texas. The state seemed primed for someone, like Ima Hogg, to capitalize on such opportunities.

In 1890, James Hogg began campaigning to serve as governor. The rumor Ima Hogg had a sister named Ura Hogg possibly started during the campaign. James Hogg’s opponents may have started the notion he named his daughters Ima and Ura in order to discredit him by making fun of him. Another theory is Jim Hogg himself introduced a friend of Ima Hogg’s who joined them for campaign events as his other daughter, Ura Hogg.23 James Hogg won the governor’s seat, making him the first native-born Texas governor, and the family moved into the Governor’s Mansion (See Appendix; figure 2). The Governor’s Mansion when the Hoggs moved in had fallen into a state of disrepair. Sallie Hogg and her children immediately began repairing and updating the mansion’s interior. They painted, installed new curtains, and brought in new furniture to replace broken pieces.24 The importance her family placed on the care and upkeep of such an important Texas historic structure seemed to make a distinct impression on Ima Hogg, as she spent most her adult life working to preserve Texas material culture.

Even at the age of eight, Ima Hogg already possessed an interest in antique furniture and she even later wrote, “I cannot remember a time when I was not interested in old things

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with a history.” As a young girl she noticed a bureau which belonged to her great-grandmother, which Ima Hogg’s great-aunt promised would one day be hers. That bureau is now on display at the Varner-Hogg Plantation. This aunt, the oldest sister of Ima Hogg’s grandfather, showed young Ima Hogg the tradition and beauty associated with furniture.

While the Hogg family lived in the Governor’s Mansion in Austin when James Hogg served as governor, Ima Hogg slept in Sam Houston’s four-poster bed. The historical significance of the bed and mansion itself instilled in Ima Hogg a fascination with historic preservation. This fascination is seen in one of Ima Hogg’s personal convictions that “a land without history is a land without memories.”

Though her mother attempted to teach her ladylike skills expected of young women of the time, Ima Hogg preferred rambunctious playtime with her brothers. A popular story of the young Hogg children is how they enjoyed sliding down the banister of the mansion until Thomas, the youngest, cut his chin and Governor Hogg nailed tacks along the banister to curb this activity. Visitors to the Texas Governor’s Mansion today, even after the fire and restoration, can still see nail marks in the stair railing. Sallie Hogg never regained her health after Thomas’s birth and was eventually diagnosed with tuberculosis. She and Ima Hogg moved to Colorado to live with Jim’s sister, Martha Francis Davis. Eventually Sallie Hogg died on September 25, 1895. Ima Hogg’s aunt warned her never to marry in case she was a carrier of tuberculosis, possibly explaining why she never married.

Jane Zivley, Ima Hogg’s longtime assistant and secretary, also speculated that the close relationship between

26 Ima Hogg, Reminiscences of Life in the Texas Governor’s Mansion, Ima Hogg Papers, Box 4Zg89, CAH, 20.
27 Iscoe, Ima Hogg, First Lady of Texas, 33.
Will Hogg and his sister was also partly responsible for Ima Hogg never marrying. Zivley’s perception was that Will Hogg felt that no one was ever good enough for his sister.\textsuperscript{29} Ima Hogg enrolled at the University of Texas in 1899, and after two years she moved to New York City to study piano at the National Conservatory of Music (See Appendix, figure 5).

After two years in New York, Ima Hogg returned to Texas where she divided her time between her father’s new plantation, formerly the Varner Plantation in Brazoria County, and Houston. In January 1905, Jim Hogg was injured in a train accident. Though his daughter tried to nurse him, he never fully recovered, dying on March 3, 1906. His death profoundly affected Ima Hogg. Before she turned twenty-four, she had nursed both her parents through long illnesses which ended with their deaths. Following her father’s death, Ima Hogg experienced a period of depression and for the rest of her life suffered recurrences of it. For a short time she was able keep depression at bay by immersing herself in her musical studies in New York and Europe and teaching piano lessons in Houston. In late 1918, Ima Hogg fell ill. Based on letters from the family, it seems that the depression finally overtook her. Her brother, Will Hogg, worked tirelessly to aid his sister in her recovery. He arranged for Ima Hogg to have her portrait done in New York City by Texas artist Wayman Adams, himself an antique collector. While in the studio, Ima Hogg noticed a simple maple chair in the Queen Anne style.\textsuperscript{30}

Ima Hogg attempted to buy the chair from Adams, who refused to part with it. Will Hogg knew his sister well and saw an opportunity to cheer her up and encourage a hobby. Will and Ima Hogg went together to an antique shop in New York City where they found a similar chair, except in better condition. Ima Hogg eventually convinced her brother to let

\textsuperscript{29} Interview with Jane Zivley, August 29, 1979, Ima Hogg Papers, Texas Historical Commission.
\textsuperscript{30} Bernhard, \textit{Ima Hogg}, 62-63.
her buy the chair.\textsuperscript{31} (See Appendix, figure 8) Her first furniture purchase put her on the path to recovery and started a hobby spanning fifty years and filling three museums.

Ima Hogg believed that furniture taught more history than any other experience; the way people lived was told by the objects they owned. When she began collecting in the 1920s, not many people regarded American antiques as important or historic compared to European furnishings. Initially Hogg faced little competition for pieces, though that slowly changed and by the 1940s other collectors developed an interest in the field she had been collecting in since the 1920s. At the time, most American furniture antiques remained on the East Coast, where they were originally made, and most collectors lived on the East Coast, close to sources of furniture. Since she lived in Texas, Hogg was forced to travel further than other collectors. Travel she did, becoming friends with dealers and collectors alike.\textsuperscript{32}

During a time when some people on the East Coast considered Texas “rough,” Ima Hogg emerged as an informal ambassador of Texas. In 1927 Hogg commissioned the construction of Bayou Bend, a grand mansion, in Houston’s River Oaks subdivision as a new home for herself, two of her brothers, and her extensive collection.\textsuperscript{33}

Ima Hogg never intended to keep her collection; she planned to convey her collection to a museum eventually. As she told her brother Will Hogg, “We have a rare opportunity – to collect American Antiques for a museum in Texas. It’s never been done before.”\textsuperscript{34} Ima Hogg always asserted that she held her collection in trust until it was complete enough to donate to a museum; she never felt she owned it. In 1957, Ima Hogg presented her fully

\begin{footnotes}
\textsuperscript{31} Bernhard, \textit{Ima Hogg}, 62.
\textsuperscript{32} Neeley, \textit{Miss Ima and the Hogg Family}, 77.
\textsuperscript{33} Iscoe, \textit{Ima Hogg, First Lady of Texas}, 20.
\textsuperscript{34} Greta Anderson, \textit{More Than Petticoats: Remarkable Texas Women} (Guilford, CT: TwoDot, 2002), 70.
\end{footnotes}
restored family home, the Varner-Hogg Plantation, to Texas as a state park. The main house at the Varner-Hogg Plantation contains a few pieces from Ima Hogg and the Hogg family, such as a piano Ima Hogg practiced on as a girl, but the majority of furnishings on display were purchased from New Orleans during the 1950s during the conversion from house to museum.

Eventually she realized that her personal collection had grown too big for any one museum to house, so she decided to donate her house in Houston as well. In the 1960s, during the process of converting her Houston home to a museum, Hogg personally supervised the project and had final say in every item selected for display. She developed each room into a period room to reflect different decorative art trends and, as a perfectionist, often rearranged each room multiple times. When her home, Bayou Bend, officially opened as a museum in 1966, Hogg expressed the desire that it “may lead the visitor to delve more deeply into the roots of our American heritage; and may the visitor be inspired to have great respect for the cultural life of our early American forefathers.”

In 1963, while transitioning Bayou Bend into a museum, Hogg purchased the Winedale farmstead near Round Top, Texas, intending to move it to her Bayou Bend property. Instead, it sparked her third major museum project. She began a historic village recreation, a restoration for the Texas people. During the process, Hogg traveled and researched extensively to ensure the authenticity of every step of the Winedale restoration process, even purchasing a cottage near the village to supervise the work. As she delved further into research, she developed an interest in the German culture of the area. From that

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35 Iscoe, Ima Hogg, First Lady of Texas, 37.
36 Ibid., 20.
37 Ibid., 34.
38 Ibid., 37-38.
interest grew a plan to transform Winedale into the center of study of ethnic cultures, German, Czech, Polish, Swiss, and Scandinavian, in early-nineteenth-century Texas. Ima Hogg presented Winedale with an endowment to the University of Texas as the Museum of Cultural History in 1965 and it opened to the public in 1967.39 Throughout her life, Ima Hogg became involved in numerous historical and cultural organizations and received many awards and acknowledgments from organizations across the country. To name a few, she was one of the founders of the Harris County Heritage Society, a member of the Texas State Historical Survey Committee, and at the request of Jacqueline Kennedy served on a panel to search for historical furnishings for the White House.

Personally, Hogg possessed the drive and determination to act for the benefit of Texas. Hogg’s hero, her father, inspired her through his actions as a public servant. Her financial status allowed her to take it to a level that few, if any, could match. Hogg did not just purchase some historically significant objects and then donate them to a Texas museum; she donated her family home to the state and a mansion filled with American antiques to a museum. None of these actions were cheap. They required extensive funds. The generous actions of Hogg were due in part to the financial independence she maintained through oil money and possessing the money it in her own right.

One observation sometimes made about Ima Hogg is that one of the most surprising aspects of her career in historic preservation is that it did not start until the 1950s when she was in her late sixties with her work to restore the Varner-Hogg Plantation.40 This observation though, is a disservice to her life and achievements. Hogg’s attitude toward her furniture collection shows that from her first purchases, her inclination was toward

40 Clark, “Miss Ima Hogg,” 11.
preservation. She began collecting furniture in the 1920s, not to fill her home with priceless antiques, but to bring a collection of American antiques to Texas. In the 1930s, Hogg served on a committee that researched new furnishings for the Governor’s Mansion and donated her father’s papers to the University of Texas for public research. In the 1940s, she worked with the state to restore and furnish her parents’ first house and her maternal grandparents’ house in Quitman, Texas, and then to establish a state park in her father’s name in his home town of Rusk, Texas. She was also invited to serve on the Texas State Historical Survey Committee in 1953, which worked to catalog and preserve Texas’ history and records. These efforts from the 1920s to the early 1950s show how she dedicated her adult life to historic preservation. Through these efforts, one can also see Hogg forming and solidifying her connections to the East Coast, and in turn, beginning to apply professional standards to her own endeavors.

Historiography

Many other works acknowledge Hogg’s efforts and detail her life, but none discuss how she truly affected historic preservation in her home state. Louise Kosches Iscoe published the first biography of Hogg, *Ima Hogg: First Lady of Texas, Reminiscences and Recollections of Family and Friends* in 1979, four years after Hogg’s death. This work is only intended to be a memoriam to Hogg from the Hogg Foundation for Mental Health and therefore is not a scholarly or analytical composition. *Miss Ima and the Hogg Family* by Gwendolyn Cone Neeley came out in 1992. This particular work is classified as juvenile non-fiction, and like Iscoe’s work only seeks to memorialize Hogg rather than analyze any aspects of her or her life.
The best known biography of Hogg is *Ima Hogg: The Governor’s Daughter*, first published in 1984, then subsequently reprinted in 1996 and 2011, by Virginia Bernhard, professor emerita of history at the University of St. Thomas. Bernhard’s work provides a thorough background of Hogg’s life and deeds. Her work is mainly based on interviews she conducted of persons who worked with or were close to Hogg during her life. The biography contains limited analysis of Hogg’s life and the significance of her preservation-related actions to Texas and does not place either in context of greater American movements and trends. Hogg’s papers, located at the Briscoe Center for American History at the University of Texas, Austin, only recently became open to researchers; therefore Bernhard was unable to utilize that valuable primary resource. Bernhard also runs an online blog on Hogg and published an edited work on the Hogg family in November 2013, *The Hoggs of Texas: Letters and Memoirs of an Extraordinary Family, 1887-1906*.

The most analytical and scholarly work regarding Hogg is Kate Kirkland’s *The Hogg Family and Houston: Philanthropy and the Civil Ideal*, published in 2009. Kirkland earned a PhD in history from Rice University and serves as a docent at Bayou Bend where she was hired by Hogg herself in 1971. Her work focuses on the impact the entire Hogg family had on civic development on Houston. While not specifically on Ima Hogg herself or historic preservation, the work offers critical and analytic insight into both her and the Hogg family and the impact of their actions. The author draws not only on personal experience with Hogg but also extensive archival research.

Ima Hogg is the subject of Eleanor Clark’s master’s thesis from Baylor University, “Miss Ima Hogg: A Case Study of the Colonial Revival Collecting and Museum Making in Texas.” The thesis thoroughly analyzes Hogg’s approach to establishing three museums,
Varner-Hogg Plantation, Bayou Bend, and Winedale. From a museum studies perspective, the thesis provides insight and examination of Hogg’s approach to creating museums; it does not place it in greater context of influence within the state. Lonn Taylor addresses the question of Hogg’s impact on historic preservation in his article “Ima Hogg and the Historic Preservation Movement in Texas, 1950-1975,” published in the July 2013 issue of the Southwestern Historical Quarterly. Taylor’s work finally offers analysis of Hogg’s impact on and place in the state preservation movement but as an article-length piece, it only briefly does so, focusing on her efforts at Quitman, Varner-Hogg Plantation, and Winedale while barely discussing Bayou Bend.

Hogg’s efforts merited her entry in the following reference compilations: Notable American Philanthropists: Biographies of Giving and Volunteering; Notable American Women: The Modern Period: a Biographical Dictionary; Philanthropy in America: A Comprehensive Historical Encyclopedia, Volume I; and Read All About Her! Texas Women’s History: A Working Bibliography. Hogg’s notoriety has even earned her a spot in children’s books. Margaret McManis has produced two children’s books related to Hogg’s childhood: Ima and The Great Ostrich Race and The Wild Texas Stampede. The stories recall Jim Hogg’s propensity to own exotic animals, such as parrots and ostriches. Both works are intended as entertaining reads for children, building and exaggerating on Hogg’s childhood experiences.

Conclusion

Armed with a charming personality and iron will, Ima Hogg became a bridge as she brought professional standards of museums and historic preservation she learned on the East
Coast back to her home state. With the knowledge of standards and ideals of preserving culture and history, Hogg labored tirelessly to integrate those standards and ideals into preservation efforts in Texas to ensure the state’s history was properly preserved. Examining the various projects she worked on throughout her life also show an increased use of trained experts and professional standards. Through discussing and analyzing her early efforts, the Varner-Hogg Plantation, Bayou Bend, and Winedale, this dissertation will show how Hogg directly affected and elevated the field of preservation in Texas.
Chapter 1: The Foundations of Ima Hogg’s Career

Ima Hogg’s career as a historic preservationist began in the 1920s when she started collecting American antique furniture. That hobby led to multiple trips to the East Coast, where most pieces and antique dealers were located. During her trips, Hogg befriended a number of other antique collectors, some of whom were donating their collections to museums or turning their collections into museums. Inspired by such attempts to preserve tangible links to culture and evidence of history, Hogg brought those ideals to Texas and began her own attempts to start museums and preserve culture.

Before she attempted to oversee the creation of a museum herself, Hogg served on a number of historical committees and assisted on a number of projects. Through these early exertions, Hogg helped conserve Texas culture and preserve its history, and they provided her with the experience needed to undertake establishing a full museum.

Ima Hogg, the Collector and Bridge

Ima Hogg’s hobby of collecting antique furniture sprang from unusual circumstances. Particularly close to her father, Hogg lost both her parents at a young age after nursing them through long illnesses. Ima Hogg managed to keep depression at bay during most of the 1910s by focusing on her music studies. Letters Ima Hogg wrote to her brother Will Hogg indicate the depression finally overcame her in 1918, noting she was weak, run down, and needed bed rest.¹ News of Mike Hogg’s safety after being wounded at the Battle of Argonne during World War I seemed to revive Ima Hogg briefly. Will Hogg remained concerned for his sister’s mental health, however, and in April 1919 took her to Merion, a facility in

¹ Ima Hogg to Will Hogg, 29 July 1918, Ima Hogg Papers, Box 3B119, CAH.
Philadelphia. There Ima Hogg was placed under the care of Dr. Francis Dercum, a noted specialist in the treatment of nervous and mental disorders. She remained in poor health for the remainder of the year.\(^2\)

With Ima Hogg’s depression and health concerns, the year 1919 proved to be rough for the Hoggs, but 1920 brought a fortunate turn of events. The oil fields at the Varner-Hogg Plantation became extremely productive, transforming the Hoggs into a wealthy family, freeing them from financial burdens and enabling them to pursue hobbies, such as collecting American furniture. In addition, Ima Hogg showed improvement and was able to leave the mental facility and spend time in New York City where Will Hogg now owned an apartment.

From January to April 1921, Ima Hogg went back to Merion for more treatment. By April, she was well enough to travel to Houston and attend the first annual meeting of the Hogg Brothers, Inc. The company was established to manage the Hogg family’s oil, real estate, and financial interests and was owned entirely by Will, Ima, Mike, and Thomas Hogg. For a few months, Ima Hogg attempted to resume a normal life in Texas, until she returned to Philadelphia and was struck with appendicitis in June 1921. Though she recovered from her appendectomy, she continued to see Dr. Dercum until her full recovery in the summer of 1923. The entire time Dr. Dercum treated Ima Hogg, he sent weekly letters updating Will Hogg on his sister’s status and progress.\(^3\) By the time she fully recovered, Ima Hogg had been ill for nearly four years.\(^4\)

It was during this period of depression, possibly around 1920, that Will Hogg arranged for a Texas artist, Wayman Adams, to paint a portrait of his sister. While in Adams’s New York studio, Ima Hogg noticed a simple maple chair, carved in the Queen

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\(^2\) Will Hogg Diaries, April 1919-April 1923, Will Hogg Papers, Box 2J399, CAH.

\(^3\) Dr. Dercum to Will Hogg, 1919-1922, Ima Hogg Papers, Box 3B119, CAH.

\(^4\) Will Hogg Diaries, April 1919-April 1923, Will Hogg Papers, Box 2J399, CAH.
Anne style. Struck by the simple beauty of the chair’s craftsmanship, Ima Hogg attempted to purchase the chair from Adams, who would not part with it. Will Hogg promptly led his sister to Collings and Collings, one of the first American antique dealers in New York. At the showroom, Ima Hogg found a chair remarkably similar to the one in Adams’s studio in much better condition (See Appendix, figure 8). Despite the remarkable find, Will Hogg did not feel it was a worthwhile investment. Ima Hogg persuaded him, claiming, “We have a rare opportunity – to collect American antiques for a museum in Texas. It’s never been done before.”

Will Hogg’s reluctance may have been a tactic, knowing how much his sister enjoyed persuading and talking people into things. The Hoggs did purchase the chair, which now resides at Bayou Bend with Adams’s portrait of Ima Hogg hanging above it. Will Hogg encouraged his sister to purchase the antiques she desired and not worry about the price. Will Hogg’s goal of helping his sister find a hobby to overcome her depression succeeded; she spent the next fifty years traveling the country in search of American furniture, glass, silver, and ceramics. Ima Hogg even purchased that chair from Wayman Adams’s studio from his son’s estate in 1968. First she filled her Houston apartment with antiques and then in 1928 moved to Bayou Bend, a mansion she shared with her brothers Will and Michael Hogg, and loaded it with her collection. This was also the start of a major pattern throughout Ima Hogg’s life. Without a project she suffered and deteriorated, while she thrived when pursuing a goal.

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5 Queen Anne style, also called Late Baroque style, furniture is often made of walnut and characterized by curved lines. Ornamentation on this style is typically restrained and consists of crests, pediments, and shells.
6 Ima Hogg, Foreword to Bayou Bend (Houston: The Museum of Fine Arts, Houston, 1975), vii.
7 Letters, Will Hogg to Ima Hogg, 1920-1921, Ima Hogg Papers, Box 3B119, CAH.
Unlike many collectors of the 1920s, who sought European pieces, Ima Hogg gravitated toward American furniture. Hogg later explained her fascination was due to the aesthetics: “American furniture is not as pretentious [as European furniture]; the proportions, carving and veneering are more pleasing to the eye.”\(^9\) She found herself fascinated by the quality and craftsmanship of American furniture and the ability of makers to fuse function with ornamentation.\(^10\) In this early stage of collecting, prices reflected the meager interest in American antiques; in 1921, Hogg purchased a mahogany side table for $1.50 and a secretary for $5. As the decade progressed and collecting American antiques became more fashionable, prices reflected the new demand; at an auction Hogg attended in 1929, a single Windsor chair went for $775.\(^11\)

Hogg was not the only collector drawn to American decorative arts during this time; many looked to preserve Americana and traditional American values during the rapid social change of the Progressive Era. The first great pioneer of collecting American antiques was Henry Ford. While revolutionizing the auto industry, Ford began restoring his family home in Dearborn, Michigan, in 1919 and eventually created the Henry Ford Museum and Historic Greenfield Village at Dearborn. At the same time, John D. Rockefeller, Jr., was notably restoring Williamsburg, Virginia. In 1924 the Metropolitan Museum of Art in New York City opened its American Wing, the first major collection of American period rooms.\(^12\)

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\(^12\) Period rooms are one way to display furniture and decorative arts. They are designed to display furniture of a particular era, not to illustrate how rooms historically would have been furnished. Other methods of displaying and exhibiting decorative arts will be discussed later in the chapter.
Hogg connected with the first curator, Charles Cornelius, who became an advisor to her, as did his two successors, Joseph Downs and Vincent Andrus.\textsuperscript{13}

Arguably the most famous and influential early collector of American antiques was Henry Francis du Pont. Du Pont began collecting American antiques in the 1920s, around the same time as Ima Hogg. He began converting his Delaware estate, Winterthur, into a museum filled with American furniture and artifacts in 1941 and completely opened it to the public in 1951. To form his museum, du Pont consulted with architects, curators, and dealers to ensure historic accuracy and architectural conservation. In 1952, Winterthur created a master’s degree program in American material culture jointly with the University of Delaware. To this day, Winterthur is the paramount decorative arts museum in the United States. Du Pont arranged the museum so nothing was roped off. He wanted Winterthur maintained as if someone were still living in it.\textsuperscript{14} When creating Bayou Bend, Hogg would replicate du Pont’s exhibit style of not using ropes to create the illusion the house was still lived in and continued du Pont’s trend of consulting with professionals to help form museums professionally.

Ima Hogg’s first encounter with du Pont was not a friendly one. Du Pont, who also began collecting in the 1920s, maintained a standing order with Collings and Collings to be notified when rare, unusual, or valuable pieces came into the Collings’ showroom. In 1927 an extremely rare and valuable set came into the Collings’ possession: eight matching mahogany Chippendale chairs with a matching settee.\textsuperscript{15} A complete set of Chippendale

\textsuperscript{13} Bernhard, \textit{Ima Hogg}, 103.
\textsuperscript{14} Ruth Lord, \textit{Henry F. du Pont and Winterthur: A Daughter’s Portrait} (New Haven: Yale University, 1999), 192, 195.
\textsuperscript{15} Chippendale furniture refers to pieces made in the likeness of patterns found in London cabinetmaker Thomas Chippendale’s pattern book, \textit{The Gentleman & Cabinet-Maker’s Director}, first published in 1754. This type of furniture is usually made of mahogany with curved lines and contains an abundance of carved ornamentation. This type of furniture, with its heavy ornamentation and rich woods often evokes a gentle image. Rosemary
chairs is a rare find in itself, and the addition of a matching settee made the collection almost priceless. The set at Collings and Collings was made in Massachusetts between 1760 and 1790. Ima Hogg had the fortune to walk into the Collings’s showroom on July 15, the day the set was delivered, and saw it before they had a chance to inform du Pont of the set. Hogg bought it on the spot for $11,000. Du Pont became enraged when he discovered he missed out on the set. Du Pont and Hogg did become friendly rivals, but he always referred to the Chippendale set as his.

All these early collectors of American furniture and decorative arts, including Ima Hogg, ventured into the field with little to no scholarship to guide them. Hogg initially proceeded into an unknown field. In 1921, Will Hogg sent his sister a copy of the leading work regarding American antiques, *Colonial Furniture in America* by Luke Vincent Lockwood, published in 1901. Shortly after, in 1922, Ima Hogg visited Lockwood in his Connecticut home. Lockwood himself was a collector, and Ima Hogg attempted to purchase a few of his pieces. He would not part with any piece of his collection, but Hogg utilized his book as a guide for her early purchases. His book led her to purchase a Queen Anne highboy and a tray-top tea table. In 1954, Hogg purchased a number of pieces from Lockwood’s estate, including a matching bureau table and chest with their fragile gilt highlights still intact and two John Singleton Copley portraits, which made her a collector of American art as well as antiques.

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16 Hogg Bros. Statement for Collings and Collings Purchases, 15 July 1927, Ima Hogg Papers, Box 3B158, CAH.

17 Ima Hogg speech to Bayou Bend docents, 18 October 1971, Ima Hogg Papers, Box 2, MFAH Archives.

18 Luke Vincent Lockwood, *Colonial Furniture in America* (New York: C. Scribner’s Sons, 1901) 95, 206; Bayou Bend Accessions Files, B. 69. 349, MFAH.

One of the only other early guides to American antiques began in 1922, when Alice Winchester began a monthly magazine entitled *Antiques*, which today remains the leading guide to American antiques. Armed with the knowledge she managed to acquire, Ima Hogg delved into the world of American antique collecting. Bernard Levy, a New York antiques dealer, remembered Ima Hogg: “At the beginning she wasn’t as knowledgeable and experienced . . . and she did not react to material the way a knowledgeable collector would. Her reactions were more social.”

Hogg educated herself about antiques with the few materials available and by surrounding herself with other, equally passionate collectors and dealers who could provide additional knowledge and guidance. It is remarkable that she amassed such an impressive collection with no formal education in decorative arts.

Following a slowdown during the Great Depression and World War II, antique collecting one again became feasible and fashionable in the late 1940s. In 1955, Hogg purchased one of the most unusual pieces in her collection; a Japanned chest. The lacquer finish on the chest imitates traditional oriental designs. This is a rare and valuable piece; only two other known examples of this technique survive, one at Winterthur and the other at the Metropolitan Museum of Art.

In 1949, Colonial Williamsburg hosted its first Antiques Forum. Through the forum, Ima Hogg became acquainted with other well-known decorative arts collectors, Katherine Prentis Murphy, Electra Webb and Henry and Helen Flynt. Flynt and his wife preserved the colonial frontier town of Deerfield, Massachusetts, and furnished it with their impressive collection of colonial antiques. Murphy amassed an impressive collection of seventeenth- and eighteenth-century American antiques which she donated to a number of institutions.

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21 Ibid., 107-8.

Dealers Ima Hogg worked with often mentioned Katharine Prentis Murphy, and Hogg herself admitted that at first she was intimidated by her. Murphy was well known as a collector and had already donated many of her pieces to museums across the Northeast. On one visit to Connecticut in 1951, Hogg arranged to meet Murphy at her house for an afternoon tea. Hogg, who did not like to use maps, got lost and did not arrive at Murphy’s house till nearly nine o’clock at night. Upon Hogg’s arrival, Murphy inquired if she wanted a drink. When Hogg replied she would, Murphy told her to make it herself. Like the experience with du Pont, this first initial negative encounter grew into a close friendship and rivalry. Later in life, Murphy described Hogg as “the only truly GOOD person I know who is not a BORE!”

The two women regularly visited over the telephone, and Hogg even named one of the rooms at Bayou Bend the Murphy Room. Murphy and Hogg maintained another strong, yet unusual connection. Letters between Hogg and Murphy’s brother, Edmund Prentis, indicate that Prentis and Murphy had a similar relationship to that of Hogg and her brother, Will Hogg. Ima Hogg and Katharine Prentis Murphy loved antiques as antiques, but Will Hogg and Edmund Prentis seemed to love them for the spirit they brought out in their sisters and how they helped the women maintain their health. Edmund Prentis and Ima Hogg developed a friendly relationship and Prentis went on to donate several pieces to the San Jacinto Museum in 1955, under Ima Hogg’s encouragement. Because of Hogg’s

23 Bernhard, *Ima Hogg*, 104.
26 Letters between Edmund Prentis and Ima Hogg, 1950s, Ima Hogg Papers, Box 3B149, CAH.
connections, friendship, and encouragement, an East Coast collector donated artifacts to a Texas museum.

In a 1971 interview, Ima Hogg described her years of collecting American antiques, saying, “I have done the things I have done not because I wanted to, but because I had a compulsion to do so.” When asked why he collected, du Pont replied, “I must have been born with it, for I have always collected.” Du Pont and Hogg expressed similar compulsions to collect, describing it as an unknown force they always possessed. Collecting implies control and tangible ownerships. Amassing collections can serve as a coping method for problems of need and longing, and the roots of those problems are likely found in childhood. Ima Hogg nursed both her parents through long illnesses and lost them at a young age. Collecting American antiques likely gave her a sense of control when she had so little influence over her parents’ health. On another level, accruing a collection and building museums may have been a way for the childless Hogg to ensure her name and legacy lived on.

What Will Hogg encouraged in an attempt to uplift Ima Hogg from depression quickly evolved into the beginnings of her first project, building a collection worthy of donating to a museum. For Ima Hogg, her collection “was always designed for the public. From the time I acquired my first Queen Anne arm chair I had one of the unaccountable compulsions to make an American collection for some Texas museum.” Collecting antique furniture for a museum became a project for Ima Hogg, and when she had a project in her life, she flourished.

31 Ima Hogg to Bayou Bend docents, 5 July 1971, Ima Hogg Papers, Box 2, MFAH Archives.
From the start, Hogg treated antique collecting as more than a hobby and approached it an official capacity. Hogg kept meticulous records of all her purchases; she saved all receipts and kept copies of correspondences with antique dealers. She filled notebooks describing each piece she was interested in. Displaying her keen eye for detail and authenticity, Hogg’s notes regarding the paint on a cabinet she was interested in showed “evidence of integrity.”\textsuperscript{32} Ima Hogg only purchased authentic and original pieces, not reproductions or copies.\textsuperscript{33} She only wished to preserve, and eventually display, original pieces, not reproductions. In a letter to a dealer in Massachusetts, she asked, “In receipting the enclosed bill, will you please write, ‘Guaranteed to be all original and of the period.’ and sign. On such pieces as this I try to keep a record, in this way, from the dealer.”\textsuperscript{34}

As Ima Hogg developed and matured as a collector, she still had shortcomings. She always bought her pieces with a keen eye for lines, form, and craftsmanship. This desire led her to disregard historic worth in favor of aesthetic value. In 1956, Hogg was offered the opportunity to purchase a sugar bowl forged by Paul Revere in 1765, around the time of the Stamp Act riots in Boston. Hogg’s response was, “I would be interested in the bowl if it is good condition without any dents in it. Of course, the sentiment of the bowl would mean something, but I like for all the pieces in my collection to be in good condition. If not, I would not want to consider it.”\textsuperscript{35} Hogg was an antique collector, not a historian. Her attitude shows that she intended to build a collection of pristine decorative arts rather than one consisting of historically significant objects. For one building a decorative arts museum, the

\textsuperscript{32} Ima Hogg’s notebooks, Ima Hogg Papers, Box 4Zg75, CAH.
\textsuperscript{33} Reproductions replicate an original piece and since they are newer, are often in better condition than original pieces. They do not have the value, historic significance, or “wow” factor of an original antique piece.
\textsuperscript{34} Ima Hogg to Miss Katrina Kipper, 18 November 1926, Ima Hogg Papers, CAH.
\textsuperscript{35} Ima Hogg to C. Winslow, 3 March 1956, Ima Hogg Papers, Box 1.8, MFAH Archives.
former is more important, but in terms of historic preservation, it is important not to disregard the latter for lack of aesthetic splendor.

Most pieces, antique dealers, showrooms, and collectors were located in eastern and northeastern parts of the country, as the majority of early American furniture was made in those parts. The great collectors of American antiques; Ford, du Pont, Flynt, and Murphy, all lived in the northern or northeast United States. The exception, Ima Hogg, lived hundreds of miles away in Texas, far removed from dealers and showrooms. Distance, though, was no deterrent for Hogg. She found a hobby and calling in collecting American furniture and remained determined to pursue it, regardless of her remote location compared to her subject. She traveled to the East Coast multiple times a year and formed connections with dealers to alert her when items they thought she would be interested in came to their stores.

In pursuit of pieces to add to her collection, Hogg had more than distance to struggle with. Into the 1950s, many easterners considered Texas unsophisticated and culturally backwards. A 1957 *Holiday* magazine characterized Texas as “a state built on crude oil naturally produces a crude society.”36 Initially, Hogg likely encountered assumptions that as a Texan, she was uneducated and ignorant. Her pursuit of antiques took her on travels across the Northeast. She developed a keen eye for high quality and original pieces and educated herself using any resources available. This enabled her to recognize a prize find, spot a flawed piece or replica, and hold informed discussions with dealers and collectors. Hogg also possessed a remarkable ability of forming personal connections with others. She not only filled her notebooks with material on antique pieces but also with information on each of the dealers. In one set of notes, Hogg noted where the dealer’s husband was from and that

the dealer could “cook a dinner for six or sixty.” Her actions and attitude helped Ima Hogg weaken the image of Texans as ignorant and culturally empty and earned the respect of collectors and dealers in the Northeast.

The great East Coast collectors all grew to respect Hogg and acknowledged her as a fellow collector and patron of culture. Du Pont, Webb, Flynt, Murphy, and Hogg formed close friendships and referred to themselves as the “antiques.” They took turns hosting the other members in their homes to have parties, show off their collections, and swap information. As du Pont and Webb began integrating their collections into museums in the name of education, it inspired the other members to follow suit. There was a spirit of competition between these collectors, but in the service of public education and preservation, there was a tremendous amount of cooperation. The “antiques” inspired and challenged each other not only to collect American antiques to ensure their preservation but also to place them in positions where they could benefit the public.

Hogg’s frequent ventures to the East Coast, at least once a year, not only introduced her to the idea of creating a museum from her collection but also inspired her to bring professional standards of preservation back to Texas. In 1954, after visiting museums on the East Coast, Hogg remarked, “I have just spent the summer in New England where there is so much successful effort in the preservation of their landmarks. I wish some of our people could be more conscious of the need to treasure our heritage.” Hogg recognized that the efforts of these collectors helped preserve culture and history, and she saw the need for

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37 Ima Hogg’s notebooks, Ima Hogg Papers, Box 4Zg83, CAH.
40 Ima Hogg to Mrs. Earle Mayfield, 23 September 1954, Ima Hogg Papers, Box 3B134, CAH.
similar efforts in Texas. She hoped to demonstrate the value of historic preservation as a
history teaching tool and generate support for a historic preservation movement in Texas.
The state of Texas benefited as Hogg became an ambassador of sorts for the state to those in
the Northeast, but now the state would further benefit as she brought back notions and
convictions of historic preservation, decorative arts museums, and historic house museums
and began acting on those notions for public benefit.

Governor’s Mansion Restoration Committee

Ima Hogg’s first public foray in the historic preservation and museum field was in
1935. Betsy Allred, the First Lady of Texas, invited Hogg to serve on the Governor’s
Mansion Restoration Committee. The Texas Governor’s Mansion is a Greek revival
mansion built in 1856 adjacent to the State Capitol. By the time Governor James Hogg
occupied the mansion in the 1890s, it had fallen into a state of disrepair. The Hogg family
and subsequent Texas governors attempted on a small scale to repair and maintain the
mansion until official state action was needed. On March 6, 1935, Hogg was appointed to
the committee, whose stated purpose was to advise the Texas Senate regarding improvements
that needed to be made on the Governor’s Mansion.41 Hogg had lived in the mansion when
her father served as Texas governor from 1891 to 1895. As a former resident and one
concerned with the preservation and maintenance of Texas culture, she was a logical choice
to serve on a committee charged with overseeing improvements to the mansion.

The committee consisted of four women who were charged with advising the senate
with the care of the mansion and its furnishings. Hogg felt their first task should be to
develop a furnishing plan but not act on it. She did not believe it appropriate to ask the

41 Mrs. James Allred to Ima Hogg, 6 March 1935, Ima Hogg Papers, Box 4W264, CAH.
legislature for appropriations during World War II.\textsuperscript{42} With no appropriations from the state to purchase furnishings for the mansion, Hogg and the committee members had to rely on monetary donations or gifts of furniture or decorative pieces.\textsuperscript{43} The lack of funds forced the committee to focus on developing furnishing plans for only the public rooms downstairs and the Sam Houston bedroom upstairs; Hogg was placed in charge of developing the plans to furnish and decorate the rooms in the future.\textsuperscript{44} Hogg wrote to antique dealers she befriended on the East Coast during her collecting trips inquiring if any of them had appropriate furnishings for the mansion. Hogg herself donated a sideboard, pair of pedestal tables, clock, and rosewood parlor furniture set to the mansion.\textsuperscript{45}

To assist her in drawing up a furnishing plan, in 1944 Hogg contracted Grace Fakes of McMillen, Inc., a New York City interior design firm.\textsuperscript{46} Hogg’s need for control overpowered the consultant’s advice. Despite the expert research and advice from McMillen, Inc., she wrote them to change certain colors to ones she preferred and alter window treatments to expose more of the window frame, which she felt needed to remain uncovered.\textsuperscript{47} These actions display Hogg’s earliest attempts to inject professional advice into a historic preservation project but also demonstrated her propensity to opt for more aesthetically pleasing options over historically accurate ones, which she repeated often while collecting antiques. They also demonstrate her need to maintain control over projects. With her changes, Hogg turned the sketches over to the Mansion Files in the State Archives and

\textsuperscript{42} Ima Hogg to Mrs. Knox, 25 September 1942, Ima Hogg Papers, Box 4W264, CAH.
\textsuperscript{43} Ima Hogg to Grace Fakes, 17 August 1943, Ima Hogg Papers, Box 4W264, CAH.
\textsuperscript{44} Mrs. Jesse Martin to Ima Hogg, 19 February 1943, Ima Hogg Papers, Box 4W264, CAH.
\textsuperscript{45} H. E. Brigham to Mrs. Harry Knox, 17 December 1942, Ima Hogg Papers, Box 4W264, CAH.
\textsuperscript{46} Ima Hogg to Miss Grace Fakes, 9 February 1944, Ima Hogg Papers, Box 4W264, CAH.
\textsuperscript{47} Ima Hogg to Mrs. Archibald Brown, 23 February 1944, Ima Hogg Papers, Box 4W264, CAH.
they served as inspiration for interior decorators during the Stevenson, Jester, and Shivers administrations.\textsuperscript{48}

Despite early efforts of Hogg and the restoration committee to furnish the mansion, little progress was made. A February 1947 article in the \textit{El Paso Herald-Post} described the state of the Governor’s Mansion as “genteel poverty” because the mansion possessed a stately exterior while the interior contained worn carpets, scant furnishings, and peeling wallpaper. The reporter challenged legislators to elevate the mansion to be a worthy representation of Texas by claiming, “All the Legislation has to do is furnish the money. What do you say, gentlemen?”\textsuperscript{49} The article reveals that none of the efforts Hogg and the restoration committee made to furnish the mansion came to fruition, and the blame for that (according to the reporter) lay with the legislators’ refusal to appropriate funds for the project.

With the lack of funds, the restoration committee was unable to furnish the mansion, and Hogg’s increasingly busy schedule and multitude of endeavors prevented her from traveling to Austin for many of the mansion committee’s meetings. By this time, in the mid-1940s, Hogg was also working with the University of Texas to offer her father’s papers for public research and develop his biography and also on preserving and furnishing her parents’ first house in Quitman, Texas. Letters penned by Hogg in 1945 indicate she was not even aware of who the other members on the committee were.\textsuperscript{50} Her absences, possibly combined with her uncompromising belief in approaching projects in her own method, ensured

\textsuperscript{49} “Side Bar Remarks,” \textit{El Paso Herald-Post} (El Paso, TX), 19 February 1947, Ima Hogg Papers, Box 4W264, CAH.
\textsuperscript{50} H. E. Brigham to Governor Coke Stevenson, 21 September 1945, Ima Hogg Papers, Box 4W264, CAH.
Governor Jester did not reappoint Hogg to the Governor’s Mansion Restoration Committee in 1947.51

Hogg worked on the Governor’s Mansion on two other occasions. She again proved a valuable resource for the Governor’s Mansion starting in 1960. First Lady Jean Daniel wished to develop a collection of items from each Texas governor to display in cases for school children who visited the mansion. Hogg fully supported this endeavor and donated a volume of *Gospel Hymns* used by her parents.52 In a letter to Daniel, Hogg discussed the impact that sleeping in the bed of Sam Houston (who was Jean Daniel’s great-grandfather) as a child had on her and commended the First Lady for her work to allow children access to historic governor artifacts: “In looking back to my childhood days, I think it was the four-post bed of your great-grandfather’s, General Sam Houston, which started my continuing and everlasting interest in antiques. So, you see children are sometimes indelibly impressed by historic objects.”53

Daniel sought to develop a catalog to record the history of the Mansion and its furnishings. She wrote to Hogg asking help to document efforts made by the Mansion Restoration Committee in the 1930s and 1940s.54 Hogg sent the furnishing plans she had developed by the contractor years ago as well as the records of all pieces she donated to the mansion. Hogg expressed her gratitude that Daniel was working to develop an accurate history of the mansion, which she remained deeply interested in accurately furnishing, and always regretted she was “let out” of the committee and unable to achieve that aim.55

Through interviews with Hogg and the information she provided, Daniel’s research assistant

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52 Jean Daniel to Ima Hogg, 4 August 1960, Ima Hogg Papers, Box 4W264, CAH.
53 Ima Hogg to Jean Daniel, 12 August 1960, Ima Hogg Papers, Box 4W264, CAH.
54 Ima Hogg to First Lady Mrs. Price Daniel, 25 January 1960, Ima Hogg Papers, Box 4W264, CAH.
55 Ima Hogg to Mrs. Price Daniel, 22 November 1968, Ima Hogg Papers, Box 4W264, CAH.
informed Hogg her contributions were the greatest source in documenting the mansion’s history.\textsuperscript{56} Hogg was finally able to contribute to the Governor’s Mansion, albeit through documentation and records instead of directly planning the mansion’s furnishings.

In 1965, the committee’s powers and function transferred to the Texas Commission of the Arts.\textsuperscript{57} Hogg received yet a third chance to influence the furnishings in the Governor’s Mansion in 1972, when the Texas Commission of the Arts appointed her to its Governor’s Mansion Advisory Board.\textsuperscript{58} With her new position, Hogg suggested the use of only Texas-made furniture in the Governor’s Mansion.\textsuperscript{59} On the board for the second time, Hogg demonstrated her ability to bridge connections and establish professional standards for projects. Hogg employed David B. Warren, Bayou Bend’s curator, to draft a furnishing report for the public rooms in the Governor’s Mansion. His plan called for furnishings appropriate to the 1850s, when the mansion was built, consisting mainly of Empire and Rococo Revival Styles.\textsuperscript{60} Hogg’s sudden death in 1975 ended her membership on the Governor’s Mansion Advisory Board. For a few short years, though, she had served in a position where she was able to exert influence over furnishings within the Governor’s Mansion, through serving on the committee and bringing in a professional she personally chose.

\textsuperscript{56} Marie Shultz to Ima Hogg, 7 March 1962, Ima Hogg Papers, Box 4W264, CAH.
\textsuperscript{58} Gilbert M. Denman, Jr. to Ima Hogg, 22 March 1972, Ima Hogg Papers, Box 4W264, CAH.
\textsuperscript{59} Meeting Minutes of the Governor’s Mansion Advisory Panel, 29 November 1972, Ima Hogg Papers, Box 4W264, CAH.
\textsuperscript{60} David B. Warren, \textit{Report on Furnishing the Public Rooms of the Governor’s Mansion}, 21 February 1973, Ima Hogg Papers, Box 4W264, CAH.
As Hogg idolized her father during his life, it was not surprising that she sought to preserve his memory and maintain his reputation after his death. In 1937, thirty-one years after former Governor James Stephen Hogg’s death, the Hogg siblings decided to make his papers available to scholars. They wanted to gather his papers and materials relating to his political offices in one location so that students studying him or his administration would have access to that valuable resource. The logical choice to house the papers was the University of Texas. Both Will and Ima Hogg attended the university, which was located in Austin, the capital of Texas, where James Hogg served as governor. Though Ima and Mike Hogg desired their father’s materials be made available to scholars, they did put forth a number of conditions for the university to accept the James Hogg papers.

They required that ample space be given to safely store, care for, and organize the papers, and that all materials be kept together and intact. Given Ima Hogg’s inclination toward preservation, she specified that duplicates be made so the original letters could be safely preserved and stored while scholars studied the copies. Though Governor Hogg had been deceased for thirty-one years and his children wanted his papers available to scholars, Ima and Mike Hogg still wanted to control that access. Written permission from Ima or Mike Hogg was required for access to the letters, as well as approval of any quotations used. This gave complete control over access to the papers and any publication to James Hogg’s children or their designee. With those conditions in place, the Hogg siblings officially donated a collection of their father’s papers, scrapbooks, newspapers, and various materials

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61 Hogg Siblings to UT Library, 24 May 1937, Ima Hogg Papers, Box 3B113, CAH.
to the University of Texas.\textsuperscript{62} The university Board of Regents unanimously voted to accept James Hogg’s papers with all conditions the Hogg children outlined.\textsuperscript{63}

Eventually the Hogg siblings granted permission for a biography to be written of their father. Their family lawyer, Stephen Pinckney, officially granted approval to the university to handle James Stephen Hogg’s biography through author George Bailey. Pinckney did request that for the protection of both the Hogg siblings and the university that the biography be copyrighted, not through a publisher, but with the words “Copyright 1940, by Mike Hogg, Ima Hogg, and Thos. E. Hogg.”\textsuperscript{64}

The copyright is not from a publisher or university, but from Ima and her brothers, going back to the need for control over their father’s perception and memory. Ima Hogg remained very active throughout the biography writing process, providing extensive notes and edits. Her involvement and control is evident; on a copy of the final draft, author Bailey notes that the original manuscript is available “through the courtesy of the heirs of James Stephen Hogg.”\textsuperscript{65} That note shows the biography required the Hogg siblings’ approval. Ima Hogg’s priority remained with preserving her father’s memory over scholarly integrity and objectivity. Though very actively involved in any process regarding her father, whether it was the preservation of his papers, or the writing of his biography, Ima Hogg admitted that she could not objectively discuss her father until 1975. Only then had it been long enough since his death for her to impartially view him.\textsuperscript{66}

\begin{itemize}
\item \textsuperscript{62} Ima Hogg to Major J. R. Parten and Dr. Homer Price Rainey, 1 August 1940, Ima Hogg Papers, Box 3B113, CAH.
\item \textsuperscript{63} J. R. Parten to Ima Hogg, 17 August 1940, Ima Hogg Papers, Box 3B113, CAH.
\item \textsuperscript{64} Stephen Pinckney to Donald Coney, 10 July 1940, Ima Hogg Papers, Box 3B113, CAH.
\item \textsuperscript{65} George M. Bailey, \emph{The Life of James Stephen Hogg}, Copyright 1940 by Mike Hogg, Ima Hogg, and Thomas E. Hogg. Ima Hogg Papers, Box 4Z85, CAH.
\item \textsuperscript{66} Ima Hogg’s Personal Notes, 1975, Ima Hogg Papers, Box 4Zg88, CAH.
\end{itemize}
In 1939, after memorializing James Hogg through his papers and biography, Ima Hogg wished to further commemorate her father by purchasing and preserving the first home her parents lived in, located in Quitman, Texas. Jim and Sallie Hogg referred to this house as “Honeymoon Cottage,” as it was the first place they lived after they married. After Hogg made Quitman and State of Texas officials aware of her desire, city officials in Quitman developed the idea of moving Honeymoon Cottage to the Old Settlers Reunion Ground and creating a state park.67 This notion became official when Governor W. Lee O’Daniel formed the James Stephen Hogg Memorial Commission and charged it with creating a memorial to Jim Hogg. In May 1939, State Senator T. C. Chadick appointed Mike Hogg to the commission for a five-year term.68

The committee would also consist of local Quitman officials and the regional State Representative. Though Ima Hogg herself was not on the commission, the committee members asked Mike Hogg to bring his sister to the initial meetings so she could share her insights and suggestions and also so that she would be informed of the plans to memorialize her father.69 She even served in Mike Hogg’s place when he was too ill to attend.70 Though she was not formally invited to serve on the committee, the members did recognize Ima Hogg as an equal in the goal to create a Jim Hogg Memorial, honoring her beloved father. They knew Ima Hogg would have strong convictions of how her father’s memory would be perpetuated and they attempted to incorporate her from the beginning stages of developing the shrine. The committee members valued her passion and probably figured it would be to

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67 H. V. Puckett to Ima Hogg, 20 October 1939, Ima Hogg Paper, Box 4W262, CAH.
68 Senator T. C. Chadick to Governor W. Lee O’Daniel, 23 May 1941, Ima Hogg Papers, Box 4W262, CAH.
69 T. N. Jones to Mike Hogg, 9 June 1941, Ima Hogg Papers, Box 4W262, CAH.
70 H. E. Brigham to T. N. Jones, 30 June 1941, Ima Hogg Papers, Box 4W262, CAH.
their benefit to invite her to work with them rather than antagonize her by excluding her. As Mike Hogg was dying from cancer in 1941, he asked his sister to take over his work on the committee, which publically and officially introduced Ima Hogg to the field of historic preservation.

After Mike Hogg died and another member resigned, the project stalled until the Governor Coke Stevenson appointed replacements to the commission in 1945.\textsuperscript{71} While he did not invite her to serve on the commission, Governor Stevenson wrote to Ima Hogg, asking her thoughts on his list of candidates to fill the vacancies.\textsuperscript{72} Initial meetings were positive, with Ima Hogg stating after the Honeymoon Cottage was moved to the park, “I think the house could be restored at very little cost.”\textsuperscript{73} Again, showing her inclination to maintain professional standards and her ability to forge connections between individuals or institutions, Hogg suggested that the commission consult with Professor Samuel E. Gideon of the Department of Archaeology at the University of Texas, and head of the Restoration and Preservation of Historical Buildings in Texas Committee.\textsuperscript{74} Ideas for the shrine became official on July 15, 1945, when Governor Coke Stevenson signed a bill creating Jim Hogg Memorial Park on the Old Settlers Reunion Grounds, moving Honeymoon Cottage to the park, and appropriating two thousand dollars for two years.\textsuperscript{75} Even with this initial movement, the project stalled for several years, though Hogg wrote to Senator Chadick stating she wanted to make monetary donations toward the project when a definitive plan was set and was willing to donate period-appropriate furnishings once the house was secure. At

\textsuperscript{71} H. V. Puckett to Ima Hogg, 5 December 1941, Ima Hogg Papers, Box 4W262, CAH.
\textsuperscript{72} Governor Coke Stevenson to Ima Hogg, 25 July 1945, Ima Hogg Papers, Box 4W263, CAH.
\textsuperscript{73} Ima Hogg to T. N. Jones, 21 June 1941, Ima Hogg Papers, Box 4W262, CAH.
\textsuperscript{74} Ima Hogg to T. N. Jones, 21 June 1941, Ima Hogg Papers, Box 4W262, CAH.
\textsuperscript{75} “Governor Signs Bill for Jim Hogg Park,” The Sunday Record (Mineola, TX), July 15, 1945. Ima Hogg Papers, Box 4W263, CAH.
the time she also stated that she was not willing to part with any furniture pieces which actually belonged to her father.\footnote{76 Ima Hogg to Senator T. C. Chadick, 4 October 1948, Ima Hogg Papers, Box 4W262, CAH.}

In January 1950, Governor Beauford H. Jester officially invited Ima Hogg to serve on the James Stephen Hogg Memorial Commission; naturally, she accepted.\footnote{77 Ima Hogg to Governor Beauford H. Jester, 10 January 1949, Ima Hogg Papers, Box 4W262, CAH.} The following year, jurisdiction over the house and park officially transferred from the City of Quitman to Texas State Parks Board.\footnote{78 Gordon K. Shearer to Paul Wakefield, 12 May 1950, Ima Hogg Papers, Box 4W262, CAH.} Hogg pushed to have all work on the house completed within a year, in time for the centennial anniversary of Jim Hogg’s birth.\footnote{79 Ima Hogg to Judge T. C. Chadick, 12 October 1950, Ima Hogg Papers, Box 4W262, CAH.} This time, Hogg agreed to help furnish the little house with pieces used by her father and family but only if the house were secured and protected.\footnote{80 Ima Hogg to General Paul Wakefield, 16 November 1950, Ima Hogg Papers, Box 4W262, CAH.} She approved of the restoration work completed thus far but expressed concern that the extension containing the dining room and kitchen was missing. Hogg insisted Honeymoon Cottage contain such an extension, for without it, the house was two rooms with a front portico and back porch.\footnote{81 Ima Hogg to General Paul Wakefield, 16 November 1950, Ima Hogg Papers, Box 4W262, CAH.}

Hogg felt the extension was vital to the house’s interpretation and protection, going as far as to say in a letter to Gordon Shearer, the director of the Texas State Parks Board, “I will offer the furnishings as a loan providing the little ell to the house is built.” In that same letter, she also voiced the opinion that to provide extra security for the furnishings, a house caretaker should live on site.\footnote{82 Ima Hogg to Gordon Shearer, 19 December 1950, Ima Hogg Papers, Box 4W262, CAH.} Hogg’s wishes came true, and the restoration plans were adapted to build the ell extension, which would contain the dining room and living quarters.
for the caretaker. It meant a different floor plan than the original house, though the desire to include space for a caretaker trumped the desire to accurately restore the house.\textsuperscript{83}

Eventually the extension was added to the house. Upon completion of the ell, however, Hogg questioned why it stopped two feet short of running the entire length of the house to be flush with the front wall, as was the original plan.\textsuperscript{84} The plans changed without her knowledge or consent. Though Hogg maintained control over the furnishing plan and gave input on how she felt the house should proceed, the Texas State Parks Boards controlled the restoration process, and Hogg felt badly informed concerning restorations.\textsuperscript{85} Extremely protective of her family’s legacy and portrayal, her feeling of being left out of the restoration of her parents’ house probably contributed to her need to be informed of every aspect of every subsequent project.

Unfortunately, work on “the little house” came to an abrupt halt in 1951 due to an attachment to an appropriations bill which effectively cut eight thousand dollars out of the James Stephen Hogg Shrine fund. Gordon Shearer, executive director of the Parks and Wildlife Department, quickly petitioned Governor Allan Shivers to veto the portion of the bill which would cut a portion of funding from the State Parks budget and move it to the State General Revenue fund for other use.\textsuperscript{86} Shearer chided legislators, claiming they were not “making adequate appropriations for historic areas.”\textsuperscript{87} With the house’s future in jeopardy, Hogg pledged $3,500 of her own money toward completion of Honeymoon Cottage to ensure its survival.\textsuperscript{88} Fortunately for the project, Governor Shivers vetoed the

\textsuperscript{83} Ima Hogg to Mrs. W. C. Windsor, 28 March 1951, Ima Hogg Papers, Box 4W262, CAH.
\textsuperscript{84} Ima Hogg to Gordon Shearer, 16 March 1951, Ima Hogg Papers, Box 4W262, CAH.
\textsuperscript{85} Ima Hogg to Representative George T. Hinson, 14 May 1951, Ima Hogg Papers, Box 4W262, CAH.
\textsuperscript{86} Gordon Shearer to Ima Hogg, 14 June 1951, Ima Hogg Papers, Box 4W262, CAH.
\textsuperscript{87} Gordon Shearer to Ima Hogg, 23 May 1951, Ima Hogg Papers, Box 4W262, CAH.
\textsuperscript{88} Representative George T. Hinson to Ima Hogg, June 1951, Ima Hogg Papers, Box 4W262, CAH.
offending portion of the bill in 1951, and work at the James Stephen Hogg Memorial Shrine could proceed once again.\textsuperscript{89} Hogg was not personally involved in the political appeals to save the “Memorial Shrine,” yet she pledged personal funds to save the project and adamantly sought information regarding the house’s status. For this project, Hogg remained outside the organization which decided her father’s house renovation and then legislation threatened to shut it down completely. In all future projects, Hogg was a micromanager, requiring final say in all decisions and complete disclosure every step of the way. As demonstrated with her work on her father’s papers, Hogg possessed a controlling nature. That nature was probably strained on this project, where she felt so out of control.

One thing Hogg maintained absolute control over was furnishing her parents’ house. As the Quitman house was Hogg’s first attempt to furnish a historic house, she seemed unsure of herself, requiring input from several sources. She pointed restorers toward university professors for assistance but seemed unsure where to turn for information and guidance to furnish the house. She wrote to Judge T. C. Chadick, who served on the Jim Hogg Memorial Commission and lived in Quitman, explaining she wanted the house furnished as near as possible as to when her parents lived there but needed advice and information to perfect her furnishing plans.\textsuperscript{90} On Chadick’s advice, Hogg wrote to local Quitman women to form an unofficial advisory committee to assist her. These women, including Chadick’s wife, all lived in Quitman; therefore they knew the local history and many of them knew the Hogg family when they resided in Quitman. The advisory committee helped inform Hogg on the types of furnishings available to families living in

\textsuperscript{89} Gordon Shearer to Ima Hogg, 2 July 1951, Ima Hogg Papers, Box 4W262, CAH.
\textsuperscript{90} Ima Hogg to Judge T. C. Chadick, 6 March 1951, Ima Hogg Papers, Box 4W262, CAH.
Quitman around the time Jim and Sallie Hogg lived there; as natives of the area, they knew the quality and style available.\textsuperscript{91}

With the aid of her new advisory committee, Hogg developed a furnishing plan and goals for the Quitman house. She opted to place a few furniture pieces owned by the Hogg family in the bedroom and parlor. To protect the pieces, there would be railings across the doorways of the bedroom and parlor, preventing visitors from walking into the room. To supplement the few pieces of furniture the family owned, the rooms would also be filled with furniture pieces and decorated with wallpaper that would be period-appropriate for a small house in East Texas around the time Jim and Sallie Hogg lived in the house. Hogg wrote to dealers on the East Coast in an attempt to find a Victorian parlor furniture set appropriate for the time period and region.\textsuperscript{92} The dining room would contain a table and chairs, but the focus of that room would be a photographic history of James Stephen Hogg’s career.\textsuperscript{93} With this first attempt to furnish a house, Hogg demonstrated she did not follow conventional paths. Historic houses are typically set up to show visitors how a family from a different time period would have lived. Hogg did furnish some rooms with historic furnishings, but other rooms were meant for exhibit space, to display artifacts related to her family. This deviation from traditional guidelines established a pattern Hogg would repeat with all her projects.\textsuperscript{94}

With a furnishing plan to guide her, Hogg set out to obtain antiques and décor to enhance and complement the family furniture pieces she placed in the little house. She wrote to companies on the East Coast seeking the correct type and style of wallpaper, rugs, and

\textsuperscript{91} Ima Hogg to Mrs. Chadick, 1 October 1951, Ima Hogg Papers, Box 4W262, CAH.
\textsuperscript{93} Ima Hogg to Gordon Shearer, 24 October 1951, Ima Hogg Papers, Box 4W262, CAH.
carpets that would have been in a cottage during the Victorian Period. Utilizing connections she formed through her antiquing trips, Hogg and the women of her advisory committee also contacted antique dealers on the East Coast for aid in procuring an early Victorian parlor set, sofa, armchairs, side chairs, pillow shams, towels, a child’s Victorian armchair, and colored prints of Generals Robert E. Lee and Stonewall Jackson. At the same time, Hogg was also coordinating the interior paint colors and wallpaper. She would not allow any interior painting until she determined the wallpaper pattern. Once she selected the patterns and colors, she sent detailed letters directing workers which colors went on which walls and the types of finishes.

Honeymoon Cottage officially opened to the public on March 23, 1952, and Hogg provided the opening remarks at the formal dedication ceremony. Hogg recalled her parents’ first years of marriage and the early stages of her father’s career while they lived in this house in Quitman. Though the house no longer stood on its original site, Hogg claimed that its spirit and character had been carefully retained. She also explained the aim in restoring Honeymoon Cottage was not to recreate how her parents arranged the house in 1874 but to reflect the tastes of East Texas in the late nineteenth century. The main message of her address was commending the citizens of Quitman and Wood County for preserving their local history and tradition, setting an example for the rest of the state. Hogg pointed out that Texas was quickly losing old historic houses and sites, which were valuable tools and insights into history and culture. She discussed her travels along the East Coast seeking out antiques, and how she witnessed preservation societies and their efforts to conserve antiques.

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95 Ima Hogg to French Aid Company (NYC), 13 November 1951, Ima Hogg Papers, Box 4W262, CAH.
96 Miss Margaret Ellwein to Richmonds, 10 December 1951, Ima Hogg Papers, Box 4W262, CAH; Ima Hogg to antique dealers, 5 February 1952, Ima Hogg Papers, Box 4W262, CAH.
97 Ima Hogg to E. H. Fomby, 13 November 1951, Ima Hogg Papers, Box 4W262, CAH.
98 Ima Hogg to E. H. Fomby, 19 January 1952, Ima Hogg Papers, Box 4W262, CAH.
and culture. Hogg ended her remarks at the opening with the proclamation, “Texas needs very much a movement for such an organization before we wake up to find it is too late.”

Her speech shows appreciation to Quitman for their efforts to memorialize her father and family, yet challenges the state of Texas to rise up and exert greater effort to preserve and save pieces of history.

As was to become her pattern with future projects, Hogg’s involvement did not cease upon the dedication. She periodically traveled to Honeymoon Cottage to rearrange or refresh family artifacts in the house display cases. Despite the initial interest from the citizens of Quitman and Hogg’s backing, however, Honeymoon Cottage quickly fell into disrepair.

After a visit in June 1958, Hogg wrote a letter to the city expressing her incredulity at the deplorable state of her father’s house and questioning whether Quitman remained committed to preserving her father’s memory. Though the house was a state property, the city was responsible for its upkeep. Jacob Shoaf, a Quitman city official, reassured Hogg that the citizens of Quitman cared deeply about the Jim Hogg Shrine. To ensure its future survival, they were working on hiring a new caretaker and the state representative for the district, George Hinson, was drafting new legislation for the house’s preservation. Representative Hinson also persuaded Governor Price Daniel to proclaim Saturday October 31, 1959 as Governor Hogg Appreciation Day, which was to include a luncheon in Quitman for local city officials and Representative Hinson, and then a tour of Honeymoon Cottage. Despite the efforts of Representative Hinson, Hogg remained unsatisfied with the care of Honeymoon Cottage.

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99 Ima Hogg’s Remarks at the Formal Opening of James Stephen Hogg House at Quitman, 23 March 1952, Ima Hogg Papers, Box 4W262, CAH.
100 Ima Hogg to Nettie Allen, 27 November 1956; Ima Hogg to Jacob Shoaf, 10 June 1958, Ima Hogg Papers, Box 4W262, CAH.
101 Ima Hogg to Jacob Shoaf, 10 June 1958, Ima Hogg Papers, Box 4W262, CAH.
102 Jacob Shoaf to Ima Hogg, 1 August 1978, Ima Hogg Papers, Box 4W262, CAH.
103 Representative George Hinson to Ima Hogg, 26 October 1959, Ima Hogg Papers, Box 4W262, CAH.
Cottage and expressed the desire to move all family pieces from the little house to the Varner-Hogg Plantation where they could be more securely held and protected.¹⁰⁴

Fortune changed for the James Stephen Hogg Shrine in 1965 when E. A. Spacek of the Wood County Historical Survey Committee took a direct interest in the shrine and voluntarily became its overseer. Spacek provided stability for the struggling site. He revitalized local support for the shrine and even began improving and expanding it. Since Spacek described Honeymoon Cottage as being furnished by Hogg herself, his presence apparently eased Hogg enough to leave family furnishings in the house.

The next step Spacek and Hogg envisioned was moving to Quitman Park the house which belonged to Sallie Ann Hogg’s parents, Ima Hogg’s maternal grandparents.¹⁰⁵ Ima Hogg’s maternal grandfather, James Stinson, moved to East Texas after the Civil War as a widower with his young daughter, Sallie, and opened a sawmill.¹⁰⁶ Texas Parks and Wildlife Commission officially approved the request to move the Colonel Stinson House to the James Stephen Hogg Shrine on January 9, 1968, and work to move and restore the house began.¹⁰⁷ The house would have its roof removed, moved to the park in three sections, and then re-leveled on a new foundation and its roof replaced.¹⁰⁸ The house arrived in the park on March 22, 1968.¹⁰⁹

Again Hogg demonstrated the ability to bridge connections and had Wayne Bell, Winedale’s restoration architect, consult with Spacek regarding the Stinson house

¹⁰⁴ Ima Hogg to Representative George Hinson, 5 September 1962, Ima Hogg Papers, Box 4W262, CAH.
¹⁰⁵ Ima Hogg to E. A. Spacek, 8 December 1967, Ima Hogg Papers, Box 4W262, CAH.
¹⁰⁶ T. C. Chadick, “Speech at the Dedication of the Stinson House,” 2 November 1974, Ima Hogg Papers, Box 4W263, CAH.
¹⁰⁷ J. R. Singleton to Representative George Hinson, 9 January 1968, Ima Hogg Papers, Box 4W262, CAH.
¹⁰⁸ E. A. Spacek to Ima Hogg, 14 December 1967, Ima Hogg Papers, Box 4W262, CAH.
¹⁰⁹ E. A. Spacek to Ima Hogg, 22 March 1968, Ima Hogg Papers, Box 4W262, CAH.
This also shows Hogg’s growth as a preservationist; she did not hire a trained architect to oversee restorations and repairs on the Honeymoon Cottage but ensured that a professional architect consulted on restorations for the Stinson House. Hogg supported the restorations financially, at one point sending a check for four thousand dollars. She also provided a furnishing plan for parlor and dining room. When the restorations on the Stinson House were completed in 1974, it was officially dedicated during a weekend-long ceremony, which was called “Ima Hogg Week.” Festivities included a tea at the newly restored house, dedicating the Quitman versus Winnsboro football game to Ima Hogg, the Quitman mayor presenting Ima Hogg with a ceremonial key to the city, and a dedication ceremony at the Stinson House. Both the Honeymoon Cottage and Stinson House required extensive work, as the structures had fallen into disrepair, but neither had been altered from their original layout or appearance. Though she did not have say over the structural restorations, Hogg’s first foray into historic preservation at the Honeymoon Cottage was a relatively straightforward restoration, and she was able to witness a simple restoration to gain experience.

Even before the Stinson House was moved, Spacek proposed building a museum portraying the local history and the Hogg family on the Jim Hogg Shrine site, hopefully to enhance and complement the Honeymoon Cottage and Stinson House. To further reassure Hogg that the people of Quitman remained grateful for both her and her families’ endeavors, Spacek christened the proposed museum “The Miss Ima Hogg Museum.” Exhibits would

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110 E. A. Spacek to Ima Hogg, 14 December 1967, Ima Hogg Papers, Box 4W262, CAH.
111 Ima Hogg to E. A. Spacek, 4 April 1968, Ima Hogg Papers, Box 4W262, CAH.
112 Ima Hogg to E. A. Spacek, 10 June 1968, Ima Hogg Papers, Box 4W262, CAH.
113 E. A. Spacek to Ima Hogg, 10 October 1974, Ima Hogg Papers, Box 4W262, CAH.
114 E. A. Spacek to Ima Hogg, 30 June 1965, Ima Hogg Papers, Box 4W262, CAH.
115 Ima Hogg to E. A. Spacek, 3 January 1966, Ima Hogg Papers, Box 4W262, CAH.
portray Northeast Texas history, from Native Americans to modern times, and would include a special corner dedicated to the Hogg family and their contributions to the state of Texas.\footnote{116} The local Quitman paper expressed that it would fill a much-needed void in the area as the only state-supported historical museum in Northeast Texas.\footnote{117} While work on the Stinson House progressed, the museum building was completed in March 1969 and dedicated on May 25 of that year. At the dedication, Hogg remarked, “The museum is visible before us; I can see it, touch it, and feel its significance.”\footnote{118} Those remarks hark back to her beliefs that preserving pieces of the past provide tangible links to history and culture.

During the 1970s, the Texas Parks and Wildlife Department (TPWD) began to assume more responsibility and control over the park in Quitman. As helpful as Spacek was to Hogg in the development of the Jim Hogg Shrine, he was a detriment to the TPWD as they assumed supervision over the shrine. Spacek in particular was very adamant that the museum was local property and should be locally run. To him, the Ima Hogg Museum was controlled by a local committee in a loose partnership with the state.\footnote{119} As TPWD asserted control over the site, Spacek became argumentative, eventually withdrawing completely and refusing to help members of the TPWD with information requests or assistance.\footnote{120} Spacek likely felt extremely possessive of the Jim Hogg Shrine, as it was his hard work that really helped to develop it, and he felt alienated as TPWD assumed control of the site.

\footnote{116}{“Governor Hogg Shrine State Historical Park, Plans for Ima Hogg Museum Exhibits,” August 1969, Ima Hogg Papers, Box 4W263, CAH.}
\footnote{117}{“Miss Ima Hogg, 85, Inspects Proposed Quitman Museum Site,” \textit{Wood County Democrat and Echo} (Quitman, TX), 22 June 1967. Ima Hogg Papers, Box 4W263, CAH.}
\footnote{118}{Ima Hogg, “Remarks at the Ima Hogg Museum Dedication,” 25 May 1969, Ima Hogg Papers, Box 4W263, CAH.}
\footnote{119}{Nancy Milne to Dr. Green, 20 May 1974, Working Files, Governor Hogg Shrine Files, Texas Parks and Wildlife Department.}
\footnote{120}{Office Memo to Dan Traverse, 27 March 1979, Working Files, Governor Hogg Shrine Files, Texas Parks and Wildlife Department.}
This shift in power was also not met with favor from the locals. According to a TPWD Travel Report, which curators filed after visiting a site, the locals were very possessive of the Ima Hogg Museum; they retained keys to the museum and routinely rearranged artifacts within the exhibits as they saw fit.\(^{121}\) Constantly rearranging exhibits is problematic for maintaining professional museum and conservation standards. A key aspect of collections management is to know and note where artifacts are at all times, partly for effective record keeping and partly to remain aware of all items so nothing gets lost. If a large number of individuals are allowed access to artifacts and possess freedom to move those pieces around in a museum, or even remove them from the museum, it is nearly impossible to maintain accurate records, know where artifacts are, or even guarantee artifacts are being handled properly.

TPWD maintained jurisdiction over the site until the late 1990s. In 1998, curators at TPWD made the decision to transfer ownership of the park land of Jim Hogg Shrine back to the City of Quitman. TPWD would still retain custody of the Honeymoon Cottage, the Stinson House, and the artifacts housed within the buildings.\(^{122}\) Hogg’s will was the source for this confusing split of jurisdictions. Her will deeded the furnishings in the Varner-Hogg Plantation and the Jim Hogg Shrine to TPWD. The document went on to state that if the State of Texas no longer maintained the houses on the Jim Hogg Shrine, all furnishings from that site would be transferred to the Varner-Hogg Plantation.\(^{123}\) Due to the legal stipulations of Hogg’s will, TPWD had to retain control over the structures in Jim Hogg Shrine or the site

\(^{121}\) “Travel Report, 3-6 November 1970, at Jim Hogg Shrine State Park,” Working Files, Governor Hogg Shrine Files, Texas Parks and Wildlife Department.

\(^{122}\) Memorandum of Understanding, 1 December 1998, Working Files, Governor Hogg Shrine Files, Texas Parks and Wildlife Department.

\(^{123}\) W. Fred Cameron for firm Fulbright and Jaworski to Mr. Clayton Garrison, Executive Director Parks and Wildlife Department, Re: Estate of Ima Hogg, 29 October 1975, Working Files, Governors Hogg Shrine Files, Texas Parks and Wildlife Department.
would lose the furnishings Hogg herself placed there. Hogg wanted assurance that a state agency would oversee the care of items from her collection, to ensure and enforce professional standards of care.

Due to poor maintenance of the houses and collections care, in June 2003, TPWD removed all artifacts and furnishings from the Governor Hogg Shrine, sending them to the Varner-Hogg Plantation, and transferring them to that site’s care and ownership. Though Hogg might have been disappointed to see the items removed from her parents’ and grandparents’ houses, it was done in accordance to the stipulations of her will and to ensure the artifacts received the proper and professional care and conservation. Once again demonstrating her need to control her projects, Hogg instituted regulations to govern the sites even beyond her lifetime. It also speaks to her development and education regarding collections care; she understood that to ensure the long-term survival and preservation of her family’s artifacts, they had to be properly care for. Her will stipulated that the site must maintain the collection properly or it would be removed for the artifacts’ protection. Due to the removal of items, Honeymoon Cottage is no longer open to the public and the Stinson House is open to visitors only once a month (See Appendix, figures 9 and 10).

Rusk

Jim Hogg was born on March 24, 1851 in Cherokee County, in East Texas near the city of Rusk, located eighty miles south of Quitman. As Jim Hogg’s birthplace, Rusk seemed an appropriate location for a memorial to Texas’ first native-born governor. Ima Hogg must have thought similarly. In 1941, while restorations began on the Honeymoon Cottage in

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Quitman, she purchased land with the intention of donating it to Rusk as a memorial park to her father.\(^\text{125}\) Those intentions became official three years later when Ima, Mike, and Thomas Hogg officially deeded 180 acres of land, located two miles east of Rusk, to the State of Texas for a state park to be known as Jim Hogg State Park. The land they purchased was particularly significant; it encompassed a cemetery where many Hogg family members were buried, including Jim Hogg’s mother.\(^\text{126}\) With the land officially deeded to the state, Rusk city officials wrote to legislators asking for $72 a month for a park keeper and $600 a year for maintenance.\(^\text{127}\)

In 1945, Governor Coke Stevenson signed a bill appropriating funds toward the maintenance and improvement of Jim Hogg State Park, though due to World War II, the Texas State Parks Board found itself short on manpower and unsure when work could begin on the park.\(^\text{128}\) To aid efforts, Ima Hogg donated a thousand dollars’ worth of plants and supplies and participated in a 1951 Arbor Day Celebration to plant shade and fruit trees in the park.\(^\text{129}\) At the celebration, Hogg noted that her father was an ardent lover of nature. Their family planted trees together every Arbor Day; therefore it was fitting to celebrate Arbor Day by planting trees in a park honoring him in his hometown.\(^\text{130}\)

In addition to the challenges of lack of funds and available labor to develop the park, prospectors speculated that the land contained stores of iron ore. In 1952 Ima Hogg wrote a letter to Gordon Shearer, executive director of the Parks and Wildlife Department, vehemently opposed to any mining occurring within James Hogg Park. She adamantly stated

\(^{125}\) Curtis Ainsworth to Ima Hogg, 2 July 1941, Ima Hogg Papers, Box 4W263, CAH.
\(^{126}\) Judge James Perkins to Judge Weaver Baker, 25 September 1944, Ima Hogg Papers, Box 4W263, CAH.
\(^{127}\) James Perkins to Senator Ben Ramsey, 1 February 1945, Ima Hogg Papers, Box 4W263, CAH.
\(^{128}\) Ima Hogg to Senator T. C. Chadick, 18 July 1945; Frank D. Quinn to Ima Hogg, 21 July 1945, Ima Hogg Papers, Box 4W263, CAH.
\(^{129}\) Ima Hogg to Gordon Shearer, 16 January 1951, Ima Hogg Papers, Box 4W263, CAH.
\(^{130}\) Ima Hogg, “Arbor Day Celebration Remarks,” 19 January 1951, Ima Hogg Papers, Box 4W263, CAH.
that her family deeded the land to use as a state park, and it was to be used for park purposes only. Hogg not only opposed mining on land she donated, but she believed “it would be setting a bad precedent to make any use of the land other than for which it was intended. It would be rather discouraging to people who feel like making such gifts for public use if it were known that the original intention of the donor were not being fulfilled.”131 Hogg’s strongly worded letter raised a valid point: if the state began using land, houses, or items donated to them in ways contrary to the donor’s wishes, it could dissuade others from making donations for fear their wishes would not be respected. Shearer’s response to Hogg was simple; mining would be beneficial to the park because money earned would go back to the park’s development.132

A combination of lack of funds and manpower left the park to fall into neglect until a movement grew within the citizens of Rusk in June 1966 to push the Parks and Wildlife board into action. In a letter to the board, Rusk citizens accepted partial responsibility for the neglect because their elected park committee made no efforts toward improving or maintaining Jim Hogg Park. The letter did point out, however, that the Hogg family deeded 180 acres in 1941 to the State of Texas, which the state legislature accepted with H.B. 110, agreeing not only to develop and beautify the park, but also to construct a replica of Jim Hogg’s birthplace, known as “Mountain Home.” The citizens of Rusk chided the Parks and Wildlife Department for being neglectful and asked them to take responsibility for the Jim Hogg State Park.133

The next month, Eldridge Gregg, of the Rusk Chamber of Commerce, sent Ima Hogg floor plan sketches of the proposed reconstruction of Jim Hogg’s birth home. Hogg herself

131 Ima Hogg to Gordon Shearer, 8 February 1952, Ima Hogg Papers, Box 4W263, CAH.
132 Gordon Shearer to Ima Hogg, 11 February 1952, Ima Hogg Papers, Box 4W263, CAH.
133 Eldridge Gregg to Sunshine Rayman, 4 June 1966, Ima Hogg Papers, Box 4W263, CAH.
did not contribute to the floor plans as she never lived in the house in which her father was born. Rather, researchers interviewed a woman who lived in the house at the turn of the century. Hogg immediately raised objections to the floor plans, claiming they did not match stories her father’s sister, Martha Frances Hogg, had told to Ima Hogg and her brothers. This is the woman who raised Jim Hogg after both their parents died and who lived with Jim Hogg and his children following Sallie Anne Hogg’s death. Ima Hogg claimed the size and style of the floor plans did not match her aunt’s description or her own personal research. She asked the Parks Department to conduct further research before they begin building.\textsuperscript{134}

Gregg agreed that the “Mountain Home” floor plans should be based more on research than the memories of a woman who lived in the house fifty-five years previously. Gregg wrote to Hogg, saying he did not wish to burden her, as she was involved with a number of other projects (Bayou Bend was dedicated this same year) and it was the Parks Department’s obligation to complete the Jim Hogg Park, but asked for whatever assistance she could provide.\textsuperscript{135} Hogg’s response was rather unusual for one so normally concerned with her father’s memory; she expressed a detached sentiment toward rebuilding her father’s birth home. She claimed, “I think the probable reason that I do not get excited about rebuilding a house which I have never seen, is because preservation is first in importance, restoration is second and reconstruction is ‘doubtful’ in importance.”\textsuperscript{136} She regarded a reconstruction of a historic building similarly to a reproduction of an antique piece; copies are not as valuable as the original and not worth attention compared to originals.

Though she expressed gratitude for the City of Rusk’s interest in her father’s memory and did not wish to dissuade them from their efforts, she did not believe that reconstructing

\textsuperscript{134} Ima Hogg to Sunshine Rayman, 14 July 1966, Ima Hogg Papers, Box 4W263, CAH.
\textsuperscript{135} Eldridge Gregg to Ima Hogg, 30 November 1966, Ima Hogg Papers, Box 4W263, CAH.
\textsuperscript{136} Ima Hogg to Eldridge Gregg, 12 December 1966, Ima Hogg Papers, Box 4W263, CAH.
his birth house was an appropriate manner to honor her father. Since the house no longer existed, Hogg thought there were better channels to memorialize her father. Holding true to her sentiment that she did not wish to dissuade the citizens of Rusk from their efforts, Hogg placed Eldridge Gregg in contact with the National Trust for Historic Preservation (NTHP) for professional guidance and requested Gregg keep her updated regarding the park. Hogg had become familiar with professionals in the museum and preservation fields through her travels on the East Coast, such as the NTHP, the national organization founded to oversee and support historic preservation efforts. Hogg may have disagreed with the method Rusk chose to memorialize her father, but she still connected them with the NTHP to provide professional guidance and standards to whatever project they chose. This again illustrates Hogg’s ability to bring the professional standards being developed on the East Coast to preservation efforts in Texas.

Gregg did contact the NTHP, per Hogg’s suggestion, and Helen Duprey Bullock, the NTHP’s senior editor and historian, responded with a sentiment similar to Hogg’s. Bullock suggested there were other means to honor Jim Hogg rather than reconstructing his birth home. She discouraged reconstruction in favor of a thorough archaeological survey of the house’s ruins, then interpreting the ruins themselves.137 Despite Hogg’s reservations and the NTHP’s advice, Gregg wrote to Hogg that Rusk would still proceed with a reconstruction of the home in which Jim Hogg was born. His main reason for a reconstruction was his interpretation of the law which created the park; he believed that the bill required a structure replicating “Mountain Home” be built within the park. Gregg informed Hogg the structure would not be interpreted as a historic house museum but instead would house a small local

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137 Helen Duprey Bullock to Eldridge Gregg, 28 July 1967, Ima Hogg Papers, Box 4W263, CAH.
history museum and contain space that local historical societies and garden clubs could use for meetings.\(^{138}\)

Hogg again expressed gratitude for Gregg continuing to keep her informed of events in Rusk but pointed out the main point of her donating the land was because the area needed a park and recreation hall. She continued to articulate concern that not enough research had been conducted to recreate her father’s home and that she wanted to memorialize her father by building a recreation hall in the park.\(^{139}\) Once again Gregg pointed out that the 1967 State Legislation appropriated forty thousand dollars to replicate “Mountain Home” and the community could use the museum and meeting space.\(^{140}\) Hogg finally acceded to the City of Rusk’s desire to recreate her father’s first house and offered to help by donating a desk used by Governor Hogg at the Capitol, a bedstead and bureau made for Governor Hogg by prisoners in Huntsville, and a quilt commemorating the Mexican War, all of which Gregg felt would be the nucleus around which Rusk could build a museum collection.\(^{141}\)

Hogg’s apprehension regarding the lack of research around Mountain Home turned out to be prophetic. In the summer of 1969, she became enraged when the structure being built in Rusk did not match the archeological survey and findings. She insisted that the house in no way resembled Mountain Home and could never be called or dedicated as Jim Hogg’s birthplace.\(^{142}\) It seems that the citizens of Rusk did not follow Hogg’s insistence that more research was needed or the NTHP’s advice of interpreting the foundation ruins of the house. Since the offending structure was built, Hogg finally agreed to have the structure

\(^{138}\) Eldridge Gregg to Ima Hogg, 19 October 1967, Ima Hogg Papers, Box 4W263, CAH.  
\(^{139}\) Ima Hogg to Eldridge Gregg, 21 May 1968, Ima Hogg Papers, Box 4W263, CAH.  
\(^{140}\) Eldridge Gregg to Ima Hogg, 27 May 1968, Ima Hogg Papers, Box 4W263, CAH.  
\(^{141}\) Ima Hogg to Eldridge Gregg, 22 February 1969; Eldridge Gregg to Ima Hogg, 25 January 1969, Ima Hogg Papers, Box 4W263, CAH.  
\(^{142}\) Ima Hogg to Eldridge Gregg, 17 June 1969, Ima Hogg Papers, Box 4W263, CAH.
called the Cherokee County Historical Museum and dedicate it in memory of James Stephen Hogg, born at Mountain Home in Rusk, Texas (See Appendix, figure 11). The wording acknowledged that Jim Hogg was born in the area without misrepresenting the newly built structure as Hogg’s birthplace.143

In the years following Ima Hogg’s death, TPWD department opted to transform the completed structure from being a furnished house museum into a museum with temporary exhibits. The museum would not develop and maintain a collection but rather accept artifacts as loans.144 Eventually TPWD chose to transfer ownership of the part to the City of Rusk. Since the city re-acquired the park, it is in the process of renovating playground equipment and constructing new pavilions and picnic grounds with tables, barbeque pits and restroom facilities. The reconstructed Jim Hogg birthplace serves as a local museum.

Texas State Historical Survey Committee

In 1953, Hogg’s reputation led her to be appointed to another state committee, the Historical Survey Committee.145 A bill passed during the 1953 state legislature called for increased efforts to preserve Texas’ history and records.146 To fulfill this order, Governor Allan Shivers formed and charged the Historical Survey Committee “to investigate the legal and practical possibilities of forming a non-profit, state-wide historical foundation to organize efforts preserving houses, shrines, relics, documents, landmarks and other materials of Texas history.”147 Once officially formed and chartered, the Texas State Historical Survey

143 Ima Hogg to Eldridge Gregg, 6 October 1969, Ima Hogg Papers, Box 4W263, CAH.
144 Carolyn Hannebaum to Betty Manning, 13 April 1979, Working Files, Jim Hogg State Park, Texas Parks and Wildlife Department.
145 Howard Carney to Ima Hogg, 25 September 1953, Ima Hogg Papers, Box 4W265, CAH.
146 Ima Hogg to Winnie Allen, 20 July 1953, Ima Hogg Papers, Box 4W265, CAH.
147 Mrs. R. R. Farmer, Jr., to Ima Hogg, 28 September 1953, Ima Hogg Papers, Box 4W265, CAH.
Committee (TSHSC) assigned itself two aims: to conduct a survey of the condition of Texas’s historical records and then make recommendations to the legislature concerning the preservation and use of those records.\textsuperscript{148} The TSHSC then organized the Texas Historical Foundation (THF) to serve as a statewide foundation designed to act as the coordinating agency, supplying leadership and encouragement for historical heritage work, including the TSHSC.\textsuperscript{149}

Within the TSHSC, Hogg served as the chairman of the Subcommittee on Houses, Sites, and Landmarks. This subcommittee was established to act “as a service committee, one for study, fact finding, and clearing house for information concerning preservation.”\textsuperscript{150} Its first action was to accumulate a list of historic houses, sites, and landmarks in need of restoration, repair, or those which should be acquired from private owners for public use and maintenance.\textsuperscript{151} To accomplish this task, Hogg and the committee members consulted the \textit{Centennial Monument Book}, the \textit{Texas Almanac}, the \textit{Texas Guide Book}, \textit{Texas Symphony in Stone}, and the Historic American Buildings Survey list, and they sent questionnaires to each county for their input on additional sites, houses, or landmarks. The preliminary list they compiled by the next year contained 944 items in 166 counties.\textsuperscript{152}

Hogg enlisted the services of Ed Carroll, the president of the Texas Architectural Society, to help her subcommittee screen the potential sites for architectural value.\textsuperscript{153} This

\begin{itemize}
\item \textsuperscript{148} Memo: Historical Survey Committee, Assignments of Committee, November 1953, Ima Hogg Papers, Box 4W266, CAH.
\item \textsuperscript{149} Texas Historical Foundation Pamphlet, “Texas State Historical Survey Committee,” undated, Ima Hogg Papers, Box 4W466, CAH.
\item \textsuperscript{150} Report of Sub-Committee on Historic Buildings, Sites, and Landmarks, 6 March 1954, Ima Hogg Papers, Box 4W266, CAH.
\item \textsuperscript{151} Meeting Minutes of Sub-Committee on Historic Buildings, Sites, and Landmarks, 14 December 1953, Ima Hogg Papers, Box 4W265, CAH.
\item \textsuperscript{152} Texas State Historical Survey Committee, Preliminary List of House, Sites, and Landmarks, 1954, Ima Hogg Papers, Box 4W266, CAH.
\item \textsuperscript{153} E. M. Schiwetz to Mr. Jerry Bywaters, 14 June 1954, Ima Hogg Papers, Box 4W265, CAH.
\end{itemize}
was another action of Hogg which brought experts to oversee a project, in this case, a professional architect with connections to architects trained in preservation methods across the state. Through his assistance, Hogg sent regional lists to the preservation officers within the Texas Architectural Society so each officer could survey the items within his or her district. The eventual goal of the Houses, Sites, and Landmarks Subcommittee in creating this list was to publish a road map guiding visitors and locals to all historical markers and places of historical interest. Hogg even enlisted the Humble Oil Company to publish and print the maps and list of landmarks.

Not only did the committee receive information of the various historic sites around the state, numerous societies and communities wrote to Hogg’s committee, hoping it could also fund preservation or restoration of their sites. Unfortunately, the subcommittee had only power to develop a list of important historical and cultural sites and gauge their need; it had no funds to allocate to the sites to aid their preservation or restoration efforts. Instead, Hogg and the committee members recommended that local people or groups take responsibility to preserve and restore their own landmarks. Hogg in particular hoped this work would raise awareness and awaken communities to the need of historic preservation. Most communities recognized the necessity of preserving heritage but lacked the funds to do so.

All the work recording and creating a map of Texas’ historically significant houses, sites, and landmarks proved too much for Hogg. A year after the TSHSC was formed, she resigned her chairmanship of the Houses, Sites and Landmarks Subcommittee. She was simultaneously overseeing projects in Quitman, Rusk, and at the Varner-Hogg Plantation as

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154 Ima Hogg to Fred C. Stone, 2 July 1954, Ima Hogg Papers, Box 4W265, CAH.
155 Ima Hogg to Mr. Edwin Carroll, 9 June 1954, Ima Hogg Papers, Box 4W265, CAH.
156 E. M. Schiwetz to Mr. Jerry Bywaters, 14 June 1954, Ima Hogg Papers, Box 4W265, CAH.
157 Ima Hogg to Mrs. R. C. Rochelle, 23 May 1955, Ima Hogg Papers, Box 4W265, CAH.
158 Ima Hogg to Mrs. Lane Taylor, 23 July 1954, Ima Hogg Papers, Box 4W265, CAH.
well as driving the Houston symphony’s development; the woman had many endeavors pulling her time, attention, and energy. Hogg, however, remained an active member of the TSHSC.\textsuperscript{159}

Hogg also worked to further the committee’s preservation efforts through extensive letter writing. In 1955, she wrote to Governor Shivers expressing concern over the condition and future of the Old Land Office Building on the Capitol grounds, telling him that not only was it an architectural monument, but as such also offered a valuable contribution to Texas heritage.\textsuperscript{160} Hogg maintained her belief that tangible items and buildings helped enhance culture and further historical understanding, and she felt confident and comfortable enough to express it in a personal letter to the governor. She also penned numerous letters to Texas senators in February 1957, telling them the THF needed funding to function and that the legislature should allocate the foundation a sixty thousand dollar budget.\textsuperscript{161} Hogg’s letter-writing campaign aided in convincing the legislature in the merit of the committee and foundation’s work; the legislature passed Senate Bill 426, which made the TSHSC a permanent agency of the state.\textsuperscript{162} It did not, however, allocate any funds, so the committee was forced to continue without a budget.

Hogg continued her letter-writing campaign during the next legislative session, informing lawmakers that the work of the TSHSC could not continue without appropriations from the legislature. Simply put, without funds to pay its few staff members or even buy office supplies, the TSHSC could not function effectively. In the letters, Hogg attempted to shame lawmakers, stating, “As proud as we are of our Texas Heritage, it seems to me we

\textsuperscript{159} Ima Hogg to Mrs. Lane Taylor, 17 January 1956, Ima Hogg Papers, Box 4W265, CAH.
\textsuperscript{160} Ima Hogg to Governor Allan Shivers, 25 March 1955, Ima Hogg Papers, Box 4W265, CAH.
\textsuperscript{161} Ima Hogg to State Senator Searcy Bracewell, 15 February 1957, Ima Hogg Papers, Box 4W265, CAH.
\textsuperscript{162} George W. Hill to Ima Hogg, 6 May 1957, Ima Hogg Papers, Box 4W265, CAH.
should be able to give the modest appropriation for the support of the office which is
necessary to conduct business of the Texas State Historical Survey Committee.” Once
again, Hogg’s words contributed to the success of the TSHSC; the Texas Legislature passed
a bill appropriating the TSHSC $25,000 a year. Hogg no longer occupied a leadership
position within the TSHSC, but her actions and words greatly aided it in becoming a
legitimate state agency and then securing the necessary funds to function.

In 1960, Hogg loaned her letter-writing talents, persuasive manner, and network of
connections to the TSHSC a third time. George W. Hill, the executive director of the
TSHSC, asked Hogg to write personal notes in favor of the THF, which was in the process of
applying for a number of funds and endowments. Hill felt that Hogg’s name and personal
connections with foundations on the East Coast would go a long way in securing the grants
for the THF. Members of this historic society in Texas recognized Hogg maintained
powerful connections to East Coast foundations and historic societies and wanted to
capitalize on those connections to further assist the TSHSC efforts.

While not the most active member of the TSHSC, Hogg’s name, reputation,
connections, and letter-writing skills greatly assisted the development of the TSHSC and
THF. After Hogg left the TSHC, she continued to offer advice. The principles of statewide
marking and preservation program started by Hogg in her subcommittee are the same
principles that guided the TSHSC’s successor, the Texas Historical Commission, for half a
century.

163 Ima Hogg to Representative George T. Hinson, 11 March 1959, Ima Hogg, Box 4W265, CAH.
164 Charlie Tips to Ima Hogg, 12 August 1959, Ima Hogg Papers, Box 4W265, CAH.
165 George W. Hill to Ima Hogg, 12 December 1960, Ima Hogg Papers, Box 4W266, CAH.
Conclusion

The activities discussed in this chapter allowed Hogg to develop into the historic preservationist who built up the Varner-Hogg Plantation, Bayou Bend, and Winedale. The various committees she served on and projects she worked on also provided her the opportunity to build a bridge, bringing professional museum and preservation standards to Texas and then utilizing them on a large scale across the state. Hogg had the ability to form relationships with people and the means to be involved with a number of philanthropic events to preserve Texas history. She combined those two when she turned her connections with antique dealers, collectors, preservationists, and museum professionals on the East Coast into a bridge to bring standards and criterion to preservation efforts in her home state.

As a collector, Hogg turned what could have been rivalries with fellow collectors into a network of support and friendship. This network challenged Hogg as a collector since she was further removed from dealers than other collectors. It also gave Hogg an educational opportunity. By entering a network of other collectors, Hogg was exposed to higher standards of collections care and maintenance than if she operated alone. By working within a network, Hogg was exposed not only to ideals of collections management but also to historic preservation and the efforts private citizens could undertake to maintain local and state history. In the 1930s and 1940s, as Hogg ventured into the fields of historic preservation and museums in Texas, she began to incorporate that network into her work, bringing principles from the East Coast to her home state. Inspired by the actions of collectors on the East Coast, she aspired to make similar efforts in Texas. She started by serving on a committee for the Governor’s Mansion and donating her father’s papers to an
educational institution, eventually building up to working on restorations of her parents’ first house.

Hogg learned from mistakes and evolved her techniques and approach as she learned more and gained even more experience, but her work at Quitman laid the foundation for all her subsequent structures preservation and restoration work she undertook the rest of her life. One cannot simply dive into the field of historic preservation and immediately accurately restore a historic structure. Hogg learned how to properly handle artifacts through her experience as an antique collector; her travels on the East Coast exposed her to professional standards of collections care, museum management, and historic preservation. At Quitman, Hogg did not initiate the project and was not officially involved until after Mike Hogg’s death, but the endeavor gave Hogg her first official entrance into restoration work. With no drastic alterations to the original structures, Hogg’s work with the Honeymoon Cottage and Stinson Home were simple restorations, allowing her to the opportunity to gain experience in the historic preservation field on a project with few structural complications or challenges. Since she did not initiate the project or serve as its leader, she was able to gain experience without the pressure of functioning as a supervisor.

While not acting as the leader of the project allowed Hogg to gain experience, it also served as source of frustration for someone like her who preferred to maintain control over her endeavors. Many times Hogg expressed frustration over a lack of control over events in Quitman and the glacial pace at which they occurred. Those factors contributed to Hogg’s behavior toward her future projects. Her tendency to micromanage every aspect likely stems from the combination of her need to maintain control and the fact she did not have as much influence as she required over Quitman.
Since the projects at Quitman and Rusk occurred over decades, one can see Hogg’s growth from an unexperienced participant to a more confident contributor, insisting on utilized professionals. These experiences from the 1930s and 1940s also laid the foundation and allowed Hogg to gain experience in the museum field and gain the confidence to oversee the development of her own museums. Armed with the experiences and the support of her East Coast network, Hogg was poised to develop three influential museums in Texas: the Varner-Hogg Plantation, Bayou Bend, and the Winedale Historical Center.
Chapter 2: The Varner

The Varner-Hogg plantation’s story is that of Anglo settlement in Texas. The background of the plantation shows its cultural importance to the state. The first owner, Martin Varner, received the land as one of Stephen F. Austin’s original three hundred colonists. Under the second family, as the Patton Place, the plantation became an example of antebellum agriculture and prosperity, then post-Civil War economic struggles. The Patton Place and the Patton family played a role in the Texas Revolution. Texas’ first native-born governor, James Stephen Hogg, purchased the plantation as a home place. Finally the plantation became etched in Texas history when Ima Hogg offered it to the state as a museum to serve as a tribute to Texas plantation culture and great men in Texas history.

Martin Varner and the Origins of the Varner-Hogg Plantation

In 1820, Moses Austin rode into the Spanish colony of Texas with a business proposition. Austin would bring three hundred Catholic families from Louisiana to settle near the mouth of the Colorado River. After gaining endorsement from the governor of the colony, Austin returned to his home in Missouri to carry out the next steps of his plan. The journey weakened him and Moses Austin died in June 1821. His son, Stephen F. Austin, assumed control of his father’s venture and departed for Texas, arriving in San Antonio in July 1821. By that time, Mexico had won its independence from Spain. Luckily for Austin, the transition from Spanish to Mexican rule was peaceful and the new governor allowed Austin to continue his father’s project. Austin returned to Louisiana as an empresario, a colonization agent, and began spreading the word for families to come join his newly
established colony in Texas. Through Moses and Stephen Austin’s actions, large numbers of Anglo Americans received the opportunity to settle in Texas.

Among the three hundred families who received land grants in Austin’s colony was the Varner family. Though Martin Varner and his wife Betsy Varner had lived in Texas since 1816, they joined Stephen F. Austin’s colony in March 1822, receiving land in present-day Brazoria and Waller counties; the Brazoria property was located outside of present day West Columbia (See Appendix, figure 12). Not much is known about any architectural development during the time Martin Varner owned the plantation. Archeological research does reveal a compacted floor of an early structure under the north end of the main house. It is possible that Varner built a brick house, either from bricks made on site or from commercially made bricks available from the nearby city of Brazoria. Based on other houses in the area, the Varner family most likely had a two-room log cabin with a hallway between the rooms.

Two rivers ran through the Varner Property, the Brazos River, along the eastern border, and what is now called Varner Creek, through the western portion of the land. At a time when most travel was conducted via waterways instead of the rough and rudimentary roads, it is interesting that Martin Varner chose to place his house along Varner Creek, not along the larger Brazos River at the edge of his property, possibly in an attempt to gain more privacy. Eventually the Varner family moved to find fresh land to farm. On April 4, 1834,

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Varner sold his property to Columbus Patton of Kentucky. While Varner as an individual made no remarkable contributions to Texas history, he was part of Austin’s original colony and represents a Texan of the colonial and republic periods.

The Patton Family

Columbus Patton brought his large family and a substantial slave force, between forty and sixty, and developed the land into a thriving sugar cane and cotton plantation. The renamed “Patton Place” played a role in the road to Texas Independence. Columbus Patton’s eldest brother, William Patton, served as an aide-de-camp to Sam Houston and was charged with guarding General Santa Anna following the Battle of San Jacinto. He held Santa Anna captive on the Patton Place for a short time.

When Columbus Patton purchased the Varner land in 1834, the purchase included all buildings on the property, but none are described. Due to the lack of concrete evidence, all historians can do is speculate what type of house and buildings the Varner family constructed. In turn, the contemporary historic house museum at the Varner-Hogg plantation cannot interpret for visitors the type of house the Varner family would have lived in nor if they had any other structures on the property.

Like the Varners, little is known about any early development from the Patton family. It is known that Patton built up the main house into an imposing colonial mansion of brick, stucco, and wood. The moldings of the doors and windows resembled those of the

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Governor’s Mansion in Austin. At its peak, the plantation had numerous buildings, including a large sugar mill, slave cabins built of bricks made onsite, a large shed for the slaves to eat, stables, and a racetrack for the horses bred on the plantation.\(^7\) While nowhere near the largest or most productive sugar plantation in Texas, it was larger than the average. In its most productive year, 1849, Patton was the fifth-ranked sugar producer in Brazoria County.\(^8\)

Patton family tradition maintains that they built the main house from slave-made bricks of clay found on site, completing the house in 1836. The main house and neighboring kitchen sat on the highest ground on their property, giving the family a view of the mill and slave quarters on the other side of the creek. The main house is substantially larger and grander than a simple log cabin, but the layout of the house is a two-story, double-pen log cabin, two rooms on each floor separated by a hall. When the house was first built, there was likely an external staircase. The house plan and its simple architectural refinements reflect the background of the Patton family. Similar style houses, known as brick “I” houses, were built in Kentucky, where the Pattons lived before moving to Houston, as early as 1813. The family did deviate from the typical Kentucky house by adding galleries that ran the full length of both sides of the house, a necessary addition to combat Texas heat. The house was oriented toward Varner Creek, as the creek would have provided most reliable method of transportation.\(^9\)

The 1837 Brazoria County tax records show that fifty-five slaves belonged to the Columbus Patton, a large increase considering in 1830 Patton’s father only lists eight slaves

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at their Kentucky home. The number of slaves is noteworthy, as slaves represented a
financial investment owners made for the success of their plantation. Slaves needed living
quarters and care.  

There were eighteen slave houses on the Patton Place, all made of slave-
made brick, with wooden floors and a brick chimney. Both the slave quarters and all
buildings associated with the industry of the plantation were situated on the east bank of
Varner Creek, while the main house sat isolated from them on the west bank. The sugar mill
itself was also made of slave-made brick and whitewashed. Another interesting addition to
the Varner-Hogg Plantation from the Patton family was a cemetery. The Pattons created a
family plot on the west bank of the river, bordered by slave-made brick. There would have
been a slave cemetery on the plantation, but it has not been located to date.

Despite the success of the plantation, in the 1850s a number of factors weakened it.
Columbus Patton began using a number of unconventional and experimental methods to
build fences and roads on the property and to run the plantation. He began using a device
called a “guyascutus,” possibly invented by his neighbor, to removed plowed dirt. Patton
had his slaves use it to build up roads, deepen ditches between cane rows, and pile logs to
build a fence. He devised plans to use the “guyascutus” to dig ditches around the property to
create a system of canals to move crops and materials around the plantation. As a result of
his eccentric actions, Patton’s family had him declared insane in November 1854. At that

Plantation State Historical Park Volume II, Varner Hogg Papers, Texas Historical Commission, 103.
11 Anthony Christopher, Narrative, Works Progress Administration, Historical Records Survey of Texas,
University of Texas Archives, 1.
Plantation State Historical Park Volume II, Varner Hogg Papers, Texas Historical Commission, 104.
Plantation State Historical Park Volume II, Varner Hogg Papers, Texas Historical Commission, 111.
point the plantation was left in “wretched condition.” John Adriance, a local merchant, took control of the plantation and Patton’s estate. He updated the plantation’s machinery, adding a cane shed, cotton gin, and sawmill.

Though Adriance continued to grow sugar and cotton, bad weather, low prices, and the Civil War further contributed to the plantation’s decline. Adriance placed the plantation for sale in June 1869. While the plantation sold by July 1869, Patton’s estate was not finally closed until 1883. The plantation then passed through a number of individual and corporate hands at the end of the nineteenth century and declined from the prosperity experienced under Patton. The plantation embodied nineteenth century Texas agricultural trends; plantation prosperity then a struggle in the post war economy.

After the Patton family, the plantation was owned by a number of oil and land companies. During this time of the plantation’s history, there was not much architectural development. Slave houses became tenant houses and a number of shotgun houses were built to house new labor forces. An 1893 fire in the kitchen required a few repairs to both the kitchen and dining room. At this point, a brick wall with a roof connected the main house to the kitchen. A photo from approximately 1890 shows an unusual balcony on the south side of the house, which was probably an addition after the Patton ownership. Hurricanes in 1900 and 1910 destroyed the sugar mill, most slave quarters, the cane shed, cotton gin, barn, and all the new tenant houses built. Following the 1900 hurricane, the corporation which owned the Varner-Hogg sold off the machinery and gave the bricks to anyone who would haul them away. A letter to prospective buyer Jim Hogg in 1901 describes the house in good

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condition, the kitchen almost new, and fences repaired after the storm. The letter goes on to concede that the buildings on the east side of the creek did not fare as well and most were demolished. In 1901, former Texas Governor James Hogg purchased the property.

**Governor Hogg and “The Varner”**

Initially, Governor Hogg meant the land to be an investment, and he bought the Patton Place convinced that large reserves of oil lay under its land. While touring the property he noticed that bubbles gurgling up in the springs could be lit on fire. Oil fever gripped the state of Texas and Governor Hogg was no exception. After he left political office, Jim Hogg established a lucrative law practice in Austin and invested in the Spindletop oil field. Hogg’s investment paid off on January 10, 1901, when Spindletop “blew” and gushed for three days, producing approximately sixteen thousand barrels daily. Hogg then organized the Hogg-Swayne Syndicate, which would later merge with other syndicates to form the Texas Company, later known as Texaco. In March 1901, Hogg obtained the option to buy a tract of land, listed as the Patton Place, from the New York and Texas Land Company. The tract was 4,100 acres, and on May 23, 1901, Jim Hogg became the latest owner of Martin Varner’s original land grant. Though he was earning money from his other oil syndicates, Jim Hogg still held hope that his own property held reserves of black oil.

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17 Ira H. Evans to James Hogg, 28 March 1901, Hogg History, Varner Hogg Papers, Texas Historical Commission.
gold and had a number of wells drilled on the property, though with no large success or gusher.

In time, the plantation became much more for the Hogg family, a home base for the former governor and his children. In an undated letter to his wife, Jim Hogg expressed his desire to have a country family home: “My ambition is to have a great, big country home. If the lord spares me I am going to have it. Then we’ll all have a happy time in family circles.” Jim Hogg previously worked with Martin Varner’s daughter, Mrs. C. F. Haines, when he was a young man living in Wood County, and therefore preferred to refer to the plantation as “the Varner” rather than the Patton Place. With “the Varner” Jim Hogg got both a country home and an investment for his children’s future, although oil would not be discovered on the property during his lifetime. In a letter from Jim Hogg to Ima Hogg, he describes the Varner as “more like home than any place I’ve seen in a long time.” In other letters written to his daughter, Jim Hogg describes how he is drawn to the Varner by a “force of attraction” and that he would like to “stay there all the time but you know I must not.”

Governor Hogg had his daughter, then twenty years old, decorate and furnish the main house in a comfortable but elegant manner so he and his sons could focus on developing the agricultural aspects of the property. The Hogg family raised a variety of animals and crops on the plantation: hogs, sheep, turkeys, chickens, potatoes, sweet potatoes, and turnips. Jim Hogg also enjoyed hunting on the plantation with his son Will Hogg (See Appendix, figure 13). Ima Hogg selected new wallpaper, curtains, rugs, and furniture for the

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22 James Hogg to Sallie Stinson Hogg, undated, Ima Hogg Papers, Box 3B124, CAH.
24 James Hogg to Ima Hogg, 10 December 1902, Hogg History, Varner Hogg Papers, Texas Historical Commission.
main house. No photographs or descriptions exist of the exact furnishings Ima Hogg selected, but a letter from Martha Davis, Jim Hogg’s sister, describes the furnishings as “elegant” and that the bedrooms contained “full sets” of wardrobes, beds, and dressers.

During the former governor’s life, the Hogg family made some basic improvements and adjustments to the plantation. Despite regarding the Varner as a central home place for his family, Jim Hogg never forgot the reason he invested in the plantation: oil. Ima Hogg received many letters from her father describing his desire to find oil and convictions that a large reserve lay under the property. “The oil prospects are good. It may yet turn out to be a gusher of oil. As it is we have three veins of flowing oil, in paying quantities…. But we want a gusher, and we intend to have it,” he wrote in 1903.

Jim Hogg was injured in a railroad accident on January 26, 1905, and never fully recovered. Ima Hogg became her father’s companion and nurse the last year of his life. The first native-born Texas governor died on March 3, 1906, never striking a large gusher of oil on the Varner. A provision of Governor Hogg’s will, however, restricted his children from selling the mineral rights to the Varner for fifteen years.

The Hogg Siblings at “The Varner”

Following his father’s death, Will Hogg, the eldest child, became the executor of James Hogg’s estate. James Hogg’s will divided the mineral rights of the Varner between his four children. It is interesting to note that Jim Hogg divided the mineral rights equally; he

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27 James Hogg to Ima Hogg, 26 January 1902, James Stephen Hogg Papers, CAH.
did not leave larger portions to the male children. Ima Hogg benefited greatly from that provision, as she received money in her own right, not attached to her brother’s names. Her father granted her the ability to act independently to pursue her own projects and passions without the necessity of obtaining money from her brother or even a husband. All four Hogg siblings, including Ima Hogg, formed a corporation, The Hogg Brothers, Inc., to manage their oil, financial, and real estate interests. It is notable that Ima Hogg was incorporated into the handling of family finances; even though the corporation was named the Hogg Brothers, she had a say in how the family’s money was used and distributed.

Will Hogg also assumed management of the Varner. During this time, Ima Hogg lived in Houston, teaching piano lessons and immersing herself in organizing the Houston Symphony Orchestra (See Appendix, figure 6). Will Hogg sold all the livestock on the plantation and re-painted the main house, barn, and outhouses brick red with white trim and green roofs. By 1916 he was overseeing extensive repairs and renovations to the Varner. Will Hogg’s intention was to create a place for weekend entertainment. Initially the Hoggs only repaired and refurbished the main house and outbuildings (See Appendix, figure 14). All rooms were repainted, wallpaper replaced, and new glass placed in all windows. Ima Hogg personally selected all furniture and rugs for the main house.28 In spring 1916 the family commissioned Houston architect Birdsall Briscoe to draw up plans for extensive renovations, though it would be a few years and many changes before the family implemented those plans.29

Finally, on January 15, 1918 Jim Hogg’s vision came to pass and the fields at the Varner began producing oil. This not only validated Jim Hogg’s assertions of oil in West Columbia, but the amount of oil produced and equitable mineral rights division made Ima Hogg and her three brothers extremely wealthy (See Appendix, figure 17). By 1921, the Varner was producing 12 million barrels annually. Ima Hogg’s ledgers show that her oil and gas royalties each month averaged $1,000 to $2,000 in the 1920s and 1930s, $4,000 in the 1940s, $5,000 in the 1950s, $8,000 in the 1960s, and $6,000 in the 1970s. Using the Bureau of Labor Statistics inflation calculator to adjust those numbers to 2014 dollars, $1000 in 1921 equals $13,300; $4000 from the 1940s is equivalent to $68,100; $5,000 in 1950 is comparable to $49,500; $8,000 in 1960 converts to $64,400; and $6,000 in 1970 equals to $36,900.

Now the Varner provided a home place for Governor Hogg’s children, it gave them wealth, and in turn, the ability to turn that wealth into their many philanthropic efforts. Because it came from the land, not through their own efforts, the Hogg family never believed their wealth belonged to them. Rather, they felt it was given to them to ensure its wise use for the people of the state it came from.

The notion of wealthy persons utilizing their riches for philanthropic efforts was first articulated by Andrew Carnegie in his 1889 essay, “Wealth.” Carnegie postulated that with

30 Neeley, Miss Ima and the Hogg Family, 59.
32 Cashbooks, Ima Hogg Papers, Box 2.325/U515, CAH; Ledgers, Ima Hogg Papers, Box 2.325/U518, CAH; Ledgers-Oil and Gas Royalty Sheets, Ima Hogg Papers, Boxes 2.325/D30a and 2.325/D30b, CAH; Ledgers-Oil and Gas Royalty Sheets, Ima Hogg Papers, Box 2.325/D30c, CAH.
capitalism, wealth was no longer solely transferred through inheritances. Now a man could work hard, earn a living, and become rich. He also argued that a natural result of capitalism is distinct rich and poor classes. Carnegie concluded that in an environment where a person can earn her or his own wealth, those who became rich possessed strong individual fitness while poverty is a sign of inferiority. Yet Carnegie did not feel the rich should hoard their wealth; instead they should return their surplus wealth to society. Surplus wealth encouraged extravagant and irresponsible spending. As Carnegie viewed poverty as inferiority, however, he did not advocate charity or simply giving handouts to the less fortunate. Instead the rich should carefully administer their surplus to produce the greatest benefit to society. The wealthy should endow museums, libraries, scholarships, and other cultural institutions the “fit” of society could use to further advance themselves.35 For Carnegie, the best use of his surplus wealth was to establish public libraries, known as Carnegie Libraries. He believed that access to libraries gave people the tools to better themselves.

As Texans grew wealthy from land, cattle, and eventually oil, they too developed notions of civic stewardship and “noblesse oblige,” the duties of the rich to society. Foundations established by individuals like Carnegie and Rockefeller served as examples to the growing wealthy class in Texas. With the onset of the Progressive Era, Texans began seeking solutions to social problems and sought to improve society as a whole, not just the wealth class. Wealthy women of this time were constrained by laws, preventing them from exercising financial power apart from their husbands, and by customs that kept them from holding public positions. Since for the most part they could not act individually, women therefore acted philanthropically through traditional female organizations, such as church guilds and women’s clubs. Through organizations, women were able to improve their

communities by organizing charity events, lobbying legislators, and raising funds. Ima Hogg was an exception to the traditional and legal constraints.  

Ima Hogg was one of the first Texas women to practice individual and large-scale philanthropy. Jim Hogg raised his children with a strong sense of public service and social obligation, so when Ima Hogg became wealthy from discovering oil on their land, she regarded it as her duty to utilize her private wealth for public good. Ima Hogg received money in her own right, not attached to a husband or her brothers, so she was able to act with independence, not as an extension of another. Much of her freedom was also due to the fact that she was neither a crusader for the women’s movement nor a stereotypical southern woman who was confined to the home and home affairs. She challenged the traditional bonds confining women, but her actions and causes did not threaten social order. The balance allowed her to improve Texas society and provided an outlet of meaningful work for herself.

With the freedom brought by oil money, the Hoggs made substantial changes to the Varner. Renovations, based on Birdsall Briscoe’s drawings, started in spring 1919 and were completed by June 1920. Will Hogg complained to Ima Hogg that he did not like the results and transferred the contract to continue working on the main house to C. W. Raper. The Hoggs also built offices and bunkhouses and cottages for all the oil field workers. From 1916 to 1917, the Hogg siblings spent approximately $11,000 on basic house improvements, furnishings, a new bridge over Varner Creek, and two artisan wells. In 1919 alone, the family

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spent about $41,000 on renovations and changes. By 1921, the Hogg siblings had spent nearly $95,000 renovating the Varner.\textsuperscript{39}

The Hoggs used two building near the main house, which may have been house slave quarters, as a tool shed and cook’s residence until the 1920s, when they tore them down. The Hogg siblings tore down the few slave quarters which survived the hurricanes in 1900 and 1910.\textsuperscript{40} Patton built the main house to face the river, and the Hoggs reoriented the front door to the other side of the house to face the road, not the creek. Roads, not the creek, now provided the quickest and soundest method of transportation. A number of other outbuildings were torn down, including a shed that slaves used to eat their meals. On the new front entrance, the west side, two-story columns replaced the gallery to create an enlarged porch. The porches themselves received new concrete floors, replacing the wooden ones. The Hoggs removed the unusual balcony from the south side of the house and changed its doors into windows. To modernize the house, bathrooms were added to the south rooms of both floors, taking up some of the porch and gallery space on the east side of the house. Both the house and kitchen were also wired for electricity. The entire roof was raised for additional storage and the roof pitch itself decreased. The Hoggs also replaced all attic vents with fan-shaped ornamentation (See Appendix, figure 15).\textsuperscript{41}

A colonnaded walkway was added to connect the kitchen building to the main house, while the kitchen building’s roof altered from a hipped gable roof to a gabled roof. A room on the north side of the kitchen building was removed and a new room constructed. The second floor of the building changed from two bedrooms to one large bedroom. The original

\textsuperscript{39} Inventory, 1 March 1919; General Report April 21, 1921, Will Clifford Hogg Papers, CAH
barn was torn down and a new one built, which still stands today. The family also installed sidewalks and a shed for a water pump. In 1921, the servant house, now known as Hal’s House, was constructed as well as an oil field cottage, which today serves as the superintendent’s house.\textsuperscript{42} The tombstones in the Patton family cemetery, which already crumbling, were further vandalized by oil field workers.\textsuperscript{43}

The 1920 renovations of the Varner showcase greater trends within the United States itself. The 1893 World’s Fair in Chicago renewed the nation’s interest in classical architecture, the idea that buildings were supposed to be monumental, symmetrical, and adorned with classical ornamentation. Earlier, Philadelphia’s Centennial Exhibition glorified log-cabin pioneers in an attempt to revive the nation’s identity. World War I further emphasized the need for the sentiments expressed in Philadelphia and Chicago, reclaiming a national identity.\textsuperscript{44} This larger social movement, which romanticized the past and looked to history as an answer to modern problems, even manifested itself in architecture. Architects used the Colonial Revival style to express these sentiments, as it was the most genuine and distinct American architecture style. Copying English, French, or Italian styles seemed to counter the resurgence of patriotic sentiment.\textsuperscript{45}

The Hoggs easily adapted the Varner’s main house into colonial revival with a simple front and two-story columns. With its tie to early settlers via Martin Varner, the plantation


\textsuperscript{45} The Colonial Revival is a style of architecture which drew inspiration from American architecture of the Revolutionary period. The main features are that structures are usually two stories with symmetrical facades facing parallel to the street, symmetrical windows, and columned porches. William B. Rhodes, “The Colonial Revival and American Nationalism,” \textit{Journal of the Society of Architectural Historians} XXXV (December 1976): 244-45.
further exemplified this patriotic fervor spreading the nation. Appearance and comfort are the main goals of the Colonial Revival style, with little emphasis on authenticity. While renovating the main house at the Varner, the Hogg siblings embodied that ideology of appearance and comfort over historical accuracy.

During this period of the plantation’s history, none of the Hogg siblings lived at the Varner. Will Hogg split his time between New York City, Houston, Philadelphia, and Washington, D.C, and kept up with the plantation’s progress through his secretary, E. E. Clark. From 1918-1923, Ima Hogg suffered a depressive period and spent her time in a facility in Philadelphia. Once recovered, she spent her time in Houston but remained a frequent weekend visitor to the Varner. Tom Hogg lived around the San Antonio area while Mike Hogg enlisted in the U. S. Army and was stationed in Europe. The family did employ servants to keep up the Varner in order and ready for themselves and guests to visit. With the new renovations, additions and changes, the Varner became a weekend retreat for the siblings.46

Simultaneously, while working on the Varner, Will Hogg worked on developing the city of Houston’s newest wealthy suburb, River Oaks. Will, Mike, and Ima Hogg commissioned architect John Staub to design their River Oaks home. Known as Bayou Bend, the mansion was completed in 1928. The layout of the home and its exterior styling bear a strong resemblance to the original plans to renovate the Varner, drawn up by Birdsall Briscoe in 1916.47

Will Hogg died suddenly in 1930 while on vacation in Europe. He had been the driving force behind the oil drilling at the Varner and the subsequent renovations and improvements to the property following his father’s death. His will requested that the Varner be used for an agricultural school. Instead, Ima and Mike Hogg set up the Hogg Foundation for Mental Health in Will Hogg’s memory with his estate, and kept the Varner as their weekend retreat. When Mike Hogg died in 1941, his will asked that the Varner and property be given to the State of Texas as a historical museum and park, after his wife’s and Ima’s deaths. With Tom Hogg’s death in 1948, Ima Hogg became the sole owner of the Varner but shared the mineral rights with Mike’s and Tom’s widows. Until 1957, there were no major changes, only repairs, to the Varner, and Ima Hogg remain a frequent weekend visitor.

Transition to State Park

In 1953, Ima Hogg initiated contact with Texas State Parks Board to transfer the Varner to the state. In her words, “It has always been the intention of my brothers and myself to someday offer the Varner house, and a small park surrounding it to the state.”

It was not until the summer of 1956 when serious negotiations began regarding the Varner. In December 1956, the State Parks Board officially accepted Ima Hogg’s donation of the main house and fifty acres of surrounding land, along with a $35,000 endowment to help maintain the park. As part of the gift, Hogg added provisions that she retain the right to restore and refurbish both the main house and kitchen building at her own expense before the park opened, and the use of the cottage closest to the house for her own personal use. Hogg directed all the refurbishing herself. After learning from her work in Quitman and Rusk, she utilized professionals to assist her on the Varner project; Hogg enlisted Houston architect

48 Ima Hogg to Gordon K. Shearer, 4 May 1953, Varner Hogg Papers, Texas Historical Commission.
John Staub (who designed Bayou Bend, her Houston mansion) for assistance in the restoration work and hired local contractor L. D. Moore to carry out the work. Hogg’s employment of professionals shows a certain degree of maturity in her approach to preservation, but Staub was not a historical or restoration architect and therefore not the ideal architect to consult on a historic restoration.

The Varner Plantation’s long history both distinguishes the plantation and creates a nightmare for restoration and interpretation. The house went through many changes and stages, each reflecting a unique part of its life. Recognizing that one hundred years of change could not be undone to bring the main house to its original state, Ima Hogg determined that the house should instead “reflect the history of ownership of the house from its beginning.” Privately, she did confess to a family friend, who was familiar with the property since the 1890s, that she was disappointed with how much the main house had changed. “So many changes have taken place I feel you will be disappointed. Frankly, I am. When I remember the lovely way it was, it distresses me to think any alterations were ever made. It was, of course, from ignorance and a desire to make it more comfortable and practical. But the damage is irreparable.” Hogg constantly displayed a preference for aesthetics over historical value, but at least with this statement regarding the changes at the Varner, she understood that view was not always acceptable.

One of the changes the Hoggs made during their 1920s renovations was to cover the brick of the main house with stucco to protect the soft slave-made brick. While preparing the house to transition to the state, Ima Hogg attempted to remove the stucco to re-expose the

50 Ima Hogg to Winnie Allen, 29 November 1957, Varner Hogg Papers, Texas Historical Commission.
51 Ima Hogg to Francis Evans, 1 August 1957, Varner Hogg Papers, Texas Historical Commission.
original brick walls built by Patton. Unfortunately, this process resulted in pieces of the soft brick coming off with the stucco, so that idea was abandoned and the house remained covered in stucco. Due to the extensive remodeling from the 1920s and 1950s, there is not a dominant architecture style represented in the Varner-Hogg Plantation’s main house and kitchen building; rather they became a conglomeration of styles, with the colonial revival predominant. Likewise, the furnishings within the house itself are an assemblage of refined and stylish furniture, instead of a re-creation of a time period or lifestyle. Since it is not a pure representative of a certain time period or architectural style, the Varner-Hogg Plantation’s importance truly lies within its historical narrative.

With all these challenges, the Varner-Hogg is an example of preservation, not restoration. Preservation is the act of protecting and maintaining something in order to save it from destruction or decomposition. Restoration is the return of something to a former condition. To preserve something is to maintain it. Restoration is a form of preservation; it is return an item or structure to a specific time period or year. To completely preserve an object or structure, one must save the actual item as well as its narrative. While the physical structure of the building does maintain significance, but is only part of its story. The actions and events that occurred in the building turn the structure from a static building to something which played a role in history.\textsuperscript{52}

The Varner-Hogg Plantation showcases the difficulties of preserving all aspects of a structure. Ima Hogg’s first instinct for the main house was to restore it, taking it back to its original form. From the viewpoint of preserving a structure it would make sense to preserve a building in its original state and remove any changes that may detract or harm that original

façade. Once the narrative comes into play, though, the main house at the plantation becomes more than an example of antebellum plantation architecture. It represents over a century of development which mirrors the progress of Texas itself. Focusing too hard on one side of preservation would cause the whole and rich story of the Varner-Hogg Plantation to suffer. Fortunately, Ima Hogg recognized that this park meant more than a simple structure. Though she did regret and lament some of the changes and alterations done to the property, they are all part of the story, and Ima Hogg embraced the whole history of the property.

Since Ima Hogg was unable to return the house to a specific time or period, the Varner cannot be considered a restoration. Though this was Hogg’s first attempt to oversee the establishment of a museum, her keen eye recognized its shortcomings, and she was not afraid to admit them. In a letter she admitted that the house “does not satisfy me as an authentic piece of restoration.” She knew this was far from a perfect restoration but recognized it was more important to preserve history in its entirety rather than one perfect snapshot. She even asked the Parks Department to never refer to the plantation as a restoration. The eventual compromise for the property was for the exterior of the house to reflect its appearance around 1920, while the interior would reflect its 1850 appearance.

Hogg intended to accomplish much with this property. Not only did she want to portray a typical plantation house, but to also assemble exhibits highlighting the accomplishments of Texas heroes (including her father). Hogg wished to depict both the plantation’s history and the history of Texas itself. The upstairs hall would showcase the accomplishments of her father. The downstairs hall featured Stephen F. Austin, Martin Varner, and other early Texas colonists, and the dining room was set up to commemorate

53 Ima Hogg to Winnie Allen, 29 November 1957, Varner Hogg Papers, Texas Historical Commission.
54 Interview with Jane Zivley, 29 August 1979, Ima Hogg Papers, Texas Historical Commission.
Zachary Taylor and the Mexican American War. This attempt to commemorate historic figures may have been to help emphasize the history of the house itself, or it may be because Ima Hogg’s interest in Texas history. Hogg also paid homage George Washington, America’s first president, by naming the downstairs bedroom the Washington Room. Regardless of the motivation, attempting to not only interpret a historic house but also historic figures who did not necessarily have any relevance to the site, is a daunting feat and causes confusion for visitors. When a historic house contains a room named after an important figure, visitors tend to assume the figure had ties to that property somehow.

Hogg’s furnishing plan was to display furniture pieces and historic objects associated with sugar cane production and ante-bellum Texas plantation life. One special piece Hogg placed for display at the Varner was the bureau that belonged to her great-grandmother, the same bureau Hogg noticed as a young girl. She also exhibited a black horsehair parlor set which her parents purchased while living in Austin and a piano Hogg practiced on as a young girl. She placed a desk her father used while governor in the upstairs hallway. Unfortunately, Hogg could not overcome the temptation to display an impressive array of decorative arts. She combined multiple interpretations; plantation life, Texas history, historical figures, and a display of American decorative arts (See Appendix, figure 19).

While Ima Hogg did adhere to period appropriate furniture pieces, it is highly unlikely an ante-bellum plantation in Texas would have had the number or style of furnishings she placed in the Varner-Hogg’s main house. Practically, plantation owners in ante-bellum

56 Ima Hogg, *Reminiscences of Life in the Texas Governor’s Mansion*, Ima Hogg Papers, Box 4Zg89, CAH, 20.
Texas would not have had access to the variety or style of furnishings selected for the Varner, due to the remoteness of Texas and lack of railroad network. Ray Miller, author of *Texas Parks: A History and Guide*, described the Varner-Hogg Plantation not as a restoration but as “an early Texas Plantation house remodeled and redecorated by a very rich woman with considerable taste.”59 The Varner-Hogg Plantation does not present visitors with a glimpse of a furnished antebellum Texas sugar plantation but rather with Ima Hogg’s glamorized interpretation of that period.

Hogg worked with Dorothy Chillman, who also assisted her in searching for pieces to furnish Bayou Bend, to locate pieces for the Varner. Hogg was struck with another episode of ill health and was hospitalized in Baltimore during fall 1957.60 Notes and letters do not specify her illness, and since she stayed in a hospital on the East Coast instead of Houston it is possible she had another relapse of depression. In the fall of 1957, Chillman selected and purchased numerous antiques for the Varner in New Orleans, so Hogg credited her with arranging everything at the property.61 An interesting find Chillman procured for the Varner was two antique beds made from mahogany banisters of an old hotel in New Orleans.62 Hogg may have set forth a furnishing plan, but Chillman chose most of the pieces.

One criticism of Ima Hogg which is frequently repeated is her strong penchant for control. With all her major projects, she only reluctantly relinquished control to agents and agencies and often remained involved after authority supposedly passed from her hands.63

62 Bernhard, *Ima Hogg*, 100.
63 Some historical properties are crippled when donors or former owners try to interfere or control what was formerly theirs. On March 18, 1990, thieves stole thirteen works of art from the Isabella Stewart Gardner Museum in Boston. When she established the museum in 1903, Gardner stipulated her collection be
Hogg did remain active with the Varner-Hogg after its opening. She continued to donate furnishings and update exhibits. Joe Cariker, the manager of the plantation, regularly corresponded with Hogg, updating her on maintenance projects, reporting visitation, asking advice on projects, or asking her to remember features or details of the plantation. Recognizing Hogg’s need to stay involved, Cariker continued to ask her advice and updating her on the park’s progress.

**Conclusion**

The Varner-Hogg Plantation officially opened its doors to the public on March 24, 1958, which was also James Hogg’s birthday. The illness which prevented Ima Hogg from actively purchasing pieces to furnish the main house was so prolonged that it prevented her from attending the dedication in person. Hogg began restoring her family home in the hopes it would serve as a model for historic preservation in Texas, demonstrate the value of historic homes, and use preservation as a tool for teaching history. Due to its long history and various renovations, the house is a model not of restoration but rather of the complications preservation can present. Varner-Hogg’s main house is perfectly suited to serve as a tool for teaching history; as discussed, the property reflects Anglo settlement in Texas (See Appendix, figure 16). Through Ima Hogg’s efforts, the Varner-Hogg plantation is now available to visitors, where staff can present educational topics ranging from settlement to cotton plantations to politics. One topic not yet addressed at the park is the issue of slavery, although as a former sugar plantation, it is perfectly poised to do so if the staff is able.

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64 Letters between Ima Hogg and Joe Cariker, Ima Hogg Papers, Texas Historical Commission.
65 Clark, “Miss Ima Hogg,” 35-36.
small portion of one of the sugar mill’s walls remains and visitors can see for themselves the bricks slaves made a century and a half ago (See Appendix, figure 18). In some of the bricks, one can even see thumbprints.

In 2007, the Texas legislature transferred the Varner-Hogg Plantation and seventeen other historic sites from Texas Parks and Wildlife to the Texas Historical Commission (THC). The mission statement the THC set for the property honors Ima Hogg’s work but also reflects the wide variety of themes she attempted to interpret at the Varner:

Varner-Hogg Plantation State Historic Site connects visitors to the story of Texas – from the early 19th century through the early 20th century – through the lives of the people from diverse classes, races, and ethnicities, who owned or worked this land.

In addition it is the site’s mission to showcase the collection of 19th century decorative arts assembled by Ima Hogg for the site, and her vision to honor the settlers and builders of early Texas at Varner-Hogg Plantation.66

The first sentence of the mission statement expresses the Varner’s importance as a historic structure which reflects Texas history. In the second sentence, the mission statement refers to Hogg’s collection of nineteenth-century decorative arts, not a furnished Texas plantation home. The wording shows that the professionals overseeing the Varner-Hogg Plantation recognize that Hogg’s furnishing plan is not a historically accurate one, but it is significant as an impressive collection of nineteenth-century American antiques, assembled by an important woman. The second sentence also speaks to Hogg’s desire to acknowledge important historic figures, though they had no relevance to the Varner-Hogg Plantation.

Rather than fighting Hogg’s intentions, the THC has incorporated them into their mission, creating unique and broad interpretive options for the site.

As Ima Hogg’s first major project, Varner-Hogg exemplifies the elementary nature of historic preservation in Texas in the 1950s, does not fully address the plantation’s long history, Texas history, or reflect furnishings appropriate to a Texas plantation of the 1850s. Hogg saw that research was done to ensure period appropriate furnishings, but that research was not taken far enough to discover what type of furnishings would have plausibly existed in a Texas plantation home. Those visiting Varner-Hogg expect to walk in and see a home frozen in time, depicting life from a certain year or time period, similar to other historic house museums, which is extremely problematic for the museum to interpret and confusing to visitors. Hogg also attempted to interpret too many themes within the house, causing further confusion for visitors. The house’s modernization in the 1920s made it impossible to restore the house but Ima Hogg’s efforts ensured that this historically significant house became available to the public. Those same efforts show only the most rudimentary knowledge and execution of historic preservation and the proper protocols for establishing a historic house museum. The project, however, served as a learning experience, which Ima Hogg built upon in her subsequent projects at Bayou Bend and Winedale. Ironically, perhaps the most important thing that the Varner did for historic preservation in Texas involved not the house or its grounds but rather the oil that lay beneath it, for the Varner provided Ima Hogg with the financial means to pursue her future philanthropic and preservation endeavors.
Chapter 3: Bayou Bend

Augustus Chapman Allen and John Kirby Allen ventured into Texas in August 1836 with the intent to start a city. They settled on a marshy and mosquito-filled area along Buffalo Bayou and named their fledgling city Houston, after Sam Houston, the famous Texas general and first president of the Republic of Texas. Houston briefly served as capital of the Republic of Texas before the capital was permanently situated in Austin. By the Civil War, the city emerged as a major commercial and transportation hub for the cotton trade. After the hurricane of 1900 nearly destroyed the port city of Galveston, Houston developed into a major shipping port. Spindletop and the subsequent oil boom propelled Houston’s development into a petroleum, chemical, and manufacturing center. After serving as governor, Jim Hogg was among those who flocked to Houston to manage new oil interests, which shifted the base for all Hogg family operations to Houston from Austin.

As more and more people flocked to the rapidly developing city, many of Houston’s leading citizens attempted to formulate plans for city planning and improvement. As anyone who has lived in or visited Houston knows, city planning never came to fruition. Despite the rejection of overall plans, Houston did benefit from the early efforts of these citizens. Among the early crusaders were Will and Mike Hogg. One of the many ways Houston benefited from the efforts of the Hogg brothers was the creation of one of its largest parks; in 1924 Will Hogg sold 1,503 acres of land wholesale to the City of Houston, creating Memorial Park.¹

¹ Kate Kirkland, The Hogg Family and Houston: Philanthropy and the Civic Ideal (Austin: University of Texas Press, 2009), 59.
Creating River Oaks

Will Hogg’s commitment to urban planning and improvement led to another major benefit to Houston: the subdivision of River Oaks. In the early 1920s, fashionable districts developed around Houston for the newly oil-wealthy citizens to build their mansions in exclusive retreats. The Hoggs looked to build in such an area near Rice Institute (now Rice University) called Shadyside, until Will Hogg had a falling out with his business partner and co-founder of the Texas Company, J. S. Cullinan. Afterwards, Will Hogg refused to live in the same area as Cullinan. Will Hogg then partnered with brother Mike Hogg and his former University of Texas roommate Hugh Potter, and the three men purchased eleven hundred acres of land along Buffalo Bayou three miles west of downtown Houston to develop their own district, which they called Country Club Estates. Ground broke in July 1924 and the neighborhood was renamed River Oaks. Will and Mike Hogg envisioned a lush subdivision for Houston’s wealthy and elite, far away from the hustle, bustle, dirt, and noise of the city. Open woodlands and farmland were converted into an exclusive retreat and became a model of community planning, with wide winding lanes, cul de sacs, and parks. Ads described River Oaks as a community that would serve as the “meeting place of an intelligent, refined and chivalrous society.”

Strict regulations guided development in the new subdivision. All house styles and designs required the approval of a panel of architects and citizens. On Kirby Drive, the main thoroughfare through River Oaks, only English Tudor or American Colonial styles of architecture were permitted. Houses which cost less than seven thousand dollars (in mid-

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3 “Houston,” *River Oaks Corporation Brochure*, 1927, Houston Metropolitan Research Center, Houston Public Library.
1920s dollars) could not be built in River Oaks. Within River Oaks, an eighty-acre lot was distinguished as an even more exclusive subdivision entitled Homewoods. This section consisted of fourteen lots, the largest of which at fourteen and a half acres was reserved by Will, Ima, and Mike Hogg.

Building Bayou Bend

Houston architect John Staub designed most of the mansions and homes in River Oaks, and the Hoggs’ estate was no exception. Originally Staub was to work in conjunction with Birdsall Briscoe, who was remodeling the Varner Plantation at the time. Briscoe busied himself with plans for the home of Will Hogg’s attorney on the lot next to the Hoggs in Homewoods so Staub was left to design a mansion for the Hoggs solo. Ima Hogg worked closely with Staub to design the home she dubbed “Bayou Bend” due to the sharp turn in Buffalo Bayou, which borders the property.

Built between 1927 and 1928 at a cost of $217,000, Bayou Bend reflects the taste and style of Ima Hogg although it was built as a home for her and her bachelor brothers, Will and Mike Hogg. Ima Hogg wanted the house to withstand the semitropical Houston climate while paying homage to the historical traditions of southern architecture. The Hoggs’ house was to be the crown jewel of River Oaks, a model to attract other buyers to the newly developed subdivision. Bayou Bend features a central grouping of rooms flanked by two identical wings. The east wing of the house served as the bachelor quarters for the brothers. Their quarters came complete with kitchen, library, and gymnasium. This layout allowed the

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brothers to close off the rest of the house when their sister was away. Upstairs in the central portion of the house lay Ima Hogg’s quarters. The west wing contained guest suites upstairs and the main kitchen and servant quarters downstairs. A curving oak staircase in the main hallway recalls the one in the Governor’s Mansion in Austin which Ima Hogg and her brothers used to slide down.7

Ima Hogg ensured the exterior grounds matched the interior grandeur of Bayou Bend. Hogg, an avid gardener, began planning and building gardens during construction of the mansion. She planned out all fourteen acres of the estate. Immediately surrounding the house would be formal garden “rooms.” These were intended for entertainment and outdoor living, not just to be admired from within the house. Hogg planted trees, shrubs, and flowers with southern associations and is sometimes credited with introducing azaleas to Houston. To this day, Bayou Bend’s azaleas are the highlight of the River Oaks Garden Club’s annual Azalea Trail, an annual garden tour of homes in River Oaks focused on the blooming azalea plants. Surrounding the formal gardens and forming the perimeter of the estate are woodland ravines. Hogg purposefully left these areas to form a natural backdrop for the mansion and formal gardens.8 These gardens are further testimony to Hogg’s eye for detail and beauty, and in her later years, the gardens became her favorite pastime. Her friends would often complain that she missed their telephone calls as she was often in her gardens working.9

Like the Varner Plantation main house, Bayou Bend does not reflect one predominant style of architecture, but rather a blending of many elements (See Appendix, figure 20).

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“Homewood,” an 1801 mansion in Maryland, served as the inspiration for Bayou Bend’s façade. Details, such as windows and iron balconies, were copied from Louisiana plantation homes. Paneling, floorboards, and mantels came from Massachusetts. Ima Hogg and Staub dubbed this eclectic blending of architectural styles “Latin Colonial.” Their intention was not to create a house which emulated an architecture style but rather to provide spaces for Ima Hogg to display her furniture and decorative arts collections. Ima Hogg desired that the historical architecture enhance the rooms as well as provide an interesting backdrop for her antique furniture pieces.

For most of the 1920s, Ima Hogg lived in a Houston apartment but moved into Bayou Bend with her brothers Will and Mike Hogg upon its completion in 1928. Mike Hogg married in 1929 and moved out of his bachelor house. In 1930 Will Hogg died suddenly while vacationing in Germany. The house built for three Hogg siblings in 1928 housed only one by 1930. At the age of forty-eight, Ima Hogg had survived the deaths of her mother, father, and eldest brother. This time, instead of falling back into depression, Hogg had the drive for collecting American antiques to focus on.

The Idea of a Decorative Arts Museum

In 1947, Ima Hogg visited Winterthur for the first time to view the remarkable collection of American antiques of her friend Henry du Pont. Du Pont’s efforts to preserve American antiques and make them available to the public left an impression on Hogg, who wrote back to her friend, “What you have done to preserve these noble expressions of our

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12 Bernhard, *Ima Hogg*, 98.
culture is an everlasting treasure for posterity, and it fills the beholder with gratitude that we can have it to see. . . . Excuse me for being fulsome or trite, but we really haven’t recovered from the thrill of the day.”  

Hogg began entertaining the idea of transferring her home and collection to the Museum of Fine Arts of Houston (MFAH) in the early 1940s through discussions with then MFAH President Ray L. Dudley. Du Pont and Winterthur seemed to act as an affirmation of that aspiration and served as inspiration for Ima Hogg when turning her own Bayou Bend into a museum. She viewed Winterthur as an appropriate backdrop and setting for such a collection, and likewise felt the same in regard to Bayou Bend and her own collection.

Hogg’s first attempt at a decorative arts museum came in 1951. During the annual Azalea Trail she invited the public to view her “Texas Room.” Hogg displayed her collection of Texian campaign ware: painted, glazed ceramic pieces made in England depicting battle scenes from the Mexican-American War. This marked Hogg’s first attempt to create a museum setting for the community, not just personal friends. She was already taking steps to place her collection on public display.

In 1952, Hogg hired an assistant and secretary, Jane Zivley, who would work for her till Hogg’s death in 1975. Zivley recalled that when she first began working for Hogg there was a very rudimentary numbering system for all purchases. Everything was labeled with the primitive system RA1, RA2, and so on. RA stood for recent acquisition, which as Zivley pointed out, refers to nothing specific and was too vague to function as a proper cataloging system. Hogg sent Zivley to the New York State Historical Association to take courses on historical housekeeping. Zivley learned proper registration procedures and curatorial

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13 Ima Hogg to Henry du Pont, 26 August 1947, Ima Hogg Papers, Box 3B132, CAH.
14 Kirkland, The Hogg Family and Houston, 232-33.
15 Bernhard, Ima Hogg, 112.
practices. Hogg also sent Zivley to Winterthur, where she learned basic cataloging methods from the director, Charles Montgomery. Zivley cataloged Hogg’s entire collection, using what she learned in the Northeast. She also maintained a catalog file and acquisitions ledger for Hogg.\textsuperscript{16} By sending Zivley to learn proper cataloging and registration methods, Hogg ensured her collection was properly documented and recorded, recognizing the need for such records to sustain a collection. Hogg herself never received a formal education in the preservation or museum fields, outside of attending conferences and seminars, but she ensured that her employees were educated in proper techniques. This was one way in which Hogg brought professional standards of preservation and collections management to Texas.

In March 1956, Hogg’s efforts brought the great East Coast collectors to Houston. The MFAH designated Hogg honorary curator of Early American Art in 1948. Using her new position at the museum and drawing on her connections from the East Coast, Hogg helped to organize a Fine Arts Forum for March 9-11, 1956.\textsuperscript{17} Hogg invited notable individuals from her East Coast network. Collectors, like du Pont and Murphy, descended on Houston to attend lectures and seminars regarding American decorative arts, leading up to the keynote address from Henry Flynt, the founder of Historic Deerfield. The forum remains yet another example of Hogg bridging connections between Texas and preservation efforts on the East Coast; her relationships with collectors and professionals drew them to Texas. A letter from du Pont even states, “I hope we have the opportunity to see your furniture. If you [Ima Hogg] were not in Houston I doubt if we would make the trip.”\textsuperscript{18} They must have held Hogg and her efforts in esteem if they were willing to journey to Texas to attend a seminar she organized, considering that Williamsburg and Winterthur hosted similar forums much

\textsuperscript{16} Interview with Jane Zivley, 29 August 1979, Ima Hogg Papers, Texas Historical Commission.
\textsuperscript{17} Kirkland, The Hogg Family and Houston, 233.
\textsuperscript{18} Henry du Pont to Ima Hogg, 18 January 1956, Ima Hogg Papers, Box 1.1, MFAH Archives.
closer to those living on the East Coast. In a letter to Flynt, Hogg thanking him for his keynote and hoped his and the other collectors’ presence in Houston would give momentum to the historic preservation movement in Texas.  

In 1956, while in the process of negotiating the Varner-Hogg Plantation with the State of Texas, Ima Hogg reached out to the MFAH to discuss the transfer of her extensive decorative arts collection. “Texas is so remote, I have for many years firmly believed we needed to assemble inspiring examples of our American arts and crafts – simply a graphic way of demonstrating what was the character of our forefathers and how they lived,” she said. Hogg recognized the value of her collection as a teaching tool for the public but believed her collection had grown to such an extent that she worried no museum would be able to properly handle and display the many pieces. Her solution was to convert Bayou Bend, her home of over thirty years, into a decorative arts museum and donate the house and its collection to the MFAH. Hogg thought that transforming Bayou Bend into a decorative arts museum, as du Pont did at Winterthur, would be the only adequate method of displaying her vast collection. A letter to the museum on July 24, 1956, laid out Hogg’s plan to convert her home into a museum then transfer it and her decorative arts collection to the MFAH.

Creating Bayou Bend

MFAH Board President Francis G. Coates eagerly desired to accept Hogg’s generous gift. He concluded, however, he could not recommend acceptance unless Hogg also established an endowment for operation, upkeep, and maintenance costs. Hogg agreed, stipulating that the museum match her contribution. Both Coates and Hogg agreed they

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19 Ima Hogg to Henry and Helen Flynt, 26 March 1956, Ima Hogg Papers, Box 1.2, MFAH Archives.
20 Ima Hogg to Henry Flynt, 28 August 1959, Ima Hogg Papers, Box 1.2, MFAH Archives.
21 Ima Hogg to the Museum of Fine Arts of Houston, 24 July 1956, Ima Hogg Papers, Box 4W201, CAH.
needed the city’s aid to construct a parking lot on municipal property. Despite these obstacles, both parties felt confident enough to proceed and seek board approval, which came on September 4, 1956. With the conditions set forth, the MFAH formally accepted Hogg’s gift of Bayou Bend, a decorative arts collection, an endowment to support it, and fundraising plans to match her gift. What remained was for Hogg to obtain permission from her soon-to-be former neighbors in River Oaks.22

A donation of a house located within a residential area, especially one as exclusive and restrictive as River Oaks, was bound to be complicated. Hogg had to ensure that the transfer of her house from a residence to museum was not only legal according to deed restrictions but would be accepted by the residents of Homewoods, the River Oaks subdivision where Bayou Bend is located. As one of the founders of River Oaks and Homewoods, Hogg believed she was in an advantageous position to understand the restrictions and honor the ideals of the community. Homewoods, as a separate community within River Oaks, maintained its own charter and deed restrictions.23

Mindful of her neighbors and of preserving the integrity of Homewoods, Hogg set out a few requirements that would have to be met for her house to become a museum. To prevent public traffic clogging the streets of Homewoods, the entrance to the museum and parking lot would be moved from Lazy Lane, the main thoroughfare of Homewoods, to the north side of Buffalo Bayou on Memorial Drive. A drawbridge across the bayou would allow visitors to reach the museum; the bridge could be drawn during off hours to protect the property. Only a limited number of visitors would be allowed through the property and museum each day, and a guard would stand duty by the bridge during business hours. The

22 Kirkland, *The Hogg Family and Houston*, 234.
23 Ima Hogg to the Museum of Fine Arts of Houston, 24 July 1956, Ima Hogg Papers, Box 4W201, CAH.
only construction permitted on the property would be to build a guard stand. By moving the entrance to the other side of the bayou, neither the bridge nor the parking lot would be seen by the residents of Homewoods. All residents of Homewoods had to give permission for Bayou Bend to be used as a museum before Hogg could present it to the MFAH.\(^{24}\) Hogg, demonstrating her ability to persuade almost anyone to follow her causes, obtained legal permission from all Homewoods residents to transform Bayou Bend into a museum.

With the legal permission of the Homewoods residents obtained, the MFAH made a formal announcement of Hogg’s gift to the press on December 27, 1956. Both Houston newspapers ran articles on December 30, 1956, declaring “Miss Ima to Give Home for Arts Museum.”\(^{25}\) In an editorial, the president of the museum board, Frances G. Coates, boasted that Hogg’s gift “will provide Houston with a decorative arts museum second to none.”\(^{26}\) Hogg’s and the MFAH’s lawyers convinced the City of Houston to assist in constructing a park and parking lot across the bayou from Bayou Bend and erecting a bridge across the bayou. Lee Malone, MFAH’s director, wrote to Lewis Cutrer, Houston’s mayor, saying the city’s support of Bayou Bend would “ensure Houston joined the rank of American metropolitan centers with features of cultural interest and museums.”\(^{27}\) Thanks to Hogg, Houston possessed a decorative arts museum, ranking it as a city with cultural development.

Within a month, Hogg donated her family home, the Varner-Hogg Plantation, and her own home, Bayou Bend, to be used as museum and educational facilities.

What should have been a triumphant month for Hogg was quickly tainted by legal actions from the residents of River Oaks. Although Hogg obtained legal permission from all

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\(^{24}\) Ima Hogg to the Museum of Fine Arts of Houston, 24 July 1956, Ima Hogg Papers, Box 4W201, CAH.


\(^{27}\) Lee Malone to Honorable Lewis W. Cutrer, 11 March 1958, Bayou Bend Curatorial Files, Box 1, MFAH Archives.
Homewoods residents to convert Bayou Bend into a museum by January 1, 1957, the residents of River Oaks raised suit against her actions. The board of directors for River Oaks Property Owners claimed Homewoods was not a separate entity and remained under River Oaks restrictions. The suit opposed Hogg’s gift and claimed the proposed museum violated the condition that River Oaks property was for residential use only. The board of River Oaks Property Owners acknowledged that Hogg’s gesture was truly magnanimous, but they argued that it set a dangerous precedent that residents could convert their property to public use. Leon Jaworski, Hogg’s attorney, and Tom Phillips, the MFAH’s attorney, countered that Homewoods was a separate entity from River Oaks; it was its own subdivision with restrictions and trustee board.\(^{28}\) Hogg herself argued that as a founder of River Oaks and Homewoods, she was in a better position than most to understand the values the subdivisions were founded on. While she asserted Homewoods’ separateness from River Oaks, Hogg conceded that if the board of directors of the River Oaks Property Owners believed her gift was out of order, she would rescind the offer to the MFAH. In her words, “I could not have Bayou Bend become the subject of public controversy.”\(^{29}\)

Ima Hogg must have had confidence the issues surrounding her gift of Bayou Bend would resolve themselves; on June 25, 1957, the MFAH and Hogg signed a deed of gift. Along with her house and decorative arts collection, Hogg pledged $750,000 of her own money as a fund for Bayou Bend’s maintenance.\(^{30}\) The same day, the president of River Oaks Property Owners demanded the matter go to civil court to determine the matter of jurisdiction.

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\(^{28}\) President of River Oaks Property Owners to MFAH, Legal Papers from River Oaks Property Owners, 25 June 1957, Ima Hogg Papers, Box 4W201, CAH.

\(^{29}\) Ima Hogg to Leon Jaworski, 19 February 1957, Ima Hogg Papers, Box 4W202, CAH.

\(^{30}\) Deed of Gift, 25 June 1957, Ima Hogg Papers, Box 4W201, CAH.
over Bayou Bend.\footnote{President of River Oaks Property Owners to the Museum of Fine Arts of Houston, 25 June 1957, Ima Hogg Papers, Box 4W201, CAH.} The MFAH responded in October 1957 with a suit of their own against the River Oaks Property Owners, which officially went to civil court. On January 6, 1958, the Sixty-first District Court of Harris County affirmed Hogg’s right to gift her manor to the MFAH.\footnote{Case 495101 Museum of Fine Arts of Houston V. River Oaks Property Owners, Inc., Ima Hogg Papers, Box 1, MFAH Archives.} The River Oaks Property Owners made no appeal to the judgment.

With Bayou Bend officially deeded to the MFAH, Hogg now faced the challenge of transforming her home of thirty years into an accessible decorative arts museum. All the furniture pieces Hogg collected remained scattered throughout her house, arranged to her personal taste and use. To transition from personal house to museum, the entire collection had to be rearranged in an organized manor for exhibition.\footnote{David B. Warren, “A Great Texas Collection of Americana: The Bayou Bend Collection at the Museum of Fine Arts, Houston,” The Connoisseur (Sept. 1971): 5.} Decorative arts museums are typically arranged in one of two ways, period rooms or a social history approach. Period rooms are those which recreate distinctive decorative arts and architectural features of a particular era. These types of rooms are only meant to display furniture pieces showcasing a specific style or time period, not to depict how rooms would have been historically furnished. For example, a museum would set up a series of rooms, with each room displaying furniture showcasing examples of a specific style, such as Greek Revival, Chippendale, William and Mary, Federal, Rococo, or Art Deco. Period rooms are the most popular approach to displaying decorative arts; it is the style employed by Winterthur and the Metropolitan Museum of Art in New York City.

The second style, the social history approach, began in the 1960s, when curators and museum professionals began studying estate inventories and paintings of house interiors to
determine how houses and specific rooms would have been furnished. From estate inventories, researchers could learn what specific pieces a family owned, while paintings or photographs showed how rooms would have been arranged. That information allowed museums and historic houses to furnish and arrange rooms and houses accurately, based on what historical documents indicated would have been there, not by a theme or style.34

When setting up Bayou Bend, Hogg decided to use her own approach, which she dubbed “sympathetic setting.” Hogg arranged the furnishings in each room aesthetically; at the time, the social history approach to decorative arts rooms was still in its infancy and historical information still sparse. She arranged the pieces in such a way for the docents to use them as teaching aids to weave a narrative about the past.35 The rooms themselves were not organized in a manner which is historically accurate, yet this approach is a step beyond period rooms; it is not merely setting out furniture in a room in order to discuss pieces and styles, but using the pieces as a backdrop to tell visitors historical stories of how the pieces were used.

Bayou Bend displays Hogg’s most impressive acquisitions from her years of collecting. The rare Japanned chest she purchased in 1955 is now on display in what used to be Hogg’s sitting room on the second floor. Hogg purchased another impressive piece in 1960, a Queen Anne easy chair with its original stitched cover intact. There are only three other examples known to have survived; they are housed at Winterthur, the Metropolitan Museum of Art, and the Brooklyn Museum.36 Bayou Bend’s impressive display also

36 David B. Warren, Bayou Bend: American Furniture, Paintings and Silver from the Bayou Bend Collection (Houston: Museum of Fine Arts, Houston, 1975), 50.
includes a collection of American paintings, including Charles Wilson Peale’s *Self Portrait* and a number of portraits from John Singleton Copley.\(^{37}\)

During the conversion, all personal items and pieces deemed out of place for a decorative arts museum had to be moved out of Bayou Bend. In many instances, rooms were left structurally as they were. The main hall, dining room, and sitting room were left fundamentally untouched. What was the breakfast room became an entrance hallway for visitors. Bathrooms, dressing rooms, and closets had to be closed off, and then interior walls had to be shifted so visitors to the museum would walk through an unbroken series of rooms (See Appendix, figures 22-23). A powder room and cloakroom became the Belter Parlor to display Rococo pieces. Will and Mike Hogg’s kitchen, taproom, and downstairs closet became one large room, the Murphy Room, named after Katherine Prentis Murphy, which displayed seventeenth-century pieces. Upstairs, the men’s dressing rooms, bathrooms, and bedrooms became the Texas Room, Federal Parlor, and Newport Room, displaying Texas-made furniture, Federal style pieces, and Newport style pieces, respectively.\(^{38}\) The dining room remained virtually unaltered, and Hogg continued to utilize it to host dinner parties even after ownership transferred to the MFAH (See Appendix, figures 24-27).

Hogg called upon Staub, who originally designed Bayou Bend, to coordinate the house’s transition. Staub directed all contract work on the house, but as usual Hogg maintained a say in each step. Hogg approved and oversaw every aspect of the transformation. In receipts with contractors, Staub notes, “Verbally approved by Miss Ima.”\(^{39}\) The incredibly detail-oriented Hogg maintained a vision of how Bayou Bend would

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\(^{39}\) Painting Receipt, 12 April 1960, Ima Hogg Papers, Box 5, MFAH Archives.
turn out. She sent letters to painters on the East Coast in search of paint similar to that used at the Wanton-Hunter House in Newport, Rhode Island, to recreate a room of a similar era at Bayou Bend. She even wanted a painter familiar with that type of paint to be brought to Houston to paint the room at Bayou Bend. Letters to S. I. Morris, the president of MFAH, detail her search for the perfect English delft tiles for a fireplace. Without question, Hogg was thorough in transitioning Bayou Bend into the perfect setting for her decorative arts collection. Hogg’s problem remained her preference for aesthetics over historical accuracy. At the Varner, Hogg’s desire to create beautifully decorated rooms overtook the historical knowledge that no Texas house (even a plantation house) would have been that lavishly adorned. At Bayou Bend, if she liked a wall color or wallpaper and thought it enhanced the room, Hogg ordered it used, regardless of whether the color or paper was historically accurate or even available during the time period the room depicted.

To aid in the cost, Hogg persuaded city builders to build the footbridge across the bayou and parking lot but only when she could guarantee the $750,000 fund to the museum for its maintenance. She created the Bayou Bend fund in October 1959. The renovations of Bayou Bend cost Hogg $32,170.61 in 1960, and in 1961 alone, a staggering $132,255.58. Much of what Hogg accomplished in her life was due to in part to her financial independence through her royalties from the Varner-Hogg Plantation oil fields. All endeavors Hogg embarked on required significant sums of money. Most antiques pieces Hogg purchased cost hundreds of dollars each, in addition to the cost of renovating Bayou

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40 Ima Hogg to painting companies, 1960, Ima Hogg Papers, Box 2, MFAH Archives.
41 “Progress Report,” 16 October 1962, Ima Hogg Papers, Box 5, MFAH Archives.
42 “Rediscovering a National Heritage at Bayou Bend: Miss Ima Hogg’s Gift to America,” *Architectural Digest* 33, no. 1 (July 1976): 60.
43 Ima Hogg to Leon Jaworski, October 1959, Ima Hogg Papers, Box 4W203, CAH.
44 Receipts, Ima Hogg Papers, Box 5, MFAH Archives.
Bend and establishing its endowment fund. Simultaneously, she provided the funds to renovate, preserve, and furnish the Varner-Hogg Plantation, and then presented it along with a fund to the state. While finishing transition work at Bayou Bend, Hogg began working on another project at Winedale, which also required her funding. Hogg never considered the money she received from Texas oil fields her own; rather she treated it as a way to assist the cultural and educational development of her beloved home state.

**Adding Professional Structure**

Initially, Hogg acted as curator for Bayou Bend. Letters to contractors and to the MFAH were signed “Ima Hogg, Curator.”45 Drawing from the experience of working at Quitman and establishing the Varner-Hogg Plantation, Hogg quickly realized the need for professional standards, experience, and expertise. Zivley’s training helped develop a more professional method of cataloging the many antiques of Bayou Bend, which is important for reference, maintenance, and record keeping. Hogg appealed to her close-knit group of collector friends back East, who called themselves the “antiquees.” They responded by forming an honorary advisory committee to offer suggestions and donate gifts to Hogg’s project.46 Hogg employed a similar technique at Quitman by forming an advisory committee of local women to aid her in developing a furnishing plan for the Honeymoon Cottage. The difference at Bayou Bend is that she asked other experienced antique collectors to help her build up her collection. Charles Montgomery, then the director of Winterthur, visited Bayou Bend in 1961 to survey the collection. He pointed out the weaknesses of Hogg’s collection, mainly that she had focused too much on obtaining Queen Anne and Chippendale pieces at

45 “Progress Report,” 16 October 1962, Box 5, MFAH Archives.
46 Kirkland, The Hogg Family and Houston, 258.
the expense of other styles.\textsuperscript{47} This marks the first time Hogg enlisted trained and professional assistance to ensure the quality and authenticity of her collection. While Montgomery’s advice helped Hogg mold the collection, for Bayou Bend to be a world class museum, it needed professional oversight and guidance. It needed a professional curator.

Hogg invited David Warren, a recent Winterthur graduate, to Bayou Bend in 1965 to interview for the curator position. Upon meeting Hogg, Warren described her as “small and dainty and feminine and smart and sharp and knowledgeable, all rolled into one.”\textsuperscript{48} After an interview in which Hogg presented a chair to Warren to analyze in detail, he was hired as Bayou Bend’s first curator. Reminiscing on his time working with Hogg, Warren said, “There wasn’t a time I didn’t learn something from her, not just about my field, but about life in general. Even if I had done research on a subject, I found out she already knew all about it.”\textsuperscript{49}

In addition to a professional staff, Bayou Bend needed knowledgeable and trained docents to lead visitors through the museum. Hogg hand selected the first class of twenty-two docents.\textsuperscript{50} Social status did not matter; a serious interest in American decorative arts and the capacity to analyze them were required. Other qualifications included public speaking experience, a willingness to commit to working at least a half day once a week, and an education, preferably in history.\textsuperscript{51} Hogg once again realized the need for professionally trained guidance. Looking again to Winterthur, she arranged for one of its program’s recent graduates, Jonathan Fairbanks, to come train the docents of Bayou Bend. Fairbanks, after graduating from Winterthur in spring 1961, accepted a curatorial position at Winterthur.

\begin{footnotes}
\item[47] Ima Hogg to Henry du Pont, 12 June 1961, Ima Hogg Papers, Box 1.1, MFAH Archives.
\item[48] Bernhard, \textit{Ima Hogg}, 14.
\item[49] Bernhard, \textit{Ima Hogg}, 14.
\item[50] Ima Hogg to Francita, 14 September 1962, Ima Hogg Papers, Box 2, MFAH Archives.
\item[51] Ima Hogg to Bayou Bend Docents, 25 November 1964, Ima Hogg Papers, Box 2, MFAH Archives.
\end{footnotes}
working under Charles Montgomery. When Hogg contacted Fairbanks to arrange for him to come to Houston for a month to train the new docents, Fairbanks replied he would not be able to leave his new job for a month. Fairbanks recalled Hogg replied, “Well, we will see” to his apprehension of leaving a new job for a month, and shortly after the phone conversation, he learned he was being sent to Houston for a month to train Bayou Bend’s first class of docents. As Fairbanks wrote, “Once Miss Ima decided on a course of action, few were able to divert her plans.”

In other words, what Ima Hogg wanted, Ima Hogg received.

In July 1961, Hogg enlisted Fairbanks to deliver two-hour lectures, three times a week to train the docents. The lectures and classes covered topics such as “Texian Campaign Ware” or “The Queen Anne Card Table.” These lectures, slide shows, and room sessions helped familiarize the docents to over five thousand objects in Bayou Bend’s collection. Classes culminated with a report and presentation. The docents researched and wrote reports on various decorative arts topics, such as American glass, Peter Pelham, or Oriental rugs, then gave a talk on that topic to the other docents. Not only would Fairbanks train the new docents, but Hogg informed him that everything he said during classes and lectures would be recorded to print as training material for future docents. Hogg enjoyed challenging Fairbanks; he would often not find out the subject of the day’s lecture until he met the class and Hogg announced which room or piece they would be studying that day. This is another example of Hogg’s ability to get people to follow her and do things her way. With

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54 Jeanne Smith to Ima Hogg, 24 January 1965; Ima Hogg to Mrs. McNamra, 29 January 1965; Sandy Thompson to Ima Hogg, 19 March 1965, Ima Hogg Papers, Box 2, MFAH Archives.  
Fairbanks’s help, Hogg built up a reference library for docents to supplement their training and enhance their knowledge. The library consisted of the scripts from Fairbanks’ lectures, the docents’ reports, and any decorative arts books the docents donated to the library.\textsuperscript{56}

**Dedicating Bayou Bend**

Almost ten years after Hogg’s initial approach to the MFAH, Bayou Bend’s formal dedication took place on March 5, 1966. Many distinguished Texans attended that chilly March morning, including MFAH director James Johnson Sweeney, Houston Mayor Louie Welch, the University of Texas chancellor Dr. Harry Ransom, and Texas Governor John Connally. Hogg’s reputation and the quality of the Bayou Bend collection attracted experts, professionals, and collectors from the East Coast. Among those in attendance were Charles Montgomery; Henry and Helen Flynt; Dr. Donald Shelley, the director of the Henry Ford Museum and Greenfield Village; John Graham II, the director of Colonial Williamsburg; and Katherine Prentis Murphy. Though du Pont was unable to make the journey himself, he wrote to Hogg expressing his support: “It is quite a shock leaving your home and having it become a museum. I went through all that some fourteen years ago, but I assure you, as time goes on, you will be more and more delighted with what you have done.”\textsuperscript{57}

Edward Rotan, president of the MFAH, offered the opening remarks during the dedication ceremony. For Rotan, what distinguished Bayou Bend and makes it unique among museums was that “many museums have been given important collections. Others have been given handsome buildings, while still others have been given generous endowments. Few if any have been fortunate as the Museum of Fine Arts of Houston,

\textsuperscript{56} Ima Hogg to Docents, 25 November 1964, Ima Hogg Papers, Box 2, MFAH Archives.  
\textsuperscript{57} Henry du Pont to Ima Hogg, 26 January 1966, Ima Hogg Papers, Box 1.1, MFAH Archives.
however, in receiving a composite of all three in Bayou Bend.” Rotan observed that many generous people donate items, collections, money, or buildings to museums or educational institutions. While the collection at Bayou Bend was world class, it was Hogg’s generosity in donating it, along with her mansion and endowment which truly differentiated it amongst museums, said Rotan. Sweeney, Mayor Welch, Governor Connally, and Hogg herself each presented brief remarks during the ceremony. Charles Montgomery and Dr. Ransom delivered the principal addresses. In his address during the opening ceremony, Montgomery described Bayou Bend as “the only such collection west of Winterthur.” As the director, Montgomery would naturally compare any decorative arts museum to Winterthur; it was nevertheless a compliment to be considered second to the pinnacle decorative arts museum.

Hogg recounted her earliest memories for the audience: visits to her grandfather’s house, which was filled with antebellum furniture. She then described living in the Governor’s Mansion in Austin and even as a small child, experiencing a “thrill of sleeping in the old Sam Houston four-poster bed.” Hogg relived these memories with the attendees to show how furniture impressed her from an early age, leading to an overwhelming desire to make a collection for some Texas museum. Hogg also asserted that she always felt she was “holding Bayou Bend in trust” until a time when it could be dedicated as a museum. These remarks show that Hogg never intended to keep her collection, but rather to build it up until it was worthy of passing on for public use. She even stated herself, “From the time I

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58 Edward Rotan, “Opening Remarks,” Bayou Bend Dedication Program, 5 March 1966, Ima Hogg Papers, Box 4Zg87, CAH.
59 Charles Montgomery, “Address,” Bayou Bend Dedication Program, 5 March 1966, Ima Hogg Papers, Box 4Zg87, CAH.
60 Ima Hogg, “Remarks,” Bayou Bend Dedication Program, 5 March 1966, Ima Hogg Papers, Box 4Zg87, CAH.
61 Ima Hogg, “Remarks,” Bayou Bend Dedication Program, 5 March 1966, Ima Hogg Papers, Box 4Zg87, CAH.
62 Kirkland, The Hogg Family and Houston, 237.
acquired my first Queen Anne Chair, it was destined for the Houston Museum." Hogg further proved this notion of collecting for the public when she concluded her remarks with simply announcing that now, “Bayou Bend is yours.”

Houston’s Decorative Arts Museum

When it opened, Bayou Bend was the largest collection of American antique furniture in the southwestern United States. To increase awareness and publicity, Warren began publishing catalogs to highlight Bayou Bend’s treasures, the first of which came out in 1975. The catalogs and strength of its collection caught the attention of collectors and museum professionals on the East Coast, with the New York Times ranking Bayou Bend’s collection as “the best to be found west of the Appalachian Mountains.” Houston possesses a nationally recognized decorative arts museum with an exceptional collection in a stunning location, thanks to the efforts of Hogg. Her feat is made even more impressive by the fact she began collecting around 1921 and the MFAH opened to the public in 1924. Hogg began building a decorative arts collection for a museum before there was an art museum in Houston.

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63 “Miss Ima Hogg Gives Houston Her Historic Dream. ‘Bayou Bend is yours...’,” Houston Post, March 6, 1966, Sec.1 Pg. 11.
64 Ima Hogg, “Remarks,” Bayou Bend Dedication Program, 5 March 1966, Ima Hogg Papers, Box 4Zg87, CAH.
65 David Warren, Bayou Bend, xv.
66 Peter C. Marzio, Foreword to American Decorative Arts and Paintings in the Bayou Bend Collection (Houston: Museum of Fine Arts, Houston, 1998), vii.
68 “Ima Hogg: A Tribute,” pamphlet, Bayou Bend Library.
Within Bayou Bend, one room was particularly groundbreaking: the Belter Parlor which showcases Rococo Revival pieces (See Appendix, figure 26). The room was named after John Henry Belter, who worked as a furniture craftsman in New York from 1845 to 1865 and is the best-known furniture maker who utilized this style. Belter even patented his unique process of utilizing laminated Rosewood bent with steam crawls. Only the Brooklyn Museum had a display of Rococo Revival furniture until Hogg opened hers at Bayou Bend, as the Metropolitan Museum of Art was still completing their collection. Hogg was one of the earliest collectors to recognize this style and the second, behind the Brooklyn Museum, to display Rococo Revival pieces for public viewing. This shows that Hogg recognized the value of both older and newer styles of American antiques. She purchased in 1941 an entire parlor set made by Belter, which included two sofas, two arm chairs, four side chairs, a center table and étagère, for $1560.13.

For Hogg, Bayou Bend represented more than just a great collection of decorative arts ranked in quality with Winterthur and the Metropolitan Museum of Art. She hoped the collection would give Texans access to artifacts of American heritage which normally would not have been available due to geographic distance. As Hogg herself stated, “Texas, an empire in itself, geographically and historically, sometimes seems to be regarded as remote or alien to the rest of our nation. I hope in a modest way Bayou Bend may serve as a bridge to bring us closer to the heart of an American Heritage which unites us.”

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69 Rococo Revival is a style similar to Chippendale but distinguished by curved silhouettes and elaborate ornamental decorative carvings.
72 Warren, Brown, Coleman, and Neff, American Decorative Arts and Paintings in the Bayou Bend Collection, 142.
73 Ima Hogg, Foreword to Bayou Bend, by David Warren (Houston: The Museum of Fine Arts, Houston, 1975), viii.
pieces would become more than a furniture collection; she wanted them to serve as artifacts to provide Texans with a richer knowledge of their American heritage. The furniture pieces would serve as physical products of history and help visitors connect to their past: “The collection here assembled, aside from its aesthetic value, has historical significance and is intended to stimulate a keener interest in the social history of our country.”74 Through experiencing the objects, visitors could see what people in times past sat on, ate from, slept in, and lived with. The physical objects bring history to life and make it relatable in a way that reading a book cannot.

This mentality is still embodied at Bayou Bend today through many educational endeavors. The David B. Warren Symposium, begun in 2007, seeks to provide a framework for scholars to “place early material culture of Texas, as well as the South and Southwest, within a national and international context.”75 The scholars present articles at the symposium with the hopes of drawing connections between decorative arts and American culture, exactly what Hogg hoped to accomplish by establishing Bayou Bend. Rice University partners with the collection for many of its America art courses. Bayou Bend also offers programs which supplement American history courses taught within Houston school systems.76 Within the institution, Bayou Bend expanded its tour range to specialty tours, including programing geared towards children.

Though Bayou Bend passed from her care to the MFAH, Hogg did not stop collecting. She hoped Bayou Bend’s collection would never become dormant or stale. If the museum discovered or received a piece of better quality, Hogg encouraged the staff to

74 Ima Hogg to Docents, Speech, 5 July 1961, Ima Hogg Papers, Box 2, MFAH Archives.
76 David Warren, Bayou Bend, xv.
change out her existing furniture. Showing foresight, Hogg realized her existing pieces might not be the highest quality or best example to showcase. The focus of Bayou Bend is to showcase the highest quality furniture pieces possible. She continued correspondence with Fairbanks, now the assistant curator at Winterthur, and often asked him to visit estate sales or antiques forums on her behalf to examine a piece she was interested in for the collection. Hogg always stated she preferred Bayou Bend be called a collection, not a museum, as so much of the focus is on the pieces themselves and she found the term museum pretentious.77

There were no ropes or signs declaring “do not touch” or “do not sit” within the walls of Bayou Bend. Hogg wanted the visitor to feel as if they were walking through rooms in a house full of pristine antique examples, not a series of displays. She also worked to expand the scope of Bayou Bend’s exhibits, adding the Chillman Room to display Empire and Grecian style furniture. Hogg named the Chillman Room after Dorothy Chillman, who helped Hogg purchase antiques for both the Varner-Hogg Plantation and Bayou Bend.

There are sixty-four decorative arts museums operating presently in the United States. Of those, Bayou Bend most resembles Winterthur. Though an antique dealer referred to Bayou Bend as a distillation of Winterthur, in many ways it is more accessible to visitors.78

Average tour length for Bayou Bend is two hours, compared to Winterthur’s four hours. Bayou Bend’s offering of twenty-eight rooms seems measly compared to Winterthur’s two hundred. Winterthur dwarfs Bayou Bend, but as it is smaller in size, Bayou Bend is easier for visitors to digest. Bayou Bend’s collection contains many rare, valuable, and ideal pieces. Hogg always politely refused to loan any of her antiques to any Eastern museums, claiming her pieces were meant for Texas because Easterners “have plenty of these things up

77 “Miss Ima Hogg Gives Houston Her Historic Dream. ‘Bayou Bend is yours...’,” *Houston Post*, March 6, 1966, 11.
there."\(^{79}\) The State of Texas recognized Bayou Bend’s significance with a Texas Historical Commission Marker in 1973, and then the property became nationally recognized when listed in the National Register of Historic Places in 1979.

Hogg remained very active with Bayou Bend and its staff after its dedication (See Appendix, figure 35). She attended annual docent meetings and was known to join a tour group to keep an eye on the docents. Hogg also attended many of Bayou Bend’s committee and department meetings. Her personal notebooks are full of her documentation for each department and committee, and their activities and goals. She remained a strong presence with fundraising events and hiring committees. Though Bayou Bend was no longer under her care, Hogg’s passion for the collection never waned, and she still sought to stay informed of all dealings in her former home.\(^{80}\) Her time and availability to stay involved with Bayou Bend, however, became increasingly scarce as she already was well underway with her next major project: Winedale.

**Conclusion**

Charles Montgomery remarked at Bayou Bend’s opening ceremony that Hogg was a “new type of collector, the Texas type.”\(^{81}\) Montgomery’s remarks show that he, and others, recognized that Hogg approached things in her own unique way. A woman in Texas interested in American antiques faced many challenges in pursuit of pieces. When Hogg began collecting American antiques, it was a topic few in the East and almost no one in Texas were interested in, with little scholarship to guide those interested in antiques. She began collecting before Winterthur opened, before the Metropolitan Museum of Art opened

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\(^{80}\) Date Books, Personal Journals, Ima Hogg Papers, CAH.

\(^{81}\) “Address,” Bayou Bend Dedication Program, 5 March 1966, Ima Hogg Papers, Box 4Zg87, CAH.
its decorative arts wing in 1924, and before John D. Rockefeller, Jr., began restoring Colonial Williamsburg. Hogg recognized the historical insights decorative arts provided into the lives of Americans and American culture at a time when scholars contested that notion.  

Almost all antiques were located in dealer shops hundreds of miles away on the East Coast. In a letter to Fairbanks asking him to examine some pieces she was interested in, Hogg expressed frustration with geography; “I am sorry that I am not where I could have the fun of attending [an estate sale in Lancaster, Pennsylvania]. You see what a disadvantage it is to collect from such a remote geographic point as Houston.” Those challenges did not deter Hogg, and once she became interested in American antiques, she self-educated herself and pursued her hobby whole-heartedly.

Hogg’s friendships with collectors and professionals on the East Coast inspired her to bring professional standards of historic preservation and museum values. In doing so, Hogg not only brought the notion of a decorative arts museum to Texas but also notions of professional standards for historic preservation. Thanks to Hogg’s actions, Houston now possesses a decorative arts museum, usually ranked in the top three of the world. As Fairbanks stated to commend Hogg, “You have done so much to bring early American culture to Texas and toward the preservation of Texas heritage and art.” Bayou Bend stands as more than a decorative arts museum. It represents Hogg’s character; she utilized the oil money she received in order to further cultural and educational development for Texas. As David B. Warren wrote, “It was Miss Hogg’s dream that her collection be available to Texas and the nation so that visitors might be exposed to, and learn from America’s past.”

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83 Ima Hogg to Jonathan Fairbanks, 28 January 1965, Ima Hogg Papers, Box 1.2, MFAH Archives.
84 Jonathan Fairbanks to Ima Hogg, 5 October 1971, Ima Hogg Papers, Box 1.2, MFAH Archives.
Chapter 4: Winedale

For most individuals, establishing one historic house museum or donating a collection to a museum would be a great achievement and proud accomplishment. In 1966 at the age of eighty-three, Ima Hogg had done both, twice, with the Varner-Hogg Plantation and Bayou Bend. At an age when most people were long retired and enjoying a quiet life, Hogg established two museums. Both museums are amazing accomplishments in and of themselves, but neither was Hogg’s greatest achievement. The crowning achievement and the pinnacle of her work in historic preservation was her work with the Winedale Historic Center, her third major project. Located near Round Top, in Fayette County, Texas, between Austin and Brenham, the Winedale Historic Center is a collection of buildings showcasing early Texas architecture and dedicated to demonstrating Texas history and culture. This chapter will provide context for “outdoor architectural museums,” give a brief historical background for the major structure, the Lewis-Wagner house, on the Winedale property, analyze the restoration process Ima Hogg utilized at Winedale, and discuss other structures now at Winedale.

Outdoor Architecture Museums

Outdoor architecture museums, also known as open air museums, heritage villages, or living history museums, are a collection of artifacts and buildings from different regions, social classes, and/or time periods. The idea of outdoor architecture museums originated in Sweden. In 1872, Artur Hazelius began the Nordic Museum of Material Culture in Stockholm to preserve the traditions and culture of rural Swedish farms and villages, which he felt were threatened by urban development and spread. He quickly grew frustrated with
the limitations traditional museum exhibits placed on displays of folk art and material culture artifacts. Rather than placing artifacts in cases and displays, out of their intended use and context, Hazelius began bringing in buildings from all over Sweden. Eventually the project grew to include more than 150 Swedish buildings ranging in dates from 1574 to the mid-nineteenth century. He opened the first outdoor architecture museum, named Skansen, in 1891. By placing material culture in their intended environment (for example, a house or barn instead of a museum case), Hazelius believed he could more accurately portray the objects’ significance and use, as well as preserve Scandinavian rural culture. Skansen still remains the model for all subsequent outdoor architecture museums.  

In the United States, outdoor architecture museums are more commonly known as living history museums. While in European these types of museums tended to focus on the buildings and artifacts, in America they typically include costumed interpreters so the focus instead is the recreation of a specific culture or historic period. America’s first, and largest, outdoor museum complex was Henry Ford’s Greenfield Village in Dearborn, Michigan, which opened in October 1929. Approximately one hundred historic buildings were relocated from their original sites to Dearborn and arranged in a “village” to demonstrate how Americans lived and worked from the seventeenth century to the present. Greenfield Village employs costumed interpreters to conduct demonstrations of period craft and cooking techniques. 

Following Greenfield’s example, similar “villages” arose throughout the United States, many in response to urbanization threats to historic buildings. The villages created a

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2 Ibid., 225.

Outdoor architecture museums gather historic structures of various time periods and locations into a village, filling them with period furniture and material culture. In doing so, visitors can witness material culture in context rather than viewing artifacts in exhibit cases in a traditional museum. Many of these historic structures would have been destroyed and lost due to urban or environmental development. Their relocation to a historic village saved them. These museums are not without their difficulties. A collection of artifacts and buildings from different historic periods and locations can be disconcerting, confusing, and counterproductive to visitors. These structures are grouped in ways that they never would have been. The average visitor will be confused by the various time periods represented, assuming buildings grouped together relate to each other. Even if structures are grouped by time period, more likely than not they would have never have been in such close proximity. An antebellum plantation house would never be within sight distance of a working-class log

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5 First person interpretation is a method in which museum employees dress in period clothing and take on historic personae, interacting with visitors as historic character, not as modern employees.
cabin. Even within plantations, slave or workers’ quarters would rarely be positioned near the main house. Without significant context, it is easy for visitors to misinterpret what outdoor architecture museums portray.

With few exceptions, most early museums were located in the Northeast. With most colonial architecture and material culture located in the Northeast, it only makes sense that not only were most antique collectors and dealers located near New England, but any museum dedicated to the preservation of American culture would be located on there as well.

One of the members of Hogg’s collection group of friends, who called themselves the “antiquees,” was Electra Webb, the founder of Shelburne Village. Once again demonstrating her ability to bridge culture from the East Coast to Texas, Hogg brought the idea of outdoor architectural museums to Texas.

The Origins of Winedale

In 1963, Hogg purchased 130 acres in Winedale, Texas, which included a barn, some old slave quarters, and a run-down eight-room house. The area was originally settled in the 1831 by William Townsend, who received the land as one of Stephen F. Austin’s original three hundred colonists. He built a dogtrot, a house with a central open passage with two rooms on each side, at the highest elevation point on his property, probably to maximize a vantage point and breeze opportunities. Townsend eventually sold the property to his brother, John Townsend, who in turn sold it to John York in 1840. The small town that developed became known as Townsend after one of its early founders. Though the property

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was first settled by American colonists under the Mexican government, eventually German immigrants settled in the area, attracted to the fertile farmlands of Central Texas.⁷

Samuel K. Lewis purchased the property from York in 1848. Lewis began growing corn and raising cattle, expanding the property to its present size. He doubled the size of the original dogtrot house into a two-story building. The sleeping loft became a full second story, and the family added a two-story porch and built a west section to the house, mirroring the east side. Now there were four rooms upstairs and four downstairs, two on each side of the house separated by a dogtrot downstairs and galley upstairs. The entire structure was constructed of cedar timbers, notched and pegged, not nailed together.⁸ The layout of the house is distinctly American, but the details on the interior woodwork are distinctly German craftsmanship, reflecting the German influence in the area. The dogtrot and large second story porch also speak to the climate concerns of Central Texas; the family would have spent considerable time in those two areas as they provided breezy, cool spaces. Lewis also added a detached kitchen, smokehouse, and two barns on the property, including the four-square barn, around 1848. Another outstanding feature Lewis added is the decorative paintings on the wall and ceiling. The neoclassical motifs of scrolls, garlands, and floral and fruit designs are the work of Rudolph Melchior, an artisan who settled in Fayette County from Prussia in 1853 and painted the Lewis house soon after.⁹ Ceilings and walls at this time were often painted for decoration, as wallpaper was very expensive.¹⁰

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⁹ Clark, “Miss Ima Hogg,” 54-55.
Lewis lobbied the county, and as a result, the road running from Brenham to Austin passed by his farmstead. His property became an important stop along the stagecoach route, now known as Lewis’ Stopping Point. As the Stopping Point’s popularity grew, so did the community surrounding it. The region remained largely unaffected after the end of the Civil War. No battles occurred in the region and German farmers tended to operate on a smaller scale and without slaves, so losing the slave labor force did not affect Winedale, and the community continued to slowly grow. Though Lewis’ Stopping Point became known as a comfortable rest location, it must have been crowded as Lewis and his wife had eight children.

Lewis died in 1867 and his family continued to own and operate the Stopping Point for the next fifteen years. During the 1870s, the small community became known as Winedale for the German immigrant settlers’ wine-making abilities and grape harvesting. In 1882, the same year Ima Hogg was born, Lewis’s family sold the inn to another German immigrant, a shoemaker named Joseph Wagner. In addition to farming, Wagner and his son, Joseph Wagner, Jr., ran a cotton gin, grist mill, blacksmith shop, garage, general store, and popular saloon from the property. Many outbuildings cropped up to support the many businesses of the Wagner family. They built a hay barn in 1894 using recycled timbers from Lewis’ 1850 cotton gin. Wagner also attached the kitchen to the house, enclosed one side of the dogtrot, and added a dining room and pantry. Joseph Wagner died in 1899 and

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11 Clark, “Miss Ima Hogg,” 54.
12 Clark, “Miss Ima Hogg,” 55.
14 Clark, “Miss Ima Hogg,” 55.
16 “Historic American Building Survey, Barns,” 1989, Winedale Historical Center Collection, Box 2.325/U120, CAH.
17 Clark, “Miss Ima Hogg,” 55.
Joseph Wagner, Jr., continued to live on the property until 1961. That year Hurricane Carla damaged the house, and Wagner sold the house and property to Hazel Ledbetter, a Houstonian whose interest in architecture blossomed into a desire to restore historic properties (See Appendix, figure 28). She turned around in 1963 and sold the property for $45,000 to her longtime friend, prominent Houstonian Ima Hogg.18

Creating Winedale

In 1961, when Ledbetter purchased the Wagner house and property from the Wagner family, she brought her friend Ima Hogg to view the house and property. Hogg was instantly captivated by Melchior’s decorative paintings on the walls and ceilings, which predate the Civil War (See Appendix, figure 29).19 Intending to move the former inn to Bayou Bend, Hogg purchased the property. Hogg envisioned that the inn would provide the perfect setting to display nineteenth-century Texas decorative arts next door to her Bayou Bend mansion displaying American decorative arts. In June 1963, she brought James Nonemaker, a Winterthur graduate and then director of the Harris County Heritage Society, to Winedale to survey and evaluate the property.

The amount of original building material in the Wagner house as well as the painted walls impressed Nonemaker. In his report to Hogg, Nonemaker stated “the painted decoration is of unique character and the author knows of no other finer example of this sort anywhere in the Southern states.” He advised that Winedale’s significance lay not only in the structure of the Wagner house but in its location and concluded that “the importance of the building and its existing outbuildings warrants that every effort be made to restore it to its

18 Clark, “Miss Ima Hogg,” 56.
original site.” With Nonemaker’s recommendations and costs which quickly prohibited a move, Hogg opted to preserve and restore the inn in its current location. Between the time that Nonemaker evaluated the property and Hogg signed the deed, Ledbetter torn down many of the outbuildings on the site in an attempt to beautiful the property.

With Bayou Bend, Hogg already possessed a decorative arts museum. Winedale had to be more. Winedale remained a unique community in Texas; it was still a largely isolated, rural, German community. Most residents still spoke German and practiced traditional German customs. To Hogg, this presented a unique educational opportunity: to not only create a Texas decorative arts museum but also a center dedicated to the study of German culture in Texas. What would be a better institution to oversee a decorative arts museum and educational culture center than her alma mater, the University of Texas?

Hogg immediately contacted the chancellor of the University of Texas, Harry Ransom, to express her interest in donating Winedale to the university. Ransom charged Drury Blake Alexander, the School of Architecture’s first historical architect, to inspect the property. Alexander reported Melchior’s painted decorations were enough reason to preserve the house and asserted he knew of “no comparable interiors in the United States.”

Alexander admitted he could offer no suggestions for its practical use, but, he declared, “This is not just another old building, but one of considerable historic and architectural merit.”

While the university debated Hogg’s gift, she decided to proceed with her project to restore

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21 Clark, “Miss Ima Hogg,” 56.
22 D. Blake Alexander to Dr. Harry Ransom, 2 October 1963, Winedale Historical Center Collection, Box 1, Alexander Architecture Archive, University of Texas at Austin.
23 Ibid.
the Lewis-Wagner house with the hope Winedale would eventually be associated with the university.  

In a letter to Ransom, Hogg formally proposed donating what she called the Winedale Stage Coach Inn, its outbuildings, and 130 acres to the University of Texas to be used as a “laboratory for students in college to explore many fields associated with the history and culture of ethnic groups who migrated to Texas in the early part of the 19th Century.” Hogg included in the gift acreage from the Varner-Hogg plantation as an endowment of $50,000 in order to financially support Winedale. The endowment was to support the maintenance, improvement and curatorial care at Winedale. With Alexander’s suggestions and Hogg’s endowment, Ransom formally announced the university’s acceptance of Winedale on February 10, 1965. The University of Texas would not only run Winedale as a decorative arts museum showcasing Texas furniture but would also undertake programming in architectural history, arts, English, and social history, and invite scholars and other educational institutions to utilize Winedale’s resources.

Restoring and Interpreting Winedale

Hogg’s previous restoration work at Varner-Hogg was severely hindered by the modernizations and alterations the Hogg siblings themselves made. Therefore, the Varner-Hogg plantation is not considered a restoration but preservation. Hogg remained

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24 Ima Hogg to D. Blake Alexander, 25 September 1963, Blake Alexander Collection, Box 32, Alexander Architecture Archive, University of Texas at Austin.
25 Ima Hogg to Dr. Harry Ransom, 31 December 1964, Winedale Historical Center Collection, Box 2.325/U120, CAH.
26 Ima Hogg to Dr. Harry Ransom, 31 December 1964, Winedale Historical Center Collection, Box 2.325/U120, CAH.
27 Dr. Harry Ransom, “Memorandum Concerning the Winedale Stagecoach Inn Program: From the Office of the Chancellor of the University of Texas” Blake Alexander Collection, Box 32, Alexander Architecture Archive, University of Texas at Austin.
disappointed she could not restore the Varner to its nineteenth-century appearance, but Winedale presented a different opportunity. Hurricane Carla, the elements, and age all took their toll on the Lewis-Wagner house, but the house itself remained virtually unaltered from the time the Lewis family occupied it. Finally Hogg had the opportunity to restore a historic structure and present it as a model of historic restoration in Texas.

Hogg’s philosophy and approach at the Lewis-Wagner house was never to accurately recreate how anyone lived at a particular time. Instead, she leaned towards creating aesthetically pleasing rooms, focusing on displaying furniture, more aligned with du Pont’s Winterthur rooms.\textsuperscript{28} To display her furniture, she first had to repair and restore the Lewis-Wagner house. While not desiring to recreate a family house, Hogg was intent on accurately restoring the house to a specific time period. Hogg hired a Houston architectural firm, Langwith, Wilson and King, to create measured and detailed drawings of the Lewis-Wagner house as a starting point in December 1962.\textsuperscript{29} She herself traveled to New York to study historical restoration methods to ensure authentic methods were used at Winedale. Armed with new knowledge, she returned to supervise the process of restoring the Lewis-Wagner house.\textsuperscript{30} After deciding to restore the house to the time period when the Lewis family occupied it, Hogg followed Alexander’s advice and sought an architectural historian to oversee the restorations. In September 1963, she hired a graduate of Rice University’s architecture program, John Young, to supervise and direct restoration of the Lewis-Wagner house, barns, and grounds.

\textsuperscript{28} Lonn Taylor to Dr. Martha Norkunas, 15 March 1995, Winedale Historical Center Collection, Box 2.325/U130b, CAH.
\textsuperscript{29} W. Lewis Barlow, IV, “A Case Study of the Restoration of the Winedale Inn Properties,” August 1971, Winedale Historical Center Collection, Box 2009-113/2, CAH, 10.
When she first purchased the property, Ledbetter hired contractor Newton Peschel to help stabilize the house following the hurricane in 1961. Since he had knowledge of the structure and the area, Hogg continued to employ Peschel to aid Young during Winedale’s restoration. Hogg insisted that the Lewis-Wagner house be a true restoration. Building on the restoration efforts she witnessed on the East Coast, Hogg realized to accomplish that feat, all work performed on the house had to use tools and materials that would have been available to the Lewis family. Construction techniques also had to align to methods that would have been used in the nineteenth century. All timbers, beams, and planks were shaped by hand tools.  

Young spent time in both the Houston Public Library and the University of Texas Library researching the correct construction methods and materials for homes built in Central Texas in the nineteenth century. Another valuable resource for the project was a descendent of Joseph Wagner, referred to many times in Young’s reports as “Mr. Benne Wagner,” who assisted by contributing family memories to develop the social history of the property.

The first step in restoring the Lewis-Wagner house was to stabilize the house on a new foundation. The house was raised onto large stone piers while a new concrete foundation was poured. Workers removed trash and debris from under the house while it was raised. Young sorted through the items and kept a few artifacts but discarded most. Studying artifacts recovered from under a house or porch enhances understanding the everyday life of its inhabitants. Discarded food gives insight into the families’ diets and

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31 John Young, “Daily Reports of Winedale’s Restoration, October 29, 1963,” Winedale Historical Center Collection, Box 2.325/U120, CAH.  
32 John Young, “Daily Reports of Winedale’s Restoration, November 1, 1963,” Winedale Historical Center Collection, Box 2.325/U120, CAH.  
33 John Young, “Daily Reports of Winedale’s Restoration, October 10, 1963,” Winedale Historical Center Collection, Box 2.325/U120, CAH.
shards point to the type and style of pottery and dishes used. By merely sorting through the items recovered from under the house, Young seemed to think he was recovering interesting artifacts but missed a valuable opportunity to study first-hand information about the families. Hogg’s project missed out on an invaluable insight into the families who lived at house by not utilizing the opportunity to its fullest.

Once the concrete set, the house was treated for termites then lowered onto its new foundation. The Lewis-Wagner house previously sat on stone piers and over time, many of the beams and piers had sagged or drooped. When the house was re-set on its new and even foundation, the house had to be re-leveled. When the house was leveled on the new foundation, the older portion of the attic could not take the weight that the newer portion with thicker beams could. To ease the weight burden on the older, thinner beams and distribute weight to the newer, stronger beams, Young ran cables throughout the beams. The cables were a rare deviation from the house’s original design but necessary for weight distribution and to prevent some of the attic beams from sagging.

Young spent most of the time the first weeks on the job seeking out appropriate materials and supplies. To maintain historic accuracy, all supplies used needed to be the same type of materials workers in the nineteenth century used on the house. Therefore Young could not obtain materials through normal providers; it required more research and

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35 John Young, “Daily Reports of Winedale’s Restoration, March 6, 1964,” Winedale Historical Center Collection, Box 2.325/U120, CAH.
discrimination. The project also presented a challenge to the workers themselves, who had to alter their methods to align with historic methods and tools.\textsuperscript{36} A challenge Young faced was acquiring period-appropriate nails. To ensure that the Lewis-Wagner house was a true restoration, Hogg insisted not only on using the same wood the family used to build the house, but the same style of nails. No company in Texas could be found that made nails cut like the original ones. Young eventually located the Tremont Nail Company in Massachusetts which could replicate the nails used on the Lewis-Wagner house.\textsuperscript{37} Delays in shipping the nails caused all work on the Lewis-Wagner house to halt, as without the nails, no construction work could occur. The nails finally arrived on November 14, and work could finally proceed.\textsuperscript{38}

Most of the wood originally used to build the house was cedar. The first weeks of Young’s reports describe him searching for appropriately sized and shaped cedar beams and planks that were also of high enough quality to be used in building a house. He called and visited lumber yards searching for appropriately sized cedar timbers.\textsuperscript{39} In particular, Young experienced difficulty in procuring cedar shingles that were the correct dimensions to match the original shingles. After a lengthy search Young found appropriate shingles in Houston. When Young did manage to acquire cedar timbers and beams, construction proceeded; but he

\textsuperscript{36} John Young to Ima Hogg, 8 October 1964, Ima Hogg Papers, Box 4W24, CAH.
\textsuperscript{37} Barlow, IV, “A Case Study of the Restoration of the Winedale Inn Properties,” 16; John Young, “Daily Reports of Winedale’s Restoration, October 18, 1963,” Winedale Historical Center Collection, Box 2.325/U120, CAH.
\textsuperscript{38} John Young, “Daily Reports of Winedale’s Restoration, November 14, 1963,” Winedale Historical Center Collection, Box 2.325/U120, CAH.
\textsuperscript{39} John Young, “Daily Reports of Winedale’s Restoration, October 23, 1963,” Winedale Historical Center Collection, Box 2.325/U120, CAH.
was not always able to find large quantities of wood that was the right size or shape so work continued slowly, with restorers adapting along the way to the slow supply of wood.\footnote{John Young, “Daily Reports of Winedale’s Restoration, October 18, 1963, October 26, 1963,” Winedale Historical Center Collection, Box 2.325/U120, CAH.}

Young discovered a demolished house not too far from Winedale, and the supply of wood obtained was about half of the timbers needed and most of the flooring planks.\footnote{John Young, “Daily Reports of Winedale’s Restoration, October 28, 1963,” Winedale Historical Center Collection, Box 2.325/U120, CAH.} Later in November, Young discovered a lumber company in New Ulm that had its own cedar tree farm and was equipped to cut beams and timbers for what the Lewis-Wagner house needed. Workers used the cedar wood to replace rotten beams in the house and roof frame. Through research, Young discovered cedar wood did not have to be dried as long as other types of wood to be used as building material. Armed with that information, workers chopped down cedar trees on Winedale property then cut the wood to replace old siding at the Lewis-Wagner house.\footnote{Barlow, IV, “A Case Study of the Restoration of the Winedale Inn Properties,” 14.} To stabilize and rebuild the house, it would have been easier to use pine timbers, which are plentiful. Since Hogg insisted on an accurate restoration, and the house was built using cedar wood, Young faced no other choice but to seek out as much cedar as possible.

The porch presented Young and his staff a number of challenges. Hurricane Carla damaged or destroyed most of the porch timbers and beams. Almost all the wood in the porch had to be replaced due to damage, weathering, age, and rot. Replacement wood proved difficult to procure as the porch columns also supported the roof and therefore needed to be tall and sturdy.\footnote{John Young, “Daily Reports of Winedale’s Restoration, October 25, 1963,” Winedale Historical Center Collection, Box 2.325/U120, CAH.} Once appropriate wooden columns were procured, the porch was repaired and restored, and then work moved to the breezeway where rotten and damaged
planks were replaced with new cedar timbers. When the attic was leveled and wired, the newly distributed weight warped the columns, necessitating Young to run cables through the north and south walls of the house to ease the weight burden.\textsuperscript{44}

As the restoration work proceeded, Young researched the best preservatives for wood to prevent rotting. Based on the research, he opted to use pentachlorophenol and applied it to all wood used in the house to protect it from the elements. With timbers, beams, planks, and siding replaced, Young installed insulation in the attic and period locks on the door. Work was once again halted when Young could only find two locks in nearby La Grange that matched the original ones. Charles and Faith Bybee, a Houston couple restoring nearby Heritage Square in Round Top, stepped in to aid Winedale; they found and donated the remaining locks.\textsuperscript{45} Now that the exterior of the house was restored, work moved to the interior.

Based on photographs and paint scrapings, Hogg sent painters searching for a selection of colors to paint the Lewis-Wagner house. She demanded final say before any paint was applied. “I am anxious no painting inside or out be done without first my passing on materials and color.”\textsuperscript{46} To preserve and protect the interior work, Young applied a coat of polyvinyl acetate solution to all interior painted walls, ceilings, and Melchior’s paintings in order to protect and preserve them.\textsuperscript{47} Even after approving colors or materials, Hogg often changed her mind if an aspect did not mesh with her vision or information. For example, after most exterior painting was completed, she ordered the porch columns re-painted

\textsuperscript{44} John Young, “Daily Reports of Winedale’s Restoration, April 8, 1964,” Winedale Historical Center Collection, Box 2.325/U120, CAH.
\textsuperscript{46} Ima Hogg to John Young, 10 February 1964, Winedale Historical Center Collection, Box 2.325/U120, CAH.
\textsuperscript{47} Barlow, IV, “A Case Study of the Restoration of the Winedale Inn Properties,” 19.
because she wanted them darker.\textsuperscript{48} This proved to be a point of contention between Hogg and the Winedale construction staff, as they often found themselves re-doing tasks they thought completed.\textsuperscript{49}

Recalling the restoration process emphasizes the extremes Hogg went through and hardships she forced on her staff to ensure that the restoration was accurate as she could make it. Hogg and Young conducted extensive research to ensure the materials and processes they utilized were accurate for the time period. In the fixation to ensure all aspects of the house construction complied with period accuracy, Young made some crucial mistakes. From the beginning of the process, Alexander and Hogg worried that not enough time was devoted to studying the social history aspects of the property: “I think the young man, John Young, who is in charge is doing extremely well as an architect, but he does not have sufficient time to do all the studying that is necessary,” Hogg wrote.\textsuperscript{50}

Their worry turned out to be merited. During the restoration process, Young had two sheds behind the house demolished because they did not comply with the time period to which they were restoring the Lewis-Wagner house. Young surmised the sheds were built years after the house was and therefore were not crucial to the restoration process. The materials from the sheds were used as materials to help renovate the barns.\textsuperscript{51} Benne Wagner later revealed one of the sheds behind the house was the remains of the kitchen. Wagner also

\textsuperscript{48} John Young, “Daily Reports of Winedale’s Restoration, July 3, 1964,” Winedale Historical Center Collection, Box 2.325/U120, CAH.
\textsuperscript{49} Shelia M. Ohlendorf to Mrs. Frances Hudspeth, 11 April 1966, Winedale Historical Center Collection, Box 2.325/U120, CAH.
\textsuperscript{50} Ima Hogg to Drury Alexander, 25 September 1963, Blake Alexander Collection, Box 32, Alexander Architecture Archive, University of Texas at Austin.
\textsuperscript{51} John Young, “Daily Reports of Winedale’s Restoration, November 8, 1963,” Winedale Historical Center Collection, Box 2.325/U120, CAH.
contended that an area Young referred to as slave quarters never served as such.\textsuperscript{52} Young was not familiar with cooking methods of the nineteenth century and, without the proper information, easily overlooked what could have been the kitchen. Hogg and Young may have researched accurate methods for a historic restoration, but they neglected to fully investigate and understand the social history surrounding the house. As a result, the property lost some of its historic structures to misunderstanding and misinformation. A theme throughout Hogg’s projects is her tendency to favor aesthetics over historic accuracy or importance. This tendency came out while landscaping the Lewis-Wagner house. Instead of reproducing a landscape scheme that would have been typical of the time period or what either the Lewis or Wagner family would have had, Hogg arranged native Texas plants in a method she deemed pleasant.\textsuperscript{53}

In early 1965 Young accepted a position at Rice University and left the Winedale project. Upon his departure, most of the restoration process for the Lewis-Wagner house was complete, save for interior work.\textsuperscript{54} Hogg still desired an architect to oversee the completion of Winedale. She encountered difficulty finding a qualified historical architect who met her expectations and could work toward her vision. Hogg herself was busied with the impending opening of Bayou Bend and could only make it out to Winedale on weekends or for day trips. As she required final say on all decisions, had a vision in her mind how Winedale should be formed, and was there so infrequently, work proceeded very slowly. As Alexander expressed, “The real problem is that no one wishes to assume the authority to make decisions which Miss Hogg will likely disapprove, and the work is held up until she can come up to the

\textsuperscript{52} John Young, “Daily Reports of Winedale’s Restoration, May 26, 1964,” Winedale Historical Center Collection, Box 2.325/U120, CAH.
\textsuperscript{53} Lonn Taylor to Dr. Martha Norkunas, 15 March 1995, Winedale Historical Center Collection, Box 2.325/U130b, CAH.
site and make the decisions herself. She wants someone to take on the responsibility, and yet she alone knows just what she wants done.”

In November 1965, Wayne Bell, a graduate of the University of Texas, a professor at UT, and a historical architect, assumed control over Winedale’s restoration (See Appendix, figure 30). Hogg personally wrote to Bell, expressing her gratitude that he agreed to supervise restorations at Winedale and confidence he would bring the project to completion. Initially, Jane Zivley, Hogg’s secretary, requested that Bell merely initial all work reports if he approved orders and it was not necessary for him to send detailed lists and reports to Hogg. Bell, recognizing that Hogg was the type who needed to remain informed and involved in a project, insisted that she needed to be kept informed of all progress, and he would therefore continue to send progress reports to Hogg. With most of the restoration work complete, Bell’s focus shifted to the Lauderdale house and procuring structures to interpret as the kitchen and smokehouse.

There are two barns on Winedale property: a hay barn built by the Wagner family around 1894 using a traditional basilica plan and another built by the Lewis family around 1848 using a unique layout called a transverse crib. Originally the hay barn had a central aisle, flanked by livestock stands with a loft for hay storage. The hay barn was not restored but refurbished into a theater to host performances at Winedale and is now known as the Theater Barn. The barn received a new concrete foundation, and, like the Lewis-Wagner house, required leveling and adjustments on its new base. Missing, rotten, and weakened

55 D. Blake Alexander to Dr. Harry Ransom, 7 November 1965, Blake Alexander Collection, Box 32, Alexander Architecture Archive, University of Texas at Austin.
56 Ima Hogg to Wayne Bell, 16 November 1965, Blake Alexander Collection, Box 32, Alexander Architecture Archive, University of Texas at Austin.
57 Jane Zivley to Wayne Bell, 17 February 1966, Ima Hogg Papers, Box 4W243, CAH.
58 Wayne Bell to Jane Zivley, 21 February 1966, Ima Hogg Papers, Box 4W243, CAH.
timbers were replaced with fresh ones. The main aisle of the barn was widened, the loft transformed into balconies, a clay floor installed, a two-tiered stage built, and the storage rooms adapted to dressing rooms in order to fully convert the old structure into a working theater. Bell supervised the addition of lighting to the barn, minimal work because when Young departed, the barn was mostly complete.

The plan for the transverse crib barn was to repair and renovate it, like the theater barn, rather than truly restore it. This barn gets its name from its unique layout of two corn cribs facing each other, forming a cross plan. The Lewis family first constructed the barn in 1869, and it is one of the last four remaining structures of its kind in Texas. The first step was to remove concrete slabs that lay under each corn crib. The barn was then raised and a new concrete foundation poured. Once lowered, the barn was re-leveled on its new foundation.

Any rotten logs were removed then replaced with timbers to stabilize the structure. Since this structure was not a true restoration, but a renovation, it was not as crucial to use cedar to match the original logs so timbers were cut from trees on Winedale property. Work on the Lewis-Wagner house demonstrated the scarcity of cedar. In its place, pine timbers and siding were chosen, much easier for Young to obtain. Inside the barn, workers built up a floor of packed clay in the cribs and packed earth in the middle cross section. The transverse crib barn was a type of structure used to dry and store corn. They are also known as granaries. Typical corn cribs have slats in the walls to allow air circulation to aid the drying process.

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60 “Historic American Building Survey, Barns,” 1989, Winedale Historical Center Collection, Box 2.325/U120, CAH.
62 Corn cribs are a type of structure used to dry and store corn. They are also known as granaries. Typical corn cribs have slats in the walls to allow air circulation to aid the drying process.
63 “Historic American Building Survey, Barns,” 1989, Winedale Historical Center Collection, Box 2.325/U120, CAH.
crib barn did not require as much work as other structures; its original tin siding provided protection from the elements.\textsuperscript{64}

The research restoration process of Winedale, for all its successes and mistakes, in and of itself is a remarkable resource. There is a lack of documentation detailing successful restorations of historic properties, and therefore many restorers utilize a trial and error approach since there is no guide or instructions to assist them. Recording the entire restoration process through drawings, photographs, and contractors’ notes is essential to building a guide and body of knowledge to steer future restoration efforts. Winedale is an exception to the lack of documentation. Since she did not live near the site and was only on location periodically, Hogg required periodic reports from Young, then from Bell. Hogg retained copies of all correspondence with Young, Bell, and any contractors who worked at Winedale. Combined with measured drawings Hogg had made of Lewis-Wagner house and extensive photographic documentation, there is an abundance of information chronicling the Winedale restoration.\textsuperscript{65}

When she set out to restore Winedale, Hogg desired it to be more than a restored historic structure. She wanted it to be a model of historic restorations. With the extensive documentation of the process, Winedale successfully fulfill Hogg’s wish. Young’s and Bell’s daily reports detail all materials used, the methods contractors utilized, and lay out a step-by-step approach. Hogg’s correspondences with the architects, contractors, and university officials reveal her thoughts and ambitions regarding Winedale. Combining the daily logs with the correspondence, photographs, and drawings finally provides a foundation for any future restoration endeavors. The extensive research, materials used, methods


utilized, and documentation together make Winedale an excellent example of a historic restoration and a model for anyone wishing to undertake such a project.

In 1967, when the University of Texas formally assumed control of Winedale, Harry Ransom, on Hogg’s advice, moved quickly to establish an advisory group to oversee its operations and develop programs so Winedale became more than a “mere museum operation.” Ransom asked Alexander to serve as chairman, with the advisory group consisting of James Perry Bryan, president of the Texas State Historical Association; Carey Cronis, chancellor of Rice University; W. W. Newcomb, director of the Texas Memorial Museum; R. Henderson Shuffler, director of the University of Texas Texana Program; Robert Sutherland, director of the Hogg Foundation for Mental Health; Donald Weismann, chairman of the University of Texas Arts and Letters program, and Hazel Ledbetter, with Ransom serving as an ex-officio member. Most members of the advisory group held leadership positions at universities or museums, the exception being Ledbetter, and though she did not maintain an official position, she was an experienced collector. Collectively, the members of this group, with their positions, education, and expertise provided a means to oversee Winedale’s operations to ensure its historic accuracy and maintain its education aims.

The advisory committee held its first meeting on October 9, 1965, after postponing for a few weeks, to allow Hogg time to move out of Bayou Bend. With a committee, Hogg was able to bring concerns or problems to an assembled group of educated professionals for advice and guidance. At the first meeting, Hogg presented a number of small issues to the

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66 Dr. Harry Ransom to D. Blake Alexander, 22 May 1967, Blake Alexander Collection, Box 32, Alexander Architecture Archive, University of Texas at Austin.

67 “Landmark is Gift of Miss Hogg,” Houston Post, June 6, 1965.
committee, such as trouble finding authentic locks for the buildings. A large issue Hogg brought up for discussion was the issue of heating and cooling the Lewis-Wagner house.

Hogg vehemently opposed installing an air conditioning unit to the house; she thought that since the building was never air conditioned, it would be detrimental to the preservation of the building and furniture in it. Members of the committee argued the house needed air conditioning, not only for visitor comfort, but also to regulate temperatures within the building, which in turn would help preserve the furniture inside. Hogg’s preference prevailed and the Lewis-Wagner house remains un-air-conditioned to this day. Another difficult subject Hogg presented to the committee was whether or not Winedale should interpret slavery, as the Lewis family did have slaves. Hogg and the committee seemed to have decided the controversy surrounding slavery outweighed any benefits they saw to addressing it and have never touched the subject at Winedale.

In addition to providing guidance and advice for Winedale’s issues, the committee members drafted plans to direct Winedale’s development. They formed a master plan to guide Winedale’s progress, as well as drafting guiding principles for Winedale’s collection, preservation, and interpretation. These plans and principles gave Winedale standards to work toward and goals to achieve, legitimizing it as an educational and museum institute. To increase community involvement and awareness, the advisory committee established a Winedale Council consisting of local members. Establishing a committee and utilizing it for professional guidance is another method Hogg employed to ensure actions or

68 “Notes from the First Meeting of the Winedale Advisory Council,” 9 October 1965, Winedale Historical Center Collection, Box 2.325/U120, CAH.
69 “Summary Report of Winedale Planning Committee,” 1 September 1972, Winedale Historical Center Collection, Box 1, Alexander Architecture Archive, University of Texas at Austin.
70 Drury B. Alexander to Charles Bybee, 28 February 1969, Blake Alexander Collection, Box 32, Alexander Architecture Archive, University of Texas at Austin.
modifications at Winedale remained historically accurate and authentic. She sought the advice of experts while restoring structures at Winedale and planned policy decisions with the backing of a committee. With Varner-Hogg, she attempted a failed restoration with little to no professional advice. At Bayou Bend, Hogg began to understand the necessity of trained guidance and sought assistance from experts at Winterthur. Finally, at Winedale, she aligned the museum with an educational institution, the University of Texas, and supported operations with a committee of experts.

Hogg’s interpretive plans at the Lewis-Wagner house presented controversy and challenges. Hogg owned a small collection of German immigrant-made furniture from Pennsylvania. She wanted one room furnished with those pieces so visitors to Winedale could see the regional differences in German immigrant-made furniture. Hogg’s desire to display furniture from Pennsylvania proves problematic. Her intention was to showcase regional differences and influences from within furniture made by people of the same immigrant ethnicity. With only one room showcasing a regional example from one other location besides Central Texas, Hogg’s intent is not clear to the visitor.

Another interpretative challenge Winedale posed was the question of its role along stagecoach routes. The roads of Fayette County were in much better condition than those of surrounding counties in the nineteenth century. The county spent over three thousand dollars per mile constructing and maintaining high-quality roads. County court records indicate much of its time was devoted to petitions for new roads and where to place them. This is highly significant because in the nineteenth century, public roads brought economic opportunities, and it was in the best interest of cities and towns to maintain roads and draw

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71 Wayne Bell, “Carry in the Thought: The Legacy of Miss Ima at Winedale,” Undated, Winedale Historical Center Collection, Box 2.325/U117, CAH, 3-4.
those opportunities. An 1870 state map shows roads crossing the Winedale area, including the road running by the Lewis farmstead.\textsuperscript{72}

In rural areas that railroads did not reach, stagecoaches remained the most reliable form of transportation. On stagecoach routes, there was a station every ten to twelve miles to change horses, refresh supplies, give the travelers a rest, and switch out mail sacks. An 1874 route map from Roessler, a stagecoach company, shows a route running from Round Top to Brenham which crossed by the Lewis property three times a week.\textsuperscript{73} When Hogg first purchased the Lewis-Wagner House it was believed by many, including Nonemaker, Young, and Hogg, that the house served as an inn along the stagecoach line. This belief remained so prevalent that for many years, the Lewis-Wagner house was called the Stagecoach Inn.

Deeds left by Lewis confirm a public highway ran by his property and a stagecoach route utilized that road.\textsuperscript{74} Lewis, a shrewd businessman, took advantage of the routes running past his property and provided a resting point for stagecoach travelers, even calling his house Lewis’s Stopping Point. He never referred to his house as an inn, however, and census data lists Lewis as a farmer, not an inn operator.\textsuperscript{75} At only twenty-six miles, it is unlikely the route required an overnight stay. The historical evidence points to the Lewis house existing as a rest point, never as an inn, yet the notion of the house serving as an inn remained ingrained for many years. Hogg and the Winedale staff even called the house the “Stagecoach Inn.” She furnished a downstairs room with tables and chairs to interpret as a tavern room, where travelers along the stagecoach lines could rest and get a drink.

\textsuperscript{72} Rachel Feit, “Plan for Exhibit Entitled: Roadways, Transportation and Winedale: The Making of an Historic Place,” 23 April 1998, Winedale Historical Center Collection, Box 3J128, CAH, 4-6, 8.
\textsuperscript{73} Ibid., 8.
\textsuperscript{75} Feit, “Plan for Exhibit Entitled: Roadways, Transportation and Winedale: The Making of an Historic Place,” 8.
descendent of the Lewis family visited Winedale, saw the tavern room, and became enraged at the manner the house was portrayed. After that encounter, Hogg decided to interpret and furnish the house based on how research indicated, as a farm house fitted out with locally made furniture from German immigrants, rather than imposing the theory of a stagecoach inn on the structure.

This debate over Winedale’s role along stagecoach routes showcases the strong role collective memory plays; for Ima Hogg, her idea of how history occurred overshadowed historical evidence contradicting her impression. By referring to Winedale as the “Stagecoach Inn” and situating a tavern room, Hogg showed the trap of following an idea of how history played out versus allowing historical evidence to tell its own story. Evidence points to the possibility that the Lewis family operated a stagecoach rest point on their property but the house itself was only a family farm house. In 1972, the University of Texas officially changed the name from the Winedale Stagecoach Inn to Winedale Museum. The name “Stagecoach Inn” also had other implications, besides false interpretation of the site’s function. Visitors arrived at the property expecting accommodations and meals at an inn and were disappointed to learn no overnight lodgings existed. Visitors also often confused the Stagecoach Inn with an inn bearing the same name in Salado, Texas. Winedale received another name change in 1977 when the staff worried about the state legislation cutting funding for university-run museums.76 Winedale also functioned as more than a museum so the new and final name, the Winedale Historical Center, proved the most appropriate.

Winedale officially opened to the public with a three-day dedication festival beginning April 7, 1967. Hogg herself, at the age of eighty-four, played the organ at a dedication service, which took place at a church nearby in Round Top. The weekend was

filled with music festivals, including a German oompah band. Nellie Connally, Governor John Connally’s wife and the First Lady of Texas, presented Hogg with a Preservation Award for all her work at Winedale on behalf of Texas history and culture during the opening festivities. Though the governor’s wife technically possesses the title “the First Lady of Texas,” Hogg’s efforts to further and enhance Texas culture caused many to bestow the title on her. A letter from a friend to Hogg after Winedale’s dedication claimed, “You prove again, what I have long felt, that you are the continuing first lady of Texas. You have given Texas many gifts but the one I value is that of yourself.”

Other Structures at Winedale

The Lewis-Wagner House and its barns are certainly prominent features of Winedale but they are only three of the structures on the property. Hogg brought a number of nineteenth-century structures to Winedale during her life to further enhance and enrich the experience at the outdoor museum, making the Lewis-Wagner house and the two barns the only structures on the property still on their original site. Moving a historic structure is a long, detailed, and expensive process. The first step is a photographic survey of the structure. For the exterior this includes wide shots of every angle, chimney details, each joint, window, door, and frames. Inside, after overall shots of each room are taken, detail photographs must be taken of trims, window panes, window sashes, mantelpieces, doors, floors, ceilings, and frames. The next step is an architectural survey. Detailed plans of each floor are drawn up as well as mapping the foundation, footings, piers, roof framing assembly, porches, breezeway, and fireplaces. Then, a new plan is drawn up showing the structure in

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78 Margaret “Mrs. Len Scarbrough” to Ima Hogg, 16 September 1968, Ima Hogg Papers, Box 4W243, CAH.
its new location. Before any heavy equipment comes near the structure, workers must
conduct an archaeological survey of the property by excavating under any porches,
breezeways, near the back door, and by any location where there could have been a kitchen.
These excavations provide valuable artifacts and clues that would otherwise be lost.79

As the house itself is emptied, detailed notes are taken of the room and location
within the room from which the item originated. Whether it is a piece of furniture or floor
beam, no object is ever removed without first photographing it in its original location. Once
the house is emptied, all painted surfaces are covered and protected by a coat of polyvinyl
acetate. Then doors, glass, shingles, rafters, stair treads, railings, floor boards, floor beams,
and wall beams are marked, photographed, and removed. To prepare the new site, a pad is
cleared and a new concrete or stone foundation poured. If the structure is small enough, it is
completely disassembled then reassembled on the new site. Larger structures are raised and
moved by vehicle in one or two parts.80

The reasoning most often used to move historic structures is the preservation of the
structure itself; it is either threatened by abandonment, environmental factors, or urban
spread. It is important to save or protect historic structures. Once the structure is moved and
saved, however, it is placed out of context and often next to or near structures that it would
have never been. Historical villages often give the impression that dwellings were located
close together, when in reality people could not see their neighbor in rural settings. These
villages require an incredible amount of context to explain this grouping of buildings. From
her notes and letters, it appears that Hogg had the foresight not to group all structures close
together. However, she spaced out the structures on Winedale property for aesthetic reasons,

79 “To Move a House: Stagecoach Inn Preliminary Outline for Restoration.” Winedale Historical Center
Collection, Box 2.325/U120, CAH.
80 Ibid.
so they did not divert attention from the Lewis-Wagner house, not to prevent visitor confusion because of different time periods. She did not want views of Lewis-Wagner House tainted with views of the McGregor house, and vice versa. Hogg had the right intention but wrong motivation when spacing the structures at Winedale.

Winedale creates a village where there was not one previously. The Lewis-Wagner house previously stood as a remote and self-sufficient complex. With the makeshift Winedale village surrounding it, that remoteness and autonomy is taken away and cannot be portrayed. The authenticity of an isolated and self-sufficient farm and stagecoach stop is compromised in the name of historic preservation. In creating a historical village, there is another challenge. The various structures need to have their own space and acreage to stand out on their own, but the village cannot be too spread out or visitors will not be able to reach all the structures without the aid of carts or cars. Cars driving on a historic village definitely take away the historical feel to a museum as well as raise problems of pollution and smog within the grounds. The challenge for historic village museums is to spread out structures so they can each stand out and have their own space but not be too far apart so visitors cannot walk between them. Undoubtedly it is important to save and preserve historic structures; the result, however, is often a misinterpretation of structures’ original context and the public’s misunderstanding. Hogg desired more than a restoration and museum at Winedale. She wanted it to function as a historical and ethnic research center and as such, the property required additional facilities and structures, so the next step for Winedale was to acquire such structures. During Hogg’s lifetime, a smokehouse and kitchen for the Lewis-Wagner

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81 Wayne Bell, “Carrying the Thought: The Legacy of Miss Ima at Winedale,” Undated, Winedale Historical Center Collection, Box 2.325/U117, CAH, 4.  
82 Ibid., 2.
House, the Lauderdale house, Hazel’s Lone Oak Cottage, and the McGregor House were moved to the Winedale property.

Based on her research, photos of the Lewis-Wagner house, and other properties of similar eras in the area, Hogg deduced that the Lewis family would have had a smokehouse on their land. A German immigrant in Austin County (near present-day Sealy, Texas) named August Boecker built a single-room log cabin in the mid-nineteenth century. Hogg purchased the Boecker structure from Elsie Thielemann then had it moved to Winedale to be interpreted as a smokehouse. Placing it on a new stone foundation, workers replaced some deteriorated logs after the cabin was installed at Winedale, but there are no records as to which logs or how many were replaced. The door was also enlarged to accommodate visitors. Since the log building was moved to Winedale, it is obviously not on its initial site nor interpreted in its original setting. The Boecker structure’s construction is not typical of outbuildings but rather of a residence, indicating the building served as a home. Hogg’s research indicating a smokehouse on the Lewis-Wagner property was most likely correct, but the building she brought to serve as a smokehouse on the Winedale property was most likely a residence, not a support building. The work on this structure was not nearly as well documented as the work on the Lewis-Wagner house, probably due to the fact it is was meant to serve as support building, not as the main house, nor as a model of restoration.

With the original kitchen demolished, Hogg either had to have a kitchen built on site or transport in another building to be interpreted as a kitchen. Before leaving the project, Young discovered the original kitchen’s foundation. Bell decided to bring in a structure from a similar time period to interpret as a kitchen rather than construct one with the limited

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83 Historic American Buildings Survey, Boecker Structure, 1986, Winedale Historical Center Collection, Box 2.325/U120, CAH.
information, research, and photographs they possessed. The Bybee family purchased a log cabin, originally built in 1875 by Paul Koneschik in Austin County, in 1966 then donated the structure to Winedale. The Koneschik cabin was the perfect time period and size to interpret as a kitchen at Winedale. Like the smokehouse structure, the kitchen cabin was placed on a new stone foundation and any rotten and deteriorated beams were replaced.

In 1858, immigrant James Shelby Lauderdale constructed a house in Washington County. Hogg saved the home when she purchased it in 1963 and moved it to Winedale; its original location was flooded to create Lake Somerville. She wanted the Lauderdale house for Winedale to show a different architectural style from the area; it represented the filtering of Classical Revival architecture in Central Texas. The Lauderdale house was not going to be restored as the Lewis-Wagner house was. Instead, it was renovated and refurbished to serve as a dorm for students and scholars studying at Winedale. In November 1964, the roof, front porch, and breezeway were dismantled to prepare the house for its move to Winedale. The house was moved in two sections and then set on piers while a new stone foundation was constructed for it. While it was lowered onto its new foundation and leveled, workers replaced or repaired decayed and deteriorated beams. The breezeway was reinstalled with new flooring, porch reconstructed, the roof rebuilt and new shingles installed.

In February 1965, Hogg halted all work on the Lauderdale house. She and Alexander believed the original site in selected for the Lauderdale house in Winedale was wrong and

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85 Ibid., 21.
86 Ibid., 11.
that the house needed to be moved. They believed the Lauderdale house was too close to the Lewis-Wagner house and would detract from it. The house was then dismantled, moved, and reinstalled on a site further north of the Lewis-Wagner house. At this point in the project, Young departed with all exterior work completed, and Bell assumed the task of completing the interior. Work on the Lauderdale house was further halted while Hogg moved out of Bayou Bend in 1965 and settled into her new apartment.

When work resumed, Bell made a mistake with Lauderdale’s flooring. To treat the wood, Bell applied boiling linseed oil and left it on the floor. The oil should have been taken up immediately after application; leaving the oil soaking the floorboards caused a sticky residue to coat the entire floor. Eventually all the excess oil was scraped off with knives, which gave the floorboards a weathered, used look. The floor treatment is another example of correct research but poor execution.

Some rooms in Lauderdale house contained wallpaper, and Hogg wanted original wallpaper to replace the worn-out pieces on the wall. When copies of the original wallpaper could not be found, Hogg had to settle for a reproduction pattern. She personally selected all paint colors for the Lauderdale house. After the reproduction wallpaper arrived and was installed, Hogg decided the paint was too light and selected new paint colors, forcing the workers to repaint the house. The second floor was finished and furnished as a dormitory and then a modern kitchen added in time for the dedication in April 1967. Lauderdale received an addition to its dormitory in 1969.

87 Ima Hogg to D. Blake Alexander, 23 December 1964, Blake Alexander Collection, Box 32, Alexander Architecture Archive, University of Texas at Austin.
88 D. Blake Alexander to Dr. Harry Ransom, 23 August 1965, Blake Alexander Collection, Box 32, Alexander Architecture Archive, University of Texas at Austin.
Hazel’s Lone Oak Cottage, another structure moved to Winedale, is a typical Texas dogtrot of braced frame construction. A single story with a loft, it has two rooms on either side of the dogtrot with a front porch running the length of the house. It was originally constructed in 1868, approximately two miles south of Winedale on Jack’s Creek by a German immigrant named August Koenig. Its architecture displays typical German characteristics: the steep pitch of the roof’s gable, inclusion of the porch and shed under an unbroken roof line, notched porch columns, and decorative fretwork of the stair railing. The cottage’s dog-trot and porch demonstrate an Anglo-southern style.90

Hazel Ledbetter, the cottage’s namesake, purchased the property in 1961 then sold it to Hogg in January 1966. It was moved to Winedale in March 1966. The cottage received new oak siding and interior deteriorated timbers were replaced with new pine, but rotten beams on the porch were replaced with cedar. Workers repaired the interior floors and installed a floor in the attic. To complete the house, air conditioners were installed and the attic was converted into two exhibit rooms. Hogg originally intended to utilize the cottage as the curator’s house and exhibit space. It now serves as the interpretive center, containing exhibits which tell Winedale’s story as well as the story of cultural groups and ecological factors which shaped area’s history.91

The McGregor House is an example of a typical wealthy planter’s house from the area, built in the vernacular Greek revival style. The house is two stories with two rooms on each side of a large central hallway. It was built in 1861 by Dr. Gregor McGregor in Washington County and constructed using the locally available woods, cedar, ash, and walnut. The McGregor house staircase speaks to the wealth of its builders; there are detailed

90 “Historic American Buildings Survey, Koenig House, 1986,” Winedale Historical Center Collection, Box2.325/U120. CAH.
railings and turned balusters on both sides of the stairwell. The first story contains an additional extension with a porch and dining room.

McGregor, a physician and land speculator, came to Central Texas in 1852. He married Annie Portia Fordtran, the daughter of German immigrant and Stephen F. Austin colonist Charles Fordtran, in 1859. McGregor purchased land adjoining his wife’s then built the house on his wife’s land, above Mill Creek in Washington County. He retired in 1872 and moved to Waco, Texas, with his family and in 1873 sold the house and property to a neighbor. The McGregor house then became home to many German farming families, including Charles Grimm, and in its last years functioned as a tenant house. Hogg purchased the house in 1968 from Grimm’s heirs.92

Restoration of the house occurred from 1969 to 1974 (See Appendix, figure 32). Hogg moved the McGregor house to Winedale and placed it at the rear of the property so as not to compete with the Lewis-Wagner house. The back ell, roof, and porch were dismantled and taken to Winedale separately. The house was placed on new sandstone piers and the exterior siding replaced. Hogg had the house oriented the same way as it was on its original site, thinking the house should continue being exposed to the sun and elements as it had from its original construction. Workers replaced the roof and porch rather than rebuild them so they would be weatherproof.93

Both chimneys were reconstructed then frescoed to resemble the original chimneys. The original brick used on the chimney was of poor quality and very porous, resulting in extensive water and rot damage to the east side of the house. Though the McGregor house required extensive work to repair damaged beams and planks, most of the original siding was

92 Lonn Taylor, “Marker Application, McGregor-Grimm House,” undated to Texas Historical Commission, Winedale Historical Center Collection, Box 2.325/U120, CAH.
Winedale staff used photographs of the house taken in 1892 to reconstruct the front and back porches and repaint the exterior. While removing layers of paint in the downstairs bedroom, restorers discovered painted designs on the ceiling similar to the Melchior painted designs in the Lewis-Wagner house. Closer inspection revealed the designs in the McGregor house were likely done by Melchior himself. To protect the designs, staff applied a layer of liquid polyvinyl acetate. The unpainted walls were covered with wallpaper; Winedale staff sent wallpaper fragments to Brunschwig & Fils, Inc. in New York, who replicated it. To complete the interior work, workers used tools to reproduce the wood graining in the hallways and doors. UV filter Plexiglas panels were placed in the window panes to protect the furniture Hogg planned to display at the McGregor house.

Hogg created a furnishing plan with the intention of displaying only Texas-made furniture, specifically made in the Central Texas region by German immigrants. While furnishing the house in 1972, Hogg became fascinated with the challenge of creating a plan based on the house’s occupants. This style of plan is more aligned with a social history approach to setting up historic structures. This approach utilizes estate records, paintings, or photographs of a site to furnish rooms in a manner that reflects what a family would have had, rather than displaying one style of furniture within a room. Since the McGregor family was wealthy, Hogg wanted to set up the house as one of a wealthy German American family in the 1860s. The house did contain two pieces of furniture used by the McGregors themselves, a footstool and a cedar chest. The rest of the house was furnished based on input

95 Taylor, “Marker Application, McGregor-Grimm House.”
96 Bell, “Carrying the Thought: The Legacy of Miss Ima at Winedale,” 5.
97 Taylor, “Marker Application, McGregor-Grimm House.”
from the McGregor’s’ grandchildren and estate records from men of equivalent wealth and position in Austin or Washington counties from 1855-70. Hogg possessed a few Texas-made pieces but discovered and purchased more as she conducted research for a book on Texas furniture with Lonn Taylor, Winedale’s first professional curator, and David B. Warren, Bayou Bend’s curator. The connections made during the book’s research allowed Hogg to acquire more Texas-made pieces.

Hogg’s collection of Texas furniture displayed at Winedale contains outstanding examples of Texas-made pieces. A particularly unusual piece is an upholstered sofa with a carved fish back and swan head arms, made by Carl Steinhagen around 1860 in Grimes County. One of the finest pieces Hogg acquired for Winedale is currently displayed in the McGregor House: a four-post bed with canopy made in 1861 by Johann Umland in Washington County. Rococo scrolls and Grecian ornaments decorate the headboard, footboard, and side rails, making it one of the most sophisticatedly designed and detailed pieces of Texas-made furniture. Both of these pieces showcase unique design elements, blending styles, and are examples of expensive pieces. The Winedale collection also showcases provincial pieces, including simple carved, cane-back chairs and large wardrobes.

Winedale after Dedication

Once Winedale was restored and opened to the public came the task of operating as an outdoor museum (See Appendix, figures 31 and 33). As a museum, Winedale’s first priority

100 Bell, “Carrying the Thought: The Legacy of Miss Ima at Winedale,” 6.
is the protection and preservation of its historic structures and decorative arts collection. A professionally trained staff and restored buildings fulfill that objective. The second priority is ensuring that the treasures of Winedale are readily available for the public to view and scholars to study. Winedale maintained regular hours for patrons to visit and take tours, led by trained docents. Hogg, with the aid of Warren, personally trained the first docents at Winedale. She trained them to give tours focused on the furniture, rather than the social history of the structure’s previous occupants. Hogg’s focus at Winedale was on decorative arts and the stories the pieces could tell, not the social or personal histories of the families who lived in the various structures.

A major component of museums, besides offering open hours for the public to visit, is its programing. Well planned and executed programs distinguish an institution and attract new patrons. Perhaps the most well-known program at Winedale is its annual Shakespeare at Winedale festival. Every summer, drama and English students from the University of Texas at Austin spend six weeks at Winedale, studying Shakespeare and rehearsing for a series of his plays they present in August in the Theater Barn. A program showcasing Shakespeare would normally not be associated with a historical village depicting life in Central Texas in the mid nineteenth century, but it speaks to the visionary ability to utilize Winedale as more than a decorative arts museum and prove its applicability to everyone, not just those interested in history or Texas culture.

Winedale offers a number of opportunities besides Shakespeare plays. Each summer, Winedale hosts architecture, museum studies, and history students in a Summer Institute in Historic Preservation in June, sponsored by the University of Texas Architecture School and

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102 Lonn Taylor to Dr. Martha Norkunas, 15 March 1995, Winedale Historical Center Collection, Box 2.325/U130b, CAH.
the Historic American Buildings Survey. The property also plays hosts to scholars studying architecture, history, decorative arts, preservation, or restoration.

More in line with traditional duties of a decorative arts and outdoor museum, Winedale has hosted countless museum, restoration, and architectural seminars and conferences. As previously stated, Hogg went to great lengths to ensure Winedale’s restoration was authentic as possible. Winedale, as a model of historic restoration operating under the University of Texas, an educational institute, stood poised to serve as the model of a professionally run museum. Hogg brought professional museum standards to Texas from her connections on the East Coast and now sought to spread those standards throughout the state.

One major conference held early in the museum’s history was an Annual Workshop in Restoration, hosted in conjunction with the State Historical Survey Committee. Hogg gave the keynote speech on the Principles of Architectural Preservation and Restoration. Winedale also played host to the annual Winedale Preservation Workshop, which over two hundred people attended in 1970 alone. These programs established Winedale a center for studying techniques of preservation, restoration, decorative arts, and museology. The first of these workshops began in 1968, with the final Winedale Workshop taking place in 1972. Winedale played host to a number of museum, preservation, history and education seminars, conferences, and lectures. When it first opened, Winedale filled a void in the

103 “Winedale Summer Institute in Historic Preservation,” Winedale Historical Center Collection, Box 1, Alexander Architecture Archive, University of Texas at Austin.
104 Drury B. Alexander, “The Winedale Inn Programs,” Undated, Blake Alexander Collection, Box 33, Alexander Architecture Archive, University of Texas at Austin.
105 Program Flyers, Winedale Historical Center Collection, Box 3J129, CAH.
106 Drury B. Alexander to Dr. Harry Ransom, 25 September 1970, Blake Alexander Collection, Box 32, Alexander Architecture Archive, University of Texas at Austin.
107 Alexander, “The Winedale Inn Programs.”
museum field. Today the Texas Association of Museums (TAM) oversees the network of museums in Texas. It challenges museums to uphold and improve upon its levels of professionalism and provides training opportunities for museum professionals. The Texas Museum Association, renamed TAM in 1975, began hosting museums conferences in 1939, but not on a regular basis. It was not until 1970 that the museum conferences became an annual event. Until TAM hosted regular conferences, Winedale served as the institution providing professional guidance and advice to other museum and preservation societies in Texas.

Once TAM began hosting regular conferences in 1970, Winedale no longer felt the need to fill such a duty. Rather, Bell and Taylor decided to shift programing focus from general seminars and conferences to professional development workshops. That switched Winedale’s focus from spreading professional standards throughout the state to offering supplemental and enhancement education opportunities to scholars and museum professionals. Not all programming is geared toward highly advanced studies. Winedale also hosts music festivals, as music was always a great passion of Hogg’s. Nearby Round Top is a center for antique trade shows, and Winedale always hosts a number of antique shows and festivals. To reach children, summer day camps at Winedale expose campers to music, arts and recreation. In 1995, Winedale became part of a new division at the University of Texas at Austin, the Center for American History, now known as the Dolph Briscoe Center for American History. This move placed Winedale directly under the management and care of a historical research center, further supporting and strengthening Winedale’s scholastic aims.

110 Lonn Taylor to Wayne Bell, 24 October 1970, Winedale Historical Center Collection, Box 3J129, CAH.
111 Alexander, “The Winedale Inn Programs.”
As with her other projects, once they transitioned to an institution, Hogg did not disappear into the shadows; she continued to remain involved with the museums she built up. She never wanted her projects “frozen” the way she set them up. Hogg was a visionary. She recognized that new ideas or trends might emerge to direct the museum or staff might find artifacts that better exemplify styles on display and replace pieces she herself may have purchased. While she encouraged her project to grow, Hogg still considered them her projects and remained involved with each one during her life. Hogg continued collecting Texas-made furniture pieces for Winedale and funding construction project after the dedication. Her financial ledger indicated that between 1966 and 1973, she spent $147,233.80 on furniture and furnishings and $165,063.06 on construction and maintenance projects. In addition to the $500,000 endowment she donated, Hogg spent $312,296.86 on Winedale the eight years after it was dedicated to the University of Texas.112

While the endowment Hogg established supports some operations at Winedale, rising costs necessitated more. On Hogg’s suggestion, Winedale began a program called “Friends of Winedale” on April 1, 1971.113 The program, similar to memberships, asked those interested in Winedale to be “Friends of Winedale” and contribute annually to aid its programing. As she did at Varner-Hogg and Bayou Bend, Hogg continued to be involved with staffing Winedale. Before Lonn Taylor was hired as Winedale’s first professional curator in 1972, Hogg sent him to Sweden and Denmark to study outdoor museums and to Old Sturbridge Village to attend a two week long workshop on historic site interpretation and

113 Drury B. Alexander to Ima Hogg, 7 April 1971, Winedale Historical Center Collection, Box 3J130, CAH.
administration. This not only shows Hogg’s involvement with staffing but also the continued efforts to maintain educational and professional standards.

Winedale continued to add structures to its property, even after Hogg’s death in 1975. An impressive addition to Winedale was the Joseph Biegel house. Biegel was Fayette County’s first German settler and constructed the house in the 1830s near Halsted. The house showcases a rare example of log construction with full dovetail cornering. John Schumacher donated and moved the house to Winedale in 1976, the year after Hogg died. Moving the house to Winedale saved it, as its original location was flooded to create the Cedar Creek Reservoir. Another acquisition was a one-room school house, dubbed the Winedale School. Built in 1894 approximately a quarter mile from the present-day Winedale complex, it served the predominately German community as an elementary school until 1943, then as a Lutheran church until 1945. From 1945 until 1992, it served as a hay storage barn until a group of students who formerly attended the Winedale School purchased the school house. They restored the school then donated and moved it to Winedale in 1994.115

Winedale has not operated without its challenges. The greatest obstacle it continues to face is its location. Winedale itself is an unincorporated community located four miles from Round Top, itself one of the smallest incorporated cities in Texas with a population of eighty according to the 2010 census. Winedale is an hour and a half drive from the University of Texas in Austin, and about an hour and forty-five minutes from Houston. Neither drive is extremely convenient for a visitor, student, or scholar to reach Winedale. Public access was already a problem by 1978. Its remote location did not encourage weekday visitors so the low numbers, combined with the rising costs of fully staffing the

114 Lonn Taylor to Dr. Martha Norkunas, 15 March 1995, Winedale Historical Center Collection, Box 2.325/U130b, CAH.
property, forced Winedale to cut its public hours to weekends only, though groups could book at any time.\textsuperscript{116} Today, Winedale is open to the public but only by making an advanced appointment. Another problem caused by Winedale’s location is staffing. Museums need a full-time director or curator to provide continuity, leadership, and develop programming, preferably with a scholarly background, skills, and experience.\textsuperscript{117} It is exceedingly difficult to find someone who possesses all those qualities and can adapt to a rural life.

An unfortunate incident presented Winedale with another challenge. In 1981, an electrical fire destroyed the Lauderdale house. The structure had been serving as Winedale’s conference center and dorms for students and scholars. Luckily, Winedale received a grant from the Meadows Foundation which allowed them to build a new conference facility across the road from the Lewis-Wagner house.\textsuperscript{118} Alfred Wagner, a member of the Wagner family, and his family lived on a house on the property until 1958. Hogg purchased the house with the intent of creating an administrative and conference facility across the road from the historic structures. The Wagner house became a dorm and dining facility and with the addition of the Meadows Foundation Conference Center in 1990, Winedale now possesses a complete conference facility to host its many seminars, workshops, and retreats. To complete the conference area, in 1996, an outdoor pavilion was built to host picnics, music festivals, and casual meetings or seminars near Lake Winedale.\textsuperscript{119}

\begin{footnotes}
\footnote{Ronald M. Brown to Lorene L. Rogers, 12 April 1978, Winedale Historical Center Collection, Box 1, Alexander Architecture Archive, University of Texas at Austin.}
\footnote{Ibid.}
\footnote{"Considerations for Comprehensive Master Plan," 12 October 1992, Winedale Historical Center Collection, Box 1, Alexander Architecture Archive, University of Texas at Austin.}
\footnote{"The Winedale Story," http://www.cah.utexas.edu/exhibits/WinedaleStory/panel_08.php.}
\end{footnotes}


**Winedale’s Significance and Legacy**

Originally purchased as an addition to Bayou Bend, the Lewis-Wagner house quickly evolved from simply a place to showcase furniture into Winedale, a fully conceived outdoor museum, historical center, center for cultural studies, and a model of historic restoration. Hogg became involved in the antique field in the early 1920s and by the 1960s, was well networked not only in the antique field but also in the museum and preservation fields. As a result of her associations with institutions on the East Coast, such as the National Trust, Cooperstown, and Old Sturbridge Village, Hogg became educated on accurate historic interpretation and restoration, notions she put into practice while creating Winedale.\(^{120}\)

Bayou Bend and Winedale represent channels Hogg opened up, bringing conservation, preservation, and museums standards to Texas. Hogg’s travels on the East Coast exposed her to professional collections care and museum principles which she, in turn, enacted in her own museums, facilitating the spread of ideals in Texas. Winedale also presented Texas with standards of historic restoration. The staff at Winedale utilized its role as an ideal of museum standards and historic restoration and hosted conferences to share those professional standards Hogg encountered on the East Coast with the rest of Texas. By the end of her life, not only had Hogg brought museum and preservation standards to Texas, but her institutions were spreading them and perpetuating them throughout the state. Visitors touring Winedale’s structures are exposed to a historically restored structure, filled with furniture created in Texas during the mid-nineteenth century. The combination of the structures and decorative arts helps visitors experience Texas culture and hopefully learn more about in a way they would not have if they just read about it in a book or exhibit text.

\(^{120}\) Lonn Taylor to Dr. Martha Norkunas, 15 March 1995, Winedale Historical Center Collection, Box 2.325/U130b, CAH.
next to cases in a traditional museum. This spreads awareness of how necessary it is to preserve pieces of history for future education.

Winedale also showcases how Hogg forged connections within the state. Hogg hired a Winterthur graduate named David B. Warren to serve as Bayou Bend’s first curator. She then utilized him further to train docents at Winedale and assist Lonn Taylor in researching and documenting Texas furniture. She brought an educated curator to Bayou Bend and then ensured that his talent and knowledge were not confined only to Bayou Bend. Another connection Hogg forged with Winedale was the Bybee family. Charles Bybee was born in Willis, Texas, on July 7, 1900, graduated from the University of Texas, took a job with Houston Bank and Trust, and eventually becoming the bank’s president in 1958. Bybee married Faith Poorman in 1924 and the pair became philanthropists. Some of the associations they patronized were the Houston Symphony, Houston Heart Association, and the Methodist Hospital of Houston. Like Hogg, the Bybees also collected American antiques and maintained an interest in historic restoration.121

Charles and Faith Bybee began collecting antiques in the 1950s, for similar reasons that Hogg did; they recognized the historical importance of early American pieces. They eventually donated their collection to the Dallas Museum of Art in 1985.122 The couple also worked to restore historic structures in Houston and Round Top, which is four miles from the Winedale site. Their most notable restoration achievement was establishing the Texas Pioneer Arts Foundation in Round Top in 1967. Through this foundation, the Bybees restored twelve structures in Round Top’s Henkel Square. As fellow collectors, Faith Bybee

and Hogg engaged in a friendly rivalry for pieces. This rivalry did not prevent the women from working together for causes they felt passionate about: historic restoration and the preservation of culture. Hogg and Faith Bybee worked together through the Harris County Heritage Society, which worked to preserve Houston’s culture through historic structures such as the Nichols-Rice-Cherry House, which once belonged to William Marsh Rice, the founder of Rice University. Charles Bybee became a patron of Winedale and donated a log cabin to Winedale that is now interpreted as a kitchen. Rather than shun the Bybees as rivals due to their similar goals of collecting antiques and saving historic structures, Hogg incorporated their passions into her projects, which only enhanced the final product.

Another unexpected result of Hogg’s work at Winedale was increased awareness of Texas furniture. Up to this point, in antique circles, Texas furniture was considered nothing more than provincial pieces made by pioneers out of necessity and containing no artistic value. People moving to Texas, either from America or foreign countries, often were forced to make their own furniture as journeying in a boat, covered wagon, or train left little room for luggage, let alone furniture. That led to a belief that furniture made in Texas was functional and provincial rather than reflecting artistic styles or trends. Hogg, however, recognized that Texas furniture possessed its own unique style. Most furniture pieces made in Texas in the mid-nineteenth century were made by either Anglo or German immigrants. The furniture made in the state reflects the ethnic blending in Texas and rich local culture.  

While furnishing Winedale, Hogg discovered an absence of literature regarding Texas furniture and furniture makers, also known as cabinetmakers, who worked in Texas. To fill that void, Hogg enlisted Lonn Taylor and David B. Warren to research the topic and compile

a book of Texas furniture and cabinetmakers. They focused on the years 1840 to 1880, when furniture making flourished in Texas. Taylor and Warren worked with museums and private collectors throughout the state to locate examples. They also combed through census records, newspapers and archives to build a database regarding cabinetmakers.\(^{124}\) Identifying cabinetmakers was often a daunting task, as many people who made furniture did not classify themselves as such on a census. They often held other professions and made furniture as a side job.\(^{125}\) *Texas Furniture: The Cabinetmakers and Their Work, 1840–1880* was published in 1975 as the authoritative reference work regarding Texas furniture and its makers. The book was out of print for many years, but ongoing demand caused Taylor and Warren to revisit the subject. The result was a revised edition of the book and a second volume containing new and expanded information and examples, both published in 2012.\(^{126}\) Now the work at Winedale provided a work which provided a comprehensive study of Texas furniture, legitimizing it as unique style.

Connections forged through the book’s research also provided background information for many of the pieces in Winedale’s collection. The research produced knowledge regarding the methods the pieces were made, their owners, and the makers of the pieces. These connections also placed Hogg in touch with private persons who owned Texas-made furniture, and often these people in turn would later seek out Hogg to donate their pieces to Winedale. Hogg’s name and deeds had become so well known that she no longer had to travel the countryside seeking antique pieces; people sought her out.\(^{127}\) Instead of searching through antique shops and contacting dealers for pieces, Hogg now had to sort

\(^{124}\) Ima Hogg, *Introduction to Texas Furniture: The Cabinetmakers and Their Work, 1840-1880*, ix-x.

\(^{125}\) Charles Van Ravenswaay to Ima Hogg, 28 September 1970, Lonn Taylor Papers, Box 4Zf234, CAH.

\(^{126}\) Ima Hogg, *Introduction to Texas Furniture: The Cabinetmakers and Their Work, 1840-1880*, ix-x.

\(^{127}\) Mrs. George C. Booth to Mr. McReynolds, 4 April 1970; Mrs. Lee E. Loeffler to Ima Hogg, 3 December 1969; Henry Dean to Ima Hogg, 7 December 1969, Lonn Taylor Papers, Box 4Zf234, CAH.
through potential donations. She was forced to turn away many pieces, either because Winedale already possessed examples or the determination was made that the piece was not worthy of the collection, reflecting back to her belief in aesthetics over historical value. Some contacts proved extremely valuable; one such inquiry led to the acquisition of a one-of-a-kind, extravagantly carved walnut bed made by Johann Umland. The owners knew the bed knew its value and lamented it was not in a place where more could appreciate it but hoped to remedy that by selling it to Hogg for Winedale. Hogg considered the bed the pinnacle of Texas-made furniture pieces. 128

As was Hogg’s wish, the historical village became a useful teaching tool and outdoor classroom to a variety of university students, because Winedale is applicable to a range of subjects. Two of the University of Texas’ summer classes from the English and architecture departments are taught completely at Winedale; students reside in dorms on Winedale’s campus. Classes from the English, architecture, and American studies departments regularly utilize the setting, structures, collections, and environment at Winedale. The historical village has also hosted classes from the University of Texas’ economics, Germanic languages, home economics, journalism, and history departments. Though Winedale is under the jurisdiction of the University of Texas at Austin, other Texas universities have taken advantage its resources. Texas A&M University has sent classes from their history, philosophy, and environmental design departments while Rice University regularly sends architecture classes and students to Winedale. 129 Hogg’s notion of utilizing historic buildings as unconventional teaching tools inspired others to use historic houses as teaching tools beyond the history fields. In 1968, Clovis Heimsath published Pioneer Texas Buildings: A

128 James McReynolds to Mr. and Mrs. Booth, 10 February 1970, Lonn Taylor Papers, Box 4Zf234, CAH.
129 Undated Winedale information leaflet, University of Texas, Austin, Winedale Historical Center Collection, Box 3J130, CAH.
Geometry Lesson. The book seeks to use shapes in historic houses to teach geometric figures. Heimsath credits Hogg in his acknowledgments for her help in developing the work utilizing historic buildings as teaching tools.

At 190 acres, Winedale is one of the largest outdoor museums in America and the only one operated by a major university. Like the Varner-Hogg Plantation, Winedale’s significance does not stem from a major military battle, historic event, or historic figure. Winedale is a slice of Texas history showing how immigrants settled and lived in Texas. It shows the development of Central Texas from land grants from Stephen F. Austin to thriving German community. Many of Winedale’s structures showcase a blending of Anglo and German architecture elements, mirroring the combination of different cultures in Texas.

A comparison of Hogg’s work at Winedale to her first preservation effort at Honeymoon Cottage at Quitman shows how much she developed as a preservationist. Hogg developed the furnishing plan of Honeymoon Cottage and did not have control over restorations. Even while developing the furnishing plan, Hogg seemed unsure of herself and frequently consulted local Quitman residents. In the twenty years between the start of the Quitman project and Winedale’s commencement, Hogg gained the confidence to oversee a historically accurate restoration of a two-story house. She knew to support the project with professionally trained staff members from its start and to conduct extensive research to learn historically accurate building techniques and materials. Winedale showcases a true historical restoration, a model of professional standards, and the pinnacle of Hogg’s work with museums and historic preservation.

130 Undated Winedale information leaflet, published by University of Texas, Austin, Winedale Historical Center Collection, Box 3J130, CAH.
Conclusion

In August 1975, at the age of ninety-three, Ima Hogg and a traveling companion, Yvonne Coates, journeyed to London. On a rainy August 14, the two women shopped at Harrods, then attempted to catch a cab. When they finally flagged a taxi down, the two women dashed to get inside, as neither carried an umbrella. As Hogg climbed into the backseat, the taxi rolled forward, knocking her off balance. Hogg fell under the opened door and became trapped. While the cab driver summoned an ambulance, a passerby held his umbrella over Hogg. She graciously thanked all for their help, reassuring them that “I can’t move just now, but it’s going to be all right.” Surgery corrected the broken hip Hogg sustained in the fall, but five days later, her heart gave out. Ima Hogg died on August 19, 1975. Dallas, Austin, and Houston newspapers all ran stories the following day announcing her death and recounting her achievements.

Tools to Success

While not the first woman in America or Texas to delve into historic preservation, Ima Hogg was able to venture further than others and accomplish more due to a number of factors. Hogg had the personality, independence, connections, and money to pursue her endeavors. She possessed the ability to draw people toward her causes and enjoyed the challenge of convincing them to support her ideals. Her brother Will Hogg knew this about his sister and used it to her own advantage as she recovered from her episodes of depression.

While convincing her brother of the antique’s importance and potential, Ima Hogg convinced herself to spend the rest of her life collecting antique furniture for a museum in Texas. One of the most important factors to Hogg’s success was her never-ending quest to educate herself about the various aspects of the fields in which she worked. When Hogg began collecting American antiques in the 1920s, there was little material available to guide collectors. Hogg did utilize the few sources available but studied the antiques themselves and took copious notes to educate herself on the various styles and learn how to recognize quality pieces. She worked hard to become knowledgeable and be taken seriously as a collector. As a museum developer, Hogg knew the importance of background research for a project but made mistakes in her early attempts due to lack of depth and thoroughness. At Rusk, erroneous and inadequate research led to an inaccurate reconstruction of her father’s birthplace. Incomplete research at the Varner-Hogg Plantation led Hogg to design an improbable furnishing plan for the main house. By the time Hogg oversaw Winedale’s restoration, she possessed enough awareness to conduct background research for her endeavors and with each subsequent attempt delved further to ensure she avoided past problems and present the most accurate portrayal possible.

None of Hogg’s well-known endeavors progressed smoothly; they often required Hogg to fight for the merits and necessity of her ideas. River Oaks Association regulations strictly forbade the use of structures for any other purpose than residential. Despite that, Hogg convinced her immediate neighbors in River Oaks to legally permit her to transform her Houston home, Bayou Bend, into a decorative arts museum. She convinced the president of the University of Texas at Austin of the merits, necessity, and benefits of a historical village at Winedale, even though it was not located near the Austin campus. Hogg’s letter-
writing campaigns to members of the Texas Legislature for various causes she was involved in also speaks to her desire to persuade people to align with her causes.

James Hogg, Ima Hogg’s father, served as governor of Texas for two terms. The fact that her father was a popular and beloved governor, along with the unusual first name he bestowed upon her, meant that Ima Hogg’s name was already known to Texans before she reached adulthood. The Hogg name already carried credibility and fame then Ima Hogg’s own actions further developed her reputation and renown. Hogg began her philanthropic career with the advantage of her family’s reputation to introduce her into society. Once she became active in the preservation and philanthropic fields, her personality and professional manner earned her respect as an individual, not just as a member of the Hogg family.

Toward the end of her life, Hogg’s name alone carried such weight that she was asked to align herself with different causes or pieces of legislation just to give it more credibility. Hogg received a letter from a lawyer, thanking Hogg for supporting legislation which brought Texas into the federal beautification program, also known as Highway Beautification legislation. The lawyer went on to inform Hogg that legislators wanted her name on the list of supporters for the legislation because they believed it would reassure others of the worthwhile nature of the cause. The respect Ima Hogg had due to her family’s name and their actions and then the respect she earned form her own activities gave credibility to any efforts she undertook. Having her name behind a project gave it a degree of higher authenticity.

Ima Hogg possessed an instinct for politics and seemed to have learned a few things from her idol and father, James Hogg. Her various letter-writing campaigns to members of the state legislature not only speak to her desire to sway people to her causes but also her

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3 Ralph Anderson, Jr., to Ima Hogg, 24 March 1971, Ima Hogg Papers, Box 4Zg88, CAH.
recognition of the importance of political support and recognition. By making politicians aware of causes or projects and their benefits, Hogg ensured the legislators’ familiarity with them, increasing the likelihood those causes and projects would receive funds. Hogg attached each of her projects to an official sanctioned state organization; Texas Parks and Wildlife received the Governor Jim Hogg Shrine, Jim Hogg State Park, and the Varner-Hogg Plantation; the Museum of Fine Arts Houston obtained Bayou Bend; and the University of Texas at Austin accepted Winedale. Ownership of both the Governor Jim Hogg Shrine and Jim Hogg State Park was eventually transferred back to their respective cities, and once they were no longer under the jurisdiction of an official state agency, the furnishings from Honeymoon Cottage were transferred to the Varner-Hogg Plantation, which was reassigned to the Texas Historical Commission from Texas Parks and Wildlife. Attaching projects to an official organization ensured there would be a recognized and professional institution to oversee her ventures, providing parameters, expert staff, and State support.

Ima Hogg became a bridge from the East Coast as she brought back to Texas standards within the museum field and cultural development. Hogg felt drawn to antique furniture as tangible pieces connecting the present to the past. She fervently collected American antique pieces with the hope of developing a collection for a Texas museum so Texans would have access to artifacts of their past. Since she admired antiques from a young age, Hogg often told people that her “collecting was a disease, and that she was sure she must have had that disease, incurably from childhood.” She traveled to earn her friendships with the great American antique collectors, including Henry Francis du Pont, Katherine Prentis Murphy, and Henry Flynt. Efforts made by both individuals and preservation societies

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impressed Hogg, who felt Texas and Texans should be making similar efforts to preserve their history and culture.\(^5\)

These visits to the various museums and with her collector friends inspired Hogg to go beyond donating her collection to a museum, which she intended to do from the initiation of her collection, but also to transform her mansion into a museum exclusively dedicated to decorative arts. Houston possesses a premier decorative arts museum solely due to Ima Hogg. Hogg’s encounters with the du Ponts and Winterthur also impressed upon her the necessity of trained professionals in a museum setting and proper handling and care of antiques. She sent her personal secretary, Jane Zivley, to the New York Historical Association to learn proper registration procedures, curatorial practices, and record keeping to ensure her own collection was accurately documented. Hogg did not utilize experts to shape Varner-Hogg plantation, but when developing Bayou Bend, Hogg called upon the Charles Montgomery, then director of Winterthur, and Jonathan Fairbanks, a graduate of Winterthur’s program and curatorial assistant at Winterthur. At Winedale, Hogg ensured there was an expert restoration architect overseeing every step of the renovation process.

Hogg did not confine resources to specific projects, ensuring that other historical and preservation societies throughout Texas benefited from the professional training and knowledge her connections and network could provide. She realized the professionals she hired were valuable assets and utilized them as such. Wayne Bell acted as the restoration architect for Winedale and also consulted on renovations for the Stinson House. David B. Warren, Bayou Bend’s first curator, assisted the Governor’s Mansion Restoration Committee by developing an accurate furnishing plan and collaborated with Winedale’s first curator, Lonn Taylor, to develop *Texas Furniture: The Cabinetmakers and Their Work, 1840-1880*, \(^5\)

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\(^5\) Ima Hogg to Mrs. Earle Mayfield, 23 September 1954, Ima Hogg Papers, Box 3B134, CAH.
the first major scholarly work on Texas furniture. Fairbanks did not just assist Hogg with Bayou Bend; he acted as a restoration consultant to the Harris County Heritage Society. Through her connections with collections back on the East Coast, Hogg arranged for the president of the National Trust for Historic Preservation to travel to Texas, not just to benefit her projects or those working for her; the president also gave lectures to the Harris County Heritage Society and then traveled to Austin and San Antonio, delivering lectures and acting as a consultant to other preservation societies.

The discovery of oil on the Varner-Hogg Plantation provided the Hoggs financial security and transformed them into a wealthy family. In his will, James Hogg left all four of his children mineral rights, entitling Ima Hogg to a fortune in her own right and name, not tied to her brothers. Since Hogg maintained control over her own finances, she could undertake endeavors and support organizations she deemed important. If the situation had been slightly altered, Ima Hogg’s life would have been vastly different. Governor Hogg could have left only his male children mineral rights, which would have left Ima Hogg a member of a wealthy family but dependent on her brothers for funds.

The ways in which Will, Mike, and Ima Hogg utilized their wealth demonstrates that they were philanthropically minded. Since the Hogg family gained its wealth from oil on the Varner-Hogg Plantation lands, the siblings always considered the wealth as a gift from the land, and as such, they were merely holding it in trust to give back to and benefit Texas, where the money came from.\(^6\) One thing all philanthropic efforts need, in addition to dedicated individuals to work for a cause, is funds to support and drive that cause. It is an unfortunate aspect of philanthropy, but without money, organizations do not have the means

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to carry out their missions. The mineral rights not only made Ima Hogg self-sufficient but also provided her with the means to financially support and maintain the various causes she believed in and projects she undertook.

Hogg certainly enjoyed the lavish lifestyle expected of a wealthy woman but was financially generous to each endeavor she embarked which contributed significantly to her success and ability to complete so many grand accomplishments. Each project Hogg embarked on required significant funding to start and sustain and then, once completed, demanded maintenance funds. In addition to the costs of building three museums, Hogg also established endowments for each in order to guarantee funds for their maintenance and endurance. All these endeavors prove Hogg treated her money as a way to assist the cultural and educational development of her beloved home state.

As an unmarried and wealthy woman she was able to act on her own, not attached to a husband or work under a man’s name, whether it be a brother’s or husband’s name. During Hogg’s lifetime, women were socially known by their husband’s name. Faith Bybee, Ima Hogg’s friend and rival American antique collector, was officially and socially known as Mrs. Charles Bybee, despite all of her efforts in historic preservation and antique collecting, separate from her husband’s efforts in the same field. Everything Faith Bybee did was as Mrs. Charles Bybee, therefore viewed as an extension of her husband’s actions. Ima Hogg was known as Miss Ima Hogg. Everything she did--collect antique furniture, work to raise historic preservation awareness, restore historic structures, start the Houston Symphony Society--was accomplished under her own name and all seen as her own achievements.

Hogg was fairly progressive when it came to furnishing plans for her museums. At Bayou Bend, she developed her own form of exhibits, blending the traditional period rooms
with the beginnings of social history interpretation. The social history field did not develop until the 1960s, so it was in its infancy when Hogg was arranging Bayou Bend in the early 1960s. Nevertheless, she incorporated aspects of the new interpretation method into her exhibits; she trained the docents to use the furniture as a springboard to tell history stories, not just discuss the characteristics of different furniture styles. It is not a fully social historical approach but did incorporate features of a new field of historic study. With her actions at Bayou Bend and Winedale, Hogg demonstrated the use of a new technique to view history, which is impressive considering she employed social history techniques the same decade it became a field.

Growth

By examining the various projects Hogg oversaw throughout her life, one can see the evolution of the museum and historic preservation fields themselves. Many history museums or historic house museums began as a result of local involvement and instigation, and countless historic houses and local history museums only exist and operate due to local volunteers. Local involvement is absolutely necessary for the survival of many historical locations; it was local Quitman residents who helped Hogg develop the region’s history and the intervention of E. A. Spacek which saved the project when it stalled at the state level. Until the founding of professional museum and historical associations, such as the Texas Historical Commission in 1953 and the Texas Association of Museums in 1975, or when colleges began offering degrees in the museum and historic preservation fields, it was the responsibility of local communities to preserve their own history and historic sites.
It is important to align a historical museum or property with a state-sanctioned organization dedicated to museum studies, historic preservation, or architecture, and hire trained professional staff members. This ensures the site has access to skilled experts and is held up to professional standards to ensure the long term survival of both the structure and any artifacts within it. Hogg began the Quitman project utilizing only local resources and did not employ the services of a restoration architect until years later to move Stinson House to the park and restore it. When Hogg began work at Quitman in the 1940s, work depended on local involvement, but after a time, she was able to employ a restoration architect in the 1960s, showing how the preservation field advanced in twenty years.

At Quitman, one can see how drastically the preservation and museum field developed in twenty years, but Hogg’s work at the Varner-Hogg Plantation in the 1950s reflects the still-rudimentary research and the early stages of museums of the time. Hogg was conscious of the need to conduct accurate research, yet hers was not thorough enough to be completely historically accurate. The Varner is furnished with period-accurate pieces, but those furnishings are far more grand, extravagant, and expensive than a plantation owner in Texas would have had access to.

Hogg had ambitious intentions at the Varner, as she sought to interpret the property’s history, local history, Texas history, and pay homage to great heroes (including her father). This hodgepodge of ideas and artifacts is similar to the earliest type of museums: cabinets of curiosity. Originating in seventeenth century Europe, cabinets of curiosity, or “Wunderkammers,” were collections of art, religious relics, natural science specimens and other oddities. They were often collections of wealthy patrons placed in cabinets or cases for
others to view. The cabinets had no overall theme; they were merely filled with the various objects their patrons collected. The Varner-Hogg Plantation is Hogg’s cabinet, filled with various furnishings and shrines she deemed important.

Hogg applied a much more focused vision to Bayou Bend as she formed it. Bayou Bend is clearly a decorative arts museum, with each room depicting a different style of decorative arts. By zealously collecting American antiques, recording her collection, then forming a museum through the application of professional standards and utilizing qualified and expert guidance, Hogg formed one of the finest decorative arts museums in American, possibly second only to Winterthur.

The pinnacle of Hogg’s museum and preservation career is her final project, Winedale. From the beginning of the project, Hogg consulted professionals for guidance and Winedale became the model of historic restoration in Texas, a center of study for Texas cultures, and a means to channel museum and preservation standards throughout the state. Her work at Winedale earned Hogg recognition from Governor John Connally, who honored her as the “citizen who did the most for restoration in Texas in 1967.”

Hogg’s intention in forming Winedale was to create more than a historical village; she hoped it would be a model of historic restoration and center of study. She accomplished the first by insisting on the use of historically accurate building materials and methods. The second desire was accomplished after Winedale opened to the public. Winedale has played host to a number of museum, preservation, history and educations seminars, conferences, and lectures. When it first opened, Winedale filled a void in the museum field. Today the Texas Association of Museums (TAM) oversees the network of museums in Texas. It challenges

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8 “Stinson Home Will Be Restored at Jim Hogg State Park,” *Wood County Democrat and Echo* (Quitman, Texas), 15 February 1968, Ima Hogg Papers, Box 4W263, CAH.
museums to uphold and improve upon its levels of professionalism and provides training opportunities for museum professionals. The Texas Museum Association, renamed TAM in 1975, began hosting museums conferences in 1939 but not on a regular basis. It was not until 1970 when the museum conferences became an annual event. ̈ Until TAM hosted regular conferences, Winedale served as the institution providing professional guidance and advice to other museum and preservation societies in Texas. Hogg had not only brought professional standards to her own projects, she had become a channel, funneling those standards to the state itself.

**Shortcomings**

Though her contributions to Texas are immense, Hogg did possess limitations and inadequacies as a collector, historian, and preservationist. As a collector and museum designer, she favored aesthetics over historic accuracy or value. She would pass on purchasing an artifact or antique if it was not in excellent condition, even if the item contained historic value. When designing Bayou Bend, if she felt a wall color or wallpaper accented or complemented her furniture pieces, she would use it, even if the color or wallpaper in question was not available during the time period the antiques were from.

Another downfall was Hogg’s susceptibility to portray her idea or version of history. The notion of collective memory, when personal memories shape historical memory, remained a powerful influence throughout her professional career. Ima Hogg’s role model and idol was her father, and as such, all of her early preservation endeavors--donating her father’s papers, work on the Governor’s Mansion, Quitman, and Rusk--focused on maintaining his memory. Her personal feelings towards her father prevented her from

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preserving his memory in an unbiased manner, and she went as far as requiring her approval on any use of her father’s papers or quotations. At the Varner-Hogg plantation, her ideal of how plantation homes would have been furnished led her to design an unrealistic plan for a Texas plantation. With Winedale, Hogg interpreted the Lewis-Wagner House as a Stagecoach Inn, despite evidence the location was merely a stop, not an inn.

Other Philanthropic Endeavors

Ima Hogg greatly influenced the development of culture in Texas through her collections, her work with museums, and historical institutions, but her actions and focus did not reside solely within history and historic preservation. Hogg’s philanthropic efforts expanded beyond decorative arts and historic preservation to include music, mental health, and education. One of Hogg’s greatest passions lay with music and musical performance. Her personal notebooks are full of quotations from musicians, composers, and conductors. She attended the University of Texas for two years to study piano and traveled through New York and Europe pursuing her studies. Before the oil wells at the Varner-Hogg Plantation provided funds for the Hogg siblings in 1918, Ima Hogg taught piano lessons in Houston. Through the piano lessons, she quickly realized her new home town of Houston lacked an organized and official symphony. As with all her other projects, she notice a void which needed to be filled and quickly rallied her fellow Houstonians to create a symphony orchestra for the city.

The Houston Symphony Orchestra was formally organized on November 26, 1913, with Hogg serving as its first vice-president. According to Hogg, the Symphony was meant to serve “the best interests of all people in Houston, regardless of age, status, or religious

10 Ima Hogg’s Personal Notes, 1913, Ima Hogg Papers, Box 3B179, CAH.
faith.” Hogg wanted the symphony available for all Houstonians to enjoy and quickly worked to build up and refine the new organization. She developed a questionnaire to send to existing symphonies in other cities for feedback on how best to enhance the new Houston Symphony and traveled to St. Louis and Cleveland to meet with their symphony directors to gather information on their local conditions, and discuss the possibility of the symphonies visiting Houston.

Hogg supported the symphony through large personal donations but did not want it dependent on one donor so she solicited donations through fund and subscription drives, and, to ensure the symphony’s long-range survival, established an endowment for it. Her musical knowledge guided the fledgling organization; she worked with conductors to ensure the symphony performed both traditional artistic pieces while paying attention to popular trends. Hogg served as the president of the Houston Symphony Society from 1946 to 1956 and during her tenure, the symphony rose to national prominence.

Due to her personal struggles with depression, Hogg possessed a very deep concern regarding mental health issues and treatment. She began her work with mental health in 1929 by helping to found the Houston Child Guidance Center. The center, which opened on November 1, 1929, worked with children afflicted with various degrees of behavior disorders, providing them counseling and therapy.

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11 Ima Hogg, “Remarks developed for Houston Independent School District Bulletin Boards,” 12 August 1968, Ima Hogg Papers, Box 3B175, CAH.
12 Minutes of Houston Symphony Association Meeting, 4 February 1929, Ima Hogg Papers, Box 3B179, CAH.
14 Kirkland, The Hogg Family and Houston, 167.
15 In 2001, waters from Hurricane Allison flooded the Symphony Society offices, ruining many valuable papers and documentation, so records of much of Hogg’s efforts for and contributions toward the symphony are lost. Kirkland, The Hogg Family and Houston, 310 footnote 42.
16 “History, Organization, Functions, Services and Needs of the Guidance Center of Houston,” Pamphlet, undated, Ima Hogg Papers, Box 4W235, CAH.
capacity for the center but provided it with generous financial support and she served on the center’s board for forty-six years. She donated an average of ten thousand dollars each year from 1929 to 1932, often singlehandedly funding the clinic’s payroll and expenses.\textsuperscript{17} To attract other donors and sponsor, Hogg hosted teas and luncheons to benefit the clinic and sent letters soliciting donations.\textsuperscript{18}

In 1939 Ima and Mike Hogg used a portion of Will Hogg’s estate to establish the Hogg Foundation for Mental Hygiene at the University of Texas at Austin, expanding Ima Hogg’s work with mental health statewide. The siblings determined the field of mental health was one of the state’s greatest needs; therefore, the foundation would be the beneficiary of Will Hogg’s estate. The University of Texas at Austin, Will Hogg’s beloved alma mater, called the foundation and donation the “most significant event in the field of mental hygiene.”\textsuperscript{19} The foundation would provide programming for the purpose of education citizens of Texas regarding mental health and assist in promoting institutions benefiting the mental health field.\textsuperscript{20}

Hogg never intended to be active within the foundation; she simply wanted an organization established that would benefit the field of mental health.\textsuperscript{21} She did lend her letter-writing abilities to the foundation; she wrote Governor Allan Shivers compelling him to give attention and appropriations to state hospitals and special schools so they could make much-needed improvements.\textsuperscript{22} Hogg also sent telegrams to state senators, requesting them to

\textsuperscript{17} Leopold L. Meyer to Mr. K. E. Womack, 28 November 1931, Ima Hogg Papers, Box 4W235, CAH.
\textsuperscript{18} Letters written by Ima Hogg, Ima Hogg Papers, Box 4W235, CAH. Detailed records of Hogg’s work with the clinic are lost due to missing financial records and gaps in archival records.
\textsuperscript{19} H. T. Manuel to H. E. Birigham, 29 September 1939, Ima Hogg Papers, Box 4W239, CAH.
\textsuperscript{20} Ima Hogg to Mrs. Jack Pinson, 21 January 1955, Ima Hogg Papers, Box 4W239, CAH.
\textsuperscript{21} Ima Hogg to Mr. Waggener, 8 April 1941, Box 4W239, CAH.
\textsuperscript{22} Governor Allan Shivers to Ima Hogg, 11 April 1955, Ima Hogg Papers, Box 4W239, CAH.
support bills giving appropriations to state hospitals, as they were in desperate need of funds for the care and rehabilitation of their patients.\textsuperscript{23}

As with her other endeavors, Hogg supported the foundation through generous financial contributions. In October 1964, Hogg established an endowment for the Hogg Foundation through her own Ima Hogg Foundation, valued between five and six hundred thousand dollars. She also wrote into her will that any residue from her estate would be allocated to that endowment.\textsuperscript{24} Today the foundation is known as the Hogg Foundation for Mental Health and continues to promote mental health in Texas. The foundation awards scholarships to students, grants to benefit institutions, and funding for programs that benefit or advance the field of mental health. Both the Child Guidance Center in Houston and the Hogg Foundation for Mental Health resulted from Hogg confronting the growing social issue of mental health care and treatment.

Though James Hogg made a name for himself as a political figure and Mike Hogg represented Harris County in the Texas House of Representatives from 1927 to 1931, Ima Hogg only sought one elected position. In 1943 she ran for a place on the Houston School Board, campaigning on a platform promising to promote the interests of the community of Houston as a whole, regardless of race, color, or creed. She hoped to eliminate gender and race as criteria in determining pay.\textsuperscript{25} On April 3, 1943, Hogg received 4,369 votes to Dr. C. M. Taylor’s 3,034, securing her a seat on the Houston School Board.\textsuperscript{26}

That July, Hogg was named to the Lunch Room Committee. In this position, she oversaw the operation of one hundred cafeterias, which provided forty thousand meals each

\textsuperscript{23} Ima Hogg to Senators Crawford Martin, A. M. Akin, Jr., Ottis E. Lock, and William Fly, 5 May 1955, Ima Hogg Papers, Box 4W239, CAH.
\textsuperscript{24} Kirkland, \textit{The Hogg Family and Houston}, 119.
\textsuperscript{25} “Miss Hogg’s Talk Before the Women’s Club,” 23 March 1943, Ima Hogg Papers, Box 4W237, CAH.
\textsuperscript{26} Kirkland, \textit{The Hogg Family and Houston}, 144.
day to students, all while supporting those operations from selling the lunch meals. The
detail-oriented Hogg not only managed the daunting operation but did so with a funds surplus
which she used to upgrade equipment, give cafeteria staff raises, and provide healthy meals
for students. Hogg also convinced the school board to collaborate with other agencies, and
through her encouragement the board agreed to offer school buildings and playgrounds
available at no cost to the parks and recreation department and social service organizations if
they provided programs geared towards youth.27

While touring the various Houston schools, Hogg noticed many lacked a fine arts
program and those that did desperately needed trained teachers. She coordinated with the
University of Texas at Austin to study the district’s needs and possible solutions, beginning a
seventeenth-month study in January 1948.28 Hogg decided to step down after serving her six
year term and not seek reelection in 1949 as she no longer felt she could effectively devote
the time demanded to serve the position.29 Stepping down from the Houston School Board
freed Hogg to devote herself again to collecting American antiques, a pursuit she neglected
during the 1940s due to World War II and her school board duties.

Hogg lived her life working for various philanthropic endeavors. Not each effort was
in the history field, but all contributed to the cultural development of Texas. In Texas, the
mental health, music, education, history, and historic preservation fields all progressed in the
first half of the twentieth century due to Hogg’s vision and efforts. Her experience and
knowledge brought a high set of criteria to each endeavor she participated in and she utilized
her connections to spread those professional expectations throughout the state. She is more

29 Ima Hogg to Mrs. Rodgers, 8 January 1949, Ima Hogg Papers, Box 4237, CAH.
than a woman who established three major museums in a state; Hogg guided the cultural growth of Texas very unobtrusively, but firmly, for most of the twentieth century.\footnote{D’Arcy James. “The Hogg Family: Over 100 Years of Contributing to Texas’ Greatness,” \textit{Texas Parks and Wildlife} 32, no. 8 (August 1974): 8.}

Texas owes a great deal of gratitude to Ima Hogg. She labored tirelessly to preserve the culture and history of her home state due to her “hope that from the past some of the simple virtues may still be cherished so that our Texas Tradition for such sterling qualities of character as integrity and reverence with aspiration of spirit and generosity of heart may endure through succeeding generations.”\footnote{“Ima Hogg’s personal notes,” Ima Hogg’s Notebook, undated, Ima Hogg Papers, Box 4W263, CAH.} Hers was the simple goal of preserving the past for the future. Three outstanding museums exist because of Hogg, including one of the premier decorative arts museums in the United States. Her greatest contribution to Texas was her role as a bridge, bringing ideals of historic preservation to Texas. Hogg witnessed first-hand efforts East Coast museums and preservation societies to preserve history and culture for the future, and strove to make similar efforts and utilize those same principles in her home state.

Hogg’s goal was always to preserve Texas history and culture for future generations, therefore she did not monopolize these connections; she ensured that all of Texas benefited from this new knowledge and options from the East Coast by bringing experts to the state to give lectures or hosting seminars for fellow historians and preservationists. Ima Hogg’s contributions are incalculable. Former governor of Texas Allan Shivers best summed up her life: “Some persons create history. Some Record it. Others restore and conserve it. She has done all three.”\footnote{“Miss Ima Hogg Dies at 93,” \textit{Houston Post}, August 20, 1975.}
Appendix: Photographs and Maps
Figure 1: The Hogg family circa 1900. From left to right: Ima, Will, Thomas, James, Michael, and Sarah Anne Hogg. Center for American History
http://www.cah.utexas.edu/exhibits/WinedaleStory/blue1/blue1b.html

Figure 2: James Hogg's official gubernatorial portrait.
State Preservation Board
http://www.tspb.state.tx.us/SPB/gallery/govs/25.htm
Figure 3: Bound copy of "The Fate of Marvin," the poem which gave Ima her name, signed by Ima Hogg. Photo taken at the Varner-Hogg Plantation by the author on February 5, 2013.

Figure 4: Ima Hogg in 1895, at age thirteen. Hogg Foundation for Mental Health http://www.hogg.utexas.edu/detail/42/miss_ima_125_birthday.html
Figure 5: Ima Hogg in her early twenties. 
Brazoria County Historical Museum 
http://www.tpwd.state.tx.us/learning/webcasts/texas/varner_hogg.phtml

Figure 6: Ima Hogg at the piano, 1920s. Museum of 
Fine Arts Houston 
http://www.fm.coe.uh.edu/comparisons/ima3a.html
Figure 7: Map of Texas indicating the locations of Ima Hogg’s projects.

A.) Honeymoon Cottage and Stinson House; Quitman, Texas

B.) Jim Hogg State Park; Rusk, Texas

C.) Varner-Hogg Plantation; West Columbia, Texas

D.) Bayou Bend; Houston, Texas

E.) Winedale Historical Center; Round Top, Texas
Figure 8: The Queen Anne style chair, Ima Hogg’s first antique purchase. *Bayou Bend*  
http://webscapes.coe.uh.edu/bayoubend/ima/bio3.htm

Figure 9: The restored Honeymoon Cottage in 2007. *City Data*  
http://www.city-data.com/picfiles/picc37546.php
Figure 10: The restored Stinson House in 2007. City of Quitman
http://www.quitmantx.org/park.htm

Figure 11: The re-built James Hogg birthplace, which now serves as a museum. State Historian Bill O'Neal's Blog, Thursday January 2, 2014. http://lonestarhistorian2.blogspot.com/2014/01/ruск.html
Figure 12: Map showing a comparison of the original size of Martin Varner’s land grant to the present day size of the Varner-Hogg Plantation. “Varner-Hogg Plantation State Historical Park Volume II,” Varner Hogg Papers, Preservation Plan and Program for Varner-Hogg Plantation State Historical Park Volume II, Texas Historical Commission, 100.

Figure 14: Varner-Hogg’s main house from the southwest prior to the Hoggs’ renovations in the 1920s. Note the balcony off the side of the second story; it was removed during the renovation. “Varner-Hogg Plantation State Historical Park Volume II,” Varner Hogg Papers, Preservation Plan and Program for Varner-Hogg Plantation State Historical Park Volume II, Texas Historical Commission, 227.

Figure 15: Photo of the southwest corner of the main house of the Varner-Hogg Plantation from the Historic American Buildings Survey, taken in 1936. This photo was taken after the Hoggs completed their renovations, showing the drastic alterations they did to the exterior. Library of Congress http://www.loc.gov/pictures/item/tx0176.photos.156005p/resource/
Figure 17: Aerial photograph of the oil fields at the Varner-Hogg Plantation around 1920. *Texas Parks and Wildlife*
http://www.tpwd.state.tx.us/learning/webcasts/texas/varner_hogg.php
Figure 18: Foundation ruins of the Patton Sugar Mill and the kettles used to boil the sugar cane. Photo taken by the author on November 27, 2012.

Figure 19: Varner-Hogg's Parlor in the 1960s. http://www.cah.utexas.edu/exhibits/WinedaleStory/blue2/blue2m.html
Figure 20: Exterior view of Bayou Bend back entrance. *Antiques and Fine Art Magazine*  
http://www.antiquesandfineart.com/articles/media/images/00801-00900/00837/fig11_lg.jpg

Figure 21: Ima Hogg photographed with examples of Chippendale furniture, January 1953. *Hogg Foundation for Mental Health*  
http://www.cah.utexas.edu/exhibits/WinedaleStory/blue1/blue1a.html
Figure 22: Bayou Bend's first floor layout. http://webscapes.coe.uh.edu/bayoubend/collect/floor.htm

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http://www.hhpage.com/mfah.org/~2FMFAH_Bayou_Bend

Figure 25: The main hallway of Bayou Bend. International Guild of Miniature Artisans, LTD
http://www.igma.org/education/study_programs/2013_houston/about.html
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http://webscapes.coe.uh.edu/bayoubend/collect/rooms/belter3.htm

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http://webscapes.coe.uh.edu/bayoubend/collect/rooms/dining3.htm
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Figure 32: Winedale curator Lonn Taylor (center left), architect and director Wayne Bell (center right), and students restoring the McGregor House, 1977.  
http://www.cah.utexas.edu/exhibits/WinedaleStory/blue4/blue4d.html

Figure 33: The restored McGregor House in 2011.  
http://test.cah.utexas.edu/exhibits/WinedaleStory/welcome/large1b.html
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Figure 35: Ima Hogg sitting on Bayou Bend’s porch in spring 1974 at age ninety-one. MFAH Archives
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Vita

Personal

Elizabeth Sodek Moczygemba

Background

Born May 8, 1984, Houston, Texas
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Education

Diploma, Saint Agnes Academy, Houston, 2002
Bachelor of Arts, History and Museum Studies, Baylor University, Waco, 2006
Master of American Studies, University of Dallas, Irving, 2008
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Experience

Librarian, Baylor University Mayborn Museum Complex, Waco, 2005-2006
Curatorial Intern, Harris County Heritage Society, Houston, 2005, 2006, 2008
Guest Services Representative, Dallas Heritage Village, Dallas, 2006-2007
Education Department Intern, Bob Bullock Texas State History Museum, Austin, 2009
Educator Loan Kit Program Coordinator, Fort Worth Museum of Science and History, Fort Worth, 2009-2010
Capitol Tour Guide, State Preservation Board, Austin, 2011-2013
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Professional Memberships

Texas Association of Museums
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Abstract

THE ENDURING FIRST LADY OF TEXAS: IMA HOGG’S INFLUENCE ON HISTORIC PRESERVATION IN TEXAS

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This dissertation examines how Ima Hogg directly affected and elevated the field of historic preservation in Texas. The daughter of Texas’ first native-born governor, Hogg possessed a number of unique characteristics, including her distinctive name, her family background, status as an unmarried woman, wealth obtained from oil royalties, and a deep connection to history through objects. To overcome depression, Hogg began collecting American antique furniture, a hobby which required her to travel extensively along the East Coast. These travels exposed her to other antique collectors, decorative arts museums, and professional standards of collections care. The combination of her character and East Coast experiences led Hogg to serve on a number of preservation committees and develop three museums; the Varner-Hogg Plantation, Bayou Bend, and Winedale. Ima Hogg became a bridge, circulating professional standards of museums and historic preservation she learned on the East Coast back to her home state, ensuring the state’s history was properly preserved. Examining the various projects she worked on throughout her life also show an increased use of trained experts, professional standards, and development of the museum field itself.