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63. 1732 South Boulevard, Howell House (2001). (NC)

This house is currently under construction.

64. 1728 South Boulevard. William A. Wilson, Jr. House (1928-29). L. B. Jones, architect. Woodson Realty Co., builder. (C)

This two-story brick house faces south and has a dark red tile roof. The structure is five bays wide with the two end bays set back. Each end bay has a set of triple windows on the second floor. The entrance in the east or right bay has large double doors with large single panes of glass (not original). Flanking hipped roofs intersect with the primary hip to form a symmetrical roof configuration. This structure, although compatible in scale, massing and materials with the rest of the district, has had several additions. An aggregate circular drive fronts the house which has a delicately landscaped front and side yard. All windows are single-paned.

65. 1714 South Boulevard. J. W. Lander House (1929). Sam H. Dixon, Jr., architect. J. W. Lander, builder. (C)

This two-story white painted brick structure has a full basement (very rare for Houston), hipped roof, and a dormered attic. The house faces south and has a main block of six bays in width. A one-bay, one-story porch appended to the east is set back from the south elevation. Originally an L-shaped floorplan, the crook of the L has been partially filled in with an addition. Detailing is in the English Regency style. Tall ground-floor windows in the first two and last two bays are 6/6/6 triple sash and wood framed. A 6/6 double-sash window in the fourth bay is foreshortened to accommodate a window seat in the library. A triple set of windows on the second floor is centered on the facade; the central section of a 6/6 double-sash window is flanked by 4/4 double-sash windows. Two symmetrical windows 8/8 double sash are on either side of the center windowpiece. All windows of the facade are shuttered except the dormers which have hipped roofs. An iron canopy supported by thin columns frames and protects the main entrance in the third bay of the facade. A series of anthemions crowns the canopy. The rectangular front door has glass panels set within in and is flanked by side lights. A brick chimney is centered on the rear wall of the addition. The two-story addition on the rear (architect unknown) was added in the 1950's.

66. 1710 South Boulevard. Frederick W. Harbaugh House (1928). Franklin Building Co., builder. (C)

This two-story buff-colored brick house is four bays wide and has an intersecting gabled roof configuration. The ground floor has a set of triple double-sash windows with a common keystone above. The second floor has two doors with side lights that lead out onto a common gallery with decorative iron balustrade. A window between the two doors has decorative brick gridwork. The east or right bay is set back and has a set of three double-sash windows on the second floor. The first floor of this bay has an entrance porch with a flat roof that extends beyond the edge of the house. A small one-story wing is attached to the west elevation and is set back from the facade. An ivy-covered garden wall fronts the building along the street.

67. 1702 South Boulevard. George P. Howard Speculative House (1936). J. S. Northrop, Jr., architect. Realty Service Corp., builder. (C)

This brick house facing south has a main block of two stories, three bays in width and is surmounted by a hipped roof with three fan light dormer windows. The west or left bay has a bay window on the first floor with paired double-sash windows with louvered shutters on the second floor. The center bay has a small rectangular window with 6/6 lights and louvered shutters on the second floor. The east or right bay has paired windows in the second floor identical to those on the second floor of the west bay. The ground floor of the east or right bay has a decorative iron portico with a pagoda-

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like roof. The portico is flanked by two small rectangular windows. A two-story wing with a hipped roof projects from the northeast corner of the main block of the house. Brick quoining is on the corners of the main block and the wing.

68. 1660 South Boulevard. Katharine and Harry Mott Speculative House, Robert B. Morris, first owner (1928-29). Burns & James, architects. (C)

This two-story house with a tapestry brick veneer is rendered in a Medieval English style. The entrance pavilion has a hipped roof, and the doorway has a brick surround covered with an iron canopy upheld by decorative cast iron supports. Above is a set of three windows with a scrolled pediment of stone. Shutter-like panels are between tall casement living room windows on the first floor. Forming the lintel above each tall window are smooth-faced stone voussoirs. Between the casement windows on the second floor is a checkerboard of brick squares and white stone squares. Very small semi-circular dormer windows let light into the attic space. Another unusual feature is the shed dormers which interrupt continuous roof line across the facade. The gabled roof has composition shingles laid in a herringbone pattern.

69. 1646 South Boulevard. W. E. White Speculative House, Clarence F. Wackman, first owner (1934-35). W. E. White, builder. (C)

This two-story house faces south and has an L-shaped floorplan. The main block is six bays wide and has a gabled roof of composition shingles. A projecting wing in the left or west bay also has a gabled roof and exterior brick chimney. The first floor of this wing has a set of triple windows with louvered shutters and a common wide cast stone lintel. The second floor of the wing has paired windows. A small rectangular louvered opening is in the gable. The second bay has a two and one-half story gabled entrance. The entrance door is recessed in a compound arch and a double-sash window above. The ground floor east of the entrance portal has a set of triple double-sash windows and two large-sized paned windows. The second floor has three double-sash windows. All windows are 1/1 lights. Red tapestry brickwork highlighted with flamed markings create a mottled effect. To the east is a one-story glazed porch. Gracefully planted lariope, aspidistra and azaleas are combined with brick and iron fences to give presence to the structure.

70. 1636 South Boulevard. "Edgemont Home Beautiful," R. E. Abbott, first owner (1924). Russell Brown Co., architect-builder. (C)

This English-picturesque two-story asymmetrical house is four bays wide. The roof has composition shingles with curved eaves resembling a thatched roof. The roof on the main body of the house is hipped. The left or west bay has a tripartite window of fixed glass panes and paired double-sash windows above with 1/1 lights. The second or entrance bay is a slightly projecting entrance pavilion. The leaded-glass paneled entrance door has an arched opening with a copper overdoor and is flanked by a small rectangular window on the west side. Above the overdoor and window is a large fixed-glass window with a wrought iron decorative balcony. The third bay has two fixed-glass windows in the first floor and a set of paired double-sash windows on the second level. The right or east bay has a steeply pitched roof over a glazed porch with arched openings. A sleeping porch with a hipped roof is above in this bay. Ample landscaping covers the front yard.

71. 1626 South Boulevard. W. E. White Speculative House, R. Campbell Evans, first owner (1935). W. E. White, builder. (C)

This is a two-story yellow brick house with some stone trim. The windows are double-hung sash windows; the roof is pitched with brown composition shingles covering it. Carved wooden lintels on the west intersecting gable project

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with a oculus. A broken segmental pediment defines the entry in the bay to the right. Two-story wings flank the main block.

72. 1620 South Boulevard. Andrew C. Wood House (1926). (C)

Facing south, this two-story asymmetrical brick house has Tudor Revival overtones. The steeply pitched roof on the main body of the house is hipped. A projecting gabled pavilion occurs to the west of the facade center. This pavilion has a set of triple windows on the first floor beneath a low blind arch. Pronounced with stepped brackets, the second level of the pavilion has a slight overhang, three double-sash windows, braces and sills with simulated wattle and daub. To the right, a one-story gabled portico frames the entrance with a small rectangular double-sash window above. The third bay has two sets of paired windows on the first level, a set of triple windows on the second level, and a gabled dormer above. The fourth, or east bay, has a glazed porch with arch apertures on the first floor, and an overhanging second level with a diamond-shaped aperture gable and braces and sills infilled with the simulated wattle and daub. A herringbone brick drive and brick-lined walks combined with precisely maintained landscaping distinguish this house.

73. 1612 South Boulevard. Mrs. Emma L. Davis House (1924-25). Russell Brown Co., architect-builder. (C)

This two-story red brick structure faces south and has a facade three bays in width. The gabled roof with green tile shingles has wall dormers above each side bay. The two end bays of the facade have lower gabled roofs which intersect the main gables of the house. The first floor of the east bay and of the center bay has tall multi-paned French doors. Within the west bay the glass-paneled entrance is recessed and framed with side lights. Above the entrance is a simple cast stone cornice with brackets. The second floor has symmetrical double-hung 8/8 windows with a decorative iron balcony in each end bay. The center bay of the second floor has a small 6/6 double-hung window with open decorative ironwork. The finely placed and executed downspouts are painted brown. A one-story porte cochere with a hipped roof projects from the west side of the house. An exterior chimney is on the east end of the main part of the house.

74. 1602 South Boulevard. Dr. Ben H. Bayer House (1949-50). Irving R. Klein & Assoc., architects. (C)

This house is the only home in Boulevard Oaks designed with overtones of Modern styling. This two-story house has an L-shaped floorplan with the dependent wing projecting from the rear along Mandell on this corner lot site. The first floor has a veneer of brown painted Roman brick. The second floor is covered in oversized, dark wood shingles and has a long gallery faced with wood shingles and overhanging eaves. Large single-paned windows open onto the gallery, and below on the first level are double doors with single panes and transoms. There is a simple rectangular entrance with a double door with a glass transom. The remaining windows are paired casements. The house is surmounted by a low pitched hipped roof with a chimney on the east end.

75. 1512 South Boulevard. J. W. Fincher House (1925-26). L. W. Lindsay, architect. (C)

This Tudor Revival two-story brick house faces south and is located on a corner lot. Its block massing is asymmetrical. The roof configuration has intersecting hipped and gabled section. Decorative "stick work" with diagonal braces, studs and sills are evident. Windows are in tripartite and quadruple arrangements. The entrance bay has a round double-arched opening with a double-height oriel window above. A cast stone balustrade defines the open porch in front of the entrance bay which is flanked on the east by an exterior brick chimney. The projecting gabled pavilion to the west has a tripartite window on the ground floor with a smooth-faced stone surround and hood molding. A small segmentally arched window is seen in the gable end of the pavilion.

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76. 1519 South Boulevard. W. Leland Anderson House (1939-40). H. A. Salisbury and T. G. McHale, architects. (C)

This large symmetrical two-story red brick house (lightly whitewashed) is located on the southeast corner of Mandell and South Boulevard and faces north. A wing projects from the south west corner of the main body of the house. Intersecting hipped roofs surmount the structure. First floor double-hung sash windows with 8/12 lights occur in each of the two end clocks. Centered above are two double-hung 6/6 windows. Two brick belt courses separate the first and second levels, breaking for the recessed bays. A denticulated cornice crowns the two end blocks. A centered entry bay is recessed and is surmounted by a round arched dormer window and two decorative globes. The entrance has a frontispiece with a cornice and brackets, is flanked by two small rectangular windows, and surmounted by a tall 9/9 double-hung window. The east side of the house has a simple two-story wing with a glass-enclosed porch on the first floor. Two broad exterior chimneys project from the roof.

77. 1603 South Boulevard. Janet and J. Gordon Spencer House (1990-1992). J. Gordon Spencer, Architect. Flagship Construction Company, Builders. (NC)

Replacing a non-contributing structure, this stately two-story red brick Mediterranean style houses is three bays wide. The east bay features a group of three arched single-light windows with stone sills and accent members on the first story and a pair of single-light windows on the second story. The central bay features an arched entry porch with stone column and a paneled front door flanked by sidelights and double arched transoms. On the second story, the central bay features a group of three single-light windows. The west bay mirrors the east bay in its configuration. A horizontal band of stone runs across the front façade of the house just under the windows on the second story. The hipped green barrel-tile roof has wide overhangs supported by curved brackets. An ivy-covered brick privacy wall adjoins the east bay and runs along the east border of the property.

Gracefully planted lariope and azaleas are combined with brick edged walks to complete the image of the house. Of utmost importance to the owners was that this new house fit with the neighborhood and the adjacent 75-year old homes.

78. 1611 South Boulevard. J. F. Fuesler House (1924-25). Russell Brown Company, architect-builder. (C)

This Tudor Revival two-story red brick structure faces north and has a central body of four bays with a projecting two-story entrance pavilion in the right or west bay. The pavilion has a clipped gable roof which intersects with the hipped roof of the main body of the structure. Rafters peak out from under the eaves of the roof configuration which has wood shingles and has rounded eaves simulating a thatched roof. The entrance has an elliptical arched doorway with a flat-surfaced keystone and imposts, a recessed door, and is covered with a pent roof overdoor. Above the entrance is a double-hung 1/1 window with louvered shutters and a keystone. The two east bays of the facade each have paired double-sash 1/1 windows with keystones on both the first and second floor levels. The east bay of the facade has an elliptical arched opening with flat-surfaced keystone and imposts which opens onto a porch. A steeply pitched roof above the porch supports a projecting multi-windowed sleeping porch which is surmounted by a hipped roof which intersects the roof of the main body of the structure. One interior chimney is evident.

79. 1617 South Boulevard. R. F. Campbell House (1926-27). J. W. Northrop, Jr., architect. (C)

This two-story plus attic house refers to the Tudor Revival. Of red brick and a second-story wattle and daub facing, the 1/1 double-sash windows are covered on the outside with elaborate diamond-paneled screens. The windows are grouped in various configurations, and likewise add to the picturesque quality of the structure. Varying in size,

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intersecting gables covered with wood shingles give the roof form. The entrance, partially obscured by verdant landscaping, occurs in the wing parallel to the street which has a high brick exterior chimney. The perpendicular block contains the second and attic stories with wattle and daub pushing out toward the street. This facade treatment is upheld by brackets consistent with the other Medieval detail. The side elevations are brick to the roof and include the gable end. A high iron fence with brick piers extends from the front elevation, enclosing the side and back gardens. Well-manicured landscaping enhances this property.

80. 1627 South Boulevard. Dr. R. E. Maresh House (1927). E. V. Austin, architect. W. J. Goggan, builder. (C)

This two-story Colonial Revival house facing north is of red brick and has a facade three bays in width. The green tile gabled roof has two pedimented dormers with round arched double-hung windows. The first floor of the facade has tripartite windows in the end bays with cast stone decorative panels above. The circular portico in the center bay is supported by two Ionic columns and two Ionic pilasters. An iron balustrade encircles the flat roof of the portico. The entrance door has an elliptical fan light and patterned side lights. Paired double-hung windows with louvered shutters are in the second floor of the center bay. The eaves of the main block and of the two-story west wing have dentils. A one-story enclosed porch on the east side of the main body of the house has a pair of tall French doors with fan lights above. The modified parapet roof of the porch has an iron balustrade. The two-story west wing has a porte cochere with an elliptical arched opening with a fan light.

81. 1635 South Boulevard. "The Edgemont" Katharine and Harry Mott Speculative House (1928). Burns & James, architects. P. F. Pritchard, builder and first owner. (C)

This English-picturesque two-story tapestry brick house with asymmetrical massing faces north. Intersecting gables surmount the structure which is four bays in width. The east or left bay has multi-paned French doors on the first floor and a paired window with a projecting shed roof on the second floor. The second bay has the same window configurations on the second floor as the first bay and a tall rectangular window on the first floor. The third bay has an exterior brick chimney, tripartite windows on the second floor, and a tall rectangular window on the first floor. The west or entrance bay has a gable roof and a rectangular entrance door. Decorative "stick work" with studs, diagonal braces, and stucco patterned inserts is seen in the second floor of the third bay and fourth or entrance bay. Both the third bay and the fourth or entrance bay project slightly from the brick facade.

82. 1647 South Boulevard. E. C. Kincaide House (1928). Russell Brown Co., architect-builder. (C)

Balanced asymmetry characterizes this two-story house with Tudor Revival detailing. The facade has a combination of brick, black composition shingles, and "stick style" braces and sills infilled with simulated wattle and daub. The facade has a central projecting gabled entrance pavilion with an extended raking cornice. A pair of multi-paned glass doors with fan lights flank three multi-paned windows on the first floor of the pavilion. The second floor of the pavilion has a central multi-paned window. In the gable is a small multi-paned window with 12 lights. Sills and curved cross-braces articulate the second floor of the house. One interior and one exterior brick chimney are evident.

83. 1659 South Boulevard. Katharine and Harry Mott Speculative House, James Anderson, first owner (1928). Burns & James, architect. Ralph Ellis Gunn, landscape architect. Alterations by Birdsall P. Briscoe. (C)

This asymmetrical Tudor Revival, two-story brick house faces north, is on a corner lot, and is surmounted by a multiplicity of intersecting gables. The central projecting two-story gabled entrance pavilion has an arched portal entrance with a smooth-faced cast stone surround and a label hood mold. A multi-paned rectangular window is above the

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entrance and has a decorative iron grill and brickwork below. The entrance pavilion has one-story buttresses at the corners, a herringbone pattern of brick in the gable and projecting headers in a decorative pattern on the entire surface of the facade. A bay window projects from the east or right bay on the ground floor of the facade. Other windows on the facade are in a paired or tripartite arrangement. An exterior chimney with herringbone brickwork projects from the east part of the facade. Surfaces on the second floor are brick or masonry resembling wattle and daub.

84. 1707 South Boulevard. George F. Howard House (1927). J. W. Northrop, Jr., architect. Johnson & Gustavson, builder. Hare & Hare, landscape architects. (C)

This two-story red brick house is five bays wide in its main block, has a shingled gable roof and faces north. Symmetrical in its detailing of Georgian influence, the house has a central broken pedimented frontispiece with a Palladian window above. A pair of small round arched windows with keystones flank the entrance doorway. The second floor of the facade has four double-hung 6/6 windows. The first floor of the facade has 6/6 double-hung windows with fixed wooden apron panels below. Brick exterior chimneys are at each gabled end. A two-story wing flanks the east side of the main body of the house. A one-story side entrance with a gable roof flanks the east side of the main body of the house.

85. 1715 South Boulevard. H. Lutchter Brown House (1927). J. W. Northrop, Jr., architect. (C)

This Neo-Classical rectangular house is of five bays in width and faces north. A two-story porch supported by four square columns is covered by the projecting roof slope of the gabled roof which is surmounted by three pedimented dormers with double-sash windows and 6/6 lights. The central bay has a pedimented frontispiece with a fan light over the entrance door and a Palladian window with shutters above. The frontispiece is flanked by two small round arched windows. The remaining four bays on the facade of the main block each have a double-hung window of 6/6 lights with louvered shutters on the first and second levels. The central block of the house has two exterior gable and chimneys, each flanked by two round lights. The one-story west wing has a porte cochere with an elliptical arched opening.

86. 1731 South Boulevard. (1979) (NC)

This two-story house faces north, is of brown brick, and has large fixed plate-glass windows which are paired or in sets of four. The interesting gabled roof configuration has two projecting chimneys. Six bays wide, the facade has a recessed entrance in the third bay. The first or east bay has a gallery on the second floor with an iron balustrade and two sliding glass doors.

87. 1741 South Boulevard. Weaver Moore House (1929). W. J. Goggan, builder. (C)

This asymmetrical brick two and one-half story house is divided into two blocks on the facade and faces north. The eastern block has a tripartite grouping of windows on the ground floor, paired windows and a fixed 8-pane window on the second floor, and a hipped roof. The western block has two double-hung windows with 6/6 lights on the first floor, paired windows jointed by a label hood mold and paneled iron planter on the second floor, a double-hung 6/6 window in the upper half-story, and a clipped gable roof. An enclosed brick portico with a gabled roof projects from the center of the facade. The entrance door with its Tudor arch is recessed. Decorative brickwork on the portico includes projecting headers in a diamond configuration in the gable.

88. 1749 South Boulevard. Dr. C. M. Aves House (1927-28). J. W. Northrop, Jr., architect. Bertelsen & Seaman, builder. (C)

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with abstract flower and pot-shaped cutouts in the shutters. Gabled roofs and simple flat cornices crown the structure which also has a recessed two-story wing on the east.

12. 1728 North Boulevard. Bertie S. Horton House (1929-30). Hayes & Orem, architect-builder. Alterations by Birdsall P. Briscoe, architect. (C)

While presenting a refined balance between qualities of mass and ornament, this two-story Colonial Revival red brick house establishes a stately elevation. The five-bay main block projects from flanking wings from which, in turn, projects a central pedimented entrance bay. This somewhat Baroque build-up of forms gives focus to an entry framed by fluted pilasters and denticulated cornice caps supporting a semi-circular pediment. The pedimented bay breaks the simplified cornice from which a hipped shingle roof springs. Ordering the facade are multi-light sash windows with keystones on the first floor and single-light double-sash windows above. An open garage cover extends to the east.

13. 1720 North Boulevard. Dr. Paul W. Best House (1929-30). Hayes & Orem, architect-builder. Alterations by Howard Barnstone, architect, and Stanley Hargus, architect. (C)

Situated amid picturesque landscaping, this south-facing, two-story mottled red brick Tudor Revival residence rises to a stately pitched hipped roof. On the west side a lower projecting cross gable intersects the main hip. The gable carries three diamond-pane leaded glass double-sash windows grouped together on both levels. This arrangement is repeated on the east side within the face of the main block. Wattle and daub is applied on a yet lower gable projecting above the central entrance. A leaded-glass window occurs on the second level as part of the stucco and wood pattern. Another small gable appears on the third level, above and between the two other gables, with a triangular diamond-pane leaded glass window. Below, the Tudor arch doorway with a cast stone surround is shaded by a shed roof supported by variously coursed brick piers. Brown cornices ring the building. The interior features Tudor arches on opposite sides of the entry hall and in the living room. Wood trim downstairs is antiqued to simulate natural oak. A large double-hung leaded-glass window lights the stairwell on the north elevation.

14. 1716 North Boulevard. Alva W. Snyder House (1929-30). Hayes & Orem, architect-builder. (C)

Facing south on North Boulevard, this Neo-Classical two-story red brick house has a symmetrically arranged five-bay main block with two sets of single-light double-sash windows on either side of the central entry. The portico dominates a simple facade and is distinguished by a denticulated cornice resting above Tuscan columns which frame a white paneled door with an elliptical fan light and side lights. The portico features an ornamental iron railing. White shutters and downspouts contrast with the brick facade and green composition shingled roof. On the east, a two-story wing has an arcuated first level and an enclosed porch.

15. 1706 North Boulevard. Charles A. Bruhl House (1927). Alterations by Charles Keith, architect. (C)

In presenting several stylistic attitudes, this English-Picturesque painted brick house has an asymmetrical projecting gable from which a two-level bay window extends. Wattle and daub occurs on the spandrels of the bay window. To the west a Tudor arched entry has a randomly sized castquoin surround with four windows above. A large tripartite picture window on the first level is surmounted by a smaller tripartite window covered with a projecting shed roof. A one-story screened porch with arched openings is to the east, and a two-story wing with a porte cochere on the first level is to the west.

16. 1702 North Boulevard. Marcus Clark House (1926-27). Additions, 1983, ?? (C)

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On the northwest corner of North Boulevard and Dunlavy, this two and one-half story white brick Colonial Revival house has withstood an addition of a round brown stucco room with no window opening projecting from the front facade, but due to landscaping, still retains enough of the original integrity to continue to be a contributing structure. The entrance door has an elliptical fan light and side lights. Two 8/1 double-sash windows with blind arches above flank the entrance. Paired 8/1 windows are on the second level. Gray shutters compliment the cream walls. A porch extends from the two-story wing on the east side. The moderately pitched roof is punctuated by two pedimented dormers with double-sash windows. A one-story wooden garage with hipped roof is to the rear.

17. 1656 North Boulevard. Rubylien Bennett House (1940). Bennett & Wolf, architects. 1993 Addition. (N)
This two-story tapestry brick house is composed of a gabled block parallel to the street, intersected by a projecting gabled entrance. It received a major remodeling in 1993, which substantially altered the original house. The overall English-picturesque effect of the building is achieved by the brick surfaces and solid massing. A huge addition to the west has overshadowed the original massing of the house. The entrance is recessed within an opening of light brown stucco. First floor windows are tri-partite 1/1 and some paired 1/1 windows. The Craftsman door is a new addition. Below second-story windows, a double-string course of brick rings the building. A covered walkway connects the house with a one and 1/2 story garage to the rear.

18. 1652 North Boulevard. Frank W. Bennett House (1934). W. E. White, builder. (C) Facing south along North Boulevard, this white painted brick house has two primary floors beneath a full-height gabled attic. The entrance occurs through the east of three bays. The entry enriches the facade with thin fluted pilasters and a broken pediment. Forming the doorway recess, a paneled arch surround embraces a carved shell pattern above the block door. Three single-light windows complete the first level. On the second story, three pairs of double-sash windows occur surmounted by a denticulated cornice. The amply pitched roof supports three tall pedimented dormers covered, as is the roof, with composition shingles. Shell-patterned arch panels lie above double-sash windows in the dormers. A porte cochere extends to the west. A one-story wood frame garage is to the rear.

19. 1644 North Boulevard. C. C. Rouse Speculative House, William C. Coolidge, first owner (1934). C. G. Rouse, builder. (C) This two-story reddish-brown brick house carries a steeply pitched, hipped brown shingle roof. Three bays are articulated through discrete roofline treatment. The entrance bay roof slope extends down beyond the eave line of the main block of the house, enclosing a semi-circular entry niche. Above the niche a blind dormer projects with a wattle and daub surface. On the west, a two-story gabled bay projects, with tripartite leaded glass windows on the first and second levels. In the east bay another tripartite window is placed above two full-height openings with French doors. Further east is an ivy-covered wing setback. Leaded glass fills all but the French doors on the facade. On the first level subtly carved heavy timber lintels occur over each opening, including the entrance.

20. 1636 North Boulevard. William E. Leopold House (1927). (C)
This Colonial Revival two-story brick residence, painted light brown, faces south and has a symmetrical facade dominated by a tall rectangular portico (new addition replacing semi-circular portico) defining the entrance. A wide architrave rests on four fluted columns above a raised porch. The glass panel entrance door (not original) and side lights are crowned with a blind arch springing from flat pilasters. Black shuttered tripartite double-sash windows flank the portico on the first level, each with two 6/9 windows above. A wide soffit and denticulated cornice with notched brackets carry the low

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pitched gable roof. A one-story enclosed porch is set back from the main block on the east. A garage apartment with quarters is to the rear.

21. 1626 North Boulevard. John Kalb House (1930-31). Fred W. Heidbreder, architect. (C)

This two and one-half story red brick house combines a Colonial Revival architectural vocabulary with Craftsman elements. Though the strict symmetry is reinforced by an end porch and porte cochere and distinct center arrangement, the structure maintains an active appearance. Large tripart single-light double-sash Craftsman-style windows flank a raised portico on the first story surmounted by an iron railing and a small arched French Doors on the second. A glass-paneled door and side lights occur within the portico which is composed of two wide brick piers and a plain entablature, as are the end porches. Breaking through the gabled roof is a narrow intersecting gabled entrance pavilion. Three attic windows abstract the Palladian window motif in brick. Alignment of shutters and cornices focuses on the center bay, giving the facade a vertical emphasis.

22. 1620 North Boulevard. Richard J. Bequette House (1928). Otto P. Steeger, builder. (C)

This grand two and one-half story buff-painted brick house combines Georgian elements in an ordered fashion. Five bays accommodate two 6/6 double-sash windows on either side of an elaborate entrance bay. Double fluted pilasters and a plain entablature frame a doorway recess comprised of an elliptical fan light above side lights and a stained panel door. The entablature is surmounted by a simple iron railing behind which is a tripartite double-sash window. All windows on the north elevation are 6/6 and have brown shutters. Three dormers with side eaves and bargeboards occur in the steeply pitched roof. Within the gabled ends are centered exterior chimneys and quarter round lights. Flanking wings serve as a porte cochere and enclosed sun porch, respectively.

23. 1612 North Boulevard Bryant A. Platt House (1927). (C)

This Colonial Revival two and one-half story red brick residence has a symmetrically arranged main block with two-story wings recessed on either side. Defining the Palladian motif through a shell-patterned arched panel and narrow side lights, the entrance is centered comfortably between paired 6/6 double-sash windows. Like pairs occur above these on the second level, while a tripartite double-sash window lies above the entry. Three dormers with shingled cheeks appear on the steeply pitched gable roof that springs from a flat cornice and wide soffit. Exterior chimneys and quarter round windows punctuate the gables. Two-story wings are rendered consistently with the main block except for decorative brackets in the porte cochere on the west.

24. 1604 North Boulevard. George E. Dorrance House (1923-24). J. W. Northrop, Jr., architect. (C)

Favorably commanding views on the Northwest corner of Mandell and North Boulevard, this two-story Spanish Colonial Revival residence has a five-bay facade appropriately faced in peach stucco. A basket handle arch doorway framed by molded stucco archivolt trim is aligned with the projecting intersecting gable form on the west. Iron balconets foot French windows on the ground level trimmed with stucco arch-shaped surrounds and awnings. Shutters occur on the five 4/4 double-sash windows above. A quatrefoil-patterned rondel lies in the tympanum area of the projecting gabled pavilion, while the remainder of the facade has exposed rafters supporting the eaves. A moderately sloped red tile roof covers both the main block and two lower flanking forms. Chimneys on either side have tile-covered chimney pots with small arched openings. A one and one-half story open garage projects from the west side of the house. Extensive landscaping has been added in the front yard.

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25. 1511 North Boulevard. Edgar G. Maclay House (1925). Variously attributed to Briscoe & Dixon and J. W. Northrop, Jr., architects. Alterations by W. R. Singleton, Architect (c. 1975). (C)
By explicitly conveying a Spanish Colonial Revival character, this two-story white stucco structure compliments its lush surroundings and large live oaks. A terra cotta tile gable roof springs from the three-sectioned facade that faces north on the southeast corner of Mandell and North Boulevard. On the west, two French doors on the first level and shuttered 6/6 light double-sash windows on the second level flank a chimney that emerges from tiled coping above the first level. The projecting middle section accommodates the entrance and stair hall. Blue tile trim around the intricately paneled doorway is framed by a quoined surround. Above this is tiled coping and a window with white painted frillwork. The stairway is evident from the exterior by a double-height round-arched sash window that has an iron balconet similar to those beneath the French doors mentioned above. On the east, shuttered sash windows suggest a split-level arrangement of floors.
26. 5111 Mandell. Dr. Donald Pranke House (1975). W. R. Singleton, Jr., architect-builder. (NC)
Facing west on Mandell Street, this white brick structure is developed along an axis perpendicular to the street so that only an abbreviated facade addresses the street. Entry onto a central spine occurs through an austere two-story flat-roofed section on the south. This form gives onto a glazed corner pavilion that lines a brown brick surfaced entry court, defined by an iron railing and brick piers. Behind the pavilion, another two-story volume appears with three narrow round-headed openings looking onto a drive parallel to the internal axis. A wide standing seam metal cornice encircles the taller section, while the cornice is virtually eliminated on the pavilion.
27. 1603 North Boulevard. M. E. Kurth House (1925). C. B. Schoepl & Co., architect-builder. (C)
This deep red brick two-story residence is given presence through several Federal-style motifs. The first floor is covered with ivy and punctuated by two arched recesses framing 8/8 double-sash windows on either side of the semi-circular portico. Slender paired columns support a flat entablature surmounting the portico. The entrance doorway has an elliptical fan light, side lights, and a glass-paneled door. On the second level, one 6/1 double-sash window is placed above the arches. The first floor has 8/1 double-sash windows with elaborate and elegant blind arch panels above. A smaller double-sash window occupies the center bay at the second level. All second-floor windows have black shutters with cutouts in the top panel. A moderately sloped green tile gable roof springs from wide eaves. Two-story wings provide a screened porch at the east and an arcaded porte cochere on the west.
28. 1611 North Boulevard. George B. Journeay House (1928). Russell Brown Company, architect-builder. (C)
This two-story red brick residence is characterized by a strong volumetric quality that is obscured by the many window openings. The steeply gabled, wood-shingled main form is balanced by the slightly projecting intersecting gabled entrance pavilion and the large exterior chimney. The gabled entry is distinguished by a compound arch and single-light double-sash windows that step up, suggesting the existence of a stairwell behind. Variously dimensioned double-sash windows occur throughout the facade, except to the east of the entry where a bay window with leaded glass projects. Careful landscaping and elegant live oaks enrich the structure's appearance.
29. 1615 North Boulevard. Perryman S. Moore House (1926). William Ward Watkin, architect. (C)
This two-level red English-picturesque brick residence effects a sensitive balance between form and scale. Its appearance depends on a red-tiled gable roof from which projects a gabled two-story entrance pavilion that accommodates the entry and stairwell. Centered in this gable is a 6/9 double-sash window crowned with a relieving arch. A decorative

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iron railing accents this window. Entry is through a compound archway and glass paneled door. Punctuating the facade above each of three French windows are wall dormers. Simplified gable knobs occur on all four ridges across the facade. Exterior gable-end chimneys project from the roofline. A low red brick wall adjoining the house encloses a garden area to the east.

30. 1619 North Boulevard. Maurice G. Cummings House (1935-36). Cameron D. Fairchild, architect. B. I. Sparks, builder. (C)

This two-story reddish brick residence includes Tudor Revival decoration and massing techniques. The primary gabled block is dominated by a projecting gabled entrance pavilion. Recessed within this form is a six-part leaded-glass casement window crowned with a relieving arch. A Tudor arch entrance occurs with cast quoins and hood molding. The wider east portion of the facade has a large bay window and a wall dormer above. Two-story wings flank the central block in a manner that contributes to a somewhat picturesque appearance. Two diagonally oriented chimney pots with corbeled caps complete an exterior chimney. Eaves are virtually flush with gable ends while projecting elsewhere. Cross-timbers embellish the facade. A one and one-half story garage apartment is to the rear.

31. 1621 North Boulevard. Norman A. Binz House (1932). Hardy Eichwurzel, builder. (C)

Landscaping along the north-facing facade obscures a two-story Tudor Revival residence finished with light brown trim and cream-painted brick walls. A steeply pitched and shingled gable roof is intersected by two slightly overlapping projecting gabled pavilions. The center pavilion has exposed cross-timbers infilled with varying brick patterns and a casement window above a hipped roof entrance porch. A Tudor arched doorway and carved timber posts define the entrance. The taller gabled pavilion to the west has paired casement windows on both levels. A large surface area on the facade is now covered with foliage. East of the entrance, two casement windows are used on both levels with wall dormers embellishing those on the second story.

32. 1645 North Boulevard. J. M. Frost, Jr. House (1929). L. W. Lindsay, architect-builder. (C)

This Tudor-Revival two-story gable-roofed house has reddish-orange brick with ashlar trim. The left side of the building is symmetrical about a large exterior chimney. On the first level of this section, multi-light sash windows flanking the chimney rest beneath squared ashlar hood molds. Two windows of different size occur above. The entrance is established from three superimposed projecting cross gables. Above a Tudor-arched doorway, distinguishing the foremost gable, is a coat of arms carved into a rectangular stone panel. To the right, a tall staircase hall window is framed with a squared hood mold as is a paired single-light window on the lower level of the right or west bay. Two beautiful large live oaks enhance the front of the structure.

33. 1659 North Boulevard. Damon Wells House (1935). H. A. Salisbury, architect. P. H. Fredericks, builder. (C)

This Tudor Revival two-story red tapestry brick house has a steeply pitched gabled roof of slate behind a large projecting gabled entrance pavilion, the eaves of which occur just above the entrance archway. The entry is placed to the extreme left in the entry pavilion and recessed in a compound relieving arch. A tall bay window with leaded glass emerges to the right in the stairhall. An exterior chimney exists at the juncture between the entry and facade. Details of the chimney include ashlar set-offs and a corbeled cap. Casement windows flank the chimney and appear on both levels. A lower two-story wing extends on the east and west. A four-foot hedge frames three sides of the front lawn. A brick garage with slate roof is to the rear.

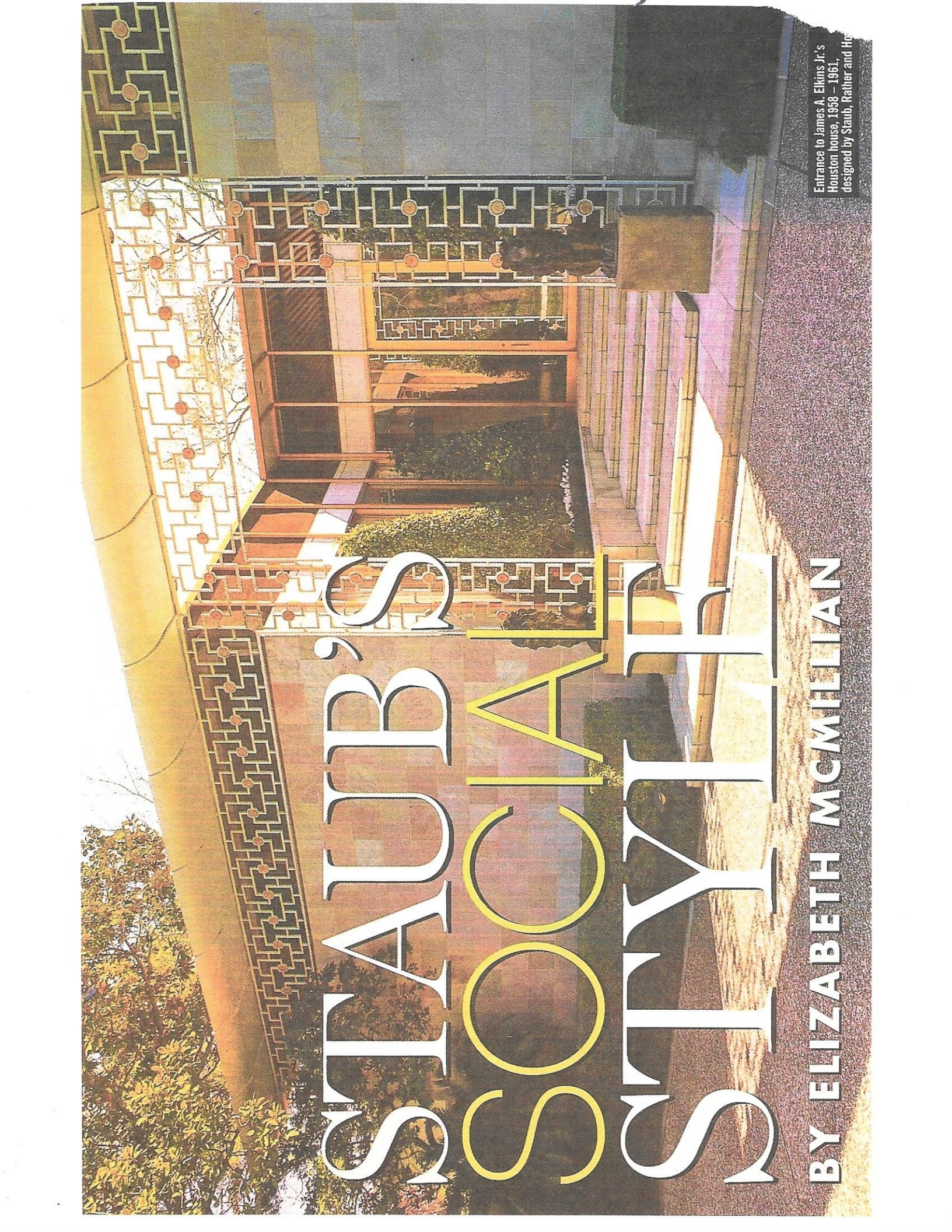
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34. 1705 North Boulevard. John F. Bonner (1938). H. A. Salisbury and T. G. McHale, architects. (C)
This two-story cream-colored brick house is distinguished by a hipped roof and a two-story iron railed gallery. The symmetrical facade is established by a long central gallery formed with iron grillworks and framed by two chimneys. All windows are 6/6 double sash except for two 6/9 windows in the two east bays. Windows have relieving arches on the first level that are consistent with the paneled front door archway with an ornate iron gate. Paired brown iron pipe columns support the gallery. This house exhibits a Regency and New Orleans architectural spirit.
35. 1715 North Boulevard. William S. Noble House (1938). (C)
This French-Country two-story painted white brick house has a prominent wood-shingled intersecting hipped roof with two-story clapboard wings on each side. The effect of the large amount of surface area on the facade is reinforced by extrados archivolt trim on a large French window left of the entrance, the recessed lintel and quoins around the entrance, and the small windows having large surrounds above the entry. A round-headed window off the stairhall occurs in this somewhat balanced, yet asymmetrical facade. Detracting from this balance is a flat-roofed single-story pavilion that projects from inside the right corner of the main block. Volumetric emphasis and detail qualities endow this structure with the character of a Brittany farmhouse.
36. 1721 North Boulevard. J. Frank Cullinan, Sr. House (1937). (C)
This red brick two and one-half story Colonial Revival residence has a black shingled roof and an elaborate entrance portico. With a shape resembling half a Greek cross, the portico has eight slender Tuscan columns supporting a denticulated cornice and decorative iron balustrade. Above the portico a small Palladian window is framed with side lights and oversized shutters. Uneven window arrangement offsets the symmetry of the facade. A denticulated cornice springs the roof which carries three pedimented dormers with arched sash windows. A one-story glazed porch with iron balustrade above extends from the left or east side of the structure.
37. 1727 North Boulevard. Charles S. Wallace House (1936-37). Harvin Moore & Herman Lloyd, architects. (C)
This cream-painted brick house has two stories and a low-pitched gabled roof of black shingles. The smooth facade features a pedimented entry with a paneled door, smooth-faced pilasters, and a carved arch panel. Lighting the stairhall is a large round-headed sash window with fitted shutters. Another window occurs above the central entry, while two are arranged vertically on the left portion of the facade. These are shuttered 6/6 multi-light sash windows as well. A two-story recessed wing extends on the right or west side. It includes a wall dormer and covered porch with a shed roof and iron railing.
38. 1735 North Boulevard. William A. Reynaud House (1942). J. L. Thompson, architect. Additions, , 2001. (C)
This white painted brick two-story residence is distinguished by bay window hoods over both the bay window on the right and the wide shuttered front door in the center bay. Brick quoins that are also painted white articulate facade corners. Above the hoods are 8/8 double-sash windows with shutters. A consistently rendered wing occurs on the east. A compatible addition to the west is an open garage with a room above. Two intersecting hipped roof areas surmount the structure. To the east or left side of the front facade, there is a 12/12 window with shutters.
39. 1745 North Boulevard. William Russell and Joyln West Scheirman House (1994). Russell Worley, Architect. (NC)
This new construction two story Tudor Revival House replaced a non-contributing structure. The owners and



STAUB'S SOCIAL STORY

BY ELIZABETH MCMILLIAN

Entrance to James A. Elkins Jr.'s
Houston house, 1958 - 1961,
designed by Staub, Rather and He

Garden facade of
Hugh Roy Cullen's
house in River
Oaks, 1933 – 1935



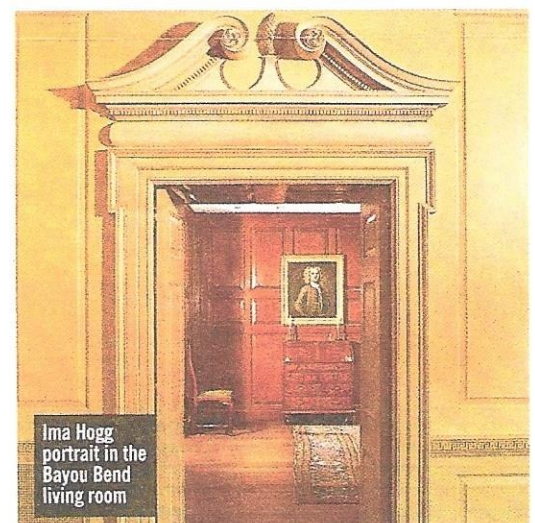
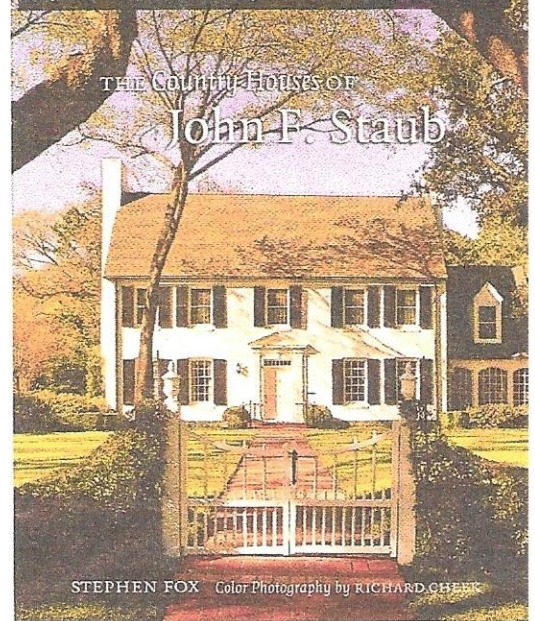
STAUB TRIVIA

◆ Immersed in the Texas culture, Staub also showed respect for local building traditions. In 1936, he based the Scurry house at 1912 Larchmont Road in Houston on the oldest house in the city, the Kellum-Noble House in Sam Houston Park, applying the unusual backside and asymmetrical face to his design. At 3904 South MacGregor Way, also in 1936, he dabbled in Texas rural regional style with ranch-style porticoes, inspired by Dallas architect David R. Williams. Staub based the Fleming summer house, located along the Guadalupe River in Hunt, Texas (1938), on the rustic limestone Sunday houses of Fredericksburg with their late 19th-century, German-Texas style.

◆ The respected architect was asked repeatedly to design public buildings. Staub's educational and university buildings — for which he shared design credit with the architects — include Mirabeau B. Lamar Senior High School near River Oaks (1937) and buildings on the campuses of the University of Houston and the University of Texas. At Rice University, Staub worked with Rather on the Abercrombie Laboratory (1948) and M.D. Anderson Hall (1947) — both as restrained versions of Cram, Goodhue & Ferguson's 1912 original Gothic Revival designs.

◆ Staub was also called outside Houston to work on several Galveston-area vacation homes, as well as four of his largest and grandest houses in Fort Worth and Dallas in the '30s and '40s — properties for the Bewley, King, Gartner and Camp families — and the Wilson house (1937) in Beaumont.

Stephen Fox's exhaustive study of Staub's country houses, 2007



Ima Hogg
portrait in the
Bayou Bend
living room

STALKING STAUB

RIVER OAKS

After his first River Oaks residential commission, John Staub went on to design numerous other River Oaks homes, including his own at 3511 Del Monte Drive (1926), a New England colonial reminiscent of his wife's native Massachusetts' styles. Farther up the block at 3452 Del Monte Drive is his Mellinger House (1931), an American colonial with a formal front and a picturesque facade facing the rear motor court.

He built Dogwoods at 2950 Lazy Lane (1928) as a Norman manor house for the Hoggs' friend Frederick C. Proctor; it was later owned by Mike Hogg. Nearby at 2960 Lazy Lane is the J. Robert Neal house (1933) — one of Staub's grandest River Oaks houses built for the Maxwell House Coffee heir and designed in Louis XV chateau style with limestone cladding and an Olmsted Brothers landscape. At 2995 Lazy Lane is Ravenna, the Farish house (1935) with an English Georgian front and a Deep South via Tuscan portico on the back. For the Harrison house at 2975 Lazy Lane, he recreated a Natchez-style plantation house (1939).

Inwood Drive touts four Staub designs: The Bruton house at 2929, a 1934 Colonial; the Heyer house at 2909, a 1936 neo-Georgian; the Chew house at 3335, a 1926 picturesque English manor-style house; and yet another austere Staub version of the Georgian house at 3637, this one dating from 1940.

In 1957, Staub, with partners Rather and Howze, completed 3740 Willowick Road, the Anderson house, as a one-story ranch-house pavilion, still wrapped in historicism as a Greek revival cottage.

SHADYSIDE

Staub first impressed Houston's upper crust with his work in the Shadyside area. In 1926, he designed #17 Shadowlawn Circle as an austere French Breton-style house with a rear entrance through arched loggias, a steep shingled roof and stark walls. Ten-plus years later, at 3 Remington Lane in Shadyside, he designed the Wray house, which follows the curve of the street and combines 19th-century English Regency with Louisiana Creole elements in his signature Latin Colonial style for the daughter of J.S. Cullinan, the Texaco founder who originally developed Shadyside in 1916.

BROADACRES

For Broadacres, begun in 1922 and landscaped with rows of live oaks, Staub designed six houses. At 1405 North Boulevard is the Hutcheson house, a 1924 Connecticut Valley Colonial style — the first Staub house designed and completed in Houston. It is one room wide to alleviate the heat (before air-conditioning) and capture the breezes. At 1324 North Boulevard, the Cochran house is a 1926 English manor house with a front door on the west side and an archway entrance inspired by British country house architect E.L. Lutyens.

Farther down the street at 1505 is the Tennant house, a 1927 neo-Georgian that combines symmetry and asymmetry, with all reception rooms focused on the rear garden. At 1317 North Boulevard, the Dargan house is a 1930 French manor with triple-hung windows, its integrated public spaces also focused on the rear garden. At 1400 South Boulevard, the Kuldell house is a 1929 English manor house with patterned brickwork, molded brick and terracotta shingle tiles, oversized window bays and windows with exquisite leaded-glass casements.

KNOWN FOR HIS ELEGANT CREATIONS OF THE SINGLE FAMILY HOUSE, JOHN FANZ STAUB (1892 - 1981) CONTRIBUTED FAR MORE THAN A WEALTH OF DESIGNS TO THIS ARCHITECTURAL GENRE: HE BROUGHT FAMILY LEGEND, HISTORY, PRESTIGE AND GLAMOUR TO THE HOUSTON ELITE OF THE 1920S TO THE '60S.

Following his New York mentor Harrie T. Lindeberg's example — and, in fact, on his Shadyside coattails — Staub brought sumptuous European-style country houses to Houston suburbs, as Lindeberg had done for the Manhattan social set. Staub's designs were sought by clients such as the Hoggs, Mastersons, Cullens, Neals and Cullinans. And, while merging a rich knowledge of architectural history with the aspirations of the city's economic and social leaders, Staub accomplished what Stephen Fox described in *The Country Houses of John F. Staub* (2007) as the "social construction through architecture of upper-class-ness."

A Tennessean born at the end of the 19th century, Staub studied at the University of Tennessee and M.I.T. He graduated in 1916 then took a job with Lindeberg, who sent him to Houston in 1921 to supervise three houses in the Shadyside subdivision. Staub never looked back. By 1923, he had established his own Houston firm, but it was Staub's first independent commission in 1923 for the River Oaks Country Club (demolished in the 1960s) that kept him from returning home — especially after he was retained to design two model homes for the new 1,100-acre River Oaks subdivision bought by William Clifford Hogg, Michael Hogg and Hugh Potter. This was followed by Will and Mike Hogg asking Staub to build a house for their sister, Ima, to be known as Bayou Bend.

Miss Hogg delighted in working with Staub to create her "Latin Colonial"—style home, merging early-19th-century American Federal, English Regency and Louisiana Creole elements. Designed along with Birdsall P. Briscoe and completed in 1928, Bayou Bend (2945 Lazy Lane) became the first and most classical of this Latin-Colonial style. At the sequestered end of a drive on a 14-acre site, it has preserved since 1966 Ima Hogg's legacy and her American decorative art collection as part of the Museum of Fine Arts, Houston.

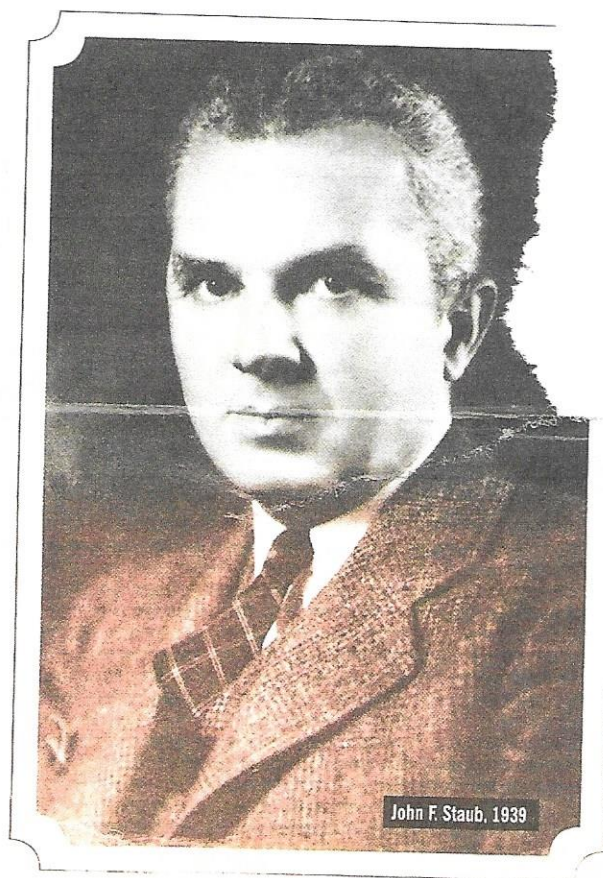
Over the next three and a half decades, Staub's reputation would be intertwined with River Oaks, where he built numerous houses, as well as several in Broadacres and Shadyside. As part of the clubby social set, Staub knew just what was wanted for their ideal depictions, not only for the colonial River Oaks Country Club, but for the Forum of Civics Building, now the River Oaks Garden Club, at 2503 Westheimer Road (1927), designed as a New England town hall to please Will Hogg's civic ideals. In 1929, Staub created the Junior League at 3300 Smith Street) as an L-planned building in the gracious Creole style of New Orleans, with double-level galleries and open-air corridors facing into the courtyard. Staub's own studio was once located in the building, which was transformed in the '60s into Brennan's restaurant. A Louisiana style was also Staub's choice for the 1940 plantation-style Bayou Club — perfect for the wooded bayou setting with upper terraces lazily overlooking the pool.

Staub created more fanciful retreats for individual clients including the Bullock Bay Cottage (1928) at Bay Ridge near Morgan's Point, which is in a relaxed Victorian-New England style, and the delightful Wiess Stables

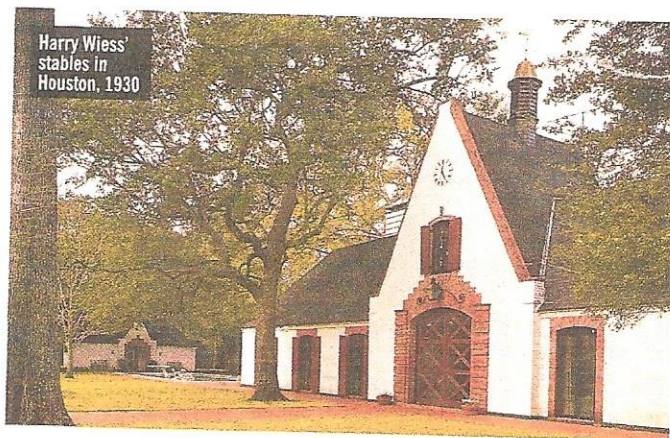
(party) house on North Post Oak Lane in Memorial (1930), which has Northern European forms with steep roofs and Roman brickwork detail. For W.T. Carter Jr.'s Lodge at 331 West Friar Tuck Lane (1929), Staub created an adorable Colonial cottage with rustic simplicity, set on 100 acres along Buffalo Bayou and Post Oak Road. The grandest of his retreats, however, is the 1938 country house for Ella Rice and James O. Winston Jr., bordering Buffalo Bayou at 100 Carnarvon Drive in Memorial. It was designed as a patrician estate every bit the equal to a celebrated English country house with a range of formal rooms, forecourt and extensive grounds.

In 1942, Staub partnered with John T. Rather Jr., then added Albert Howze in 1952. The partners applied ranch-house planning to Rienzi (1406 Kirby Drive), which they completed in 1954 for Carroll Sterling and Harris Masterson III, magnificently combining a Palladian villa with the comforts of a contemporary American house. A time capsule of '50s taste, the house, its collection and terraced gardens are now part of the Museum of Fine Arts, Houston. Rienzi was followed by the most modern of Staub's designs: the Elkins House in River Oaks on Meadow Lake Lane, completed in 1958 with Greek-key fretwork trim at its stone-and-steel pavilion-style entrance door. The residents' collection of abstract expressionist and color-field paintings, as well as the interiors by renowned designer T.H. Robsjohn-Gibbins, made this house an exceptional tribute to the period-revivalist architect's ability to stay au courant. Nonetheless, he chose to retire in 1963 to enjoy his own social life.

As a creator of mythic identities, along with the Hoggs and their coterie of friends socially, esthetically and financially invested in River Oaks, Staub contributed to the architectural vision of a special community better than any that had gone before — Shadyside, Broadacres or Courtlandt Place. Much like Madison Avenue advertisers utilizing imagery, they projected civic duty, idealism, privileged status and exclusivity into the planning, landscape and architecture. River Oaks was not merely expensive European- or New England-style houses and a lush suburban neighborhood; it was the Way of Life. The mythic roots and strong social values captured in Staub's houses were exemplified in his embrace of River Oaks' Kirby and Shepherd entrance piers, which architect and Staub biographer Howard Barnstone aptly described as the "gates of paradise." Within those celestial gates lived city fathers who brought values and economic stability to Houston — a point brought home when Hugh Roy Cullen built his Staub-designed house at 1620 River Oaks Boulevard. The regal limestone-clad Regency villa, completed in 1935, was purposefully timed to provide much-needed jobs during the Depression. The



John F. Staub, 1939



Harry Wiess' stables in Houston, 1930

same could be said about the slightly earlier house of Maxwell House Coffee heir J. Robert Neal at 2960 Lazy Lane, which Staub designed as a Louis XV chateau with an Olmsted Brothers landscape.

John Staub's built legacy is about elegant proportions, fine detail and materials combined with his artful ventilation and practical planning. While his idyllic creations for River Oaks and his indubitable handling of a range of styles have made him a legend among American historicists and period-revival architects, Staub's 1958 Elkins House shows that his subjective version of modernism and his uncanny ability to reflect the cultural taste of the fashionable elite would have made him a star in the Modernist 2000s as well.



HOUSE MUSEUM OF HOUSTON'S MUSEUM OF FINE ARTS DECORATIVE ARTS COLLECTION