

## ABSTRACT

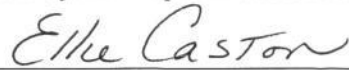
Miss Ima Hogg  
A Case Study of the Colonial Revival, Collecting, and Museum Making in Texas

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Mentor: Kenneth C. Hafertepe, Ph.D.

Miss Ima Hogg dedicated her life to creating a cultural and historical legacy in the state of Texas. An avid collector and patroness of the arts, she was responsible for the creation of three museums, each unique in purpose. This master's thesis discusses the life of Miss Hogg as the daughter of a legendary governor and as a philanthropist, but most particularly as the founder of three important museums. Hogg's interest in collecting art and antiques began in her youth and continued until her death at age ninety-three. The intent of this thesis is to demonstrate how her collecting progressed over several decades and to compare and contrast the Varner-Hogg Plantation State Historic Site, Bayou Bend, and the Winedale Historical Center. Further, this thesis will analyze the evolution of her thinking about museums and will evaluate the degree to which she reflected the expectation of her social class and the age in which she lived.

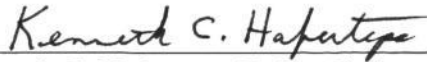
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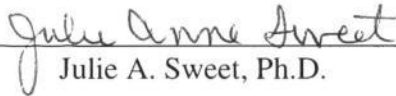
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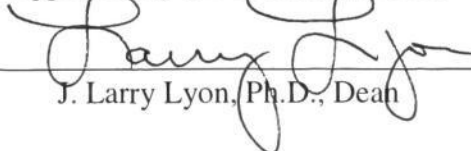
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Miss Ima Hogg

A Case Study of the Colonial Revival, Collecting, and Museum Making in Texas

A Thesis Submitted to the Graduate Faculty of

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in Partial Fulfillment of the

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of

Master of Arts

By

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## CHAPTER ONE

### Introduction

Ima Hogg was a woman who made significant contributions to the museum community in Texas, but those contributions have never been fully studied. Throughout her career as a historic preservationist and a museum maker, her understanding of the role of museums continued to grow and become more sophisticated. With the emergence of a new class of trained museum professionals, Ima Hogg's museum philosophy began to change. As demonstrated through her projects at Varner-Hogg Plantation, Bayou Bend, and Winedale, she evolved from an enthusiastic amateur with ties to the romanticism of the Colonial Revival into a sophisticated researcher who promoted historical accuracy in her work.

During the ninety-three years between Ima Hogg's birth in 1882 and her death in 1975, the state of Texas, along with the rest of the nation, faced a number of monumental changes. Ima Hogg lived through two world wars, the women's suffrage movement, the Roaring Twenties, the Great Depression, the Civil Rights movement, and the Vietnam War. Technology continually advanced as automobiles replaced stagecoaches, airplanes replaced trains, and the dream of traveling to outer space became a reality. Ima Hogg moved ahead with the rest of Texas, but at the same time worked to preserve the state's historical legacy.

*“Miss Ima” Hogg*

Ima Hogg was known affectionately in the state of Texas as “Miss Ima,” even throughout her later life. Miss Hogg was admired for her philanthropy, but she never allowed her wealth to create a barrier between herself and her fellow Texans. Instead, she used her financial resources to create a rich cultural heritage for the state. The first museum that Ima Hogg created was the Varner-Hogg Plantation, a house which her father, James Stephen Hogg, had purchased while Ima was a student at the University of Texas. After converting the family home into a museum that celebrated the life of her father and the history of Texas, the Varner-Hogg Plantation State Historic Site opened its doors in 1958. In 1966, Ima Hogg’s own private home, Bayou Bend, became the American decorative arts wing of the Museum of Fine Arts in Houston. The Winedale Historical Center, an outdoor museum with a collection of historic buildings, opened the following year. Winedale includes examples of early Texas architecture and decorative arts and is a tribute to the culture of the German immigrants who settled in the area.

The Hogg family would go on to become one of the most pivotal families in Texas history, influencing both its political climate and its cultural milieu. To understand what sparked Ima Hogg’s early interest in collecting and her later enthusiasm for historic preservation, one must first examine her childhood and the household in which she was reared. More importantly, one must explore the progressive philosophy underlying the politics of her father, James Stephen Hogg, who was the first native-born Texan to be elected governor of the state.

*James Stephen Hogg*

James Stephen (Jim) Hogg was born near Rusk, Texas, in 1851. The youngest son in a wealthy family, Jim Hogg received his education through a combination of formal schooling as well as private tutoring at home. Jim Hogg's father, Joseph Lewis Hogg, owned a cotton plantation and practiced law, as his own father had done. Joseph Hogg also served as a legislator for the Republic of Texas and helped draft the new constitution when Texas officially became the twenty-eighth state in 1845.<sup>1</sup> At the outbreak of the Civil War, he owned a 2,500 acre plantation and had twenty slaves.<sup>2</sup> Joseph Hogg joined the Confederate army as a brigadier general, only to be killed in 1862. His wife, Lucanda McMath Hogg, died the following year. This left Jim Hogg, then just twelve years old, and his four brothers and sisters to manage the family plantation on their own.

While his two older brothers continued their work in agriculture and earned law degrees, Jim Hogg went to work as a typesetter in a newspaper office in Rusk. He also attended school for a time in Quitman, where he first met Sarah Ann (Sallie) Stinson in 1869. After a five-year courtship, Jim Hogg married Sallie Stinson, the daughter of a prominent sawmill owner in Quitman. Hogg continued the family tradition of practicing law and earned his degree in 1875 at the age of twenty-five. That same year, the first of the Hogs' four children was born.

Hogg's one and only political defeat came with the loss in his candidacy for the 1876 Texas legislature. Hogg's law practice was successful, however, and he worked his

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<sup>1</sup> Virginia Bernhard, *Ima Hogg: The Governor's Daughter* (Austin: Texas Monthly Press, 1984), 20.

<sup>2</sup> Ibid.

way up from county attorney to district attorney. In 1886, he became the state attorney general, and a few years later he decided to run for governor. Hogg, a leader in the Texas Democratic Party, won the gubernatorial election of 1890 and served two terms as governor. He ran on a progressive platform built upon the protection of the public interest from unfair business practices in the state. He forced the railroad companies to obey Texas land laws and defended small businesses against large corporations. In addition to his economic doctrine, Hogg devoted much attention to the state system of education. He fought to secure state funding for schools and created special training programs for teachers. Interested in preserving the legacy of Texas, he organized a state archive division to collect and preserve historical materials.<sup>3</sup>

### *Ima Hogg's Childhood Years*

Ima Hogg was born on July 10, 1882, in Mineola, Texas, to Sarah Ann (Stinson) Hogg and James Stephen Hogg. Though the choice of this seemingly unfortunate name made her the target of many jokes, political and otherwise, there was an explanation for it. According to Miss Hogg, her father had chosen the name in honor of his brother, Thomas Elisha Hogg, who had died shortly before her birth. In 1873, Thomas Hogg, a Civil War veteran, had written an epic poem about two brothers who fought on opposing sides during the conflict. "Ima" was the name given to a southern heroine in the poem, and Ima Hogg insisted that that is why her father felt compelled to christen his daughter with that particular name.

Ima Hogg was only eight years old when her father became the governor of Texas. The family had been living in a two-story house in Austin since Jim Hogg

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<sup>3</sup> *The Handbook of Texas Online*, s.v. "Hogg, James Stephen" (accessed September 12, 2005).

became attorney general, but a new residence came along with his new position, and the Hogg family relocated to the Governor's Mansion in January 1891. In a letter written in 1935 to the wife of then-governor James V. Allred, Ima Hogg stated that, "I have for the beautiful old mansion where I spent four such happy years the greatest affection."<sup>4</sup>

Completed in 1856, the Texas Governor's Mansion was, and still is, one of the most important Greek Revival buildings in the state. Abner Cook designed and built the antebellum structure with a \$17,500 appropriation from the Texas legislature (of which \$2,500 was reserved for furnishings).<sup>5</sup> Cook's creative talent made the mansion a unique structure, with sophisticated stylistic details rarely found in Texas architecture.<sup>6</sup> While Ima Hogg came to love this home, she and the rest of the Hogg family were not at all pleased with its dilapidated condition when they moved in. While the exterior of the 1856 Greek Revival mansion was impressive, the interior was quite a different story. In her memoirs, Ima Hogg notes that in 1891 the mansion was "in dreadful disrepair" and that "buckets" of chewing gum had to be scraped off the bottoms of the outdated pieces of furniture.<sup>7</sup>

While living at the Governor's Mansion, the Hogg children enjoyed playing on the lawn, caring for their menagerie of pets, and sliding down the staircase in the center hall. This activity came to an end, however, when Ima Hogg's younger brother, Tom, fell and cut his chin. After this incident, Jim Hogg nailed tacks along the railing to

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<sup>4</sup> Ima Hogg to Mrs. James V. Allred, March 11, 1935, Ima Hogg papers, Center for American History, University of Texas.

<sup>5</sup> *The Handbook of Texas Online*, s.v. "Governor's Mansion" (accessed February 18, 2005).

<sup>6</sup> *The Handbook of Texas Online*, s.v. "Cook, Abner Hugh" (accessed February 18, 2005).

<sup>7</sup> Ima Hogg, "Reminiscences of Life in the Texas Governor's Mansion." Ima Hogg papers, Center for American History, University of Texas.



prevent the children from sliding down and being injured. Ima Hogg remembered herself and her brothers as “noisy” and “undisciplined children” who were rarely punished and never scolded in front of others. While the Hogg children “were well instructed on listening and not being heard,” Jim and Sallie Hogg had a great deal of respect for their children and encouraged their individuality. Regarding her father’s role as a parent, Miss Hogg recalled that he “believed in praise instead of blame where it could honestly be given.”<sup>8</sup>

Because education was so important to Jim Hogg, he made sure that all of his children attended school and made use of their talents. Ima Hogg had studied piano since she was a young girl, and when she attended preparatory school before going to college, she focused on music. In 1899, at the age of seventeen, Miss Hogg enrolled at the University of Texas in Austin where she studied psychology, English, and German. However, after only two years at UT, she left Texas and moved to New York. With her father’s encouragement, she began formal piano training at the National Conservatory.

### *The Hogg Fortune*

Ima Hogg had one older brother, Will, and two younger brothers, Mike and Tom. Their mother died in 1895, the final year of Jim Hogg’s gubernatorial term. Jim Hogg and the children moved out of the Governor’s Mansion when his term expired, but they continued living in Austin. Hogg bought a large two-story home and continued to practice law and invest his money in land and oil prospects. By 1900, all of the Hogg children had moved from Austin and were no longer able to spend much time together. Ima Hogg was studying piano in New York, Will Hogg was practicing law in San

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<sup>8</sup> Ibid.

Antonio, and both Mike Hogg and Tom Hogg were attending Carlisle Military Academy in Arlington, Texas.<sup>9</sup>

Sallie Hogg became very ill during the last few months that her husband was in office and died after a long battle with tuberculosis. At this time, Jim Hogg called on his widowed sister, Martha Frances Davis, to run his household and help raise the children. He continued to practice law and invested wisely in real estate and oil prospects, and he accumulated a fair amount of wealth for his family. While he no longer had an interest in holding public office, he continued to advocate progressive reforms and made regular public appearances. Hogg even spoke at a 1905 banquet honoring President Theodore Roosevelt in Dallas. He died the following year of a heart attack at the Houston home of his law partner.

In 1901, Jim Hogg purchased an old plantation and the 4,100 acres that surrounded it near West Columbia in Brazoria County. He wanted to buy a country home that was suitable for family gatherings, and he also knew that there was a strong possibility that the land on which the house sat might produce oil. Although oil was never discovered at Varner Plantation during Jim Hogg's lifetime, his instincts proved to be correct. Twelve years after his death, the first gusher of oil was struck on the Hogg property, and by 1919, the Hogg children had become multi-millionaires.

### *Philanthropy*

While this thesis centers around Ima Hogg's work as a collector and a museum maker, her charitable efforts extend far beyond that narrow scope. The year following her father's 1906 death, she went to Germany for an extended vacation and continued her

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<sup>9</sup> Virginia Bernhard, *Ima Hogg: The Governor's Daughter*, 43.

studies as a pianist. It was not until 1909 that twenty-seven-year-old Ima Hogg returned to Houston and became a piano teacher. A talented musician herself, Hogg devoted much of her time and energy to the Houston Symphony, which she founded in 1913. While Ima Hogg and her three brothers were able to live comfortably with the inheritance from their deceased father's estate, the 1919 discovery of oil on the land surrounding the Varner-Hogg plantation made them extremely wealthy, allowing them to become active philanthropists in the state of Texas.

Ima Hogg battled periods of deep depression throughout her life, and she was a strong advocate for mental health research and counseling for troubled youth. Having lost both of her parents by her early twenties, Miss Hogg understood grief and anguish and worked to help others deal with their own pain at a time when issues such as mental health and psychology were little understood and rarely discussed.<sup>10</sup> She founded the Houston Child Guidance Center in 1929, and in 1940 established the Hogg Foundation for Mental Health at the University of Texas. Although Ima Hogg had a natural interest in politics, she only ran for office one time. After being urged by the Citizen's Educational Committee to run for the Houston School Board, Hogg won the 1943 election and became one of the board's first female members. While serving on the school board, she fought for equal pay for male and female teachers as well as equal pay for black and white educators. Under the system of segregation, she helped bring art and music appreciation classes to the black schools at a time when only white students had a fine arts curriculum.

While Ima Hogg's accomplishments are many, this thesis focuses primarily on her three museum projects: Varner-Hogg Plantation State Historic Site in West

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<sup>10</sup> Ibid., 88.

Columbia; Bayou Bend in Houston; and Winedale Historical Center near Round Top. Ima Hogg's expertise as a collector and student of the decorative arts was well-known, and she served as a consultant on several other important projects.

In 1960, Ima Hogg was appointed by President Dwight Eisenhower to help plan the National Cultural Center—now known as the Kennedy Center—in the nation's capital.<sup>11</sup> Two years later, Jacqueline Kennedy formed a panel of advisors to oversee the redecorating of the White House, and Ima Hogg was asked to join the group.<sup>12</sup> Miss Hogg also had an ongoing correspondence with various first ladies at the Texas Governor's Mansion from 1935 until 1974. For nearly forty years, she was solicited for her opinions on the furniture selection and interior design of the governor's home in which she had lived as a child. In a letter to Mrs. Harry Knox, chairman of the Board of Mansion Supervisors in 1942, Ima Hogg wrote, "I have always been very interested in the opportunities which are offered to the members of the board for preserving and adequately decorating the Mansion. It had always seemed a pity to me that the state should not provide sufficient funds for a dignified and adequate setting for this beautiful and historic old building."<sup>13</sup>

Ima Hogg visited antique shops and attended auctions in Houston, New Orleans, and New York to try to find appropriate furnishings for the Governor's Mansion. To Mrs. William H. Fain, a collector in Connecticut, Ima Hogg confided that, "We really have a problem at the mansion, but I think, with patience and caution, we can eventually

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<sup>11</sup> Virginia Bernhard, *Ima Hogg: The Governor's Daughter*, 114.

<sup>12</sup> *Ibid.*

<sup>13</sup> Ima Hogg to Mrs. Harry Knox, February 3, 1942, Ima Hogg papers.

work out something which should have been done long ago.”<sup>14</sup> Ima Hogg was always concerned over the lack of state funding for mansion repair and renovation. She wrote to a fellow member on the Board of Mansion Supervisors, Mrs. Dan Moody, that she hoped the board, “would start a fund which would grow and could be developed by some organization in the state so that the Mansion would always have a fund from which to draw, such as they have at Mount Vernon and other historic mansions in this country.”<sup>15</sup>

### *Awards and Recognition*

Ima Hogg’s many achievements did not go unnoticed. She received numerous awards throughout her life in recognition of her work. In 1962, she became the first-ever distinguished alumna at the University of Texas. The university also presented her with the prestigious Santa Rita Award in 1968. Ima Hogg held an honorary doctorate of humanities from Southwestern University in Georgetown. She served as president of the elite Texas Philosophical Society and was voted Woman of the Year by the Texas Heritage Foundation. She received the Thomas Jefferson Award from the National Society of Interior Designers, and in 1971, she was granted an Award of Merit from the American Association for State and Local History.

Ima Hogg outlived all three of her brothers. Will Hogg, her oldest brother and collecting companion, died after suffering from a gall bladder attack while vacationing in Europe in 1930. Mike Hogg died in Houston in 1941 after a battle with cancer. The youngest Hogg, Tom, died in 1949 at the age of sixty-one. Ima Hogg, who died in England in 1975, lived to be ninety-three years old. Even after losing both of her parents

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<sup>14</sup> Ima Hogg to Mrs. William H. Fain, November 4, 1942, Ima Hogg papers.

<sup>15</sup> Ima Hogg to Mrs. Dan Moody, February 3, 1942, Ima Hogg papers.

and then her three brothers, she continued to contribute her time, talent, and money to the state of Texas.

### *Ima Hogg and Historic Preservation*

According to Lonn Taylor, who worked with Ima Hogg from 1970 to 1975 at Winedale, one of the most surprising things about her career in historic preservation is that it did not begin until she was almost seventy years old. He also notes that her projects in historic preservation, particularly the early ones, revolved around her father's life.<sup>16</sup> This is true in her work at both the Governor Hogg Shrine Historic Site in Wood County and the Varner-Hogg Plantation. Although Miss Hogg was responsible for the preservation of two historic houses at the Governor Hogg Shrine Historic Site, she did not actually create the site. The Governor Hogg Shrine was established in 1941 by the Wood County Old Settlers Reunion Association to honor their local hero. The same group added additional acreage to the site in 1946. Ima Hogg became involved with activities hosted by the town of Quitman during the late 1940s. The year 1951 marked the centennial of her father's birth, and it was this sentimental anniversary that catapulted her into the world of historic preservation and museum making.

Ima Hogg began making preparations for the anticipated event. She provided funding to the University of Texas archives to transcribe her father's papers; she subsidized the re-publication of his political speeches by the UT press; and she commissioned a UT history professor, Robert C. Cotner, to write a biography of James Stephen Hogg, subject to her approval. In 1949, Miss Hogg was appointed by Governor

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<sup>16</sup> Lonn Taylor, " 'Texas Has Been Asleep at the Switch' : Ima Hogg and Historic Preservation, 1950-1975," (paper presented for a conference at Hagley Museum and Library in Wilmington, Delaware, 1998), 7.

Beauford Jester to the state's Jim Hogg Memorial Commission. The intent of the group was to develop the Quitman shrine into a state park. The first home of Jim and Sallie Hogg as a married couple had been moved to the site, and Ima Hogg was asked to lead the efforts to restore and furnish the 1870s cottage. This first project, though small, was enough to pave the way for more complex and sophisticated ventures.<sup>17</sup>

### *Historic Houses as Museums*

Ima Hogg created three historic house museums in the state of Texas between 1950 and 1970, but she was certainly not alone. Since 1960, more than 6,000 new historic house museums have opened in the United States.<sup>18</sup> The field of historic house museums has grown and changed dramatically over the years and has led to the development of a relationship between preservation groups and the federal government, the application of science to preservation work, and the creation of formal museum training programs. Historic structures can be used as educational tools for both adults and children and can also help foster a sense of national pride and identity.

Although she was not the first to save and restore a historic structure, Ann Pamela Cunningham (1816-1875) is credited with establishing the historic house as an American institution. Cunningham led the effort to save Mount Vernon, the home of America's first president, George Washington. In 1853, Cunningham's mother, Louisa Bird Cunningham, was traveling by steamboat along the Potomac River. As the boat passed Mount Vernon, Louisa Cunningham was shocked by its dilapidated state. Upon her

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<sup>17</sup> Ibid., 10-11.

<sup>18</sup> Patrick H. Butler, "Past, Present, and Future: The Place of The House Museum in the Museum Community," in *Interpreting Historic House Museums*, ed. Jessica Foy Donnelly (Walnut Creek, California: AltaMira Press), 18.

arrival home in Philadelphia, she wrote a letter to her daughter and revealed her distress over what she had seen. It was she who suggested that her daughter, along with other women, should save the old landmark if the nation's men were unwilling to do so.

Ann Pamela Cunningham, a single woman in her late thirties, chose to devote the rest of her life to saving Mount Vernon. The house was being threatened by the increasing commercialism and industrialization of the South, and Cunningham urged southern women to fight for this noble cause. She took out newspaper advertisements to recruit volunteers and to solicit donations. Her plan was to raise enough money to buy the house from the Washington heirs so that it could become a national shrine and monument of gratitude to one of America's greatest heroes. In 1856, the Mount Vernon Ladies Association [MVLA] was chartered to expand fundraising efforts. The women appealed to others all over the country, not just to those who lived in the South. The MVLA was successful, and soon they had raised enough money to purchase the property. After some hesitation, John Augustine Washington, Jr., great-grandnephew of George Washington and heir to the estate, agreed to sell Mount Vernon.

Cunningham viewed historic preservation as a form of sacred reverence and believed that Mount Vernon should serve as a public shrine to George Washington, the "Father of America." She wanted the house to resemble, as closely as possible, the home Washington would have known. When John Augustine Washington, Jr., and his family sold the house, they left very few items in it. It was virtually empty when the MVLA assumed ownership. The importance of research in historic preservation was virtually unknown during the 1860s, so the furnishing plan was based primarily on the tastes of Cunningham and others. The American decorative arts had not yet become a field of



study, and although attempts were made to acquire colonial-era items, many of the pieces at Mount Vernon would never have actually been displayed or used by Washington. Cunningham did, however, attempt to find the original wallpaper in the house and personally peeled off layer upon layer of paper. She also read through Washington's own papers to find references to the appearance and color scheme of various rooms.<sup>19</sup>

After Ann Pamela Cunningham's death in 1875, the MVLA continued their efforts. Improvements had been made toward making Mount Vernon's interior more authentic, and soon the exterior of the property also became a priority. Charles Sprague Sargent, the director of a Massachusetts arboretum, was brought in to search Washington's papers for references to the landscaping at Mount Vernon. In 1933, Sprague completed his restoration of the Washington's gardens and set the standard for historic landscaping.<sup>20</sup>

### *The Politics of Historic Preservation*

In *Preserving Historic New England*, James M. Lindgren links the historic preservation movement to progressive politics. He states that historic preservation revolved around "immigration, ethnic politics, and economic development, as much as progressivism and the Colonial Revival."<sup>21</sup> Protestantism, individualism, and capitalism were the ideals on which the progressive platform was based. Those involved with the progressive movement were mainly native-born, well-educated members of the American

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<sup>19</sup> Edward P. Alexander, *Museum Masters: Their Museums and Their Influence*, (Walnut Creek, California: AltaMira Press), 197.

<sup>20</sup> *Ibid.*, 198

<sup>21</sup> James M. Lindgren, *Preserving Historic New England* (New York: Oxford University Press), 26.

middle and upper classes. They were distressed by social disorder caused by immigration, industrialization, urbanization, and modern technology. The spirit of progressivism was to repair the damaged society, and many felt that they must look to the past for answers. Progressives shared a nostalgic view of the past and believed that to “remake” history would be the best way to protect traditional American values for future generations.<sup>22</sup>

One of the earliest groups that promoted historic preservation as a way to defend their national identity was the Society for the Preservation of New England Antiquities [SPNEA]. Formed in 1910 by William Sumner Appleton, the organization was different from similar existing groups in that they took a progressive outlook on preservation unlike women’s groups such as the Colonial Dames and the Daughters of the American Revolution who held a Colonial Revival perspective. The SPNEA was committed to the scientific method and to expert management—both core principles of the progressive movement.<sup>23</sup> During the early twentieth century, the study of archaeology and excavation had been mainly confined to Europe and the Middle East. Native American sites in the United States were largely ignored, and only prehistoric ruins were of interest to scholars. However, the historic preservation movement played a role in the creation of a new academic discipline, historical archaeology, in which both the written record and excavated materials were used to create a clearer picture of the past.

Appleton began to apply the tenets of historical archaeology in his preservation work. He ordered that accurate measurements be taken and detailed sketches of historic

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<sup>22</sup> Ibid.

<sup>23</sup> Ibid., 50, 134.

buildings be made. He also insisted that thorough research be conducted on historic construction techniques and patterns of living. Appleton even collected and studied old photos and postcards that depicted historic landscapes. Together, this information could be used to create a more accurate interpretation for house museums.

The SPNEA began to practice actual preservation techniques in historic houses as opposed to restoration techniques. Restoration usually involved the destruction of some historical elements to reach the “most” historical ones. For many, older was simply considered better. Appleton, against the arguments of others, salvaged as much of existing structure as he could, even if that meant that preserving woodwork and other details that were not considered “pretty.” He did not agree with the stance taken by some of his fellow preservationists, including that of the men involved with the Colonial Williamsburg project. During the 1920s and 1930s, hundreds of buildings were demolished, moved, or reconstructed in Williamsburg, Virginia. Eighty-eight colonial-era buildings were restored in the town’s designated historic district.<sup>24</sup> While he admired the ambition of this enormous undertaking, Appleton did not support the destructive nature of the project. A true preservationist, he did not feel that those involved should rely on deconstruction in order to reconstruct the buildings. In addition, he believed that because many of the structures had been moved from their original sites that valuable information was lost.

The federal government became involved with historic preservation in 1916 with the creation of the National Park Service. During the Great Depression, historic preservation became a subject of even greater national concern, as politicians began to recognize its potential benefits. The SPNEA’s promotion of tourism and advocacy of

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<sup>24</sup> Ibid., 150.

architecture was consistent with the aims of President Franklin D. Roosevelt's New Deal. The SPNEA's involvement with the federal government led to projects under the Works Progress Administration and the Historic American Buildings Survey [HABS]. The primary goal of HABS was to provide sufficient documentation to reconstruct any buildings that might be lost as a result of the nation's financial turbulence. Trained architects throughout the United States drew architectural sketches, took photographs, and compiled summaries of written or printed resources. The work done by HABS architects has provided an invaluable resource for today's historic preservationists.

Preservation activities went on hiatus during World War II but resumed after 1945. After the war, several national programs that were intended to improve the American way of life became threats to historical sites and landmarks. Urban renewal destroyed many older neighborhoods, especially in poorer areas. The interstate highway system ran through the center of cities, taking with it a number of historical structures. Rural landscapes and battlefield sites were overrun by the suburban sprawl. Congress chartered the National Trust for Historic Preservation in 1948, and the formation of this group led to an increase in the number of historic preservation projects on the state level, including in Texas.

The establishment of the National Register for Historic Places in 1966, which required every state to name its own preservation officer, offered further protection of historic buildings and sites. Maintaining the beauty of the environment, including structural landmarks, was an important aspect of public welfare. President Lyndon Baines Johnson's vision of a "Great Society" included many legislative measures to preserve historic sites. The 1960s also saw the creation of the National Endowment for

the Arts and the National Endowment for the Humanities, and both groups offered support to historic house museums.

Despite criticism by Appleton and others, Colonial Williamsburg was pivotal in generating an interest in the formal study of the American past. Scholars no longer looked to Europe and the ancient world as the source of all worthy art and architecture. Instead, as their interest in America's own history increased, so did their appreciation of American craftsmanship. By 1923, Paul J. Sachs, director of Harvard's Fogg Art Museum, was teaching graduate courses in museum studies. The Winterthur Program in Early American Culture, led by Charles F. Montgomery, was established in 1951. Other museum training programs soon followed, and a body of professional literature for the field began to appear. Freeman Tilden's *Interpreting Our Heritage* (1957), William T. Anderson and Shirley Payne Low's *Interpretation of Historic Sites* (1975), and William Seale's *Recreating the Historic House Interior* (1977) were among the primary texts studied by those involved with historic preservation and house museums. Preservationists began to recognize the importance of professionalism in their approach. Preservation was becoming a science, and unlike early examples, work was performed at a slow, methodical pace. The need for research and documentation was no longer ignored.

### *Historic Preservation in Texas*

Although the wave of historic preservation hit Texas much later than it had in New England and the upper South, several early state preservationists provided precedents for Ima Hogg's work in the 1950s and beyond. San Antonio, Texas, was the center of the preservation movement in Texas. The Alamo became the first building west

of the Mississippi River to be purchased for the purpose of historic preservation.<sup>25</sup> The state originally bought the building in 1883, but it was later turned over to the City of San Antonio. Adina de Zavala formed the Daughters of the Republic of Texas [DRT], a patriotic women's group, in 1891. The members of this group felt that it was their duty to guard and protect domestic virtue. The best way to achieve this, they believed, was to teach children morality through the study of their heritage.<sup>26</sup> The DRT worked to raise funds to purchase the surrounding convento at the Alamo, and in 1905, the state revoked the custodianship of the city and turned the Alamo over to the DRT. Clara Driscoll, a young, wealthy woman who belonged to the DRT and who provided the bulk of the money used to buy the convento, had a very different view of historic preservation than did de Zavala. The contrasting philosophies of the two women led to a rift within the DRT, and two separate factions were formed. In 1924, the San Antonio Conservation Society was formed by Emily Edwards and Rena Maverick Green. This group was involved in the restoration of the Governor's Palace, though the city hired Harry P. Smith, a professional architect, to head the project. The San Antonio Conservation Society was the state's only organization devoted entirely to historic preservation when Ima Hogg became interested in preservation during the early 1950s.

While Ima Hogg was by no means the only historic preservationist in the state, she was inarguably the state's pioneer collector of the decorative arts.<sup>27</sup> This, along with

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<sup>25</sup> Lewis Fisher, *Saving San Antonio: The Precarious Preservation of Heritage* (Lubbock: Texas Tech University Press), x.

<sup>26</sup> Gregg Cantrell, "The Bones of Stephen F. Austin: History and Memory in Progressive-Era Texas" (*Southwestern Historical Quarterly*, 108, no. 2), 170.

<sup>27</sup> James M. Lindgren, *Preserving Historic New England*, 7.

the progressive politics passed down from her father, put her in a natural position to begin a career in preservation and museum making.

## CHAPTER TWO

### Ima Hogg, the Collector

Ima Hogg first began collecting antiques in the early 1920s. Her older brother, Will, had already begun to amass a valuable collection of American furniture and paintings to decorate the Varner Plantation and his office in Houston. After her father's death in 1906, Ima Hogg was subject to periods of deep depression, and her brother thought that a hobby, such as collecting, would help improve his sister's state of mind.<sup>1</sup> Will Hogg's plan was more than successful.

#### *Antiques in America*

Collecting American antiques did not become a popular activity until the late nineteenth century. It was not until this time that Americans even realized that many fine colonial pieces had been made by New Englanders, not imported from overseas.<sup>2</sup> This new appreciation for what had previously been considered unfashionable furniture stemmed from a rejection of the machine-made, mass-produced pieces of the industrial era. While factory-made furniture was readily available and less expensive, it was seen as lacking the quality, originality, and craftsmanship of antique furniture. The arts-and-crafts movement was also making headway at this time, and many Americans were more partial to the elaborate design of older furniture than to the simple lines of this more

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<sup>1</sup> Virginia Bernhard, *Ima Hogg: The Governor's Daughter* (Austin: Texas Monthly Press, 1984), 62.

<sup>2</sup> Elizabeth Stillinger, *The Antiquers* (New York: Knopf, 1980), xi.



modern form.<sup>3</sup> Antique collecting reached new heights during the 1920s, with patrons willing to pay huge sums of money for desirable acquisitions. The antique boom lost its momentum, however, with the onset of the Great Depression.

Americans were first attracted to antiques not for their aesthetic character, but for their associations with noted people. Antiques were displayed as curiosities at fairs and bazaars in curio booths with other relics, memorabilia, and souvenirs. Furniture that had once been owned or used by a famous politician or war hero drew the attention of the audience as did pieces that had been made in exotic, far-off lands.

During the 1890s, patriotic groups like the Daughters of the American Revolution, the Sons of the American Revolution, and the Colonial Dames were formed. These groups attempted to renew the feelings of national unity that had been destroyed by the Civil War. All Americans could be proud of the battles fought by their ancestors during the Revolutionary War, and northern and southern states could once again share common ground. The Colonial Revival movement affected the decorative arts as well. During this last decade of the nineteenth century, themed rooms in private homes became trendy. Of course, the most prevalent themes pertained to America's colonial period and the glorified Revolutionary era. Americans were also seeking comfort from the past as a rebellion against the industrial, crowded, and polluted cities. While city dwellers could not escape the environment immediately outside their houses, they could at least furnish the interiors of their homes with antiques, thus providing comfort through nostalgia.

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<sup>3</sup> Ibid., xii.

During the early twentieth century, museums realized the educational value of antiques, and they were employed as “propaganda tools” to teach the masses.<sup>4</sup> Curators theorized that by viewing the careful workmanship and attention to detail of these handmade pieces, Americans could learn the basic virtues upon which their nation was built. According to Elizabeth Stillinger, these virtues were characterized as “simplicity, honesty, and usefulness.”<sup>5</sup> The first museum to establish a decorative arts wing as part of their collection was the Metropolitan Museum in New York. In 1925, the museum unveiled the American Wing with the intent to teach visitors about the nation’s history and artistic tradition through the display of its decorative arts.

In the preface to *The Homes of Our Ancestors*, written by R. T. Halsey and Elizabeth Tower in 1925, Royal Cortiszez says, “To explore the American Wing is to apprehend in singular vividness the spirit in which these men who made the Colonies and those who founded the Republic lived their lives at home and superimposed urbanity upon the site of the primeval wilderness.”<sup>6</sup> This statement captures the essence of the Colonial Revival movement during the 1920s. Collectors viewed the settings in which they displayed their American antiques as morality laboratories. Cortiszez continues, “The tremendous changes in the character of our nation, and the influx of foreign ideas utterly at variance with those held by the men who gave us the Republic, threaten and, unless checked, may shake its foundations.”<sup>7</sup> Clearly, Cortiszez was concerned that

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<sup>4</sup> Ibid., xiv.

<sup>5</sup> Ibid.

<sup>6</sup> Royal Cortiszez, foreword to *The Homes of Our Ancestors* by R. T. Halsey and Elizabeth Tower (Long Island: Doubleday), vii.

<sup>7</sup> Ibid., xxii.

immigration was undermining the American national character and saw the American Wing as an antidote to un-American notions.

Other American museums followed suit, creating similar decorative arts exhibits of their own. Soon books, journals, and magazines devoted entirely to antiques and the study of decorative arts began being published. Antique collecting had become one of the trendiest pastimes for members America's elite class.

### *Ima Hogg's Beginnings as a Collector*

Soon after the First World War ended in 1918, thirty-six-year-old Ima Hogg fell into a state of depression and went to a Philadelphia rest house to seek care from a specialist.<sup>8</sup> During her stay in Philadelphia, Miss Hogg browsed antique shops and studied the decorative arts books given to her by her older brother; her interest in collecting continued to grow. She was especially fond of glass and ceramics, and later began buying furniture. Miss Hogg was at first drawn only to European antiques, but she soon came to appreciate their early American counterparts as well.

While Ima Hogg was still in residence at the Philadelphia rest house, Will Hogg took her to New York for a short vacation. As part of the trip, he had also arranged for his sister to have her portrait painted by Texas artist Wayman Adams. Adams had a Queen Anne chair that he used as a prop in his studio, and Miss Hogg was impressed by its beauty and design. She so admired the chair that she offered to buy it from Adams, but he was not interested in selling it to her. Instead, she left the studio and bought a similar Queen Anne chair of her own. This marked a turning point in Ima Hogg's collecting, and her enthusiasm for the American decorative arts would last for the next

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<sup>8</sup> Virginia Bernhard, *Ima Hogg: The Governor's Daughter*, 60.

five decades.<sup>9</sup> Years later, she bought Adams's chair at an auction, and today, both chairs are on display at Bayou Bend.

### *Collecting Circles*

Although Ima Hogg was the lone Texan among numerous affluent East Coast collectors, she became well-known in the collecting world and competed with the some of the top bidders at many auctions during the twenties. Katharine Prentis Murphy was one of Miss Hogg's good friends and a fellow collector and decorator. Her wealth was not a match for some of the super-rich collectors, but her magnetic personality made her someone that other collectors liked to associate with and turned to for advice. Murphy was masterful in her creation of period rooms, and her interior designs were bold, colorful, and dramatic. Unlike some collectors, she was not as concerned with accuracy as she was with aesthetics. Despite this, individuals who were assembling period rooms of their own frequently solicited Murphy's input. She also created several museum installations, including for the Allen House at Historic Deerfield and for the New Hampshire Historical Society. Murphy even traveled to Texas to help Ima Hogg during the remodeling of Bayou Bend.

Ima Hogg was friendly with other prominent female collectors during the 1920s, including Electra Webb and Louise du Pont Crowninshield. Electra Webb came from a well-to-do New York family, and her parents had been collectors of European antiques and Impressionist art. Her subsequent collecting of American antiques and folk art was a rebellion against her upbringing, and she amassed great numbers of dolls, cigar store Indians, and other unusual items. Webb's eclecticism set her apart from her

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<sup>9</sup> Ibid., 62-63.

contemporaries. Louise Crowninshield was the sister of legendary collector Henry Francis du Pont. She initially collected only European antiques, but her brother convinced her add American pieces to her collection. Crowninshield did not have the financial resources of du Pont, but she did own a number of very rare objects.

It is an interesting side note that Ima Hogg, like the majority of collectors, purchased both European and American antiques. While it was considered stylish to collect American pieces, the wealthy elites continued to outfit their city homes with expensive European art and furniture to impress their guests. Their collections of American antiques were reserved for their country estates. Ima Hogg's own home at Bayou Bend was furnished with both European and American pieces until it became a museum exclusively for American decorative arts. The European art and furnishings were moved into her high rise Houston apartment.

### *Collectors as Museum Makers*

One of Ima Hogg's friendly rivals was Henry Francis du Pont, whom few would argue was the greatest collector of his generation. In 1928, du Pont began converting his family's Delaware estate, Winterthur, into one the nation's top decorative arts museums, and in 1951, this once private home opened its doors to the public. Henry Francis du Pont had grown up in a home filled with heavy, indelicate pieces of foreign antiques and American Empire furniture and felt that these styles lacked beauty and grace. Du Pont became interested in antiques after visiting the home of Watson and Electra Webb, as he found Mrs. Webb's elegant displays of furniture and ceramics intriguing. He became an enthusiastic student and collector of the decorative arts, and the majority of pieces in his collection were in the Chippendale and Queen Anne styles. He believed that historical

accuracy and authenticity were of the utmost importance when creating period rooms, and he only used original woodwork and paneling from other historic houses for the Winterthur museum. Henry Francis du Pont was asked to chair the Fine Arts Committee for the White House during Jackie Kennedy's redecoration project. Although Kennedy was more concerned with appearance than with authenticity, she did seek out du Pont's advice on room arrangements.<sup>10</sup>

Henry Flynt and his wife, Helen, were also active collectors in the East. During the late 1940s, the Flynts restored a colonial village in Deerfield, Massachusetts. Although the village was founded during the seventeenth century, the Flynts used only eighteenth- and nineteenth-century antiques to furnish it. The museum they founded, now known as Historic Deerfield, featured numerous original buildings as well as several historic structures moved from other towns in western Massachusetts; these houses were furnished with pieces representative of life on the colonial frontier. Ima Hogg invited Henry Flynt to be a speaker at one of the lectures she hosted at Bayou Bend, and he and his wife were also occasional dinner guests.

Unlike most antique collectors in the early twentieth century, Henry Ford came from a modest working-class background and his fortune had not been inherited. Ford was a pioneer not only in the automobile industry, but in collecting and historic preservation as well. In 1919, Ford became one of the first American collectors to restore his family's rural Michigan home and turn it into a museum. After several other small-scale restoration projects, he opened the Henry Ford Museum and Historic Greenfield Village in Dearborn, Michigan in 1929.

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<sup>10</sup> Wendy Cooper, *An American Vision: Henry Francis du Pont's Winterthur Museum*, (exhibition catalogue by the Winterthur Museum and the National Gallery of Art), 22.

Antique collecting and historic preservation became the favorite hobbies of many wealthy Americans during the first several decades of the twentieth century, and Ima Hogg was among them. The collecting and museum making rage was put on hold during the Great Depression and World War II, but after 1945, it regained its lost momentum. Ima Hogg opened three museums between 1958 and 1967. Like Henry Ford, Ima restored her family's rural home, the Varner-Hogg Plantation; like Henry Francis du Pont, she converted her home at Bayou Bend into a decorative arts museum; and like Henry and Helen Flynt, Miss Hogg recreated a pioneer village at Winedale.

## CHAPTER THREE

### Varner-Hogg Plantation

Ima Hogg began her work in historic preservation during the early 1950s when she restored two buildings related to her family's history. The first was the home lived in by Jim and Sallie Hogg after their marriage, and the other was her Grandfather Stinson's house. In 1941, the State of Texas created the Governor Hogg Shrine State Historic Park at Quitman, and Miss Hogg relocated the two restored structures to the park in 1952. After this initial attempt at historic preservation, Hogg became more ambitious; she decided to create a museum at the family's vacation home in West Columbia. The first museum Ima Hogg created was the Varner-Hogg Plantation State Historic Site in West Columbia. The antebellum mansion, once a country home of the Hogg family, opened to the public in 1958. It was both a tribute to her father, James Stephen Hogg, and a museum of Texas history. The Varner-Hogg Plantation is an example of the Colonial Revival influence on Ima Hogg's museum work.

#### *Plantation History*

The original Varner homestead in West Columbia was built by Martin Varner, one of Stephen F. Austin's Old Three Hundred settlers and a veteran of the Texas Revolution. In 1824, Varner was granted 4,600 hundred acres of land where he built a log cabin and began farming and raising livestock. Varner was quite successful in the production of sugar cane and is said to have been the first Texan to manufacture rum.<sup>1</sup> In

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<sup>1</sup> Gwendolyn Neeley, *Miss Ima and the Hogg Family* (Dallas: Hendrick-Long Publishing Co., 1992), 79.



1834, Varner sold his property to a Kentucky planter named Columbus Patton for \$13,000.<sup>2</sup> Patton's slaves used clay from the banks of the nearby Brazos River to make bricks which were fired on the plantation grounds. These bricks were used to expand the existing Varner cabin and to erect the slave quarters.<sup>3</sup> The booming plantation came to be known as Patton Place. Several male members of the Patton family were involved in politics and fought under Sam Houston in the battle of San Jacinto. Patton Place was even used for a short time as a holding place for Santa Anna after his capture by Texas troops.<sup>4</sup> Patton continued to raise sugar cane as Varner had done, but under his management, the plantation yielded corn and cotton as well.<sup>5</sup> After thriving for twenty years at Patton Place, Columbus Patton was declared insane and was sent to an asylum in South Carolina. Patton's "insanity" is believed to have been caused by a brain tumor, but his death in 1856 was the result of typhoid fever.<sup>6</sup> John Adriance, a Galveston merchant, administered the estate until 1869; by this time, the plantation had begun to fail. Some of the plantation's acreage, equipment, and livestock had to be sold because of financial hardships following the Civil War. Patton's niece, Mary Aldridge Jackson, and her husband sold Patton Place to the New York and Texas Land Company. The land continued to be used for livestock grazing and sugar production, but on a more limited basis than before. A portion of the Patton property was used by the Texas prison system

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<sup>2</sup> *The Handbook of Texas Online*, s.v. "Varner-Hogg Plantation State Historical Park" (accessed August 30, 2004).

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ray Miller, *Texas Parks: A History and Guide* (Houston: Cordovan Press, 1984), 133.

<sup>6</sup> Rachelle Olsen, interview by author, January 7, 2005 (Varner-Hogg Plantation State Historic Site).

as part of its convict lease program.<sup>7</sup> The aging house was already in poor condition when the devastating hurricane of September 1900 hit the Gulf Coast; the storm almost completely destroyed parts of the home.

### *Inhabitation by Hogg Family*

Although he was still practicing law, former governor Jim Hogg devoted more and more of his time to land investments and oil prospects. In March 1901, the New York and Texas Land Company offered to let Jim Hogg purchase what was then called the Patton Place—a dilapidated plantation house on 4,100 acres in West Columbia.<sup>8</sup> Because he believed that oil lay beneath the land’s surface, Hogg agreed to buy the \$30,000 property in May 1901.<sup>9</sup> By 1902, Jim Hogg had hired twenty-five workers at Patton Place, and he enthusiastically assumed the role of an agriculturalist. On 1,000 acres, Hogg grew peas, corn, potatoes, and strawberries. He raised cattle, mules, goats, geese, chicken, and turkeys. The Hoggs leased out additional acreage for surface farming and stock raising, but they maintained all mineral rights of the property. Not since his own childhood had Hogg lived on a country estate where he was able to farm, hunt, and spend time with his family on weekends and holidays. Patton Place was even more attractive to Jim Hogg because of its location. West Columbia had been the original seat

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<sup>7</sup> *The Handbook of Texas Online*, s.v. “Varner-Hogg Plantation State Historical Park” (accessed August 30, 2004).

<sup>8</sup> Robert Cotner, *James Stephen Hogg: A Biography* (Austin: University of Texas Press, 1959), 524.

<sup>9</sup> *The Handbook of Texas Online*, s.v. “Varner-Hogg Plantation State Historical Park” (accessed August 30, 2004).

of government for the Republic of Texas, and it was the site of Sam Houston's presidential inauguration in October 1836.

Although Hogg had bought Patton Place for its investment potential, he soon came to think of it a second home for his scattered family. Will, the eldest of the Hogg children, was a recent law school graduate and was practicing in San Antonio; nineteen-year-old Ima Hogg was studying piano in New York; and the two younger brothers, Mike and Tom Hogg, were attending the Carlisle Military Academy in Arlington, Texas. The plantation house was quickly remodeled as a country estate for his children to visit during holidays.

### *Discovery of Oil*

Because Jim Hogg so strongly believed that oil lay beneath the surface of the family's West Columbia land, his will stipulated that his children were to wait at least fifteen years after his death if they decided to sell the property or its mineral rights. In 1919, thirteen years after their father's death, Jim Hogg's premonition came true. Oil was indeed discovered at Patton Place, making the Hogg children multi-millionaires practically overnight. Using their newly acquired wealth, the Hogg children decided to remodel the house.

The original Patton addition to the Varner cabin was a mansion fashioned from brick, stucco, and wood. The architraves above the doors and windows were similar to those of the Governor's Mansion in Austin, and this would have had a particular appeal to the Hogg children who had lived there in their youth. The slave cabins were made of brick and there was a designated area lined with benches where the enslaved laborers ate

their meals. There was also a special stable and racetrack for the thoroughbreds which Patton had raised.

As part of the Hogg remodeling during the 1920s, the entrance to the home was redesigned, and a second-story gallery was added to the front of the house; previously, only the rear of the house had had a two-story gallery. Six columns extending from the foundation to the roof were added to the front of the house, and the wooden porch was replaced by expensive terrazzo tile.<sup>10</sup> The old servant's porch and hall was converted into a new kitchen, and the dining room was enlarged by knocking down a wall and extending the space into what was formerly a small parlor. The old wash shed was torn down, as were the sugar mill and slave quarters. The tower surrounding the bell that was used to call the slaves was removed, though the bell itself remains in its original spot.<sup>11</sup> The interior of the house was with filled with fine antiques and furniture selected by Miss Hogg. Because of the drastic changes made to Patton Place by the Hogg children, the house today is not the house the Pattons would have known.

The Hogg home in West Columbia was made into a noticeably un-Texan structure. The front portico of the house was modeled after Mount Vernon, and the house became a copy of similar colonial-era reconstructions on the East Coast. During the 1920s, none of the Hoggs, including Ima, were sensitive to altering the historic fabric of the structure, and they took a rather cavalier approach in their remodeling. The Hoggs essentially wanted their Texas sugar cane plantation to look like the home of America's first president. Although they were successful in making the house resemble that of

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<sup>10</sup> Rachelle Olsen, interview by author, January 7, 2005.

<sup>11</sup> Dorothy Bracken and Maurine Redway, *Early Texas Homes* (Dallas: Southern Methodist University Press, 1956), 168.

George Washington, the oil wells that surrounded every side of the house made it unmistakably Texan. Ima Hogg would have undoubtedly never allowed such drastic changes to be made to the house in her later years as a preservationist.

### *Becoming a Museum*

The Colonial Revival, “a social movement that looked to a romanticized past for inspiration and answers to modern problems,” was a popular mindset among wealthy Americans during the 1920s. The restoration of neglected plantation houses was a favorite pastime of both preservation societies and private individuals—especially those who collected antique furniture and needed a setting in which to display it. Appearance and comfort, not authenticity, were the primary concerns of Colonial Revivalists.<sup>12</sup> Ima Hogg and her brother, Will, were among this group of Colonial Revival collectors. Their attitude toward historic structures was apparent well before the Varner-Hogg Plantation was turned into a museum, as evidenced by the “improvements” made to the farmhouse after oil was found on the property.

In Ray Miller’s *Texas Parks: A History and Guide*, he warns visitors that the Varner-Hogg Plantation “is not a restoration. It is an early Texas plantation house remodeled and redecorated by a very rich woman with considerable taste.”<sup>13</sup> Patton Place—renamed the Varner-Hogg Plantation State Historic Site for its first and last owners—was presented to the State Parks Board on March 24, 1958. The board—whose members were appointed by the governor—was created in 1923 and was authorized by

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<sup>12</sup> Mary Miley Theobald, “The Colonial Revival: The Past That Never Dies,” *Colonial Williamsburg* (Summer 2002).

<sup>13</sup> Ray Miller, *Texas Parks: A History and Guide*, (Houston: Cordovan Press, 1984), 133.

the State of Texas to accept donations of land to be used as public parks. During the 1930s, the State Parks Board received aid through several New Deal programs including the Civilian Conservation Corps, the National Youth Administration, and the Works Progress Administration. By 1958, when Miss Hogg donated the Varner-Hogg Plantation, fifty-eight state parks were managed by the board. The State Parks Board has since merged with the Texas Game and Fish Commission to form the Texas Parks and Wildlife Department.<sup>14</sup>

Ima Hogg dedicated the museum to her father's memory and to the early Texas pioneers whom he had greatly admired. As a special commemoration, she planned the museum's opening on her father's birthday. Hogg's beginnings as a museum maker were rooted in acts of filio pietism typical of the Colonial Revival. When she decided to turn Patton Place into a museum, her desire was to devise an interpretive scheme in which the story of the house paralleled significant events in Texas history. Hogg's hope was that her period room arrangements would capture the spirit of various events in Texas history that had taken place during the 134 years since Martin Varner first built his small cabin on the site. She began with a room dedicated to Austin's colony and ended with a room memorializing her father and his term as governor during the 1890s.

Miss Hogg's decision to convert the family home in West Columbia into a museum came after her initial attempt at historic preservation in Quitman. She was not entirely happy with the results of her first project, and she hoped that she could make up for her mistakes by making the Varner restoration a success. The Varner-Hogg Plantation was to serve as a model for historic preservation in Texas and was to demonstrate to the public the value of historic houses. Miss Hogg recognized

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<sup>14</sup> *The Handbook of Texas Online*, s.v. "State Parks Board" (accessed March 14, 2005).

preservation as a tool for teaching history, and she hoped to generate statewide support for the movement.<sup>15</sup> As she had done with the houses at Quitman, she made the decision to donate the property, along with a \$35,000 maintenance endowment, to the State of Texas as a park. She also agreed to fund the entire restoration of the West Columbia house and to donate the fifty acres that surrounded it if the state allowed her employees to reside on the grounds as long as they lived.<sup>16</sup>

Hogg's vision for the Varner-Hogg site was that it should reflect its most prosperous era as a sugar cane plantation, but this interpretation proved to be quite difficult to implement. At some point, Columbus Patton had reversed the front and rear entrances of the house so that it no longer faced the banks of the Brazos River.<sup>17</sup> In addition, the Hoggs had electrified the house and had drastically altered the exterior during the 1920s remodeling. However, few changes were made to the interior, and it retained much of its historical integrity. Frustrated by this anomaly, Ima Hogg turned to the National Trust for their advice. Eventually, she decided to leave the exterior alone and concentrated on creating authentic period rooms inside. In 1956, O'Neil Ford, an architect who was involved with preservation in San Antonio, agreed to help Ima with the Varner-Hogg restoration. Ford's schedule did not allow him to devote an adequate amount of time to the project, however, so Hogg brought in John Staub, the architect with whom she had designed Bayou Bend three decades earlier, to help formulate a restoration plan.

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<sup>15</sup> Lonn Taylor, " 'Texas Has Been Asleep at the Switch' : Ima Hogg and Historic Preservation, 1950-1975," 30.

<sup>16</sup> *Ibid.*, 31.

<sup>17</sup> Rachelle Olsen, interview by author, January 7, 2005.

Despite the fact that little had been done to change the interior of the historic house, Hogg's furnishing plan presented some interpretative problems. She could not decide whether the furnishings should represent the entire history of the house and all of its owners or whether she should choose only one period. Adding to the confusion at Varner was her coinciding work at Bayou Bend where she was arranging a variety of period rooms to display high-style antiques. Although Hogg felt that the most appropriate interpretation for the house in West Columbia was to tell the story of plantation life during the 1850s, her judgment was clouded by what she was doing at Bayou Bend. As a result, the Varner-Hogg Plantation ended up being arranged as more of a background setting for beautiful antiques and historical documents and less of an authentic example of historic preservation.<sup>18</sup>

On one hand, Ima Hogg was trying to collect Texas-made furniture and historic objects and equipment associated with sugar cane production and plantation life. On the other hand, she was unable to overcome the temptation to display an impressive array of American decorative arts. The house today is a combination this dual interpretation. Its artifacts and furnishings tell the story of its owners, trace the path of Texas history from 1820 through the 1860s, and reflect the work involved with large-scale sugar production. In Ima Hogg's mind, the arrangement of the rooms and the interpretive plan of the house was clear; she felt that her goals to use the house to teach Texas history and plantation life had been met. Visitors to the house were often confused, however. They expected to

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<sup>18</sup> Lonn Taylor, " 'Texas Has Been Asleep at the Switch': Ima Hogg and Historic Preservation, 1950-1975," 36.



see a Texas version of Colonial Williamsburg—a plantation frozen in time—but that is not what they saw.<sup>19</sup>

The central hall contains various artifacts and documents relating to Texas's war for independence from Mexico and its activities as a sovereign nation. Portraits of Stephen F. Austin and other notable Texans hang in the hall. According to Rachelle Olsen, an interpreter at the Varner-Hogg site, Ima Hogg furnished the central hall with more expensive and fashionable furniture than the Pattons would have had access to. One piece in particular, a Pennsylvania Dutch grandfather clock, is out of place in an antebellum plantation house in Texas. However, grandfather clocks, along with Windsor chairs, butter churns, and candlesticks were “essential elements of the Colonial Revival decorating scheme,” and Ima Hogg used all of these items to furnish the Varner-Hogg Plantation.<sup>20</sup> The left parlor recalls the era of the Confederacy, with a portrait of Jefferson Davis and his cabinet as well as portraits of the Hogg family members who served during the Civil War. Hogg family pieces in the room include a Victorian horsehair settee with matching chairs and a piano given to Ima by her father as a tenth birthday present. The downstairs bedroom, once used by James Stephen Hogg, has a George Washington theme and is decorated with antique andirons, a tea set, and a clock dating to the time period in which America's first president lived. Ima Hogg felt that this theme was quite appropriate for her father's old bedroom, as she believed that he and

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<sup>19</sup> Ibid., 37.

<sup>20</sup> Mary Miley Theobald, “The Colonial Revival: The Past That Never Dies,” *Colonial Williamsburg* (Summer 2002).

George Washington shared a common political integrity.<sup>21</sup> This room shows the strongest presence of the Colonial Revival in Ima's decorative scheme.

The stairway, outfitted with mahogany banisters from the historic St. Louis Hotel in New Orleans, is lined with images of the Hogg family at Patton Place. The upstairs hallway concentrates on the four years that Jim Hogg served as governor of Texas. Artifacts such as Governor Hogg's writing desk, cane, and journalist's stool fill the space. One of the rooms upstairs was Ima Hogg's bedroom when she would visit, and it contains a cedar canopied bed and examples of late nineteenth-century clothing. The other upstairs room tells the story of French immigrants in Texas, with furniture attributed to Prudent Mallard of New Orleans. Other pieces include a fan-backed settee that belonged to the Hoggs while they lived at the Governor's Mansion and beds from the St. Louis Hotel that were salvaged by Will Hogg.<sup>22</sup>

The breezeway downstairs holds old syrup kettles to remind visitors of the plantation's sugar cane manufacturing era. The dining room evokes General Zachary Taylor's role in the Mexican-American War, and the table is set with special Staffordshire china in the Texian Campaign series that is decorated with scenes from the war. Miss Hogg chose the Zachary Taylor theme because she felt that he was an under-recognized Texas hero.<sup>23</sup> The original smokehouse, now an office, was set up as a breakfast room. It contained fifteen of the original ceiling beams for hanging meat, a dirt floor, a central fire pit, and barred windows to keep hungry animals—or perhaps slaves—

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<sup>21</sup> Rachele Olsen, interview by author, January 7, 2005.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

from making their way inside. The kitchen is outfitted with turn-of-the-century gadgets including antique waffle irons, toasters, and meat grinders. A wood-burning stove that was purchased by Jim Hogg and used by the family cook remains in its original location. Furnishings include Windsor chairs—a favorite of Colonial Revival enthusiasts but not typical of antebellum Texas plantations—and a fourteen-foot table used by the Hoggs at their hunting lodge outside Houston. An impressive collection of Bennington pottery and Staffordshire china is also displayed in the rustic kitchen.

### *The Legacy of Varner-Hogg Plantation*

Although Ima Hogg dreamed of making the Varner-Hogg Plantation a prime example historic preservation, she realized that it was a flawed project and was never completely satisfied with it.<sup>24</sup> She urged park officials and the media not to refer to the house as a restoration, as she recognized that it was not. Park employees and guides were instructed to explain the intended theme of the house so that visitors could better understand it, but its interpretation was still a problem.

Today, structures that were once dormitory units for the Hoggs' oilfield workers have been converted into storage facilities for the site's collection of objects. The ranch hand's house, located between the barn and the Patton family cemetery, is now being used to store the collection of furniture and artifacts from the Governor Hogg Shrine Historic site in Quitman, Texas. The historic buildings at the Quitman site, Ima Hogg's first experiment in historic preservation and museum making, were recently closed to the public. The entire collection of Hogg family heirlooms has been relocated to the Varner-

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<sup>24</sup> Lonn Taylor, " 'Texas Has Been Asleep at the Switch' : Ima Hogg and Historic Preservation, 1950-1975," 38.

Hogg Plantation. This decision was out of the control of park officials, as Ima Hogg had made arrangements before her death that if her project at Quitman should ever fail, the collection was to be given to the Varner-Hogg Plantation. Likewise, if the Varner-Hogg site should face foreclosure, the collection is to be assumed by the Museum of Fine Arts Houston.<sup>27</sup>

During her early years as a historic preservationist and museum maker, Ima Hogg had a Colonial Revival outlook on her work. Just as Mount Vernon became a shrine to George Washington, the Varner-Hogg Plantation became a shrine to James Stephen Hogg. Miss Hogg was following the footsteps of her East Coast collecting friends when she entered the historic preservation movement during the 1950s. Her philosophy of preservation and museum making would grow increasingly advanced during her next two attempts: Bayou Bend and Winedale.

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<sup>27</sup> Rachelle Olsen, interview by author, January 7, 2005.

## CHAPTER FOUR

### Bayou Bend

Completed in 1928 for a sum of \$217,000, Bayou Bend was originally built as a private home for Ima, Will, and Mike Hogg.<sup>1</sup> Their youngest brother, Tom, was married, and he and his wife lived in San Antonio. The three unmarried Hoggs lived together at Bayou Bend until Mike's nuptials in 1929. Will Hogg died the following year, leaving Ima the sole occupant of the Houston mansion. Miss Hogg spent the next three decades preparing her home for its metamorphosis into a museum. In the eleven years between the opening of the Varner-Hogg Plantation and the opening of Bayou Bend, Ima Hogg became a true connoisseur of the decorative arts. As her knowledge of antiques grew, so did her appreciation of experts in the museum field. She actively sought out the advice of her fellow collectors and museum makers, and she hired professional curators to manage the collection.

### *Construction*

Bayou Bend was one of architect John Staub's early projects, and it became his "best-known house."<sup>2</sup> Staub received his architectural training in New York under the direction of Harrie T. Lindeberg, who was employed by the prestigious McKim, Mead, and White firm. Like Lindeberg, Staub preferred an eclectic version of traditional architectural forms, and this predisposition is clearly reflected in the design of Bayou

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<sup>1</sup> Howard Barnstone, *The Architecture of John F. Staub: Houston and the South*, (Austin: University of Texas Press, 1979), 112.

<sup>2</sup> *Ibid.*, 107.

Bend. According to an article in *Texas Homes*, “virtually every detail, exterior and interior, was the result of collaboration between Ima Hogg and Staub.”<sup>3</sup> Ima Hogg shared Staub’s creative approach, and together they formulated a distinctive regional vernacular style. This style, a synthesis of Federal, English Regency, Neoclassical, and New Orleans influences, was coined “Latin Colonial” by Ima Hogg herself.<sup>4</sup> Staub later borrowed the term in his various publications discussing Bayou Bend.

The organization of the building is tripartite with wings on either side of a central block. This composition is based on Homewood, a Federal style house in Baltimore of which Staub was quite fond. Bayou Bend’s exterior resembles that of an early nineteenth-century English country estate, and the front door is an exact copy of that at the Nathaniel Russell House in Charleston—another favorite of Staub’s. The pale pink stucco treatment was Ima Hogg’s idea, as she had admired the color during her travels in Greece. The raised-seam copper roof was chosen to complement the stucco. Both Hogg and Staub had a predilection for New Orleans architecture, and they made a special trip to Louisiana to purchase salvaged ironwork for ornamental railings on the house’s exterior.<sup>5</sup> The triple-sash first-floor windows are another feature borrowed from southern houses, including the Governor’s Mansion in Austin. Staub was a close friend of Charles Cornelius, the first curator of the American Wing of the Metropolitan Museum of Art. With his help, Staub and Hogg selected salvaged floorboards and mantelpieces from historic houses in Massachusetts to outfit Bayou Bend’s interior.

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<sup>3</sup> Sandy Sheehy, “The Legacy of Bayou Bend,” *Texas Homes* (June 1980), 108.

<sup>4</sup> *Ibid.*, 28.

<sup>5</sup> *Ibid.*, 77.

According to architectural historian Howard Barnstone, “To Miss Hogg, this aggregation of source material represented an indigenous architecture, devised to satisfy the requirements of local climate, the cultural and historical background of the region, and contemporary living patterns.”<sup>6</sup> Beyond this functional explanation of her design choice lies a more intellectual one. Lonn Taylor, the first curator of Ima Hogg’s museum at Winedale, points out that Bayou Bend reveals much about Hogg’s philosophy regarding historic preservation and museum work. First, it shows that as early as the 1920s, she was interested in non-Anglo architectural influences in America—an interest that later resulted in the creation of the Winedale Historical Center. Second, it marks her early fondness for creating “period rooms as sympathetic settings for her collections.”<sup>7</sup>

### *Home for the Hogg Children*

During the 1920s, Houston was a rapidly growing city, and various neighborhood developments were being created to accommodate wealthy Houstonians who wanted to escape the busy inner city. Will and Mike Hogg purchased a large tract of land for the purpose of building a country club and surrounding subdivision. The Hogg brothers intended to welcome both middle-income and upper-income families to build homes in River Oaks, but this heterogeneous outlook was not embraced by some elite Houstonians who wished for more socioeconomic homogeneity. In order to attract buyers at River Oaks, the Hoggs made the decision to build their own estate on a fourteen-acre plot of

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<sup>6</sup> Ibid., 28.

<sup>7</sup> Lonn Taylor, “‘Texas Has Been Asleep at the Switch’: Ima Hogg and Historic Preservation, 1950-1975,” (paper presented for a conference at Hagley Museum and Library in Wilmington, Delaware, 1998), 8.

land at the bend of Buffalo Bayou. The house, Bayou Bend, was instrumental in the success of River Oaks.<sup>8</sup>

Staub's relationship with Ima Hogg did not end with the initial completion of the house in 1928; instead, the friendship between architect and client spanned nearly half a century. The original layout of the house included a bachelors' wing downstairs for Will and Mike, but when Mike got married and moved out of Bayou Bend in 1929, Staub was called back to remodel the space and incorporate it with the living area. In 1965, Staub was again brought in to remodel the house during its conversion into a museum.

### *Repository for Collections*

Both Ima and Will Hogg had amassed extensive collections of American antiques and artworks by the late 1920s. Prior to the construction of Bayou Bend, the collections were divided up among their Houston residence, Will Hogg's office, the Varner plantation, and their Park Avenue apartment in New York. Bayou Bend provided the space needed for Ima Hogg's growing collection of decorative arts and allowed her to continue adding to it. From the very beginning, Miss Hogg's intent was to eventually give her collection to a museum so that it would be accessible to the public. In her own words, she stated that her collection at Bayou Bend "was always designed for the public" and that she was merely holding it "in trust for its transition."<sup>9</sup>

With Will Hogg's death in 1930, Ima Hogg lost both a brother and a fellow collector. Her own interest in collecting Americana faded with Will's passing, and

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<sup>8</sup> Ibid., 10.

<sup>9</sup> Ima Hogg, foreword to *American Furniture, Paintings, and Silver from the Bayou Bend Collection* by David Warren (Boston: New York Graphic Society for the Museum of Fine Arts Houston, 1975), vii.



instead, Miss Hogg acquired contemporary European art and Native American pottery from the Southwest.<sup>10</sup> She also focused much of her energy on landscaping and gardening at Bayou Bend. With the onset of the Second World War, Hogg resumed her collecting of American antiques full force. She renewed correspondence with dealers and auction houses and struck up new friendships with the nation's top collectors including Henry Francis du Pont, Katharine Prentis Murphy, Henry Flynt, and others. Hogg's collector friends undoubtedly had a great influence on her vision for Bayou Bend. In fact, it was du Pont who, after viewing her collection at Bayou Bend, urged Hogg to leave her pieces in situ and create a house museum as he had done at Winterthur.<sup>11</sup> She agreed that this plan would be the most efficient. According to David Warren, the first curator hired by Miss Hogg at Bayou Bend, "It became apparent that in carrying out her plan—to give the collection to a museum—Miss Hogg would have been required to provide a structure in which to house it. She decided, therefore, to leave to collection in her home."<sup>12</sup>

### *Gift to the Museum of Fine Arts Houston*

Will Hogg was one of the founders of the Museum of Fine Arts Houston, the first art museum in Texas. Will and Ima Hogg were generous in their regular gifts to the museum from the time it opened in 1924 to the times of their respective deaths. Miss Hogg's decision to turn over her home and her collection of decorative arts to the

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<sup>10</sup> David Warren, *American Decorative Arts and Paintings from the Bayou Bend Collection* (Houston: Museum of Fine Arts Houston, 1998), xviii.

<sup>11</sup> *Ibid.*, xviii.

<sup>12</sup> David Warren, *American Furniture, Paintings, and Silver from the Bayou Bend Collection*, (Boston: New York Graphic Society for the Museum of Fine Arts Houston, 1975), xv.

museum was only natural. For Ima Hogg, “being based in Texas in no way impeded her search to acquire the very best for her collection,” and Texas was where she wanted the collection to remain.<sup>13</sup> While the foundation of the collection was furniture, Miss Hogg also accumulated a vast array of valuable American paintings, textiles, sculpture, ceramics, metalwork, and decorative glass.

When Ima Hogg began converting Bayou Bend into a museum in 1957, the project was unpopular with some of her neighbors in River Oaks. Residents whose homes were in close proximity to Bayou Bend were concerned that traffic and parking problems would arise and disrupt the tranquil neighborhood. Hogg resolved this conflict by proposing that a bridge be built over Buffalo Bayou connecting her property to Memorial Drive, a main roadway just outside of the River Oaks subdivision. She continued to add to her collection of American decorative arts and once again consulted with John Staub during the remodeling. Staub brought in some original woodwork from eighteenth-century houses, but Hogg used reproduction wood detailing in the house as well. Unlike Henry Francis du Pont, she was less concerned with the authenticity of woodwork than with the quality of the furnishings. As a preservationist, Hogg probably also wanted to avoid removing historic material from its original location. The only exterior changes to the house were the addition of glazed porches.<sup>14</sup>

Ima Hogg displayed her collection by dividing the house into period rooms, of which today there are twenty-eight. American decorative arts from the 1620s to the 1870s are displayed throughout the house. Miss Hogg’s diverse collection included

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<sup>13</sup> David Warren, *American Decorative Arts and Paintings from the Bayou Bend Collection*, vii.

<sup>14</sup> Kristen Wetzel, interview by author, January 5, 2005 (Bayou Bend Collection and Gardens).

“primitive country styles as well as some of the most sophisticated and expensive pieces of their day.”<sup>15</sup> The Murphy Room was the first room to be completed, and it represents the seventeenth and eighteenth century colonial era in America. It is a replica of the room designed by Katharine Prentis Murphy for the New Hampshire Historical Society and was recreated by Murphy herself while she was visiting Ima Hogg in Houston. Placed inside the Massachusetts Room is a settee that Henry Francis du Pont was interested in purchasing until Miss Hogg stepped in and bought it first—a sly move that the two would joke about years later. The Pine Room showcases both Early and Late Baroque furnishings, while the drawing room contains high-style Rococo pieces from Boston, Newport, Philadelphia, and Charleston. Ima Hogg hired a decorator used by two of her friends—Henry Flynt and Henry du Pont—to create glass shelving as he had done for their homes. The Newport Room replicates the decorative paneling and molding of the Hunter House in Rhode Island.<sup>16</sup>

Two areas of the house that were added after Miss Hogg vacated Bayou Bend are the Chillman Suite and the Belter Parlor. The Chillman Suite was named in honor of James Chillman, a professor of architecture at Rice University who served as director of the Museum of Fine Arts Houston for many years. The suite includes examples of the Empire, or Grecian style. The Belter Parlor is filled with Rococo Revival pieces from the Victorian era, a style largely ignored by East Coast collectors. The Chippendale Bedroom and the Federal Parlor have also been updated. The Federal Parlor features reproduction wallpaper based on that in the Phelps-Hathaway House in Suffield,

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<sup>15</sup> Sandy Sheehy, “The Legacy of Bayou Bend,” *Texas Homes* (June 1980), 108.

<sup>16</sup> Kristen Wetzel, interview by author, January 5, 2005.

Connecticut, near Hartford. Bayou Bend also has a Texas Room, but most of the furniture and ceramics on display were placed there after Hogg's death.<sup>17</sup>

The only non-American piece in the museum is the English dining room table. Because so many celebrated guests and close friends had dined with Ima Hogg at the table in this room, she did little to change it. She wished to preserve all of the memories she had of the room when it was used as a center of entertainment in her private home. Several other rooms in the house also "retain the character they had during Miss Hogg's residence."<sup>18</sup>

Four years after the renovation began, Hogg personally selected a group of docents and oversaw their training. In 1965, she hired David Warren to become Bayou Bend's first curator. Warren had a degree in art history from Princeton and an M.A. from the University of Delaware's prestigious Winterthur Program. Prior to interviewing for the position, Warren was not familiar with Ima Hogg or her collection, and his expectations about what he would find at her home in Texas were not high. However, he recalled being "stunned" by the quality of her collection.<sup>19</sup>

After nearly ten years of preparation, Bayou Bend opened to the public in March 1966. Although it was no longer her home, Miss Hogg continued to host dinner parties in the dining room and would occasionally stop by to join a tour or talk to visitors. She also remained close to Warren and often made suggestions about potential additions to the collection. At Hogg's insistence, a Rococo Revival parlor was added to Bayou Bend in

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<sup>17</sup> Ibid.

<sup>18</sup> *The Handbook of Texas Online*, s.v. "Bayou Bend" (accessed August 30, 2004).

<sup>19</sup> Madeleine M. Hamm, "Going 'round the bend," *The Houston Chronicle* (January 3, 2004): D.

1971, and it featured pieces made by John Henry Belter. At this time, period rooms in the Rococo Revival were on the cutting edge. Only the Brooklyn Museum had such a display, and the Metropolitan Museum of Art was still completing one of its own.

Hogg's instincts as a collector were quite remarkable, and accession files at Bayou Bend show that she began collecting Belter pieces as early as 1957.<sup>20</sup> Despite the fact that Rococo Revival furniture did not appeal to her fellow collectors on the East Coast, Ima Hogg recognized Belter's work as important and felt that it deserved to be displayed, even if some felt that it was not in good taste. Hogg was not snobby about Victorian furniture like so many other collectors, including Henry Francis du Pont, who had no Victorian furniture in his collection at Winterthur. Miss Hogg even donated several pieces of Belter furniture to the Governor's Mansion.

In 1972, ninety-year-old Ima Hogg was recognized by the National Society of Interior Designers for her collection at Bayou Bend and received their prestigious Thomas Jefferson Award. Previous recipients of the award included Henry Francis du Pont for his Winterthur Museum and John D. Rockefeller for his Colonial Williamsburg project.<sup>21</sup> For the first time, the state of Texas had a first-class museum collection of American decorative arts, and Ima Hogg was responsible for it.

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<sup>20</sup> Bayou Bend accession files, Bayou Bend Collection and Gardens, Houston, TX.

<sup>21</sup> Jeanne Barnes, "Society to honor Texas' Ima Hogg," *The Dallas Morning News* (June 25, 1972): sec. E.

*The Legacy of Bayou Bend*

Interestingly, Ima Hogg did not wish for Bayou Bend to be called a museum because it seemed to her “too pretentious a term.”<sup>22</sup> She was confident, however, that her collection was of museum quality and that visitors would have the opportunity to view some of the finest examples of decorative arts to have ever been produced by American hands. Concerned about Texas’s geographical isolation from art and cultural centers in the Northeast, Miss Hogg’s hope was that “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.”<sup>23</sup> Even after moving out of the house, Ima Hogg continued to add to the collection. She never intended that the work done at Bayou Bend would end with her death. Instead, she “always hoped that the Bayou Bend Collection would continue to grow.”<sup>24</sup> In many ways, it has. In addition to catering to large numbers of visitors each year, Bayou Bend hosts various lectures and symposia. The collection has been used as the basis for American art courses at Rice University and has also been utilized by American history teachers in the Houston school system.<sup>25</sup>

Ima Hogg had learned from her mistakes at the Varner-Hogg Plantation. She donated Bayou Bend to a fine arts institution and hired a professional curator to care for her collection. She worked closely with him to make Bayou Bend one of the best

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<sup>22</sup> Ima Hogg, foreword to *American Furniture, Paintings, and Silver from the Bayou Bend Collection*, viii.

<sup>23</sup> Ibid.

<sup>24</sup> David Warren, *American Decorative Arts and Paintings in the Bayou Bend Collection*, xx.

<sup>25</sup> Ima Hogg, foreword to *American Furniture, Paintings, and Silver from the Bayou Bend Collection*, viii.

collections of decorative arts in the nation. In 1974, David Warren was promoted to assistant director of the Museum of Fine Arts in Houston, and in 1987, he returned to Bayou Bend as its director. Although initially he had not planned to stay for more than a few years to compile a catalog of Hogg's collection, he remained for thirty-eight. In the time that Warren worked with Ima Hogg before her death, she was always thinking of ways to improve and expand the collection. Her enthusiasm was contagious, and it prompted Warren to continue acquiring new pieces even after she was gone. Ima Hogg never wished that her collection be a dormant one, and it is not. She was not afraid of change and felt that if any piece in her collection could be replaced by one of better quality, then it should be.

Like so many of the collectors from Ima Hogg's generation, the display of antiques in the home was a way to demonstrate one's wealth and good taste. When Hogg first began collecting and studying antiques in the 1920s, it was for her own personal enjoyment as a connoisseur. She wanted to create beautiful rooms and to be surrounded by the works of master artists and craftsmen of early America. In this way, Bayou Bend maintains some sense of the Colonial Revival, but its main purpose is to showcase elegant, high-style American antiques.

## CHAPTER FIVE

### Winedale

The creation of the Winedale Historical Center near Round Top, Texas was Ima Hogg's final project as a museum maker. In 1963, Miss Hogg purchased the old Sam Lewis farmstead in northeast Fayette County and the surrounding 130 acres of land; by 1967, she had restored and moved additional historic buildings to the site and donated Winedale to the University of Texas. Winedale was the pinnacle of Ima Hogg's career in historic preservation and marked her emergence as a museum master in the state of Texas.

#### *The History of the Wagner House*

Like Martin Varner of the Varner-Hogg Plantation, William Townsend was another of Stephen F. Austin's colonists. He received his land grant in 1831 for a fertile plot between the Brazos and Colorado rivers. Three years later, Townsend and his wife, Mary Burnham Townsend, built a small house on the property.<sup>1</sup> This pioneer homestead consisted of one large room with a fireplace and a sleeping loft upstairs. As the Townsend family grew, they added additional rooms onto the house.

In 1840, Townsend sold his farm to John York, who then sold it to Samuel K. Lewis in 1848.<sup>2</sup> Lewis, a South Carolina planter, began using the land to grow cotton and raise livestock. He also expanded the house to its present size. The loft was made

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<sup>1</sup> Anna Brightman, "The Winedale Stagecoach Inn near Round Top, Texas," *Antiques* 94, no. 1 (July 1968), 96.

<sup>2</sup> *The Handbook of Texas Online*, s.v. "Winedale Historical Center" (accessed August 30, 2004).



into a full second story, and an identical addition was added next to the existing building with a dogtrot in between. Finally, a two-story gallery was added to the front of the house. This created an open central passage plan with two rooms on either side, each having a second-story room above. The rooms in the front of the house were larger and had fireplaces, while the rooms to the rear were smaller and unheated. By the mid-1850s, the public road connecting Brenham to LaGrange was relocated to run past the Lewis farmstead. During the Civil War, the Lewis house was used as a stagecoach stop and, as a result, became known locally as Lewis's Stopping Place. The house was reputed to have been used as an inn for travelers, but this idea was later proven to be false. Although the Lewis House is sometimes referred to as the Stagecoach Inn, this is a misnomer.<sup>3</sup>

The house was constructed from a braced frame using square timbers cut from local cedar trees. The exterior siding was also made of cedar, as was the shake roof. The plan included an open central passage with two rooms on each side and chimney stacks in the gabled ends. While this type of layout was typical of Anglo-American houses, other features, such as the window detailing and woodwork, were quite atypical for this form. Instead, they reflect a strong influence of traditional German craftwork.<sup>4</sup> There were various outbuildings on the Lewis property, including two barns, a kitchen, and a smokehouse. The transverse-crib barn was composed of two oak cabins covered by a single cedar roof. The timber truss barn featured a large, open area. The log kitchen had

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<sup>3</sup> Pancho Howze, interview by author, January 3, 2005, Winedale Historical Center.

<sup>4</sup> *The Handbook of Texas Online*, s.v. "Winedale Historical Center" (accessed August 30, 2004).

an open fireplace over which cooking was done, and the smokehouse was used for curing meat and storing preserved foods.

Samuel K. Lewis died in 1867, but his family continued to own the property for the next fifteen years. The abolition of slavery had driven out many of the Anglo planters after the Civil War, but the German population continued to grow near Round Top. The area's economic growth was slow but stable. German farmers had never relied on slave labor and worked on a much smaller scale than Anglo planters.<sup>5</sup> They were successful enough to establish local schools, churches, and breweries, however. They also formed social clubs and continued to host traditional German celebrations. The immigrant influence was strong in Fayette County, but "was concentrated in small settlements."<sup>6</sup> By the late 1840s, there were about six thousand Germans living in the Round Top area. The community surrounding the Lewis House became known as Winedale during the 1870s when German farmers began to harvest grapes on the land.

In 1882, Joseph George Wagner, a German immigrant, bought the house from Sam Lewis's heirs. The Wagner family further modified the house to accommodate their needs. An attached kitchen was added to the rear of the house and was no longer a separate outbuilding. The open dogtrot was also enclosed. Joseph Wagner's son, Joseph Wagner, Jr., continued to live in the house until the early 1960s. He ran a dry goods store and a beer parlor across the road from his family home. The house is referred to today as the Wagner House.

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<sup>5</sup> Henderson Shuffler, "Winedale Inn," *Texas Quarterly* vol 8, no. 2 (Summer 1965), 139.

<sup>6</sup> *Ibid.*, 140.

*Purchase by Ima Hogg*

In 1961, the house was badly damaged by Hurricane Carla. Hazel Ledbetter, a wealthy Houstonian and friend of Ima Hogg's, bought the house; two years later, she sold it to Miss Hogg for \$45,000.<sup>7</sup> When Hogg bought the Sam Lewis farmstead, it was with the intent to move the structure to the grounds of her museum at Bayou Bend. She had begun a collection of nineteenth-century Texas decorative arts and thought the Lewis house an appropriate site to display it for visitors. Due to concerns regarding cost and preservation issues, Miss Hogg decided to leave the building in place and begin an entirely new museum project. She wanted to move other structures to the site and create an outdoor museum and study center for UT's cultural history program. Unlike Houston, Winedale was a somewhat isolated rural community in which older generations still spoke German and retained their traditional customs. Residents of Winedale did not even have electricity until 1955.<sup>8</sup> Lonny Taylor, Winedale's first curator and director, believes that the project appealed to Miss Hogg for several reasons. First, the Wagner House was almost entirely unaltered from its historical appearance. Further, its Texas-German context inspired her "Germanophile attitudes" that developed during the time she studied music in Berlin and Vienna during her youth.<sup>9</sup>

Eighty-year-old Ima Hogg was enthusiastic about preserving the Wagner House and began to study the latest restoration techniques. In July 1962, she brought in James Nonemaker, a graduate of the Winterthur program who had been hired as director of the

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<sup>7</sup> Lonny Taylor, " 'Texas Has Been Asleep at the Switch' : Ima Hogg and Historic Preservation, 1950-1975," (paper presented for a conference at Hagley Museum and Library in Wilmington, Delaware, 1998), 41.

<sup>8</sup> *Ibid.*, 39.

<sup>9</sup> *Ibid.*

Harris County Heritage Society in Houston, to evaluate the significance of the Winedale property. Nonemaker was impressed by the Wagner House and encouraged Miss Hogg to save the building and restore it on site. Just as she had done at Bayou Bend, Hogg closely supervised the work that was being done and even took up residence in nearby Round Top to give her easy access to the site. She wanted Winedale to serve as the model for professional preservation standards in Texas.<sup>10</sup>

According to Henderson Shuffler, one of the key consultants for the Winedale restoration project, even though no major military or political events took place there, the Wagner House is “historically quite significant” in that it “is a striking symbol of much that is important in the history of Texas.”<sup>11</sup> The oldest parts of the house were built during the time when Texas was still under the control of Mexico.

During the Lewis family’s occupation of the house, decorative painting and stenciling was added to several of the rooms. Oil paint was used to create neoclassical motifs such as garlands and arabesques. Other designs, such as fruits and floral arrangements, were done in a traditional German style. These painted decorations are attributed to Rudolph Melchior, an artisan from a German immigrant family who had settled near Round Top during the 1860s. It is believed that Melchior’s paintings, which are “surprisingly sophisticated in color and detail,” pre-date the Civil War.<sup>12</sup> These

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<sup>10</sup> Ibid.

<sup>11</sup> Henderson Shuffler, “Winedale: Another legacy to Texans from Miss Ima Hogg,” *Texas: The Houston Post Sunday Magazine* (April 2, 1967), 12.

<sup>12</sup> Anna Brightman, “The Winedale Stagecoach Inn near Round Top, Texas,” 97.

painted features excited Ima Hogg and convinced her that the house was worth preserving for the public.<sup>13</sup>

### *Restored Structures*

Ima Hogg chose architects John Young (of Houston) and Wayne Bell (of the University of Texas) to direct the extensive restoration project. A research committee was formed, and it included Henderson Shuffler, director of the Texana Program at UT, and local citizens. Hogg was concerned with the lack of trained professionals in Texas, and she was forced to seek the advice experts from the East. She made sure that “no pains were spared to make the restoration authentic.”<sup>14</sup> Workers cut replacement timber from local trees, just as the previous owners had done. At Hogg’s insistence, they also ordered special square nails Massachusetts to match their historic counterparts. Experts analyzed paint chips to help create a shade close to the original. Craftsmen were trained to replicate woodwork using traditional methods. Hogg also consulted with various faculty members at the University of Texas. Several UT faculty members were interested in the Winedale project. Drury B. Alexander, an architectural historian and author of *Texas Homes of the Nineteenth Century*, and Wayne Bell, a preservation architect, worked with Hogg during the restoration process. Anna Brightman, a professor in the Department of Home Economics, specialized in historic design and interiors. Marian Davis, a conservation expert from UT’s art department, also offered advice to Ima. Other collaborators included W. W. Newcomb, director of the Texas Memorial Museum, and Joe B. Frantz, a professor of history with ties to the Texas State Historical Association.

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<sup>13</sup> Winedale Advisory Council, transcriptions of recorded meeting sessions, (October 9, 1965), 8.

<sup>14</sup> Henderson Shuffler, “Winedale: Another legacy to Texans from Miss Ima Hogg,” 21.

Soon after the restoration began, problems surfaced. Several nineteenth- and early twentieth-century outbuildings, including the original kitchen wing, had been mistakenly demolished. The lead architect, John Young, was inexperienced, and he failed to conduct adequate research on the Winedale structures prior to their restoration.<sup>15</sup> Young was not entirely to blame, however. Ima Hogg was anxious to begin work on Winedale, and her impatience also led to errors being made. Although she understood the importance of research in terms of interpretation, “she tended to regard structural research as an excuse for delay.”<sup>16</sup> Eventually, Hogg appointed an advisory committee to conduct research on the Winedale structures and the surrounding community to prevent further mistakes.

In 1965, the University of Texas Board of Regents along with Chancellor Harry Ransom accepted Winedale as a gift from Ima Hogg. She included an endowment of \$500,000 in mineral rights at the Varner-Hogg Plantation.<sup>17</sup> Winedale was to be used as a study center focused on the history and culture of immigrant groups in Texas and on the state’s architectural traditions. Many believed that the University of Texas was an ideal base for the type of program envisioned by Miss Hogg.

Of the five buildings that made up the Winedale Historical Center, only two sat in their original locations: the Wagner House and the Four-Square Barn. Four additional buildings—Hazel’s Lone Oak Cottage, the Theater Barn, the Lauderdale House, and the McGregor House were moved to Winedale from the surrounding area. Historic cabins

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<sup>15</sup> Lonny Taylor, “ ‘Texas Has Been Asleep at the Switch’ : Ima Hogg and Historic Preservation, 1950-1975,” 42-43.

<sup>16</sup> *Ibid.*, 43.

<sup>17</sup> Pancho Howze, interview by author, January 3, 2005.

were moved to the rear of the Wagner House and restored as a detached kitchen and a smokehouse, as the original structures were no longer standing. The Wagner House displayed German-made furniture from Texas and Pennsylvania. The Four Square Barn, a transverse-crib barn built around 1869 by the Lewis family, housed historic agricultural equipment and cabinetmakers' tools. Hazel's Lone Oak Cottage, an 1860s dog-trot style house, was intended to be used for both a curator's residence and an exhibit space. The Theater Barn was originally built by the Wagner family in 1894 for hay storage, using timbers recycled from the old Lewis cotton gin during the 1850s. The barn was converted into a theater under Hogg's instruction. The Lauderdale House, an 1858 Greek Revival structure, was moved to Winedale from Washington County. It was designated as a dormitory for visiting scholars and artists. The McGregor House, another Greek Revival house from neighboring Washington County, was moved to Winedale. This 1861 showplace was furnished exclusively with local, Texas-made pieces. Miss Hogg at first wanted to place the house along the main road—in line with the other structures—but she was later convinced to move it to a more isolated wooded area beyond the other structures. Her advisory panel felt that this showplace should lie in a private setting, so as not to compete with the other houses. Hogg finally agreed and saw to it that trees were planted in such a way as to make the McGregor House invisible from the road.<sup>18</sup>

The formal dedication of the Winedale Historical Center took place in 1967, and it was presented to the public as an outdoor museum and cultural center. First Lady of Texas Nelly Connally presented Ima Hogg with the Texas Preservation Award for her

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<sup>18</sup> Ibid.

restoration efforts at the Varner-Hogg Plantation, Bayou Bend, and Winedale.<sup>19</sup> For the last ten years of her life, the Winedale Historical Center was the focus of Ima Hogg's preservation efforts. Even though she was well into her eighties, Hogg continued to keep herself up to date on the latest techniques in both preservation and museum interpretation. While the Wagner House and its outbuildings were restored to their appearance during the occupancy of the Anglo-Texan Lewis family, no records of the house's furnishings from this period existed. Initially, Hogg wanted the Wagner House to tell the story of the Germanic influence on American decorative arts. She also felt that the house should take on the appearance of an inn for stagecoach travelers with guest rooms and a tavern downstairs. Ima Hogg selected furniture in the Texas Beidermeier style to outfit the house. She had also collected German pieces from Pennsylvania and Missouri, and they were displayed as well. In her mind, this enabled visitors to compare and contrast German folk art and furniture from various regions in the United States. Although some felt that this interpretation might be rather confusing, Miss Hogg refused to compromise.

The McGregor House was Ima Hogg's final project at Winedale before her death. In contrast to the rather rushed plans for the Wagner House, much research and documentation had been completed before the restoration of the McGregor House began. Hogg was fascinated by the challenge of creating an interpretive plan based on what had been discovered about the occupants of the house and information found in estate inventories. She had become more sophisticated in her approach to historical interpretation since her planning for the Wagner House, and her work on the McGregor House is evidence of this. She felt that the interior of the house should reflect the

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<sup>19</sup> Ben Blanton, "Ima Hogg Giving Winedale Inn to Texas," *The Houston Post* (April 2, 1967), 4.



lifestyle of a wealthy German family in Texas prior to the Civil War; the end product was successful. Ima Hogg had finally been patient enough to take a scientific approach to preservation. Instead of basing her interpretive plan on her own tastes and perceptions of Texas history, she relied on the historical record.

After the McGregor House was finished, Miss Hogg felt that the interpretation of the Wagner House should be reconfigured. It was reinterpreted as the home of an Anglo-American planter during the 1850s. She began searching for an authentic slave cabin to move to the property and wanted to attempt to interpret the lives of slaves in Central Texas. Hogg's vision for Winedale continued to expand, and she began to feel that it should be turned into a sort of living history farm. These dreams were never seen to fruition, as she died soon thereafter.<sup>20</sup>

Among those attending the 1967 Winedale dedication ceremony was Charles van Ravensway, then director of Henry Francis du Pont's museum at Winterthur. After seeing some of the pieces in Ima Hogg's Texas collection at Winedale, he became very enthusiastic about this unique style.<sup>21</sup> Ima Hogg, along with Lonny Taylor and David B. Warren, decided to write a book about Texas-made furniture and cabinetmakers. At the time of the Winedale restoration, little research had been done on Texas decorative arts. Jean and Pauline Pinckney of Austin began collecting Texas folk paintings and furniture as early as 1927, and the 1950 publication of *The Index of American Design* included several photos of unique Texas pieces. Ima Hogg herself was familiar with some of the

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<sup>20</sup> Lonny Taylor, "'Texas Has Been Asleep at the Switch': Ima Hogg and Historic Preservation, 1950-1975," 47.

<sup>21</sup> Ima Hogg, introduction to *Texas Furniture: The Cabinetmakers and Their Work, 1840-1880*, by Lonny Taylor and David Warren, (Austin: University of Texas Press, 1975), ix.

early cabinetmakers around West Columbia from her work at the Varner-Hogg Plantation. Other than this, there were very few resources from which to formulate a furnishing plan for Winedale.<sup>22</sup> Miss Hogg began seeking out examples of early Texas-made furniture and gathering information about their makers. The result of this collaborative effort was *Texas Furniture*, a book containing photographs, descriptions, and analyses of Texas furniture and a checklist of early cabinetmakers in the state. Thirty years later, this publication is still a standard reference on early Texas furniture.

### *The Legacy of Winedale*

Ima Hogg intended for Winedale to function as more than just a museum. She wanted it to be used as a place to host workshops, seminars, and other special events for both professional scholars for the general public. Each year, Winedale is the site of a six-week Shakespearean festival, a week-long seminar for museum professionals, a gardening seminar, and a community Oktoberfest. A variety of other events, including concerts and craft shows, also take place every year. The University of Texas uses Winedale as the site for classes in history, anthropology, horticulture, and theater arts.

According to Winedale's collection manager, Pancho Howze, Winedale flourished under the hands-on management style of its first director, Lonn Taylor. Taylor developed many new programs, and the University of Texas utilized the educational resources offered by Winedale. After Miss Hogg's death in 1975, Taylor continued to uphold her vision for Winedale, but he was not afraid to make changes in terms of furnishing and interpretive plans. After Taylor left Winedale, however, the museum did not have an on-site director and was managed through the administrative branch of the

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<sup>22</sup> Ibid.

University of Texas. As a result, some maintenance duties were neglected, and the structures fell into disrepair.<sup>23</sup> The university's Center for American History adopted Winedale as part of its program in the 1990s.

During the spring of 2001, a Winedale revitalization project began, and fund-raising efforts were planned in order to meet the newly outlined goals for the institution. The first is to rehabilitate the historic structures; the second, to revise the existing interpretive plans; third; to beautify the natural setting through landscaping; and fourth, to enhance public programming. Several changes have already been made at Winedale. The eclectic German decorative arts collection in the Wagner House has been replaced with mostly Texas-German pieces, and the kitchen and smokehouse are currently closed for renovation. Hazel's Lone Oak Cottage was used as an office space for many years but has now been converted into a Visitor Education Center with exhibits about the history of Winedale and its buildings. Two more buildings were brought to Winedale after Miss Hogg's death in 1975. In 1977, the Joseph Biegel House, an 1830s log cabin, was moved to the site. Today, it is used as a collection storage facility. The Winedale School, built in 1894 and used until 1943, was donated to the Winedale Historical Center in 1992. It was moved from less than one mile northeast of its present location and is used as a venue for educational programs.

Through her work at Winedale, Ima Hogg came to appreciate traditional methods of carpentry and became an expert on vernacular architecture. While the Varner-Hogg Plantation was at one time a vernacular house, the Hogg family had transformed it into a high-style Colonial Revival house. When Hogg opened the house as a museum, she

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<sup>23</sup> Pancho Howze, interview by author, January 3, 2005.

furnished it with elegant furniture not typical of Brazoria County plantations. She did not let her work at Bayou Bend influence her work at Winedale as she had at the Varner-Hogg Plantation. Several East Coast collectors, including Ima Hogg's friend Electra Webb, collected folk art, and their influence undoubtedly motivated her to maintain the vernacular simplicity of the structures at Winedale.

## CHAPTER SIX

### Conclusion

One of Ima Hogg's favorite phrases regarding her native state was, "Texas has been asleep at the switch."<sup>1</sup> She was concerned that Texas, like much of the South, had never reached its full potential in terms of art, music, and education. It is for that reason that she devoted her life to creating a distinctive cultural and historical identity for Texans. While her early efforts in historic preservation were centered around honoring the legacy of her father, she continued to educate herself about the principles of preservation and house museums, and the scope of her interpretive perspective widened.

#### *Ima Hogg and the Colonial Revival*

Although Ima Hogg's career in historic preservation began nearly one hundred years after Ann Pamela Cunningham created America's first historic house museum, the two women share many similarities in both personality and character. Both women were wealthy and remained single their entire lives. This independence allowed them to pursue their interest in a field that was at one time dominated by men. Both Ima Hogg and Ann Pamela Cunningham had the ability to generate enthusiasm about saving old houses and possessed the power to persuade others to become involved with preservation.

Mount Vernon became a shrine to George Washington, a man whose courage and patriotism embodied traditional American values. To Cunningham and the members of

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<sup>1</sup> Lonn Taylor, " 'Texas Has Been Asleep at the Switch' : Ima Hogg and Historic Preservation, 1950-1975," (paper presented for a conference at Hagley Museum and Library in Wilmington, Delaware, 1998), 2.

the Mount Vernon Ladies Association, Mount Vernon could be used as a tool to instill these virtues in the American public. At a time when Americans felt threatened by European immigrants, industrialization, and the decay of urban beauty, a visit to the home of the nation's first president provided a sense of comfort and identity.

Ima Hogg intended to use the Varner-Hogg Plantation in a similar way, but on the state level. She wanted to create a monument to honor the memory of her father as a great Texan. Just as visitors to Mount Vernon were surrounded by relics of the American past, visitors to the Varner-Hogg Plantation were surrounded by relics of Texas's past. Ima Hogg, like the women of the MVLA, was more concerned with aesthetics and atmosphere than with accuracy in terms of the furnishing plan.

Ima Hogg also followed the example of Ann Pamela Cunningham on the business end of preservation. To ensure that Mount Vernon would continue to be taken care of after her death, Cunningham provided an endowment for the property and charged an admission fee to cover the cost of maintenance. Thus, the precedent for creating endowments for historic house museums was set. Ima Hogg endowed each of her projects and made careful plans to ensure their survival after she passed away.

### *Ima Hogg, Living with Antiques*

For Ima Hogg, collecting antiques was more than just a hobby. From the beginning, she collected with the intent to one day give it all away. Given that she and her brothers never had children, there were no heirs to the Hogg fortune. The people of Texas would be the ones to inherit the Hogg estate, and Ima Hogg wanted to provide Texans with museums and collections that rivaled the best in the nation. While antique collecting, historic preservation, and museum making had been popular pastimes for

years on the East Coast, Ima Hogg was the first Texan to join that elite circle. In so doing, she opened the door for others in the state.

Like most of the wealthy collectors and decorators of Ima Hogg's generation, historic properties were purchased for the purpose of displaying fine antiques. The charm and ambience of an old home provided a more desirable background for the display of their collections. Many early attempts at historic preservation were rooted in collectors' needs to find appropriate settings for their decorative arts. Antique furniture would seem out of place in a modern home, but in an historic house, it could create a sense of romance and tasteful nostalgia. At Bayou Bend, Ima Hogg displayed her finest examples of high-style antiques. Each room was devoted to a different period of American decorative arts, and many of the rooms had reproduction wallpaper or woodwork from colonial American homes. Unlike the Varner-Hogg Plantation or the Winedale Historical Center, Bayou Bend's function is to showcase a superior collection of American decorative arts. It does not memorialize Ima Hogg's father, James Stephen Hogg, nor does it attempt to teach visitors about Texas history. Instead of creating a museum that focused on regional culture, Miss Hogg linked Texas to the American past at Bayou Bend.

### *Ima Hogg, Museum Master of Texas*

Winedale represents the application of Ima Hogg's progressive politics to her work in historic preservation during her later life. Miss Hogg steered away from her earlier Colonial Revival notions of preservation and began to focus on the scientific aspect of it. By the time she began work on the Winedale properties in the late 1960s, the field of museum studies was developing and becoming more professional. Although the

first museum studies courses were offered during the 1920s at Harvard, it was not until the 1950s that formal training programs were established. The Winterthur Program in Early American Culture, created in 1951, had to be particularly influential for Hogg, as it was associated with the decorative arts museum founded by fellow collector, Henry Francis du Pont. Hogg even hired a graduate from the Winterthur Program, David Warren, to be Bayou Bend's first curator. Hogg's plan for Winedale was similar to what her friends Henry and Helen Flynt were doing at Historic Deerfield. The Flynts wanted to use Deerfield as a laboratory for college art and history departments, and they wanted the site to inspire young people to pursue careers as museum professionals. As a result, Miss Hogg arranged for Winedale to offer annual forums and professional development courses for those in museum administration.

The 1960s was also a time when the focus of historic house interpretation began to move away from the lives of the owners to the lives of other members of the household, including slaves, servants, and children. In addition, Anglo Americans were not the only cultural group of interest to those in the preservation movement. A new appreciation for folk art and vernacular architecture, especially that of immigrant groups, emerged. Ima Hogg wished to use Winedale to raise awareness of the German influence in Texas. For Winedale, she worked meticulously to acquire Texas-made pieces and to furnish the vernacular structures with authentic pieces. Unlike the Varner-Hogg Plantation, Winedale was not a shrine to Texas heroes, nor was it a sympathetic setting for high-style decorative arts. The interpretive plan was based on historical research and documentation, not on Miss Hogg's personal taste.



Ima Hogg spent a lifetime trying to bring the historic preservation movement in Texas up to speed with that of the rest of the country. She wanted to create museums in her native state that equaled their East Coast counterparts. Ima Hogg's work at the Varner-Hogg Plantation, Bayou Bend, and the Winedale Historical Center make her the museum master of Texas.

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