MARSHALL ROBERT SANGUINET, ARCHITECT

THESIS

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By

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Born into a prominent St. Louis family in 1859, Marshall Robert Sanguinet arrived in Fort Worth in 1883 after completing a college education and two apprenticeships. Sanguinet quickly became one of the most important early architects in Texas. His partnership with Arthur and Howard Messer was responsible for the development of Arlington Heights, a prominent resort community. With partner Carl Staats and later partner Wyatt Hedrick, Sanguinet designed most of the early office towers of the Fort Worth central business district. In addition, the firm also designed residences, churches, educational facilities, courthouses, and club buildings in Fort Worth as well as in Dallas, Houston, San Antonio, and Wichita Falls, where branch offices were located.

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INTRODUCTION

Marshall Robert Sanguinet was born in a time of great change in American History. The decades before and after the Civil War saw the exploration and eventual closing of the western frontier. Men could make their fortunes from land, cattle, railroads, and oil. As transportation became more comfortable and faster, many sparsely populated settlements beckoned to easterners.

One young man who was drawn to the west newly opened by the railroads was Marshall Robert Sanguinet, the son of a prominent St. Louis banker and real estate agent. Born just two years before the start of the Civil War, Sanguinet enjoyed a privileged childhood and received a good education. Although he spent time in various post-secondary institutions, and eventually garnered a degree which emphasized architecture from Washington University, Sanguinet also apprenticed with both a cabinetmaker and an architect.

These two apprenticeships would prove decisive. Sanguinet spent his life designing commercial and residential buildings in Fort Worth, Texas and in many other small, rapidly growing southwestern towns. During his brief period as a cabinetmaker, Sanguinet learned to appreciate the fine woodworking skills needed to produce intricate carvings and well crafted furniture. He would utilize this appreciation when designing the interiors of houses for famous clients like W.T. Waggoner and Winfield Scott.

After completing his education in St. Louis, Sanguinet in 1883 boarded a train heading west to an isolated little hamlet in New Mexico called Deming. Hoping to establish himself as an architect in what he believed to be a developing area, Sanguinet soon found that Deming was much too isolated to become a boomtown. After only six months, therefore, he returned to the east and eventually stopped in Fort Worth, a former army fort that had recently been named county seat. Sanguinet was to spend the rest of his life in the young city.

Any man from a prominent and wealthy family who arrived in a small town with a college degree was almost immediately accepted into the upper echelons of society. Sanguinet was no exception. By 1885, Sanguinet was considered one of the prominent men of Fort Worth, and became a charter member of the Commercial Club. He quickly established a series of architectural partnerships and designed most of the first stone buildings in the young town.

In 1892, Sanguinet became associated with the locally famous Messer brothers who, along with A. J. Armstrong, were credited for building Fort Worth's first big tourist attraction, the Texas Spring Palace. Together, the three partners designed approximately twenty residences, a resort hotel, lake, and pump houses for the Arlington Heights development located seven miles west of the central business district. Many wealthy businessmen commissioned the partners to design their houses in the remote subdivision.

Some of the styles for houses which the firm designed were unusual for the area. In addition to the more familiar Queen Anne and Gothic Revival styles, Messer Sanguinet and Messer utilized the Shingle Style, characterized

by the use of wooden shingles to decorate the facade, irregular roof lines, and interior spaciousness. They also incorporated elements of Richardsonian Romanesque and the California Bungalow Styles into the Arlington Heights residences.

Boosted by profits from cattle, oil, and railroads, Fort Worth grew rapidly after 1900. Sanguinet, with his new partner Carl Staats and later partner Wyatt Hedrick designed most of the city's first skyscrapers and important buildings. Whereas many of Sanguinet's Victorian edifices built in the 1880's and 1890's were quickly torn down, the buildings designed from 1900 to 1920 are still extant. These forerunners of today's glass and steel structures closely followed the Sullivan-inspired Chicago School. Sanguinet's edifices conformed to the tripartite style which the influential Chicago architect delineated in his "The Tall Office Building Artistically Considered." Sanguinet did not merely copy the Chicago School. Instead, he meshed styles such as the Beaux-Arts and other Classical Revival with Sullivan's base-shaft-capital design.

When designing facilities on the grounds of local education facilities, Sanguinet became architecturally conservative. He used the Beaux-Arts style, a sub-style of the neoclassical characterized by large, freestanding square or nearly square buildings with pavilions which jut forward in the center and the sides of the edifices. The porticos above the pavilions are supported by decorative columns. Windows on the lower floors are usually large and arched. Buildings on the campus of Texas Christian University and on the grounds of the Southwestern Baptist Theological Seminary were designed in this style.

Fort Worth's most famous mansion, Thistle Hill, was also designed in a conservative style, although one unusual in Texas. The Georgian Revival house was originally built at the request of the Waggoner family in 1903, but Sanguinet updated the structure at the request of the Winfield Scott family in 1911. The interior of Thistle Hill bespeaks of Sanguinet's appreciation for fine woodworking. The mansion's fireplace mantles, doorjambs, and wainscoting are beautifully carved in a style characteristic of the Arts and Crafts movement. Sanguinet again paid tribute to the movement which was to so greatly influence Frank Lloyd Wright when designing the original Rivercrest Country clubhouse, a building characterized by its large hipped roof, rough stone columns and wooden exterior reminiscent of the architecture employed in medieval lodges.

The eclectic nature of Sanguinet's designs appealed to many of his clients. They knew they could count on quality craftsmanship, diverse ideas, and deference to their wishes. This, along with the rapidly expanding economy of the region, allowed Sanguinet and his partners to expand their practice to other areas . By 1920, Sanguinet and Staats operated branch offices in Houston, Dallas, San Antonio, Wichita Falls, Texas and Shereveport, Louisiana. The branches were operated by local managers who helped attract clients and acted as liaisons between the auxiliary offices and the design center in Fort Worth. This operating system led to a flurry of design projects, helped expand Sanguinet's practice, and ensured his financial stability upon retirement in 1926.

What follows is the story of a man who arrived at the "right place at the right time" with the appropriate credentials. Marshall Robert Sanguinet

combined architectural skill, formal education, social status, and strong business acumen to become one of the most successful Texas architects of his time. His work is also a lasting testament to the efforts of the city fathers who through careful planning and a keen sense of their responsibilities had a great impact on the future of Fort Worth.

CHAPTER I

THE EARLY YEARS

Sanguinet Family and the Beginnings of St. Louis

The story of Marshall Robert Sanguinet, architect, began in St. Louis on March 18, 1859. As one of twelve children born to Marshall Paul and Annie Betts Sanguinet, Marshall Robert grew up in a household filled with activity. Although one of his sisters died in infancy and two other siblings died at relatively early ages, eight brothers grew into adulthood.

The Sanguinet family was prominent in St. Louis. Their heritage can be traced back to the original French and Canadian settlers who established the fur trading-post and fort located on the bluffs overlooking the Mississippi River.[1] In 1764, a company of thirty employees of the Maxent, Laclede, and Company of New Orleans, led by fourteen year old August Chouteau, established the town.[2] Gilbert Antoine Maxent had received a trading monopoly from the French provincial governor of Louisiana. By the time the trading company established the outpost, St. Louis also became a defensive fort against the onslaught of English colonists who were pouring into the Ohio

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1. Information on the historical beginnings of St. Louis obtained from James Neil Prim, Lion of the Valley (St. Louis, Missouri: Pruett Publishing Co., 1981), 1-9.

2. Chateau's mother, Marie Therese Chouteau is reported to have been Laclede's mistress and had four additional children by him. She moved to St. Louis soon after the first houses were completed. Primm, Lion of the Valley, 14-15.

River Valley which France had ceded to the British as part of the Treaty of Paris of 1763.[3]

The little frontier trading post quickly became a town with numerous log and stone houses located along a neatly planned grid of streets which ran parallel and perpendicular to the Mississippi River. Laclede and Chouteau divided each of the ensuing forty-nine blocks into four lots measuring 120 by 150 feet. These lots were then distributed to settlers free of charge with the stipulation that they be improved within a year and a day. [4]

Although this distribution of village lots is reported to have been more liberal than was the case in most other French areas, it was nevertheless largely based on an individual's standing in the community. Thus, those persons who were good employees, who showed remarkable skill, or who held important positions in the town received more and bigger lots than regular citizens. The post doctor, Andre Conde, for example, received land equivalent to four city lots, or one city block.[5]

Generally, the elite of St. Louis came from France or Canada. They were educated, possessed libraries, and lived in stone houses. These were the leaders of the town who made the majority of the decisions concerning the improvements of St. Louis. In addition to August Chouteau, who was acknowledged the leader after Laclede died, the elite group was composed of

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3. Ibid., 10.

4. Ibid., 15-18.

5. Ibid., 32.

about eleven men and included Dr. Conde and his son-in-law, Charles Sanguinet.[6]

Below the elite class were the artisans and the small traders. closer to the bottom of the social ladder were the boatmen, laborers, hunters and trappers, and farmers. Most of these men had no formal education, and were natives of Illinois. Below these free citizens were the African, Creole, and Indian slaves who lived in the area.[7]

Newly arriving immigrants from Canada, France, or Spain belonged to the artisan or small merchant class, unless they arrived as members of their country's ruling elite. Those immigrants could marry advantageously, however, since their countries of origin were considered acceptable. Charles Sanguinet, a native of Quebec, Canada, and grandfather of Marshall Robert Sanguinet, became an official member of the elite class when he married Marie Conde, daughter of Dr. Andre Conde.[8]

St. Louis grew rapidly and underwent numerous changes. The Spanish took over the land previously belonging to the French in 1764, but changed the power structure and way of life very little. St. Louis continued in its role as trading post, but also began to increase its farming.[9]

When the Americans took over the Louisiana Territory in 1803, St. Louis began to export agricultural products in addition to the traditional fur pelts. Farmers in the environs of St. Louis cultivated hemp, cotton, sugar, and

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6. Ibid., 33.

7. Ibid.

8. Ibid., 62.

9. Ibid., 19-74.

grain. The last two were shipped to the city for processing in the flour mills and sugar refineries. These refineries brought much wealth, and many people to the area. This change accelerated with the coming of the railroads. Many men, including James and Edward Walsh, and William Belcher became prominent St. Louis citizens as a result of the money they made and the prestige they gained in the milling and refining business.[10]

Thus, with the arrival of the Americans, the French and French-Canadians were no longer the dominant elite class. Many Americans joined the ranks, and thus changed the city somewhat. When Charles Sanguinet and other prominent citizens signed the St. Louis city charter, an American, William Carr Lane, became its first mayor. Soon thereafter, the aldermen ordered the streets of the city renamed from their original French to English names.[11]

In the midst of all this change, Charles and Marie Conde Sanguinet raised their family. Marshall Paul, one of their children, grew up in St. Louis, became a banker and was involved in real estate. He married Annie Betts, a St. Louisan, whose parents had immigrated from Manchester, England. [12]

The young couple moved to begin a family in Kirkwood, some thirteen miles southwest of St. Louis. The small town was a busy place in the years before the Civil War. In 1851 the Missouri Pacific Railroad began building tracks from St. Louis to the west coast. After leaving St. Louis, the train

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10. For more information on the American takeover of Louisiana, see Lion of the Valley, 71-74; information on railroads, mills, refineries, and the men who became rich as a result can be found in Ibid., 197-238.

11. Ibid., 123-125.

12. Bill Sanguinet, Interview with author, Cleburne, Texas, 20 April 1995; Clarence Ray Wharton, Texas Under Many Flags (Chicago: American Historical Society, 1930), 3: 173-174.

followed the Mill Creek Valley westward to Cheltenham. It then turned southwest through Kirkwood on its way to Meramec Valley and Franklin. The first phase of the railroad, including the section which connected Kirkwood, was opened in May 1853. [13]

With all this railroad activity in his hometown, it seems probable that Marshall Robert Sanguinet and his siblings grew up wondering and perhaps even dreaming of the destinations lying at the western end of the railroad tracks. Eventually, of course, Marshall Robert did leave, traveling west to New Mexico before settling in Fort Worth, Texas. His brothers made their way West as well. William (Bill) settled in Dallas, the rest of the family moved to Fort Worth, and lived with in a few blocks of each other in the Arlington Heights subdivision. Bill became a traveling hardware salesman with the Nellie Blye company, and future owner of the first plumbing business in Dallas. Frank, an architectural engineer, joined Sanguinet and Staats as a partner soon after the firm was created. Benoist, a steamfitter, installed equipment in many early Fort Worth buildings. Charles (Gus) operated a downtown cafe and Alexander (Jig) worked as a plumber before he died of a self-inflicted gunshot wound in 1939.[14] After her husband died, even Annie Betts Sanguinet moved to the area.[15]

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13. Primm, Lion of the Valley, 218-220.

14. Fort Worth Star-Telegram, 3 September 1951, 8 November 1957.

15. Bill Sanguinet, Interview with author, Cleburne, Texas, 20 April 1995.

Schooling and Apprenticeships

Before leaving his hometown, however, Marshall Robert, known in his adult life as M.R., spent a good deal of time studying. He spent some years at St. Louis University, a Jesuit University first established in 1823.[16] According to family tradition, Marshall Paul Sanguinet donated the land on which the Jesuit fathers built their expanded university campus in 1888, thus allowing each one of his children and their descendants to study there without charge.[17]

After numerous years at the University of St. Louis, during which time he allegedly also apprenticed as a cabinetmaker,[18] Sanguinet continued his education at either Redemptorist College or Chatawa College in Mississippi.[19] Two years later, he returned to St. Louis where he apprenticed as an architect with his uncle, Thomas Walsh. He worked in his uncle's architecture firm for four years, while attending courses in architecture at Washington University.

Architecture was mentioned in the Washington University catalogue as early as 1871. The original set of courses, however, centered around structural technology rather than planning and design, which have

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16. Primm, Lion of the Valley, 521-523.

17. Bill Sanguinet, Interview with author, Cleburne, Texas, 20 April 1995.

18. Ibid.

19. B.B. Paddock, Fort Worth and the Texas Northwest (Chicago: Lewis Publishing CO., 1922), 3:68-69, wrote that Sanguinet attended Redemptorist College in Mississippi. Frank W. Johnson, Texas and Texans (Chicago: American Historical Society, 1916), 4:119-1120, claims that Sanguinet went to Chatawa College in Chatawa, Mississippi.

characterized the course of study since the formal establishment of the school of architecture in 1902.[20] Formal architecture training, therefore, was in its infancy when Sanguinet began his studies as only five schools of architecture were operating by 1890.

The first school, M. I. T., began in 1865. This institution was soon followed by the establishment of the Illinois, Cornell, Syracuse, and Columbia schools of architecture. These schools offered the only alternative to either the traditional method of apprenticing with an architect, or the forced migration of potential architects to European schools like the Ecole des Beaux-Arts in France, the Bauakademie in Germany, or King's College in England.[21] In some cases, the American schools served as preparatory schools for the European academies.

Given the scarcity of formal architecture training programs, many men who called themselves architects had little formal training in the field. This was especially true of men who practiced their craft in the more remote areas of the country. Thus, Sanguinet's two year residency at an institution that taught some elements of architecture put him in a elite category.

Sanguinet probably did not mind being a member of a relatively elite group. After all, he had spent his life in a city where his family and he were considered among the established ruling class. Perhaps this explains why Sanguinet is described as having been a regal and rather imposing figure

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19. Washington University, Washington University School of Architecture Catalogue, 1989-90, 2.

20. Gwendolyn Wright and Janet Parks, eds., The History of History in American Schools of Architecture, 1865-1975 (Princeton: Princeton University Press, 1990), 5-19.

who liked to smoke specialty cheroots, and ran his architecture partnership with a very firm hand. [22]

At age twenty-three, Sanguinet graduated from the two year course at Washington University, and finished his apprenticeship with Thomas Walsh. By January of 1883, Sanguinet left St. Louis by train and headed west. The end of the line brought him to Deming.

Deming, New Mexico

The railroad established Deming in 1881 shortly after the signing of the Gadsden Purchase, which permitted the United States to buy a small strip of land located south of New Mexico and Arizona for the express purpose of allowing railroads to cross to California. The place was no boomtown. The earliest buildings in Deming were built between 1886 and 1918.[23] There are no buildings extant which could have been built in 1883. This suggests that Deming was still a very rough railroad and cattle town when Sanguinet arrived. The rough and tumble nature of the town, as well as the distance between Deming and other more prosperous places are likely reasons why Sanguinet did not stay in the area for long.

After arriving in January, Sanguinet left Deming in June or July 1883.[24] Leaving by train, he followed the tracks eastward to a more up-and-coming cattle and railroad town. This time, the community in which Sanguinet

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21·Bill Sanguinet, Interview with author, Cleburne, Texas, 20 April 1995.

23. Deming, New Mexico Chamber of Commerce, "Walk Deming in Yesterday's Boots," typescript.

24. Johnson, Texas and Texans, 1119.

stopped showed potential. City fathers like K. M. Van Zandt, B. B. Paddock, John Peter Smith, and Eph Dagget actively sought to turn Fort Worth into a prosperous, pleasant little city.

CHAPTER II

FORT WORTH, THE EARLY YEARS: 1883-1900

Brief History of Fort Worth

When Sanguinet arrived in Fort Worth, residents still considered it a frontier outpost. Although it had quickly grown into a town of 6,663 inhabitants with the beginnings of the great cattle drives along the Chisolm Trail in 1869 and the advent of the railroad in 1876, Fort Worth was still composed of little more than a few wooden store-fronts surrounding a town square in which sat a stone courthouse.[25]

Because of an area near the business district known as Hell's Half Acre, the town became famous among cattle drivers and outlaws for its open gambling, drinking, and prostitution. Such outlaws as Butch Cassidy and the Sundance Kid were known to use the brothels in Hell's Half Acre as their hideout. Although the gentle folk of Fort Worth did not publicly condone such entertainment, the thriving businessmen of the city demanded that lawmen turn a blind eye on the disreputable area. [26]

Still, booming business and frequent visitors were relatively new to Fort Worth. The 1850 census shows Tarrant County, in which Fort Worth is located, to have been populated by only 660 people. By 1860, that number

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25. Leonard Sanders, How Fort Worth Became the Texasmost City (Fort Worth: Amon Carter Museum of Western Art, 1973), 21.

26. Ibid., 69-70; Oliver Knight, Fort Worth: Outpost on the Trinity (Norman: University of Oklahoma Press, 1953), 114-115.

had risen to 6,020. In 1870, however, the county's population dropped to 5,788. Fort Worth had to wait until 1880 to be officially included in the census figures.[27]

During the height of the Panic of 1873, Fort Worth was a very quiet place. The Dallas Herald published a story by former attorney Robert E. Crowart in which he wrote that Fort Worth was such a quiet place that a panther wandered into the center of the town and fell asleep in the middle of the road by the courthouse. Although city leaders were upset by what they called the author's "keen sense of the ridiculous," no one attempted to deny the veracity of the story. Years later, the town liked to gloat at the progress it had made. On several occasions Fort Worth sent floats bedecked with two live panthers and inscribed with the slogan "Panther City" to Dallas parades. In Fort Worth everything, including the high school's mascot, came to be named "Panther." [28]

By the early 1880's, the sleeping panther would not have gotten much rest on Fort Worth streets. The railroads attracted many businessmen, workers, and artisans. The population increased 246 percent to 23,076 in the decade between 1880 and 1890.[29] City fathers began concentrating on

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27. U.S. Department of the Interior, Census Office, Statistics of the Population of the United States at the Tenth Census, June 1, 1880 (Washington, D.C.: Government Printing Office, 1883), 348.

28. B.B. Paddock, Early Days in Fort Worth: Much of Which I Saw and Part of Which I Was (Fort Worth: Privately published, n.d.),8. The panther is still the mascot of Fort Worth's first high school, now known as R.L. Paschal. The panther is also a prominent part of the police department's insignia and can be found on every policeman's badge.

29. U.S. Department of the Interior, Census Office, Twelfth Census of the United States Taken in the Year 1900 (Washington, D.C.: United States Census Office, 1901), lxx.

providing vital city services such as sanitary sewage and potable water facilities. They also worked to establish schools and hospitals, and urged the forming of new church congregations.

Thus, in the few years after its original settling in 1849, Fort Worth grew at times slowly, at other times quite rapidly into a sizable town. With this growth, residents began to consider making Fort Worth their permanent home. Prosperous businessmen marked this permanence by commissioning new, well designed multi-storied business buildings and attractive homes which bespoke of their growing wealth and importance in the community. City leaders, interested in promoting the growing city's attributes, also commissioned buildings that would add to the beauty and attractiveness of Fort Worth.

It was to this booming town that Sanguinet came. Since he arrived sometime during the year 1883, it was a fortuitous move. The young man appeared to have come to exactly the right place at the precise moment he was most needed. It is no wonder that he made his mark upon the city rather quickly.

Sanguinet's Practices, 1883-1891.

After leaving the little town of Deming, Marshall Sanguinet arrived in Fort Worth in August of 1883. He set up his architecture firm, and continued as its sole owner until 1885. During that year, he chose as his partner a fellow

builder named A.N. Dawson. This partnership lasted for approximately three years.[30]

Figure 1: City National Bank Building, 1884

In 1888, Sanguinet dissolved the partnership and joined forces with S.B. Haggard, who was well known and liked in the city. Before coming to

30. Katherine Livingston, "Marshal R. Sanguinet House," typed copy of the Texas Historical Marker Nomination, located in the library of the Tarrant County Historic Preservation Council, 4.

Fort Worth, Haggard helped design the Harper Brothers publishing firm building in New York, was associated with the design of the Masonic Temple and the Opera House in New Orleans, and worked on the Royal Victorian Hotel in Nassau, Bahamas. Haggard and Sanguinet, as the firm was known, designed several of the first permanent buildings in the central business district of Fort Worth. These included, the Cumberland Presbyterian Church, the State National Bank, the Commercial Club (predecessor to the Fort Worth Club), Fort Worth High School (the first high school, which burned in 1910), and the City National Bank building.

This last structure, built in 1884, was extensively altered in later years. As part of the original building of the 1981 Sundance Square project, however, the architecture firm of Thomas E. Woodward and Associates rebuilt the building after a line drawing in the book The City of Fort Worth and the State of Texas to resemble the original. The building now houses Billy Miner's Saloon.[31]

Haggard and Sanguinet also designed the Land Block Building in 1889. The building, which now houses Fort Worth's Flying Saucer Beer Emporium, was built in a combination of Richardsonian Romanesque and Queen Anne styles. The Land Title Block is the firm's only unaltered structure that has survived to this day.[32]

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31. Tarrant County Historic Preservation Council, Historic Resources Survey: Central Business District (San Francisco: Page, Anderson, and Turnbull, Inc., 1991), 70-71.

32. Andrew Morrison, The city of Fort Worth and the State of Texas (St. Louis and Fort Worth: George Englehart and Company, n.d.), 65-66; Michael Hoffmeyer, Fort Worth Architecture: a History and a Guide (Master's Thesis, University of Texas at Arlington, 1981), 22-24.

The Haggard/Sanguinet partnership lasted until 1891 when Sanguinet became the associate of Arthur Messer and his brother Howard Messer, both natives of England. This partnership proved very successful as the firm received numerous commissions stemming from its predecessor firm's design for the famed Spring Palace in 1891.

Figure 2: Land Title Block Building, 1889

Sanguinet's influence on Fort Worth

Although initially a newcomer to the town of Fort Worth, Sanguinet's influence was felt very quickly. By 1885, records from the Fort Worth Club, first known as the Commercial Club, show him to be one of the original members of a club that restricted membership to one hundred men. His name was printed along with several others in an article in the Fort Worth Gazette

commemorating the first meeting of the club under the heading "Best men of the city." Sanguinet served as one of the original directors and signers of the application for the Club.[33]

Sanguinet was also instrumental in beginning a professional organization for architects by helping to organize the Texas Board of Architects on February 12, 1889. J.J. Kane was president of the association, Arthur Messer served as its first secretary, and Sanguinet functioned as the treasurer.[34] By the time he retired, Sanguinet had served as the president of the Texas State Association of Architects, was an active member of the American Institute of Architects, and had become president of the association's Texas chapter.[35]

In 1922, Sanguinet also served as the director of the open shop association of Fort Worth which promoted a "fair day's pay for an honest day's work."[36] As in many cities in the United States, workers rapidly joined labor unions in the last two decades of the nineteenth century. Fort Worth's first labor organization was the Brotherhood of Locomotive Engineers which began in 1881. The International Typographical Union soon followed in 1882, and by 1894, the American Federation of Labor chartered the Fort Worth

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33. Irvin Farman, The Fort Worth Club: A Centennial History (Fort Worth: Fort Worth Club, 1985); B.B. Paddock, Fort Worth and the Texas Northwest (Chicago: Lewis Publishing Co., 1922),3:648.

34. Federal Writer's Project, Research Data: Fort Worth and Tarrant County, Texas, Consolidated Chronology Series, Microform edition, 1:3018.

35. Frank W. Johnson, Texas and Texans (Chicago: American Historical Society, 1916), 3:1119.

36. Federal Writer's Project, Research Data, 1:3026.

Trades Assembly.[37] The Unions forced workers' wages upward and reduced work weeks. Many employers, Sanguinet among them, resented this interference from labor organizations and attempted to convince workers that they could get fair treatment without joining the unions.

In 1927, Sanguinet worked on the writing of the Fort Worth city building code with Thomas S Byrne, owner of Thomas S. Byrne, Inc., a prominent construction company.[38]

The Building of Arlington Heights

When Marshall Sanguinet became one of the partners in the firm Messer, Sanguinet, and Messer in 1892, he transformed himself from a relatively unknown architect into a prestigious community member. Arthur Messer originally opened an architecture office around 1888 with Alabama and Boston architect A. J. Armstrong. Armstrong and Messer designed several buildings in Fort Worth including the Fort Worth University (since relocated and now Oklahoma City University), the Martin-Brown Dry Goods Company building, the Hurley Office Building, and the Byers Building.[39]

One of the firm's first and most remembered projects was the Texas Spring Palace, a temporary exhibition hall which the architects built during the winter of 1888-1889. The palace was largely built of straw and wood, designed in the shape of a cross, capped by a 150 foot dome, and flanked by

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37. Knight, Outpost on the Trinity, 145.

38. Federal Writer's Project, Research Data, 1:3072.

39. Morrison, The City of Fort Worth and the State of Texas, 65. All three buildings have been torn down.

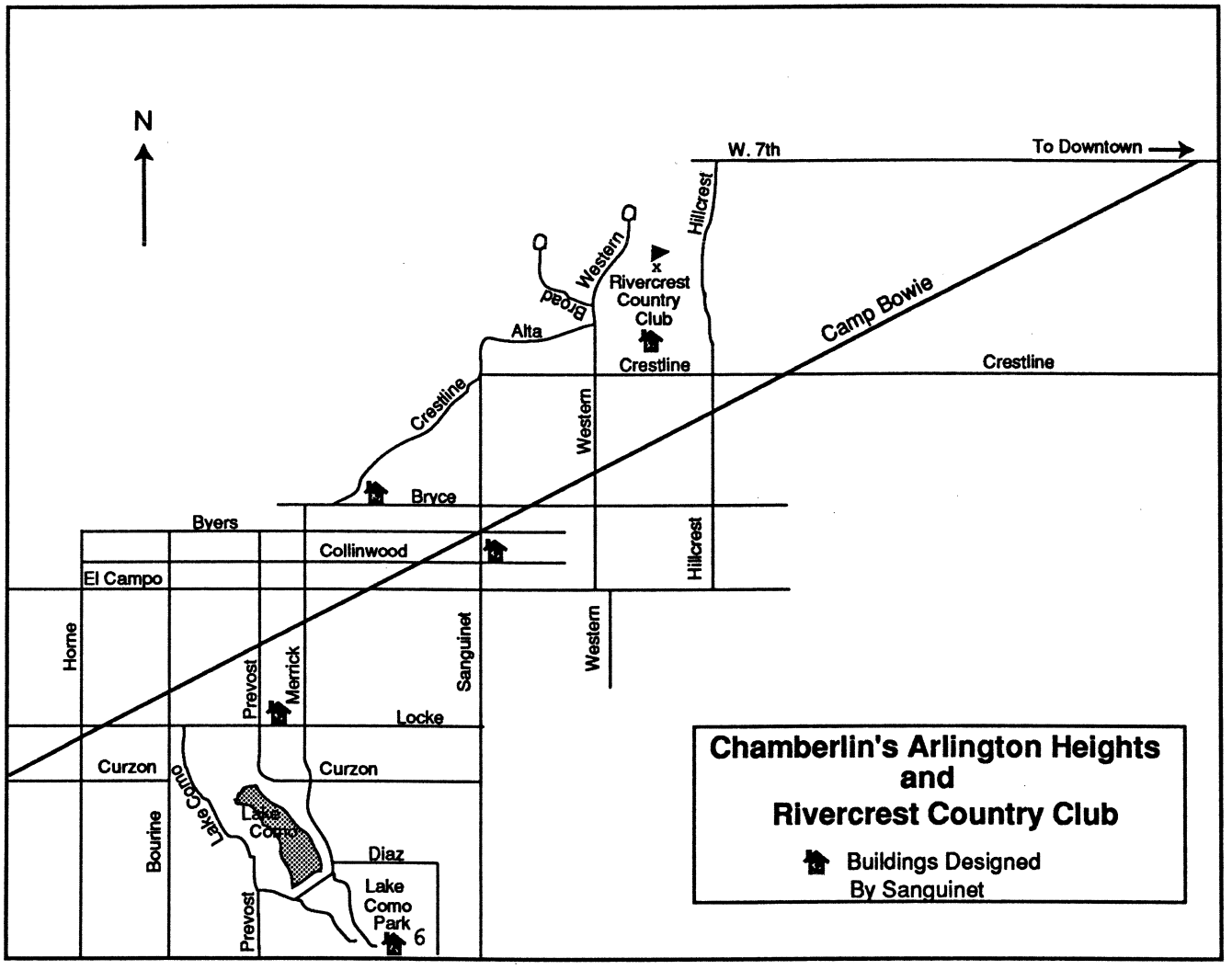

Figure 3: Map of Chamberlin's Arlington Heights and Rivercrest Country Club

Moorish towers. Volunteer committees decorated the completed structure with various plants important to Texas such as corn, cotton, and cactus. After much fanfare, the Spring Palace opened for twenty days from May 10 to May 30,1889.[40]

City mayor and newspaper editor B.B. Paddock proposed the project in order to attract visitors and businessmen to Fort Worth. He hoped that the Texas Spring Palace would attract the same type and amount of publicity as the similarly crafted "Corn Palace" in Iowa and the "Ice Palace" in Minnesota. Special trains from as far as Chicago, and as near as Dallas brought numerous visitors to the city and ensured that the town became well known throughout the country.[41]

Because of its popularity, the Spring Palace reopened during the summer of 1890. During a dress ball held on May 30, the structure burst into flames. More than 7,000 persons were in the building. The rapidly spreading fire, fueled by the many dry agricultural products, quickly engulfed the structure . Fortunately, only one person, Al Hayne, died. Hayne returned to the Spring Palace numerous times to aid in rescue efforts, and died from burns and broken bones incurred from jumping out a window after rescuing the last victim trapped in the building.[42]

Among the businessmen attracted to Fort Worth by the Spring Palace was H. B. Chamberlin, a wealthy Denver real estate man who bought

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40. E.P. Allen, The Descriptive Story of the Texas Spring Palace (Fort Worth: N.p., 1889),7-9.

41. Paddock, Early Days in Fort Worth, 27.

42. Ibid., 27-30; Sanders, How Fort Worth became the Texasmost City, 103-105.

2,000 acres of land west of downtown from Chicago Financier Tom Hurley and local rancher Robert McCart Sr. Chamberlin, who also served as president of the world YMCA, sold many of his lots abroad. His plans were to develop quickly Arlington Heights both as a resort community for world travelers, and as an affluent retreat for local businessmen who were searching for the remoteness of the country and the convenience of living within cable car commuting distance to the city. [43]

To this end, Chamberlin hired the successors to Armstrong and Messer, the firm Messer, Sanguinet, and Messer. Arthur Messer and his brother Howard, who is believed to have run the Armstrong and Messer branch in Dallas, formed their partnership with Marshall Sanguinet in 1892. [44] The firm quickly began building homes in the new development. The architects also designed a Shingle style resort hotel known as Ye Old Arlington Inn. They built a small resort lake (initially used to supply water to the two power plants built for the street-car line, and to supply power to future residents) which the firm named Lake Como after the popular resort lake on the Swiss-Italian border. The lake accommodated brightly colored rowboats and years later included a roller coaster and other amusement rides. To connect Arlington Heights to Fort Worth, the Chamberlin Investment Company built an electric trolley line which left Lake Como along Prevost and Crestline Avenues, and

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43. Knight, Outpost on the Trinity, 192; Fort Worth Star-Telegram, 21 August 1965.

44. It is believed that Arthur Messer served as the Dallas branch manager during Sanguinet's later partnership with Carl Staats. Morrison, The City of Fort Worth and the State of Texas, 65.

eventually turned into West Seventh Street and followed the Trinity River into downtown. [45]

Despite all this infrastructure, Arlington Heights grew very slowly. Messer, Sanguinet, and Messer designed only about twenty houses between 1890 and 1893.[46] These houses were built in a variety of styles and sizes.

Figure 4: Messer Residence, 1890

45. Arlington Heights Junior Historians, Down Historic Trails of Fort Worth and Tarrant County (Fort Worth: Dudley Hopkins Co., 1949), 69-70.

46. Some sources dispute whether Messer, Sanguinet, and Messer was the only firm to build Arlington Heights. According to Andrew Morrison, The City of Fort Worth and the State of Texas, the firm of Sanguinet and Haggard built the power houses and the H.W. Taggart-Robert McCart House.

In most cases, the dwellings complemented the men who commissioned them. Although many of the original houses have been torn down, and some have been changed substantially, there are quite a number of Arlington Heights houses still extant.

The homes of the twenty "Heights Pioneers" were very isolated from one another. The twenty families included the Sanguinets, the Messers, C.S Mathison, Stuart Harrison, Robert McCart, M.F. Wortham, Lilie B. Hovenkamp, H.A. Judd, A.T. Byers, Carl G. Staats, and William Bryce. The homes of the Sanguinets, the Messers, Lilie Hovenkamp, and William Bryce still stand, as does the one room schoolhouse that served the children of the area.[47]

The Messer residence, located at 5220 Locke Avenue, is a two story building with a front-facing cross gable and a rounded back which contains a sleeping porch. The first story was constructed of brown brick inset with a "diaper" pattern of red brick.[48] The second story was made out of half timbers filled with stucco. There are diamond-shaped window panes in the cross-gable. The house originally included three peaked dormers located in the roof above the stuccoed section of the second story.[49]

The Sanguinet residence, which the architect built in 1890 but rebuilt in 1894 after a fire destroyed the original house, is located at 4729 Collinwood

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47. Historic Preservation Council for Tarrant County , Tarrant County Historic Resources Survey: Near Northside and Westside Edition (San Francisco: Page, Anderson, and Turnbull, Inc., 1991), 95; Fort Worth Star-Telegram, 2 June 1940.

48. A diaper pattern refers to the use of different color bricks to form bold patterns on the exterior wall of a structure.

49. Historic Preservation Council for Tarrant County, Tarrant County Historic Resources Survey: Near Northside and Westside Edition, 160-161.

Avenue. Sanguinet bought lots 15 and 16 of block 66 on August 8, 1890 for $2,892.32. This amount was significantly higher than the price paid for similar lots. It is likely that the Chamberlin Investment Company built the house for Sanguinet and incorporated the building costs into the price of the lot.[50]

Figure 5: Sanguinet Residence, 1890, 1894

The house was built in the Shingle style. After the first house burned, however, Sanguinet removed the original pressed shingles which adorned the first floor and replaced them with a veneer of pressed red bricks. The two story house is asymmetrical in shape, and has a broad, steeply pitched roof with shingled gables. The roof structure is broken up by a large dormer and a

50. Ibid., "The 1993 Designer Showhouse" (Fort Worth: Privately Published, 1993), 17.

Romanesque tower both of which are covered by polygonal or "Candle Snuffer" roofs. The windows throughout the house are either multipaned or double hung with multipaned upper sashes. The house became a Texas Historical Landmark in 1981.[51]

The most imposing house which the firm of Messer, Sanguinet, and Messer built in the original Arlington Heights development is the Bryce House. Located at 4900 Bryce Avenue, the rectangular two-story brick house named Fairview was built in a "chateauesque style with Richardsonian Romanesque detailing." It has large Romanesque arches which lead to the entrance of the

Figure 6: Bryce Residence, " Fairview", 1890

51. Livingston, "Marshall R. Sanguinet House", 3.

house. Carved floral panels under the window panels of the second floor break up the smooth brick facade and add color to the house. Fairview is also listed as a Texas Historical Landmark.[52]

With the panic of 1893, and the burning of Ye Old Arlington Heights Inn, the Chamberlin Investment Company declared bankruptcy. Soon thereafter, around 1896, the Messer, Sanguinet, and Messer partnership dissolved. Both Howard and Arthur Messer eventually returned to England, although in 1899 Howard Messer designed two Queen Anne style mansions, the Eddleman McFarlan and the Pollock- Capps houses, both located on Penn Street.[53] The housing boom that the Chamberlin Investment Company expected did not begin until some twenty-five years later. The successor firm to Messer, Sanguinet, and Messer, Sanguinet and Staats, built many of these new houses and businesses.

52. Historic Preservation Council for Tarrant County, Tarrant County Historical Resources Survey: Near Northside and Westside Edition, 128-129.

53. Michael Hoffmeyer, Fort Worth Architecture: A History and a Guide, 75-78.

CHAPTER III

LATER FORT WORTH YEARS: 1900-1926

The Founding of Sanguinet and Staats

It seems likely that Sanguinet and Staats met personally, and worked together on the Wise County Courthouse from 1895 to 1897. Carl Staats worked for the renowned San Antonio architect J. Riley Gordon from 1891 to 1898.[54] The firm, famous for building many of the state's magnificent courthouses, would have been well known to Messer, Sanguinet, and Messer, who also designed some courthouses, and entered many courthouse design competitions. J. Riley Gordon designed and built the Wise county courthouse. Messer, Sanguinet, and Messer designed the furniture for the edifice.[55] Sanguinet and Staats probably spent a considerable amount of time together discussing design and appropriate furniture. The two men had something in common since they had both apprenticed as cabinetmakers.[56]

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54. Jay C. Henry, Architecture in Texas: 1895-1945 (Austin: University of Texas Press, 1993), 56.

55. Willard P. Robinson, The People's Architecture: Texas Courthouses, Jails, and Municipal Buildings (Austin: Texas State Historical Society, 1983), 168-171.

56. According to Ruth Karbach, Docent of Thistle Hill, Carl Staats was apprenticed to a cabinetmaker in New York. According to Bill Sanguinet, nephew of M.R., Sanguinet was apprenticed to a cabinetmaker in St. Louis before beginning his architecture training. Ruth Karbach, Interview with author, Fort Worth, Texas, 1 March 1995.

A few years after this initial meeting, Marshall Sanguinet and Carl Staats formed a very influential partnership which was to last from 1903 to 1926 when Sanguinet retired.[57] In 1922, the partnership expanded to include Wyatt C. Hedrick, in whose name the firm continued until the 1950s. Although Carl Staats and Wyatt Hedrick were significantly younger than Marshall Sanguinet, and unlike Sanguinet had no formal architectural training, the partners got along splendidly. Sanguinet generally worked in the office doing the design work and keeping the books while Staats traveled, met with clients, wrote preliminary specifications, and ensured that construction was proceeding as planned.[58]

Like many firms of the time, the partners had very specific roles within their firm. Carl Staats was the outside contact for the firm. In the early days, he spent a significant amount of time attracting clients and finding contracts. He met with the clients and drew out preliminary sketches of the fundamental parts of the project. When the client approved the general ideas, Sanguinet refined the sketches and worked out the large and small design problems.[59]

Carl Staats was born in New York in 1871 to Frederick and Anna Staats. Carl's father, Frederick, was a cabinetmaker by trade, but married the daughter of a minor nobleman. Anna's parents were so upset by their daughter's unsanctioned wedding that they forced the two to leave Germany.

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57. Katherine Livingston, "Marshall R. Sanguinet House", Typed copy of the Texas Historical Marker Nomination, located in the library of the Tarrant County Historical Society, 5.

58. Ruth Karbach, Interview with author, Fort Worth, Texas, 1 March 1995; Bill Sanguinet, Interview with author, Fort Worth, Texas, 20 April 1995.

59. Ibid.

Carl Staats, it is said, never wanted to be known as a German-American and always kept his heritage private.[60] Staats came to Texas in 1891 when he began working for the architectural firm of J. Riley Gordon in San Antonio. Staats became officially associated with Sanguinet sometime between 1898 and 1903.[61] The partnership continued until 1922 when the two men invited construction magnate Wyatt C. Hedrick to join the firm.

Hedrick was born December 17, 1888, in Chatham, Virginia. After attending Roanoke and Washington and Lee colleges, Hedrick became an engineer with Lane Brothers in Alta Vista, Virginia. In 1913, he worked as an engineer in the Dallas office of the Stone and Webster Engineering Corporation which was headquartered in Boston and owned many urban trolley lines. A year later, Hedrick began his own construction company in Fort Worth. Hedrick soon became associated with Sanguinet and Staats who often hired the construction firm as their general contractor.[62] In 1922, Hedrick joined the Sanguinet and Staats partnership and soon was in charge of most of the projects the firm designed. In 1926 Hedrick bought the architecture firm and, with the help of the Sanguinet and Staats' head

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60. Ruth Karbach, Interview with author, Fort Worth, Texas, 1 March 1995, based on an oral history she conducted with Anna Staats, daughter of Carl Staats. Anna has never given permission for her oral interview to be published.

61. B.B. Paddock, Fort Worth and the Texas Northwest (Chicago: Lewis Publishing Co., 1922), 3:69.

62. Judith Singer Cohen, Cowtown Moderne: Art Deco Architecture of Fort Worth, Texas (College Station: Texas A&M Press, 1988), 21-22; Historic Preservation Council for Tarrant County, Historic Resources Survey: Central Business District (San Francisco: Page, Anderson, and Turnbull, Inc., 1991), 39, 42, 56, 78.

draftsman Herman Koeppe, designed some of the foremost art deco edifices in Texas.[63]

After its initial founding around the turn of the century, the Sanguinet and Staats partnership grew rapidly.[64] Both Sanguinet and Staats were well known and respected in Fort Worth as well as in other major Texas cities. The firm designed many of the high-rise buildings in the Fort Worth central business district. Sanguinet and Staats also helped further develop the Arlington Heights area, built school and university buildings, designed many impressive residences such as Thistle Hill, and were instrumental in designing some of the important churches in the downtown area. The firm also designed numerous commercial and private buildings in other Texas and Louisiana cities. Many of these buildings are still standing, and many are being renovated to their original splendor.

Public Buildings in Fort Worth

Louis Sullivan, the renowned Chicago architect, strongly influenced Sanguinet's designs. Either from having seen Sullivan's buildings or from having read his writings, Sanguinet employed the base, shaft, capital design technique which Sullivan developed. Sullivan and the Chicago School incorporated into the design of modern buildings the utilitarian functions for which they where built, as well as taking into consideration the space and

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63. Cohen, Cowtown Moderne, 21-22.

64. Frank W. Johnson, Texas and Texans (Chicago: American Historical Society, 1916), 3:1119.

resources available. In addition, the building had to fit into the environment in which they were built.[65]

Louis Sullivan, the leader of the Chicago School wrote extensively on the importance of developing an American building style which incorporated the unique needs and experiences of the American people. As a philosopher of architecture, Sullivan wished to build for a democratic, mechanical, commercial culture. Thus, the function of the tall office building was to serve commerce.

As a metaphysicist, Sullivan often wrote of the need for architecture to follow natural law. Just like a bird looked as it did because its function was to be a bird, so a building needed to look like what its function was meant to be. When the principle of form following function was applied to an office building, it must necessarily have been designed of three parts.

Located above the basement, in which was housed the machinery used to heat, cool, and ventilate the building, and drive the elevators, was the first section. This section, considered the base, housed commercial establishments such as stores, banks, and restaurants. The second floor of the base served as a transition to the second of the three sections. This floor housed the support areas needed by the tenants of the first floor. Break rooms, storage areas, office space, bank vaults, and kitchen facilities could have been included in this transitional floor.

The floors above the commercial section of the building were accessible by elevators and housed a continuous series of offices. As the

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65. Carl Condit, Chicago 1910-1929: Building, Planning, and Urban Technology (Chicago: University of Chicago Press, 1973), 9-10.

function of each office was the same, each was identical in form, with a height and width necessary for adequate lighting. Thus the shaft of the building was composed of floor upon identical floor.

The building was topped by a capital which functioned as the attic. This space was needed in order to allow room for pipes to turn around, and to house the terminus for the elevator shafts. Since no lighting was necessary, window size and spacing were not functionally important. The attic space thus offered the architect greater design freedom than did the shaft and the base.[66]

Although the function of the building was important to its exterior appearance, Sullivan was not a strict functionalist. Design which ensured that the human eye would allow the office tower to stretch as tall as possible was equally important to the architect. These elements began to visually define the essence of the skyscraper. Although only ten stories tall, St. Louis's Wainwright office building, which Sullivan and Adler designed in 1890, is universally considered to be the first example of an office tower or skyscraper.[67]

The most obvious non-functional component of the Wainwright was the red granite exterior which faced both the first and second floors. A strict functionalist would not have included the second floor in the base since it housed office cubicles identical to those on the subsequent floors. The

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66. Description of building form following functions are gathered from: Louis Sullivan, "The Tall Office Building Artistically Considered" and Kindergarten Chats. Reprinted in Louis Sullivan, Kindergarten Chats and other Writings, Isabella Athey, ed. (New York: Wittenborn, Schultz, Inc., 1947), 17-174, 202-213.

67. Robert Twombly, Louis Sullivan: His life and His Work (New York: Viking Penguin, Inc., 1986), 288-291.

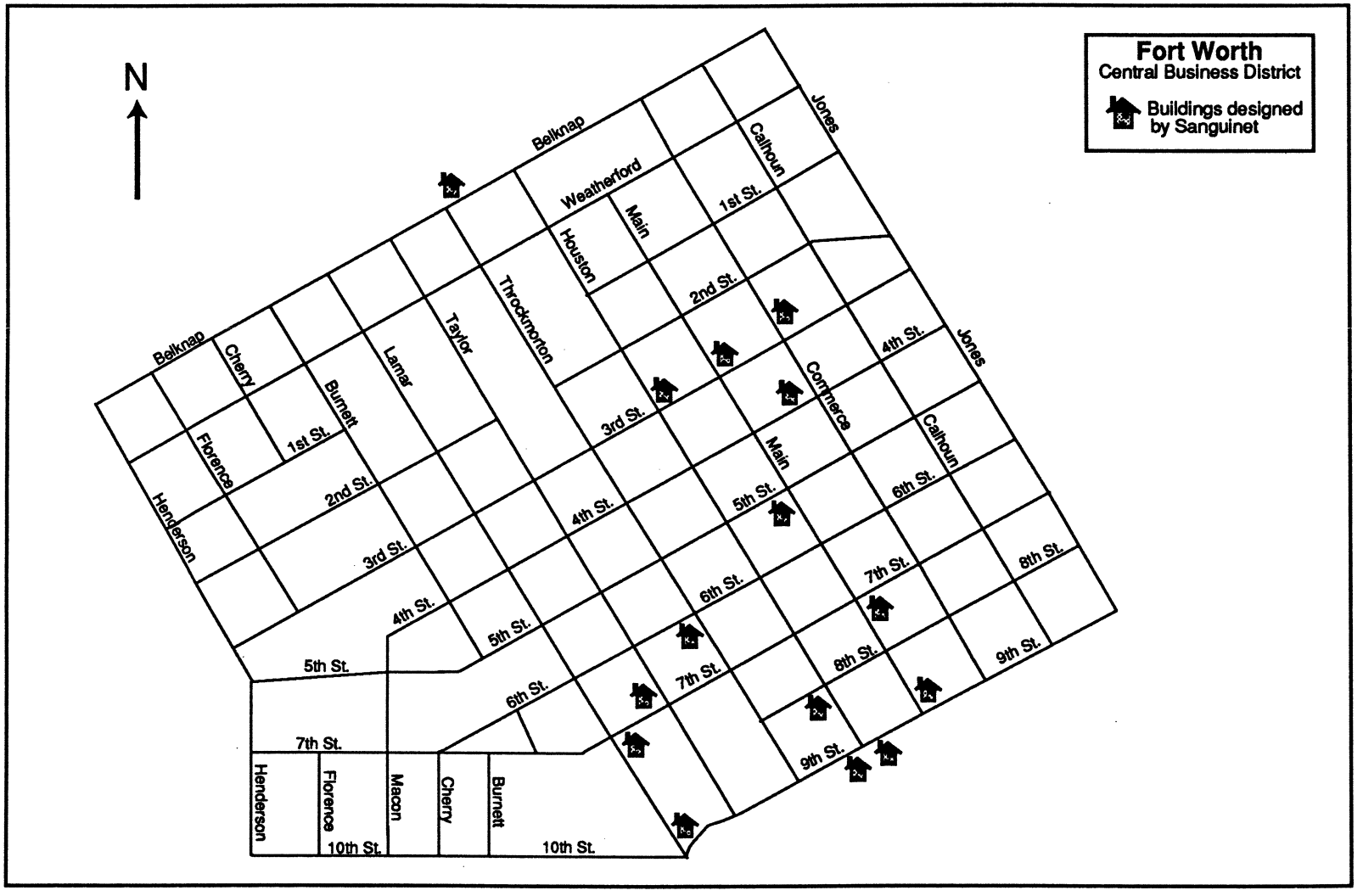

Figure 7: Map of Fort Worth Central Business District

inclusion of both the first and second story gave the office tower a strong visual foundation upon which the massive shaft could easily rest. [68] Another non-functionalist part of Sullivan's innovative building were the narrow columns which rose between the windows from the third to the ninth floors. Only the alternating columns actually supported the edifice. Sullivan included the identical non-supportive mullions to lend an air of verticality to the Wainright. Decoration was another technique which, although not functional, aided the human eye in appreciating the height of the building by drawing it to the attic story. Sullivan, and the Chicago School which he influenced, believed not only that form should follow the function of an edifice, but that form should allow the building to project its essence to its maximum potential. This meant that at times function was expressed rather than revealed in the design elements.[69]

The Chicago School strongly influenced the commercial architecture of Sanguinet and Staats. It is unclear whether Sanguinet became familiar with this style through personal observations of Sullivan's office buildings in Chicago or St. Louis, or whether he read about the new design style in architectural journals. Sanguinet and Staats mastered the basic elements of the Sullivanesque style and added design elements of their own by combining the Beaux-Arts style of Renaissance Revival style within the Chicago School's tripartite structure. Sanguinet was an eclectic. Thus, he did not strictly adhere to the Chicago School. Rather, he used elements of the style without being

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68. A strict functionalist would have begun the shaft with the second floor rather than portraying it as being part of the base.

69. Ibid.

constrained by it. The first building to showcase this eclectic version of the Chicago School style in Fort Worth was the Flatiron Building.

The Flatiron Building (1907), located at 1000 Houston St., was the first major office building designed by Sanguinet and Staats, and the oldest surviving skyscraper in Fort Worth.[70] Built on a triangular lot, it was designed in much the same style as the Flatiron building in New York and the Croker Building in San Francisco. The Flatiron building became the first in Fort Worth to use the new steel frame skyscraper construction. This allowed for larger windows since the main walls were relieved of the burden of carrying the weight of the structure. Carl Staats is credited with introducing the city to this building style which worked well with Sanguinet's design techniques since it allowed for more architectural freedom.

The Flatiron Building was built in the Chicago School style with some Renaissance Revival mixed in. Sanguinet divided the facade of the structure into three major sections. The first two floors composed the base section of the building. The middle floors made up the main section, and a capital incorporating the upper floor and the ornamented cornice topped off the edifice. The arched windows of the capital, the round window at the narrow edge of the wedge-shaped building, and the terra-cotta panther heads

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70. Some architectural descriptions, as well as the historical information which attributes buildings to Sanguinet and Staats were gleaned from the following two sources: Historic Preservation Council for Tarrant County , Tarrant County Historic Resources Survey: Fort Worth Central Business District, 9,32,39,42,52,56,58-89,61,74,76,78,80,85,89,91,95,97,124; Michael Hoffmeyer, Fort Worth Architecture: A History and a Guide (Master's thesis, University of Texas at Arlington, 1981), 16-17,22-24,26,32-39,42,67-70,75-82,105,114,147.

symbolizing the mascot of Fort Worth in the belt course separating the base from the main section point to the Renaissance Revival style.

Figure 8: Flatiron Building, 1907

Among other office towers of note are the Baker Building (1910), the Burk-Burnett building (1913-1914), the Waggoner Building (1919-1920), and the Neil P. Anderson Building (1921).

Figure 9: Baker Building, 1910, 1967

The Baker Building, located at 711 Houston Street was originally the home of the First National Bank, the oldest bank in the city. Sanguinet and Staats designed a Beaux- Arts building with three stone columns. Wyatt C. Hedrick expanded the building in 1926 by adding an exact replica of it beside the original. This expanded the facade to include six stone columns, doubling

their number. In 1967, the building was remodeled. Contractors replaced the six columns and the original windows with modular concrete panels.[71]

Figure 10: Burk-Burnett Building, 1913-1914

The Burk-Burnett building, located at 500 Main Street, first built for the State National Bank but sold in 1915 to cattleman and oil baron Samuel Burk-

71. Historic Preservation Council, Tarrant County Historic Resources Survey: Central Business District, 74-78.

Burnett, is perhaps the most ornate building in Fort Worth. Generally Neoclassical, the building continued Sanguinet's theme of sectioning buildings into three major parts. The lower two floors were designed of gray granite and terra-cotta and included four Corinthian columns which graced

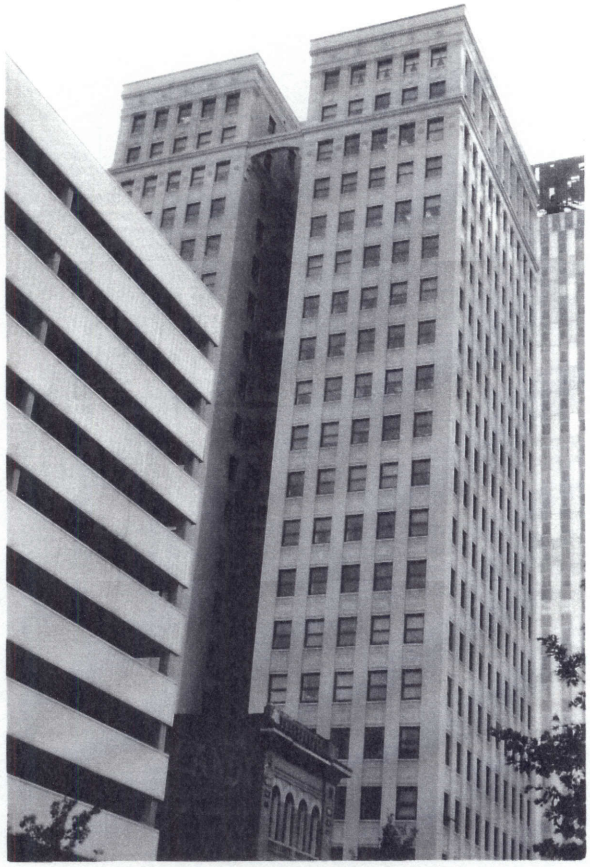

Figure 11: Waggoner Building, 1919-1920

each side of the entrance. The main shaft of the building, containing eight floors, was built of red brick. Each floor was separated by a band of white terra-cotta. Sanguinet designed the upper two floors in white terra-cotta, ornately carving the stone between floors, and capping the building with a "modillion cornice."[72]

In 1919 Sanguinet and Staats designed what was to become for a time the highest building in Fort Worth, and one of the tallest in the Southwest. Located at 810
Houston Street and built in a straight-line U shape to let in light, the Waggoner building was almost completely devoid of ornamentation. Once again, however, the building was divided into three sections. The lower two floors of the building were faced in polished pink granite. The upper floors were designed using brown brick and the building's cap was made of minimally ornamented terra-cotta.

Sanguinet and Staats' last big office tower was the Neil P. Anderson building built for the owner of a cotton company on a corner lot at 411 West Seventh Street. The building was Fort Worth's first example of a structure completely built with concrete. Again divided into three sections, the building was less classical than any of the other office towers. Though its facade was rather plain, the rounded terra-cotta corner featured ornamental designs of wheat and cotton carved beneath the windows, which were recessed between slender piers. Some architects believe that Louis Sullivan's Schlesinger-

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72. Hoffmeyer, Fort Worth Architecture, 36-39.

Mayer department store built in 1897-1899 strongly influenced Sanguinet's design.[73]

In addition to the above mentioned buildings, Sanguinet and Staats also built the Western National Bank building in 1906. Located at 910

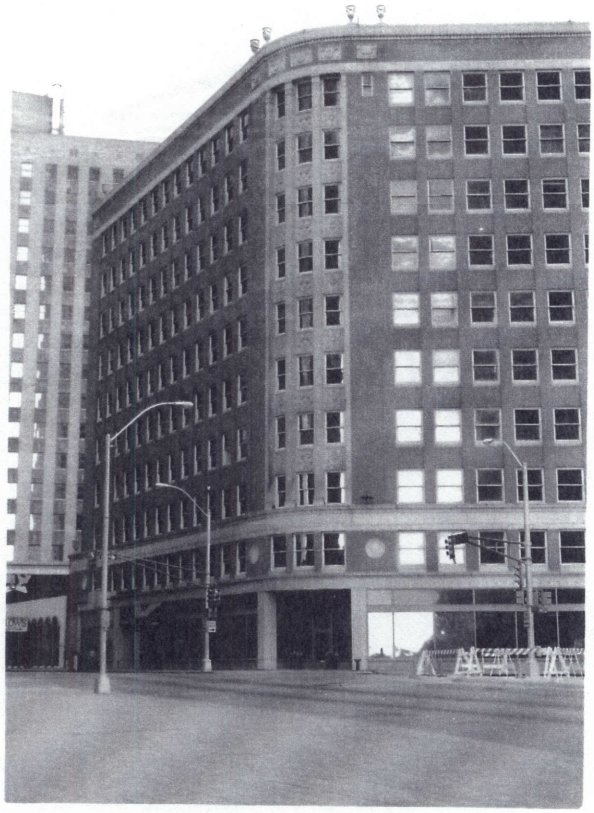

Figure 12: Neil P Anderson Building, 1921

73. Ibid., 42.

Figure 13: Western National Bank Building

Houston Street, the original building contained only six floors. The architecture firm added two additional floors to the bank building in 1918. This addition caused the building to loose its characteristic tripartite facade. As it stands today, the building is rather awkward, and has lost much of the original

terra-cotta ornamentation due to the addition and subsequent removal of yellow porcelain enamel siding. [74]

Figure 14: Fort Worth Star-Telegram Building, 1920

The firm designed the Fort Worth Star-Telegram building in 1920. Located at 400 West Seventh Street, it is one of the buildings for which the W.C. Hedrick Construction Company served as general contractor. Although

74. Historic Preservation Council, Tarrant County Resources Survey: Central Business District, 78.

only five stories tall, the building incorporated the traditional three part division. The first two floors made up the base, which was encased in limestone. The upper three floors composed the shaft of the edifice which was built out of brick with terra-cotta trim. An ornamental cornice with a pressed replica of the Star-Telegram seal capped the building.

Figure 15: Farmer and Mechanics National Bank, 1920-21, 1959, 1988

The Farmers and Mechanics National Bank, which replaced the Waggoner Building as the tallest building in the Southwest in 1920-21, was located at 714 Main Street. Sanguinet once again employed the Chicago Style tripartite design when planning this twenty- four story tall office tower. The first four floors which made up the base of the building were extensively changed over the years. First faced in Ohio granite and terra-cotta which flanked huge arched windows, the base was remodeled in 1959. A glass curtain trimmed with small blue Mexican tiles replaced the big windows. In 1988, the glass curtain was removed and windows that replicated the shape of the old windows were installed. The shaft of the building, which incorporated the remaining twenty stories, was divided into five vertical sections each three windows wide. The cornice was beautiful detailed, but not as ornate as many of the others on Sanguinet and Staats buildings.[75]

Obviously, Sanguinet and Staats designed more than just office buildings. Their repertoire of commercial buildings included storage and warehouse buildings such as the ones they designed in 1913 for the Ellison Furniture and Carpet Company, and the Binyon-O'Keefe Storage Company in 1916-1917. The firm also designed fire stations such as Fire Station #1 built in 1907 and located at 215 Commerce Street.[76] Sanguinet set the building at an angle to allow horses pulling heavy and bulky equipment easier access to the rear entrance on Second Street. In 1913 the architects

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75. Ibid., 95-97.

76. The firm built similar station on the south and north sides. Historic Preservation Council, Historic Resources Survey: Central Business District, 58.

also designed Emergency Hospital, a twenty-five bed city-county hospital which served indigent patients.

Figure 16: Fire Station #1, 1907

In 1917, the firm designed and built the Prairie School-styled Criminal Courts building to complement the Tarrant County Courthouse. Built of granite, terra-cotta, and brick, the building originally housed offices, a jail, a ward to house the criminally insane, and a hospital. Because the

upper four floors served as a jail, bars were placed behind the small, deeply recessed vertical windows. The building was capped by a strong horizontal cornice accented in terra-cotta.

Figure 17: Tarrant County Criminal Courts Building

Sanguinet and Staats designed a number of churches as well. The first was the Gothic-Revival styled Saint Andrew's Episcopal Church. Although the gray dolomite church was very traditional, it was designed to draw the eye to the asymmetry of the towers which are of unequal height. In 1912-1913 the firm designed the Beaux-Arts Mount Gilead Baptist Church.[77] Sanguinet and

77. Recently, questions have surfaced about whether Mt. Gilead, an African American church, was really designed by Sanguinet and Staats. Evidently, an engraved copper plate of the church's front elevation, of the type which were

Staats, both Roman Catholics, also designed the Romanesque Revival Our Lady of Victory convent and school for the Sister of St Mary of Namur and the similarly styled St. Mary's of Assumption Church.

Figure 18: St. Andrew's Episcopal Church, 1090-1912

used to include buildings as part of architectural portfolios, was found among the effects belonging to an African-American itinerant architect.

Figure 19: Knights of Pythias Castle Hall, 1901

One sure sign that a town was becoming a city of some repute was the number and beauty of the hotels, private clubs buildings, and venues for secret societies. These buildings testified to the fact that Fort Worth was becoming a place for both business and pleasure, and that an elite social class was developing. Sanguinet and Staats built many of these buildings. In 1901, the firm designed the Knights of Pythias Castle located at 315 Main

Street.[78] Built in a medieval style with a steep slate roof and a corner turret, the building was further distinguished by the addition of a seven foot knight in full battle dress standing in a niche above the doorway. The bottom two floors of the building were designed to be rented to commercial tenants. Over the years, the Castle hall has, among other enterprises, housed a drug store, a veterinary clinic, and today is the home of Haltom's Jewelers.

In 1911 the firm built the Westbrook Hotel. Although it looked worn and tattered before it was torn down in 1978, the Westbrook was the most popular hotel in Fort Worth before the coming of the luxurious Texas Hotel in 1920. Whereas the Texas was built using oil men's money, the Westbrook was the place where that money was made. Oil company offices blossomed along the mezzanine in the years before World War One when the oil boom was still very young.[79] Millionaires, and those who hoped to become wealthy, congregated in the hotel's lobby to trade shares and deeds in front of a statue affectionately nicknamed the Golden Goddess.[80]

In 1920-21, the firm designed the impressive Texas Hotel. Located at 815 Main Street, the hotel became a testament to Fort Worth's rapid growth

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78. The cornerstone identifies Marshall Sanguinet as the architect. It is unclear whether he worked on the project alone or whether he was officially affiliated with Staats at the time of the castle's construction.

79. In 1911, a ranch crew struck oil on the Waggoner Ranch while drilling for water. In 1912, Gulf Refining Company and Pierce Oil Company built refineries in Fort Worth. By 1917, a new field was found at Ranger, and in 1918, oil was discovered in Desdemona and Burk-Burnett. Fort Worth National Bank, Fort Worth: A City and the Bank that Bears its Name (Fort Worth: N.p., 1975), 22-23.

80. The goddess is supposed to have received her name not from her color, but rather because she presided over so many high dollar business transactions that made many wealthy.

Figure 20: Texas Hotel (Radisson Hotel), 1920-1921

and newly found wealth as a result of the oil boom which started when a ranch crew struck oil on the Waggoner Ranch in 1911. A group of wealthy businessmen including Amon Carter, Sr., William Monnig, and W.K. Stripling joined to form the Citizens Hotel Company. Their goal was to raise enough money (the project reportedly cost $4 million) to build a first-class hotel for Fort Worth. [81]

81. Fort Worth Star-Telegram, 30 September 1921.

The Texas Hotel, as the structure was named, is very similar in style to the Burk-Burnett building. Although not as ornately detailed as the Burk-Burnett building, the Texas Hotel is divided into the same familiar three sections. The first two floors which compose the entrance to the hotel were made of terra-cotta as were the upper floor and the cornice. The architects chose dark red brick to build the shaft of the hotel. The beautiful arched windows both at the base of the building and on the top floor lent appropriate elegance to the English Georgian styled building.

In 1925-26, the firm of Sanguinet, Staats, and Hedrick built the u-shaped thirteen story Spanish Renaissance Revival styled Fort Worth Club.[82] This was the last building in which Sanguinet took a direct part, since he retired shortly after its completion and sold his interest in the architecture firm to Wyatt C. Hedrick.

In addition to building office towers, government edifices, churches, hotels, and clubs in the central business district, Sanguinet and Staats built numerous buildings in other areas of Fort Worth. In the newly developing areas to the south of downtown, the firm helped design buildings of two post-secondary educational institutions. In 1908 the Southwest Baptist Theological Seminary was chartered to provide graduate training for preachers. On November 2, 1909 the trustees of the seminary accepted an offer of 250 acres three miles south of the city limits and a pledge to raise $100,000 from the citizens of Fort Worth. Dr. L. R. Scarborough, professor of evangelism, head of the Seminary building committee, and owner of the

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82. Historic Preservation Council, Historic Resources Survey: Central Business District, 38.

Baptist Seminary Street Railway Company, carved out a thirty-acre block for the campus site. The surrounding land was divided into seventy-five blocks and further subdivided into residential parcels which were sold to raise money

Figure 21: Fort Worth Hall, 1910

for the Seminary. In addition to designing many of the early buildings, Sanguinet and Staats planned the layout of the campus.[83]

83. Sanguinet and Staats also designed the Scarborough house which the Dr. Scarborough had built on one of the lots surrounding the campus of the

Figure 22: Women's Missionary Training School (Barnard Hall), 1915

Until 1915, Fort Worth Hall was the only building on the campus and was thus used to house offices, classrooms, dormitory facilities, a library, and a chapel. Sanguinet and Staats designed the three story edifice in the Beaux-Arts style with four large Tuscan columns supporting an ornamental pediment. The firm clad the exterior of the double-H shaped building with light brown brick. Smaller two storied porticoes adorned the two side elevations.[84]

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seminary. Historic Preservation Council for Tarrant County, Tarrant County Historic Resources Survey: Upper North, North East, East, Far South, and Far West (San Francisco: Page, Anderson, and Turnbull, Inc., 1991), 238-239.

84. Ibid., 239.

In 1915, Sanguinet and Staats designed the Women's Missionary Training School, the second building on the Southwestern Baptist Theological

Figure 23: Brite College of the Bible
(Bailey Building), 1911

Seminary campus. Strongly reminiscent of Fort Worth Hall, the three story H-shaped structure was once again clad in brown brick. Again, Sanguinet

flanked the front entrance with four Tuscan columns. On this edifice, however, the portico which the columns support was flat.[85]

On the newly developed campus of Texas Christian University which moved from Waco to Fort Worth in 1911, Sanguinet and Staats designed the Brite College of the Bible building which is now known as the Bailey Building and houses the School of Education. The two story building with a raised basement was designed in the school's characteristic buff yellow brick. The front entrance was flanked by a two story portico which is supported by paired Tuscan columns.[86]

The firm also designed buildings for the Fort Worth School District. Among those are two school buildings built in the Prairie School Style. The first, which the firm designed in 1917 is currently known as Trimble Technical High School. The other one, North Fort Worth High School, was built in 1918. Both schools are thought to be Sanguinet and Staats' the best examples of the Prairie School. Prior to designing these two schools, the firm possibly designed Arlington Heights School No. 28 in 1909.[87]

The Redevelopment of Arlington Heights

Arlington Heights, which the Chamberlain Investment company had to abandon in 1893 due to the panic which began that year, proved to be a good

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85. Ibid., 240.

86. Ibid., 245.

87. Historic Preservation Council, Historic Resources Survey: Central Business District, 149; Michael Hoffmeyer, Fort Worth Architecture: A History and a Guide (Master's Thesis, University of Texas at Arlington, 1981), 67-70, 105.

design venture for Sanguinet and Staats. In addition to designing the Staats' family house just down the street from the Sanguinets,[88] Sanguinet and Staats designed houses and a country club in Rivercrest, a newly created Arlington Heights subdivision. Most of the buildings complemented the style of the houses previously built by Messer, Sanguinet, and Messer.

The architecture firm built the Craftsman styled Rivercrest Country Club in 1911. That same year, the firm also built the Bomar-Carter house for David T. Bomar, one of the Fort Worth businessmen who financed the Rivercrest development. In 1913, Sanguinet and Staats designed a two story Colonial Revival house for Earl E. Baldridge, a prominent financier. [89]

Unfortunately, the west side of Fort Worth again did not grow as quickly as the developers would have liked. This slow development proved beneficial to Fort Worth in 1917 when the open prairie, within such convenient commuting distance of downtown, helped community leaders lure the United States Army into building a training camp in the city.

During World War One, the military located as many as three camps in the area immediately west of the old Arlington Heights development. The Heights pioneers, which included the Sanguinet and Staats families, found their houses located in the midst of a military camp since army barracks dotted

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88. According to tax rolls, Sanguinet owned many lots in Arlington Heights by the early 1900's. This included the lots just down the street from his house. (According to 1906 Tarrant County tax rolls, Sanguinet owned lots 13-28 in block 66. His house is situated on lots 15-16.) Carl Staats bought this land and the firm designed his house. The Staats house on Collinwood has been torn down and replaced with townhouses.

89. Historic Preservation Council, Tarrant County Historical Resources Survey: Near Northside, and Westside, 96.

the empty fields all around them.[90] The biggest of the three camps, named Camp Bowie, housed as many as 35,000 men from the thirty-sixth "Panther" division.[91] Local businessmen, especially Robert McCart Sr., donated 2,000 acres of ranch land for the camp. The city of Fort Worth paid to bring water, sewage, electricity, phone lines, and the necessary roads to the camp.[92]

Fort Worth also benefited from the presence of the camps. Because of the high wages they received in order to build the camps quickly, people flocked to Fort Worth. In the spring of 1917, workers began working on the necessary infrastructure. By July 22, as many as 5,000 carpenters were working on Camp Bowie's tent city at a feverish pace. On September 1, 1917, the camp opened to its first group of trainees. Upon completion of the project, many of the workers chose to stay in Fort Worth in the hopes that the building boom would continue. With the abundance of oil money pouring into the area, their hopes were quickly realized.

The soldiers spent a considerable amount of money in the city while on leave. Many entertainers flocked to the city to divert the troops and stayed in Fort Worth's hotels. Traffic to and from the Arlington Heights area was

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90. Due to the generosity of many Fort Worth land owners, the army temporarily took over the Arlington Heights development. Historic Preservation Council, Tarrant County Historical Resources Survey: Near Northside, and Westside, 96.

91. Oliver Knight, Outpost on the Trinity (Norman: University of Oklahoma Press, 1953), 114-115.

92. Information on Camp Bowie was gathered from the following two sources: Bernice B. Maxfield, Camp Bowie, Fort Worth, 1917-1918: An Illustrated History of the 36th Division in World War One (Fort Worth: Thomason and Morrow, 1975), 8-9; Federal Writer's Project, Research Data, Fort Worth and Tarrant County, Texas, Consolidated Chronology Series, Microform edition, 1:37-40.

tremendous. The Northern Texas Traction Company had to add a track to Arlington Heights Boulevard (now known as Camp Bowie), and eventually added as many as thirty cars to the route. The Arlington Heights line, which formerly was not a profit generating line, grossed the company $700 per day in 1917-1918. In addition, the infrastructure which had to be so quickly put into place made the area ripe for easy development when the army camp closed in 1918.

Small, inexpensive houses, many of them designed from architecture pattern books, were erected in the Arlington Heights neighborhood for the camp workers who had chosen to remain in the area.[93] Subdivisions were also begun for the city's professional class.[94] The development of Rivercrest Country Club proceeded rapidly as well. Many of the wealthy Fort Worth families hired prominent national and regional architects to build their homes. In addition to Sanguinet and Staats, such architects included David Adler and Henry Dangler of Chicago, John Staub from Houston, and Joseph R. Pelich.[95]

Sanguinet and Staats and Thistle Hill

Thistle Hill is widely known in Fort Worth as the site of many weddings, social events, fund-raisers, and school history tours. The house is perhaps Fort Worth's most prominent building. Located on a bluff once known as

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93. Sanguinet and Staats designed some of these expensive track homes. Federal Writer's Project, Research Data, 1: 2918.

94. Historic Preservation Council, Tarrant County Historical Resources Survey: Near Northside and Westside, 98.

95. Ibid., 100.

Quality Hill, it was home to two of Fort Worth's most prominent families, the W.T. Waggoner family, and the Winfield Scott family.[96]

Sanguinet and Staats built the colonial revival Thistle Hill in 1903 at the request of either W.T. Waggoner himself, or of his daughter Electra, who had married Pennsylvanian socialite Albert B. Wharton, Jr. in 1902. Although very little is known about him, it has been documented that Wharton, upon his arrival in Fort Worth, opened Fort Worth Auto and Livery, the city's first car dealership.[97] Because of his love for automobiles as well as for horses, he asked the architects to build an elaborate Shingle style carriage house which included a gasoline pump and tank as well as a cooling yard and a rope-and-pulley feeding system for the horses he kept.[98]

The Wharton family held many parties in the house during the few years that they occupied Thistle Hill, and it soon gained a reputation for being a glamorous, trend-setting mansion. The Whartons did not long occupy Thistle Hill, however. In 1910, after W. T. Waggoner divided his land and cattle among his three children, the family moved to its newly acquired ranch in Vernon, Texas.[99]

In 1911, prominent rancher and businessman Winfield Scott bought Thistle Hill for $90,000. Before he and his wife Elisabeth moved into the house, however, the couple commissioned Sanguinet and Staats to remodel

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96. Specific Information on the history and architecture of Thistle Hill was gathered from Judy Alter, Thistle Hill: The History and the House (Fort Worth: Texas Christian University Press, 1988), 1-12.

97. Knight, Fort Worth, Outpost on the Trinity, 172.

98. Alter, Thistle Hill, 12.

99. Ibid.

the home. The architect removed almost everything from the exterior until only a brick box remained. He then re-adorned the house using limestone and wrought iron rather than the original wood. The finished building was designed in the Georgian Revival style to emphasize its formality.[100]

Figure 24: Thistle Hill, 1903, 1911

Eight two story tall limestone columns graced the majestic entrance. The pediment which the columns supported was crafted from limestone and marble. Green terra-cotta tiles replaced the wood-shingled roof, and Sanguinet replaced the original wooden balcony located above the door with

100. Ibid., 17.

a wrought iron railing. Elisabeth also had the grounds formally arranged, and commissioned structures such as the tea house and the pergola. [101]

The interior of Thistle Hill changed less between the two owners than did the exterior, and strongly reflected elements of the Arts and Crafts movement. This was especially evident in the beautifully carved mantels of the five gas-burning fireplaces, and in the beaded moldings which framed the door jams. Many of the formal rooms were wainscoted in highly polished woods.[102] The top half of the walls were either plastered and then painted, or covered in fabric accented at the edges with brass studs. The floors of the rooms were wooden, and would also have been kept highly polished.

Highly polished as well was the large horseshoe staircase, complete with hand-turned balustrade, which dominated Thistle Hill. From the foyer on the first floor, the wide staircase ascended to a small landing. There the stairs split into two narrower, symmetrically curved staircases which led to the second floor hallway.

The second story contained several bedrooms, two bathrooms, and a sitting area intended for women guests who needed to freshen their appearance after long and dusty car rides. The master bedroom suite which included a large bedroom/ sitting room, a bathroom, and a dressing room was also located on the second floor. Adjacent to this bedroom suite, Elisabeth

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101. A pergola is an arched trellis which usually served as a Vine-covered doorway to a formal garden. Ibid., 35-37.

102. The solarium, which was originally screened but later enclosed, had marble wainscoting as well as marble floors. It is thought that this material kept the room cool yet added an air of serene elegance to the house. Alter, Thistle Hill, 54-55.

Scott commissioned the architects to build a screened sleeping porch complete with a wind driven turbine which provided additional cool air.

The third floor of the house, accessible from an extension of the servants' stairs that rose from the first floor, housed what is believed to have been an informal ballroom in addition to the servants' rooms and a bathroom. The ballroom was a large room with tongue-and-groove walls and ceiling, and a diagonally patterned floor.

Thistle Hill exemplified the style of houses built for the affluent around the turn of the century. Sanguinet and Staats built a number of these houses on Quality Hill in Fort Worth as well as in other cities such as Dallas and Houston.[103]

Sanguinet and Staats in other Texas Cities

As with many prestigious and successful firms, Sanguinet and Staats expanded their business to various Texas cities. At one point, the architecture firm had branch offices in Wichita Falls, Houston, Dallas, and San Antonio.[104] As was customary at the time, the partners installed managers whose names appeared as part of the firm's name in the city in which that particular manager operated.[105] The Sanguinet and Staats firm used these branch offices in order to increase the number of commissions they were receiving. Apparently,

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103. Thistle Hill is the only remaining Cattle Baron Mansion. At one point, there were a number of these houses on Quality Hill. Each member of the Waggoner family owned a house in the area adjacent to Thistle Hill.

104. Paddock, Fort Worth and the Texas Northwest, 3:58.

105. The Houston branch of the firm, for example, began in 1903 under the name Sanguinet, Staats, and Barnes.

the branch managers were in charge of overseeing the actual construction of the projects, but the design center remained at the firm's headquarters in Fort Worth.[106]

The firm not only designed many office buildings, residences, schools, and industrial buildings in the cities where the branch offices were located, but also in other cities throughout Texas and the immediate environs. The firm built the Orange Hotel in Gainsville, Florida (1910), the Amicable Life building in Waco, Texas (1910), the Tuberculosis Hospital in Carlsbad, New Mexico (1920), a classroom building for Centenary College in Shreveport, Louisiana (1919), Comanche High School in Comanche, Texas (1921), and the Louisiana Bank Building in Baton Rouge, Louisiana (1923).[107]

In Houston, Sanguinet and Staats built numerous public and private buildings. Among these were the Telephone Exchange Building and the Taylor Exchange Building for Southwestern Telephone and Telegraph Company both designed in 1911. In 1920, the firm designed Temple Lodge No. 4, the Antoinette Apartment Building, The Houston Branch of the Federal Reserve Bank of Dallas, and altered the Houston Land and Trust Building. In 1921, Sanguinet and Staats designed the Hall Building. In 1922, they designed a garage for the Amon Clay estate, vaults for the Federal Land Bank Building, the St. Joseph parish school building, a garden house for J.W. Sanders, and the Cotton Exchange Office Building.[108]

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106. Bill Sanguinet, Interview with Author, Cleburne, Texas, 20 April 1995.

107. Typescript list entitled "Tracings on Hand as of June 18, 1989" from the Sanguinet and Staats collection at the University of Texas Architecture and Planning library.

108. Ibid.

In addition to the Houston buildings, the firm also designed buildings in San Antonio. Among these are the Telephone Exchange building (1909, 1917), the Frost Building Addition (1913), The Central Trust Company and Bank Building (1918), the addition to the Main Telephone Building (1918), and the Frost National Bank Building (1921). In Cleburne, the firm designed the high school building (1917), F.E. Adams Elementary School (1917), and Traders State Bank Building (1920).

From their Wichita Falls office, Sanguinet and Staats designed the First National Bank and Office Building (1913), the City National Bank and Office Building (1919), the department store building for Perkins and Timberlake Company (1919), the Olympic Theater (1920), the Fred Thom and Sons Building (1920), the addition to the City-County Hospital (1921), and the Classical Revival Wichita Falls Courthouse (1916).[109] In addition, the Wichita Falls office provided access to design contracts in the panhandle and western Texas.[110]

The firm also designed some buildings in Dallas. These included the City National Bank, the old Dallas Public Library built in 1901 , and the Wilson Building built in 1908.[111] The last, an eight story Beaux Arts office building

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109. Sanguinet and Staats, along with their various associates, also designed the Dawson County and Duvall County courthouses in 1916, the Lamar county courthouse in 1917, and the Gaines county courthouse in 1922. Mavis P. Kelsey and Donna Dyal, Courthouses of Texas: A Guide (Bryan: Texas A&M Press, 1993), 88,96,113,169,273.

110. This access was especially advantageous to Wyat Hedrick who was to become instrumental in the design of many of the buildings on the Texas Tech campus in Lubbock.

111. Paddock, Fort Worth and the Texas Northwest, 3:68.

covering half a city block on the corner of Main, Ervay, and Elm Streets, had a dramatic story attached to it. As was his custom, Carl Staats personally inspected the building while it was under construction. At some point during the inspection tour, Staats fell down the elevator shaft, severely injuring himself. While Staats lay in the hospital fighting for his life, his first wife died. It was the Sanguinets and the William Bryce family[112] who took care of the children while their father slowly recovered. Staats never spoke of his accident, and never let anyone know the extent of his injuries, or to what degree they affected his work.[113]

The feverish design pace continued through the 1920's. Because Sanguinet was nearing his mid sixties, and because Carl Staats' health was always a concern, more and more of the building projects after 1922 became the jurisdiction of Wyatt C. Hedrick. He was in charge of both the design and the construction of the contracts. Hedrick thus consolidated the duties of both Sanguinet and Staats. In 1926, with the retirement of Sanguinet, Hedrick changed the name of the firm to W.C. Hedrick. He continued to play an important role in Fort Worth architecture.

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112. William Bryce owned a brick manufacturing as well as a small construction company and would serve as mayor of Fort Worth from 1927 to 1935. His house, the chateauesque Fairview designed by Sanguinet, was located in the Arlington Heights subdivision. Since the couple had no children, Sanguinet believed that the Bryces would use the occasion of Mrs. Staats' death and Carl's injury to adopt a long awaited daughter. Ruth Karbach, Interview with Author, Fort Worth, Texas, 1 March 1995; Historic Preservation Council, Tarrant County Historical Resources Survey: Central Business District, 115.

113. Ruth Karbach, Interview with Author, Fort Worth, Texas, 1 March 1995.

CONCLUSION

After selling his share in the Sanguinet and Staats architecture firm, Sanguinet retired to his home in Fort Worth. He spent his days in relative leisure, enjoying time with his wife, Edna Robinson Sanguinet, whom he married in 1886. The two spent their time entertaining, socializing at the Fort Worth Club or at the Rivercrest Country Club, and taking automobile trips to visit the couple's three daughters.[114] Mary Imogene Sanguinet Eagon lived in Dallas, Annie Elizabeth Williams resided in Washington, D. C., and Edna Louise Sanguinet Ward moved to New York City.[115] Sanguinet also enjoyed spending time with fellow members of the Elks and the Knights of Columbus, of which he was a fourth degree participant.[116]

At the age of 77, Marshall Robert Sanguinet died in his home on July 25, 1936, after what the Fort Worth Star-Telegram described as a three-day illness. His family buried him in Greenwood Cemetery with the rest of the Fort Worth family, excepting only Annie Betts Sanguinet, who was buried beside her husband in St. Louis.[117] The list of famous locals who served as pallbearers testified to Sanguinet's importance. Members of the funeral

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114. Frank Johnson, A History of Texas and Texans (Chicago: American Historical Society, 1916), 4:2002.

115. Fort Worth Star-Telegram, 25 July 1936.

116. Johnson, Texas and Texans, 4:2002.

117. Bill Sanguinet, Interview with Author, Fort Worth, Texas 20 April 1995.

cortege included Robert McCart, Amon Carter, Arthur Goetz, R.L. Van Zandt, and William Bryce. [118]

In the years since he first began practicing architecture, Sanguinet had earned considerable prestige in Fort Worth. The great number of buildings which his firm designed, as well as the wealth of real estate property he accumulated, were a material testament to this success.[119] Between 1883 and 1926, Sanguinet and his partners shaped the look of Fort Worth. His buildings added a sense of style to the city which had so recently been famous for its brothels and its rough cowboy culture. Sanguinet's buildings added a visual image to the aspirations of the founding fathers.

While the mayor and city council worked to attract businesses ranging from oil to railroads and from meat packing plants to the United States military, Sanguinet and his associates were busily designing building that would entice businessmen to come to Fort Worth by dazzling them with its beauty and modernity. Once businessmen became successful, Sanguinet built office towers and residences which bespoke of the owners' wealth and power.

As the architect who designed for many of the important families in Fort Worth, and the man who was a member of the most prestigious clubs in the city and the founder of such organizations as the Open Shop Association, Sanguinet could be considered an elitist. After all, he held a college degree in an age when many men did not graduate from high school, and he was a member of an old and well established family in St. Louis. He also ruled his

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118. Fort Worth Star-Telegram, 25 July 1936.

119. 1910 Tarrant County tax rolls show that Sanguinet owned approximately 82 residential lots, some improved, in various parts of the city.

firm with an iron hand, smoked specialty cigarettes, and sped through the streets of Fort Worth in an automobile long before such transportation was common, even among the upper class.[120]

Family members and close associates remember Sanguinet as a charming man. Anna Staats, the daughter of partner Carl Staats, remembers Sanguinet cooking breakfast for his girls on Sunday morning, and dancing with the little girls in the aisle of St. Patrick's Cathedral before sitting in his assigned pew for Mass.

Sanguinet was also fiercely loyal. When his partner lay in the hospital recovering from his accident while inspecting the Wilson building in Dallas, Sanguinet and his wife made funeral arrangements for Mrs. Staats who had died soon after her husband's accident. When it seemed that the Bryce family, who were taking care of Anna Staats, wanted to adopt the girl permanently, Sanguinet removed the child from the Bryce house and brought her to his own home.[121]

The architecture from which Sanguinet gained his reputation can be divided into two general areas, commercial and residential. These two building types, especially the commercial edifices, can then be further divided into two general periods. The first lasted from 1883 until approximately 1900. The second began in 1900 and ended with Sanguinet's retirement in 1926.

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120. City records show that Sanguinet received a traffic ticket in 1907. That year, the total number of automobiles in Fort Worth reached 90. Judy Alter, Thistle Hill: The History and the House (Fort Worth: Texas Christian University Press, 1988), 12.

121. Information from Anna Staats based on an iterview she granted Ruth Karbach. She has never allowed this interview to be released. Ruth Karbach, Interview with author, 1 March 1995.

During the first part of his career, Sanguinet and his partners designed what can best be characterized as Gothic or Victorian commercial buildings. The Knights of Pythias Castle, Land Title Block building, and the First National Bank Building are characteristic of this epoch. Many other similar buildings built before the turn of the century, including the Natatorium, and Fort Worth High School, have been torn down.

In his later period, Sanguinet with partners Staats and Hedrick, designed many modern tripartite buildings strongly reminiscent of the Chicago School. The majority of these buildings are still standing and are either currently used as office buildings or being renovated into lofts and apartments. Sanguinet began his Chicago School period designing highly ornate buildings. Later buildings show much more ornamental restraint, limiting detailing to their capitals.

Although there are some exceptions,[122] buildings designed for educational use, even those originating with Sanguinet and Staats, were more classically oriented. Sanguinet-designed buildings on the campus of the Southwestern Baptist Theological Seminary and Texas Christian University were built in the Beaux-Arts style, a style characterized by large, free standing square or nearly square buildings with pavilions which jut forward in the center and the sides of the edifices. The porticos above the pavilions are supported by decorative columns. Windows on the lower floors are usually large and arched.

Sanguinet also used conservative styles when designing churches and the houses of important clients such as the Whartons and the Scotts. His

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122. Trimble Technical High School and Northside High School combined the Prairie School and Gothic styles.

residential designs, however, varied a great deal. He designed his own house and the Ye Arlington Inn in the progressive Shingle Style, popular in the Northeast and Great Lakes states. Sanguinet also used this style, characterized by the use of wooden shingles to decorate the facade, irregular roof lines, and interior spaciousness, when designing the carriage house on the grounds of Thistle Hill. Thistle Hill's interior also bespoke Sanguinet's progressivism and his appreciation for fine woodworking [123]. He designed most of it in styles characteristic of the Arts and Crafts movement which became popular on the east coast in the 1890s with the advent of the Shingle Style. The Arts and Crafts movement is best identified by its emphasis on high quality wood and beautiful, yet restrained, carvings on door jams, wainscoting, cornices, and fireplace mantles.

Sanguinet and his partners employed other styles when designing residential houses. Fairview, the Bryce residence, was designed in the Richardsonian Romanesque, the Bomar-Carter house in the locally unfamiliar California Bungalow style. Sanguinet employed a similar variety of styles when designing buildings located in other cities.

To say that during his lifetime Sanguinet headed the most important architecture firm in the state is perhaps an exaggeration. He may, however be counted among a very small group of important architects in Texas, and certainly he was the architect with the most impact on the city of Fort Worth. Because of his fortuitous arrival in the city that would soon grow at a rapid pace, Sanguinet was able to shape the future look of Fort Worth. Today, his

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123. Sanguinet's appreciation for the Arts and Crafts movement is easily understood in light of his early training as a cabinetmaker. Bill Sanguinet, Interview with author, Cleburne, Texas, 20 April 1995.

buildings stand beside the modern multi-storied glass structures and lend grace to the downtown area. Because of strong restoration efforts begun by current city leaders such as Ed Bass, Sanguinet's vision of a beautiful, functional city is continuing.

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