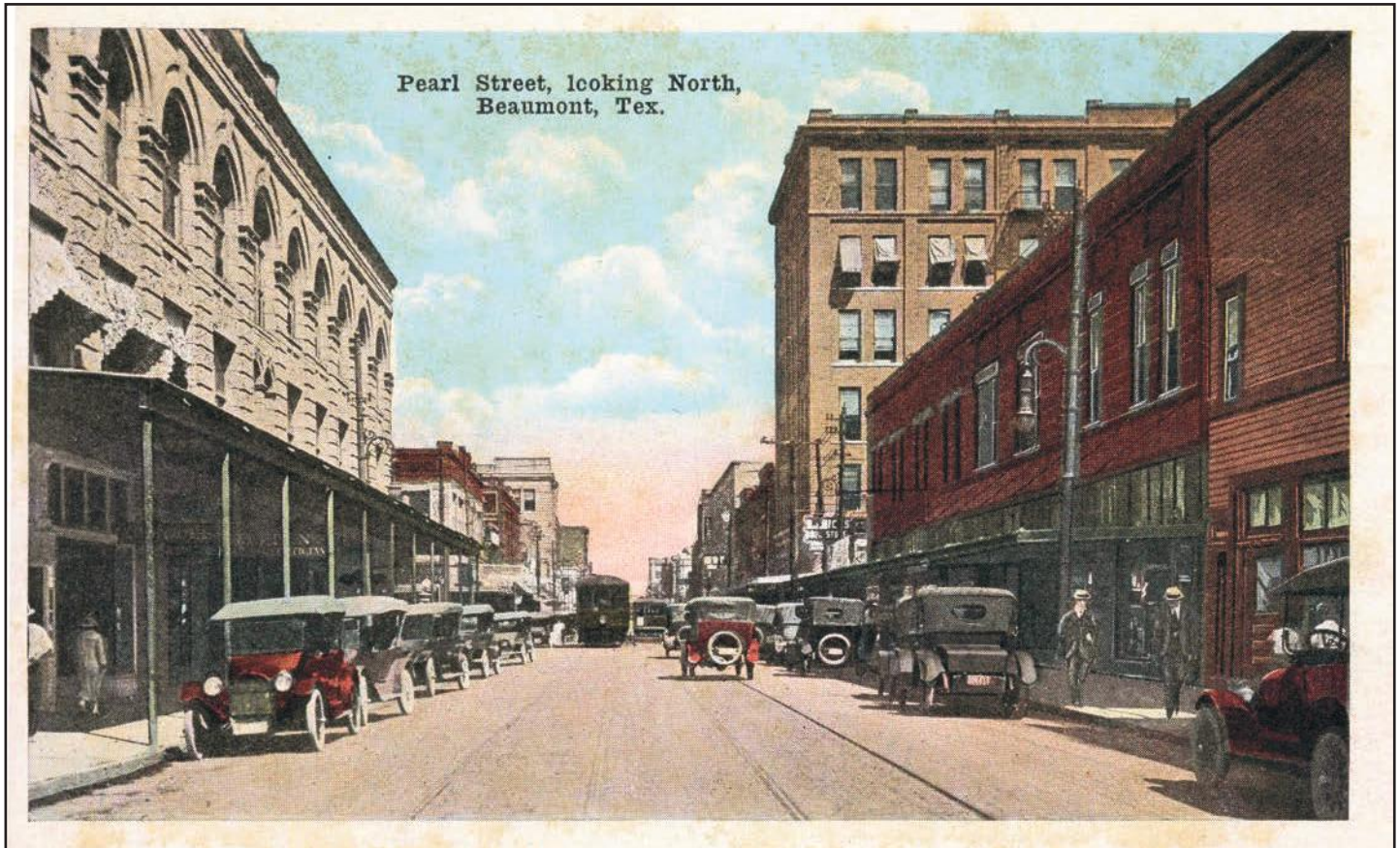


September 2020
Vol. 37/No. 1

McFADDIN-WARD HOUSE VIEWPOINTS



In the 1920s, downtown Beaumont was the center for shopping activity, especially along Pearl Street.

Ida McFaddin and Mamie Ward: Modern Women

By Judith Linsley

After World War I ended, the United States enjoyed a decade of prosperity — known now as the Roaring Twenties. The Beaumont economy boomed as well and was considered exceptionally strong thanks to its broad base of oil, lumber, cattle, rice, and

shipping, which included the port and railroads. Prosperity gave Beaumont consumers access to more and better products. Whereas in years past shoppers went to Houston or Dallas to have access to more and better merchandise, they now had to look no farther than the stores downtown. The second Spindletop oil boom in 1925 brought the

town even more wealth, and the McFaddins benefitted as well, because much of the new field was on McFaddin land.

Downtown was the center of activity — banks, offices, churches, stores — even grocery stores, though small groceries still dot-

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-- Director's Desk --



Resilience and Open Doors

We are resilient, just as the McFaddin family and our own ancestors were. Southeast Texans know what to do in a storm of any genre.

Now we look forward to sunny days. The McFaddin-Ward House Museum is set to re-open on Wednesday, Sept. 23. We are so excited to have visitors and friends back on campus for various offerings in September.

The museum will open with a twist in a light-hearted welcome not only to visi-

tors from afar, but also friends in our own backyard. Our wish is to share this beautiful campus with the community and beyond by offering audio house tours, self-guided tours of the Carriage House, and strolls through the glorious gardens. We hope visitors will come for a respite from everyday challenges to enjoy the beauty and history this campus offers.

So come see us whether you have a few moments or an afternoon to spend. Your visit can be crafted to meet any

time frame. Students at home from school — send them to us for a history lesson! Our staff and volunteers can't wait to welcome you to this oasis from your journey.

Warmest regards to you, our friends,

Interim Director

Welcome New Faces



Emily Fischer

This summer, we have had some familiar faces join our team! You will remember last year's summer intern, Emily Fischer. The stars aligned when she moved from her native Ohio to Texas following her graduation earlier this spring. The museum is glad to have her back as our Collections Assistant, full of positive energy and a unique perspective of collections management.

Luckily, COVID-19 did not stop us from continuing our internship tradition. Volunteer Docent, Rainey Knox, was chosen as our 2020 intern, and she has carried the torch with poise and endless creativity. Look out for the great ideas coming from these bright museum professionals!



Rainey Knox

*History acts as an anchor.
It provides identity
in times of uncertainty.*

— Rainey Knox

Collections Corner

Painting a New Pastime

By Emily Fischer

The pandemic has granted many of us a new wave of free time. As a result, I have found myself looking for new hobbies and activities to try. I knew the McFaddin women could inspire me with some of their leisure-time activities. China painting was enjoyed by middle- and upper-class women; it grew in popularity from the 1870s through the 1920s. Blank porcelain pieces, mostly imported from Europe, were available in a variety ranging from simple plates and bowls to



A small bowl from Ida's hand painted blue-gray set completed in 1912.

extravagant punch bowls, candlesticks, and other pieces. For the women of the McFaddin house, China painting was a symbol of economic status and cultural accomplishment. It also showcased the creativity, talent, and even a taste of the personality of the painter, as can be seen in the variety of pieces in our collection.

We have china sets painted by Ida Caldwell McFaddin, her daughter Mamie before her marriage, and Ida's sister Ouida Caldwell Watts. Ida and Mamie took painting lessons in Beaumont from Minnie Jones. During routine trips to her family home in Huntington, West Virginia, however, Ida frequented the shops in Cincinnati, Ohio. Cincinnati, New York, and Chicago represented the three early centers for china painting in America. Hobbyists could deliver their china pieces to these centers to be fired in professional kilns. In Cincinnati, Ida may have picked up more supplies and china blanks to continue her work.

Ida painted a dinner service in 1912 that features a peaceful sea-



Mamie's tea cup and saucer hand painted in 1907 are one of the many dishes within the Butler's Pantry cabinets.

side scene in blue-gray tones. The large collection includes 110 pieces, many with her signature on them. It must have taken months to complete. Ida obviously immersed herself in her work and apparently hoped Mamie would share her artistic passion. A letter from mother to daughter in 1908 reminds her, "You had better begin your Christmas presents. Are you going to paint any presents?"

Mamie hand painted a tea set in pastel blue and yellow, with raised gold accents in a simple Art Nouveau design. While she did

not date her work, a 1907 patent within the set reveals a clue that she may have begun painting it while still in school. Ida's sister Ouida chose to paint a set of pastel butter dishes decorated with fernlike sprigs, signed "O.L.C. 1911." Each dish and design from all sets demonstrates the patience and devotion necessary to craft a beautiful piece of art. Today, when free time seems more available than usual, this enduring art truly shows us how a new hobby can provide not only joy and fulfillment but a legacy for generations to come.

Arts & Crafts

By Rainey Knox

It wasn't very long after I applied for the summer internship at the McFaddin-Ward House that the world caught on fire. As weeks went by I resigned myself to the fact that interning just wasn't going to be feasible during a global pandemic. Hence it came as quite a shock when curator Ashley Thornton called to let me know that I had been selected. I knew that my involvement with the museum would look very different than that of previous interns, but I accepted without hesitation. Even in

unprecedented times, my love for the past, like that of everyone at the McFaddin-Ward House Museum, remains unwavering.

This is the very reason I gravitated towards the Arts and Crafts movement as my research project. Craftsmen of the early 20th century were plagued by their own adversity: industrialization. Residing in a world convinced of their obsolescence, artisans in both Europe and America rebelled. The Arts and Crafts movement was quintessentially a counter-

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This floor lamp, an example of the Arts & Crafts movement, can be found in the East bedroom.

'Other Views'

W.P.H. McFaddin's Children from His First Marriage

By Arlene Christiansen

Because the McFaddin-Ward House Museum focuses mainly on the people who lived in the house, we don't talk much about the children from W.P.H.'s first marriage. By 1907, when Ida, W.P.H., Mamie, Perry Jr., and Caldwell moved into 1906 McFaddin Avenue, the first three children were grown and gone.

In 1877, W.P.H. McFaddin married Emma Janes, member of another early Beaumont family. They had three children, Lillian Skipwith, Di Vernon and William Valentine, before Emma passed away very suddenly in 1890 of what the newspaper called a "congestive chill." W.P.H. remained a widower for several years before marrying Ida in 1894.

W.P.H. and Emma's oldest child, Lillian Skipwith (Skip), was born in 1877 and was only five years younger than her stepmother Ida, who was born in 1872. Maybe that was why Skip and her younger sister and brother called Ida "Sister Ida" (sometimes shortening it to "Stida"). Skip was 18 when Mamie, oldest child of Ida and W.P.H., was born. Mamie had childhood memories of Skip playing with her and making over her, and of watching Skip getting dressed to go out. According to family accounts, Mamie was very fond of Skip, whom she called "Sister Skip." (Using titles, such as Sister or Cousin, before a first name, was also considered respectful.)

Every year, the McFaddins would take family trips to Huntington, West Virginia, and Skip would accompany them. On one of these trips, she met Henry Clay "Harry" Duncan and they married and lived in Huntington. She had one child, Perry McFaddin Duncan, who became a noted architect. He was born in 1901, only six months after Caldwell McFaddin, his uncle and the third child of W.P.H.'s second marriage.

Skip was said to be well loved by the family and a "gracious" lady. She died in 1943 at the age of 66.

Di Vernon, the second child, was born in 1879. She was named for her aunt Di McFaddin Averill, and though she was called simply "Di," she is listed in her mother's probate as Di Vernon McFaddin. In later years she called herself Diana.

Di was supposed to have been a "live wire." As a young single woman she was a local beauty, having been crowned queen of

the Rice Festival, and her name frequently appeared in Beaumont's newspaper society columns. Her family recalled her as being sometimes controversial but never dull. Her

first marriage was in 1906 to Lysander Houk. He died at an early age and she later married Fayette Leard. She had no children. She lived in California for a while, but eventually ended



Skip McFaddin ca. 1901



Val McFaddin ca. 1898



Di Vernon McFaddin ca. 1900

up in Springfield, Missouri.

Di was visiting in Beaumont in 1953 when she died. She was staying at the then-new Castle Motel and was hit broadside while turning into the parking lot. A few days later she died suddenly of what was believed to be an embolism. It was a shock to the family because they considered her indestructible, and she was said to look twenty years younger than her actual age of 74.

The third child of W.P.H.'s first marriage, William Valentine, known as Val, was born in 1883. He was named for his father's close friend

and business partner, Valentine Wiess. Val married Camellia Blanchette and they had one daughter, Di Vernon.

Val was educated at Texas A&M and the University of Texas. He was a scholarly man, said to know Greek and Latin, and his daughter, Di Vernon, maintained that he was the most brilliant man she knew. Maybe his intellectual tendencies were the reason that he sometimes got crossways with his father; he didn't go out to the ranch or the rice fields often enough to please W.P.H., who believed in the virtues of physical labor. When Val still lived at

home, Ida would take up for him.

Val ended up working for Magnolia Refinery for a number of years, then at last ended up in rice farming after all. He also managed the McFaddin Trust. He died in 1944 at the age of 61. Some of his descendants still live in the Beaumont area.

Even though W.P.H.'s "first family" never lived in the house, those children remained a part of the family and were frequent visitors to the home. Their names appear in the archives, so their stories are important to McFaddin-Ward House history.

Another example of the Arts & Crafts movement, this clock can be found on the third floor.



Arts

Continued from page 3

culture. It was a style but more in its philosophy than its appearance. Arts and Crafts was a way of being, a critique of industrialized labor, and a desire for authenticity. Members of the movement looked to Medieval artisan guilds for inspiration, choosing to band together as a collective, as a way to produce a renaissance for craft. It has always been apparent to me that when one needs an idea for how to proceed forward, the path can often be found within the past.

History acts as an anchor. It provides identity in times of uncertainty. In many ways the McFaddin-Ward House community has developed my identity, which is why I want to express my appreciation. Despite my youth, I have always felt strong support from the museum's staff and docents. A special thanks to Judith Linsley for all the times she imparted her historical expertise to me. I feel so terribly lucky that I have the opportunity to work with such a wonderful group of people who believe in my potential. For now the future seems uncertain but I am certain the sense of family that stems from this museum will withstand the test of time.

Modern

Continued from page 1

ted neighborhoods all over town. By 1920, two Piggly Wiggly groceries downtown served shoppers. Piggly Wiggly, which started in Memphis in 1916, was the prototype for the modern supermarket, where customers select their own merchandise and pay cash; this allows the grocery chain to keep prices lower. Piggly Wiggly stores trended away from traditional markets that selected goods for customers, often delivered them, and billed monthly by mail. Another nod to new trends was opening of the Manhattan Cafeteria downtown.

Beaumont's prosperity was also reflected in its new residential additions, which extended to the west of downtown. The John Henry Phelan home on Calder, at that time in the far western edge of town, became a symbol of the wealth of the Second Spindletop boom and the height of luxurious 1920s living.

In an earlier day, shoppers preferred to take the streetcar to town because of the difficulties of parking a horse and buggy. By the 1920s, more streetcars were running than ever, but automobiles nevertheless crowded the streets of the downtown shopping district. As early as 1920, Beaumont could boast forty automobile dealers and 14 service stations. With automobiles came demands for more paved streets and improved roads to entice travelers to come to town.

Beaumonters could choose from a number of stores that carried everything from clothing for the family to housewares for every home. Downtown bustled as retailers steadily added more merchandise, and most of the stores were located on Pearl Street, which was for years the main "drag." Since she never learned to drive, Ida McFaddin could call on her chauffeur to take her downtown to shop; but Ida's daughter Mamie McFaddin Ward eagerly got behind the wheel and got her first car in 1912 when she was only 16.

Entries for the 1920s in Mamie's diary indicate that she frequently went shopping downtown. Two of her favorite stores were the Fashion, which sold fine women's clothing and accessories, and the White House, a department store where she could find clothing for herself and Carroll as well as fine houseware and gifts for family and friends.

The 1920s brought huge changes in women's appearances, which naturally resulted in changes in their beauty routines.



In the 1920s, Ida McFaddin adopted a short hairdo; she and Mamie patronized Miss Hanlen's Beauty Salon in the Crosby Building in downtown Beaumont.

Though permanent waves had been around for decades, they now became all the rage as women sought to curl and control their now-short hair styles. And these styles necessitated regular trips to beauty salons, where trained beauticians not only "fixed" hair — washed, cut, styled, colored, and curled it — but offered other services, such as manicures and Swedish massages.

Sometime in 1921, Ida and Mamie began going to a beauty shop run by Miss Josephine Hanlen, located downtown in the Crosby Hotel building. Before that, a woman named Hattie would come to the McFaddin home to wash their hair. In 1928 a 16-year-old beautician, Irene Sparks, came to work for Miss Hanlen and began doing both Ida and Mamie's hair. The two women also availed themselves of manicure and massage services at times.

Irene was herself a product of the new era, having been trained at the Marinello Beauty School in Dallas. She was noted for her "finger waves," which were all the rage at that time. (She once said that she believed finger waves were her "outstanding hairdo.") When she applied to work for Miss Hanlen, she had to demonstrate her skill twice, to prove the first time wasn't a fluke. Miss Hanlen hired her on the spot. Irene

remained the hairdresser for both women for the rest of their lives.

The 1920s also saw explosive growth in beauty products and makeup to go along with the new clothing and hair styles. In 1910, Elizabeth Arden opened her salon on Fifth Avenue in New York, providing women with skincare, cosmetics, and fragrances. On a trip to New York some time later, Ida visited the Elizabeth Arden cosmetics salon in New York and thereafter subscribed to Miss Arden's beauty regimen. Starting with cleansing cream, she moved on to stimulate circulation in her cheeks and neck by patting them with a padded round disk. She followed this with an astringent, then used ice to close her pores. It must have worked, because both Ida and Mamie were known to have beautiful skin even in old age.

Sports, both spectator and participatory, enjoyed great popularity in the 1920s. After his marriage to Mamie in 1919, Carroll Ward brought his love of sports to the family. It was to be expected that his new brothers-in-law joined in, especially Caldwell, who enjoyed tennis and golf. More surprisingly, the ladies responded to his enthusiasm. Mamie had never been the athletic type, but in the early years of her marriage she enjoyed the outdoors. In 1921 she wrote in her diary: "Carroll & I went to Labelle hunting — got 2 Snipe, 1 Duck, Rabbit, possum & snake." The pair also played golf ("made a 70," she proudly reported after one game), took boat rides on the Neches River, camped on Village Creek, and built a dog house for Sister, their Chesapeake Retriever. For Mamie's birthday in 1921, Carroll gave her "boots and pants," perhaps hoping to keep up her interest.

Carroll apparently even inspired Ida to take up golf at the age of 50. Women had played golf for centuries, but shorter skirts and fewer restrictive underpinnings made it much easier for them to get around on the course. While on a trip to West Virginia in 1922, Ida wrote Mamie, "Tell Carroll that I am sure sticking to golf. I play two hours each day...am getting a dandy swing and drive about 125 yards." She remarked that the views from the "teas" were "gorgeous," then quickly admitted that she didn't know how to spell the word "tee."

The 1920s were a time of enormous social and economic change in the country and the world. Their love and respect for tradition didn't keep Ida McFaddin and Mamie Ward from welcoming change, especially when it brought convenience and enjoyment into their lives.

Hanging Out at the Museum



If you look closely in the Billiard Room, left, you can see ruts in the floor from where the children would roller-skate.

More than a Museum

By Kara Timberlake

For some, it may be easy to think of the McFaddin-Ward House (MWH) as just another museum. Like many others from this area, I previously visited the MWH on an elementary school field trip. It seems to be a rite of passage for many Southeast Texas schoolchildren.

Stanchions block curious kiddos from entering where they shouldn't and plastic covers the rugs as a reminder that this isn't your typical house.

Yet to the McFaddin family, it was home. Eating, sleeping, playing, working, and social interaction took place within these walls. For Mamie, who moved there when she was 11 years old, the house witnessed her growing up, marrying, and becoming a matriarch.

Now frozen in time, the MWH not only reflects early twentieth-century life in Beaumont, providing a glimpse of trends of the time, but most importantly, it also reveals the lives of the McFaddin family and those who made their lifestyles possible.

Each room in the house tells a story of the family who lived there, playing a role as the backdrop for celebrations and mourning alike.

The parlor bore witness to the marriage

vows exchanged between Mamie Louise McFaddin and Carroll E. Ward in 1919. It also was the location for the funerals of Ida Caldwell McFaddin, William Perry Herring McFaddin, Skipwith McFaddin Duncan (Mamie's half-sister) and Carroll E. Ward.

The library was a place for relaxation and hosted sewing clubs and family gatherings. After the formal meal was served, the children would be sent outside to play and the adults gathered in the library, the men dozing on the floor and the women softly gossiping. Imagine what kind of tales were exchanged while the men slept!

Louis Lemon, who cooked for the family for 37 years, commanded the kitchen, occasionally throwing peppers into the wood stove burners to repel unwanted visitors.

Walk up the stairs to the third floor and you can see marks on the floor in the Billiard Room where the children used to roller-skate.

"Porch parties" were held when the weather permitted, and the McFaddin family often entertained on the porch with daytime card parties and luncheons.

Ida hosted Easter egg hunts on the lawn for her own children as well as those at the local children's home.

Peruse the backyard and you'll find "William" and "Rachel." These oak trees are said to have grown from acorns planted by William McFaddin, gathered by him during a reunion of San Jacinto veterans at the Texas Revolutionary battleground.

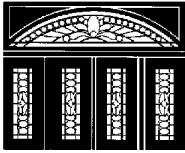
Understanding the historical significance of her family home, Mamie made arrangements to preserve it as a cultural and educational resource. Diaries, scrapbooks, letters, and oral histories give life to the McFaddin family members and their domestic employees.

While these resources help us understand those who called the McFaddin home, they also perhaps make us feel a bit at home ourselves.



The Library, above, was a place for the McFaddin family to relax. They often gathered here after the formal meal was served.

McFADDIN-WARD HOUSE VIEWPOINTS



Vol. 37, No. 1
September 2020

Published quarterly for volunteers of the McFaddin-Ward House and others interested in cultural and educational aspects of the museum.
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**Had enough
of your family?
Come visit ours!**



McFaddin-Ward House Museum Re-Opening Schedule

Beginning Wednesday, Sept. 23

Wednesday-Saturday
9 a.m.-2 p.m.

Options:

Audio Tour of 1st Floor of House Museum
Self-Guided Tour of Historic Carriage House
Garden Strolls

Reservations Suggested for House Tours:

409-832-2134

Visitor Check-In is at the Visitor Center:
1906 Calder Avenue

Health Safety Precautions:

- Face masks must be worn indoors
- Guests must use provided hand sanitizer upon entering Visitors Center
- Visitors showing signs of illness must return at a later date
- Visitor capacity is reduced and limited: no more than 6 guests in a group, no more than 2 groups in museum at one time.
- Enhanced cleaning of all high-touch point surfaces implemented