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A PUBLICATION OF THE TEXAS HISTORICAL FOUNDATION | EST. 1954 | \$6 ISSUE | Volume 4 2021

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# TEXAS HERITAGE

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## FEATURES

### 8 **From Rome to Del Rio, An Ancient Trade Reaches Across the Ocean**

In the late 19th century, Italian stonemasons Giovanni Cassinelli and John Taini settled in Del Rio. The two immigrants, as partners and separately, built numerous masonry structures that exemplify the skill and artistry of a time-honored craft.

**By Donna B. Jones**

### 24 **The Architectural Firm Trost & Trost**

In 1903, brothers Henry and Gustavus Trost founded an architectural firm in El Paso that helped transition a burgeoning city into a modern metropolis. Trost & Trost designed houses, hotels, schools, churches, and modern high-rise buildings that defined El Paso's downtown district.

**By Max Grossman, Ph. D.**

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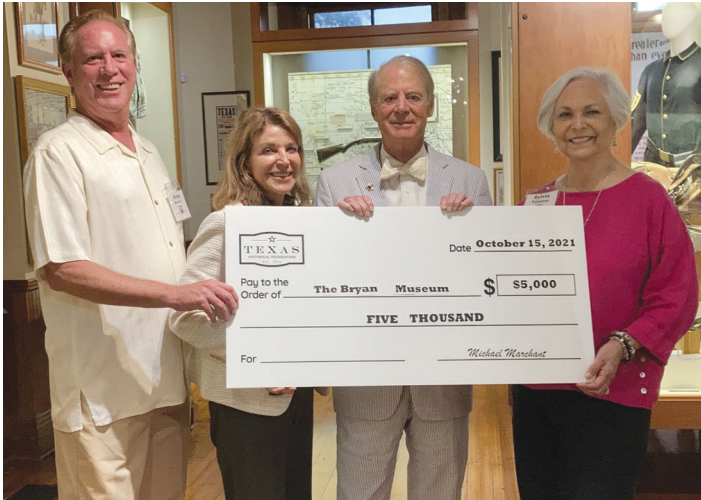
## ON THE COVER

Architectural detail of the Popular Dry Goods Company Building, designed by Henry C. Trost and completed in 1917. Photograph courtesy of Max Grossman, Ph. D.

Texas HERITAGE magazine is published quarterly by the Texas Historical Foundation, P.O. Box 50314, Austin, Texas 78763; 512-453-2154; admin@texashistoricalfoundation.org. Opinions expressed by contributing writers do not necessarily reflect those of the Texas Historical Foundation. THF is a private, nonprofit organization supported by membership dues, contributions, and grants. Unsolicited articles not exceeding 1,700 words will be considered by a review committee for publication. Articles pertaining to Texas heritage, culture, and preservation activities are given priority. Submissions become the property of the Texas Historical Foundation unless accompanied by a self-addressed envelope for return of materials.



# Foundation's Grant Awards List Continues to Grow



## ↑THE BRYAN MUSEUM, GALVESTON

While visiting Galveston for a recent board meeting, Texas Historical Foundation directors presented a grant to The Bryan Museum to help develop student and educator videos focusing on a specific period in Texas history. One of those videos, which is about cattle rancher and trail driver Charles Goodnight, was shown during dinner at the museum. This is the fourth preservation grant The Bryan Museum has received. Pictured above, left to right, are: Michael Marchant, THF president; Mary Lou Hollender and J. P. Bryan, The Bryan Museum; and Sylvia Tillotson, Foundation vice president. Photograph courtesy of Gene Krane.



## ↑FARMERSVILLE HISTORICAL SOCIETY, FARMERSVILLE

The nonprofit group will use its grant to help paint and complete other repairs on the 1865 Bain-Honaker House. Widow Anna Hicks Bain purchased land east of Farmersville and built this house in 1865. An astute businesswoman, she was successful in real estate and provided room and board for teachers and students from nearby schools. Five generations of the Bain family had lived in the residence when descendants donated it to the Farmersville Historical Society in 1989. Shannon Callewart, David Martinez, and Michael Marchant represented the Texas Historical Foundation at the ceremonial check presentation. Photograph courtesy of David Martinez.

Preservationists in Texas have more money to carry out their work following the quarterly cycle of grants given by the Texas Historical Foundation Board at its October meeting. The most recently approved proposals are described here:

- **The Friends of the Pound House Foundation**, Dripping Springs, won approval for a request that will help rehabilitate the roof on the Pound House log cabin that was built in 1854. The historic home, outbuildings, and grounds offer an immersive experience of pioneer life. The Pound House is included on the National Register of Historic Places and has been a Recorded Texas Historic Landmark since 1965.

Funds for this THF gift came from the Jack R. Wahlquist Directors Endowment.

- **Williamson County Historical Museum**, Georgetown, will use its Foundation grant to purchase licensing rights and copy archival photos and videos to be used in the production of the *Gault Film*. The documentary will tell the story of archeologist Mike Collins and his 30-year journey to promote and preserve this Bell County historical site, where findings have advanced the knowledge of the prehistoric landscape and peoples of Texas.

This grant was made from Foundation's Joseph Ballard Archeology Fund. To access a preview of the video, which is in production, visit [texashistoricalfoundation.org](http://texashistoricalfoundation.org).

- **Blackwell School**, Marfa, received an allocation to research period-appropriate materials and construction methods, purchase supplies, pay for labor, and install a belfry at the original 1909 schoolhouse. The three-room building (see the photograph below, courtesy of the Blackwell School) was the town's segregated educational facility for children of Mexican descent from 1909 to 1965.

The Blackwell School is listed on the National Register of Historic Places and also is a Recorded Texas Historic Landmark.

The THF grant was made from the Jeanne R. Blocker Memorial Fund, which assists rural communities with populations of fewer than 30,000 residents.







• **Hemisfair Conservancy**, San Antonio, will continue preservation work at the historic Longini-Hermann House (see photograph above, courtesy of the Hemisfair Conservancy) with its THF funding award, specifically to address external maintenance, crumbling stone window sills, and wood rot.

The residence was built by Emanuel Longini. Businessman William Hermann, Sr., purchased the home in 1916 and completed the original restoration of the structure using skilled European wood carvers and technicians.

The Hemisfair Conservancy works to redevelop and activate the site of the 1968 World's Fair. Many of the restored buildings then are used to house local businesses.

This is the third grant the organization has received, and funds came from the Michael C. Duda Historic Architectural Endowment.

Deadlines for THF grant proposals, which are reviewed quarterly, are the first day of the months of March, June, September, and December. For additional information, including a downloadable application, visit [texashistoricalfoundation.org/what-we-do/](http://texashistoricalfoundation.org/what-we-do/).

## Gift to the Bexar County Spanish Archives Includes Alcalde's Expansive Papers

The private and business records of Manuel Yturri y Castillo (1790-1842), a former *alcalde* (Spanish for "mayor") and alderman, have found a new home at the Bexar County Spanish Archives in San Antonio. The documents, dating to 1803, were donated by 95-year-old Edward Yturri, the great-great-grandson of the government official.

Yturri's desire to share the records with researchers around the world and safeguard the collection's integrity, as well as his understanding of his family's important role in early Texas history, led to the donation. The papers span the state's Spanish, Mexican, Texas Republic, early statehood, and Confederate States of America periods.

Nearly 200 documents, including records, receipts, and notebooks—some written in French and Latin—are included in the now-named Edward Yturri Collection.

Bexar County Spanish Archives contain the single most important primary sources for the earliest history of Hispanic Texas and consist of more than a quarter-million pages of hand-written manuscripts and printed documents of the Spanish Colonial era and the Mexican State of Coahuila y Tejas.



## ↑ TWIN SISTERS DANCE HALL, BLANCO

Board members Bill Sibley, Sue Ann Pemberton, and Lewis Fisher presented the second Texas Historical Foundation grant for the purchase of materials necessary to repair the ceiling of the historic dance hall. Originally a warehouse in the 1800s, the structure became a dance hall in 1875, when it was purchased by Max Krueger. Forty-three years later, the building was sold to the Twin Sisters Dance Hall Club for \$5. Photograph courtesy of TSDHC.



## ↑ TALES 'N' TRAILS MUSEUM, NOCONA

A THF grant is helping the North Texas museum with the installation of a security system to protect its collection. Museum pieces focus on Native American culture, Western heritage, agriculture, and the leather goods industry. Foundation directors Michael Marchant, Debbie and John Aughinbaugh, and Carol Lipscomb presented the check. The gift was made in memory of Richard Lipscomb, a Nocona native who passed away in 2021. Note: Museum icon Miss Enid, sitting in the back row wearing pearls, supervised the presentation. Photograph courtesy of TNT.

Correction: A photograph by Mona Quintanilla in Volume 3 2021 of Texas HERITAGE misidentified an honor bestowed on the late John F. Boyle, Jr., a long-time THF director. A memorial plaque honoring Boyle was awarded by the City of Grapevine, not Irving. We regret this error.



# Meaningful History is All Around Us

By Michael Marchant

This issue of Texas HERITAGE magazine has a strong focus on the architectural landscape of the state, specifically the buildings of Italian stonemasons in Del Rio and the El Paso architectural firm of Trost & Trost, whose fine work dots communities, large and small, throughout West Texas. But the focus of the publication is broader than that, with many other places included in these pages, like tiny Cisco, Fort Clark, and Sherman, in the northern part of the state.

Just as the geographic representation of this issue is broad, so is the subject matter. You'll read about Work Progress Administration paintings, the first Hilton Hotel in the state, and even ghost signs—those faded reminders of businesses that are long gone or iconic product advertisements from earlier days. The tie that binds these diverse places and seemingly disparate subjects, to me at least, is the fact that history is all around us. And sometimes, it can be obscure and yet, in plain sight.

*Whether it's a tidbit of information gathered from asking a question or two or a deep dive into an archive, the study of the past is made more appealing—and meaningful—when it's at the personal level.*

Take those dim and discolored ghost signs. A passerby might appreciate their artistic, graphic appeal. But there's so much more to discover by taking a closer look. That nearly transparent name on the side of an abandoned building, for example, could be the story of a business that operated for decades and a merchant who contributed more than just goods to the community. Similarly, a dilapidated old house may be considered a neighborhood eyesore, but its origins could reveal something compelling about the lives of its former occupants.



When you think about it, history is a narrative fueled by curiosity, and many times, it is scholarship we tailor to our individual interests. So, while vintage signage or century-old architecture may capture the attention of some, for others, it might be a letter, yellowed with age, found tucked away in an old book or a rusted farm tool hanging in a grandparent's barn that gives them pause for consideration. Whether it's a tidbit of information gathered from asking a question or two or a deep dive into an archive, the study of the past is made more appealing—and meaningful—when it's at the personal level.

With deep respect and admiration for all the fine history museums in the Lone Star State and the selfless work done there, I am reminded of what my grandmother Clara Marie James Perkins used to tell me as a young boy when we walked through the square in McKinney. She was proud of her hometown, reminding me that “history was not made in a museum; that's just a place to store items.” In her way, she was encouraging me to look more deeply at what was around me, and her words have stuck with me all these years.

I invite you to do the same. Take another look at what surrounds you and be inspired. Ask questions and find answers. Share that knowledge and appreciation with others. Remember, too, that there are treasures yet to be discovered by future generations—those young boys and girls walking with their grandmothers who will look up, wonder, and realize that history truly is all around them.

Correction: In the Volume 3 2021 President's Message, preservationist J. P. Bryan was incorrectly identified as a descendant of Stephen F. Austin. In fact, Bryan is a direct descendant of Moses Austin, whose son Stephen fathered no children. We apologize for the error.

*Businessman Michael Marchant, a fourth-generation Texan, grew up in a military family and now lives in Grapevine. He is chief operating officer at Montgomery Cranes. Send comments regarding this column to: THF, P. O. Box 50314, Austin, Texas 78763 or by email to [admin@texashistoricalfoundation.org](mailto:admin@texashistoricalfoundation.org).*



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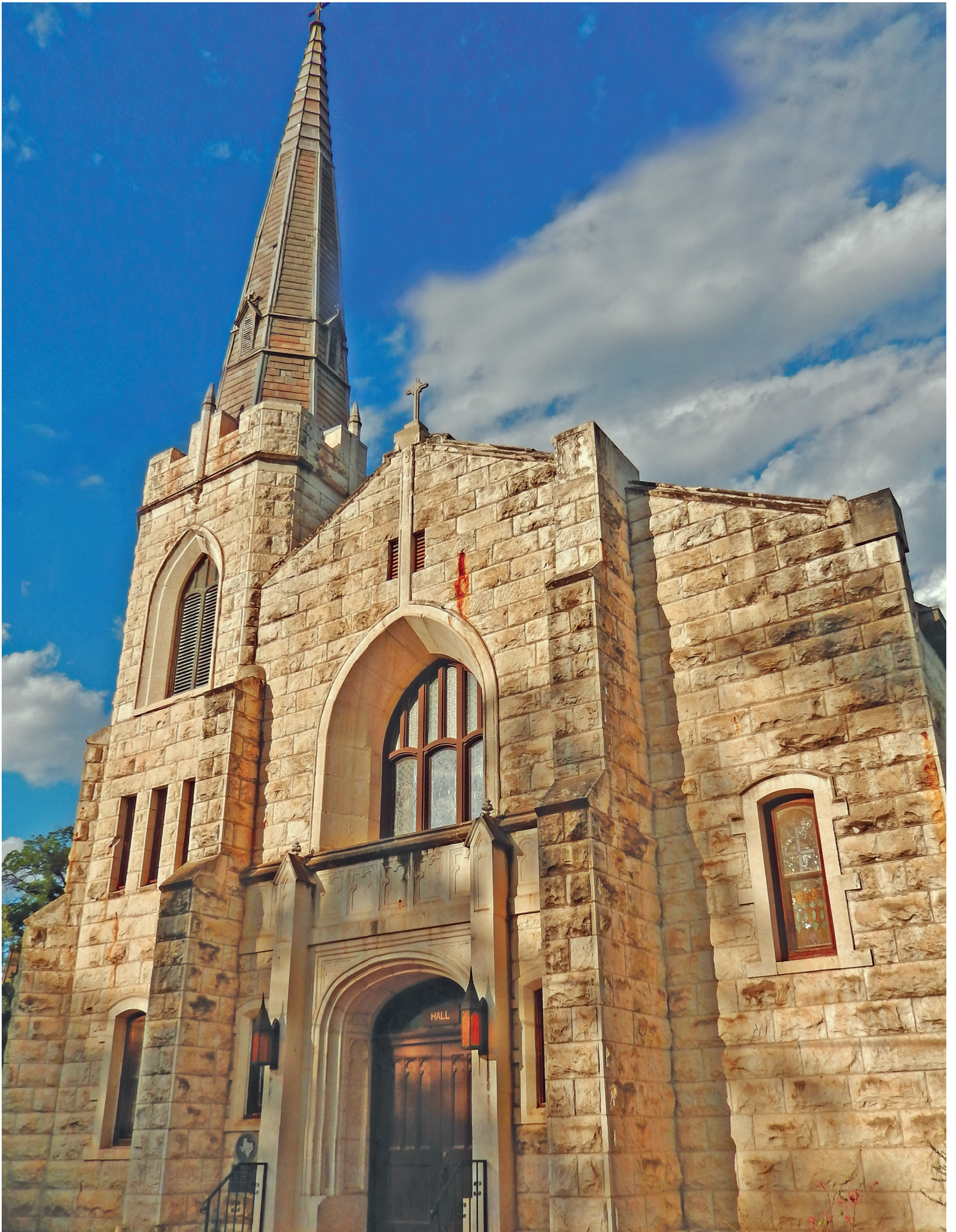
New and renewing members are listed on page 18.

Thank you to the McCombs Endowment  
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Special Honors and Memorials

In memory of Glynn Ray  
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Lawrence Hall Chevrolet, Abilene  
Carol Lipscomb, Fort Worth  
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# From Rome to Del Rio

An Ancient Grade Reaches Across  
the Ocean

By Donna B. Jones

Opposite page: The stonework for the Sacred Heart Catholic Church in Del Rio was the responsibility of Italian artisan John Taini. Before its 1929 expansion, the original structure measured 55 feet long, 36 feet wide, and 21 feet high. The Gothic-style church was designated as a Recorded Texas Historic Landmark in 1978. Photograph courtesy of Cosmos Mariner, HMdb.org.





talian stonemasons, renowned for their artistry and skill in one of the earliest trades in the history of civilization, have left lasting architectural landmarks from the ancient Roman Empire to—perhaps surprisingly—the banks of Texas’ own Rio Grande River.

While more than seven million visitors from around the world visit Rome’s iconic Colosseum, infrastructure, and public buildings each year, far fewer Italophiles are aware of the landmarks that two Italian stonemasons left in Del Rio, 6,000 miles away from their native country.

### **Rezzato to New York**

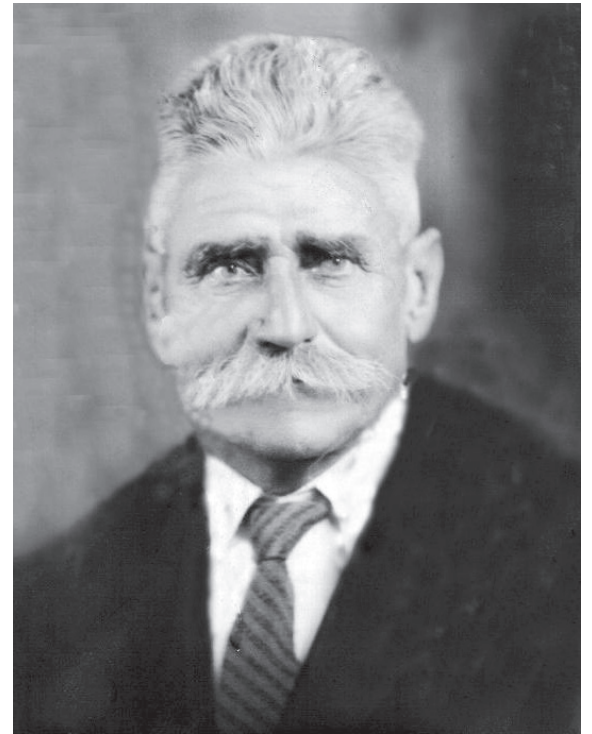
In 1880, Giovanni Baptiste (G. B.) Cassinelli (1840-1918) and his partner John Taini (1854-1929) migrated to the United States from Rezzato, Brescia, in northern Italy near Milan. The community was home to stonemasons who were famous for their work with marble, as well as a school for training craftsmen.

Cassinelli and Taini were part of the leading edge of a late 19th-century surge in the number of Italians arriving in the United States, which reached 300,000 during the 1880s. At the time, decades of revolution and wars for independence from foreign rule had left Italy a legacy of violence, social chaos, and widespread poverty.

The two stonemasons left their country’s internal strife behind when a contractor paid their passage from Milan to the United States in exchange for building brownstone homes in New York City. Italian migrants who arrived in the city at that time, mostly young men who planned to purchase land back home with American money, had little urban experience. They faced financial and occupational hardships, as well as social prejudice. With little English, it was difficult for them to find work and buy decent housing, so they lived together in neighborhoods that were cramped and unhealthy and experienced high rates of crime.

### **New York to Fort Clark and Del Rio**

Artisans from Northern Italy generally had better living conditions than their brethren from other regions, but when the contractor who brought Cassinelli and Taini to America went out of business, the pair left New York to work for railroad companies. The transportation industry had become the nation’s largest employer outside of agriculture and fueled the country’s westward expansion. The partners’ new jobs took them to the vicinity of Fort Clark in Texas. An Army post just 30 miles from Del Rio, the fort had been established in



1852 to protect the Mexican border and the military road to El Paso, as well as to defend the region against Indian raids.

Around the time Cassinelli and Taini arrived in the area, the cavalry post had launched an expansion project that added several new structures to the site, including a large storehouse and granary and officers’ living quarters. Stonemasons who worked on the buildings became familiar with Del Rio, which was on their route to haul stone from a quarry that had better stone than was available at Fort Clark. In 1885, Cassinelli and Taini moved to the town, which was the seat of the newly organized Val Verde County. Del Rio already was home to a colony of Italian immigrants, most of whom established farms and grape orchards. Among them was Frank Qualia who founded the Val Verde Winery that still is operated by his descendants and is the oldest bonded winery in the state.

### **Sleepy Town to Boom Town**

When Cassinelli and Taini arrived, Del Rio was in the midst





Opposite page, top: This photograph of John Taini suffered damage in a fire but was restored by his grandson John A. Garoni. Courtesy of Val Verde Historical Commission.

This page: The Cassellini Gin House, east end pictured here, was not a successful business venture for the owner. The building was listed on the National Register of Historic Places in 1986. Photograph courtesy of THC National Register Collection, University of North Texas Portal to Texas History. Original in color.

of a 10-year boom that saw its population increase from 50 to 2,000, and in turn, the demand for infrastructure and housing also grew. Along with bridges and dams, the two stonemasons built homes for railroad workers and some of Del Rio's most distinctive residential, commercial, theological, and governmental buildings. Much of their stonework remains standing and in use today; some of the structures they constructed, described here, have been recognized as historic landmarks.

### Val Verde County Courthouse

One of Cassinelli and Taini's first projects in Del Rio was doing the stonework for the Val Verde County Courthouse,

which was completed in 1888 and is included in the National Register of Historic Places. The application for the NRHP designation highlighted the fine workmanship and tan-colored limestone masonry that distinguished the original Second Empire style of the two-story courthouse, designed by Austin architects Jacob Larmour and A. O. Watson. It featured locally quarried limestone, a *mansard roof* with four sloping sides, each becoming steeper halfway down, and massive octagonal *turrets*, or towers, at each corner. In 1915, architect Atlee B. Ayres substantially altered the building in the Classical Revival style, removing the mansard roof and adding three entry porticoes supported by *colonnades* (rows of

columns spaced at regular intervals). By 1998, Texas county courthouses had been added to the National Trust for Historic Preservation's 11 Most Endangered Places list. The Texas Historical Commission subsequently created the Texas Historic Courthouse Preservation Program—the largest preservation grant program ever initiated by a state government—that helped save the Del Rio building. After the limestone façade was cleaned and patched and the masonry porches rebuilt, the courthouse was rededicated on July 23, 2004.

### Sacred Heart Catholic Church

A few years after the completion of the courthouse, Taini became the master stonemason for the construction of Sacred Heart Catholic Church. Before it was built, Del Rio's Catholic population celebrated mass in private homes and various other buildings. In 1885, parishioners obtained a loan and purchased land for a permanent church location. Mass was said in a small wooden existing house on the property, described as a "shack" in the application for a historical marker. Meanwhile, festivals, contributions from local parishioners and the Oblate Fathers, and a special collection at San Antonio's St.





Above: The Val Verde County Courthouse was one of the first masonry commissions for Italians G. B. Cassinelli and John Taini. The limestone came from a quarry about six miles north of Del Rio. Photograph by Carol Highsmith. Courtesy of the Library of Congress, Prints and Photographs Division. Original in color.

Mary's Church raised funds for the construction of a new stone structure. The building featured Gothic architecture and was made of locally sourced, buff-colored limestone. On November 15, 1891, Father F. J. Martel blessed the church's cornerstone, which holds documents signed by two priests and 19 laypeople, including Taini and Cassinelli.

The stone church served a growing number of parishioners for 30 years, and in 1929, it was enlarged and modernized. The remodeled church was dedicated on April 28 of that year, within days of Taini's death. The building was designated a Recorded Texas Historic Landmark in 1978.

### **Cassinelli Gin House**

In 1903, more than a decade after Sacred Heart Catholic Church was completed, Cassinelli purchased land and built a two-story brick and stone com-

mercial structure. The ground floor housed a gin operation, and the upper floor was used for community dances and receptions. The cotton gin was not a financial success, probably due to competition from two other area gins, as well as root rot and soil exhaustion that discouraged cotton production in the area.

The 1980 application for a Texas Historical Marker notes, "The Cassinelli Gin House is unusual because its exterior is little altered from the original condition and also because the building is a 'sampler' of brick and stoneworking techniques of the Italian craftsmen of the time." Also unusual was the decision to combine brick and stone in the same building, most likely to save money by using materials left over from a previous project. The first story is made primarily of hand-hewn stone, and the second level is comprised entirely of handmade brick.

### **Old Methodist Church**

Built in 1903-1904, this structure stands opposite the Val Verde County Courthouse. As with Sacred Heart Catholic Church, the Methodist Episcopal Church South, the forerunner of the First United Methodist Church, began with a few individuals meeting in a private home. Church members hired Taini to construct a stone structure to accommodate the congregation's growth. Thus, aside from creating a place of worship that is recognized for its historic value, the Italian mason played a tangential role in furthering the church's notable missions and charitable work in the local community and abroad. By 1931, more growth in the congregation led to a move from the original stone building to another larger sanctuary.

### **Immigrants to Civic Leaders**

Taini and Cassinelli were good friends who at one time





Above: The masonry on Del Rio's old Methodist Church was completed by John Taini. The stonework was painstakingly repointed during a restoration project in 2017. The historic structure now serves as a community center. Photograph courtesy of the Texas Historical Commission Historic Resources Survey Collection, University of North Texas Portal to Texas History.

lived together in the same dwelling. Deed records show that their business of buying, building, and selling real estate was successful, and they had the distinction of being one of only 28 listings in the city's 1892 phone book. They dissolved their business partnership in 1904.

Taini went on to work on bridges, canals, dams, and creek improvements. He also served as an election judge and donated land for civic improvements. Taini grew vegetables that he sold to a local grocer and, true to the Italian tradition, he cultivated grapes that were used to make juice and wine for his family, as well as for

the Catholic parish in nearby Brackettville. Family legend holds that Taini returned to Italy in 1889 to marry Erminia Gerola, 20 years his junior. He brought his new wife back to Del Rio, and they had two daughters, Annie and Lucy. Taini's brother Vincenzo came to live in Del Rio in 1911.

In addition to land sales and construction work, Cassinelli owned a general store, a contracting firm, and sold wood, hay, lime, and brick. His wife Maria died at the age of 22, leaving behind her husband and their young son Louis, an only child who the Taini family then took into their home to raise. Cassinelli's

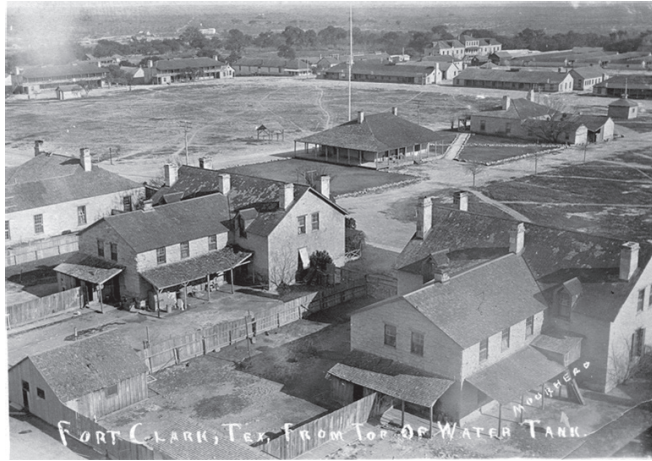
cotton gin house property was mortgaged several times, perhaps a sign of financial troubles in his later life.

Both G. B. Cassinelli and John Taini are buried in Del Rio's Sacred Heart Cemetery, formerly the Italian Catholic Cemetery where Taini served on the board of directors. Their graves are near the infrastructure, houses, and churches they created thousands of miles from a small Italian town in their home country—reminders of two practitioners of an ancient trade who helped build a remote Texas community and a nation.★

*Donna B. Jones, of Austin, is a freelance writer and editor.*







## Fort Clark's Storied History

Established in 1852 as a U. S. Army frontier garrison, Fort Clark, near Brackettville, was built adjacent to Las Moras (Spanish for “the mulberries”) Springs in southwestern Kinney County. The strategic location allowed for the protection of area settlements and the San Antonio-El Paso Road, a major transportation and military route, against raids by hostile Indian tribes and the threat of Mexican invasion.

Fort Clark was home to various infantry and cavalry units throughout the course of its 94 years as a military facility. Seminole Indian Scouts, stationed there from 1872 to 1914, were instrumental in protecting against Comanche and Apache war parties. Buffalo Soldiers also were part of that frontier defensive effort in the 1870s, and a subsequent generation of the all-Black regiment served at the fort in 1942. In 1938, then-Colonel George S. Patton served at Fort Clark as the commander of the Fifth Cavalry. During World War II, the garrison barracks housed an African-American detachment of the Women's Army Corps, and the grounds temporarily accommo-

dated a German prisoner-of-war camp in 1944. When officially closed in early 1946, Fort Clark was among the country's last cavalry posts.

Though rich in military history, Fort Clark's architectural legacy also is of significance. While some of its earliest structures were built *palisade* style (double rows of cedar picket posts infilled with rock and plaster), most of the essential infrastructure was constructed from the 1850s to the 1930s using locally quarried limestone. In the 19th century, dozens of stonemasons, including Italian immigrants John Taini and G. B. Cassinelli in the 1880s, crafted the fort's headquarters, a commissary, hospital, infantry and cavalry barracks, officers' quarters, a mess hall, storehouse, and more. Limestone again was the primary material for the cavalry barracks and a non-commissioned officers' club that were added in the 1900s.

Following deactivation, Fort Clark shifted into private ownership and nearly 1,500 World War II-era wood-framed buildings were torn down for salvage. In the 1950s and 1960s, the site became a guest ranch, before being sold in 1971 to a devel-

oper who turned the property into a residential and vacation resort community. However, a core group of 19th- and 20th-century structures were spared the wrecking ball, and the Fort Clark Historical Society worked with property owners to develop a preservation plan. To help protect the landmark buildings, the Fort Clark Historic District was nominated for and received a listing on the National Register of Historic Places, with many individual buildings bearing state and federal historic designations.

Collectively, the surviving stone structures and the 1855 Lee Building, the sole remaining example of wood palisade construction, represent the evolution of the fort during the course of nearly a century in operation. Today, the historic district and nearby springs have become tourist destinations. Visitors can stay overnight in the old cavalry barracks, now a hotel, tour the parade grounds and original buildings that harken back to frontier times, and discover the history of the property with a visit to the Fort Clark Museum, housed in the 1874 stone guardhouse.—*Pamela Murtha*



## SPOTLIGHTING THE HOLDINGS OF TEXAS HISTORICAL FOUNDATION INSTITUTION MEMBERS

— *The Sherman Museum, Sherman* —

*Paintings of three  
muses representing  
music, literature, and  
painting comprise The  
Sherman Museum's  
homage to the City of  
Sherman and its  
reputation as  
"The Athens of Texas."*



Above: The muse representing painting, bearing a paintbrush in her right hand (not shown) and a vase in her left, hangs in The Sherman Museum along with two other panels. This piece is on the right side of the three-panel installation. Photograph courtesy of The Sherman Museum. Original in color.

The *Three Muses*—three seven-foot tall, oil-on-wood paintings, each featuring a classical female figure on gold-leaf background—have captured the imagination and regard of visitors to the City of Sherman’s Carnegie Library Building since long before the structure became The Sherman Museum. The life-size figures, dressed in Grecian robes, are rendered with the even colors and simple lines indicative of Depression-era artwork. The words “Music,” “Literature,” and “Painting” appear beneath the deep blue ground on which the figures stand. Each holds a symbol of the art she represents: Music, a lyre; Literature, a scroll; and Painting, a brush and vase.

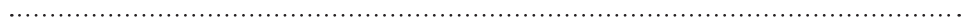
Installed on April 25, 1934, the painted panels were the result of a grant from the Works Progress Administration (WPA), a New Deal agency that employed millions of individuals to carry out public works projects. Renowned Texas-born artist James Swann created the paintings and was on hand to meet a long list of citizens who attended a reception on that rainy Wednesday afternoon. Swann chose the subject matter of the paintings in honor of Sherman’s reputation as “The Athens of Texas.” Like the Greek city, Sherman was a center of learning, and from the 1870s through the Great Depression, it was home to four colleges and two noteworthy preparatory schools. Three of those institutions of higher learning were women’s colleges, and much of their curriculums centered on music and the arts.

The *Three Muses*, the sole example of WPA art in Grayson County, are the only paintings of their kind by the artist. James Swann is better known as a print-maker whose works are found in some of the country’s most prestigious museums. He was born in Merkel, 17 miles west of Abilene, in 1906, and many of his prints depict scenes that likely would be familiar to Texas natives. Perhaps because he grew up in a part of the state known for its barren terrain, he seems to have had a fascination with trees. Many of Swann’s works include vividly rendered trees, sparsely leaved, in a mostly open landscape. This captivation is pres-



## MORE ABOUT ARTIST JAMES SWANN

- James Swann was born and raised on a Texas ranch and displayed artistic talent at an early age.
- He was largely self taught, learning the art of engraving while working as an artist and manager at an Amarillo engraving company. He also was a newspaper illustrator.
- Swann’s work gained him an international reputation. He won a bronze medal for a pencil drawing in the 1937 Paris Exposition. In this country, his art can be found in the Metropolitan Museum of Art, the Art Institute of Chicago, and the Smithsonian Institution.
- The artist, who spent much of his life in the Midwest, died in 1985. An archive of his work is located at the Cedar Rapids (Iowa) Museum of Art.



ent in Sherman’s *Muses* as well, where two thin trees grow behind the figures in the outside panels, their branches reaching out to reappear on either side of the robed woman in the middle rendering.

Swann’s *Three Muses* has served as a centerpiece for The Sherman Museum since the organization took up residence in the old Carnegie building in 1976. Though the panels are in remarkable condition for Depression-era art, efforts are underway to give them the professional cleaning needed to restore their original luster. In addition to being beautiful works of art, the paintings serve as a reminder of a city’s legacy and of the nation’s past.

—Jeff Goodman

*Jeff Goodman is the curator of The Sherman Museum in Sherman. For additional information about the North Texas institute, visit [theshermanmuseum.org/](http://theshermanmuseum.org/).*

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SCAN ME



# It Started in Texas

## *Conrad Hilton: Innkeeper to the World*



*Though it was banking that brought Conrad Hilton from New Mexico to Texas in 1919, his plans changed when he seized the opportunity to buy the Mobley Hotel, the lone boardinghouse in the oil boomtown of Cisco.*

Above: The Mobley Hotel is where the Hilton lodging empire began. Photograph courtesy of The Lyda Hill Texas Collection of Photographs in Carol M. Highsmith's America Project, Library of Congress, Prints and Photographs Division.



The City of Cisco, 45 miles east of Abilene, holds bragging rights as the place where the Hilton Hotel empire began—as a matter of happenstance.

Conrad Hilton was born in San Antonio, New Mexico (then a U. S. territory), on Christmas Day in 1887. Growing up, he worked in his father's general store and later managed the mercantile. However, the young man's aspirations went beyond taking over the family business. In 1912, he was elected to the New Mexico State Legislature (the first session convened following statehood), but decided that he was ill-suited for a career in politics, frustrated by the slow pace of the bureaucratic process and inside dealings.

Instead, it was banking that appealed to Hilton, who sought out investors and raised capital to establish the New Mexico State Bank. His career at the financial institution was short, interrupted by the onset of World War I. The 30-year-old sold the bank and enlisted in the American Expeditionary Force in 1917, serving as an officer in the U. S. Army Quartermaster Corps.

### BIG SHIPS AND DEEP WATER

Upon his discharge from the military in January 1919, Conrad Hilton returned stateside to resume his career in the banking industry. But his home state did not offer the promise of growth that the ambitious businessman envisioned. His mother advised him, "If you want to launch big ships, you have to go where the water is deep." With that in mind and upon the recommendation of a friend, he set his sights on Texas, where the still-rising wave of economic activity from the oil boom was advantageous for establishing the

chain of financial institutions he envisioned.

Hilton traveled to Texas seeking to buy an existing business. He found a promising prospect for sale in Cisco, but walked away from the deal when, after initially settling on a purchase price, the seller demanded more money. However, fate quickly presented Hilton with a new opportunity. In search of lodging for the night, he went to the Mobley Hotel, the town's lone boardinghouse. He was amazed to see the lobby overrun with workers from nearby oil fields who were waiting their turn for open beds, which were rented out in eight-hour shifts to accommodate the overwhelming demand. As the story goes, Hilton struck up a conversation with the hotel's owner, Henry Langford Mobley. Though the hotel was profitable, he told Hilton, the "real money" was being made in oil, and he was ready to be a part of that millionaire-making economic boom. The New Mexico banker quickly reformulated his business plan to become a Texas innkeeper and made the proprietor an offer.

### MINIMUM COST FOR MAXIMUM COMFORT

Once Hilton took over the Mobley Hotel, he noticed most of his lodgers ate elsewhere and shrewdly converted the little-used dining area into much-needed guest rooms. An unused portion of the large lobby soon was filled with a newsstand, a small store, and a tobacco shop, providing amenities that guests eagerly embraced. The practice of eliminating wasted space became one of the hallmarks of Hilton's innovative approach to innkeeping. Another was fostering an



Above: A statue of hotelier Conrad Hilton sits on the grounds of the modern-day Mobley Hotel in Cisco, which serves as a museum and home of the city's Chamber of Commerce. While the hotel may not be architecturally significant, it is historically important as the birthplace of the Hilton business empire. Photograph courtesy of Gene Krane. Original in color.

*esprit de corps* ethic among his staff, where excellent service was recognized and rewarded. Hilton's improvements to the Mobley became his formula for success. His focus on enhancing the guest experience—a concept he called *minimax*—minimum cost for maximum comfort—raised the bar in the hospitality business.

The highly profitable Mobley paved the way for more purchases, and within three years, Hilton had acquired and renovated several more run-down hotels, including the Melba Hotel in Fort Worth and the Waldorf in Dallas. By 1924, the hotelier was ready to move up to the next level, building a modern 14-story hotel in Dallas, the first to bear the Hilton name, which opened a year later. He sold the Mobley (to his mother) and the Waldorf as well to finance the construction of the Dallas project. From 1926 to 1928, Hilton high-rise hotels were built in Abilene,

.....

*The practice of eliminating wasted space became one of the hallmarks of Hilton's innovative approach to innkeeping.... His focus on enhancing the guest experience—a concept he called minimax—minimum cost for maximum comfort—raised the bar in the hospitality business.*



Waco, Marlin, Plainview, San Angelo, and Lubbock. The eighth was the El Paso Hilton (see story below), completed a year after the 1929 stock market crash.

The Great Depression almost ended the hotelier's burgeoning empire. He barely avoided bankruptcy and managed to hold on to five of his premier properties. Back on the buying track, he acquired several more hotels in Texas before expanding the Hilton chain into other states and abroad. During the ensuing decades, he successfully built a corporate portfolio of 188 national and 54 international hotels. Conrad

Nicholson Hilton, "innkeeper to the world," was 91 years old when he passed away in January 1979, leaving behind a now iconic corporation dedicated to the business of hospitality.

#### **PRESERVATION AND PAYING TRIBUTE**

Shortly after his death, sons Barron and Eric Hilton found a fitting way to honor their father's legacy by going back to where it all began 60 years prior. The Mobley Hotel had remained a part of their grandmother's holdings until 1931, when she sold it to a Cisco businessman. Subsequently, the two-story brick build-

ing changed hands several more times and was converted to a senior care facility in the late 1950s and 1960s. In February 1979, the family acquired the property and announced plans to rehabilitate and adapt the historic building, funded by a grant from the Conrad Hilton Foundation.

Today, the restored hotel, under the stewardship of the City of Cisco, serves as the Conrad N. Hilton Memorial Park and Community Center. The second floor houses a museum that pays tribute to the corporate giant and the first "big ship" that launched an impressive fleet of hotels.

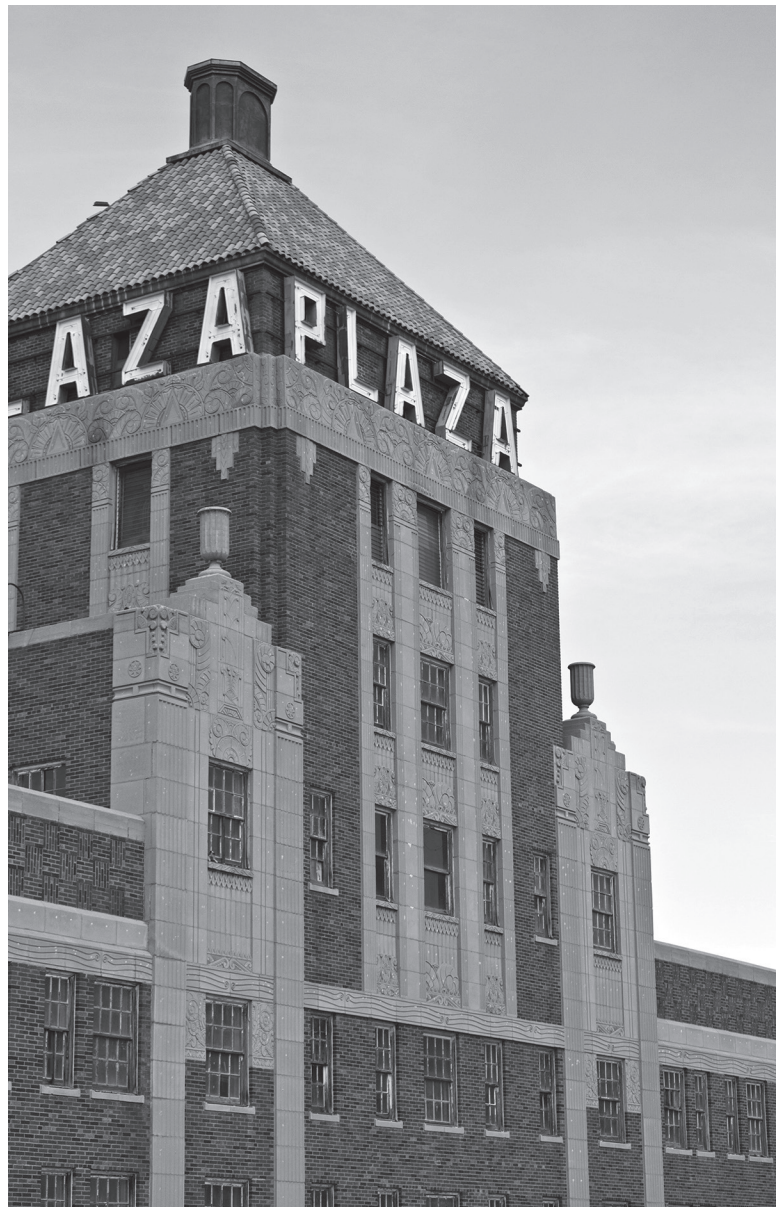
## **The Intersecting Worlds of Conrad Hilton and Architect Henry Trost**

In 1929, Conrad Hilton, in the midst of expanding his hotel holdings to the West Texas city of El Paso, needed an architect to design and build his eighth high-rise property. He reached out to Trost & Trost, a firm that had been making its mark in the city's downtown district for two decades. The 19-story, 300-room hotel was Hilton's most ambitious project at the time, coming with a \$1.75-million price tag. In Henry Trost's hands, the structure that emerged the following year was Art Deco in style, which since has been categorized as Pueblo Deco, demonstrating a more specific Southwestern influence. The building, which held status as the city's tallest high-rise for nearly 25 years, was the last major commission for the iconic architect, who passed away in 1933.

During the 1930s, when times were tough, Hilton temporarily moved his family into the El Paso property, including his mother, who lived there until 1947.

He sold the building in 1963, which under new management became The Plaza Hotel, closing in the early 1990s. Vacant for more than a decade, the building was purchased by an El Paso businessman in 2008. A major rehabilitation project did not begin until nine years later, but in 2020, the historic landmark reopened as The Plaza Hotel Pioneer Park.

Right: The El Paso Hilton became The Plaza Hotel after being sold in 1963. It was the last commission for architect Henry Trost, who died in 1933. The fifth tallest building in the city today, the structure's original exterior design remains largely untouched. The hotel's pyramid-shaped top, visible for miles, is made of Spanish tile. Photograph courtesy of Marc Stone. Original in color.





# *Fading Memories* OF TEXAS GHOST SIGNS



*Ghost signs, old hand-painted advertising signs usually preserved on the sides of buildings, provide a peek at long-gone commercial centers. The signs were popular between the 1880s and 1950s, when ads were expensive to mass produce.*

Above: This barely visible ghost sign advertises Anderbock Brew in the small town of Granger, which sits in northeast Williamson County. When the community was incorporated in 1891, it was an important railroad and agricultural town. Today, approximately 1,500 people call Granger home.

Photograph by Dan K. Utley, "Ghost sign, Anderbock Brew. Granger 10," University Archives Online Exhibits, accessed October 25, 2021; online at [exhibits.library.txstate.edu/univarchives/exhibits/show/utley-exhibition/introduction/granger](https://exhibits.library.txstate.edu/univarchives/exhibits/show/utley-exhibition/introduction/granger). Original in color.





Left: The “Good for Life!” sales pitch on this painted sign in Pittsburg, in Northeast Texas, is from an advertising campaign in the 1930s and 1940s that encouraged drinking Dr Pepper at set hours three times a day. Pharmacist Charles Alderton created the soft drink in Waco in the 1880s.

Courtesy of The Lyda Hill Texas Collection of Photographs in Carol M. Highsmith’s America Project, Library of Congress, Prints and Photographs Division. Original in color.

Note: The company’s trademark does not include a period at the end of the abbreviation for *doctor*, even though this signpainter did.

Right: This weathered hardware store advertisement remains on a century-old building in downtown Hico (pronounced HIGH-co). The sign provides a nostalgic look back at the products sold in the businesses that once lined the Central Texas town’s commercial district. Hico’s website includes a self-guided map of other vintage signs in the historic downtown area for visitors to explore.

Note that a new establishment now occupies the old building, and other shops and restaurants line the historic downtown streets.

Image courtesy of The Lyda Hill Texas Collection of Photographs in Carol M. Highsmith’s America Project, Library of Congress, Prints and Photographs Division. Original in color.



Left: “Patronize Home Industries” was an early 20th-century nationwide campaign that deemed buying American-made goods a civic duty. This sign promoting local merchants in Mitchell County’s Colorado City, photographed in 1939, further narrowed the geography by putting “hometown” first when purchasing products and services.

Printing, lumber, grocery, gasoline, auto parts, and tire shops were among the retailers that sponsored this local campaign sign.

Photographer Russell Lee. Courtesy of the Library of Congress, Prints and Photographs Division.



# ***The Architectural Firm Trost & Trost***

By Max Grossman, Ph. D.

Opposite page: The 10-story Trost & Trost-designed Hotel Paso del Norte in El Paso, which opened on Thanksgiving Day in 1912, was engineered to be fireproof and modeled after high-rise buildings that withstood the 1906 San Francisco earthquake. Photograph courtesy of Marc Stone.









Top, right: El Paso High School looking south, with the city's downtown and Ciudad Juárez, Mexico, in the background. Photograph in the public domain, courtesy of Wikimedia. Original in color.

Middle, left: Adolphus Gustavus Trost, the family firm's civil engineer, considered solving math and engineering problems a leisure activity. Photograph courtesy of the Trost Family.

Bottom, left: Henry C. Trost was the primary architect for Trost & Trost, the firm he cofounded with brother Gustavus in 1903. Photograph courtesy of the Trost Family.



**T**rost & Trost was the leading architectural firm in El Paso and the surrounding region in the first four decades of the 20th century, designing numerous buildings that today are among the great masterpieces of the American Southwest.

Henry Charles Trost, the principal architect, was born in Toledo, Ohio, in 1860, to Ernst and Wilhelmina Trost, German immigrants who arrived in the United States in the early 1850s. His parents ran a grocery store, but his father also was a carpenter and builder, likely teaching skills of the trade to his son. By the time he was a teen, the young Trost had developed a special talent for drawing and designing, and at age 20, he left home for a job in Colorado as a draftsman for Nicholas & Canmen, a Denver architectural firm. Soon after, he formed a partnership with architect Frank Weston, and the two men collaborated on the construction of several buildings throughout the region.

In 1888, Trost moved to

Chicago, which by then had become one of the most important centers of architectural innovation in the world. It was during his eight years in the Windy City that he began to specialize in the design of wrought iron, forming a short-lived enterprise, the American Metal Company, with Emil Henry Seeman. Between 1892 and 1896, Trost served as vice president of another firm specializing in ornamental iron.

The eager draftsman was a member of the Chicago Architectural Sketch Club, an organization that operated in much the same way as a professional school, holding lectures and exhibitions. Through this affiliation, the young man came into contact with the celebrated architect Louis Sullivan, considered by many to be the “father of modern architecture,” who exerted much influence over Trost’s future projects. It is possible that Trost was employed, at least for a time, as a draftsman for Adler & Sullivan, which had pioneered the construction of steel-frame skyscrapers. The same year that the Ohio native arrived in Chicago, Sullivan





hired a promising young architect by the name of Frank Lloyd Wright, who also would inspire several of Trost's future projects.

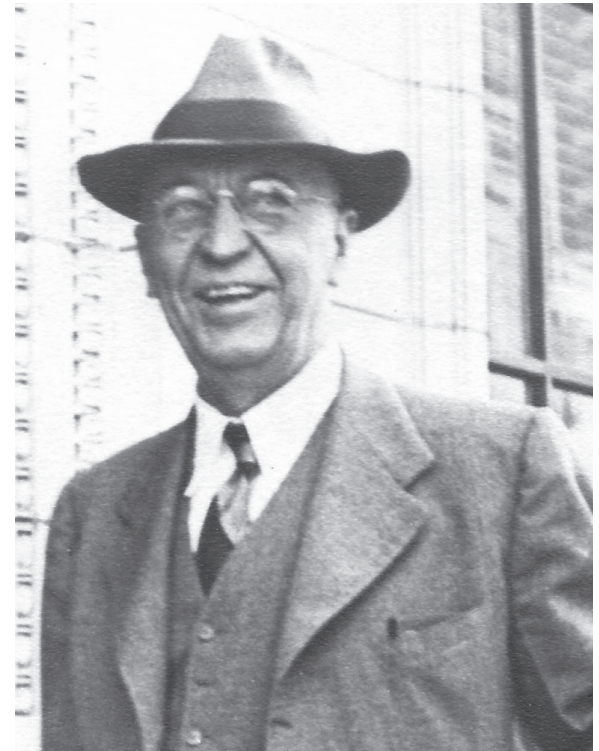
A visit to the Chicago World's Fair in 1893 perhaps was another pivotal moment in Trost's early career. There he would have seen the monumental architectural installation known as the "California Pavilion," which for the first time in the history of the United States showcased the Mission Style of the American Southwest to an international audience. Elsewhere at the Fair, a scale model of the Zuni Pueblo of New Mexico was on display. Trost's interest in Southwestern architecture may have influenced his decision to leave Chicago and seek his fortune on the American frontier.

At first, he returned to Colorado and resumed collaborating with former partner Weston for another three years. But by the end of 1899, he relocated to Tucson, Arizona, a booming city of more than 7,000 inhabitants, deep inside the U. S. Territory. There, Trost established his own architectural firm and began receiving prestigious commissions for residential,

commercial, and public buildings. In 1901, during the construction of the Carnegie Library in Tucson, Trost met and formed a partnership with Robert E. Rust, with whom he went on to design several important edifices.

After four years in Arizona, the architect made the fateful decision to move to El Paso. His brother Gustavus, also an architectural draftsman, had settled there in 1902 with the hope of working as a building designer. Henry arrived in the West Texas city the following year, and the two siblings established Trost & Trost in the heart of downtown.

The reasons why the Trost brothers chose to settle permanently in El Paso are clear enough. Ever since the arrival of the railroad in 1881, the population of the city had been exploding. What was once a small and unruly frontier outpost was rapidly transforming into a sophisticated modern metropolis. In 1890, the community counted a little more than 10,000 inhabitants, but by the time Henry and Gustavus arrived, that number already had doubled. Thanks in large part to the railroad, El Paso soon devel-



Top: Close-up of the architectural detail of Hotel Paso del Norte, designed by Trost & Trost in 1912. The building is listed on the National Register of Historic Places. Photograph courtesy of Marc Stone. Original in color.

Middle, right: Gustavus Adolphus Trost was an architect and draftsman and the twin of Adolphus. Photograph courtesy of the Trost Family.





## FAMILY TIES...

Margaret Smith, of Phoenix, Arizona, is the great niece of Henry C. Trost and granddaughter of Henry's brother, Gustavus. The two men opened the architectural firm Trost & Trost in 1903, and five years later, they were joined by Gustavus' twin Adolphus, who was a master of math and served as the company's structural engineer.

Smith began researching her family after receiving a trunk full of memorabilia 11 years ago. Realizing there would be others outside of her family who would be interested in this newly discovered treasure trove, Smith added some information to an ancestry website and created [henrytrost.org](http://henrytrost.org), another online resource.

According to Smith, the Trost brothers developed their love of design and buildings organically. She was not able to find evidence that any of the three siblings had any formal architectural training (they did apprenticeships, however), but from early on, there was an obvious love of history and buildings, perhaps inspired by their father's work as a carpenter and contractor.

Though all of the brothers died before Smith was born, she was able to interview her mother, who was Gustavus' daughter. The older woman remembered that when the family traveled, her father would often pull off the road when he came upon a historical marker and proceed to read the entire text of the signpost aloud. The Trost siblings and their families (Henry never married) would often travel together, and Smith says the brothers "would veer off in the city [to] find buildings and would spend hours talking about the architecture of [a particular place]. Everyone else would go shopping or sightseeing, [but] their mission on vacation was to look at architecture...."

oped into an important hub for cattle, mining, banking, hotels, and garment manufacturing. During the Mexican Revolution, between 1910 and 1920, thousands of new immigrants crossed the border, and soon El Paso was one of the largest American cities between the Mississippi River and the Pacific Ocean.

The population explosion, coupled with a sudden increase in wealth, resulted in an unprecedented demand for new buildings, especially during the first two decades of the 20th century. Thus, the Trost brothers found themselves in the right place at the right time. They began receiving commissions from several prominent El Pasoans, including William Ward and Iva Turney. The attorney and his wife asked the firm to draw up plans for a stately home with a footprint that would encompass an entire city block. Henry employed a mix of architectural styles in his design—Antebellum, Renaissance, and Greek, as well as some elements from the White House in the nation's capital. The historic home, deeded to the City of El Paso in 1940 by

Iva Turney after her husband's death, now houses the International Museum of Art.

While the firm's first commissions were mostly residential, by 1905, Trost & Trost was constructing a wide range of commercial and public projects.

When Adolphus Trost, the twin brother of Gustavus, came to El Paso in 1908, he joined the family firm as a civil engineer, bringing with him the necessary expertise for fully exploiting the possibilities of concrete construction. Henry embraced the more expansive avenues in design that the material offered, producing high-rise buildings that were diverse in architectural and ornamental styles. For example, the exposed concrete exterior of the downtown Roberts-Banning Building, constructed in 1910, was adorned with simple geometric and leaf-like patterns. In contrast, the 1914 Alhambra (now Palace) Theatre, with its Spanish Moorish elements, displayed more intricate motifs surrounding distinctive arched windows.

The Trost brothers believed strongly in higher



Top, left: The Trost brothers with their nephew George (second from the right), who was a draftsman, financial advisor, and later, part owner of the family firm. Photograph courtesy of the Trost Family.

Bottom, left: The Spanish Moorish exterior of the 1914 Alhambra (Palace) Theatre exhibits a style of architecture that is reminiscent of medieval palaces in Andalusia. Photograph courtesy of the author.





Top, left: The Tudor Style Mathias Residence, designed by Henry C. Trost in 1912, featured five bedrooms and a downstairs library. Photograph courtesy of the author.

Middle, right: The Henry C. Trost House was completed in 1909 in the Prairie Style and included furniture designed by the architect. Photograph courtesy of the author.



learning and never turned down any educational projects due to lack of funds, collaborating frequently with local school boards in order to provide facilities for students. The firm's educational commissions included El Paso High School and buildings on the campuses of the State School of Mines and Metallurgy, now The University of Texas at El Paso, the University of Arizona, and New Mexico State University.

Business quickly boomed, especially after 1910, and the firm soon opened branch offices in Phoenix and Albuquerque. In 1916 alone, Trost & Trost was commissioned to design more than 40 buildings in three states and Mexico, including seven large commercial structures in downtown El Paso. In all, between Henry C. Trost's arrival in 1903 and his death in September 1933, Trost & Trost designed more than 600 buildings spread throughout the Southwest.

Yet, the firm is remembered

mostly for the quality and refinement of its commercial buildings in downtown El Paso, of which 27 of the original 39 remain, as well as the broad variety of styles employed in their work. Henry was not only skilled at designing architecture in the Chicago and Mission styles, but also in the Neoclassical, Federal, Georgian, Prairie, Art Deco, Romanesque, Gothic, Italian Renaissance, Spanish Colonial Revival, Pueblo, Moorish, and Bhutanese styles.

The legacy of Trost & Trost lives on through its surviving masterpieces, which for decades have captured the attention of tourists, locals, and students of architecture. Investors as well are taking notice, and in recent years, they

have restored some of the firm's most iconic El Paso creations, including the 1911 Anson Mills Building and the O. T. Bassett Tower, built in 1929-1930, which is now a hotel. Still, there is an ongoing effort by the El Paso preservation community to ensure that vulnerable Trost properties are not lost to unscrupulous development or neglect. ★

*Max Grossman, Ph. D., is a professor at The University of Texas at El Paso and currently serves as vice-chair of the Trost Society.*

*Original family research included in this article contributed by Margaret Smith, granddaughter of Gustavus Trost and a Trost Society board member.*



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Springs 78620; 512-858-2030; closed for  
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ELGIN DEPOT MUSEUM  
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512-285-2000; Wed-Sat 12-4,  
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[www.elgintx.com/200/Elgin-Depot/Museum](http://www.elgintx.com/200/Elgin-Depot/Museum)

FRONTIER TIMES MUSEUM  
510 13th St., Bandera 78003;  
830-796-3864; Mon-Sat 10-4:30;  
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Bluebonnet (FM 775), La Vernia 78121;  
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131 N. Guadalupe St., San Marcos  
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122 Moody St., Mason 76856;  
325-347-9010;  
[www.theodeontheater.com](http://www.theodeontheater.com)

NEW BRAUNFELS CONSERVATION  
SOCIETY  
1300 Church Hill Dr., New Braunfels  
78130; 830-629-2943; Tues-Sat 9:30-12  
and 1-3. Call ahead for tours;  
[www.newbraunfelsconservation.org](http://www.newbraunfelsconservation.org)

SAN ANTONIO GENEALOGICAL AND  
HISTORICAL SOCIETY  
911 Melissa Dr., San Antonio 78213;  
210-342-5242; Mon and Sat 10-4, Wed  
10-9, Sun 1-5; [www.txsgags.org](http://www.txsgags.org)

SEAQUIST HOUSE FOUNDATION  
405 Broad St., Mason 76856; tours first  
Sat of the month by appointment;  
[www.seaquist.org](http://www.seaquist.org)

A. FRANK SMITH, JR., LIBRARY  
CENTER, SOUTHWESTERN UNIVERSITY  
1001 E. University Ave., Georgetown  
78626; 512-863-1221;  
[www.southwestern.edu/library-and-it/](http://www.southwestern.edu/library-and-it/)

STAR OF THE REPUBLIC MUSEUM  
23200 Park Road 12, Washington 77880;  
936-878-2214; Daily 10-5;  
[www.thc.texas.gov/historic-sites/star-republic-museum](http://www.thc.texas.gov/historic-sites/star-republic-museum)

TEXAS COTTON GIN MUSEUM  
307 N. Main St., Burton 77835;  
979-289-3379; Tues-Sat 10-4;  
[www.texascottonginmuseum.org](http://www.texascottonginmuseum.org)

TEXAS HERITAGE MUSEUM  
112 Lamar Dr., Hillsboro 76645;  
254-659-7500; Mon-Thurs 8-4, Friday  
8-4; Research Center hours by appoint-  
ment; [www.hillcollege.edu/museum](http://www.hillcollege.edu/museum)

TEXAS STATE LIBRARY & ARCHIVES  
COMMISSION  
1201 Brazos St., Austin 78701;  
512-463-5474; Mon-Fri 8-5;  
[www.tsl.texas.gov](http://www.tsl.texas.gov)

VILLA FINALE AND VILLA FINALE  
VISITOR CENTER  
401 King William, San Antonio 78204;  
210-223-9800; Tues-Fri 9:30-2 for self-  
guided tours; [www.VillaFinale.org](http://www.VillaFinale.org)

## EAST

CHANDLER HISTORICAL SOCIETY  
& MUSEUM  
721 Hwy. 31 East, Chandler 75758;  
903-849-2243; Thurs-Sat 1-4;  
[www.chandlerltx.com/542/Museum-Visitors-Center](http://www.chandlerltx.com/542/Museum-Visitors-Center)

FRIENDS OF ORANGE DEPOT  
1210 Green Ave., Orange 77631;  
409-330-1576; [www.orangetxdepot.org](http://www.orangetxdepot.org)

GOODMAN-LEGRAND MUSEUM  
624 N. Broadway, Tyler 75702;  
903-531-1286; Tues-Sat 10-4;  
[www.cityoftyler.org/about-us/goodman-museum](http://www.cityoftyler.org/about-us/goodman-museum)

MUSEUM OF HARDIN COUNTY  
830 S. Maple St., Kountze 77625;  
409-246-8434 or 409-755-7313;  
Wed 10-1 or by appointment;  
[www.facebook.com/MuseumHardinCounty](http://www.facebook.com/MuseumHardinCounty)

TEXAS FORESTRY MUSEUM  
1905 Atkinson Dr., Lufkin 75901;  
936-632-9535; Mon-Sat 10-5;  
[www.treetexas.com](http://www.treetexas.com)

## NORTH

AMON CARTER MUSEUM  
OF AMERICAN ART  
3501 Camp Bowie Blvd., Fort Worth  
76107; 817-738-9133; Tues, Wed, Fri,  
Sat 10-5, Thurs 10-8, Sun 12-5;  
[www.cartermuseum.org](http://www.cartermuseum.org)

ANNA DEPOT AND MUSEUM  
ANNA AREA HISTORICAL  
PRESERVATION SOCIETY  
101 South Sherley Rd., Anna 75409;  
not currently open; 469-982-6396;  
[www.aahps.org](http://www.aahps.org)

BOSQUE MUSEUM  
301 S. Ave. Q, Clifton 76634;  
254-675-3845; Thurs-Sat 10-5;  
[www.bosquemuseum.org/vistor-info](http://www.bosquemuseum.org/vistor-info)

CLEBURNE RAILROAD MUSEUM  
206 N. Main St., Cleburne 76033;  
817-645-0940; Tues-Sat 11-3;  
[www.cleburne.net/1051/Cleburne-Railroad-Museum](http://www.cleburne.net/1051/Cleburne-Railroad-Museum)

DOSS HERITAGE AND CULTURE  
CENTER  
1400 Texas Dr., Weatherford 76086;  
817-599-6168; Tues-Sat 10-5, Thurs  
10-8, closed Sun-Mon;  
[www.dosscenter.org](http://www.dosscenter.org)

FARMERS BRANCH HISTORICAL PARK  
2540 Farmers Branch Ln., Farmers  
Branch 75234; 972-406-0184;  
Mon-Fri 8-6, Sat-Sun 12-6;  
[www.fbhistoricalpark.com](http://www.fbhistoricalpark.com)

FARMERSVILLE HISTORICAL SOCIETY  
AND BAIN-HONAKER HOUSE  
108 College St., Farmersville 75442;  
972-784-6846; tours by appointment only

GRAPEVINE HISTORICAL SOCIETY  
MUSEUM  
206 W. Hudgins St., Grapevine 76051;  
817-410-3526; Sat-Sun 10-4;  
[www.grapevinehistory.org/](http://www.grapevinehistory.org/)

HILL COLLEGE, TEXAS HERITAGE MUSEUM  
112 Lamar Dr., Hillsboro 76645;  
254-659-7750; Mon-Fri 8-4; historical  
research center, Mon-Fri 9-1;  
[www.hillcollege.edu/museum/Index.html](http://www.hillcollege.edu/museum/Index.html)

HISTORIC WACO FOUNDATION  
MUSEUMS  
810 S. Fourth St., Waco 76706;  
254-753-5166; Four historic houses:  
Earle Napier Kinnard, East Terrace,  
Hoffmann House, and McCulloch; Tues-  
Sat 10-4, Sun 1-4;  
[www.historicwaco.org](http://www.historicwaco.org)



HISTORIC MESQUITE, INC.  
P. O. Box 850137, Mesquite 75185;  
972-216-6468; Two historic properties:  
Opal Lawrence Historical Park, Tues-Fri  
10:30-3:30 and Sat 10-2; Florence  
Ranch Homestead, Thurs-Fri 10:30-  
3:30 and second Sat 10-2;  
[www.cityofmesquite.com/hmi/](http://www.cityofmesquite.com/hmi/)

JEFFERSON HISTORICAL MUSEUM  
232 W. Austin, Jefferson 75657;  
930-665-2775; Mon-Fri 9:30-4:30;  
[www.jeffersonmuseum.com](http://www.jeffersonmuseum.com)

LAYLAND MUSEUM  
201 Caddo St., Cleburne 76031;  
817-645-0940; Tues-Sat 11-3;  
[www.laylandmuseum.com](http://www.laylandmuseum.com)

MORTON MUSEUM  
OF COOKE COUNTY  
210 S. Dixon St., Gainesville 76240;  
940-668-8900; Tues-Fri 10-3;  
[www.mortonmuseum.org](http://www.mortonmuseum.org)

THE SHERMAN MUSEUM  
301 S. Walnut St., Sherman 75090;  
903-893-7623; Wed-Sat 10-4;  
[www.theshermanmuseum.org](http://www.theshermanmuseum.org)

TALES 'N' TRAILS MUSEUM  
1522 E. Highway 82, Nocona 76255;  
940-825-5330; Mon-Fri 10-5,  
Sat 10-4, Sun by appointment;  
[www.talesntrails.org](http://www.talesntrails.org)

#### SOUTH/GULF COAST

BROWNSVILLE HISTORICAL  
ASSOCIATION  
1325 E. Washington St., Brownsville  
78520; 956-541-5560; Three museums:  
Historic Brownsville Museum, Heritage  
Museum, and Stillman House Museum;  
Tues-Sat 10-4; [www.brownsvillehistory.org](http://www.brownsvillehistory.org)

CHISHOLM TRAIL HERITAGE MUSEUM  
302 N. Esplanade, Cuero 77954;  
361-277-2866; Tues-Sat 10-4:30;  
[www.chisholmtrailmuseum.org](http://www.chisholmtrailmuseum.org)

COLUMBIA HERITAGE FOUNDATION  
508 E. Bernard St., West Columbia  
77486; [www.columbiaheritage.org](http://www.columbiaheritage.org)

CORPUS CHRISTI MUSEUM OF  
SCIENCE AND HISTORY  
1900 N. Chaparral St., Corpus Christi  
78401; 361-826-4667; Mon-Sat 10-5,  
Sun 12-5; [www.ccmuseum.com](http://www.ccmuseum.com)

GALVESTON AND TEXAS HISTORY  
CENTER  
2310 Sealy Ave., Galveston 77550;  
409-763-8854 ext. 126; Tues-Sat 9-6;  
[www.gthcenter.org](http://www.gthcenter.org)

THE HISTORY CENTER FOR  
ARANSAS COUNTY  
801 E. Cedar St., Rockport 78382;  
361-727-9214; Mon-Fri 10-2,  
Sat-Sun 1-4;  
[www.thehistorycenterforaransascounty.org](http://www.thehistorycenterforaransascounty.org)

LAKE JACKSON HISTORICAL  
ASSOCIATION & MUSEUM  
249 Circle Way, Lake Jackson 77566;  
979-297-1570; Tues-Sat 10-4;  
[www.ljhistory.org](http://www.ljhistory.org)

LAUGHLIN HERITAGE FOUNDATION  
MUSEUM  
309 S. Main St., Del Rio 78841;  
830-719-9380; Mon, Wed, Fri,  
Sat 10-12 and 1-4;  
[www.laughlinheritagefoundationinc.org](http://www.laughlinheritagefoundationinc.org)

LOS AMIGOS DEL CEMENTERIO  
LOMA DE LA CRUZ  
202 Silver Sage Dr., Del Rio 78840

MUSEUM OF SOUTH TEXAS HISTORY  
200 N. Closner Blvd., Edinburg 78541;  
956-383-6911; Tues-Sat 10-5, Sun 1-5;  
[www.mosthistory.org](http://www.mosthistory.org)

ROCKPORT CULTURAL ARTS DISTRICT  
902 E. Cornwall St., Rockport 78382;  
[www.rockportculturalartsdistrict.com](http://www.rockportculturalartsdistrict.com)

SHUMLA ARCHAEOLOGICAL RESEARCH  
AND EDUCATION CENTER  
28 Langtry, Comstock 78837;  
432-292-4848; [www.shumla.org](http://www.shumla.org)

STANZEL MODEL AIRCRAFT MUSEUM  
311 Baumgarten St., Schulenberg 78956;  
979-743-6559; Mon, Wed, Fri, Sat 10:30-  
4:30; [www.stanzelmuseum.org](http://www.stanzelmuseum.org)

RUTHERFORD B. H. YATES MUSEUM  
Andrews St. and Wilson St., Houston  
77019; 713-739-0163; visit by appoint-  
ment only; [www.rbhy.org](http://www.rbhy.org)

WHITEHEAD MEMORIAL MUSEUM  
1308 S. Main St., Del Rio 78840;  
830-774-7568; Tues-Sat 10-6, Sun 1-5;  
[www.whiteheadmuseum.org](http://www.whiteheadmuseum.org)

#### WEST

FORT CONCHO NATIONAL HISTORIC  
LANDMARK MUSEUM  
630 S. Oakes St., San Angelo 76903;  
325-657-4444; Mon-Sat 9-5, Sun 1-5;  
[www.fortconcho.com](http://www.fortconcho.com)

THE GRACE MUSEUM  
102 Cypress St., Abilene 79601;  
325-673-4587; Tues-Sat 10-5, free  
admission Thurs 5-8;  
[www.thegracemuseum.org](http://www.thegracemuseum.org)

MARTIN COUNTY HISTORICAL  
MUSEUM  
207 Broadway St., Stanton 79782;  
432-756-2722; Mon-Fri 9-11:30 and  
12:30-5:30;  
[www.facebook.com/Martin-County-  
Historical-Museum-361747468373](http://www.facebook.com/Martin-County-Historical-Museum-361747468373)

WEST OF THE PECOS MUSEUM  
120 E. Dot Stafford St., Pecos 79772;  
432-445-2406; Mon-Sat 9-5, Sun 1-4;  
[www.westofthepecosmuseum.com](http://www.westofthepecosmuseum.com)

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[texashistoricalfoundation.org/  
how-to-give/](http://texashistoricalfoundation.org/how-to-give/)







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