



Kenneth Hafertepe
Hill/Finger Lecture
Texas Decorative Arts: and the Houses in Which They Were Used

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Introduction by Wallace Saage, Collections Curator, The Heritage Society

Dr. Kenneth Hafertepe is currently a professor of museum studies at Baylor University, in Waco, a program that prepares teaches future curators, registrars and teachers. Previous to that he was at Historic Deerfield for approximately ten years. He has served as chair of the Committee on Museum Professional Training for the American Association of Museums, which will be in town next week at the George R. Brown Convention Center with 4000 or 5000 museum professionals. Kenneth is also a pretty prolific author. He has written a book on the French Legation in Austin and more recently, a book on Abner Cook, the master builder of Texas who built the Governor's Mansion in Austin

Dr. Hafertepe will be speaking today on Texas decorative arts and material culture. After he finishes I hope you will go across to the museum and view the wonderful examples in our new exhibit. Without further ado, I'll turn the program over to him.

KH: Thank you for the introduction—very kind of you. I thank you for the product placement, too. I am actually holding a copy of my book, *Abner Cook: Master Builder on the Texas Frontier*. I also wanted to mention that volume two of the David B. Warren symposium series, on *American Material Culture and the Texas Experience*, was published just last week. I was very excited to see that, especially since I gave one of the lectures at that symposium; my essay is on German-Texan houses of *fachwerk* and log and rock. That is a foretaste of the book that will be coming in a year and a half, two years, from Texas A&M University Press— on the material culture of German-Texans. That is going to deal with houses and furniture, but also gravestones and paintings and all sorts of things Germanic. It is been a long trip. I had no idea how long it would take to do a book on material culture here, but I found out the hard way. It is been a fun journey. You will see that we will get to a passage in the talk today where we will talk in a little more detail about the decorative arts that the German immigrants to Texas produced.

The big story arch of this topic is about the assimilation of Germans into the Texan and

into the American mainstream, which did not happen overnight. It is a very interesting story in which the decorative arts actually are an interesting barometer of changes in German-Texan culture. I am fairly biased about all this; I am an architectural historian, so I am interested in houses and churches and public buildings and stuff like that, but I think that it is worthwhile to think about Texas decorative arts as being in a specific situation in a particular building, usually in houses, but you can also find decorative arts in courthouses or churches or what have you. That is the key theme here: the dialogue between decorative arts objects and the houses in which they were used. With that as an overview, we are going to talk about early examples of that pioneering generation of Texans, talk some more in depth about German examples of Texan material culture, and if we have a little time left over, we may peek just a little bit at the Victorian era and what was happening towards the very end of the 19th century.

I must apologize; we have been playing with the laptop and projector for about 45 minutes. We are sort of in transition between generations of PowerPoint, and the colors are all fine and everything, but the projector manages to squish the images on the screen pretty good, so this looks like a very compact Mission Concepcion here. When you go over into the gallery across the way—and I hope you will- you see a more expansive image. The Robert J. Onderdonk watercolor, an image of Mission Concepcion in San Antonio, is a good place to start, because it documents a point in time around 1878 when a ninety-year-old America is looking back on 18th century Texas and looking at it with almost a sense of nostalgia for—dare I say it—the civilization gone with the wind—not the Southern civilization but the Spanish civilization of the 18th century. Many other visitors to Texas were struck by these great mission churches, sometimes in ruins, sometimes still active. In fact, Concepcion was still an active Catholic parish at the time that Onderdonk did this watercolor in 1878. The ruins in the foreground make this look like it is not occupied. There is also an interesting tension between the appearance of it in the 1870s and the fact that there used to be a much larger complex when it was operating as a mission.

This might be considered a late example of imagery of the San Antonio missions. In the 1840s, as more and more Americans came into Texas, they were fascinated by the picturesque character, not only of Concepcion but also of Mission San Jose, as you see another watercolor by James Gilchrist Benton, which is at Amon Carter Museum, done around 1852. These watercolors are beautiful in their own right, but they are also amazing documentation; in fact, to the best of my knowledge, the watercolor on the right is the only image of the interior of Mission San Jose before the roof collapsed in the 1870s. That is really quite remarkable given that—as you probably know—it was rebuilt

in the 1930s, with help from New Deal funds. The shape of the original vault was inferred from the arching roof. There is this interesting tension—not tension in a negative way—between the decorative arts and documentation of past decorative arts can be a tool for the historian.

The earliest years of Anglos in Texas are very interesting to me because of all different currents that were blending together in Texas in the 1830s and 1840s. I was recently reading about Peach Point Plantation down in Brazoria County. Steven F. Austin is writing to his sister Emily and saying that there was an auction notice that he had seen in the newspaper of goods seized from a Mexican ship, which included Mexican chairs with leather bottoms, and he was excited because Campeches were easy chairs to sit on or sleep in. You see on the screen two museum examples of Campeche chairs, one from the Louisiana State Museum and another from the Metropolitan Museum of Art. That was a very popular chair in Louisiana. The Campeche name indicated that its origins were in Mexico, and the form had classical roots as well. Steven F. Austin liked these chairs, and Thomas Jefferson and James Madison had these sorts of chairs at Monticello and at Montpelier. I guess there is something about Founding Fathers and Campeche chairs. Maybe it is just a person of a certain age. They liked a comfortable chair in which they could kick back and take a siesta. There has recently been a Campeche chair added to the collection over at Bayou Bend. That is a very nice addition to the collection as well.

But what of early Mexican-Americans in Texas—someone like Lorenzo de Zavala? One piece of furniture that is documented to have been owned by Lorenzo de Zavala is this rocking chair made in New York City. He was a pretty well-traveled individual and acquired this rocker, which also has aspirations to comfortability, much like the Campeche chair. Look at the shape of that seat, how it conforms to the human figure in a much more comfortable way. Rockers become icons of comfortability in the 19th century, mid-19th century furnishings in particular. This one was sold by the widow of Lorenzo de Zavala—Emily de Zavala—to Mrs. Jane Harris, and it ended up going from one of her descendents to the San Jacinto Museum of History.

When we think about pioneer furnishings, we tend to think to think of something like this side chair, particularly this very southern vernacular furniture form. There is no elaborate ornamentation and the seat is made of rawhide. Julia Lee Sinks, wrote of early settlers of Austin—“Often people were seen drinking from silver goblets sitting on what were quaintly known as “cow chairs.” We tend to think of those as a “rawhide chair.” The term “cow chair” is a little more colorful, I think you would agree. This one has a history of having been brought to Texas by Isaac Parker of Tarrant County, and—as you see

here—was used on the porch at Isaac Parker’s house in Tarrant County, which is now at Log Cabin Village. Just in the same way that the rawhide chair is a vernacular form that it is brought to Texas by mainly southerners from the upper end south—from Tennessee—the upper part of the South, so too the technology of building with logs is brought to Texas from the east coast as well.

We sometimes imagine the pioneering generation to have been left to their own devices, but in fact, pioneers to Texas were bringing mental tools with them and occasionally real tools as well. You see the way in which southern vernacular culture became very much ingrained in rural Texas. Interestingly enough, log construction has deep roots in the Germanic areas of Europe, but by the 19th century deforestation had led to that tradition being lost in Germany, so that it had to be re-learned by German immigrants from examples like this one and probably ones closer to Houston.

This is another example of a pretty standard vernacular chair here. Its rawhide seat is not in very good condition, and it looks like it is going to be just your standard issue vernacular Southern chair. Then you find out that it was used in a family of German immigrants. It was probably made just about the same time as this house was built in 1846-47 just south of La Grange by the Willrich family here—Georg and Elise Willrich. In fact, they tried to get with the Anglo-Southern program by buying slaves, and the family tradition is that this chair was made by one of those slaves. It would be interesting to know whether their enslaved craftsmen also were carpenters—I suspect that enslaved craftsmen had something to do with the construction of this house as well.

We tend to associate certain other types of chairs with German immigrants, but it ain’t necessarily so. There are other things that intervene. Ironically, the Willrichs ended up selling their slaves, because they were running away on a very regular basis, which frustrated the owners, and they ended up selling them. The information provided in the family history that it was made by slaves allows is to date the piece to 1846-47, something very precise; it is pretty rare to be able to do that for a vernacular piece of furniture. If you look at this chair without knowing its history, you think that could have been made any time in the 19th century, but when it comes to you with a story from the family, that really enhances its historical value.

The most interesting thing about this house, now known as Mount Eliza, is that it had a central passage. The Willrichs were also an exception to the general Germanic rule of avoiding central passages. We tend to think of central passages as the Anglo norm in houses, even here Kellum-Noble House. Germans tend to—and I am German so I can say

this – Germans tend to be cheap, and we really hate the idea of wasted space, and people looked at the central passage—even with a staircase—as a waste of space. Put the stairs in a real room where you are actually going to do some living. The Willrichs were moving away from that. It is a very interesting house.

By the same token, the French Legation is an interesting cultural blend. The emphasis of the interpretation for the longest time was that it was a Louisiana-bayou-style house, and there are certain things—like the steeply pitched roof, the gallery having paired columns running across the front, the French doors, there is access from the two front rooms out onto the porch. The thing that is so striking about it to me is that you walk in the front door and—boom—you are right in a central passage with a staircase. There is this whole sort of exterior thing that gives it a sort of French image, but when you go inside, there are four rooms to either side of the stair hall, a very conventional Anglo plan. There may have been some negotiation between the French diplomat and Anglo builders in early Austin, but the reason I throw in the French Legation is simply to show you the couple of surviving pieces of Dubois's furnishings in the parlor of the Legation, most likely imported from New Orleans, which was probably the most convenient large city to people in early Texas. These ended up going to Thomas William Ward, the second mayor of Austin, and ended up being acquired by Miss Emma Kyle Bureson, who was an early member of the Daughters of the Republic of Texas. She donated them to the old DRT museum in the General Land Office, but when the French Legation was restored and opened as a museum in 1956, they went back to the French Legation.

There were opportunities for having fairly sophisticated furnishings on the frontier. Another example of imported furnishings can be seen at the Earle-Harrison House in Waco. Its architecture can be seen as the last gasp of the Old South, but if anything, it relates to the Garden District in New Orleans. It is a lot like the Nichols-Rice-Cherry House in that it has a side passage with a couple of rooms connected by broad double doors. In the entry hall is an Earle family pier table of a sort that is very characteristic of neoclassical style in the 1830s and 1840s on the east coast. It came with the Earle family from their original home in Mississippi to Waco, Texas.

This is a chest of drawers that was made and used in Bastrop, now at the Winedale Historical Center. The chest of drawers has the drawer on top gently projecting out supported by the two neoclassical pilasters on the side. On the right is the house of Jacob Higgins, who was one of the wealthiest individuals in the 1840s and '50s in Bastrop. He in fact was a partner in a sawmill—a lumber mill—with Abner Cook—who you will recall was a *Master Builder on the Texas Frontier*, available for \$30. Higgins and Cook

were involved in a sawmill so a lot of that pine ended up being used to go in the Governor's Mansion, the Pease-Shivers Mansion and a lot of the other important Greek Revival houses that Cook was building. Higgins himself was originally from Vermont, and that is kind of interesting, because this form for a chest of drawers and or even for desks was very popular in Vermont.

One of the other things that is striking is that Jacob Higgins was one of, if not the largest, owners of enslaved people in Bastrop County. It would not surprise me at all if this chest was Jacob Higgins saying, "Well, this is how we do it in Vermont," and telling that to an enslaved artisan working for him, and they certainly had plenty of pine nearby. You can get these interactions between masters and slaves and coming up with something that is really interesting and distinctive.

Here is the Governor's Mansion in Austin in happier times, back before the catastrophic fire. I bring that up just for another example of a piece of furniture that may have been made in Texas, or maybe be New Orleans. William Seale, hypothesizes this might actually have been bought from a furniture maker in New Orleans. This wardrobe with dressing bureau is extremely well documented, as it was in the Governor's Mansion in the 1850s. That is pretty awesome. This one, of course, I learned about in my bible, the book of David and Lonnn—that is, David Warren and Lonnn Taylor's *Texas Furniture*. It has managed to stay in the Mansion since then. It is a wardrobe with a dressing bureau, which is to say it has got a wardrobe on the sides, and in the middle three drawers and then a looking glass above. This relates to this image in John Hall's *The Cabinet Maker's Assistant*, published in Baltimore in 1840. You can see in Hall's design the looking glass is actually toward the back, allowing a sort of counter space there. This is a fairly elaborate piece of furnishing reinterpreted a little bit by pushing the looking glass forward. Interestingly enough, there is a really similar piece here. Wally, is it still in the back bedroom in Nichols-Rice-Cherry?

MV: Yes.

KH: Okay. Yeah—go over to Nichols-Rice-Cherry. You can go look at this related example. This John Hall design, plate 174, very much informs a wardrobe owned by an early couple from Austin which is now in the Neill-Cochran house—one of the other big Abner Cook houses—owned by William and Maggie Stiles. He was the first dentist in Austin. They came from Baltimore, and so there is this neoclassical pillar and scroll style that is being used—kind of re-interpreted, with the scrolls enlarged and resting on pillars. As you can see the poor thing is missing its top, which I didn't realize until I found this plate

in John Hall.

I hope that you are seeing that this pioneer generation did have a certain craving—if you will—for some of the finer things in life, the desire to participate in the general taste for neoclassicism. It had Sam Houston and his wife Margaret purchasing furniture, some locally maybe, some made further afield for use in Independence and in Huntsville. This is an image of a house in Independence. Sam did not live here, but this is where Mrs. Houston lived after he passed away, because she did not really like Huntsville that much, and so when Sam passed, she headed back. This image of the house was drawn by the architect David R. Williams in the early 1930s. Another chair with a history of use in Independence here at the Kellum-Noble House very much relates to chairs that were available in New Orleans and all the way from New York. In fact, this is a broadside for Joseph Meeks and Sons, and they were marketing this kind of furniture. They even had a New Orleans branch. By the 1850s furniture could be shipped into New Orleans or Texas relatively easily. The broadside is great documentation of the later versions of Grecian plain-style furnishing, which informed the taste of many early residents in Anglo Texas.

Here is the side chair with a history of use in Independence, and there is the stair hall in the Mrs. Sam Houston house in Independence, and you can see the very simple, austere mantel piece surrounding the fireplace there. Other than that main focal point of decoration, the rest of the house is really plain. This is a private house now and not a historic house museum, so it is not set up for complete period accuracy. When the Ursuline Academy in San Antonio was building their new stone building in 1854, it was built by Francis C. Schmidt. This is a fairly early example of German influence on San Antonio. In the decade before the Civil War broke out, San Antonio was one-third Anglo, one-third German and one-third Mexican. There was an interesting mix of cultures there. The Academy has a two-story portico, covered by the pitched roof. This is German building—it is not exactly American, but really more of a Creole style. The table that you will see across the way could have been in this building or even the dormitory building which Francis C. Schmidt came back to build just after the Civil War, using some of that French accent or Creole accent that the earlier building had.

This image may cast our memory back to the furniture that we saw in the French Legation—that French antique or Rococo revival look that seemed like home to residents down in Galveston at Ashton Villa. James Moreau Brown was a native of New York, his wife Rebecca Stoddard Brown, a native of Philadelphia. Again, they were bringing with them a lot of expectations in terms of the way they wanted their interiors to look, and the latest fashions on the east coast in the 1850s, and that was true as well of their house,

Ashton Villa. The exterior, which you see here—Ashton Villa was built at the very end of the '50s and just into the '60s, and interestingly enough, it is pair of people from the Northeast, again, who purchased slaves and did become part of the slave holding system in the South. One of those slaves—Aleck—was specified in the deed of sale as a being a trained bricklayer. He was purchased at about the time that James M. Brown was building a store on the Strand in Galveston, and presumably, the bricks that you see on the walls of Ashton Villa were also laid by Aleck. Again, it is very rare that you are able to name an enslaved craftsman who worked on a building in Texas or really anywhere. It is pretty cool to have that documentation about Ashton Villa.

Here is a lesson in the dangers of too much photoshopping. I had been playing with this image and pushed one button too far. You can actually see the true colors, in addition to the true proportions, of this image over in the exhibit. It is wonderful documentation of the Harris County Courthouse and the courthouse square. People have proposed that the house in the background there is the Nichols-Rice-Cherry house. It does not look much like the Nichols-Rice-Cherry house to me. It may be one of those cases where Thomas Flintoff, the watercolorist—saw a bunch of columns on the ground, while they were working on this house. He may have assumed, “Oh, they are going to put columns all away around the thing.” He may have been anticipating how it was going to look in a couple of months and never quite did. I am delighted to see the watercolor in the exhibit over there, because it is an interesting bit of documentation. Once again, watercolors as historical documentation—who would have thought—the documentation of the little brick courthouse, which really only lasted for ten years. Houston was always moving forward at a very rapid pace. Friedrich Jakob Rothaas, the architect of the building, was from Germany. Another watercolor by him documents George Allen’s house here in Houston, circa 1840.

The thing that is so striking about the watercolor is the way that the building is so different than any regular Texas courthouse of the antebellum era. It is brick. It has got the round arched openings. It has got the elaboration up at the cornice here. The comparison image here is a painting by Edward Gaertner of the Bauakademie in Berlin, designed by the architect Karl Friedrich Schinkel. The main features are the brick and the elaborate cornice and—you know—the brick. It is just there. It is just a material, right? Well, for a lot of people in Germany and elsewhere, it was more honest to use brick and use brick exposed as a material, rather than plastering it over or trying to make a building look like something that it was not. Ruskin talks about that in *The Seven Lamps of Architecture* in the 1840s, truth in materials was a very important principle. I think that even in this simple little building sitting here on the courthouse square in Houston that

that sort of mentality was coming to the fore. This is great documentation, so definitely take a look at that.

But then there are the Germans. This is a watercolor by Richard Petri showing Bertha Queisser's parlor in Dresden. Bertha was Petri's sister, and she married a musician who played with the Dresden Royal Orchestra. This is a middle-class, German household parlor. For me it is the image of what they left behind, and the thing that is interesting about it is that it is not just what they left behind, but also what they had stuck in their head as the template of what they thought was stylish or what they thought was comfortable—what they thought of as homey. The little table in the center, the chair in the back, the neoclassical sofa beside the sewing table on the left side, the desk and bookcase on the right—it is just loaded with dec arts information. It is very cool. As I was writing about this for the book manuscript, I realized that it also speaks to what Germans had to leave behind almost entirely, and that was upholstery. You see that so rarely. You will see the exception to this rule in just a second. It was harder life in Texas just because they didn't have their seating smoothed out very often.

Here are images of Richard Petri and his good friend Hermann Lungkwitz. On the left is a self portrait of Petri, and on the right is Petri's portrait of Lungkwitz, which is in the collections in the Texas Governor's Mansion. Fortunately, this and all the dec arts collection there were already moved out at the time of the fire, and so it is preserved pretty nicely. Petri and Lungkwitz documented life in the Hill Country. *The Pioneer Cowpen*, circa 1853—this was on their farm that was just to the southwest of Fredericksburg. *Going Visiting*—also by Petri—showing them walking or riding along the creek or river, near a little cluster of farm houses on Live Oak Creek. This was where the original Guenther Mill was, and was where their own farm was. The watercolor of Jakob and Marie Kuechler, who was another of Petri's sisters, is a wonderful bit of documentation from really just a year before Petri passed away.

I really love the Lungkwitz painting that you will see over in the exhibit—*The Old Pinta Crossing on the Guadalupe*. This is an actual scene found on the Guadalupe around Sisterdale. I think this was Lungkwitz's favorite tree; it is very gnarly. There is a feature of interest added of the solitary Native American on horseback. The posture of the Native seems kind of downtrodden. It is like the last of the Mohicans or insert last of whatever Native American tribe you want to. It is an important example of the sort of landscape work that Lungkwitz brought with him having been trained at Dresden in the 1840s. It is a level of sophistication that is really unheard of in Texas at the time. Of course one of his other great Guadalupe River scenes is just across the town at the Bayou Bend Collection

—*Guadalupe River Landscape*, which incorporates if not the same tree on the right side, a very similar one.

I cannot go too long without mentioning the San Felipe Cottage here at Sam Houston Park, which is really so interesting. You may all have seen this before but here is the house on its original location from a Bird's Eye View of Houston of 1871. You can see there is actually just one dormer window there. The dating is kind of murky on the house. You guys probably know the whole story. It used to be said, "Oh, it might be one of the earliest houses in Houston," but historians now lean toward just post-Civil War. One of the reasons for that is that it seems to have been built by a German, but it also has a central passage. It has those assimilation elements coming in very well. You can see this in the characteristic furnishing of the house. The wash stand from the Bering family upstairs is strikingly Victorian, and thus another sign of assimilation into the mainstream. The Berings were big in construction materials and sawmills and building, and they were serving a lot of Anglo clientele, so this is really significant. The Bering houses were along Louisiana Street, not terribly far from here, but their homes were very much in an Anglo-Texan manner—they were advertising their wares to anyone who walked by. There would be houses that would appeal to Anglo-Americans, not just to their German compatriots.

In terms of German furnishings, there are wonderful examples that survive. At the Winedale Historical Center there is a table that is either a center table or one heck of a big tea table, but it has a flip top, believe it or not. It was originally in the Schuddemagen House in Round Top. The rock part of house that Conrad and his wife lived in was built by his father-in-law, Carl Sigismund Bauer around 1850. From the exterior of the house, it looks like it is going to be your standard Anglo central-passage plan. It sort of "passes" from the outside as Anglo. Then you go inside and the doorway is direct entry into one large room, which occupies the center and left part of the ground floor, and to the right there is a narrower, rectangular room. The larger room is presumably the formal parlor or *stube* that was where this table would have been originally.

Many other things survive from the eastern areas of German settlement: the well-known sofa by Christopher Friedrich Carl Steinhagen in Anderson, and a wonderful rocking chair. The schrank, interestingly enough, is dated 1878 – to be precise, June 12, 1878. All of that came from Steinhagen's own house in Anderson. The thing that is striking, again, is that his house completely passes for Anglo – notably, it has a central passage. It is only one story so it does not have a need for a staircase, but it was not a huge area of German settlement, so it is highly likely that you are going to have to become one of the residents

of the neighborhood. One of the more imposing families in New Braunfels—or significant families—was the J.J. von Coll family—when von Coll died, his wife married a Guenther. The sofa from that house is now at Bayou Bend with reupholstered but period-appropriate materials. Here is a view of the exterior of the house, which may be the first German-Texan rock house. This window on the right in the exterior view is that window seen through the door in the interior photo. It apparently started out as one big, square-ish *stube*. There would have been a separate kitchen. J.J. von Coll was one the significant early agents of the Adelsverein in Texas. His sofa was most likely made by Johann Michael Jahn, who worked on the von Coll house floor.

Johann Michael Jahn's rocking chair descended through his family and is now at the New Braunfels Conservation Society, having been donated by one of his grandsons. This is a neoclassical rocking chair, known at the time as a Grecian cane back rocker. You will see a similar rocking chair in the exhibit here, which is sometimes said to be by Johann Michael Jahn. Here is another Johann Michael Jahn piece, the schrank that is now at Bayou Bend. In Jahn's house in New Braunfels you will notice that there is no central passage. Instead of having a central door and two windows on each side, it is window, door, window, window, door, window—two doors onto the front porch. Basically, it is a *stube* and a common room, most likely a parlor and bed chamber, and then narrower rooms to the rear.

Here is another example of a Grecian cane back rocking chair. This is still in the family of the maker, Heinrich Scholl. Take a mental picture of this and then go look at the rocker over in the exhibit. Here is Heinrich Scholl's house in New Braunfels. Here you can see, there is the center door with windows flanking, and then there are French doors. You think, "Oh okay—central passage. This is a no brainer." But when you actually look it, the larger room is in the center. The double doors—boom. This is the *stube* right here flanked by bedrooms (or *kammers*) on each side. This is from around 1855—so kind of mainstream on the exterior, but on the inside arranged in a rational German manner, nothing wasted on a central passage.

The wonderful German-Texan safe is here at the Heritage Society signed by Julius Raatz in Austin, 1861. It is really beautifully done with the raised panels. There was a German community in Austin northwest of the Capitol, and there was also one over by the German Free School on the east side. This is Waller Creek that is running there. You notice this little house right here with the inset porch, center chimney, two rooms? Actually, you can almost make out two doors off of that porch. It is very much along the lines of the Johann Michael Jahn house. Now this is house of Christophe Conrad

Stremme, the draftsman at the land office who designed the land office in Austin in a German Rundbogenstil manner.

Out in Fredericksburg, you can see a variety of furniture forms and also you can find log houses, *fachwerk* – the original German form of infilling the frame – and the familiar rock house. This is the Hill Country German version of the log house, which is the log house on steroids. That is to say, they decided, this is just not working very well if you just have logs on logs. Instead of just doing it in order they decided—okay—we are going to have a row of logs, and then we are going to have a row of rock, and then we are going to have more of those that go in and then we will put another log on top of that. These things are not going anywhere unless you take a bulldozer to them, but they are very cleverly engineered. Of high value for the German is permanence, once again.

This is the house of Heinrich Cordes, who was a carpenter specializing in roofing. He did the roof on the Marienkirche, the Catholic church in Fredericksburg. This safe in his house has been there since the 1850s—it just has not gone anywhere. It is kind of funky - and interesting. It has been in that corner for quite a long while. Then across from that diagonally is a very nice rustic neoclassical sofa attributed to William Arhelger. We tend to think of log houses as being very rustic and simplified, but it is entirely possible to have very stylish furnishings inside. William Arhelger also made furniture for his own rock house in Fredericksburg, such as this center table which remains in the family, which is pretty cool.

In the collections of the Gillespie County Historical Society is this schrank owned by Conrad Welgehausen, which is inscribed on the back of the right door. It says: “C. Welgehausen, 1860, Crabapple, Gillespie County, Texas.” Those of you who do not know Fredericksburg, Crabapple Creek runs from the hills from the northwest, and there was a little settlement to the north of Fredericksburg proper. This early schrank would have been in this house, probably in this part right here, which was the original log room. It was a room that was then added to with additional chambers—bed chambers that is—off to the side. Here is what that room looks like on the inside—the view from the center room into the west room. This is actually the original setting for this early piece.

Now, here we are back at the Pioneer Museum where the schrank lives today. This is the Kammlah House, one of the early generations of *fachwerk* houses—the exposed—sometimes exposed, sometimes plastered over. In the second kitchen, traditionally said to have been built around 1859, is this wonderful safe with neoclassical pediment, two lozenge-shaped panels, one on each door, two drawers underneath. This started as a

fachwerk house, but this is a rock kitchen added around 1859-1860. There was a tradition towards something more permanent here.

Neoclassicism is not just in the elite homes. It can also be in chairs like this. This is a side chair made by Jakob Schneider. He had been a military officer in Prussia, and because of politics ended up having to not only leave the military but leave the country. He came to Fredericksburg and became a cabinet maker. This was his house in Fredericksburg. Fredericksburg has preserved so many of its houses, but this one unfortunately got demolished in the late 1960s. This very simple side chair was in this house, which was also documented by David R. Williams, the architect in the *Southwest Review* in April 1931—an iconic image. It is kind of a contrast between that neoclassical type of chair as opposed to the brettstuhl that you see here—this one attributed to Johann Martin Loeffler. It is a beautiful example of the form. You can see another excellent example over in the exhibit.

Again, we think of early Texas furniture as primitive but simplicity is not necessarily primitive. You could look at this Jakob Schneider side chair and then you look at this dining chair that was inspired by designs of Carl Friedrich Schinkel, the German architect. Simplicity was no guarantee of a primitive outlook. Jakob Schneider's schrank also remains in Fredericksburg. John Peter Tatsch was one of the other leading cabinet makers in Fredericksburg, and his schrank survives in the family. Originally it was in this house, the Tatsch House, which has the famous gigantic chimney off to the side. The schrank descended to his daughter, and it remains in the family today, the schrank that is—as does the rocking chair, very simple but with that sort of—I don't know if you want to say Germanic—but continental feel to it with the arms extending out over the front post.

This final example of a schrank is still in the original family. On the inside door it says that it was made by Ferdinand Schulze of Fredericksburg for his daughter when she married August Arhelger in 1878. They lived in Mason in this little clapboard *fachwerk* house. Again, a small house—it started as a two-room house, two rooms were added onto the backside. This wonderful schrank is a great testament to one of the early cabinet makers of Fredericksburg, Ferdinand Schulze.

19th century Texas was a complicated blending of different cultural traditions. There was considerable Anglo influence from the east coast, but also influences from Mexico, from enslaved African-American craftsmen, German immigrants, and other European immigrants, such as the Norwegians of Bosque County.

Kenneth Hafertepe
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Page 14

The story of 19th century Texas decorative arts is a fascinating one, and you will very much see that over in the excellent exhibit. Thank you very much for your attention, and if anyone wants to pick up a copy of *Abner Cook*, it is the perfect Christmas gift for that Texana buff on your list. Thank you all for coming.