

ABSTRACT

“The Ace of Clubs”: A Social and Architectural History of the Draughon-Moore House,
Texarkana, Texas, 1885-1985

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The Draughon-Moore house in Texarkana, Texas is a nationally significant example of Victorian architecture. Built in 1885, the unusual design is an adaptation of the little-known octagonal style of architecture. It also incorporates the widely popular Italianate style, serving as an example of this style’s diffusion to Texas in the late nineteenth century. Today, the house is preserved as a museum. Despite its significance, the history of the house has never been fully documented and it has rarely been included in scholarly studies of Victorian architecture. This thesis explores the structure’s architectural history and analyzes the trends in nineteenth-century architecture that influenced the distinctive design. It also compiles a comprehensive history of the three families who lived in the home to create a better understanding of their life within the unusual structure. Finally, the work discusses various ways the architectural and social history of the house can be presented to museum visitors through interpretative themes. This thesis serves as the most complete record to date of the history of the Draughon-Moore house and lays the foundation for future research and interpretation.

"The Ace of Clubs": A Social and Architectural History of the Draughon-Moore House,
Texarkana, Texas, 1885-1985

by

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A Thesis

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TABLE OF CONTENTS

LIST OF FIGURES	v
ACKNOWLEDGMENTS	viii
DEDICATION	ix
CHAPTER ONE: Introduction	1
CHAPTER TWO: Families of the Draughon-Moore House	3
<i>The Draughon Family</i>	
<i>The Whitaker Family</i>	
<i>The Moore Family</i>	
CHAPTER THREE: Architecture of the Draughon-Moore House	43
<i>Building the Draughon-Moore House</i>	
<i>Architecture of the Draughon-Moore House</i>	
<i>Questions about the Original House</i>	
<i>The Legend of the Ace of Clubs</i>	
<i>Octagonal Architecture</i>	
<i>Octagonal Influence</i>	
<i>The Italianate Style</i>	
<i>Mr. Draughon's Octagon</i>	
CHAPTER FOUR: A Century of Change	76
<i>The 1901 Renovation</i>	
<i>Later Alterations</i>	

Unanswered Questions

Restoring the Draughon-Moore House

CHAPTER FIVE: Interpretation of the Draughon-Moore House 99

Life Within the Rooms

Consumerism of the Families

Servants in the House

Use of the Themes

CHAPTER SIX: Conclusion 124

APPENDIX 126

BIBLIOGRAPHY 137

LIST OF FIGURES

1.	James Harris Draughon	10
2.	Susan Medora Dunn Whitaker William Loundes Whitaker	17
3.	Henry Moore Sr. Katharine Fleming Moore	30
4.	Colonel Charles Beatty Moore with King Ferdinand of Romania, near Warsaw, Poland, June 26, 1873	33
5.	Henry Moore Jr., 1922 Olivia Smith Moore, c. 1920	36
6.	Katharine Elizabeth Moore Unsworth, c. 1942	40
7.	Henry Moore III, c. 1950	41
8.	Draughon-Moore house, perspective map c. 1888	45
9.	Basement level floor plan of the Draughon-Moore house	47
10.	Draughon-Moore house, 1888 Sanborn fire insurance map	50
11.	George E. Woodward's plan for "An Octagonal Cottage" George E. Woodward's plan for "A Country House"	68
12.	Arkansaw Cotton Seed Oil Mill offices, 1888 Sanborn fire insurance map Arkansaw Cotton Seed Oil Mill offices, perspective map c. 1888	70
13.	Draughon-Moore house, 1900 Sanborn fire insurance map	78
14.	West porch and entryway, c. 1905	78
15.	Draughon-Moore house, 1905 Sanborn fire insurance map	80

16.	Draughon-Moore house, 1915 Sanborn fire insurance map	87
17.	Formal parlor, located in north octagonal room, after 1985 renovation	94
18.	Dining room, located in the east rectangular room, after 1985 renovation Draughon room, located in the south octagonal room, after 1985 renovation	96
19.	Draughon-Moore house, 2002	98
20.	Whitaker family dining room, c. 1890	113
21.	John and Bertha, c. 1930 Unknown male servant, c. 1950s	120
23.	Katharine's "Rogue Gallery," Scrapbook page created by Elizabeth Bonner Smith, early 1920s	123
A.1.	Alice Draughon, c. 1895	127
A.2.	William Loundes Whitaker, 1873	128
A.3.	Norman Whitaker, c. 1905	128
A.4.	Katharine Fleming Moore and Henry Moore Sr., c. 1901-1905	129
A.5.	Mildred Moore Carter, 1898	130
A.6.	Henry Moore Jr., c. 1901 to 1904	130
A.7.	Charles Beatty Moore in United States Army uniform	131
A.8.	Military maneuvers near Warsaw, Poland, June 26, 1923	131
A.9.	Olivia Smith Moore and Texas High girls basketball team, 1911	132
A.10.	Olivia Smith Moore behind the wheel of an early automobile, c. 1910s	132
A.11.	Katharine Moore Unsworth playing in front of the Draughon-Moore house, 1924	133
A.12.	Katharine Moore Unsworth posing in a dance costume on the northwest Side of the Draughon-Moore house, c. 1928	133
A.13.	Four generations, 1944	134

A.14.	Henry Moore III and Olivia Smith Moore celebrating Henry's birthday at the family's lake house, 1940s	134
A.15.	Draughon-Moore house, c. 1903	135
A.16.	Draughon-Moore house south side, c. 1905	135
A.17.	Unidentified male servant with horses Cake Walk and Lady Bird, c. 1905	136
A.18.	Draughon-Moore house, c. 1940s	136

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To my Granddaddy, Hal Redwine Henderson, 1921-2007

CHAPTER ONE

Introduction

While others in the small town of Texarkana, Texas-Arkansas were celebrating July 4, 1885, with picnics and bonfires, the Draughon family was moving into a new home. Their house had been constructed in less than six months and the exterior scaffolding was still in place, waiting for the workers to complete the finishing touches. In the excitement of this day, it surely never entered the minds of the Draughon family members that, over a century later, others would preserve, visit, and study their family home. Their house is known today as the Draughon-Moore house and is preserved as the only historic house museum in the Texarkana area.

Few Victorian homes survive in Texarkana. Mr. Draughon's house was spared from neglect or destruction because of the general fascination with the very unusual architectural design he chose for his home. The structure consists of a basement and two upper floors, all with the same floor plan of four clustered octagonal rooms connected to a rectangular wing. From above, the house resembles the ace of clubs, and is in fact better known to many people as The Ace of Clubs House. This curious floor plan is a unique adaptation of the octagonal style of architecture, which achieved limited popularity during the mid-nineteenth century. Remarkably, this stunning home has only been included in a few scholarly publications. Major works surveying Texas architecture have never included the house, perhaps because it stands just a few hundred yards from the state line of Texas and Arkansas. This study explores the Victorian architectural styles that influenced the home's design and is the first to thoroughly document the

architecture and alterations to the house over time, thereby creating an important record of the structure's history.

Although the primary significance of the Draughon-Moore house is architectural, the home also serves as an important venue for discussing life in early Texarkana. Members of the Draughon, Whitaker, and Moore families who lived in the home played important roles in Texarkana's industrial and civic development. This work establishes a narrative history of the families, bringing to light many new facts about their personal and public lives. This history also enhances the understanding of family life within the Draughon-Moore house.

Finally, this work suggests interpretive themes for future public programs in the house. These themes organize the many facts and objects presented in the Draughon-Moore house into key ideas in order to enhance the visitor's comprehension of the home's history. The themes address the family's lives within the rooms, the developing consumer culture that is displayed within the structure, and the significant presence of domestic servants within the home over the course of its history.

CHAPTER TWO

Families of the Draughon-Moore House

Three families lived in the Draughon-Moore house over its century as a home. These families played an important part in the history of Texarkana, helping to establish the town, promote industry, improve commerce, and preserve history. Mr. James Harris Draughon represented the adventurous spirit of an expanding nation at the end of the nineteenth century. He moved frequently in search of new business ventures. Although he was only a resident for a short period, Draughon helped the small town of Texarkana grow into a booming city. Most of his accomplishments are forgotten today, but the home he built in 1885 stands as a mark of his influence and unique personality. W. L. Whitaker was the son of one of the area's first settlers. He was a tireless entrepreneur who helped to make Texarkana a great railroad center. Henry Moore Sr. was the last to purchase the Draughon-Moore house. Three generations of his family lived in the home and quietly worked to improve Texarkana. Mrs. Olivia Smith Moore donated her home to the people of Texarkana for its preservation as a symbol of the area's early history in 1985.

The Draughon Family

James Harris Draughon was born on June 12, 1843, in Waverly, Tennessee.¹ He was the youngest child of William W. and Cassandra Murphy Draughon. William, a

¹*Portrait and Biographical Record of Oklahoma: Commemorating the achievements of citizens who have contributed to the progress of Oklahoma and the development of its resources* (Chicago: Chapman Publishing, 1901), 728. Historical records often spell his surname Draughn.

native of North Carolina, spent his early years as a farmer before entering the hotel business as owner of the Waverly Inn. In the same year that James was born, his father died suddenly while on a trip to Canton, Mississippi leaving his widow with seven small children.² James's mother Cassandra was born in Virginia, the daughter of an Irish immigrant planter. Cassandra raised her children with the help of her mother, Margaret Murphy.³ Little is known about James's early life other than he spent his childhood in Waverly, Tennessee and attended public schools. He became a store clerk at just fourteen years of age in Dresden, Tennessee and developed his transient habits early, relocating to Hickman, Kentucky and then Carroll, Tennessee in the course of only two years.

At the start of the Civil War, J. H. Draughon joined the Confederate Army. He spent two months as part of the Memphis Independent Dragoons before enlisting in the 22nd Tennessee Infantry, also known as Freeman's Regiment, in August 1861.⁴ The unit participated in the Battle of Shiloh in April 1862 before merging in June with the 12th Tennessee Infantry Regiment.⁵ A 1901 biography stated that Draughon achieved the rank of first lieutenant, was wounded in the hand at the Battle of Shiloh, and was captured at Dresden, Tennessee.⁶

²*Portrait and Biographical*, 728.

³U.S. Bureau of the Census, *Seventh Census of the United States, 1850* (Washington, D.C.: National Archives and Records Administration, 1850), <http://search.ancestry.com/cgi-bin/sse.dll?db=1850usfedcenancestry&indiv=try&h=6268219> (accessed March 8, 2008).

⁴*Portrait and Biographical*, 728. U.S. National Park Service, "J. H. Draughn", Civil War Soldiers & Sailors System, <http://www.civilwar.nps.gov/cwss/index.html> (accessed January 8, 2008).

⁵U.S. National Park Service, "22nd Regiment, Tennessee Infantry", Civil War Soldiers & Sailors System, <http://www.civilwar.nps.gov/cwss/index.html> (accessed January 8, 2008).

⁶*Portrait and Biographical*, 728.

After the war, Draughon's adventures led him to the western frontier. In the spring of 1864, he traveled to San Francisco, California. Instead of traveling across the continent, he sailed to Panama, took the Panama Railroad across the isthmus, and then sailed on to California. After a short visit in San Francisco, Draughon moved to Virginia City, Nevada where he worked as a bookkeeper for a grocery and toll road firm.⁷ Either he planned this as a temporary adventure or he quickly became bored because after only eight months he returned home by the same route. J. H. Draughon then moved to Cincinnati and enrolled in Bacon Commercial College. After completing business courses, he moved to Paducah, Kentucky and worked as a clerk for a year before opening his own general merchandise store in his hometown of Waverly, Tennessee.

In 1866, Draughon married Alice Spencer, a native of Indiana who was born on December 25, 1847.⁸ With a new business and family, James might have thought about settling down. However, after just two years he moved his family to Gardner Station, Tennessee in 1868. Similar to their future home of Texarkana, Gardner Station was an infant town that was not incorporated until 1869. In this location, J. H. Draughon first showed his entrepreneurial talent for relocating to new towns to start successful mercantile stores. By 1870, Mr. Draughon was comfortably situated with a combined real and personal property value of \$7,500.⁹ His wife Alice, then 24 years of age, kept

⁷*Portrait and Biographical*, 728.

⁸U.S. Bureau of the Census, *Ninth Census of the United States, 1870* (Washington, D.C.: National Archives and Records Administration, 1870), http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&rank=1&gsfn=J+H&gsln=Draughn&=&f5=TN&f4=&f7=&f21=&rg_81004011__date=&rs_81004011__date=0&f15__n=&f28=&gskw=&prox=1&db=1870usfedcen&ti=0&ti.si=0&gss=angs-d&pcat=35&fh=0&recid=36248692&recoff=1+2+3+47 (accessed March 8, 2008). "Rose Hill Cemetery," Texarkana USA Genealogical Society, <http://www.rootsweb.ancestry.com/~txkusa/Cemeteries/rosehillce.htm> (accessed June 10, 2008).

⁹U.S. Bureau of the Census, *Ninth Census*, www.ancestry.com.

house. Along with the children, Addie and James W. Draughon, James's mother Cassandra also lived with the family.

In 1870, Draughon moved his family again, settling in Forest City, Arkansas. It was likely here that the Draughon's third child, Alice, was born. In this small town, he established another general store and also built a sawmill. George W. Bottoms, a young man Draughon hired to assist in his Gardner Station store, moved with the family and began working at the sawmill.¹⁰ In Forest City, Draughon and Bottoms became associated with another lumberman William Buchanan. In 1873, the three men saw a promising opportunity to build their fortunes and relocated to the new town of Texarkana.

Although settlers arrived in the area as early as 1814, the city of Texarkana, Texas was not officially organized until December 1873, when the first train of the Texas and Pacific Railroad rolled into town.¹¹ Draughon, Buchanan, and Bottoms quickly established a sawmill near the center of town under the name Buchanan and Company. Building in the town boomed and the business prospered by creating lumber from the trees cleared from the city lots and streets.¹² Although this company dissolved after a few years, each of the men continued their involvement in the lumber industry, which thrived in the Piney Woods area. Mr. George W. Bottoms remained in the Texarkana area and was involved in several sawmills. He made a small fortune and built another one of Texarkana's beautiful early homes. William Buchanan built what was considered one of

¹⁰Barbara Overton Chandler and J. Ed Howe, *History of Texarkana and Bowie and Miller Counties, Texas-Arkansas* (Shreveport, LA: J. Ed Howe, 1939), 302.

¹¹Les Minor et al, *Images of Texarkana: A Visual History; Life and Times of Arkansas and Texas Border Cities* (Marceline, MO: Heritage House Publishing, 1991), 5.

¹²Chandler and Howe, *History of Texarkana*, 302. *Biographical and Historical Memoirs of Southern Arkansas: A Condensed History of the State....*(1890; repr., Easley, SC: Southern Historical Press, 1978), 186.

the largest lumber businesses in the Southwest and began the Louisiana and Arkansas Railway Company. The three men crossed paths in several other business ventures and society over the years.

In Texarkana, J. H. Draughon also continued his career in the mercantile business, starting the dry-goods store of Hakes & Draughon. After two years, he ended this partnership and started an independent store. In 1882, he was running a general store with George W. Bottoms under the name J. H. Draughon & Company.¹³ Over the years, he expanded this business and bought out several other merchants. He frequently traveled to major commercial cities, such as St. Louis, to purchase goods bringing the latest fashions and new technologies to the Texarkana area.

Texarkana boomed as a railroad center in the 1870s and 1880s. J. H. Draughon was skilled in seeing the many entrepreneurial opportunities. He dabbled in a variety of businesses and helped build commerce in the young town. He invested in real estate and owned several business buildings in the center of town including a hotel.¹⁴ He also frequently constructed buildings in the business district. In 1881, he served as the president of the Texarkana Building and Savings Association.¹⁵ He later served as vice-president and president of the First National Bank of Texarkana.¹⁶ He held this position for ten years and helped make the bank one of the most reliable in the State of Texas, a

¹³Nancy Watts Jennings and Mary Lou Stuart Phillips, *Texarkana Centennial Historical Program, 1873-1973* (Texarkana: Texarkana Centennial Association, 1973), 8.

¹⁴*Daily Texarkana Independent*, May 1, 1885, microfilm.

¹⁵*Daily Texarkana Independent*, August 18, 1881, microfilm.

¹⁶*Daily Texarkana Independent*, October 30, 1884, microfilm.

major accomplishment in a period when banks were prone to failure.¹⁷ The stockholders of the Fort Smith and Sabine Pass Railroad also elected him as vice-president in 1885.¹⁸ Draughon joined other men in building modern utilities in the growing city including gasworks and waterworks facilities.¹⁹ However, neither of these utilities received enough support to reach completion. He also held stock in area sawmills, including one in Genoa that turned a profit of \$12,000 when he sold it to George Bottoms.²⁰ In May 1885, he was part of what was believed to be the largest transaction in Texarkana history up to that time, exchanging several brick buildings including his Arlington Hotel for Mr. A. Goldberg's store merchandise at a value of \$21,000.²¹ At his death, an obituary in the *Dallas Morning News* stated, "He was very active in those early days, very popular, and at one time, it was estimated, owned nearly 25 percent of the material wealth of the town."²²

Aside from his business ventures, J. H. Draughon was also interested in developing Texarkana's civic aspects. He served as the second mayor of Texarkana, Texas and also a city alderman for six years.²³ When the city of Texarkana, Arkansas

¹⁷*Portrait and Biographical*, 729.

¹⁸*Daily Texarkana Independent*, May 19, 1885, microfilm.

¹⁹*Daily Texarkana Independent*, April 22, 1885, microfilm. *Daily Texarkana Independent*, November 4, 1885, microfilm.

²⁰Chandler and Howe, *History of Texarkana*, 302.

²¹*Daily Texarkana Independent*, May 5, 1885, microfilm.

²²"Texarkana Pioneer Dies in Memphis," *Dallas Morning News*, October 11, 1913, www.newsbank.com (accessed June 15, 2008).

²³*Portrait and Biographical*, 729.

incorporated in 1880, he served as the first town treasurer.²⁴ One intriguing story of the town's development claims J. H. Draughon served as captain of a citizen's committee, or group of vigilantes that cleared out the town's lawbreakers in 1881. These lawbreakers were mostly gamblers and were accused of robbing citizens at night and fleecing men in the saloons during the day while corrupt city officials looked the other way. A group of forty citizens, with J. H. as captain, took to the streets with guns and rounded up about twenty-five corrupt city officials and gamblers. They ran them to the town's edge and told them to never enter the city again.²⁵ If this story is true, the effort did not change things for long and the booming town was known as a hotspot for saloons and crimes into the nineteenth century due in part to its location on the state line. In 1884, Mr. Draughon served for a short time as a trustee on the board for public schools on the Texas side. He resigned from this position because, while he supported the free schools, it was generally noted that others on the mayor-appointed board were against them and did everything to prevent their proper functioning.²⁶

While he was doing so much to build Texarkana, it appears J. H. was still looking across the nation for his next business prospect. One newspaper account from October 1884, commented that J. H. was speaking of leaving within the year for Colorado.²⁷ The local newspaper noted several times between 1884 and 1885 that they hoped the new

²⁴Chandler and Howe, *History of Texarkana*, 87.

²⁵Maude Davis Blankenship, "A History of Texarkana: My Texarkana," (master's thesis, East Texas State Teachers College, 1950), 18. "Texarkana, Texas, Mayors Have Been Fighting for City's Welfare, Growth, Since June 1874," *Texarkana Gazette*, September 26, 1943, Draughon-Moore Collection Archives, Texarkana Museums System.

²⁶*Daily Texarkana Independent*, September 23, 1884, microfilm.

²⁷*Daily Texarkana Independent*, October 10, 1884, microfilm.

business ventures of Mr. Draughon meant that he had abandoned plans to leave the city. One article stated that he was possibly moving to Kansas.²⁸ However, Mr. Draughon decided to remain in the town for a while longer and build a modern home for his family.

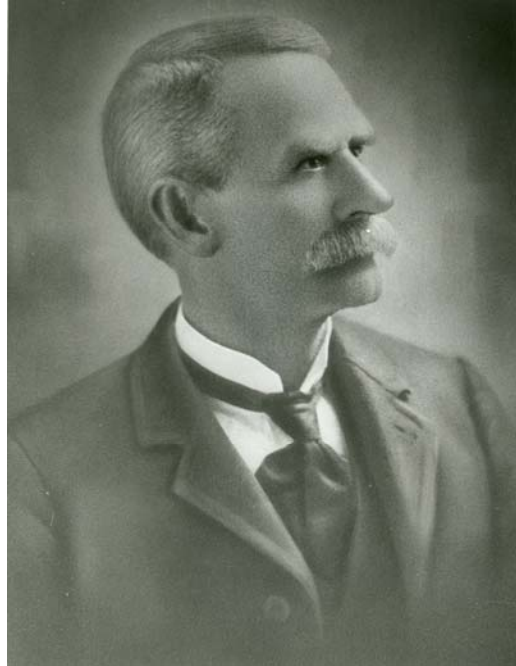


Figure 1. James Harris Draughon. It is estimated that he owned as much as 25 percent of the wealth of Texarkana at one point. *Courtesy Texarkana Museums System.*

After a decade of success in Texarkana, J. H. Draughon purchased two lots for his Pine Street home in January 1885, and another adjoining lot in May 1885 after building commenced.²⁹ On January 17, 1885, the *Daily Texarkana Independent* announced J. H. Draughon's intentions to build a large brick home on the lot. At the time, the Draughon family was living above his mercantile store. The store was part of a large brick building with at least three stories that was referred to as the Marx Block. The structure included

²⁸*Daily Texarkana Independent*, January 17, 1885, microfilm.

²⁹Beverly J. Rowe to Katy Caver, Acquisition information on lots in block 4, August 29, 1988, Draughon-Moore Collection Archives, Texarkana Museums System.

several businesses and two other families living in the upper floors. Although the building was considered one of the finest in the Texarkana area, it clearly did not make the same statement of wealth as Mr. Draughon's new home. Less than a month after announcing his plans to build his Pine Street home, fire destroyed his store and residence and the Draughon family barely escaped. The entire Marx Block was destroyed at an estimated loss of \$210,000, a fortune for the period.³⁰ The water systems and fire departments of the town were still in their infancy and large fires were not an unusual occurrence in Texarkana at the time.

This great loss surely encouraged Mr. Draughon in the rapid construction of his new home. Newspaper accounts commented occasionally over the spring of 1885 about the speedy work going on. Just before the home was finally completed, tragedy again struck the Draughon family. Their baby girl, born the previous November, died of a mysterious disease on June 25, 1885.³¹ Daughters Alice and Addie Draughon returned home from school in St. Louis for the summer on the 27th.³² On July 4th weekend of 1885, with a cloud of grief still hanging over the family, the Draughons moved into their stunning new home.³³

While the business interests of Mr. Draughon were recounted in Texarkana newspapers, less was said about the family's social life. Like many upper-class children in nineteenth-century Texarkana, the Draughon daughters attended boarding school for their education. Both Addie and Alice graduated from the school at Maryville Convent

³⁰*Daily Texarkana Independent*, February 21, 1885, microfilm.

³¹*Daily Texarkana Independent*, June 25, 1885, microfilm.

³²*Daily Texarkana Independent*, June 27, 1885, microfilm.

³³*Daily Texarkana Independent*, July 4, 1885, microfilm.

in St. Louis, Missouri.³⁴ They returned to Texarkana on holidays, where they attended parties and entertained female friends in their new home. Addie Draughon married W. J. Gallagher, a Bowie County resident, in 1889.³⁵ James W. Draughon may have also attended boarding school and later he joined his father in several businesses. Alice Spencer Draughon appears to have been less active in Texarkana society. According to later family stories, Alice suffered from what was genteelly termed female troubles, which were treated with laudanum. If true, this condition possibly left her homebound. J. H. Draughon was a member of several social clubs. He was a Royal Arch Mason and was associated with Texarkana's Masonic lodge as well as the Knights Templar.³⁶ In January of 1885, Mr. Draughon joined a newly formed literary club with several prominent men in the community.³⁷

The Draughons sold their home in July 1887, only two years after moving in. In 1888, Mr. Draughon dissolved most of his business interests in Texarkana and devoted himself full-time to the Sulphur Lumber Company at Sulphur Station, Arkansas. He first purchased stock in this company in November 1885 for \$50,000, an extraordinary investment.³⁸ After Alice Spencer Draughon's early death in 1892, J. H. married Anna

³⁴*Portrait and Biographical*, 729.

³⁵Ancestry.com, "Texas Marriage Collection, 1814 -1909 and 1966-2002," The Generations Network, http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&rank=1&f3=Addie&f2=Draughon&=&rg_f5__date=&rs_f5__date=0&f7=&f10=&f9=&rg_f12__date=&rs_f12__date=0&f14=&f16=&f17=&rg_f18__date=&rs_f18__date=0&f23=Bowie&f21=&gskw=&db=txmarriageindex&ti=0&ti.si=0&gss=angs-d&pcat=34&fh=0&recid=3012321&recoff=1+2+18 (accessed March 8, 2008).

³⁶*Portrait and Biographical*, 729.

³⁷*Daily Texarkana Independent*, January 26, 1885, microfilm.

³⁸*Daily Texarkana Independent*, November 12, 1885, microfilm.

Northern of Lanier, Texas in March 1893.³⁹ Anna was 25 years his junior and around the age of his only son, James. The couple met through James W. Draughon's wife Lucy Cocke.⁴⁰ Although James was reaching his fifties at the point of their marriage, the couple had at least six children with five surviving. In 1893, the Draughons moved to Arkansas where J. H. purchased another sawmill. The small town of Draughon, Arkansas grew around this business. In 1896, the Draughon family moved to St. Louis, Missouri and J. H. began the Draughon Commission Company. He sold this business and relocated to Shawnee, Oklahoma to establish the Round Bale Cotton Company with his son in 1898. In this venture, he established plants in five Oklahoma cities and became an important figure in the state's economy. In 1901, he served as the vice-president of the Cotton Ginners' Association of Texas, Indian Territory, and Oklahoma.⁴¹ Around 1903, J. H. Draughon moved his family back to his native state. He spent the remainder of his life in Memphis, Tennessee conducting a real estate business with his son.⁴² James Harris Draughon died on October 8, 1913 at the age of 70.⁴³

³⁹"Married," *Texarkana Daily Democrat*, March 2, 1893, microfilm.

⁴⁰Ellen Draughon Sereque, Notes on Draughon family, April 30, 1989, Draughon-Moore Collection Archives, Texarkana Museums System.

⁴¹*Portrait and Biographical*, 729.

⁴²*Memphis City Directory* (R.L. Polk and Company, 1909), www.ancestry.com (accessed March 8, 2008).

⁴³Shelby County Register of Deeds, "Board of Health, City of Memphis Burial Permit 13855," under "Death Records, 1848-1957," www.register.shelby.tn.us (accessed January 15, 2008).

The Whitaker Family

William Loundes Whitaker was born on September 15, 1850 in Bowie County, Texas, just outside of the small village of Texarkana.⁴⁴ W. L., as he was commonly known, grew up in a large family with three sisters and four brothers. The Whitaker family was one of the thousands who came to Texas during its Republic days to start a new life. Willis Whitaker, W. L.'s father, traveled from South Carolina with his first wife Sarah Moores. They were part of a caravan of families led by Sarah's parents, Charles and Mary Harrison Moores, which arrived in May 1840. Sarah's eldest brother was Eli H. Moores, one of the most well known settlers of Texarkana. Willis settled in what was Cass County and began a prosperous farm on a 640-acre land grant he received in November 1841.⁴⁵ Sarah and Willis had six children before her death in 1843. After Sarah Moores's death, Willis married her widowed sister Elizabeth Harrison Moores Rosborough in 1844.⁴⁶ This marriage produced five children including William Lowndes Whitaker, the 10th child of Willis Whitaker.

Born a decade after his father's arrival in Texas, W. L. Whitaker was spared the family's early hardships. Willis Whitaker's land holdings grew into a plantation of 1,000 acres of improved land, which the family named Cedar Grove. By 1860, he was one of the largest slave owners in the state, with a recorded 142 slaves.⁴⁷ The census of that

⁴⁴"W. L. Whitaker," *The Daily Texarkanian*, October 17, 1905, microfilm.

⁴⁵Christopher Long, "Whitaker, Willis, Sr.," in *The Handbook of Texas Online* (Austin: Texas State Historical Association, 2008) <http://www.tshaonline.org/handbook/online/articles/WW/fwh50.html> (accessed February 28, 2008).

⁴⁶Mrs. Arthur L. Jennings, "Son of Revolutionary Soldier Marker," July 9, 1967, Draughton-Moore Collection Archives, Texarkana Museums System. Some accounts state the couple was married in 1843.

⁴⁷Randolph B. Campbell, *An Empire for Slavery: The Peculiar Institution in Texas, 1821-1865* (Baton Rouge: Louisiana State University Press, 1989), 274.

year showed the value of his personal estate at \$100,400.⁴⁸ W. L. grew up in what must have been one of the most luxurious homes in antebellum Texas.

As a young man, W. L. attended the Bingham School in North Carolina and took classes at the University of Virginia. He then traveled to Germany and attended the University of Berlin. He considered a literary career when he returned to the United States in 1873, but instead became involved in the lumber business.⁴⁹ He was later described as, “a linguist of wide scope of culture and a scholar of deep thought and untiring energy.”⁵⁰ W. L. Whitaker returned to the Texarkana area and married Susan Medora Dunn in June 1876 at Cedar Grove.

Susan Medora Dunn, better known as Dora, was born in 1856. She was the daughter of United States Congressman Poindexter Dunn. Dora’s mother died when she was not yet four years old.⁵¹ Poindexter Dunn was a native of North Carolina and received his law degree before moving to St. Francis County, Arkansas in 1856. He owned a small cotton farm and was elected to the state house of representatives in 1858.⁵² Family members stated that Dora showed an interest in politics that was quite unusual for

⁴⁸U.S. Bureau of the Census, *Eighth Census of the United States, 1860* (Washington, D.C.: National Archives and Records Administration, 1860), http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&rank=1&gsfn=Willis&gsln=Whitaker&=&f23=TX&f3=&f4=&f13=&rg_81004011__date=&rs_81004011__date=0&gskw=&prox=1&db=1860usfedcenancestry&ti=0&ti.si=0&gss=angs-d&pcat=35&fh=0&recid=24872234&recoff=1+2+36 (accessed March 10, 2008).

⁴⁹“W. L. Whitaker, Sr.,” unknown newspaper, 1905, Draughon-Moore Collection Archives, Texarkana Museums System.

⁵⁰“W. L. Whitaker,” *Daily Texarkanian*, October 17, 1905, microfilm.

⁵¹P.D. Whitaker, transcription of letter by Mary Gail W. Norfleet, December 8, 1987, Draughon-Moore Collection Archives, Texarkana Museums System.

⁵²Congress Joint Committee on Printing, *Biographical Directory of the United States Congress, 1774-1989: The Continental Congress September 5, 1774 to October 21, 1788, and the Congress of the United States from the First through the One-Hundredth Congresses, March 4, 1789, to January 3, 1989, inclusive*, ed. Kathryn Allamong Jacob and Bruce A. Ragsdale (Washington, DC: U.S. Government Printing Office, 1989), 938.

a woman of her time, probably because of her close connection with her father.⁵³ He was her only immediate family member for many years, and it was surely very hard for young Dora when he left for the Civil War in the Arkansas Infantry.⁵⁴ After the war, Poindexter Dunn practiced law in Forrest City, Arkansas and was elected to the United States Congress in 1879. Dora was educated at a girls boarding school in Alabama or Georgia.⁵⁵ One of her pastimes throughout her life was painting. She apparently pursued this hobby while living at the Draughon-Moore house, painting a picture of her youngest son just a few years after he was born in the home. Dora also used her talent to paint china, as did many women of the period. In manner, Dora Whitaker was described as selfless, religious, practical, fastidious, humorous, and proper.⁵⁶ In her later years, she was very involved in the Texas State Association of the Order of the Daughters of the King, a national order founded in 1885 for communicants of the Episcopalian Church. She served as president of the state association from 1909 to 1911.⁵⁷

Soon after their marriage in 1876, the couple welcomed their first child William Loundes Jr. in 1877. Their daughter Eleanora was born in 1879. By 1880, the family moved from the countryside into the growing town of Texarkana, where W. L. began the

⁵³Whitaker, transcription.

⁵⁴U.S. National Park Service, "Poindexter Dunn", Civil War Soldiers & Sailors System, <http://www.civilwar.nps.gov/cwss/index.html> (accessed January 8, 2008).

⁵⁵Whitaker, transcription.

⁵⁶Whitaker, transcription.

⁵⁷"King's Daughters at Waco", *Dallas Morning News*, October 25, 1909, www.newsbank.com (accessed February 19, 2008). "King's Daughters at Texarkana," *Dallas Morning News*, November 14, 1911, www.newsbank.com (accessed January 16, 2008).



Figure 2. (left) Susan Medora Dunn Whitaker. Dora was active in St. James Episcopal Church, interested in politics, and was a talented painter. (right) William Loundes Whitaker. W. L. Whitaker worked tirelessly to build area railroads and bring major railroad connections to Texarkana. *Courtesy Texarkana Museums System.*

grocery firm of Whitaker & Gallaway.⁵⁸ This business seems to have been a side investment however, because W. L. quickly became associated with major lumber and railroad operations in the area. In 1881, the Whitaker's named their second born son after Dora's beloved father, Poindexter Dunn. The Whitaker's experienced the sorrowful losses of two children over the next few years. In 1884, twins Herbert and Hubert were

⁵⁸U.S. Bureau of the Census, *Tenth Census of the United States, 1880* (Washington, D.C.: National Archives and Records Administration, 1880), http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&rank=1&gsfn=&gsln=Whitaker&=&f5=TX&f4=Bowie&f7=&f42=&f8=&f15=&f27=&f21=&rg_81004011__date=&rs_81004011__date=0&_8000C002=&f28=&_80008002=&f16=&_80018002=&f6=&f11=&f10=&f22=&f43=&gskw=&prox=1&db=1880usfedcen&ti=0&ti.si=0&gss=angs-d&pcat=35&fh=9&recid=9945962&recoff=2+23+111 (accessed March 10, 2008). Jennings and Phillips, *Texarkana Centennial*, 29.

born. Within seven days, Herbert died.⁵⁹ Then, on January 15, 1886, a house fire claimed the life of their only daughter Eleanora, who was only 7 years old.⁶⁰ Newspapers told the tragic story of the family escaping only to find that Eleanora was not among them. W. L. tried to run into the building as the roof was collapsing and had to be restrained even after receiving severe burns.

On July 12, 1887, W. L. Whitaker purchased J. H. Draughon's house at 420 Pine Street for \$19,000.⁶¹ Shortly after moving in, Dora Whitaker gave birth to her last child, Norman Whitaker in 1888. It is likely that Norman was born in the Draughon-Moore house since there was not a local hospital at the time. With four young children, the Whitakers had little time for involvement in the social parties described by the local newspaper. However, they did entertain in the home with dinner parties and probably frequently visited family members in the area. The family had an active faith and attended St. James Episcopal Church.⁶² W. L. Whitaker frequently traveled on business trips to cities such as New York and Chicago. When her children were young, Dora took them on vacations to popular resorts of the time including Fayetteville, Rockport, and

⁵⁹*Daily Texarkana Independent*, December 7, 1885. *Daily Texarkana Independent*, December 8, 1885. Some sources, including Hubert Whitaker's gravestone, claim he was born in 1885. However, since the Whitakers did not have another surviving son born in 1884, Hubert must have been Herbert's twin.

⁶⁰"Mr. Whitaker's House Burned," *Dallas Morning News*, January 15, 1886, www.newsbank.com (accessed February 20, 2008).

⁶¹Rowe to Caver, Acquisition information, August 29, 1988.

⁶²"W. L. Whitaker," *Daily Texarkanian*, October 17, 1905, microfilm.

Corpus Christi.⁶³ In August of 1893, W. L. and Dora made the trip to Chicago, Illinois to attend the Chicago World's Fair.⁶⁴

Throughout his years in the area, W. L. invested in many business ventures that were critical to the development of Texarkana's utilities. In December 1887, the Texarkana Gaslight Company received a charter from the state of Texas with W. L. as one of its five incorporators.⁶⁵ The company completed Texarkana's first gas plant within the year.⁶⁶ W. L. also became one of the founding directors and served as president of the Texarkana Waterworks Company in 1888.⁶⁷ At the time of W. L. Whitaker's death, his obituary in the *Dallas Morning News* stated, "He is universally conceded to have done more to advance the material interests of Texarkana than any other man who ever lived here."⁶⁸

Although born into a wealthy family, W. L. Whitaker was determined to make his own fortune and so he became involved in two industries that were vital to East Texas, lumber and railroads. Like many intelligent businessmen in the East Texas area, W. L. saw that the abundant forests surrounding Texarkana could supply the growing region with lumber and also create a significant profit. Several railroad companies,

⁶³Whitaker, transcription.

⁶⁴"The Social Column," *Dallas Morning News*, August 7, 1893, www.newsbank.com (accessed February 20, 2008).

⁶⁵"Austin Notes," *Dallas Morning News*, December 6, 1887, www.newsbank.com (accessed January 16, 2008).

⁶⁶Nancy Moores Watts Jennings, *Texarkana Pioneer Family Histories: Texarkana, Arkansas-Texas* (Texarkana: Texarkana Pioneer Association, 1961), 8.

⁶⁷"Texas," *Dallas Morning News*, February 26, 1888, www.newsbank.com (accessed January 16, 2008). *J. M. Butler and Co.'s Railroad Guide and Classified Business Directory to Texarkana....* (J.M. Butler and Co., 1888), Texarkana Museums System Research Library and Archives.

⁶⁸"Col. Whitaker Dies," *Dallas Morning News*, October 16, 1905, www.newsbank.com (accessed January 16, 2008).

including the Texas and Pacific and the St. Louis, Iron Mountain, and Southern, were building lines in the tri-state area and W. L. contracted with them to supply lumber for ties.⁶⁹ As demand increased, W. L. decided to enter the railroad business himself in order to connect his sawmills to wooded areas and to the main railroad arteries that could bring the product to market. In 1885, the Texarkana and Northern Railway Company was chartered with the states of Texas and Arkansas.⁷⁰ W. L.'s associates in this venture included his brother Benjamin Whitaker, legendary lumberman William Buchanan, and prominent citizens A. L. Ghio and B. T. Estes.⁷¹ The purpose of this company was to construct ten miles of track from Texarkana toward the Red River to reach timberland.⁷² After a year of construction, the road was almost complete and the associates incorporated the Bowie Lumber Company with \$100,000 capital in July 1886.⁷³ It was at this point, when business was booming, that W. L. purchased the Draughon-Moore house in July of 1887. The lumber company fed W. L. and his brother Benjamin's lumber business located on Broad Street in Texarkana, which supplied the area with railway ties, timbers, Oak and Cedar Piling, Yellow Pine and hardwood lumber.⁷⁴

⁶⁹Chandler and Overton, *History of Texarkana*, 110.

⁷⁰Charles P. Zlatkovich, *Texas Railroads: A Record of Construction and Abandonment* (Austin: Bureau of Business Research, University of Texas at Austin and Texas State Historical Association, 1981), 19.

⁷¹Nancy Beck Young, "Texarkana and Northern Railway," in *The Handbook of Texas Online* (Austin: Texas State Historical Association, 2008) <http://www.tshaonline.org/handbook/online/articles/TT/eqtmk.html> (accessed February 21, 2008).

⁷²S.G. Reed, *A History of the Texas Railroads: and of Transportation Conditions under Spain and Mexico and The Republic and The State* (1941; repr., North Stratford, NH: Ayer Company Publishers, 2000), 435.

⁷³"State Capital News", *Dallas Morning News*, July 13, 1886, www.newsbank.com (accessed February 20, 2008).

⁷⁴*J. M. Butler and Co.'s Railroad Guide*.

Just a few years later in July 1889, the Texarkana and Northern became the Texarkana and Fort Smith Railway Company under an amended charter.⁷⁵ With more ambitious hopes than before, the new company planned to extend the line to Fort Smith, Arkansas, a route that would wind through timber and mining regions and encourage Texarkana's growth as a commercial center.⁷⁶ The builders also saw the possibility of the line serving as a connection between the great railroads being constructed from the Gulf Coast and Midwest. W. L. Whitaker served as the company's president and worked tirelessly to secure further funding for the road through large bond issues. By April 1890, the company was building a bridge across the Red River and expected the line to reach Fort Smith by January.⁷⁷ Just a month later, one of the largest floods in history devastated the Red River and Mississippi Valley region.⁷⁸ It is believed that this flood washed out the Texarkana and Fort Smith Railroad bridge as it did so many other bridges in the area.⁷⁹ This event was a great financial loss for W. L. Whitaker and his

⁷⁵Cecil Harper, Jr., "Texarkana and Fort Smith Railway," in *The Handbook of Texas Online* (Austin: Texas State Historical Association, 2008) <http://www.tshaonline.org/handbook/online/articles/TT/eqt3.html> (accessed February 21, 2008).

⁷⁶"Extension of the Texarkana and Ft. Smith Railroad," *Texarkana Daily Democrat*, November 16, 1892, microfilm.

⁷⁷"Corsicana and Southeastern," *Dallas Morning News*, April 12, 1890, www.newsbank.com (accessed January 16, 2008).

⁷⁸"The Red River Threatening," *New York Times*, May 5, 1890, <http://query.nytimes.com/gst/abstract.html?res=9C00E3DE123BE533A25756C0A9639C94619ED7CF> (accessed June 14, 2008). "Will Petition for Aid," *Dallas Morning News*, May 9, 1890, www.newsbank.com (accessed June 14, 2008).

⁷⁹Chandler and Overton, *History of Texarkana*, 110.

associates.⁸⁰ Instead of counting the road as a loss, however they continued to extend the line and rebuilt a new steel bridge in the spring of 1891.⁸¹

The company was apparently in financial crisis by 1892 and W. L. Whitaker began to search for a major railroad to back the venture. Jay Gould showed interest in the line in its early years and his son George was considering its purchase when Arthur Stilwell proposed a deal to the company.⁸² To complete the deal, W. L. appealed to the people of Texarkana to invest \$40,000 to free the company from local indebtedness and assure the road's completion. In his appeal, he stated that the road had encountered unforeseen obstacles in the past and had been a great drain on private means and personal credit.⁸³ The citizens apparently complied with the understanding that the line's headquarters would remain in Texarkana. By January 1892, the Kansas City, Nevada, and Fort Smith Railroad, predecessor of the Kansas City Southern Railway, purchased the company.⁸⁴ Just after the purchase, the company's name was changed to the Kansas City, Pittsburg, and Gulf Railway.⁸⁵ The Texarkana and Fort Smith Railway actually remained a separate branch of its parent company with its general offices operating in Texarkana until 1934. W. L. Whitaker continued to serve as company president for some

⁸⁰“W. L. Whitaker,” *Daily Texarkanian*, October 17, 1905, microfilm.

⁸¹“Among the Railroads,” *Dallas Morning News*, February 21, 1891, www.newsbank.com (accessed June 14, 2008).

⁸²Chandler and Overton, *History of Texarkana*, 110-111.

⁸³“Railroad Extension,” *Texarkana Daily Democrat*, November 16, 1892, microfilm.

⁸⁴“Among the Railroads,” *Dallas Morning News*, January 19, 1893, www.newsbank.com (accessed January 16, 2008). Reed, *Texas Railroads*, 434.

⁸⁵“Railroad News,” *Texarkana Daily Democrat*, February 10, 1893, microfilm. This name change is not addressed in major histories of the Kansas City Southern Railroad, but is important in understanding period newspaper accounts.

months after the purchase, but by August 1893 he served only as a board member.⁸⁶ By the beginning of 1894, W. L. Whitaker's affiliation with the railway had apparently ended, however he is remembered as the driving force that placed Texarkana along the line of this major railway company.

W. L. Whitaker's work with the railroad reportedly led to one of the Draughon-Moore house's most illustrious visitors. In later years, Dora Whitaker told family members of Mr. Jay Gould's visit to their home on Pine Street around 1890. She claimed to have run out into the street by the home to stop a man with a wagon full of chickens so that she could serve a fresh meal to Gould and his associates at the Draughon-Moore house.⁸⁷ Although this family story cannot be substantiated, there is a good possibility that it occurred. Jay Gould visited Texarkana several times during its early development to examine his railroad properties in the state. One such occasion occurred in 1890. The *Dallas Morning News* reported that Jay Gould, along with other railroad executives and his daughter Miss Helen Gould, arrived in Texarkana on April 20. W. L. Whitaker and Mayor Henry showed the party around the city during their stay, which lasted several days.⁸⁸ W. L. Whitaker probably entertained the group in the Draughon-Moore house at some point during this visit. Unknown until this point, it is also likely that Arthur Stilwell, founder and president of the Kansas City Southern Railway, was entertained at the Draughon-Moore house during his several visits to Texarkana in 1893.⁸⁹

⁸⁶"Directors Meeting," *Daily Texarkana Democrat*, August 1, 1893, microfilm.

⁸⁷Whitaker, transcription.

⁸⁸"Railroad News," *Dallas Morning News*, April 21, 1890, www.newsbank.com (accessed January 16, 2008).

⁸⁹"Will Arrive To-Day," *Texarkana Daily Democrat*, January 30, 1893, microfilm. *Texarkana Daily Democrat*, March 8, 1893, microfilm.

By May of 1891, W. L. Whitaker decided to relocate his family to St. Louis, Missouri, where he had taken a position as Superintendent of the Central Coal & Coke Company's tie and lumber department. It has long been assumed that the Whitakers sold the Draughon-Moore house due to financial difficulties. In 1982, W. L. Whitaker's granddaughter wrote, "Because of his feeling of honesty and integrity, W. L., Sr., assigned his Pine Street home to his creditors in 1894 as a result of financial difficulties resulting from flooding affecting his railroad interests."⁹⁰ However, W. L. Whitaker did not resign the home to creditors but instead sold it directly to Katharine Moore on June 27, 1894 for \$10,155.⁹¹ This was a substantial loss of \$8,845 from his purchase of the home seven years earlier. Although the sale might reflect the family's residual financial difficulties from the 1890 flood, it is perhaps more likely that it reflected the family's urgent desire to sell the home and relocate to St. Louis with W. L. The market for a home such as the Draughon-Moore house would have been remarkably small in the Texarkana area and the Moore family may have been the only interested buyers. On July 7, 1894, the Whitaker family left the Draughon-Moore house for St. Louis.⁹²

The family remained in St. Louis for several years until W. L. Whitaker again became involved in the railroad industry in 1897 and moved his family to Louisiana. With his father-in-law, Poindexter Dunn, he worked to build a line from Texarkana to Natchez, Mississippi.⁹³ His family returned occasionally to Texarkana to visit family. In

⁹⁰Whitaker, transcription.

⁹¹Rowe to Caver, Acquisition information, August 29, 1988.

⁹²*Daily Texarkanian*, July 7, 1894, microfilm.

⁹³"Some Railroad Matters," *Dallas Morning News*, July 25, 1897, www.newsbank.com (accessed January 16, 2008).

1897, Poindexter Whitaker died at the age of 17 in his uncle's home in Texarkana from a brain fever.⁹⁴ William Loundes Whitaker died in St. Louis on October 14, 1905. At the time, he was living in Alexandria, Louisiana and working as a buyer for the Grant Lumber Company.⁹⁵ He was buried in the Whitaker family plot in Texarkana's Rose Hill Cemetery. Dora Whitaker lived for forty years as a widow. She returned to Texarkana for several years before moving to live with her sons. Dora Dunn Whitaker died in 1945 at the age of 88 in the home of Hubert and Norman Whitaker in Prescott, Arkansas.⁹⁶ She was buried at Rose Hill Cemetery with her husband and children.

The Moore Family

Henry Moore Sr.'s father, Reverend James W. Moore, is often referred to as the Father of Presbyterianism in Arkansas.⁹⁷ Reverend Moore was a native of Pennsylvania and attended Princeton's Theological Seminary. At the time of graduation, he was ordained and given a small sum to begin missionary work in Arkansas.⁹⁸ He arrived in January 1828 and by July he established the First Presbyterian Church of Little Rock, the first regular Presbyterian Church in the state.⁹⁹ James returned to New Jersey in 1830 to marry Elizabeth Guild Green. They immediately returned to Little Rock and Reverend

⁹⁴"Mortuary," *Dallas Morning News*, September 10, 1897, www.newsbank.com (accessed January 16, 2008).

⁹⁵"W. L. Whitaker," *Daily Texarkanian*, October 17, 1905, microfilm.

⁹⁶"Funeral Services for Mrs. Whitaker to be Monday," unknown newspaper, Draughon-Moore Collection Archives, Texarkana Museums System.

⁹⁷Dallas T. Herndon, ed., *Centennial History of Arkansas* (Chicago: S.J. Clarke Publishing, 1922), 1:952.

⁹⁸Katharine Fleming Moore, Moore family history written to Henry Moore Jr., Draughon-Moore Collection Archives, Texarkana Museums System.

⁹⁹Herndon, *Centennial History*, 1:952.

Moore continued his work with this church until 1840. At this time, the family moved and began a farm in what was Pulaski County.¹⁰⁰ He began the Sylvania Church and eventually a school, the Sylvania Academy, which was recognized as one of the finest schools in Arkansas during the period. Eight of the couple's children reached maturity, six boys and two girls. Reverend Moore's daughter-in-law, Katharine Fleming Moore, once described him as "of that austere sect of religionists, who like Cotton Mather, dwelt more on the danger of future punishment, than on the rewards of goodness and mercy."¹⁰¹ At the same time, she stated that he helped build Arkansas through his energy and intelligence. Reverend Moore's personality surely influenced the personality of his son Henry Moore Sr., who was born in Sylvania in 1844.¹⁰²

As a child, Henry Moore Sr. was taught by his father at Sylvania Academy.¹⁰³ When the Civil War began, he enlisted in the Confederate Army, serving in the Arkansas Infantry's 26th Regiment.¹⁰⁴ After the war, Henry attended the University of Virginia and graduated with a Bachelor of Law degree in 1868. He then returned to Arkansas and began his practice in the town of Lewisville where he also served as county clerk.¹⁰⁵ Henry Moore Sr. became a successful lawyer and achieved a statewide recognition.

¹⁰⁰Moore, Moore family.

¹⁰¹Ibid.

¹⁰²*Daily Texarkanian*, May 23, 1922, microfilm.

¹⁰³Herndon, *Centennial History*, 2:1094.

¹⁰⁴U.S. National Park Service, "Henry Moore," Civil War Soldiers and Sailors System, <http://www.civilwar.nps.gov/cwss/index.html> (accessed January 16, 2008).

¹⁰⁵"Col. Henry Moore Dies at Home in Texarkana," *Dallas Morning News*, May 25, 1922, www.newsbank.com (accessed January 17, 2008).

In 1873, Henry married Katharine Fleming of Lexington, Missouri. Katharine Fleming Moore, or Miss Kate as she was called in her later years, was born in Missouri on June 7, 1849. She received her education at the Elizabeth Aull Seminary in Lexington.¹⁰⁶ The couple had seven children together of which four lived beyond early childhood. Their first child, Henry Moore Jr., was born on September 27, 1874 in Lexington, Missouri. Mildred, the only surviving girl of the family, was also born in Missouri in 1876. By 1880, the family was living in Lagrange, Arkansas with Henry Sr. working as a lawyer and Katharine keeping house.¹⁰⁷ Charles Beatty Moore was born in 1881 in Lewisville, Arkansas and the couple's last child, Philip Fleming, was born in 1888 in Texarkana, Arkansas. Katharine Moore was a devoted mother and she constantly corresponded with her children when they were away at school. She also enjoyed traveling with her husband. They took at least two lengthy trips to Europe, one in 1905 and another in 1919. Later in life, she took great pleasure in her grandchildren.

In the late 1880s, Henry Moore Sr. frequently traveled to Texarkana to deal with cases in the Miller County courts. The Moore family moved to Texarkana, Arkansas around 1888. Henry began his long-time work as the general attorney for the Louisiana and Arkansas Railway Company around the time of its founding by William Buchanan in

¹⁰⁶Herndon, *Centennial History*, 2:1094.

¹⁰⁷U.S. Bureau of the Census, *Tenth Census of the United States, 1880* (Washington, D.C.: National Archives and Records Administration, 1880), http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&rank=1&gsfn=Henry&gsln=Moore&=&f5=AR&f4=&f7=&f42=&f8=&f15=&f27=&f21=&rg_81004011__date=&rs_81004011__date=0&_8000C002=&f28=&_80008002=&f16=&_80018002=&f6=&f11=&f10=&f22=&f43=&gskw=&prox=1&db=1880usfedcen&ti=0&ti.si=0&gss=angs-d&pcat=35&fh=23&recid=7188886&recoff=1+2+107&fsk=&bsk=BED4QYgIAAaVgBuruQ-61-&pgoff= (accessed March 10, 2008).

1889.¹⁰⁸ He also entered a law partnership in the city with his brother Charles B. Moore. Henry was involved in a variety of businesses in the Texarkana area. He was elected to the board of directors of the Interstate National Bank and served as attorney for the Merchants' and Planters' Bank.¹⁰⁹ In 1900, he was the founding president of the Texarkana Cotton Oil and Fertilizer Company.¹¹⁰ He served on a committee in 1915 for the Texarkana Board of Trade to study the benefits of improving the Sulphur River to allow navigation to the Mississippi.¹¹¹ In 1913, he was one of the incorporators of the Texarkana Country Club.¹¹² Throughout his life, Henry Moore Sr. was also very involved in the Presbyterian Church, serving as an elder for many years and leading the church on Arkansas state councils.¹¹³

The older Moore children were school age when the family moved to Texarkana. Henry Moore Jr. attended Texarkana's public schools before attending Pantops Academy in Charlottesville, Virginia in 1889. He then entered the University of Virginia in 1891. After two years at this university, he returned to Texarkana and managed his father's farmlands in Arkansas and lumber contracts. After several successful years in this

¹⁰⁸“Col. Henry Moore Dies at Home in Texarkana,” *Dallas Morning News*, May 25, 1922, www.newsbank.com (accessed January 17, 2008).

¹⁰⁹“Bankers Balloting,” *Dallas Morning News*, January 15, 1890, www.newsbank.com (accessed January 17, 2008). “New Bank at Texarkana,” *Dallas Morning News*, February 22, 1901, www.newsbank.com (accessed January 17, 2008).

¹¹⁰“To Build a Cotton Oil Mill,” *Dallas Morning News*, May 21, 1900, www.newsbank.com (accessed January 17, 2008).

¹¹¹“Sulphur River Improvement,” *Dallas Morning News*, June 18, 1915, www.newsbank.com (accessed January 17, 2008).

¹¹²Chandler and Overton, *History of Texarkana*, 165.

¹¹³“Col. Henry Moore Dies at Home in Texarkana,” *Dallas Morning News*, May 25, 1922, www.newsbank.com (accessed January 17, 2008).

business, Henry Moore Jr. decided to return to school and he entered Columbia University Law School in New York in the fall of 1901.¹¹⁴ His sister Mildred also attended boarding school, but frequently returned to Texarkana on holidays.¹¹⁵ Henry and Mildred enjoyed an active social life when they were home. The two also occasionally traveled to Dallas, Texas for social events. In August of 1892, they enjoyed a week in Dallas attending events as part of a social club called the Sans Souci club, meaning “without care”. The members were composed of young socialites enjoying the last of their summer vacation before returning to school. Events included balls, picnics in the park, and boat rides.¹¹⁶

In March 1893, a fire destroyed the Moore family’s home on the Arkansas side. Mrs. Katharine Moore was at home alone when a lamp in the sitting room caught lace curtains on fire.¹¹⁷ The Moore family temporarily moved back to New Lewisville, Arkansas.¹¹⁸ On June 27, 1894, the Moores purchased the Draughon-Moore house from W. L. Whitaker for \$10,155.¹¹⁹ The deed actually names Katherine Fleming Moore as the owner. Henry and Katharine moved into the home with their four children: Henry Jr. age 20, Mildred age 18, Charles Beatty age 13, and the baby of the family Phillip age 6. After just two years, tragedy visited the home when Phillip died in 1896. Mrs. Jewel

¹¹⁴Henry Moore Jr., personal diary May-October 1904, Draughon-Moore Collection Archives, Texarkana Museums System.

¹¹⁵“The Gay Social World,” *Dallas Morning News*, December 19, 1892, www.newsbank.com (January 17, 2008).

¹¹⁶“The Doings of Dallas Society,” *Dallas Morning News*, August 1, 1892, www.newsbank.com (accessed January 17, 2008). “Dallas Society Events,” *Dallas Morning News*, August 8, 1892, www.newsbank.com (accessed January 17, 2008).

¹¹⁷“A Destructive Fire,” *Texarkana Daily Democrat*, March 2, 1893, microfilm.

¹¹⁸“Whitaker Residence Sold,” *Daily Texarkanian*, July 3, 1894, microfilm.

¹¹⁹Rowe to Caver, Acquisition information, August 29, 1988.

Booker, a long-time employee in Henry Moore Sr.'s law office, later stated that Phillip was killed by a kick from a horse or from falling off a horse in the yard of the Draughon-Moore house.



Figure 3. (left) Henry Moore Sr. He was forty-nine years old and working as the general attorney for the Louisiana and Arkansas Railway when he moved into the Draughon-Moore house. (right) Katharine Fleming Moore. Katharine's name actually appears on the title for the Draughon-Moore house. She was forty-five when she moved into the home. *Courtesy Texarkana Museums System.*

Members of the Moore family would continuously live in the home for the next 81 years, with the exception of a brief period from 1905 to 1906. During this year, Henry Moore Sr. took Katharine Moore to Europe due to her health. She had been diagnosed with vertigo and found it difficult to keep up with the large house. Since they did not know how long it would take Katharine to recover, they chose to rent the house to a Mrs. Green to run a boarding house. Even during this period, Elizabeth Moore continued to live in the home as a boarder. Elizabeth Moore was Henry Moore Sr.'s sister who came

to live with the family around 1901. She never married and continued to live with the family until 1928.¹²⁰ She was one of many family members to enjoy the hospitable nature of the Moore family. During their first three decades in the Draughon-Moore house, it was very much an extended family home. Both Henry Moore Jr. and Mildred Moore lived in the home with their spouses after they were married. During some years, three generations of the Moore family were living together in the home. In 1910, Harold Carter Jr. lived with his grandparents for a short time along with their cousin Pauline Magruder.¹²¹ Around 1921, Henry Moore Sr.'s brother Charles Beatty Moore lived with the family.¹²² It was not until 1930 that the Draughon-Moore house served as a single family home.

Charles Beatty Moore only spent a few short years in the Draughon-Moore house. However, this was due to the beginning of an outstanding military career at a young age. C. B., as he was frequently called, departed as a cadet for West Point Military Academy in August 1899.¹²³ He graduated in 1903 with a distinguished class that included General Douglas MacArthur. C. B. continued his education, graduating from Fort Benning Infantry School, the General Staff School at Fort Leavenworth, and the Army War College in Washington D.C. After this training, C. B. returned to West Point for a short

¹²⁰Texarkana City Directory, 1928, Texarkana Museums System Research Library and Archives.

¹²¹U.S. Bureau of the Census, *Thirteenth Census of the United States, 1910* (Washington, D.C.: National Archives and Records Administration, 1910), http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&rank=1&gsfn=Henry+&gsln=Moore&=&f7=TX&f9=Bowie&f10=&f18__n=&f20=&rg_81004011__date=&rs_81004011__date=0&f23=&f17=&f16=&rg_f19__date=&rs_f19__date=0&_8000C002=&f21=&_80008002=&f22=&_80018002=&gskw=&prox=1&db=1910uscenindex&ti=0&ti.si=0&gss=angs-d&pcat=35&fh=0&recid=80752433&recoff=1+2+14+16+40+95 (accessed May 12, 2008).

¹²²Texarkana City Directory, 1920-1921, Texarkana Museums System Research Library and Archives.

¹²³“Off For West Point,” *Dallas Morning News*, August 14, 1899, www.newsbank.com (accessed January 17, 2008).

time in 1912 to teach as a tactical officer. In this capacity, he instructed many future military leaders, including the class of 1915 known as “The Class the Stars Fell Upon”. Fifty-nine members of this class obtained the rank of general including C. B. Moore’s most famous student, Dwight D. Eisenhower.¹²⁴

At the beginning of World War I, C. B. became an observer for the United States in the British Army. When America entered the war, he served as an adjutant of the 79th Division. He was in charge of the Courier Service in Paris for the American Expeditionary Forces, where he witnessed the signing of the Versailles Treaty ending the war.¹²⁵ In October 1919, Lieutenant Colonel C. B. Moore joined the Inter-Allied Military Mission to Hungary under the command of General Harry Bandholtz.¹²⁶ During this service, he was promoted to colonel. C. B. wrote home of this unique experience saying, “we hold rather a unique place in the reconstruction of Hungary and it seems rather strange that I should have such a large say so in the future of one of the large nations of Europe.”¹²⁷ C. B. Moore returned temporarily to America in 1920 to marry Miss Gay Montague of Richmond, Virginia.

After his service in Europe, he worked to reorganize the National Guard of Arkansas, his native state. Before his retirement, C. B. Moore served as General Douglas

¹²⁴“Col. C. B. Moore Taken by Death,” unknown newspaper, Draughon-Moore Collection Archives, Texarkana Museums System.

¹²⁵Charles Beatty Moore to Henry Moore Sr., June 28, 1919, Draughon-Moore Collection Archives, Texarkana Museums System.

¹²⁶Major General Harry Hill Bandholtz, *An Undiplomatic Diary: By the American Member of the Inter-Allied Military Mission to Hungary 1919-1920*, ed. Fritz-Konrad Krüger (New York: Columbia University Press, 1933), 140.

¹²⁷Charles Beatty Moore to Henry Moore Jr., October 29, 1919, Draughon-Moore Collection Archives, Texarkana Museums System.



Figure 4. Colonel Charles Beatty Moore, on right identified by number 1, at military maneuvers near Warsaw, Poland, June 26, 1923. Colonel Moore is speaking with King Ferdinand of Romania, identified by number 3. The peaceful maneuvers were held in honor of King Ferdinand and Queen Marie. *Courtesy Texarkana Museums System.*

MacArthur's chief aid.¹²⁸ He spent a total of 45 years in the army and retired in 1937.

Colonel Moore later received the Legion of Merit. He and his wife Gay returned to Texarkana in 1937. After the death of Henry Moore Jr., C.B. became the administrator of the Moore estate. He also served as the president of the Texarkana Cotton Oil Corporation and vice-president of the Buhrman-Pharr Hardware Company.¹²⁹ During these years in Texarkana, C. B. and his wife were frequent visitors at the Draughon-Moore house.

¹²⁸Henry Moore III, interview by Katy Caver, Texarkana, TX, February 18, 1987, Draughon-Moore Collection Archives, Texarkana Museums System.

¹²⁹"Col. C. B. Moore Taken by Death," unknown newspaper, Draughon-Moore Collection Archives, Texarkana Museums System.

The Moore's only daughter Mildred was finished with school by the time the family moved into the Draughon-Moore house. She enjoyed traveling and visiting friends as well as entertaining in her new home. On January 25, 1899, Mildred Moore married Harold B. Carter of Little Rock. Accounts differ as to whether the location of their wedding was the First Presbyterian Church or the Draughon-Moore house.¹³⁰ After their marriage, the couple took up residence in the house while Harold worked as Manager of the Little Rock Cooperage Company.¹³¹ In 1901, Mildred gave birth to her first child, Harold Carter Jr., in the house. By 1904, Harold was vice-president and general manager of the same company, and the couple moved out of the house and into their own home on Pine Street.¹³² A few years later, they moved to New Orleans, Louisiana, but returned frequently with their children to visit the house.

After receiving his law degree in 1904, Henry Moore Jr. traveled extensively through Europe. He then returned home, taking up residency in the Draughon-Moore house and beginning the law firm of Moore & Moore with his father. The two continued this practice until Henry Moore Sr.'s death in 1922.¹³³ Like his father, Henry Jr. became active in the Arkansas Bar Association. He was serving as the organization's president at the time of his death in 1942 and was honored with memorial remarks in the Supreme

¹³⁰"Society News Over the State," *Dallas Morning News*, January 25, 1899, www.newsbank.com (accessed January 17, 2008). "Hymeneal," *Dallas Morning News*, January 27, 1899. www.newsbank.com (accessed January 17, 2008).

¹³¹*Texarkana City Directory*, 1901, Texarkana Museums System Research Library and Archives.

¹³²*Texarkana City Directory*, 1904, Texarkana Museums System Research Library and Archives.

¹³³*Texarkana City Directory*, 1906-1922, Texarkana Museums System Research Library and Archives.

Court of Arkansas.¹³⁴ From 1915 to the mid-1930s, Henry Jr. served as president of the Clark-Lynn Grain Company. He also served as the vice-president of the Texarkana Cotton Oil Company for around 10 years and occasionally served as an officer for the Buhrman-Pharr Hardware Company.¹³⁵ Henry Moore Jr. was actively involved in improving Texarkana. He advocated improvements to the Red River levee system, serving as a delegate to the 1908 meeting of the National Rivers and Harbors Congress and testifying before the Board of Engineers for Rivers and Harbors in Washington, D.C. in 1912.¹³⁶ He also made large monetary contributions to establish the Texarkana airport and purchase the site for the federal correctional institution in the area.¹³⁷

Outside of his businesses, Henry Moore Jr. pursued a variety of interests and was active in Texarkana society. As a bachelor, he frequently called on friends and attended parties. He was fluent in German, enjoyed traveling, and played tennis. Like his father and grandfather, Henry was active in the Presbyterian Church. He also loved the outdoors and took every chance he could to fish and hunt. He usually had bird dogs that were also family pets in the Draughon-Moore house. He often visited his family's farmlands in Arkansas and oversaw work from horseback. He did not avoid hard work and was known to assist workers in sandbagging the Red River levees during floods.

¹³⁴“Henry Moore Jr., Attorney, Civic Leader, Succumbs,” *Dallas Morning News*, April 2, 1942, www.newsbank.com (accessed January 17, 2008).

¹³⁵*Texarkana City Directory*, 1915-1942, Texarkana Museums System Research Library and Archives.

¹³⁶Sheppard Selects Delegates,” *Dallas Morning News*, November 26, 1908, www.newsbank.com (accessed January 17, 2008). “Red River Bill Discussed,” *Dallas Morning News*, June 11, 1912, www.newsbank.com (accessed January 17, 2008).

¹³⁷“Henry Moore Jr, Attorney, Civic Leader, Succumbs,” *Dallas Morning News*, April 2, 1942, www.newsbank.com (accessed January 17, 2008).



Figure 5. (left) Henry Moore Jr., 1922. This photograph was taken while Henry was attending the 1922 Arkansas Constitutional Convention in Little Rock. (right) Olivia Smith Moore, c.1920. This photograph is possibly Olivia Smith Moore's engagement photo. Olivia was twenty years younger than her husband. *Courtesy Texarkana Museums System*

On April 29, 1920, Henry Moore Jr. married Olivia Smith at Texarkana's St. James Episcopal Church.¹³⁸ Accounts in the social pages described the elegant affair down to the details of the bridesmaids' dresses. After the wedding, the couple took an extended tour of Europe for several months, traveling to Paris, Vienna, Zurich, Geneva, and London.¹³⁹ They then returned to Texarkana to live in the Draughon-Moore House. Olivia would live in the home for 65 years, far longer than any other resident, and would take responsibility for the home's preservation.

Olivia Smith Moore was born in Tyler, Texas in December 1894. Her father, Dr. Charles Adna Smith, was the chief surgeon for the Cotton Belt General Hospital until his

¹³⁸“Of Interest to Women,” *Four States Press*, April 30, 1920, microfilm.

¹³⁹Olivia Smith Moore, personal diary, 1920, Draughon-Moore Collection Archives, Texarkana Museums System.

death in 1916.¹⁴⁰ When the Cotton Belt Railway relocated its headquarters and hospital to Texarkana in 1904, Dr. Smith moved his family to the town. Dr. Smith was born in New York and traveled south after receiving his medical degree to work for the hospitals of several large railroads. He helped establish railroad hospitals in Forth Worth, Marshall, Palestine, and Tyler.¹⁴¹ He was also very active in medical associations and served as president of the Northeast Texas Medical Society and treasurer of the Texas State Medical Association.¹⁴² Elizabeth Bonner Smith, Olivia's mother, was from a prominent Tyler family. Her father, Micajah Hubbard Bonner, served as a Texas Supreme Court Justice.¹⁴³ Interestingly, Olivia's family was also connected to W. L. Whitaker's family. Elizabeth Bonner Smith's sister Mattie was married to W. L. Whitaker's brother Harrison. Elizabeth, known as Mama Bettie to her grandchildren, lived in the Draughon-Moore house with her daughter and grandson for several years before her death in 1951. She is credited with creating several scrapbooks, which preserved the history of the Draughon-Moore house.

Olivia Smith grew up just down Pine Street from the Draughon-Moore house. She had an active social life as a teenager at Texas High School. Olivia played guard on the girls basketball team and graduated as the valedictorian of the class of 1911, which

¹⁴⁰“Funeral of Dr. C.A. Smith,” *Dallas Morning News*, January 14, 1916, www.newsbank.com (accessed January 17, 2008).

¹⁴¹“Chief Surgeon of Cotton Belt Who Died Last Week,” *Dallas Morning News*, January 16, 1916, www.newsbank.com (accessed January 17, 2008).

¹⁴²“Medical Society Meets at Texarkana,” *Dallas Morning News*, November 18, 1914, www.newsbank.com (accessed January 17, 2008). “Medical Association Elects,” *Dallas Morning News* May 16, 1908, www.newsbank.com (accessed January 17, 2008).

¹⁴³“Funeral Services Held in Texarkana for Doctor's Widow,” *Dallas Morning News*, July 5, 1951, www.newsbank.com (accessed January 17, 2008).

had 18 students.¹⁴⁴ Olivia then attended the University of Missouri where she graduated Summa Cum Laude with a Bachelor of Arts. While at the school, she was initiated into Phi Beta Phi Fraternity for women and later served as her chapter's president.¹⁴⁵ After graduating, Olivia returned to Texarkana and became an independent young woman. She taught Spanish at Texas High School until her marriage to Henry.¹⁴⁶ Olivia was also a member of several social groups including the National Daughters of the American Revolution, Delta Kappa Gamma, and the Saturday Bridge Club.¹⁴⁷ Bridge clubs were incredibly popular at the time of Olivia's marriage and she was honored with several bridge parties before her wedding. In 1926, Olivia was one of the founding members of the Texarkana Junior League.¹⁴⁸ Olivia was also elected president of the Current Topics Club in 1935.¹⁴⁹ She loved to shop, especially at Neiman-Marcus in Dallas where she went almost every spring and fall. She was so well known at this store that employees actually sent her personal cards. Her favorite purchase was shoes and by the end of her life she had amassed a collection of over 500 pairs.

¹⁴⁴*Four States Press*, May 27, 1911, microfilm.

¹⁴⁵Pi Beta Phi Fraternity initiation certificate, June 7, 1912, Draughon-Moore Collection Archives, Texarkana Museums System. Pi Beta Phi Fraternity, "Fraternity Heritage Module 3," Pi Beta Phi Fraternity, <http://www.pibetaphi.org/pibetaphi/WorkArea/showcontent.aspx?id=3202> (accessed June 14, 2008).

¹⁴⁶Texas High School U.S. History classes, *Pages from the Past: A History of Texas High School, 1889-1989* (Texarkana: Southwest Printers and Publishers, 1989), 56.

¹⁴⁷National Daughters of the American Revolution membership certificate, March 27, 1914, Draughon-Moore Collection Archives, Texarkana Museums System. Delta Kappa Gamma membership certificate, October 19, 1935, Draughon-Moore Collection Archives, Texarkana Museums System.

¹⁴⁸Texarkana Junior League founders photograph, February 6, 1951, Draughon-Moore Collection Archives, Texarkana Museums System.

¹⁴⁹*Texarkana Gazette*, May 3, 1935, microfilm.

Throughout her life, Olivia S. Moore cherished her affiliation with Pi Beta Phi and served in several national offices. From 1936 to 1946, she served as the Kappa Province vice-president. She then served for six years as the treasurer of the Settlement School Committee. In 1952, she was elected grand treasurer for the national organization. She held this office until 1967 when she was named Grand Treasurer Emeritus at the fraternity's centennial convention. In honor of her many years of service, Pi Beta Phi created the Silver Slipper Award, which is presented each year to one outstanding chapter president. The name of this award referenced Olivia's vast shoe collection. She was known to bring around 40 pairs of shoes to the weeklong national convention each year. Olivia is still remembered by current members as an important figure in the fraternity's history.¹⁵⁰

Henry Moore Sr. died on May 22, 1922 in the Draughon-Moore house at the age of 78.¹⁵¹ After his death, Katharine Moore continued to live in the Draughon-Moore house for several years. However, it appears it was difficult for her and Olivia, both very strong women, to run the Draughon-Moore house together. Some family stories indicate that Olivia might also have felt Katharine's continual doting on her granddaughter was spoiling her. In 1929, Miss Kate moved to the home of her daughter Mildred Moore Carter in New Orleans.¹⁵² At the same time, Henry Moore Sr.'s sister Elizabeth Moore moved to Arkansas after almost thirty years living in the home.

¹⁵⁰Phi Beta Phi Fraternity, "Fraternity Heritage."

¹⁵¹"Henry Moore, Sr.," *Daily Texarkanian*, May 23, 1922, microfilm.

¹⁵²*Texarkana City Directory, 1929*, Texarkana Museums System Research Library and Archives.



Figure 6. Katharine Elizabeth Moore Unsworth, c. 1942, possibly an engagement photograph. *Courtesy Texarkana Museums System.*

Olivia and Henry Moore Jr.'s first child, Katharine Elizabeth Moore, was born on October 4, 1922 in Texarkana. As a child, she took dance lessons and acted in school plays. During summer vacations, she attended Graystone Summer Camp for Girls in North Carolina, where she won awards in nature. She was also a member of the girl scouts. In 1937, Katharine went on a European tour organized for girls and in 1938 she went on a tour of South America. On this South America tour, she met her future husband. She graduated from Texas High School in 1939 and then attended Sophie Newcomb College in New Orleans. There, she was inducted into Pi Beta Phi Fraternity like her mother. During her college years, she was very social and less scholastically inclined. She left school after two years and married Herbert Unsworth. Their lavish wedding in Texarkana was the social event of the season and was preceded by an endless round of luncheons and teas. The couple was married on November 15, 1941 at the First Presbyterian Church of Texarkana, Arkansas. The ceremony was followed by a reception

at Texarkana Country Club.¹⁵³ Herbert Unsworth was a New Yorker who owned a factory in Monterrey, Mexico where they made their home. They had five children together. Katharine died in 1981.



Figure 7. Henry Moore III, c. 1950. Henry is the only living resident of the Draughon-Moore house. *Courtesy Texarkana Museums System.*

Henry Moore III was born on July 23, 1932 in Texarkana. As a young boy, he took piano lessons and was a member of the Boy Scouts. He also went to Camp Stewart for Boys in Kerrville, Texas as a child. He attended Texas High School until his junior year when he transferred to Choate School in Wallingford, Connecticut. He received his Bachelor of Arts degree at Vanderbilt University, where he was a member of Kappa Sigma fraternity. He then went on to the University of Virginia in 1956 to study law. After working for Merrill-Lynch in New York for two years, he returned to Texarkana. He became president of Moore Properties, Inc., managing the Moore family's finances and investments.¹⁵⁴ He also served as the director of the State First National Bank of

¹⁵³“Miss Katharine Moore Becomes Bride of Herbert Unsworth in Ceremony of Exquisite Beauty,” *Texarkana Gazette*, November 16, 1941, microfilm.

¹⁵⁴Moore, interview.

Texarkana, Arkansas. Henry married Gayle Powell of Texarkana in 1963 and the couple had one boy together. They frequently visited Olivia and spent holidays at the Draughon-Moore house. Henry Moore III is currently living in the Texarkana area.

Henry Moore Jr. died unexpectedly in April 1942 after surgery in New Orleans, Louisiana.¹⁵⁵ Henry's brother C.B. Moore managed much the family's estate after his death. However, Olivia assisted in this business. She created an office in the basement of the Draughon-Moore house and was listed as a manager of the Moore estate in the 1945 *Texarkana City Directory*. This was an unusual activity for a woman of the period that shows Olivia's strength and intelligence. She also conducted her duties as Phi Beta Phi grand treasurer from these offices. In the late 1940s, Olivia cared for her aging mother, Elizabeth Bonner Smith, who died in the house in July 1951.¹⁵⁶ In her later years, Olivia enjoyed her family in the Texarkana area. Her grandchildren frequently visited and she occasionally traveled to Monterrey. Olivia recognized the significance of her family's home and began the fight to preserve it early. In a period when much of America was destroying older structures in the name of progress, Olivia Moore worked to have her home, now well known as the "Ace of Clubs House", listed as a Texas Historical Landmark in 1964. In 1976, the house was placed on the National Register of Historic Places. Olivia was also one of the first members of the Texarkana Historical Society founded in 1966. Olivia Smith Moore died on June 23, 1985 and the Draughon-Moore house was donated to the Texarkana Museums System at her bequest.

¹⁵⁵"Henry Moore Jr, Attorney, Civic Leader, Succumbs," *Dallas Morning News*, April 2, 1942, www.newsbank.com (accessed January 17, 2008).

¹⁵⁶"Funeral Services Held in Texarkana for Doctor's Widow," *Dallas Morning News*, July, 5, 1951, www.newsbank.com (accessed January 17, 2008).

CHAPTER THREE

The Architecture of the Draughon-Moore House

The Draughon-Moore house is recognized as a historic landmark for its architectural significance. Many visitors see the home as simply an architectural curiosity. However, the house is actually a reasonable, yet inventive, application of two Victorian styles of architecture, octagonal and Italianate. This study provides information about these styles and their execution in the Draughon-Moore house. With this knowledge, the home can be interpreted in a way that allows visitors to learn about Victorian architectural history and how a unique home like this came to exist in Texarkana, Texas.

Building the Draughon-Moore House

After twelve years in Texarkana, James H. Draughon built a family home befitting of his place in the growing community. The first public mention of the Draughon-Moore house was in the local newspaper on January 17, 1885. The *Daily Texarkana Independent* reported,

As an encouraging sign of reviving business we are pleased to announce that Mr. J. H. Draughon one of our leading capitalists and most active merchants is having the designs drawn for a two story and basement brick building, which he will erect this coming spring. The building will be octagonal, highly ornamented and superbly finished, with 12 rooms and every modern convenience. The building is roughly estimated at a minimum cost of \$10,000, but in process of erection we are satisfied that Mr. Draughon will add half as much more to its cost. When completed it will be the finest private residence in southwest Arkansas and northwest [northeast] Texas.¹

¹*Daily Texarkana Independent*, January 17, 1885, microfilm.

The question of who drew the designs referred to in this newspaper article stands as one of the greatest mysteries of the Draughon-Moore house. No historical record has ever been found to indicate if the plans were developed by a local architect, someone in a larger nearby city, or someone in one of the major cities such as St. Louis that Mr. Draughon frequently visited.

Mr. Draughon chose a site near the center of town for his stunning home. On January 20, 1885, he purchased lots 11 and 12 from B.T. Estes for \$1,400.² This small piece of land was located at the corner of Pine and 5th Street on the Texas side of town just one block away from the state line.³ The lot sat several feet above street level and was surrounded by a short brick retaining wall. At the beginning of March, bricks were brought to the site of the new residence and building progressed quickly.⁴ In the first week of May, workers laid the gas piping to the home.⁵ On May 27, 1885, Mr. Draughon purchased lot 10, which bordered his current lot on the southeast side, from H.P. Prider for \$1,200.⁶ This provided the family with a very large yard for their city home.

The Draughon family, with daughters Alice and Addie home from school for the summer, moved into the house on July 4, 1885 while the finishing touches were still

²Beverly J. Rowe to Katy Caver, Acquisition information on lots in block 4, August 29, 1988, Draughon-Moore Collection Archives, Texarkana Museums System.

³Fifth Street was originally named Moores Street. The name was changed at some point between 1888 and 1896.

⁴*Daily Texarkana Independent*, March 3, 1885, microfilm. *Daily Texarkana Independent*, March 31, 1885, microfilm. It is possible the bricks were made in town. The 1888 *J. M. Butler and Co.'s Railroad Guide* advertised the Varner Brothers Brick Manufacturers.

⁵*Daily Texarkana Independent*, May 7, 1885, microfilm.

⁶Rowe to Caver, Acquisition information, August 29, 1988.

being added.⁷ Workers did not remove the exterior scaffolding until mid-August 1885.⁸

When it was completely finished, the newspaper stated that the house, “now presents a magnificent appearance-is in fact one of the finest brick residences in Texas”.⁹



Figure 8. Draughon-Moore House, perspective map c. 1888. This is the earliest existing image of the house. Perspective maps such as this one were drawn by traveling artists. Perspective maps are not always accurate, but they do provide important information to historians. This image shows the cupola of the Draughon-Moore house is topped with a large finial. *Source:* Beck and Pauli Lithograph Company, “Perspective Map of Texarkana Texas and Arkansas (Milwaukee: Henry Wellge and Company, 1888) Library of Congress, http://memory.loc.gov/cgi-bin/query/D?gmd:18:./temp/~ammem_8qjx:: (accessed June 21, 2008)

Architecture of the Draughon-Moore House

In a period when many of Texarkana’s homes were simple wood-framed structures, the Draughon-Moore house must have appeared very extravagant to most local residents. There were a few other fine homes of local leading families, but Mr. Draughon’s house was rather unusual in its design and brought a unique landmark to the

⁷*Daily Texarkana Independent*, July 6, 1885, microfilm.

⁸*Daily Texarkana Independent*, August 15, 1885, microfilm.

⁹*Daily Texarkana Independent*, August 15, 1885, microfilm.

Texarkana skyline. The original footprint of the house created an outline similar to an ace of clubs. Its shape was the inspiration for its well-known name, The Ace of Clubs House, and spurred local legends that persist to this day.

Later additions slightly altered the structure's shape, but the original rooms are still present and relatively undisturbed. Historical records such as Sanborn fire insurance maps and an 1888 perspective, or bird's-eye view, map of Texarkana provide information about the original structure of the house. The house consists of three levels, a basement, first, and second floor, which each have the same floor plan [see Figure 11]. At the center of the floor plan is an octagonal room of approximately 270 square feet. Three octagonal rooms of similar size surround the central octagon on its north, west, and south sides. These rooms create the leaves of the ace of clubs. On the east side of the central octagon, is a rectangular room approximately 455 square feet, creating the stem of the ace. Between each of the rooms that surround the central octagon is a small, rectangular room of approximately forty-five square feet. These rooms act as passageways between the four surrounding rooms. On the first and second floor, it is possible to walk in a complete circle between rooms without ever entering into the central octagon.¹⁰ On the basement and first floor, each of the small, rectangular rooms also act as an entryway with an exterior door. These are referred to as the north, south, east, and west entryways.¹¹ Originally, the only difference in the floor plan of each floor was the layout

¹⁰It is unknown if it was originally possible to do the same on the basement level because of the significant alterations.

¹¹These directions are used to correspond with the descriptions in the docent script and other museum documents. The doors are actually located approximately on the north-northeast, west-northwest, south-southwest, and east-southeast sides of the home.

of the interior doors. The approximate square footage of the house when it was first built was 4,911 square feet.

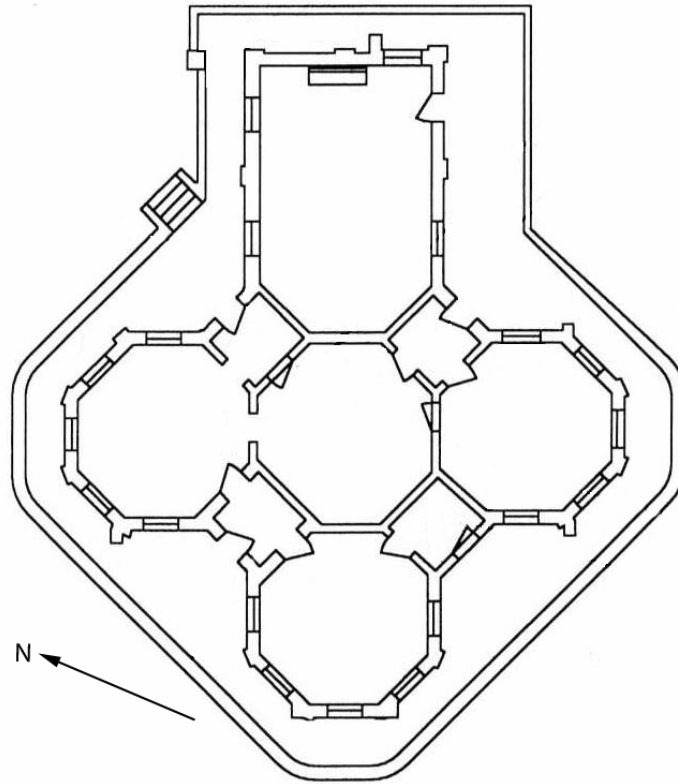


Figure 9. Basement level floor plan of the Draughon-Moore house. This floor plan shows the approximate original configuration of the house's basement level. The drawing shows the current location of interior doors. The outline around the floor plan is the retaining wall around the basement walkway. *Source:* D. L. Bryant, Floor plan of Draughon-Moore house, Draughon-Moore Collection Archives, Texarkana Museums System.

Among the many unusual features of the home, is a basement that is unlike any known at this point. The sunken basement is surrounded by a walkway usually referred to as a “dry moat”. The term moat is generally defined as a trench that serves as a fortification or barrier and is often filled with water, so applying the term “dry moat” to this walkway is somewhat misleading. Although the walkway would hinder access to the structure's upper levels if staircases were not present, its purpose is not as a barrier, and it was never filled with water. When the home was built, a person could walk completely

around the exterior of the basement in this sunken walkway. The walkway was created by digging the hole for the foundation larger than the footprint of the house. Instead of evenly following the walls of the house, the walkway is roughly the shape of a diamond with a trunk and the width varies from 45 inches to 117 inches. The height of the ground level surrounding the walkway varies from 37 inches on the lower sides of the lot to 50 inches on higher sides. At the time of construction, the walkway had a brick retaining wall and a floor covered with brick, stone, or gravel. It is very unlikely that the floor was dirt, since any amount of rainfall would have turned it into a muddy mess.

The unusual walkway allowed the basement level to serve as a functional story of the home. The rooms are well lit and ventilated with large windows and doors opening to the surrounding walkway. The ceilings are a full 8'4" high. During the homes early years, the basement rooms were likely used for laundry, storage, and food preparation. At some point, the rooms might have been used for servant housing. The carriage house originally had a small, half-story that might have housed one or two servants. Any other servants would require additional rooms and the full basement rooms would have provided adequate space. The extensive renovations to the basement level over the years make it difficult to know how the rooms originally appeared. As previously mentioned, the floor plan of the basement was the same as the original floor plan of the upper stories. There are four exterior doors on the north, south, east, and west sides of the basement. The original placement of interior doors is unknown. Today, the large, rectangular room can only be entered by an exterior door in the outside walkway. It is possible that when the house was originally constructed, interior doors connected the room to the rest of the basement.

The first level of the house sits roughly four and a half feet above ground level. The north, west, and south doors served as the main entrances to the home. The 1888 Sanborn map shows that each of these entrances had a small porch with stairs from the yard [see Figure 12]. The east door of the home provided access to a large back porch that ran the entire length of the east rectangular room. The present stairs to this porch were a later addition, and it is unknown if the original construction included stairs from the yard or basement level to this porch.¹² The porch might have been accessible only from the interior of the first level. However, it is believed that the small room at the east entrance served as a butler's pantry and, if this is accurate, there were probably stairs providing access from the basement to the porch for servants. Each of the four porches was a two story, wood framed structure with either wood or decorative iron railing.

On the first floor of the home, the central octagon serves as a large stair hall, and is open to the second story and cupola forty-six feet above. The entryways at the north, west, and south doors open into this central stairway, creating a very large, open reception area. The east passageway is located behind the wall that the central stairs run along and, therefore, is the only one of the small, rectangular rooms that does not open into the central octagon. The north, west, south, and east entries, or passageways, also have doors into the large rooms on either of their sides. The large rooms do not have doorways into the central stair hall, so a person must exit the room into the passageway on either side and then enter the stair hall.

¹²Since the Sanborn map of 1888 shows the stairs from the yard to the north, west, and south entrances, it is unlikely that it would have left off similar stairs on the east side. If there were stairs to the porch, they probably ran from the basement to the porch within the footprint of the porch.

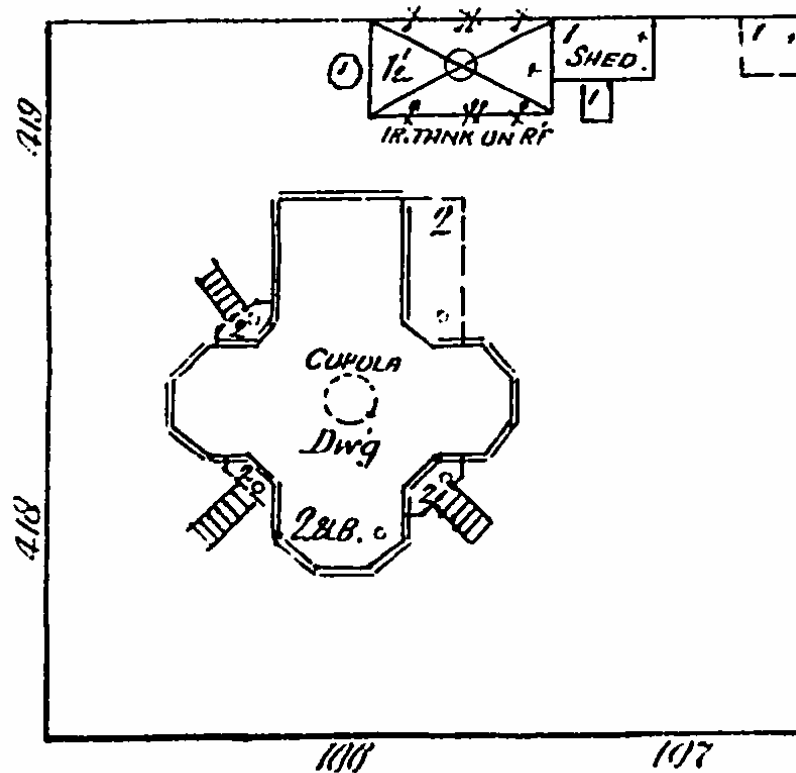


Figure 10. Draughon-Moore house, 1888 Sanborn fire insurance map. This illustration shows the original footprint of the house. It also shows the structure's original porches, which are labeled with the number 2 to indicate that they are two stories. The structures behind the house were various outbuildings on the property. The largest outbuilding was the carriage house. *Source:* Digital Sanborn maps, 1867-1970, "Texarkana, Texas and Arkansas, February 1888," www.sanborn.umi.com (accessed June 21, 2008).

The grand central stairs originally wrapped around three walls of the octagonal stair hall and landed at the south entrance to the stair hall. The stairs connect to a narrow walkway on the second floor, which runs around three-fourths of the interior perimeter of the stair hall. The walkway provides a dizzying view of the lower floor and is surrounded by a tall wooden railing. This walkway and the stairs were originally cantilevered out from the wall with no column support.¹³ The heavy scale and large

¹³The column that now supports the stairs on the east side of the central octagon was added in the 1901 renovation when the stairs were altered. The stairs originally did not have the current landings or dogleg at the base. The outline of where the original stairs reached the floor of the stair hall can be seen in the patched floorboards beneath the current stairs.

paneled newels of the staircase reflect the change in late Victorian style to a preference for large staircases with square elements.¹⁴

The original floor plan of the second level was the same as the first, but the interior doorways varied. Unlike on the first level, the large rooms on the second level have doorways opening into the central stair hall, creating direct entrances to the bedrooms. The large rooms also have doorways into the small, rectangular rooms, which do not have doors into the central octagon. This change allowed the small rooms to function as private dressing areas accessible only from the bedrooms. As on the first floor, a person can walk in a complete circle between rooms without entering the central stair hall. On this bedroom level, the exterior porches could be accessed from large windows in the small, rectangular rooms.

An open cupola is centered at the top of the stair hall. The eight windows of the octagonal cupola were very important to the air circulation of the home. In the warmer months, they allowed the hot air that rose through the open central octagon to escape. However, the windows cannot be reached from the interior stairs. It is believed that a servant used a ladder to climb from a second-story balcony onto the roof in order to open the windows.

Most of the interior features of the home were changed over the years and little evidence exists to provide a true picture of the home's interior in 1885. On the interior, each of the house's windows and doors had a wide pine casing surrounding them and were topped with a large cap trim. Each of the doors also included a large transom. The pine woodwork throughout the home was painted with a faux finish to resemble

¹⁴Thomas Jayne, "American Victorian, 1840-1910," in *The Elements of Style: An Encyclopedia of Domestic Architectural Details*, ed. Stephen Calloway (London: Mitchell Beazley Publishers, 1991), 296.

mahogany. This was a common practice used in the period to make less expensive wood look more stylish. Pine was plentiful in the Texarkana area and there is a good chance that the pine for the house actually came from one of Mr. Draughon's sawmills. The home's pine floors were covered with wall-to-wall carpet.¹⁵ It is very unlikely that the pine floors were left bare because the soft wood would quickly show signs of wear and easily splinter.¹⁶ By 1885, carpet was mass-produced and available in a range of prices, but it was still a luxury for many people. The Draughons probably had expensive carpets, which would have been a visible sign to visitors of their wealth. Machine printed wallpaper was also mass-produced by the 1840s and it is likely that the walls of the home, especially in the downstairs rooms were papered.¹⁷ A scrap of late nineteenth-century wallpaper found in the central stair hall during the 1985 renovation supports this theory. Gas piping was installed when the home was built and fine gas fixtures, especially downstairs, possibly lighted the rooms. However, the young town's utility systems were still in their infancy and the Draughon family probably still relied heavily on oil lamps.

Coal burning stoves located in each of the large rooms originally heated the home. The stovepipes were connected to ducts within the walls that ran to chimneys on the roof. These small chimneys were actually octagonal themselves, further carrying out the home's unique shape. The only fireplace in the home was on the first level on the large, rectangular dining room's back, east wall. The warm Texas climate made cooling a

¹⁵The wall-to-wall carpet is suggested by small holes in pine floor remaining in the upstairs east octagonal room. Its presence throughout the house is supported by an early photograph of the dining room.

¹⁶William Seale, *Recreating the Historic House Interior* (Nashville: American Association of State and Local History, 1979), 38.

¹⁷Seale, *Recreating*, 30.

much higher priority than heating, and the home's rooms were ventilated and well lit by many large, rectangular windows. Each octagonal room had five windows, one on each of the exterior walls. The large rectangular room had four windows, each covered with wood blinds. It is possible that all the home's windows originally had these blinds. With all of the windows open in the summer months, including the cupola windows that allowed hot air to escape, the home would have been well ventilated and comfortable. In the driest period of the summer, however, the family likely kept the downstairs windows closed to prevent large amounts of dust blowing in from the dirt streets. It is often assumed that the floor to ceiling windows in the first level octagonal rooms doubled as doors onto porches. However, as previously described, the house originally had only small porches at the entryways. It was not until the later addition of a wrap-around porch that the windows of the octagonal rooms might have been used as doorways. The windows in the large, rectangular room could have been used as doors onto the back porch.

On the exterior of the house, the brickwork was stuccoed and scored so that the structure appeared to be built of stone. This was a common practice, especially in Southern architecture where stone buildings were considered an indication of wealth. The stuccoed exterior walls were painted a light tan or cream color. Each of the corners of the building features projecting bricks that were painted with a darker color to resemble large stone quoins. Each window of the first floor is topped by a triangular pediment with decorative brackets extending about a foot down the windows' sides. The second level windows are each topped with a triangular pediment without brackets. The roof of the home is almost flat and was originally covered with slate or tin. The roof closely follows

the exterior shape of the home with slightly projecting eaves accented by large brackets at each corner and smaller brackets spaced between. The cupola was presumably topped with a large, decorative finial.¹⁸ This finial was removed early in the home's history and the current finial is a reproduction created during the home's restoration.

Questions about the Original House

One of the greatest mysteries of the house deals with the location of the original kitchen and access from it to the first level dining room. It is almost certain that the kitchen was located in the basement. Many kitchens during this period were located in outbuildings. However, the outbuildings identified on early Sanborn maps of the house included a carriage house, shed, and two other small structures, none of which would have served as a kitchen. It is believed the home's kitchen was located in the large, rectangular room of the basement. However, there is no visible evidence to place the kitchen in one of the basement rooms. The kitchen almost certainly had a gas stove, and any evidence of a flue connection was plastered over long ago and lies hidden within the basement walls. Placing the kitchen in the rectangular room is also supported by the theory that a dumbwaiter originally ran from this room to the small, rectangular east room on the first level.¹⁹ This small room supposedly functioned as a butler's pantry for service to the dining room.

¹⁸The 1888 perspective map of Texarkana, pictured in Figure 11, shows the home with a large finial atop the cupola. These maps were often embellished by the artist so it cannot be completely confirmed that there was a finial. However, it is unlikely that the artist would have added such a feature to an individual home.

¹⁹This theory comes from a Whitaker family letter that conveys the story of one of the children riding the dumbwaiter up and down from the basement. Dumbwaiters were common in the period and Orson Fowler even addressed the invention in his book on octagonal homes, *A Home for All*.

There is also the question of access from the basement to the first floor. It is almost certain that stairs connected the basement to the first level. Some observers, including the architect who carried out the restoration in 1985, speculate that there might have been a second staircase leading off the central staircase from the first level to the basement. However, the layout of rooms does not seem to support this theory. It is more likely that exterior stairs led from the basement walkway to the back porch. From the back porch, a servant could enter directly into the butler's pantry from the east door. Unfortunately, Sanborn maps from the period do not provide evidence of an exterior staircase to confirm this theory.

The Legend of the Ace of Clubs

In the century since Mr. Draughon constructed his house, a local legend developed to explain the unusual shape of the structure. The story states that James H. Draughon won the money to build the home in a poker game. He drew the ace of clubs to complete his winning hand and that card inspired the design of the house. The origins of this myth cannot be traced, however Clay Lancaster was the first to mention it in print and is partly responsible for its longevity. Mr. Lancaster wandered across the Draughon-Moore house while on a train layover in Texarkana in the early 1940s. As a graduate student at Columbia University in New York, Lancaster was writing his thesis about octagonal architecture, and the Draughon-Moore house must have been a rare and exciting find for the young scholar. In 1942, he wrote Olivia Moore inquiring about the architecture and history of the home. Olivia answered the inquiry but then did not hear from Lancaster for several years. She presumed that the start of World War II had cut his

studies short and he had not finished the work. It was not until several years after the war that she received an autographed copy of Lancaster's thesis, which included the house.²⁰

In 1946, Lancaster described the Draughon-Moore house in an article entitled "Some Octagonal Forms in Southern Architecture" published in *The Art Bulletin*. In a footnote, Lancaster stated that Mrs. Moore had passed on an old story, which had no basis in truth, that Mr. Draughon won the money to build his home in a poker game.²¹ In his later work, *Architectural Follies in America*, published in 1960, Lancaster retold the story portraying the card game as fact. In his summary of the history of the home, Lancaster stated,

It was in 1884, when Texarkana was still in its infancy, that Mr. Draughan [Draughon] entered into a little game of chance, made possible by a lowly deck of cards. Stakes mounted, and Lady Luck smiled upon the gentleman of the timber trade by directing his way a sizeable accumulation of lucre. It was sufficient to finance a building venture, and to this endeavor it was applied. The result was a two-storied house, the plan of which commemorated the configuration of an ace of clubs...²²

The reason for Lancaster's change between publications to this fanciful story is unknown, but could be related to the differences in audience and intention of the two publications.

The Art Bulletin is a well-respected scholarly journal with an academic audience.

Lancaster's *Architectural Follies in America* was a commercial publication in which he might have embellished stories to make the subject more interesting to his audience. In a 1962 letter, Mrs. Olivia Smith acknowledged the myth and stated that it was certainly not

²⁰Olivia Smith Moore to Mrs. Arthur L. Jennings, May 22, 1962, Draughon-Moore Collection Archives, Texarkana Museums System.

²¹Clay Lancaster, "Some Octagonal Forms in Southern Architecture," *The Art Bulletin* 28, no. 2 (June 1946): 110, <http://links.jstor.org/sici?sici=0004-3079%28194606%2928%3A2%3C103%3ASOFISA%3E2.0.CO%3B2-X> (accessed March 29, 2008).

²²Clay Lancaster, *Architectural Follies in America: Or Hammer, Saw-Tooth, and Nail* (Rutland, VT: Charles E. Tuttle, 1960), 142-145.

true although Mr. Lancaster had stated otherwise.²³ However, his writings firmly embedded the myth into the history of the home, and over the years a variety of publications and newspaper articles have spread the story and increased its popularity.

Although the story of Mr. Draughon's poker game first appeared in print in Clay Lancaster's publications, he never actually referred to the house as The Ace of Clubs House. It appears the first use of this name occurred in the late 1960s. During the 1920s, the Moore family actually called their home "The Sycamores."²⁴ The first official use of the name Ace of Clubs House apparently occurred when the house was recorded as a Texas Historical Landmark in 1964. Perhaps Mrs. Olivia Moore or someone else involved in the application process felt that the name was more interesting and the legend would help in the home's preservation in the future.

The legend of Mr. Draughon's poker game provides an interesting story for publications and the tale has attracted many visitors to see the home that poker built. However, there is firm evidence against this story. Mr. Draughon was an upstanding citizen of the Texarkana area. The value of his businesses in Texarkana was extensive. As previously stated, it was speculated that at one point he owned around twenty-five percent of the material wealth of the town.²⁵ In May 1885, Mr. Draughon made a business deal worth \$21,000, believed to be the biggest transaction in Texarkana history

²³Moore to Jennings, May 22, 1962.

²⁴Henry Moore Sr. to Elizabeth Moore, July 20, 1905, Draughon-Moore Collection Archives, Texarkana Museums System. This letter refers to the home as The Sycamores. Katharine Fleming Moore to Mrs. A. R. Fleming, April 28, 1917, Draughon-Moore Collection Archives, Texarkana Museums System. This letter is written on stationary with "420 Pine Street, The Sycamores" printed at the top.

²⁵"Texarkana Pioneer Dies in Memphis," *Dallas Morning News*, October 11, 1913, www.newsbank.com (accessed June 15, 2008).

to that point.²⁶ In November 1885, just four months after completing his new house, Mr. Draughon spent \$50,000 purchasing stock of the Sulphur Lumber company, which would eventually become his major business enterprise.²⁷ Clearly, Mr. Draughon had the financial means to build the home, which was estimated to initially cost just \$10,000. To win this same amount in a card game in 1885 would have been an astounding feat when only a handful of men in the area would have been capable of betting more than a few dollars at a time on a hand of poker. In a period when newspapers frequently reported town gossip, a card game winning Mr. Draughon this amount of money would certainly have appeared in print. Both the lack of evidence supporting the legend and the facts regarding Mr. Draughon's successful businesses refute the myth.

The legend of the Ace of Clubs House likely developed because successive generations began to view the house as an architectural anomaly. By the beginning of the twentieth century, many Victorian homes were considered oddities and even eyesores. Modern opinions are generally less negative, but popular opinion still considers unusual Victorian houses, such as the Draughon-Moore house, whimsical and impracticable. Even Clay Lancaster referred to the home as "Draughon's Folly", insinuating that Mr. Draughon's extravagant home was meant to be a conversation piece rather than a practical structure.²⁸ However, newspaper accounts from 1885 clearly show that Texarkanians did not consider the house odd or out-of-place. This is because the

²⁶*Daily Texarkana Independent*, May 1, 1885, microfilm.

²⁷*Daily Texarkana Independent*, November 12, 1885, microfilm.

²⁸Lancaster, *Architectural Follies*, 143.

Draughon-Moore house actually embodies several mainstream styles of the period and also reflects the inventiveness that was accepted in Victorian architecture.

During the mid-nineteenth century, Victorians showed great concern over creating the proper family home, since its features were thought to influence a person's character and morals as well as indicate their values and social position to the outside world. Many publications discussed the best ways to create the ideal family home from décor to architecture. A large segment of these publications discussed the physical layout of a home and even provided architectural drawings. Authors such as Harriet Beecher Stowe and her sister Catharine Beecher, and A.J. Downing created popular works with home floor plans that were widely available to the average citizen. Beginning in the mid-nineteenth century, architectural drawings were even published in popular magazines. These influenced Americans' thinking in regards to their homes and influenced buildings throughout America. These authors were searching for a new and more ideal design for the home. The Victorians were willing to experiment with a variety of styles to create the perfect home. However, the inventiveness of the average person was usually confined to decorative ornamentation and most Americans did not stray too far from the traditional home interior layout.²⁹ The Draughon-Moore house is an example of the innovative octagonal style that did experiment drastically with the home's interior arrangement in the search for the ideal family home.

²⁹Clifford Edward Clark, Jr., *The American Family Home, 1860-1890* (Chapel Hill, NC: University of North Carolina Press, 1986), 38.

Octagonal Architecture

Perhaps one of the most interesting examples of the Victorian search for the perfect home is the octagon house. The Draughon-Moore house represents a unique application of the octagonal style of architecture. This style, which became widely popular in the mid-nineteenth century, was not a Victorian innovation but an adaptation of architecture used in structures around the world and throughout history.³⁰ Historians have noted the forms use as early as 300 BC by the Greeks.³¹ In America's colonial years, Dutch settlers in New England used the octagon for churches.³² The functional form was also carried out into schoolhouses, which were constructed in octagonal and polygonal forms throughout the northeast in the early 1800s.³³ The octagon was also a popular form during the nineteenth century for garden structures such as pavilions and gazebos, especially in England. These structures were often found in English gardens and were widely known as follies. Clay Lancaster's 1960 book *Architectural Follies in America* established a link between these early octagonal structures and the form's later use in domestic structures in America. In the United States, the use of the octagon and other polygonal forms extended from garden structures to a variety of other outbuildings. Polygonal smokehouses, pigeonnières, and garçonnières were constructed throughout the Mississippi Valley in America's early years.³⁴ Many of these structures were destroyed

³⁰Lancaster, "Some Octagonal Forms," 103.

³¹Carl F. Schmidt, *The Octagon Fad* (Scottsville, NY: Carl F. Schmidt, 1958), 1.

³²Walter Creese, "Fowler and the Domestic Octagon," *The Art Bulletin* 28, no. 2 (June 1946): 90-91, <http://links.jstor.org/sici?sici=0004-3079%28194606%2928%3A2%3C89%3AFATDO%3E2.0.CO%3B2-0> (accessed December 10, 2007). Schmidt, *Octagon Fad*, 2.

³³Creese, "Domestic Octagon," 90. Schmidt, *The Octagon Fad*, 2.

³⁴Lancaster, "Some Octagonal Forms," 103.

over the years, but one excellent surviving example of garçonnières can be found at Houmas House Plantation in south Louisiana. These hexagonal structures had a small room on their second level, but were not used as bedrooms for extended periods. Perhaps one of the first and most famous examples of an octagonal domestic structure in early America is Thomas Jefferson's Poplar Forest house. However, the use of the octagon in domestic structures was relatively rare until the mid-nineteenth century when it became one of the many styles adopted by Victorian architects.

A New Yorker by the name Orson S. Fowler is largely credited with bringing the octagonal form into popularity in home architecture. Fowler was not an architect but a phrenologist. Often described as a pseudoscience, phrenology was concerned with analyzing personality characteristics by studying bumps on the human skull. Fowler took an interest in architecture and published a well-reasoned argument for octagonal architecture in 1848 in a book entitled *A Home for All or a New, Cheap, Convenient, and Superior Mode of Building*. Similar to the reasoning in phrenology, Fowler believed the physical structure of a house reflected a person's character and, to improve character one should live in an ideal house.³⁵ The author built his own octagonal home in Fishkill, New York between 1850 and 1853 and then published a revised discussion of his building methods and the benefits of the octagonal shape in a work titled *A Home for All or The Gravel Wall and Octagon Mode of Building New, Cheap, Convenient, Superior and Adapted to Rich and Poor*.³⁶ Americans took an interest in the work and *The Octagon*

³⁵David P. Handlin, *The American Home: Architecture and Society, 1815-1915* (Boston: Little, Brown and Company, 1979), 288.

³⁶Madeline B. Stern, introduction to the Dover edition of *The Octagon House: A Home for All*, by O. S. Fowler (1853; repr., New York: Dover Publications, 1973), viii.

House: A Home for All was printed at least seven times between 1848 and 1857.³⁷ In an era concerned with science and reasoning, Fowler's work was attractive to Americans because of the reasonable arguments he made for the features of his proposed design. It has been estimated that thousands of octagonal homes were constructed in the decades following Fowler's publication. The design was so popular during the 1850s that one author labeled the decade The Age of the Octagon.³⁸ The highest concentration of octagonal houses was in the northeast, but there were examples scattered throughout America. At least three octagons existed in Texas, based on Fowler's design or adaptations of them. In the late 1850s, two appeared in Houston and Bay City, Texas and a third in Meridian, Texas in 1860.³⁹ Although few octagonal homes were built after 1870, Fowler's ideas influenced architects for several decades and his work was widely quoted in architectural publications throughout the Victorian period.

Three and a half decades separated Fowler's publication and the building of the Draughon-Moore house. It is not known if Mr. Draughon or the architect of the house owned a copy of Fowler's book or if his work directly influenced the home's design. However, it is interesting to note the many features present in the house that were discussed in Fowler's work. Even if Mr. Draughon's choice was influenced by later architectural publications, there is a good chance that the root of the ideas could be traced to *The Octagon House: A Home for All*, which disseminated many of the ideas to the public for the first time.

³⁷Creese, "Domestic Octagon," 89.

³⁸Schmidt, *Octagon Fad*, 9.

³⁹Margaret Culbertson, *Texas Houses Built by the Book: The Use of Published Designs, 1850-1920* (College Station: Texas A&M University Press, 1999), 8-9.

Fowler argued that the octagonal shape is the most effective for domestic structures because it is the closest to a circle. He stated that a circular shape can enclose more square feet within fewer feet of walls than a square or rectangular shape and appealed to his educated Victorian readers with several sensible mathematic examples. He showed that an octagon could enclose twenty percent more square feet within the same wall footage as a square.⁴⁰ Fowler also reasoned that the octagonal shape reduced the amount of space wasted in corners, which were basically useless in a room.

After his many arguments for the benefits of the octagonal shape, it seems odd that Fowler chose to create a house that was a large octagon divided by interior walls into many smaller rectangular and triangular rooms. His floor plans show a concern with maintaining the rectangular rooms traditional in domestic architecture.⁴¹ This design created odd triangular corners that Fowler believed were useful for closets. However, many contemporary authors argued against his plans because it was difficult to arrange rooms within the octagon.⁴² In fact, this notable disadvantage likely prevented Orson Fowler's octagonal style from gaining wider popularity. The Draughon-Moore house's arrangement of several octagons seems a more rational utilization of the octagonal shape. The home's octagonal rooms enclose a large amount of space without dark corners and odd closets. All of Fowler's arguments seem to spell out the functionality of the "odd" shape of the Draughon-Moore house.

⁴⁰O. S. Fowler, *The Octagon House: A Home for All* (1853; repr., New York: Dover Publications, 1973), 84.

⁴¹Creese, "Domestic Octagon," 100.

⁴²Schmidt, *Octagon Fad*, 8.

Fowler also called for many of the unique features found in the Draughon-Moore house's basement. The idea of a raised basement was not new, especially in the South, however Fowler offered his readers the reasoning behind the idea. His description of the ideal basement stated, "Your foundation you are obliged to build, and to place it some three feet below the surface of the ground. Then, by carrying it three or four feet above, your house is well set up, protected against wet, out of the mud, and your basement stories can now be lighted, and thus rendered available for many domestic purposes."⁴³ Fowler also argued that the basement should not be confined to only a small area under a house, as were most cellars, but should be the same area as the upper floors. He reasoned that this would create a more functional area that could be used for a variety of purposes with only a little extra effort required in construction.⁴⁴ The basement rooms of the Draughon-Moore house correspond to the floor plan of the home's upper levels. The rooms provided ample space for a variety of domestic services, thereby affirming Fowler's argument that creating a basement with several rooms instead of one large room was ideal in providing separate areas for household activities and the storage of food and other goods.⁴⁵

Fowler's floor plan also seems to have influenced the principle floors of the Draughon-Moore house. In arguing that an octagonal house is superior to a rectangular house that might be long and narrow, Fowler stated, "Compactness of room is most desirable, because it facilitates the grouping of rooms around or contiguous to one

⁴³Fowler, *The Octagon House*, 32.

⁴⁴*Ibid.*

⁴⁵*Ibid.*, 65.

another, thereby rendering the passage from room to room both short and easy, which, in a long and narrow house, is absolutely impossible.” The arrangement of octagonal rooms in the Draughon-Moore house follows this reasoning by enclosing a large space within a compact area. A person can quickly and easily walk between the many rooms. Later in his work, Fowler made another statement that might have appealed to Mr. Draughon. It has already been stated that Mrs. Draughon suffered from unknown ailments that left her housebound much of the time. It is not known if this condition developed before or after Mr. Draughon constructed his house. However, it is interesting to note that while advocating the compact floor plan that the octagon allowed, Fowler stated, “Now the difference, especially to a weakly woman, between going from room to room by a few direct steps, and by those long and crooked roads...is very great-MORE THAN DOUBLE- in the square, compared with the octagon house.”⁴⁶ Mr. Draughon might have thought the octagonal design would be beneficial to his ailing wife.

In a period before air conditioning and central heating, Fowler discussed the ways in which the octagon created a comfortable dwelling. In describing his own octagonal house, Fowler stated that his raised basement created a first floor that was “just far enough from the ground to prevent all dampness, and high enough to catch any summer breeze afloat.”⁴⁷ He also believed that the raised first floor helped cool and heat the structure by allowing warm air to rise from the basement level.⁴⁸ The climate control of the Draughon-Moore house was further assisted by the open central stair hall topped by a

⁴⁶Fowler, *The Octagon House*, 98.

⁴⁷Ibid, 123.

⁴⁸Ibid, 57.

cupola. Fowler advocated this feature stating, “However hot, however little air may be stirring of a hot, sultry day, open a window and the door in any room of any story into this central ventilator, and up rises a strong current of air—a current rendered necessary and certain by the greater density of the air below than at the height of the cupola.”⁴⁹

Fowler’s cupola, as is that of the Draughon-Moore house, was an octagon with a window on each side that could be opened to allow hot air rising to escape and create a draft for the entire house. This was not only essential in hot summers, but also considered to be important for the health of the inhabitants, as many Victorians believed stale air caused illnesses.

Octagonal Influence

Although the Draughon-Moore house illustrates several architectural features first made widely popular by Orson Fowler, the floor plan is clearly different from those he published and was not derived directly from his work. Like many unusual homes in the Victorian era, the creation of the Draughon-Moore house’s unique floor plan is often attributed to the innovativeness of a single local architect. However, it is much more likely that the floor plan is connected to published architectural designs inspired by Fowler’s work. Many of the carpenters’ and builders’ books that were popular during the period quoted Fowler, used his ideas, and adapted the octagon to their own designs.⁵⁰ While Orson Fowler suggested the octagon for the overall shape of a structure, other designers worked the octagon and other polygonal shapes into their architectural plans in a way that was more appealing to the average person.

⁴⁹Fowler, *The Octagon House*, 126.

⁵⁰Creese, “Domestic Octagon,” 89.

It is possible that the inspiration for the Draughon-Moore house came from one of the thousands of designs that were published in books, magazines, and catalogues in the decades after the Civil War. These publications were widely available to the average person and helped to popularize architectural styles and disseminate new styles across the country. Builders throughout America copied or adapted them for local projects.⁵¹ One of the most popular female magazines of the period, *Godey's Lady's Book*, included architectural designs in almost every issue. Between 1846 and 1892, the magazine published over 450 designs and in 1868, the publisher boasted that over 4,000 residences had been built across the country using their designs.⁵² After the Civil War, magazines flourished and a number of women's magazines joined *Godey's* in publishing designs, as well as new magazines aimed at professionals involved in the building trade.⁵³ Historians have shown that these publications had an important impact on architecture and many homes long attributed to inventive local architects have now been linked to these publications.⁵⁴

Although the plan of the Draughon-Moore house has not yet been found among the published designs of the Victorian period, there are comparable designs that adapt the octagonal form. Two similar designs can be found in George E. Woodward's 1867 publication entitled *Woodward's Architecture and Rural Art*. His design named "An

⁵¹Culbertson, *Texas Houses*, XV.

⁵²Culbertson, *Texas Houses*, 5. Linda E. Smeins, *Building an American Identity: Pattern Book Homes and Communities, 1870-1900* (Walnut Creek, CA: AltaMira Press, 1999), 18.

⁵³Smeins, *Building an American Identity*, 44-45.

⁵⁴Culbertson, *Texas Houses*, XV.

Octagonal Cottage” displays striking similarities to the Draughon-Moore house.⁵⁵ The first floor consists of a square kitchen connected on one side to two octagons. Opposite the kitchen, a small polygonal entryway connects to the octagonal rooms. In the second volume of his work, Woodward published a design for “A Country House” which also resembles the Draughon-Moore house’s layout.⁵⁶ Resembling a cross, this floor plan included two octagonal rooms. The similarities between these patterns and the floor plan of the Draughon-Moore house suggest that the home was inspired by similar contemporary publications.

FIG. 11.—AN OCTAGONAL COTTAGE.

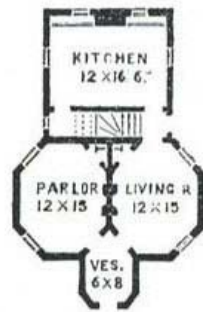


FIG. 13.—FIRST FLOOR.

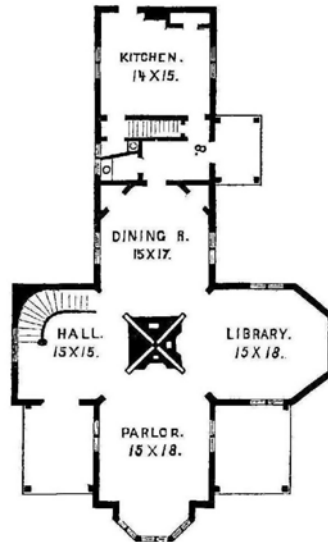


FIG. 5.—FIRST FLOOR.

Figure 11. (left) George E. Woodward’s plan for “An Octagonal Cottage”. *Source:* George E. Woodward, *Woodward’s Victorian Architecture and Rural Art: A facsimile of volume one (1867) and volume two (1868)* (Watkins Glen, NY: American Life Foundation, 1978), 1:17. (right) George E. Woodward’s plan for “A Country House”. *Source:* George E. Woodward, *Woodward’s Victorian Architecture and Rural Art: A facsimile of volume one (1867) and volume two (1868)* (Watkins Glen, NY: American Life Foundation, 1978), 2:16.

⁵⁵George E. Woodward, *Woodward’s Victorian Architecture and Rural Art: A facsimile of volume one (1867) and volume two (1868)* (Watkins Glen, NY: American Life Foundation, 1978), 1:16-17.

⁵⁶*Ibid.*, 2:16-17.

It is also possible that area architecture or a building that Mr. Draughon saw on his many travels across the country influenced the home's design. After his arrival in San Francisco in 1861, it is likely that Mr. Draughon observed several octagonal houses newly built in the city. It is estimated that at least eight residences in the octagonal style were built in San Francisco in the mid-1800s.⁵⁷ Polygonal homes were also built in the Texas and Arkansas around the same time as the Draughon-Moore house. Just south of Shreveport, Louisiana, the plantation home of White Hall was a two-story octagon connected to a rectangular home built prior to 1874.⁵⁸ Mr. Draughon probably never saw most of these examples, but they show that the octagonal style was still alive and well known in the area.

In the end, it is perhaps only necessary for historians to look at a building just a few miles away from the Draughon-Moore house to find the actual inspiration for the unusual home. The Arkansaw Cotton Seed Oil Mill offices displayed a striking similarity to Mr. Draughon's home.⁵⁹ The offices were located on the south side of town just beside the state line in Texarkana's early industrial and railroad area. Figure 16 shows the four-leaf clover shape of the building as illustrated on the October 1885 Sanborn map. The 1888 bird's eye view of Texarkana, shown in Figure 17, showed the amazing similarities in the buildings' exteriors. The only difference seems to be the rectangular

⁵⁷Tina El-Qare, "A Model of Ingenuity: SF's Octagon House stands as a model of 19th century convenience," Welcome to the Gold Coast at FLUX, <http://www.journalism.sfsu.edu/flux/goldCoast/gcIndex.html> (accessed June 17, 2008).

⁵⁸"Shreveport Never Went Octagonal," *Times* (Shreveport, LA), July 29, 1979, Draughon-Moore Collection Archives, Texarkana Museums System.

⁵⁹The name of this company was actually spelled Arkansaw, not Arkansas, on the 1885 and 1888 Sanborn maps.

stem of the Draughon-Moore house. The office building was torn down by 1924 so physical evidence no longer exists.

The similarities between these structures have rarely been discussed, yet they seem to hold the most promising link to the designer of the Draughon-Moore house. Since the 1885 Sanborn map is the earliest of the Texarkana area, it is unknown if the office building was constructed before the Draughon-Moore house. If the office building was constructed first, it definitely seems to have influenced the Draughon-Moore house. In first discussing the Draughon-Moore house in his 1946 article “Some Octagonal Forms in Southern Architecture,” Clay Lancaster stated that Mr. Draughon had an octagonal office building in Texarkana that he had appreciated and chose to replicate in his home.⁶⁰ Lancaster does not state the source of this information. Although there is no known

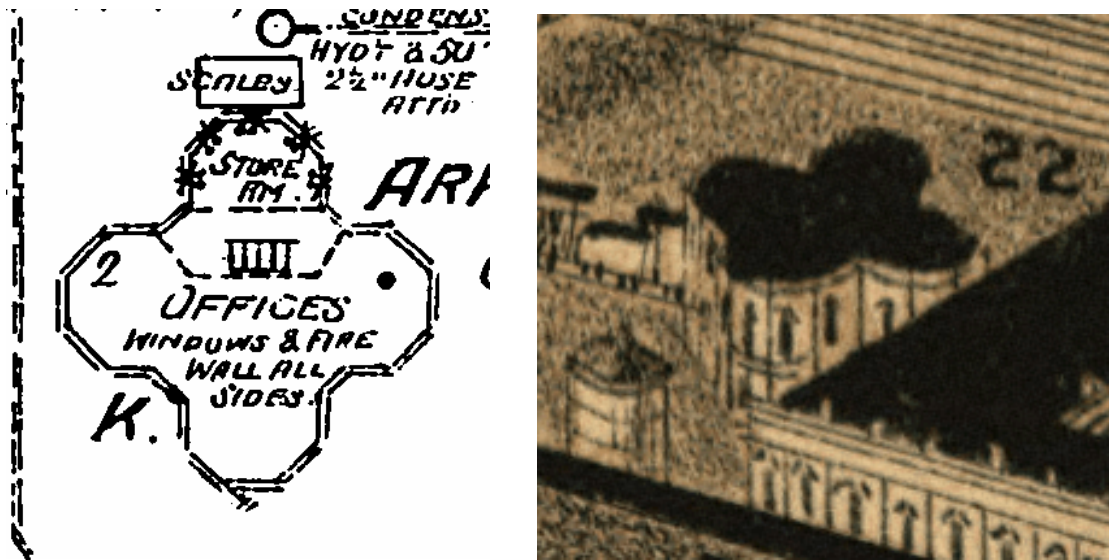


Figure 12. (left) Arkansas Cotton Seed Oil Mill offices, 1888 Sanborn fire insurance map. *Source:* Digital Sanborn maps, 1867-1970, “Texarkana, Texas and Arkansas, February 1888,” www.sanborn.umi.com (accessed June 21, 2008). (right) Arkansas Cotton Seed Oil Mill offices, 1888 perspective map of Texarkana. *Source:* Beck and Pauli Lithograph Company, “Perspective Map of Texarkana Texas and Arkansas (Milwaukee: Henry Wellge and Company, 1888) Library of Congress, http://memory.loc.gov/cgi-bin/query/D?gmd:18:/temp/~ammem_8qjx:: (accessed June 21, 2008).

⁶⁰Lancaster, “Some Octagonal Forms,” 110.

business connection between Mr. Draughon and the company, he certainly was aware of the structure. Even if Mr. Draughon built his home first, there is the interesting possibility that the same architect designed the two buildings. The Arkansaw Cotton Seed Oil Mill is the only other building in Texarkana known to display octagonal features and it cannot be a coincidence that its clustered octagonal plan is so similar to the Draughon-Moore house.

The Italianate Style

While the Draughons adopted a very unique floor plan for their home, they choose the very fashionable and widely used Italianate style for the home's exterior. The Italianate style was based on buildings constructed during the Renaissance period, which began in Italy in the fifteenth century.⁶¹ Victorians sought this connection to the Renaissance period through architecture because they believed the period best characterized their new search for knowledge and culture.⁶² America was experiencing a renaissance of types as the Industrial Revolution brought about new knowledge and technology. Knowledge of the thinkers and artists of the day was widely available in the form of books and newly established museums. The Italianate style was based on Italian country houses, but actually spread to America through British examples and books since most Americans had never ventured to Italy.⁶³ Many writers advocated the Italianate

⁶¹Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 6.

⁶²Tim Fields, Elan Zingman-Leith, and Susan Zingman-Leith, *The Secret Life of Victorian Houses* (Washington, DC: Elliott and Clark Publishing, 1993), 71-72.

⁶³John Maass, *The Victorian Home in America* (New York: Hawthorn Books, 1972), 62.

style as ideal for a rectangular town lot as it brought the ideas of the country to the city while still blending and avoiding a harsh contrast with surrounding building styles.⁶⁴

By the 1850s, the Italianate, along with other styles, began to prevail and phase out the Greek revival style.⁶⁵ Most architectural historians cite the most popular period of the Italianate style from 1840-1885.⁶⁶ However, Texas and other areas of the South and Southwest were generally behind the times architecturally. The Greek revival style continued in popularity into the 1880s in Texas, decades after it declined in popularity in the Northeast.⁶⁷ The Italianate style was highly popular in the state even in the 1880s and the Draughon-Moore house, while it might have been seen by visitors from the Northeast as antiquated, would have been fashionable in frontier-like East Texas.

Several exterior features make the Draughon-Moore house Italianate. Most notable is the low-pitched roof of the home with overhanging eaves supported by many brackets. The flat roofs of Italianate homes contrasted with the steeply pitched and gabled roofs popular in other Victorian architectural styles. The home's tall, narrow windows topped with triangular pediments are also characteristic of the style. Tall, narrow windows of the Italianate style were especially well suited for the narrow walls of octagonal houses.⁶⁸ The tall windows also contributed to lighting the rooms as Orson Fowlers advocated. The home's ornate original doors at the north, south, and east

⁶⁴Clark, *American Family Home*, 21.

⁶⁵Robin Guild, *The Victorian House Book* (New York: Rizzoli, 1989) 25.

⁶⁶McAlester and McAlester, *Field Guide*, 7.

⁶⁷Peter Flagg Maxson, "Post-Victorian Texas Houses," in *The Consumer Culture and the American Home, 1890-1930*, ed. Glenda Dyer and Martha Reed (Beaumont, TX: McFaddin-Ward House, 1989), 72.

⁶⁸Jayne, "American Victorian," in *Elements of Style*, 274.

entrances of the first level further carried out the Italianate style. They each included an arched window and transom with an acid-etched glass design of a hanging flower basket and scroll borders. The arched shape of these windows was more common in the Italianate style than the rectangular windows throughout the rest of the home. Arched windows were also used in the home's cupola. A centered cupola, like the Draughon-Moore house's octagonal cupola, was one of the most common features on square or symmetrical Italianate homes. Most of these cupolas were square, but some of the more unusual examples did utilize the octagonal shape in the tower.⁶⁹ Cupolas of Italianate homes often featured finials like the one atop the Draughon-Moore house. In many homes, the cupola level could be accessed and enjoyed for the view and comfortable breeze. The cupola of the Draughon-Moore house cannot be reached but instead serves the aesthetics of the home as well as assisting in ventilation. Although many Italianate homes in America were built of wood, the homes of Italy, which inspired them, were built of stone and the more expensive examples in this country used the same material.⁷⁰ The stuccoed brick exterior of the Draughon-Moore house imitates large stones. This false finish also created the appearance of the large quoins decorating the house's many corners. The small original entry porches were also more common in Italianate buildings and, as on the Draughon-Moore house, many of these were later replaced with larger porches.⁷¹

⁶⁹Maass, *Victorian Home in America*, 70.

⁷⁰John Maass, *The Gingerbread Age: A View of Victorian America* (New York: Bramhall House, 1957), 98.

⁷¹McAlester and McAlester, *Field Guide*, 212.

The Italianate style was popular among builders of octagonal homes. As stated, the tall, vertical windows fit nicely on the slim walls of the structures. The large quoins that accent the corners of Italianate homes added extra emphasis to the many corners of octagonal houses. Mixing a very mainstream style such as the Italianate with the unusual octagonal style also created a home that was more conventional and better accepted by the local community. Especially in the small town of Texarkana, Mr. Draughon may have adopted the Italianate style to make his unusual octagonal home more palatable to local citizens who had never seen another octagonal house.

Mr. Draughon's Octagon

In its design, the Draughon-Moore house subtly hints at the personality of its builder. In his study of the octagonal fad, Carl Schmidt made a statement that may very well have applied to the industrious Mr. Draughon. He stated, "The people who built the eight-siders were individualists and did not care if their house was the only one of that type in the community. They would not cling to the traditional ideas or customs, but were bold experimenters."⁷² J. H. Draughon's adventurous spirit and entrepreneurial habits seem to support the idea that he wanted his home to stand out from his neighbors. However, the exact motivation behind the house's design will probably never be known.

There is no other known structure existing in America that displays a similar adaptation of the octagonal style. In his early article in *The Art Bulletin*, Clay Lancaster established the Draughon-Moore house's importance stating, "If we begin with an octagon, divided simply as at Poplar Forest, and end with the amassing of polygons in Texarkana, we have the course that was run by southern domestic architectural

⁷²Schmidt, *Octagon Fad*, 8.

octagonalism.”⁷³ Authors have rarely addressed the Draughon-Moore house in scholarly literature, and it is particularly noteworthy that Lancaster discussed it in *The Art Bulletin*, a nationally known and respected scholarly journal. The Draughon-Moore house holds a significant place in America’s architectural history as an example of the octagonal style, the average Victorian’s willingness to experiment with new and eclectic styles, and the influence of national trends on vernacular architecture in small town America.

⁷³Lancaster, “Some Octagonal Forms,” 111.

CHAPTER FOUR

A Century of Change

The Draughon-Moore house served as a private residence until Olivia Smith Moore's death on June 23, 1985, just ten days shy from the one-hundred year anniversary of the Draughons moving into the home. Over that century, the structure underwent many changes. The history of changes to the home can be pieced together from Sanborn fire insurance maps, photographs, and physical evidence. However, there are several questions that remain unanswered and the dates of many changes can only be estimated. Only one known picture of the interior of the home before the 1920s survives. The changes during the later years of the home's history display the ways the Moore family incorporated new technologies. Other changes were made simply to update the interior style of the home to match changing trends. Thankfully, most of the changes blended into the unique architecture of the home and preserved its overall shape. Although the Moore family made significant changes, they were also respectful of the home's historic features. They preserved outdated pieces such as the servant callbox, icebox, light fixtures, and bathroom fixtures, thereby keeping a record of the home's early appearance. Instead of returning the home to a narrow interpretive period, the 1985 restoration preserved many of the changes.

The Draughon family only lived in the home for two years, leaving it relatively new when William Whitaker purchased it on July 21, 1887 for \$19,000. The Whitakers did not make any major structural changes to the home and little is known about how they might have changed the interior. Sanborn maps show no changes to the home

between its first appearance on the 1888 map and the next publication in 1896. It is believed that they replaced the original acid-etched glass in the north entrance door with the red enamel glass that remains today. The geometric design was a popular one that appeared in several period catalogues.¹ It is also likely that the Whitakers upgraded some of the light fixtures during their residency as gas became widely available and dependable in Texarkana.

The Moore family, made all major changes to the home during their residency from 1894 to 1985. By the third Sanborn map publication in December 1900, the original porches of the home were changed. The small porches at the west and south entrances were removed and replaced with a large porch wrapping around the entire west octagon [see Figures 18 and 20]. The large porch was a wood framed structure supported with small iron columns. Like the original north and east porches, the new porch was two stories. The first story was ornamented with beautiful cast-iron balustrades and decorative brackets accenting the tops of the columns. The second story had a simple spindle balustrade that might have been wood or cast-iron. The porch had at least two staircases, one of which was centered on the home's west front to meet the sidewalk and steps to Pine Street.² The small porch at the north entry and the large back porch running along the length of the home at the east entry remained basically the same, but the balustrades might have been changed to match those of the new porch.

¹Wholesale Sash, Door and Blind Manufacturers' Association of the Northwest, *The Victorian Design Book: A complete guide to Victorian house trim* (Ottawa, ON: Lee Valley Tools, 1984), 326.

²The 1900 Sanborn map only shows the staircase leading to the north porch. The drawing of the new porch does not include staircases.

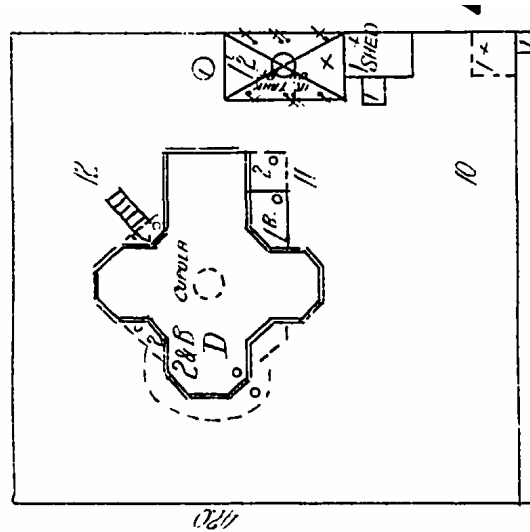


Figure 13. Draughon-Moore house, 1900 Sanborn fire insurance map. This illustration shows the new west porch installed between 1896 and 1900. *Source:* Digital Sanborn maps, 1867-1970, "Texarkana, Texas and Arkansas, December 1900," www.sanborn.umi.com (accessed June 21, 2008).



Figure 14. West porch and entryway, c. 1905. This photograph shows the cast-iron porch added to the structure's west side. Notice the difference in the railings on the first and second levels and the decorative brackets at the top of the small columns. On the left side of the photograph, the west door changed during the 1901 renovation is visible. *Courtesy Texarkana Museums System.*

The 1901 Renovation

The Moore family made the most significant alterations to the structure around 1901. The changes first appear in pictures of the home in 1903 and on the October 1905 Sanborn map. The date of 1901 comes from the signatures of several workmen found painted on the wall of the basement's central octagon. These signatures amazingly survived because they were painted over in later years with casein paint, which inadvertently protected them from future layers of paint. By the time the home was renovated, the casein paint was flaking away to reveal the signatures. The 1901 renovation brought the home into the twentieth century and included the addition of an indoor bathroom, a modern kitchen, two upstairs rooms, and changes to the porches. It is also believed that changes to the home's entrances and central stairway and the introduction of electricity to the home were made during this renovation.

On the home's south side, a two-story addition was added just off the south octagonal room beside the back porch. The addition did not include rooms on the basement level and, to preserve the basement's walkway, the addition actually spanned over the walkway with arches. On the first level, the addition served as the home's first indoor bathroom. The room is approximately 150 square feet and can be entered from the south octagonal room by an interior door or from the back porch by an exterior door. This bathroom was likely one of the first in the Texarkana area. While the tub and sink fixtures are believed to be from the original installation, the current tile flooring and toilet are probably replacements dating to the 1920s. On the second floor, the addition created another room of the same size. Like the downstairs bathroom, this room also has an interior door to the south octagonal room and an exterior door to the back porch. It is

believed that this room served as a nursery for Harold Carter Jr., son of Mildred Moore Carter, who was born in the home in 1901. The addition of these rooms altered the original ace of clubs shape of the home, but the exterior features, including windows and trim, were matched to blend in with the rest of the home.

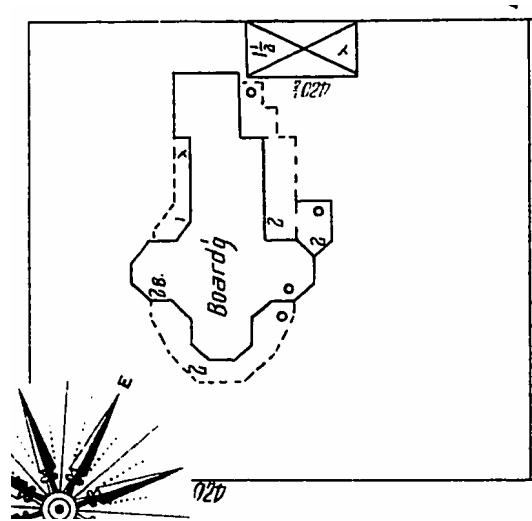


Figure 15. Draughon-Moore house, 1905 Sanborn fire insurance map. This illustration shows the major changes made during the 1901 renovation. The small bathroom addition is located on the right side of the house. The kitchen addition is at the top of the illustration. *Source:* Digital Sanborn maps, 1867-1970, “Texarkana, Texas and Arkansas, October 1905,” www.sanborn.umi.com (accessed June 21, 2008).

Another two-story addition was added to the rectangular stem on the home’s east side. Instead of simply extending the walls of the rectangular dining room, the addition was offset a few feet to the north. This offset altered the shape of the rectangular stem, but was necessary due to the close proximity of the carriage house. Like the bathroom addition, this extension was built over the basement’s walkway to allow passage beneath. The addition also spanned over what is believed to be a large cistern that borders the retaining wall of the walkway on the east side. This cistern does not appear on Sanborn maps and it is unknown whether it was constructed at the same time as the kitchen addition or was already in place. However, Sanborn maps show that an irrigation tank on

the roof of the carriage house was removed around the same time this addition was built, making it likely that the cistern was added in 1901.

On the first level, the new addition created a service hallway and modern kitchen just off the large, rectangular room that served as the dining room. The hallway, which ran perpendicular to the dining room, included several useful service features. An electric callbox allowed the Moore family to summon servants from any room of the home. The box included a bell and ten arrows that flipped up to point to the number of the room where the button was pushed. The call buttons, which resemble doorbells, were installed next to the doors of most rooms throughout the house. One button was installed on the dining room floor so a servant could be easily summoned during mealtime. A large icebox with four doors was installed at the hallway's north end. The box includes a small side door that opens onto the north porch, which allowed the ice deliveryman access to the box from outside the home. A door from the back porch into the service hallway allowed servants to enter from the backyard and an interior door provides access into the dining room. The new kitchen opens off the service hallway and is approximately 181 square feet. With this addition, the kitchen was moved out of the basement and into the home's main living area.

The addition also added one large room of approximately 270 square feet to the second story of the home. It is believed that this room could only be entered from an exterior door on the back porch.³ The exact use of the room is unknown. Given the room's location at the back of the house just beside the carriage house and next to the

³The outline of this door can still be seen on the exterior wall. The door was likely walled up when Mrs. Olivia Moore's dressing room and bathroom were created in the space in the 1930s. It is located on the back wall of Olivia's closet behind the built-in shelves.

porch stairs, which provided access to the service hall and kitchen below, it is likely that the room was used for one or more of the servants living with the Moore family.

Changes were also made to the porches at the home's north and east entrances. At the east end of the back porch, which ran the length of the dining room from the east entrance, a small extension on both the first and second levels of the porch created room for several staircases. One staircase ran from the basement to the first level just outside the service hall door. A second staircase ascended to the second level of the porch to provide access to the new servant's room. A third staircase extended from the first level of the porch up to the door of the servant's room on the second level of the carriage house, which stood within feet of the new addition. This network of staircases allowed servants to move easily between floors without entering the family's living spaces. The small porch at the home's north entrance, which to this point was the only porch that remained unchanged in size, was extended to the east along the length of the rectangular dining room. The extended porch met the corner of the new kitchen addition and provided access to the icebox door. The deliveryman simply had to pull his carriage to the side of the yard on Fifth Street, climb up to the north porch, and deliver the ice straight into the family's icebox by way of the exterior door.

The 1901 renovation likely included several major interior changes. Little evidence remains to confirm the date of these changes, but their style fits within the period. To create a more elaborate entryway, the original west door was removed. The replacement door was half glass and bordered with leaded-glass side and fan-light windows. The original door was actually moved and used as the exterior door on the new bathroom addition. In the small west entryway, large decorative columns were added to

the room's four corners. These columns were ebonized and small, gilded plaster fleur-de-lis were applied sporadically over their surfaces.⁴ The top of the columns were adorned with gilded geometric shapes resembling leaves. The ceiling of the entryway was vaulted and a gilded plaster border of urns and swags encircled the bottom. The new decorative style of the entryway was carried throughout the house. The pine woodwork, which is believed to have originally had a faux mahogany finish, was also ebonized including the doors, window frames, picture and dado railings, and cabinetry. In the downstairs rooms, the large window and doorframes were also accented with gilding.

The central stairway of the home also underwent a significant change. The original stairs wrapped around the three walls of the central octagon, steeply ascending to the second floor without interrupting landings. The renovation created a wide landing on the east wall of the stair hall. A few feet down, another landing was created to form a dogleg where the stairs changed direction to descend into the center of the stair hall. The staircase woodwork was painted black with gold trim to match the columns of the entryway. At the landing on the east wall, a roughly fifty square foot alcove was created by cutting into the small, rectangular passageway behind the wall. The fourteen-foot high ceilings of the first floor allowed the alcove to be built over the passageway by taking up around seven feet of the passageway's ceiling space. The passageway, which likely previously served as a butler's pantry, became a small closet.⁵ The alcove included a large, oval pivoting window with leaded glass. The window opened onto the back

⁴Impressions of the fleur-de-lis were found on the columns during the 1985 restoration.

⁵With the addition of the first floor kitchen and service hallway, the butler's pantry was no longer needed.

porch and provided an additional ventilation source. Paneled wainscot was also added in the first level of the stair hall.

Several updates were made during the renovation to the family's dining room, located in the first level large, rectangular room. Workers added large, false beams across the length of the room's ceiling. Beamed ceilings were a popular feature in dining and living rooms around 1900.⁶ Paneled wainscot matching that of the central octagon was also added to the room. It has long been assumed that the room's brick fireplace mantel was installed during this renovation as well. However, its smooth pressed bricks with geometric patterns are reminiscent of the tile fireplaces popular in the Arts and Crafts style. The terracotta and cream coloring of the fireplace does not coordinate with the ebony woodwork and gilded accents of the 1901 renovation. The fireplace was likely a later addition in the 1910s, perhaps around the same time that the front porch was altered.

As mentioned, it is supposed that the 1901 renovation included wiring the home for electricity. Although this seems to be an early date, several other buildings in the downtown area had electricity at this point, and it would not have been unusual for an upper-class family close to the center of town to have this technology. However, it is estimated that only a quarter of the American population had electricity in their homes by 1917, so this advancement in 1901 put the Moore family far ahead of most Americans.⁷ The original fuse box is still located on the second floor walkway in the central octagon.

⁶Jan Jennings and Herbert Gottfried, *American Vernacular Interior Architecture, 1870-1940* (New York: Van Nostrand Reinhold, 1988), 57.

⁷Ruth Schwartz Cowan, "The "Industrial Revolution" in the Home: Household Technology and Social Change in the Twentieth Century," in *Material Culture Studies in America*, ed. Thomas J. Schlereth (Nashville: American Association of State and Local History, 1982), 226.

The supply of electricity at this point was very irregular. Gasolier-electrolier fixtures installed in the home allowed the family to use gas when electricity was not available. The electricity was also used in the home's new heating system. During the renovation, steam radiators were installed in each room and the boiler was placed in the basement. The vents in the walls for the coal burning stoves were plastered over. The Moore family continued to use this steam radiator system, with additional area heaters and window air conditioning units, until 1985.

Around the same time of the 1901 renovation, many of the buildings in the yard surrounding the home were also removed. Each of these structures had appeared on the first three Sanborn maps of the property, but were removed by the time the 1905 map was created [see Figure 29]. One structure was a large shed, which butted against the carriage house on its southeast side. Another small structure extending from the shed was also removed. The third was a small, square structure in the southeast corner of the property, the only corner of the property that was not on a main city road. It is possible that this was the outhouse of the home before the modern bathroom was added. The circular irrigation tank on top of the carriage house was also removed, possibly being replaced by the large cistern or well under the new kitchen addition. A final structure removed from just beside the carriage house was probably also connected to the early water system. It appears as a small, one-story circular structure on the early Sanborn maps and might have served as a well or a large tank to hold excess water caught by the tank atop the carriage house. The 1901 renovation added more space to the home as well as indoor plumbing and made these structures unnecessary.

Later Alterations

Between 1909 and 1915, the final major change was made to the exterior of the Draughon-Moore House.⁸ The large, iron porch encircling the west octagon was removed and replaced by a square, concrete porch running across the west end of the structure. This porch, which visitors see today, significantly altered the original appearance of the home. Unlike the previous porch, the new structure was only one story. It was constructed spanning over the basement walkway and supported by large, square, stuccoed brick pillars. Pointed arches span the wide space between pillars and support a large roof with deep overhanging eaves, which is further accented by large brackets and a red tile roof. The balustrade of the porch is also concrete with large crosses cut out and the floor of the porch is covered with red tiles. This porch added yet another architectural style to the Draughon-Moore home, the Spanish revival style. This style was popular in the southwestern states from around 1915 into the 1940s. The large, square pillars of the porch and the red tiles were common features in Spanish revival architecture. The style also commonly mixed decorative details from other periods of Spanish history and the porch of the Draughon-Moore house incorporates the Moorish detail of pointed arches.⁹ The porch is also reminiscent of the broad porches found on bungalow style homes that were popular during the same period. It is likely that the north entrance porch and back porch were torn down and reconstructed in their present concrete form during the same renovation. By the 1920s, striped awnings were added to

⁸The change first appears on the 1915 Sanborn map. The previous Sanborn map in March 1909 does not show the changes.

⁹Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 417-418.

the porch and it was screened and glazed in the 1930s.¹⁰ Possibly around the same time, the east back porch was screened-in on the first level and glassed-in on the second level.

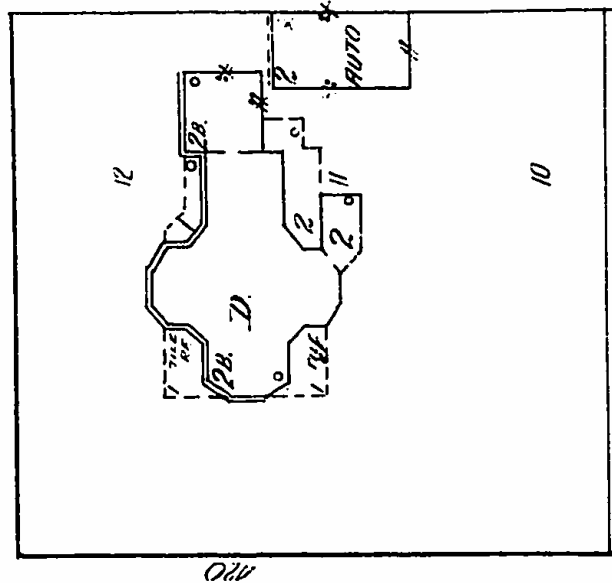


Figure 16. Draughon-Moore house, 1915 Sanborn fire insurance map. This illustration shows the final alteration to the home's west porch. Notice that the structure that was the carriage house is now labeled "Auto". *Source:* Digital Sanborn maps, 1867-1970, "Texarkana, Texas and Arkansas, February 1915," www.sanborn.umi.com (accessed June 21, 2008).

At some point in the late 1910s or early 1920s, four tambour doors were added on the first level to the interior entryways of the north and west octagonal rooms. The hardware on the doors bears the date 1889. However, since two of the doors were placed between the columns of the west entryway added in 1901, the tambour doors must have been installed at a later date. It seems unlikely that the Moores would have created an elaborate entryway with columns and then quickly changed it by adding tambour doors. Mrs. Olivia Moore recalled that the doors were in place by the time she married Henry Moore Jr. in 1920. The tambour doors operate like a tambour desk, rolling up into a box

¹⁰Photographs of Katharine in 1924 from Elizabeth Bonner Smith's photo albums show the striped awnings.

that was installed over the doorway. The doors allowed the Moores to close off the north and west octagonal rooms, which served as their living room and music room respectively. This prevented heat from escaping into the drafty rotunda in the winter. In the 1920s, the Moore family also updated the kitchen with new appliances and a coat of olive green paint on the cabinets.

After the first generation of the Moore family left the home, Henry and Olivia Moore made additional changes to the interior of the structure. Around 1935, Olivia asked local architect Bayard Witt to draw plans for a modern bathroom, dressing area, and large, cedar-lined closet for her bedroom in the upstairs large, rectangular room. The addition was created in the servant's room above the kitchen, which was added in 1901. The dressing area was designed in a new style called streamline modern, with curving cabinetry painted grey and beige. It includes a large vanity area, full-length three-way mirror, a small gas fireplace, and recessed lighting. The area offers a glimpse of 1930s fashion and the personality of Olivia Moore. The closet provided space for her famed collection of shoes, numbering over 500 pairs by the time of her death.

Around 1935, the Moore family also increased the height of the retaining wall surrounding the property to create a full brick privacy wall. Later in her life, Olivia wrote that it was based on a similar wall in New Orleans.¹¹ The wrought-iron gates at the sidewalk entrance on Pine Street were designed and crafted by Julius LeGrand.

By the late 1930s, the interior walls of the home were covered over with canvas and painted a buff color. The brick mantel in the dining room and most of the home's woodwork, with the exception of the central staircase, was also painted the same color.

¹¹Olivia Smith Moore to Mrs. Arthur L. Jennings, May 22, 1962, Draughon-Moore Collection Archives, Texarkana Museums System.

Throughout her years in the Draughon-Moore house, Olivia Moore was an avid antique collector, purchasing many beautiful objects to decorate her home's interior. In the 1940s, she purchased two antique, crystal glass chandeliers, which were once gasoliers, in New Orleans and installed them in the first level north and west octagonal rooms. She also added an ornate marble mantel to the central stair hall although there was never a fireplace in this location. Over the mantel, she placed a gilded French Directoire mirror. Olivia Moore also purchased much of the antique furniture throughout the home in the 1930s and 1940s.

After Henry Moore Jr.'s death in 1942, Olivia Moore and Colonel Charles Beatty Moore took over management of the Moore family estate. Although there was plenty of room for an office in the upstairs living quarters of the house, Olivia chose to create a home office in the basement. She renovated two of the octagonal rooms of the basement and conducted Moore family business, as well as her official duties as Pi Beta Phi's grand treasurer, from the office. Around the same time, Olivia also put a pool table in the large, rectangular room of the basement for her son, Henry Moore III. After Henry graduated from college in 1954, Olivia renovated the room as a graduation gift to him. It included a stereo system, television, leather furniture and the pool table.¹²

The Draughon-Moore house's yard was not enlarged to its current size until April 1946, when Mrs. Olivia Moore purchased lot 9 on the southeast side of the yard from the heir of H. M. Little.¹³ Olivia had the home on the lot, #410 Pine Street, torn down in

¹²Henry Moore III, interview by Katy Caver, Texarkana, TX, February 18, 1987, Draughon-Moore Collection Archives, Texarkana Museums System.

¹³Beverly J. Rowe to Katy Caver, Acquisition information on lots in block 4, August 29, 1988, Draughon-Moore Collection Archives, Texarkana Museums System.

order to expand the yard.¹⁴ Henry Moore III and his friends used this area for basketball, baseball, and football games. Later, a garage was built on the property for Henry Moore III's car.¹⁵

In 1973, a small elevator connecting all three floors was installed on the home's east porch against the wall of the 1901 bathroom addition. It might have been at this point that the arches under the bathroom addition were filled in, thereby walling off a section of the basement walkway and making it impossible to walk completely around the home on the basement level.¹⁶

Unanswered Questions

Several of the changes to the home's interior remain somewhat of a mystery with varying theories on when they might have been made. At some point in the early 1900s, bathrooms were added on the second level in the north and east rectangular passageways to serve all four of the bedrooms. It is unlikely that these bathrooms were added during the 1901 renovation because the city's water system was new and there probably would not have been sufficient water pressure to accommodate them. Bathrooms in 1901 were still seen by most people as a luxury rather than a necessity, and it would have been excessive for the Moore family to go from outhouse to three inside bathrooms in one renovation. The bathrooms might have been installed around the 1920s at the same time as the first level bathroom's tile floor.

¹⁴The sidewalk steps to this house can still be seen on Pine Street outside of the brick wall enclosing the yard. The home was built in 1894, the same year the Moore family moved into the Draughon-Moore house.

¹⁵Moore, interview.

¹⁶The outline of the arches can still be seen on the basement walkway level on the exterior sides of the bathroom addition.

The home's flooring was also changed over the years. Although rarely considered a major question regarding the house's history, changes in flooring would have significantly impacted the home's interior appearance. It is speculated that the home's original flooring was carpet with a pine sub-floor. At some point in the home's early history, the carpet was removed and the soft pine floors were replaced with durable oak floors. This change reflects the shift in popular taste from a preference for wall-to-wall carpet to wood flooring covered with area rugs.¹⁷ Mysteriously, what is believed to be the original pine flooring was left in the second floor stair hall walkway, and the south octagonal bedroom. The north, east, and south entryways each have parquet flooring with an elaborate geometric design. This parquet flooring is also carried out along the floor's border in the central octagon stair hall, with oak flooring in the center of the room. These parquet floors logically predate the 1901 renovation because the flooring is patched where the stairs were altered. Although it is generally assumed that the parquet flooring was a later addition, it could be original to the home. This type of flooring was very popular in the late nineteenth century, but it was also very expensive and often only used in entryways where it could be seen by guests. Wood was also a popular choice for entryways because it was easier to clean as visitors entered from dirt streets. On the second level, the floor of the north and west octagons and the large rectangular room were replaced with square parquet tiles at some point in the early twentieth century.

¹⁷Candace M. Volz, "The Modern Look of the Early-Twentieth-Century House: A Mirror of Changing Lifestyles," in *American Home Life, 1880-1930: A Social History of Spaces and Services*, ed. Jessica H. Foy and Thomas J. Schlereth (Knoxville: University of Tennessee Press, 1992), 40.

Restoring the Draughon-Moore House

Mrs. Olivia Smith Moore was the longest resident of the Draughon-Moore House living there for almost 65 years of her life. She grew to love the historic home and searched for ways to preserve the architectural treasure. In 1964, the house was recorded as a Texas Historical Landmark and in 1970 it was placed on the Texas Historic Sites Inventory.¹⁸ The home was added to the National Register of Historic Places in 1976.¹⁹ When Mrs. Moore died in 1985, she left the Draughon-Moore house to the Texarkana Museums System for permanent preservation as a historic house museum. After a century of life, the home required major renovations to create the museum. Instead of returning the home to one period in its history, the staff decided to preserve the many changes to the structure and present an interpretative period from 1885 to the 1940s. Architectural historian John Vincent Robinson researched and planned the renovation.²⁰ Beginning in January 1987, the plans were carried out with the help of David Robinson, a contractor specializing in restoration in the Texarkana area.

The stucco on the exterior of the home was repaired and repainted to match early photographs as closely as possible. The glass and awnings on the front west porch were removed to return the porch to its original appearance. Although the back porch of the home had always been open, it was glassed-in during the renovation so that the area

¹⁸National Register of Historic Places Inventory Nomination Form, April 20, 1976, Draughon-Moore Collection Archives, Texarkana Museums System.

¹⁹“Draughn-Moore House,” National Register of Historic Places, <http://www.nationalregisterofhistoricplaces.com/> (accessed June 5, 2008).

²⁰John Robinson was a self-employed architectural historian and historical restoration and decoration consultant. Before the Draughon-Moore house restoration, his work experience included serving as the architectural historian and rehabilitation specialist for the city of Fort Smith, Arkansas and directing the preliminary plan for the restoration of Old Washington, Arkansas. He was not related to David Robinson.

could be furnished with 1940s patio furniture. The home's windows, approximately fifty in all, were removed and refurbished keeping the glass and most of the original wood.²¹ A large finial was constructed and added to the top of the home's cupola. Although there was little evidence to confirm the original presence of a finial, its addition reflected a popular Italianate feature.

A major part of the interior restoration was the process of stripping away the painted canvas and other wallpapers that had been added to the home over the past one-hundred years. During this process, workers found clues to the decoration of the home over the years. Woodwork throughout the house was ebonized, returning it to its 1901 appearance. In the downstairs rooms, gilded accents were added to the wainscot, staircase, and doorways in appropriate places. The steam radiators in each room were cleaned and painted historic gold.

On the home's first level, the central stair hall, north and west octagonal rooms, entryways, and large, rectangular room were returned to their approximate 1901 appearance. In the central octagon, the paneled wainscot along the first level's walls was ebonized and gilded. While repairing the staircase, workers found a small piece of late nineteenth-century wallpaper behind a post. This paper, which predated the 1901 renovation, was the only early wallpaper found during the restoration. The pattern was reproduced by Carter and Company of California and used to cover the two stories of the central stair hall. The grand west entrance leading into the stair hall was also returned to its 1901 appearance. The large tambour doors between the columns at the entrances to the north and west octagonal rooms were removed. As the canvas material was removed

²¹James Tennison, "Critic at Large," unknown newspaper, Draughon-Moore Collection Archives, Texarkana Museums System.

from the columns, imprints of the original fleur-de-lis were discovered and guided workers in replacing them accurately.



Figure 17. Formal parlor, located in north octagonal room, after 1985 renovation. This photograph shows the large columns of the west entryway. Beyond the entryway, the music room is visible. *Courtesy Texarkana Museums System.*

The north and west octagonal rooms were restored as a formal parlor and music room respectively. The formal parlor was painted in a shade of red and furnished with antiques dating from the mid to late nineteenth century. The tambour door at the doorway leading to the north entryway was left in place to preserve the unusual feature. The music room was painted a green color. The windows were decorated with the same silk damask curtains that had been in place since around 1919 when Mrs. Katharine Moore purchased the material on a trip to Europe. Photographs from around 1945 guided the arrangement of the Moore family's antique furnishings. The centerpiece of the room is Mrs. Katharine Moore's Steinway and Sons baby grand piano, which was produced in 1902. The tambour door leading from the music room to the south entryway was also preserved.

The large, rectangular room, which had served as a family dining room since the home's construction, was also returned to its approximate turn-of-the-century appearance. The original paneled wainscot was ebonized and gilded. Between the wainscot and picture molding, Lincrusta-Walton paper in terracotta with gold accent was applied. Frederick Walton, the inventor of linoleum, created this very similar wall covering in 1877. The material was very durable and the raised relief decorative patterns offered an alternative to plain wallpaper, which was commonplace by the 1880s. In America, manufacturers first produced the product in 1883. Although it first gained popularity in upscale markets, by 1908 the product could be ordered from Sears, Roebuck and Company catalogues.²² There was no indication that this paper was used in the dining room, but its addition allows visitors to learn about this popular Victorian wall covering. The paper selected for the frieze has stylized foliage in coordinating terracotta and green colors. The brick fireplace was stripped of paint and restored. The room's 1901 interpretation is enhanced by the sixteen-piece Empire revival style dining room set purchased by the Moores in the same year.

The service hallway and kitchen, just off the dining room, were restored to their 1920s appearance. The cabinets and other woodwork were painted olive green. The modern electric stove was removed and replaced with a 1920s Chambers gas range. During the stove's replacement, a piece of dark green plain, or battleship, linoleum was discovered. The piece likely dated to the 1910s or 1920s. American manufacturers began linoleum production in the 1880s, but did not advertise the product for domestic use until the late 1910s. Battleship linoleum was specially produced for ship decks from

²²Pamela H. Simpson, *Cheap, Quick, and Easy: Imitative Architectural Materials, 1870-1930* (Knoxville: University of Tennessee Press, 1999), 102-108.

the Spanish-American War to World War I. Its quarter-inch thickness made it incredibly durable and many commercial buildings used the product, but it is unusual to find it used in homes.²³ The piece of linoleum was duplicated for the restoration and used in the kitchen and service hallway.



Figure 18. (left) Dining room, located in the large, rectangular room, after 1985 renovation. (right) Draughton room, located in the south octagonal room, after 1985 renovation. *Courtesy Texarkana Museums System.*

The south octagonal room on the first level was restored in an 1885 decorative scheme in honor of the Draughton family. The pine woodwork of the room was painted with a faux mahogany grain, which is believed to be the finish of the entire home's woodwork before it was ebonized in 1901. Since there is no surviving information about the decorative appearance of the home when it was first built, a popular Victorian color palette of blue and gold was chosen. Wallpaper was applied to the room's ceiling and upper border. The room was also carpeted to reflect the likely original appearance of the

²³Simpson, *Cheap, Quick, and Easy*, 93-96.

home's floors. The furnishings are typical of nineteenth-century parlor or sitting room and include Renaissance revival parlor furniture, a small organ, and a Wooton desk from the Moore family.

On the home's second floor, the dates of interpretation range from 1901 to the 1940s. The large, rectangular room was preserved as Mrs. Olivia Moore's bedroom, as it had been since around 1935. The walls were painted pale pink, Olivia's favorite color, with a wallpaper border above the picture rail. Olivia's 1930s dressing room was maintained in its original appearance. The south octagonal room was restored to its late 1930s appearance as Katharine Moore Unsworth's childhood room. The walls were painted light green and the room is furnished with the Marie Antoinette style bedroom suite she received for her sixteenth birthday. The west octagonal bedroom was restored to represent Henry Moore Jr.'s room around 1910. The room was painted a deep green shade. The small passageway between Henry Moore Jr.'s bedroom and Katharine's bedroom is the only passageways restored to reflect their possible original use as dressing rooms. It is furnished with a chest of drawers and a washstand. This passageway also contains a small safe from the Schwab Safe Company of Lafayette, Indiana, which was built into the wall during the home's construction. The north octagon served as Henry Moore III's room during his childhood and was restored to reflect its 1940s appearance. It is furnished with his maple bedroom suite purchased in 1942. The room includes a modern ceiling fan, displaying the way modern conveniences were added to the structure over the years. The bathrooms installed in the west and east passageways in the early 1900s were painted white with ebonized woodwork.

The goal of this restoration was to preserve the long history of the Draughon-Moore house. John Robinson stated that the home offered the chance to display changes in residential architecture and furnishings over the ninety-year interpretative period.²⁴ Today, visitors enjoy seeing the unique original features of the home as well as the ways the structure grew and changed over its history to accommodate a modern family.



Figure 19. Draughon-Moore house, 2002. A modern view of the home's west side. *Courtesy Texarkana Museums System.*

²⁴ John Vincent Robinson, "Report on the Historic Draughan-Moore House in Texarkana, Texas," Draughon-Moore Collection Archives, Texarkana Museums System.

CHAPTER FIVE

Interpretation of the Draughon-Moore House

Creating historic house tours that are both interesting and educational is challenging. There are so many facts to share with visitors over a short tour that it must be questioned what knowledge the average visitor retains. To create a quality experience, docents must interpret the facts and objects presented in the house in a way that explains to the visitor why these things are important. Perhaps the best way to organize the seemingly endless facts of a historic house, especially one with a broad interpretive period, is to develop themes that can be incorporated into tours.

Museum exhibits are created around large themes that organize the objects to present a cohesive message. The same idea can be used to organize the important ideas in a historic house. Several themes can be incorporated into a thematic tour. In her essay in *Interpreting Historic House Museums*, Sandra Lloyd defined the value of thematic tours stating, “Thematic tours convey important information about a site then place it within a larger historical context of significant local, national, and even international events.”¹ Like chapters in a book, themes help to organize the jumble of facts into a cohesive story. Without themes, it is difficult for visitors to process and retain the information they receive during a tour.

When the facts of the Draughon-Moore house are organized into interpretative themes, it is easy to see that its history is not only significant in the local area but that the

¹Sandra Mackenzie Lloyd, “Creating Memorable Visits: How to Develop and Implement Theme-Based Tours,” in *Interpreting Historic House Museums*, ed. Jessica Foy Donnelly (Walnut Creek, CA: AltaMira Press, 2002), 211.

structure can also be used to discuss national trends. These themes help visitors, especially tourists, understand why the Draughon-Moore house is important and worthy of preservation. Some themes are so significant that they may support specialized tours on their own. They can also be worked into the overall interpretive tour of the home. The Draughon-Moore house's significance in architectural history has already been discussed. The architecture alone attracts many visitors and can serve as one interpretative theme. The following themes are suggestions of other important topics that the collection and history of the Draughon-Moore house support.

Life Within the Rooms

Although the rooms of the Draughon-Moore house are unusually shaped, the floor plan is actually typical of a Victorian house. The many rooms allow an extensive discussion of the change in home interiors during the Victorian period. Most visitors take for granted that the home has a dining room, parlor, and several bedrooms. However, these special-purpose rooms were a nineteenth-century development, and their history offers the opportunity to explain to visitors the evolution of the modern home.

In addition to their desire for specialized rooms, Victorians were very concerned with separating public and private areas of their homes. A great deal of socializing went on within the home and visitors were a daily occurrence. People felt the need to separate the public rooms, where these visitors were entertained, from other areas of the home. Architectural pattern books attempted to group rooms together with public spaces for entertaining visitors near the entrance of the home and utilitarian spaces in the rear of the

home.² Bedrooms made up the private area of a house and were off-limit to guests, ideally placed on a separate floor from the public rooms of the house to preclude any chance of mixing.³ This separation of public and private rooms was fully carried out in the Draughon-Moore house. Originally, servant work areas were located in the basement, completely outside of the main house. The bedrooms were located on the top level of the home with a formidable staircase separating them from the home's public rooms. Even later, when the kitchen was moved to the first floor, it and other service areas were built at the rear of the home out of the view of visitors.

The north, south, and west octagons on the first level offer the best opportunity to discuss the Victorian idea of public and specialized rooms. The north and west octagons of the Draughon-Moore house are currently interpreted as a formal parlor and music room. The south octagon is interpreted as an 1885 parlor in honor of the Draughon family. However, it is important to consider what these three public rooms might have been used for and what this use said about the family to their contemporaries.

At least one of the rooms was a formal parlor. This room was reserved for socializing with visitors and special occasions. Parlors were outfitted with the most expensive furniture a family could afford to visually display a family's social standing to visitors. By the late 1800s, even middle-class families considered it necessary to have a furnished parlor in which to entertain guests. Mass-produced furniture in a range of prices allowed the middle-class to purchase what they could afford and attempt to

²Katherine C. Grier, "The Decline of the Memory Palace: The Parlor after 1890," in *American Home Life, 1880-1930: A Social History of Spaces and Services*, ed. Jessica H. Foy and Thomas J. Schlereth (Knoxville: University of Tennessee Press, 1992), 51.

³Tim Fields, Elan Zingman-Leith, and Susan Zingman-Leith, *The Secret Life of Victorian Houses* (Washington, DC: Elliott and Clark Publishing, 1993), 93.

emulate the fine furnishings of upper-class parlors. The parlor of the Draughon-Moore house would have been one of the finest in the Texarkana area and likely influenced the taste of others in town. The furnishings also tell an important story about the function of the parlor. Couches and chairs in parlors of the late-1800s were chosen for their appearance rather than comfort. The parlor was an area for formality, not comfortable lounging. To preserve the fine furnishings, and because it was a less comfortable environment, the family would have congregated in another room when alone together. Close friends were also entertained in a less formal space. Especially in the early years of the home, the formal parlor rooms were likely the scene of weddings and funerals as the church was not yet the established venue for these family events. Whereas the presence of a parlor in the early years of the home made the families typical of Victorian customs, the Moore family's preservation of these formal rooms into the mid and late twentieth century separates them from mainstream America. By the 1920s, most Americans were abandoning the formal parlor in favor of a multi-use family room. Upper-class families however were slow to give up the family parlor and its representation of class and gentility.⁴

It was common for upper-class Victorian houses to have what was known as a double parlor. The formal parlor was connected to a second sitting area via a large doorway. The double parlor displayed that the family was wealthy enough to afford two sets of parlor furniture. Although the Draughon-Moore house lacks a true double parlor, the same idea could have been carried out by creating a second parlor in one of the octagonal rooms beside the formal parlor. One of the small rectangular entryways would have separated the rooms, but the same impact would have been achieved. The second

⁴Grier, "Decline of the Parlor after 1890," in *American Home Life*, 68.

parlor was probably less formal and provided an area for family gathering. Since the family would have used this room at night, the chairs were likely gathered around a central table because light for the room would come from a single lamp placed on the table. This room also likely contained a musical instrument, such as Mrs. Katharine Moore's baby grand piano, to entertain the family.

The parlor and music room also present the opportunity to discuss the women who lived in the home. The furnishing and decoration of these rooms was an important display of a woman's taste and the home she made for her family. The rooms also were an index of her husband's success in the outside world. Most importantly, they provide us with clues about the women's daily lives. The Draughon, Whitaker, and Moore families represented an economic class in which the women performed few domestic tasks. With servants performing the physical labor necessary to maintain the home, the women were free to pursue genteel entertainments. The parlor and other public rooms, such as the music room, were seen as their realm in which they sewed, crafted, read, and visited. During the Victorian period, upper-class women frequently visited each other in their homes because socializing was considered one of the few appropriate reasons for them to leave the home.⁵ Mrs. Whitaker's talent as a painter was well known amongst her friends and family and she likely pursued other artistic talents within these rooms to fill her days. In the years before her husband's death, Mrs. Olivia Moore hosted the town's Current Topics Club in the home. Throughout her residency, she regularly entertained in the house.

⁵Barbara J. Howe et al., *Houses and Homes: Exploring their History* (Nashville: American Association for State and Local History, 1987), 136.

The third octagonal room probably served as a library or gentleman's sitting room. Especially to Mr. Draughon and Mr. Whitaker, who were involved in Texarkana business during the late 1800s, socializing in the home was an important business tool. After a formal dinner in the impressive dining room, the men would have retreated to this room to discuss business while the women visited in the formal parlor. The room also might have served as the family's library. The library as an independent room was a development of the nineteenth century when mass-production led to a reduction in the price of books. Each of the families to live in the Draughon-Moore house had children and libraries were considered important to their education. An extensive library also showed the outside world that the family valued education.⁶ The families of the Draughon-Moore house clearly valued education and probably considered a library a necessary feature of their home. Mr. Draughon helped to form a local men's literary club and Mr. Whitaker was one of the most educated men in the Texarkana area during his lifetime.⁷ During the Moore family's residency, the current Draughon room served as a library.

The large dining room of the Draughon-Moore house also offers the opportunity to discuss the specialization of rooms during the Victorian period. Before the nineteenth century, rooms used specifically for dining, without serving any other purpose, were very rare. Eighteenth-century families often prepared food, ate, and slept in the same room. By the 1860s, consuming meals in the kitchen was not considered genteel and families that could afford it, or wanted to present the image of belonging to the higher classes,

⁶Candace M. Volz, "The Modern Look of the Early-Twentieth-Century House: A Mirror of Changing Lifestyles," in *American Home Life, 1880-1930: A Social History of Spaces and Services*, ed. Jessica H. Foy and Thomas J. Schlereth (Knoxville: University of Tennessee Press, 1992), 35.

⁷*Daily Texarkana Independent*, January 26, 1885.

began to use other rooms for dining. In developing Western states such as Texas however, having a room dedicated solely to dining was only possible in upper-class households until at least a decade later. The very large dining room of the Draughon-Moore house made a clear statement to visitors that the Draughons were wealthy enough to afford an extravagant room simply for dining. Some of the strictest nineteenth-century etiquette rules were related to the dining room. A person's manners at the dinner table revealed their status and set them apart from lower classes.⁸ To modern visitors, this sounds very pretentious, but the Victorian desire to define class stemmed from the quickly changing urban world and their need to identify social circles and acceptable behaviors.

By the time the Draughons built their home in 1885, the bedroom took a form very similar to modern bedrooms. As previously stated, concern over the separation of public and private areas began in the Victorian period. This was particularly true of sleeping spaces. In previous centuries, it was not unusual for dining rooms or parlors to also serve as bedrooms with the sleeping area possibly separated by a screen. Furniture, such as the Murphy bed in the Draughon-Moore collection, allowed a bed to be disguised in a public room. In the nineteenth century, any family who could afford to, established separate rooms for bedrooms. By the 1850s, separating bedrooms on a second floor, sometimes referred to as the chamber floor, was desirable if a family could afford the luxury. The stairs to a second floor of bedrooms were usually placed prominently near the entrance hall even though they were strictly for the family only as social norms

⁸Fields, Zingman-Leith, and Zingman-Leith, *Secret Life*, 14.

prevented visitors from seeing the upstairs.⁹ In the Draughon-Moore house, the stairs are visible from each main entrance, conveying to visitors that the Draughon's were wealthy enough to afford an entire second level of bedrooms. The prominent position of the stairs in the large central octagon also allowed family members to make a grand entrance from their upstairs rooms when guests arrived.

Explaining the ways the family used these rooms can lead visitors to see beyond the furniture and understand how different life in a Victorian bedroom was. Members of both the Whitaker and Moore families were born and died in these rooms. It is not known if the husbands and wives in the early years of the Draughon-Moore house occupied separate sleeping chambers. Although the popular mindset often believes Victorian couples rarely shared a bedroom, it was actually quite common.¹⁰ However, many in the late nineteenth century believed separate bedchambers, or at least separate beds, improved sleep and offered clean and healthy air to breathe. Separate rooms for married couples were often a luxury of the upper class who could afford larger homes. Depending on the number of people living in the Draughon-Moore house at a given time, the head of the house might have had a separate bedroom from his wife.

As originally designed, the Draughon-Moore house lacked conventional closets. It has long been rumored that early American homes lacked closets because owners were taxed based on the number of rooms in their home and a closet was considered a room. However, modern historians have found no evidence in tax records that this was true and

⁹Clifford Edward Clark, Jr., *The American Family Home, 1860-1890* (Chapel Hill, NC: University of North Carolina Press, 1986), 42.

¹⁰Elizabeth Collins Cromley, "A History of American Beds and Bedrooms, 1890-1930," in *American Home Life, 1880-1930: A Social History of Spaces and Services*, ed. Jessica H. Foy and Thomas J. Schlereth (Knoxville: University of Tennessee Press, 1992), 124.

the information is now accepted as a myth. Some of the family's clothing may have been stored in bureaus in the bedrooms or the small dressing areas between rooms. People with substantial wardrobes could afford storage areas and servants to pull clothing out of chests and trunks as requested.¹¹ Even today, only one bedroom in the house has a modern closet.

It is very likely that the house's upstairs porch was utilized as a sleeping porch in the early years. This was probably especially true during the hottest summer months. Sleeping porches began as Victorians moved to cities and believed fresh air was important in disease prevention.¹² They continued to be popular well into the twentieth century when porches were often screened-in.¹³ Even Gustav Stickley, a famous furniture designer and contemporary of Frank Lloyd Wright, advocated the benefits of sleeping porches.¹⁴ It may be hard to grasp the concept that an upper-class family of the early 1900s slept outside on porches, however, this trend extended across classes. Even the fabulously wealthy McFaddins of Beaumont took part in this trend, adding a sleeping porch to their home, the McFaddin-Ward house, in 1912.¹⁵

¹¹Fields, Zingman-Leith, and Zingman-Leith, *Secret Life*, 115.

¹²Fields, Zingman-Leith, and Zingman-Leith, *Secret Life*, 105.

¹³David P. Handlin, *The American Home: Architecture and Society, 1815-1915* (Boston: Little, Brown and Company, 1979), 350.

¹⁴Volz, "Modern look of Early-Twentieth-Century House," in *American Home Life*, 29.

¹⁵Jessica H. Foy, "The McFaddins and their Consuming Passion," in *The Consumer Culture and the American Home, 1890-1930*, ed. Glenda Dyer and Martha Reed (Beaumont, TX: McFaddin-Ward House, 1989), 59.

Consumerism of the Families

The residents of the Draughon-Moore house were participants in the consumer culture of America that developed in the late nineteenth century. In the book *The Consumer Culture and the American Home, 1890-1930*, one author summarized the significance of consumer culture writing, “Consumer culture means that systems of beliefs, traditions, ideas, and behavior are, if not determined, then certainly influenced, by the act and fact of obtaining goods and services for payment or exchange rather than producing them for oneself.”¹⁶ Just as in today’s society, the objects a Victorian family purchased made statements about their wealth, social standing, and values. By purchasing mass-produced goods, the families of the Draughon-Moore house presented an image of wealth to visitors and became style setters in the community. Exploring this theme of consumerism helps visitors understand why the families purchased certain objects and how they were used in the home.

Throughout the nineteenth century, people moved to cities and were forced to abandon the self-sustaining lifestyle once possible on farms where the family could produce almost all necessary goods. At the same time, new technologies were making it easier to produce a variety of goods. Large manufacturing companies used these technologies to mass-produce goods at a lower cost and advertised their products through catalogues and advertisement in the growing print media. The network of railroads that developed after the Civil War made it possible for these companies to ship their products. The railroads played a critical role in the development of consumer culture, allowing

¹⁶Harvey Green, “Consumer Culture and Intellectual Life in America, 1890-1930,” in *The Consumer Culture and the American Home, 1890-1930*, ed. Glenda Dyer and Martha Reed (Beaumont, TX: McFaddin-Ward House, 1989), 1.

people across the country to participate in the national market economy.¹⁷ In Texas, the railroads connected consumers to manufacturing centers in the Midwest, especially St. Louis. When visitors consider the early years of Texarkana, they probably think of the town as a rather isolated rural community. However, Texarkana was actually the point of entry for almost every major railroad entering Texas. From the town's founding in the early 1870s, railroads provided a direct line of commerce between Texarkana and the rest of the nation. Residents could choose the latest products from catalogues and order them through the mail to be delivered by train.¹⁸ Through this process, the Draughon and Whitaker families eagerly participated in America's early consumer culture.

This theme can be used to explain to visitors the important role Mr. J. H. Draughon played in the development of consumer culture in Texarkana. He was a large force in bringing goods to Texarkana by the railroad through his general store. Throughout America, general stores were important in encouraging consumers to purchase new products. They displayed catalogues and ordered products for wary consumers who did not want to deal directly with the manufacturer. Mr. Draughon frequently visited St. Louis to purchase goods for his store and was probably more aware of the latest styles than almost anyone in the Texarkana area. Historians have also shown that general stores were important in spreading new products and technologies to rural areas. Storeowners were usually the first to incorporate new technologies or innovative features into their store, such as new furniture styles, telephones, and window screens, as

¹⁷Thomas J. Schlereth, "Country Stores, County Fairs, and Mail Order Catalogs: Consumerism in Rural America," in *The Consumer Culture and the American Home, 1890-1930*, ed. Glenda Dyer and Martha Reed (Beaumont, TX: McFaddin-Ward House, 1989), 28.

¹⁸Handlin, *The American Home*, 428.

a form of advertisement and endorsement to consumers.¹⁹ When Mr. Draughon built his fine new home in 1885, he was more conscious of these products and more likely to include similar innovations in his house. Newspaper accounts reveal that Mr. Draughon traveled to St. Louis in June of 1885 specifically to purchase furniture for his new home and goods for his store.²⁰ Like many upper-class businessmen, Mr. Draughon probably saw his home as a form of advertising. By incorporating mass-produced architectural elements, as well as new furniture in his home, he was making a statement about what a modern home in the area should look like and encouraging others in town to emulate the structure by purchasing similar goods.

Although the Draughon-Moore house does not include furniture from the Draughon family, the structure itself offers the opportunity to discuss the family's consumerism. Most visitors' perceptions of Victorian architecture are that it was designed and built locally by skilled craftsmen using local products. However, by the late nineteenth century, many structural features, architectural ornaments, and other details were purchased from national producers as they are today. The range of available building products was almost endless from doorknobs to staircases. At one point, entire homes could even be ordered through catalogues and shipped in pieces to be constructed on site. This trend led to a change in vernacular architecture throughout America. Architectural objects were once produced locally and were influenced by regional traditions and the creator's background. By the late nineteenth century, regional variations in architectural decorations were quickly disappearing as builders across the nation were purchasing pieces from national consumers.

¹⁹Schlereth, "Country Stores, County Fairs, and Mail Order Catalogs," *Consumer Culture*, 31.

²⁰*Daily Texarkana Independent*, June 15, 1885, microfilm.

Some of the lumber for the Draughon-Moore house certainly came from area lumber mills. However, many structural features were probably purchased from national lumberyards, which published wholesale catalogues advertising their wares.²¹ These large lumberyards employed new tools to quickly mass-produce quality products. It is likely that J. H. Draughon purchased doors and doorframes, window frames, newel posts and balustrades for the central stairs, parquet flooring, the dining room fireplace, brackets and pediments for the structure's exterior, and much more from a national producer. Light fixtures, coal-burning stoves, and other hardware fixtures would also have been ordered from catalogues or purchased on a trip to St. Louis. A short glance at period catalogues, or modern reprints of catalogue illustrations, reveals many products similar to those in the house. Some unique features of the house possibly reflect Mr. Draughon's desire to incorporate new styles. For example, several unusual doorknobs in the home feature a fixed knob with a trigger device. This style did not become popular and continues to confuse visitors today, offering an opportunity to discuss the possible reason behind the purchase.

Much of the furniture in the Draughon-Moore house is from the Moore family's early residency. These furnishings offer the opportunity to discuss furniture production and its meaning to consumers in the late 1800s and early 1900s. The specialization of rooms discussed in the previous section encouraged the specialization of furnishings. Manufacturers produced sets of furniture, such as parlor suites and dining room sets, to match the specific purpose of rooms. Acquiring these sets indicated to others that the family was successful enough to purchase an entire set of furniture that might only be

²¹Clark, *The American Family Home*, 57.

used when special guests visited.²² Just like in today's society, the way a home was decorated in the Victorian era made a statement about the style and status of the family. Extensive information is available on the Victorian consumer's obsession with decorating and the influence it was believed to have on the character of a family.

During the Draughons' residency, the home was probably completely furnished with the latest styles of furniture since most of the family's possessions were consumed in a fire just months before they moved into the home. A photograph taken around 1890 during the Whitaker family's residency, shown in Figure 26, provides evidence that the family decorated their home in popular fashion. They owned a fine dining room table and a large sideboard with a mirror. The photograph also reflects the late Victorian preference for fine carpet and the popular style of covering decorative motifs, such as the fireplace mantel, with fabric. After the Moore family moved into the home, they purchased their own new dining room set in 1901. The sixteen-piece set was produced by the Luce Furniture Company of Grand Rapids, Michigan, a major center of furniture production during this period. This new set was showcased in the family's newly remodeled home.

The furnishings Olivia Moore purchased once she was mistress of the home reflect the preference for the Colonial revival style among many upper-class families in the 1920s and 1930s. She can be loosely compared to another legendary Texas consumer, Mamie McFaddin Ward. Throughout the 1930s and 1940s, she purchased antiques from New Orleans, redecorating many of the McFaddin-Ward house's rooms.²³

²²William Seale, *Recreating the Historic House Interior* (Nashville: American Association of State and Local History, 1979), 48-49.

²³Foy, "The McFaddins," in *Consumer Culture*, 61.

During the same period, Mrs. Olivia Moore purchased a wide variety of antiques from New Orleans dealers including the marble fireplace and gilded mirror in the home's central stair hall and the crystal chandeliers in the music room and parlor.



Figure 20. Whitaker family dining room, c. 1890. This is the only nineteenth-century photograph of the Draughon-Moore house's interior. The room is arranged for a formal dinner, possibly to entertain Mr. Whitaker's important business associates. Notice the young African American servant standing on the right side of the photograph. *Courtesy Texarkana Museums System.*

The theme of a growing consumer culture can also extend to include a form of consumption that few visitors consider today. Around 1901, the family became consumers in the utility market, purchasing water and electricity instead of relying on traditional sources such as water from a well or light from candles or gas lamps.²⁴ Wiring the house for electricity in 1901 also allowed the Moore family to make purchases

²⁴Thomas J. Schlereth, "Conduits and Conduct: Home Utilities in Victorian America, 1876-1915," in *American Home Life, 1880-1930: A Social History of Spaces and Services*, ed. Jessica H. Foy and Thomas J. Schlereth (Knoxville: University of Tennessee Press, 1992), 238.

from the growing supply of electronic appliances produced in America.²⁵ Some of these, such as the electric fan, provided comfort for the family. Radios and later televisions served entertainment purposes. It is believed that the Moore family's 1954 RCA color television was one of the first in the Texarkana area. Other electric appliances, such as vacuums and washing machines, made servants' duties easier. However, while many middle-class housewives quickly purchased such appliances to ease their labor, the Moores had little incentive to spend money on appliances since domestic servants provided the labor. It is likely that appliance purchases were the one area that other Texarkana residents outpaced the Moore family.

Servants in the House

The job of domestic servant was an important livelihood for many African Americans, especially in the South, during the late nineteenth and early twentieth century. White employers considered domestic servants a significant sign of their position in society and their homes were one of the few places they came into intimate contact with African Americans. The work of servants also freed upper-class women from everyday household duties. Many of the philanthropic activities that history remembers these women for today would not have been possible without the labor of servants in their homes. However, many historic homes only passingly mention the servants who were a constant presence. In his essay, "Interpreting the Whole House", Rex M. Ellis stated, "Too often historic sites use the excuse that because they have suggestive, but not conclusive, evidence about a topic relating to minority history at their

²⁵Ruth Schwartz Cowan, "Coal Stoves and Clean Sinks: Housework between 1890 and 1930," *American Home Life, 1880-1930: A Social History of Spaces and Services*, ed. Jessica H. Foy and Thomas J. Schlereth (Knoxville: University of Tennessee Press, 1992), 211.

site, they cannot interpret or comment on the minority presence at all.”²⁶ Although there are many unknowns about the servants who lived and worked at the Draughon-Moore house, there is enough information to support an interpretative theme and possibly, after additional research, an independent tour. Addressing domestic servants would also broaden the offering to audiences and the historical significance of the structure.

Changes made to many Victorian houses in the early twentieth century erased much of the evidence of African American workers. The Draughon-Moore house is unique because most of the infrastructure that supported the employer-employee relationship is still intact. These areas provide the venue to discuss the role of servants in the house as well as who these people were and why they chose this job.

During the early history of the house, the basement was the servant’s domain. The service facilities of the house including kitchen, laundry, and storage were located there. Since the basement was isolated from the rest of the house’s levels, it provided a certain amount of autonomy for the servants, but also clearly conveyed their status at the bottom of the house. The addition of what was essentially a service wing to the house during the 1901 renovation is a significant part of the servant story at the Draughon-Moore house. The kitchen was moved to the first floor of the structure and a servant’s room was added to the second level. Although some work was still performed in the basement rooms, this move was an improvement in the servants’ status and followed a national trend. One architectural historian summarized the significance of the change writing, “It was undoubtedly due to an awakening consciousness of the rights of others,

²⁶Rex M. Ellis, “Interpreting the Whole House,” in *Interpreting Historic House Museums*, ed. Jessica Foy Donnelly (Walnut Creek, CA: AltaMira Press, 2002), 67.

as well as to the growing demands of servants, that the kitchen came up out of the basement of the 60s and 70s to find its present accustomed place in first floor plans.”²⁷

Once the kitchen was relocated to the first level of the house, a network of staircases between the basement and upper floors was built to allow servants communication between all levels of the home without entering the family’s living spaces. This feature was characteristic of upper-class homes in the late 1800s. In his work *The American Family Home*, historian Clifford Clark Jr. stated, “If the family were wealthy enough to hire servants, a back staircase was put in to give them access to the kitchen and keep them out of sight.”²⁸ From the vantage point of the back stairs, it is also possible to discuss the living arrangement of the Moore family’s domestic servants. One of the staircases connects to a small room over the carriage house, which later became the garage. As in other American homes, this room was traditionally reserved for a male servant.²⁹ Female servants would have slept in the large room on the second level where Mrs. Olivia Moore’s dressing room is now located. Both of these rooms had private entrances within feet of the back staircase.

In the home’s interior, the service hall and kitchen offer other opportunities to discuss the daily lives of servants. It is clear that these areas served a functional purpose and were not meant to be seen by visitors. As previously mentioned, the plain, or battleship linoleum, used on the floor was first used on battleships and then primarily

²⁷Richard Irvin Brumbaugh, “The American House in the Victorian Period,” *The Journal of the American Society of Architectural Historians* 2, no. 1 (January 1942): 29, <http://links.jstor.org/sici?sici=1544-9890%28194201%292%3A1%3C27%3ATAHITV%3E2.0.CO%3B2-N> (accessed December 10, 2008).

²⁸Clark, *The American Family Home*, 42.

²⁹Howe et al., *Houses and Homes*, 137.

marketed for commercial uses. Manufacturers produced linoleum in a wide variety of decorative patterns including imitations of more expensive materials.³⁰ Housewives who spent time in their kitchens favored decorative linoleum. However, the kitchen of the Draughon-Moore house was a work area primarily used by servants, and utility was clearly more important than ornamentation. In the service hallway, visitors often find the electric servant callbox one of the most intriguing objects in the home. It allowed the Moore family to easily call servants from any room in the home. One button to the callbox is located on the floor of the dining room, allowing the family to easily summon servers and present the image of a well run household to dinner guests.

There is little conclusive evidence about the presence of servants in the house before 1910, but much can be inferred from historical records. The Draughon family had four domestic servants in their Tennessee home in 1870 and it is almost certain they would have employed servants in their new home.³¹ The Moore family employed a live-in cook when living in Arkansas in 1880, so it is likely that they had domestic servants from the beginning of their residency in 1894.³² There is a wealth of scholarly work

³⁰Pamela H. Simpson, *Cheap, Quick, and Easy: Imitative Architectural Materials, 1870-1930* (Knoxville: University of Tennessee Press, 1999), 96-98.

³¹U.S. Bureau of the Census, *Ninth Census of the United States, 1870* (Washington, D.C.: National Archives and Records Administration, 1870), http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&rank=1&gsfn=J+H&gsln=Draughn&=&f5=TN&f4=&f7=&f21=&rg_81004011__date=&rs_81004011__date=0&f15__n=&f28=&gskw=&prox=1&db=1870usfedcen&ti=0&ti.si=0&gss=angs-d&pcat=35&fh=0&recid=36248692&recoff=1+2+3+47 (accessed March 8, 2008).

³²U.S. Bureau of the Census, *Tenth Census of the United States, 1880* (Washington, D.C.: National Archives and Records Administration, 1880), http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&rank=1&gsfn=Henry&gsln=Moore&=&f5=AR&f4=&f7=&f42=&f8=&f15=&f27=&f21=&rg_81004011__date=&rs_81004011__date=0&_8000C002=&f28=&_80008002=&f16=&_80018002=&f6=&f11=&f10=&f22=&f43=&gskw=&prox=1&db=1880usfedcen&ti=0&ti.si=0&gss=angs-d&pcat=35&fh=23&recid=7188886&recoff=1+2+107&fsk=&bsk=BED4QYgIgAAaVgBuruQ-61-&pgoff= (accessed March 10, 2008).

addressing the typical role of Victorian domestic servants and it is easy to image the duties early servants performed in the house.

Most of the information known about the duties of domestic servants in the Draughon-Moore house comes from stories of residents after 1920. The Moore family employed a cook into the 1980s. However, the cook's duties did not include grocery shopping. It was typical for the woman of the family to do the shopping. It allowed them control over the family's food choices, monetary control, and offered an opportunity to escape the house and socialize. This practice was also likely considered necessary in the early twentieth century because most servants could not read. Even in later years, Olivia Moore did most of the family's grocery shopping.

One duty of the domestic servants at the Draughon-Moore house included a thorough biannual cleaning of the home. It is likely that Mrs. Katharine Moore began this traditional cleaning in the early years of their residency. Henry Moore III recalled the process in a 1987 interview.³³ The workers cleaned one room a day in a very thorough fashion and the entire job took about two weeks to complete. Part of the process included storing oriental rugs for the summer months and placing seat covers over furniture that might become dusty when windows were opened for ventilation. To assist in this major effort, family and friends of the regular staff were hired on a temporary basis, for a total staff of eight to ten people. As part of payment, the workers received a large noon meal prepared by the cook and eaten on the back porch.

The electronic callbox in the service hallway included the doorbells at each of the home's entrances, indicating that the servants were responsible for answering the doors.

³³Henry Moore III, interview by Katy Caver, Texarkana, TX, February 18, 1987, Draughon-Moore Collection Archives, Texarkana Museums System.

This duty presented a barrier between visitors and the Moore family and allowed family members to politely decline callers even when they were home. Having uniformed servants answer the door also visually conveyed their social status and wealth. It is interesting that the servant duties in the Moore household included answering the door to visitors, but not answering the telephone after one was installed. Mrs. Olivia Moore recalled that after her marriage to Henry Moore Jr. in 1920, it was her duty as the youngest woman to answer the phone because she was able to reach it across the vast house with less trouble than the elderly Katharine or Elizabeth Moore. Unlike answering the door, it was apparently important that a family member answer the phone.

The Moore family was atypical in their retention of domestic servants after the 1920s. There was a significant decrease, almost to the point of disappearance, of domestic servants between World War I and the end of the 1920s.³⁴ Many households gave up servants as modern conveniences made domestic work easier and less time consuming. Households that maintained servants did so because the woman of the home was accustomed to their service and servants presented the image of affluence to friends and neighbors.³⁵ Whereas many new housewives of the 1920s were taking on domestic tasks themselves, the newly married Olivia Smith Moore continued to employ servants until the end of her life. There was little incentive for the Moore family to stop using domestic servants since the low wages paid during the period were no strain to the Moore family's budget and they were accustomed to the luxury.

³⁴Ruth Schwartz Cowan, "The "Industrial Revolution" in the Home: Household Technology and Social Change in the Twentieth Century," in *Material Culture Studies in America*, ed. Thomas J. Schlereth (Nashville: American Association of State and Local History, 1982), 230.

³⁵Daniel E. Sutherland, "Modernizing Domestic Service," in *American Home Life, 1880-1930: A Social History of Spaces and Services*, ed. Jessica H. Foy and Thomas J. Schlereth (Knoxville: University of Tennessee Press, 1992), 243.

Olivia's children were cared for by a succession of nurses and her son recalled several servants in the home throughout his childhood in the 1930s and 1940s.³⁶ One male served as a chauffeur of the family's limousine and also as a butler serving at meals and dinner parties. A servant always served the family's evening meals. Henry Moore III also recalled that the family usually had a cook, two maids, and sometimes a laundress. When he was a small child, the person acting as his nanny was often also in charge of the washing. In total, Henry Moore III estimated that the family had an average of four servants during his childhood years at the home. This is actually higher than the average revealed on early 1900s census records. It is possible that Henry Moore III's recollections come from after his father's death when he was nine years old. Olivia Moore employed more servants after this date because she was responsible for many aspects of running her family's extensive finances as well as her involvement in Pi Beta Phi Sorority on the national level.



Figure 21. (left) John and Bertha, c. 1930. Bertha Johnson served as the Moore family's cook. (right) Unknown male servant, c. 1950s. *Courtesy Texarkana Museums System.*

³⁶Moore, interview.

The Draughon-Moore house offers a unique opportunity to take this theme beyond describing servants' duties to telling the stories of real life people that visitors can identify with. Census records and Moore family photographs provide the names and images of these servants. Further archival research, complemented by the growing amount of scholarship regarding the lives of servants, can be used to develop an interpretation that describes how these servants felt about the Moore family, why they chose to become servants, and what their lives were like outside of the upper-class home.

Federal census records reveal the names and personal information of several early live-in servants. Isabelle Smith was the only servant living with the family in 1900.³⁷ She was 38 years old and mother of five children. She was born just before the Civil War, certainly the daughter of slaves, and could not read or write. In 1910, two younger servants lived with the Moores, Amanda Patty was only 23 and Lee Jones was 24.³⁸ Both were single, which was normal for live-in servants, and neither could read or write. The 1920 census does not list any servants living at the residence. In 1930, two female servants lived in the home, Bertha Johnson and Elizabeth Smith.³⁹ Bertha was 31 and served as the family's cook. Elizabeth was 28 and worked as a maid. Both of these

³⁷U.S. Bureau of the Census, *Twelfth Census of the United States, 1900* (Washington, D.C.: National Archives and Records Administration, 1900), http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&rank=0&gsfn=Henry&gsln=Moore&sx=&f19=Texas&f20=Bowie&f21=&f14=&rg_81004011__date=&rs_81004011__date=0&f16=&f9=&f10=&_8000C002=&_80008002=&_80018002=&f23=&f22=&gskw=&prox=1&db=1900usfedcen&ti=0&ti.si=0&gss=angs-d&pcat=35&fh=0&recid=66882513&recoff=1+2+20+21 (accessed March 10, 2008).

³⁸U.S. Bureau of the Census, *Thirteenth Census of the United States, 1910* (Washington, D.C.: National Archives and Records Administration, 1910), http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&rank=0&gsfn=Henry&gsln=Moore&sx=&f7=TX&f9=Bowie&f10=&f18__n=&f20=&rg_81004011__date=&rs_81004011__date=0&f23=&f17=&f16=&rg_f19__date=&rs_f19__date=0&_8000C002=&f21=&_80008002=&f22=&_80018002=&gskw=&prox=1&db=1910uscenindex&ti=0&ti.si=0&gss=angs-d&pcat=35&fh=0&recid=80752433&recoff=1+2+14+16+40+95 (accessed March 10, 2008).

³⁹U.S. Bureau of the Census, *Fifteenth Census of the United States, 1930* (Washington, D.C.: National Archives and Records Administration, 1930), http://search.ancestry.com/cgi-bin/sse.dll?indiv=1&rank=0&gsfn=Henry&gsln=Moore&sx=&f12=Texas&f4=Bowie&f7=&f15=&rg_81004011__date=&rs_81004011__date=0&f18=&f14__n=&_8000C002=&_80008002=&_80018002=&f10=&f16=&gskw=&prox=1&db=1930usfedcen&ti=0&ti.si=0&gss=angs-d&pcat=35&fh=0&recid=107357667&recoff=1+2+20+21 (accessed March 10, 2008).

women were able to read and write, reflecting the changing education available for African Americans in the South.

Photographs provide important visual images of the servants and offer interesting insight into their relationships with the families. The earliest known photograph of the interior of the home interestingly includes a servant rather than family members. This unknown woman stands demurely against the wall of the dining room prepared for a full dinner around 1890. This unusual record is rare because most Victorian photographs of home interiors feature family members posed amongst their possessions. In Charles Beatty Moore's personal photograph album, one of the earliest photographs of the house's exterior includes an African American male holding the reins of two horses for the photograph. Photo albums created by Mrs. Elizabeth Bonner Smith, Olivia's mother and a short-term resident of the Draughon-Moore house, include many photographs of servants. Some of these are photographs of the Moore children with servants standing in the background. However, the albums also include individual photographs of servants labeled with their names. On one page, eight small photographs of African American females, presumably nannies, are grouped under the humorous heading "Katharine's Rogue Gallery". This succession of nannies shows the transient nature of domestic servants after the 1920s. Henry Moore III also enjoyed documenting servants with his camera during his childhood and many humored him by playfully posing in their uniforms. These small photographs provide interesting information about the relationships between employer and domestic servants. To say that the Moore family considered these servants an extension of family is clearly incorrect, but the servants were a significant part of their daily lives.



Figure 23. Katharine's "Rogue Gallery," Scrapbook page made by Elizabeth Bonner Smith, early 1920s. Courtesy Texarkana Museums System.

Use of Themes

The themes presented in this chapter offer ideas for future interpretation of the home. Hopefully, they will also provide current guides with thoughts to consider and possibly work into their presentations. By extending the interpretation beyond architecture and objects, visitors will be more interested in the tour and potentially walk away with a better understanding of the house's history. Discussing the home's history in relation to national trends also makes the house more valuable as a museum.

CHAPTER SIX

Conclusion

After a thorough examination of the Draughon-Moore house in comparison to nineteenth-century architectural trends, it is easy to see that the structure's design is not a complete departure from mainstream Victorian architecture. Instead, it creatively incorporates two significant architectural styles, the octagonal and Italianate. This fact does not diminish the significance of the Draughon-Moore house, but instead enhances its importance as an illustration of popular Victorian styles and their diffusion to small town America. Through interpretation, the historic house can enhance visitors' understanding of how Americans of the nineteenth century thought about domestic architecture and what was considered important in a home.

The social history of the home enhances the knowledge of the Draughon, Whitaker, and Moore families. It is clear that the men of these families were important to area commerce and industry. Their history can be used to discuss the importance of the lumber industry and railroads to Texarkana's growth. However, the Draughon-Moore house was more than a home to great men. The new knowledge of the women, children and servants of the home can be used to create a broader interpretation of family life within the home.

The information provided in this study creates a new understanding of the Draughon-Moore house. However, there still many unanswered questions regarding the history of the house and its inhabitants. The structure deserves further attention from scholars studying Texas and Victorian architecture. Hopefully, this work will provide the

foundation for future research and interpretation of the home so that future generations can continue to learn from and appreciate The Ace of Clubs House.

APPENDIX

APPENDIX

Photographs of the Families and House



Figure A.1. Alice Draughon, c. 1895, second daughter of James Harris and Alice Draughon.
Courtesy Texarkana Museums System.



Figure A.2. William Loundes Whitaker, 1873. This photograph was taken while W. L. was a student at the University of Berlin. *Courtesy Texarkana Museums System.*



Figure A.3. Norman Whitaker, c. 1905. Wearing his school uniform from Blackstone Academy near Charlottesville, North Carolina. It is believed Norman was born in the Draughton-Moore house in 1888. *Courtesy Texarkana Museums System.*



Figure A.4. Katharine Fleming Moore and Henry Moore Sr., c. 1901-1905. This photograph of the couple was taken on the west side of the Draughon-Moore house looking toward Fifth Street. This is the most detailed view of the large cast-iron porch the Moore family added before 1900. *Courtesy Texarkana Museums System.*



Figure A.5. Mildred Moore Carter, 1898. Mildred married Harold Carter in 1899 and gave birth to her first child, Harold Carter Jr., in the Draughon-Moore house in 1901. *Courtesy Texarkana Museums System.*

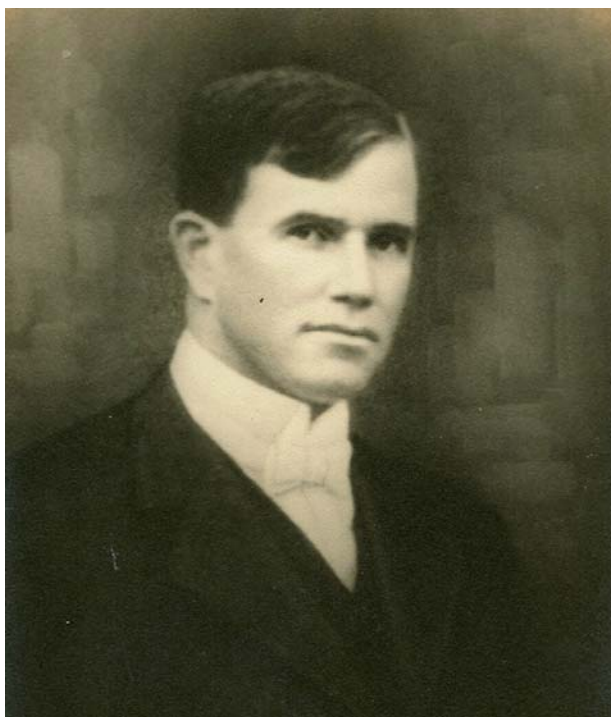


Figure A.6. Henry Moore Jr., c. 1901 to 1904. Henry was taking part in a wedding when this photograph was taken. At the time, he was a student at Columbia University Law School. *Courtesy Texarkana Museums System.*



Figure A.7. Charles Beatty Moore in United States Army uniform. *Courtesy Texarkana Museums System.*



Figure A.8. Military Maneuvers near Warsaw Poland, June 26, 1923. Writing on the back of this photograph, possibly by C. B. Moore, identifies the men in the picture: (1) Charles Beatty Moore, US Military Attaché to Poland, (2) Swedish Army officer, (3) King Ferdinand of Romania, (4) Swedish Army officer, (5) General Stanisław Haller, Chief of Staff of Polish Army, (6) Marshal Piłsudski, 1st Marshall of Poland. *Courtesy Texarkana Museums System.*



Figure A.9. Olivia Smith Moore, third from right, 1911. Olivia was part of the girls basketball team during her senior year at Texas High School. *Courtesy Texarkana Museums System.*



Figure A.10. Olivia Smith Moore, behind the wheel of an early automobile, c. 1910s. After cars became commonplace, the Moore family usually employed a chauffeur. *Courtesy Texarkana Museums System.*

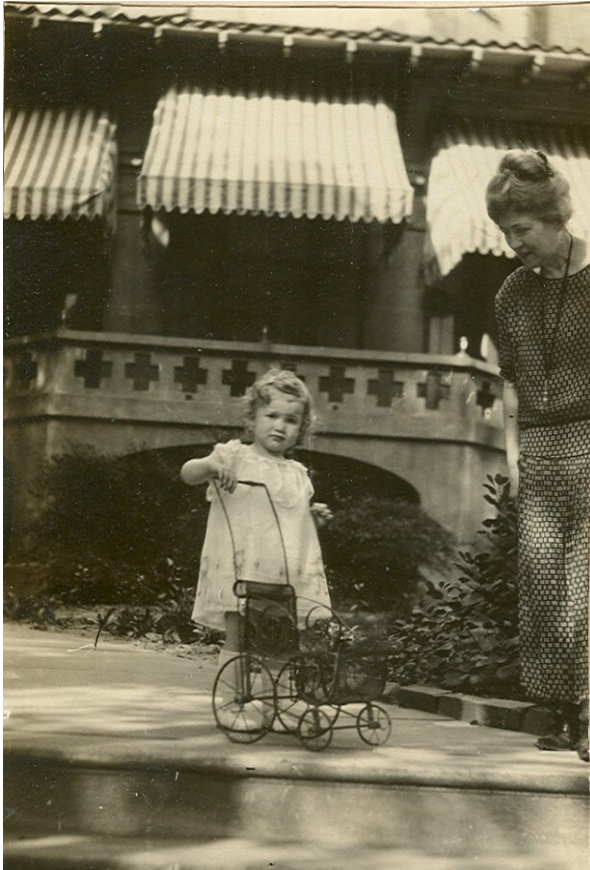


Figure A.11. Left, Katharine Moore Unsworth playing in front of the Draughon-Moore House, 1924. This photograph shows the west porch with striped awnings. *Courtesy Texarkana Museums System.*
 Figure A.12. Right, Katharine Moore Unsworth posing in a dance costume on the northwest side of the Draughon-Moore house, c. 1928. This photograph provides the only evidence of the original appearance of the basement walkway's brick retaining wall. *Courtesy Texarkana Museums System.*



Figure A.13. Four generations, 1944. From right, Elizabeth Bonner Smith, Olivia Smith Moore, Katharine Moore Unsworth, and Herbert Unsworth Jr. This photograph was taken in the west octagonal room of the Draughon-Moore house, which was the family's music room. The furniture remains in the room today. *Courtesy Texarkana Museums System.*



Figure A.14. Henry Moore III and Olivia Smith Moore celebrating Henry's birthday at the family's lake house, 1940s. Although Olivia often appears stern in later photographs, her friends knew her wonderful sense of humor. *Courtesy Texarkana Museums System.*



Figure A.15 . Draughon-Moore house, c. 1903. This photograph shows the west side of the house from across Pine Street. The cast-iron porch was added before 1900. Notice that Pine Street is a dirt road. *Courtesy Texarkana Museums System.*



Figure A.16. Draughon-Moore house south side, c. 1905. This is the earliest photograph showing the 1901 bathroom addition, located here on the far right side of the home. Notice the archway underneath the addition, which allowed it to span over the basement walkway. The small structure behind the house is the carriage house. *Courtesy Texarkana Museums System.*



Figure A.17. Unidentified male servant with horses Cake Walk and Lady Bird, c. 1905. This photograph from Charles Beatty Moore's personal scrapbook provides another view of the home's south side. *Courtesy Texarkana Museums System.*



Figure A.18. Draughon- Moore house, c.1940s. Photograph taken during a rare snow in the Texarkana area. *Courtesy Texarkana Museums System.*

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