

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form



1. Name of Property

Historic Name: R. F. and Minta Pool House
Other name/site number: Hefley House
Name of related multiple property listing: N/A

2. Location

Street & number: 901 E. 8th Street
City or town: Cameron State: Texas County: Milam
Not for publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:
 national statewide local

Applicable National Register Criteria: A B C D

Mark Pope State Historic Preservation Officer Date 5/22/14
Signature of certifying official / Title
Texas Historical Commission
State or Federal agency / bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.
Signature of commenting or other official Date
State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:
 entered in the National Register
 determined eligible for the National Register
 determined not eligible for the National Register.
 removed from the National Register
other, explain: _____

Jon Edson H. Beall Signature of the Keeper Date of Action 7.11.14

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5. Classification

Ownership of Property

<input checked="" type="checkbox"/>	Private
<input type="checkbox"/>	Public - Local
<input type="checkbox"/>	Public - State
<input type="checkbox"/>	Public - Federal

Category of Property

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	total

Number of contributing resources previously listed in the National Register: N/A

6. Function or Use

Historic Functions: DOMESTIC/single dwelling = residence

Current Functions: DOMESTIC/single dwelling = residence

7. Description

Architectural Classification: LATE VICTORIAN/Queen Anne

Principal Exterior Materials: Wood

Narrative Description (see continuation sheets 7-6 through 7-14)

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8. Statement of Significance

Applicable National Register Criteria

<input type="checkbox"/>	A	Property is associated with events that have made a significant contribution to the broad patterns of our history.
<input type="checkbox"/>	B	Property is associated with the lives of persons significant in our past.
<input checked="" type="checkbox"/>	C	Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
<input type="checkbox"/>	D	Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations: N/A

Areas of Significance: Architecture

Period of Significance: 1902

Significant Dates: 1902

Significant Person (only if criterion b is marked): N/A

Cultural Affiliation (only if criterion d is marked): N/A

Architect/Builder: Jefferson Davis Hefley, Builder

Narrative Statement of Significance (see continuation sheets 8-15 through 8-22)

9. Major Bibliographic References

Bibliography (see continuation sheet 9-23)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

- State historic preservation office (*Texas Historical Commission, Austin*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository:

Historic Resources Survey Number (if assigned): N/A

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10. Geographical Data

Acreege of Property: 0.5766 acres

Coordinates

Latitude/Longitude Coordinates (use decimal degree format)

Datum if other than WGS84: NA

1. Latitude: 30.853314 Longitude: -96.966792

Verbal Boundary Description: The nominated property occupies a rectangular parcel measuring 150 feet by 160 feet at the southeast corner of Jackson Avenue and E. 8th Street in Cameron, Milam County, Texas. The rectangle measure 150 feet along Jackson Avenue and 160 feet along E. 8th Street. Legally described as the West 160', Block D, Hefley Heights.

Boundary Justification: The house originally occupied an entire half-block more than 2 acres in size. However, the block was further subdivided at a later date, leaving the house on a .5766 acre lot. Though smaller than it was during its historic period, the impact of the smaller lot does not significantly affect the integrity of the historic resource (the 1902 Queen Anne residence).

11. Form Prepared By

Name/title: Cecile Shelton
Organization: Property Owner
Address: 16847 S. 20th Way
City or Town: Phoenix State: AZ Zip Code: 85048
Email: N/A
Telephone: 480-460-5754
Date: November 2013

Additional Documentation

Maps (see continuation sheet Map-24 through Map-27)

Additional items (see continuation sheets Figure-28 through Figure-29)

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Photographs

Name of Property: R. F. and Minta Pool House
City or Vicinity: Cameron
County, State: Milam County, TX
Photographer: Cindy Thweatt
Date Photographed: February 23, 2014

Photo 1

North (primary) façade, as seen from E. 8th Street. Camera facing approximately southwest.

Photo 2

North (primary) façade. Camera facing approximately southwest.

Photo 3

Northwest oblique, with detail of the wrap-around porch. Camera facing approximately southwest.

Photo 4

East façade. Camera facing northwest.

Photo 5

West façade. Camera facing southeast.

Photo 6

Living room, interior. Camera facing east-northeast.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Narrative Description

The R. F. and Minta Pool House (also known as the Hefley House locally) is located on the southeast corner of Jackson Avenue and East 8th Street, just east of historic downtown Cameron in Milam County, Texas, on a lot which includes numerous mature trees and shrubs. Constructed in 1902, the house is an excellent, well-preserved, local example of Queen Anne style architecture. Originally constructed as a one-story house with a large unfinished attic, the home gained second story living space in 1978. This change, however, affected the interior only. The exterior was left unchanged and remains a perfect example of the complex and exacting style of Queen Anne architecture. The building's distinct features are readily seen today and give the house outstanding integrity. Characteristic of the style, the house exhibits no flat exterior walls and is instead composed of multiple intersecting volumes variously sheathed in horizontal wood siding and fishscale shingles. In addition to the asymmetrical plan, the house incorporates such iconic features as a full octagonal tower, a corner wrap-around veranda, multi-paned windows, leaded glass, and open spindlework detailing. The house is sheltered under a hipped roof with lower cross gables. Though the exact paint colors for the original home is unknown, it currently boasts a six-color "Painted Lady" color scheme. Original, intact interior features include oak floors and trim, pocket doors, and fireplace mantles. A series of rehabilitation work has been conducted since the 1970s, leaving the house in excellent condition and with a very high degree of integrity. It is among the most distinctive houses in the city.

Setting

Milam County, Texas, is located approximately 150 miles south of Dallas and 135 miles northwest of Houston. It sits in the rolling terrain of the Gulf Coastal Plain. The northwest part of the county is in the Black Land prairies, and the southwest part is in the timbered Post Oak Belt. The elevation of the county ranges from 250 feet to 600 feet above sea level. This is largely crop and grazing land, but the recent discovery of large deposits of high grade gravel promises a new industry in the future.¹

The county seat is Cameron, located in the north central part of the county and serviced by US highways 77 and 190, the intersection of which marks the center of Old Town Cameron. The intersections of highways 77 and 190, plus the courthouse square, serve as reference landmarks when familiarizing one's self with Cameron. A grid of streets surrounds the courthouse square and crosses over the highways.

Geographically, Cameron is best described by referencing the intersection of Highway 77 from the east and Highway 190 from the south. The downtown lies west of the intersection. The older, high-end residences and schools lie to the east. On the north side of Highway 77, the residential streets are lined with massive live oaks and pecan trees, with crepe myrtle scattered throughout. These trees provide a canopy over many sections of the street.

¹ Milam County Heritage Preservation Society, *Matchless Milam: History of Milam County Texas* (Taylor Publishing, Co., 1984), 7.

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On the north and west side of the town square, and west of the highway intersection, there are railroad tracks that run through downtown and continue south toward Temple. (There is hardly a place in Cameron where trains cannot be heard.) These tracks date back to the 1880's when trains provided Cameron vital linkage to markets that enhanced growth. Additionally, the west side of town was where the German ethnic businesses grew in the early years, and is now the center of a surge in building restoration. South of the town square are older middle class residences and beyond there, facing highway 190, is a retail strip that contains the large retail chain outlets that took away much of the business from the heart of downtown.

The nominated property is located east of US Hwy 77 and north of Hwy 190. It is approximately one mile southeast of the courthouse square. It is on the southeast corner of Jackson Avenue and 8th Street. The blocks around the house are residential and known as Hefley Heights. The house occupies the northwest corner of the Hefley Heights Addition, according to the map and plat of record in the Milam County deed records.

Exterior

The Hefley House address is 901 East 8th Street. This corner lot creates a large site for the house; the lot measures 160 feet along the south line of East 8th street to the northeast corner, then to the south and parallel to the east line of Jackson Avenue, 150 feet to the southeast corner; then in a westerly direction and parallel to the south line of East 8th street, 160 feet to the east line of Jackson Avenue; then in a northerly direction with the east line of Jackson Avenue, 150 feet to the place of beginning. This defines a lot extending 150 feet on the Jackson Avenue side and 160 feet on East 8th Street. The house faces East 8th Street and sits approximately 75 feet back from the street property line, otherwise in the center of the plat. It is surrounded by a lawn sloping north to south. The house dimensions are roughly 60 feet parallel to Jackson Avenue and 50 feet parallel to East 8th Street.

A driveway provides access from Jackson Avenue to the rear of the house, terminating in a canopied carport built on a 15 foot by 20 foot concrete slab. A concrete sidewalk borders the west side of the property along Jackson Avenue. A brick walkway leads from East 8th Street directly to the house's front entry, as does a meandering concrete walkway from Jackson Avenue. There is no sidewalk in front on East 8th Street. The lot has pecan trees on its east side, a large live oak on its west side, and a stand of crape myrtle along Jackson Avenue. On the east side and toward the rear of the lot there is a garden patio shaded by red oaks and various small shrubs. Also along the east side of the lot, defining its eastern property line, is a stand of mature privet and boxwood hedges. The south side, or back lot, has a continuation of the privet along its border. Also, there is a wide concrete walkway along the back of the house with lattice work overlay upon which mature wisteria vine grows.

The house itself uses a cypress frame using the "balloon" framing technique made popular in the 1880s. The siding is cypress also and imbricated shingles were used extensively to break the monotony of similar construction. A steep hipped roof is accented by lower cross gables, dormers and a corner tower that is an inclusion of the main frame. Concrete piers, some as tall as six feet reinforce the original foundation. The roof has asphalt shingles with a rooster finial atop the highest elevation. Exterior window sashes are multi-paned and are variable in size and shape.

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North (Primary) Elevation

The front façade is, by arrangement, asymmetrical. The asymmetry is created by a wraparound veranda, gabled entry and full tower. The veranda section occupies the east front; the full tower occupies the west front with the gabled entry between. The roof gables and tower extend to varying depths from the main line of the façade, contributing greatly to the house's vertical asymmetry and embracing its historical character.

Four wooden steps lead up to the veranda entrance. There is a balustrade with ten balusters on each side of the eight-foot wide steps. The balustrades begin with a four-foot post on wooden pedestals. Atop each post is an urn-shaped finial. The balustrades extend six feet up to the veranda and terminate at identical four-foot posts. The east post marks the beginning of the veranda's balustrade.

Structurally, the entry's dominant feature is a front-facing, full triangular gable with a steep roof that breaks the monotony of the main hipped roofline. The gable projects over the veranda and is supported by square columns, grooved at each corner, on both sides of the entry. The roof structure overhangs the columns. Solid column brackets support square, stick-like spindles suspended from the underside of the gable and extending across the entire façade. The gable forms an equilateral triangle with its sides outlined by flat wooden borders and its sloped base is covered with asphalt shingles. A fascia board is recessed for contrast and the remaining recessed body of this front gable is covered by wooden imbricated shingles. The entire structure, from ground to apex, stands approximately twenty feet.

The main entry double doors are simple, but distinctive. Each door has an upper and lower single pane, leaded glass window divided by a thin wooden trim. Ornate scrollwork around the facing of the windows possesses the distinctive features of ornamental design so characteristic of Queen Anne architecture. Just below the scrollwork, adorning the upper section of each door are dentils that compliment the spindle work found elsewhere in the entry façade. The entry doors are flanked by two sidelights and a transom. These are recessed in the huge door framing. Over the sidelights are two plain square panes of beveled glass. On each side of the transom there are further examples of the scrollwork found on the doors proper. The doorknobs are bronze with thin rectangular plates. An original porch light, a small fixture with four glass sides and a bronze frame, hangs on a chain from the ceiling and is centered on the doors.

The front veranda is L shaped and extends from the main entry to the northeast corner where it wraps around the east elevation. It is single story with two square columns on each side of the entry. These are solid columns bracketed at the roof level. The veranda flooring was originally cypress but was replaced in 2002 with tongue and groove oak. The ceiling is bead board. A two foot balustrade extends the full length of the front, with a banister curving gently around the northeast corner. Spindle work, supported by the column brackets under a fascia board that traverses the entire veranda, curves around its northeast corner. A wide belly band of wood runs along the bottom front of the veranda on its north elevation from the entry stairs and wraps around the northeast corner of this north elevation. Below this band there is lattice work extending to the ground, hiding the concrete foundation and supporting piers of the house.

Also on this eastern section of the north elevation there is a window and a single entry door. The window is large, five feet by four feet, with a simple casement that is set two feet above the veranda floor. The sash has a section at the top consisting of eighteen small panes. Its bottom section is a solid pane of leaded glass. There are

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ornamental shutters on either side of the window casement. The door is the entry to the parlor. It has a four-foot single glass pane in its uppermost section. The lower section is solid with a projecting molded piece just below the window glass. A single scrollwork motif, in the shape of an ornamental bow, is centered below the overhang. Below this ornamentation is a panel with two ornamental bows, which have scrollwork resembling a partial wreath, suspended between them. Also within this panel is a hand turned doorbell. The door knob is bronze, as is the trim rectangular plate.

The eight-sided full tower is impressive. It stands some thirty feet from the ground to apex. Built as an inclusion of the house's mainframe, not as a separate design element, the tower stands close to the full gabled entry. Projecting forward as it does in this north elevation, there appears to be some encroachment on the gable. This appearance is slight however; the overall effect being one that adds a dramatic touch to the horizontal and vertical asymmetry of the north elevation. The tower roof is steeply pitched and extends above the main roofline. The tower roof overhangs the tower walls, contributing to the vertical asymmetry. Below the cornice are multiple corbels and fascia boards. The second floor of the tower is covered with imbricated shingles of wood. Various sized windows are centered in each wall. The casings are simple with slightly projecting sills. Sashes have varying numbers of glass panes, ranging from six to twenty-one. The first floor of the tower has cornice and sideboards with large windows centered in each wall. A wooden bellyband wraps around the tower walls. The front wall's window has decorative shutters on each side. The entire first floor tower windows are duplicates of the windows described in the east section of this north elevation.

West Side Elevation

The west elevation brings with it all of the fundamental characteristics of Queen Anne architecture. To aid in describing this elevation, it can be divided into three sections. First, on the northwest corner stands the full tower. Second, on southwest corner there is shallow, triangular gabled ell, attached at a slight angle to the main west elevation. Third, between these two is a larger, but shallow, projecting volume topped by a gable. There is a recessed wall between the gables.

The tower exposes two of its eight sides at the first floor of this elevation. A vertical sideboard separates these. While one follows the geometry of the upper tower, the other follows the main framing of the house. Both have cornices crowning the walls. The second floor follows the octagonal shape of the upper tower with imbricated shingle covering. Each side has a nine-pane window. The roof overhangs, with brackets beneath. The tower turns inward and joins the roof of the center gable ell. There is a small, inverted, triangular window in the tower wall close to the joining.

Returning to the first floor, the angled wall has a long narrow window casement with a sash divided into two glass panes. The main wall has an identical long narrow window, but with decorative shutters on each side of the casing. In addition, in the remaining space, there is a small, single-pane, rectangular window with a simple casing and sill. A bellyband extends along these walls and into the gabled projection, which is approximately twenty feet wide. Two sideboards define its façade. There is a medley of three windows within a single casement on the first floor. The large center window's upper sash has eighteen panes and the lower has a single pane. Two tall, narrow windows that mirror the windows in the walls previously described flank this window. Decorative shutters are on either side of the window's casing. Double, nine-pane sashes in a simple casement are centered high in the gable wall. The sashes open horizontally to the outside. The inside of this triangle is

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recessed and covered by imbricated shingles. The triangle is outlined in wooden boards to its apex, with cornice, fascia and soffits included. The bellyband extends across the ell and follows the contour of this elevation of the house. On the south side of the central gable, the main wall continues flat, but with a roof overhang and a tall narrow window with decorative shutters centered in this section. The wall ends at a second roof gable.

This gable's ell projects outward at approximately thirty degrees from the perpendicular, further emphasizing the building's asymmetry. It is smaller than the central gable but in every other way it is similar. The gable wall is recessed, with imbricated shingles, cornice and fascia; while a centrally placed window with fifteen-pane upper and single-pane lower section occupies most of the first floor's western façade. The casement includes a sill, with decorative shutters placed on each side. On the north and south sides of the gable's ell there are tall, narrow windows centered in the first story walls. Vertical corner boards mark each side of the gable's western façade, adding to its asymmetry. A wooden belly board decorates the lower gable walls.

Moving south along this western elevation there is a sixteen-foot long flat wall that terminates at a stairway leading to an entry door on the south elevation. Here there are fewer architectural characteristics. The roof overhang, cornice and bellyband continue. Centered in this wall is a window whose sash has nine panes in the upper section and a single pane in the lower. The casement is simple with a sill at the bottom.

The roof profile on the west elevation adds to the vertical asymmetry of this elevation. It is steeply hipped with two gables disrupting its symmetry. It peaks at the greatest elevation on the house, then slopes downward to form the roof structure of the south elevation.

East Elevation

Beginning in the north end of this elevation there is a continuation of the veranda that features a graceful sweep around the northeast corner. No sharp ninety-degree turns here. The veranda ends and a sleeping porch begins approximately twenty feet into this section. At the center of the veranda section, in the main structure of the house, there is a single pane floor to ceiling window, which matches the window in the front elevation. The balustrade continues around this section of the veranda, as does the decorative frieze beneath the cornice. Two columns, equidistant, with decorative brackets lend distinction to this elevation.

Above the veranda section, the plane of the roof is broken by a triangular addition housing a small window, single pane, whose sash opens outward. Structurally, one side of the triangle follows the main hip roof pattern, while the other side breaks from this pattern to form a structurally free containment for the dormer window. The roof segment overlays the wall containing the dormer window; said wall being covered with imbricated shingle siding. A bellyband continues outside this elevation, and beneath it there is lattice work extending to the ground.

The sleeping porch forms an ell with the main frame of the house. It extends on the same plane as the veranda for some fourteen feet. The sleeping porch is quite airy. It has thirteen crank-out, multi-paned windows, six feet in height, built into it on three outside walls.

Following the break in simplicity created by the ell structure in the outside elevation's outer wall, there is a small covered porch. Due to the north/south slope of the terrain upon which the house is situated this first floor

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porch rises approximately eight feet above ground level. Therefore some ten steps with banisters on each side are required to reach it. The banisters terminate at two of three columns, with decorative brackets supporting additional spindles that extend across the porch's open extremities. On the south side, the balustrade is replaced with a three-foot section that marks the termination of this last elevation. The porch itself is roughly six feet wide by ten feet in length. It contains an entry door and a small window complete with shutters.

South Elevation

This is the rear elevation of the house and it displays the wall and roof asymmetry one expects from the characteristic Queen Anne architecture. Against the main structure, an ell begins at the eastern corner and extends some twenty feet along this elevation. A triangular roof with an eighteen-inch overhand adorns the ell. This roof partition is a separate entity, breaking the plane of the central hipped roof. Below the roof there is an ornamental band across this ell as well as corner boards the height of the wall. A single window with decorative shutters was placed in the center of the ell.

Completing the upper section of this elevation, under a three-foot section of the central roof, there is a metal landing and steps to provide access to an entry door. Because of the sloping terrain, the entry door and window are part of the main structure, which forms the southwest corner of the house.

On the lower part of this elevation there is what can only be called a shed. It is attached to the ell; has a sloping metal roof and two large entry doors, which open to the east side. The material used for the siding is cypress, suggesting that the shed was constructed at the same time as the house. The floor is concrete. There are windows in both the south and west walls. Floor to roof height is approximately ten feet. Along the south wall of the shed there is a portico. It is covered with latticework attached to the shed some nine feet above the concrete path. Wisteria vines grow on the lattice. The portico ends in a pathway to an entry gate on the west end of the main house.

Interior

The interior of the house is simplistic in layout, but in every other way it embraces the details of the Victorian period. Beautifully stained oak floors are found throughout. Ten-inch pine baseboards surround every room. Windows are tall and narrow with sills approximately fourteen inches above the floors. Ceilings define the spaciousness of the rooms, being some twelve feet high. The door and windows facings are fluted pine boards on their sides with cornices along their tops. Doors have square, carved ornamentals at the corners of the facings top and bottom. These doors are paneled solid wood and have inoperable transoms windows. Doorknobs throughout are round cast bronze with oval plates to match.

Original fireplaces are found in every main room. Fireplace mantles are carved oak. The heavy mantle shelf has a frame beneath it whose façade is an oak board of tiger cut. Two wide brackets carved in the scroll like Ionic order support the shelf and frame. Just above the mantle shelf there is a framed bevel glass mirror that extends across the mantel piece. Two unfluted columns, topped by an Ionic capitol, support a tiger cut entablature on each side of the mantel piece. White glazed tiles surround the fireplace opening. The opening also has an ornamental cast iron frame with an upper overhang.

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First Floor

The main entrance opens into a vestibule, four feet by eight feet. The vestibule wall covering is a rust colored, small blossom design and is the first extensive use of flowered wallpaper throughout the house. The vestibule opens into a long hallway through double doors whose upper panels are framed beveled glass. The hallway is six feet by twenty feet with immediate entry on the east side to a parlor and on the west side to a bedroom. Just beyond the parlor entry is an open stairway. This stairway is a 1978 addition as the original house was occupied as a single story. The stairway is a straight, single flight with a bull nose bottom step. The newel post is carved oak with an ornamental of carved oak in a pinecone motif. The balustrade has turned square topped balusters. The handrail is solid oak. The twenty treads are also oak. An interesting feature of the stairwell is a wainscot along the east wall that is constructed of pressed tin squares. The wainscot extends the entire length of the stairway. Beneath the staircase, at the end of the hallway, there is a three-foot by six-foot nook.

The open entry to the parlor has fluted pine sideboards and is corniced at the top. Squared carved ornamentals grace the top of each sideboard. The parlor is twelve feet by fourteen feet. There is a small closet, a large window and an outside entry door in the north wall. The walls are painted white and have a wainscot covered with blue and white wallpaper along each wall. The east ell contains a large window, while the south wall has a small door, with twelve glass panes, that opens onto the sleeping porch. Also on the south wall there is a large pocket door that opens into a spacious bedroom. In the parlor's southwest corner is a fireplace, which is on a forty-five degree angle to the room. It is double sided with a twin opening into the adjoining bedroom.

The sleeping porch is a long narrow room, seven feet by fifteen feet, with stained oak flooring. Its three outer walls are wainscoted. Crank out windows fill the walls above the wainscot and rise to the ceiling. Its interior, west wall has an entry door and twin windows, with siding matching the exterior siding. The entry door gives access to the large bedroom.

This bedroom is ten feet by seventeen feet. Its east wall has the two windows facing the sleeping porch and the upper panel of the entry door to the parlor has ten glass panes. Along the south wall there is a small protruding closet and entry into a modest bathroom. In the bathroom, a window was enclosed during the 1978 remodeling and an addition was made that encroached two feet upon the small porch that faced east. Past the bathroom is a small, enclosed closet. Along the west wall there is an entry door to the dining room. In its northwest corner is the twin to the fireplace in the parlor, also facing at a forty-five degree angle to the room. The mantel piece in this room had been painted white.

At the southeast corner of the living room wall, the hallway ends in an open entryway to the dining room. The sideboards framing this entry way are fluted with a carved square ornamental topping these sideboards. The cornice is also a fluted piece. Beneath the cornice, spindle work spans the entire entryway. At each corner, attached beneath the spindle work, there is a carved wooden quadrant with spindles like the spokes in a wheel. The spindles are attached to a small hub, also of carved wood.

The dining room is fourteen feet by twenty feet, with a three foot by six foot alcove on its west side. An eight-foot linear section, that includes the alcove, forms an opening to the sitting room. A large window takes up most of the west wall of the alcove. Two narrow windows are framed in the north and south walls of the alcove. The south wall has the open entryway; the east wall has solid door and transom, providing access to the large

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bedroom. The north wall has a door with eighteen glass panes opening into the kitchen. The north wall, east wall and panels of the west wall are painted a deep shade of green. Along the south wall and the alcove walls there is a four-inch wide wooden chair rail four feet above the floor. Above the trim is wallpaper of a deep green background overlaid with flower designs of different shapes and sizes. The flower color is a maroon tint; a hue compatible with the wall coloring in the living room. Above the divider the wall color is the same shade of green as the other walls.

The kitchen area is sixteen feet by eighteen feet. This includes an open breakfast area. Its north wall contains the interior entry door, a three foot by four-foot nook, door to the stairway to the partial cellar and a small butler's pantry. Its east wall has an outside door to the porch. The upper panel of this door has a framed single pane etched pattern of leaded glass. Two cabinets with six glass paned doors flank a small window. A counter containing a sink runs beneath this window. The south wall has a ninety-degree extension of the counter. A large window is centered in this wall flanked by cabinets, with identical glass paned doors, that rise to the ceiling. In its southwest section there are built in ovens, a small desk and an outside door; a twin to the door in the east wall; which opens onto a balcony which is part of an outside stairway. The west wall has a window, centered, and is in its northwest corner a small bar complete with an el shaped counter and sink. Twin cabinets stand above the counter. The kitchen has an island in which the stove is enclosed. Also, just east of the small desk there is a six foot counter built perpendicular to the south wall that defines the breakfast area from the kitchen proper. At a height of approximately ten feet, two beams, equidistant, span the width of the kitchen section. They terminate at each end in a large iconic scrollwork. It was in the renovation of 1978 that this kitchen configuration was created. At that time all cabinets were built using Victorian era pictures as models.

Second Floor

The upstairs living space of the house was established during the 1978 renovation from the shell that was the original attic. There is still some sixteen linear feet of unfinished space at the southern end of the second floor. At the top of the stairway the balustrade turns one hundred eighty degrees with the railing and balustrade continuing along the eastern edge of the stairwell.

It became apparent, upon use, that the upstairs' rooms could not be adequately cooled. In 1994 the stairwell was remodeled to compensate for this condition. The upper balustrade was removed and a wall extending to the ceiling was constructed. To blunt the effect of excessive closure, paned windows were framed along the entire new wall. French doors were placed at the top of stairway as the entry to the upstairs. A separate air conditioner was installed to cool the upstairs only. Just beyond the French doors on the entire south wall is a floor to ceiling bookcase. A hallway six feet by thirty feet extends north to south, in effect, spitting the entire second floor.

A doorway at the south end of the hallway opens to the east section of the upstairs. This entry is into a twelve-foot by twelve-foot game room. The walls and ceiling are painted the same vivid rose shade seen in the living room downstairs. The ceiling contour follows the outline of the exterior roof. In the north wall there is an entry panel that provides access to an unfinished tunnel through which electrical wiring for the front downstairs rooms were run. The east wall contains the dormer and window with the sloping wall of the sloping roof. The south wall has an entry door to a ten-foot by ten-foot windowless room. This room has two closets on its west wall.

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The western section begins with a ten-foot by ten-foot bathroom that has a sloping wall from the steep hipped roof on the south side. Further down the hall there is a paneled door providing entry into the western section of the upstairs. The first room you enter on this side is a bedroom fourteen-feet by fourteen-feet. It has an enclosed closet in its southeast corner. The west wall has a shallow alcove formed by the outside ell. Here the ceiling follows the contour of the roof, causing a partial sloping of the wall. The north wall provides entry to the tower room through a large opening with no doors. This room is fourteen-feet by sixteen-feet with an octagonal roof rising to approximately fifteen-feet above the floor. Since the tower is part of the main structure of the house, the room has only six walls. Each wall has a decorative, multi-paned window. The west wall also has a four glass paned "peep" windows whose sill follows the downward slope of the roof.

Attic

A large open, but unfinished, attic is accessed by a built in ladder and trapdoor located in the storeroom that is on the east side of the upstairs entry. The attic is the location of the upstairs air handling unit, along with numerous other electrical wiring. The galvanized ductwork that replaced the brick chimney also passes through the attic, venting through the hipped roof.

Semi Cellar

The semi cellar is eighteen-feet by twenty-feet. Its floor is concrete, but the working of the damp soil beneath the concrete slab has broken the floor in many places. The west wall is the concrete foundation of the main house. There are two outside windows. The north and east walls are concrete block construction, five-feet high. The south concrete wall is also part of the main house foundation. It contains a step-up entrance into an eight-foot by fourteen-foot storage area. This structure has a double door entrance from the outside on its east wall and windows in both its south and west walls. The structure has cypress siding and a metal roof. The ceiling in the cellar is eight feet high and has a bead board ceiling. There are four concrete supporting pillars placed within the cellar. Also, in the southeast corner there is a winding stairway that leads to the kitchen.

Summary

Though the R. F. and Minta Pool House has undergone some changes throughout its history, including the conversion of the attic into a second-story living space, it retains a remarkable degree of integrity. The exterior is virtually unchanged, and although the exact historic paint scheme is unknown, the current six-color "Painted Lady" palette is complimentary to the Queen Anne style.

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Statement of Significance

The R. F. and Minta Pool House (also known as the Hefley House locally) was constructed c. 1902 by Jefferson D. Hefley as the cornerstone house of his new Cameron, Texas, subdivision called Hefley Heights. The home's first owner occupants were R. F. and Minta Pool. Pool was a prominent area businessman who owned a large textile manufacturing business. The house is an excellent local example of the Queen Anne style of architecture. The features most recognized are the complex structure of its steeply hipped roof pattern, the full octagonal corner tower, the cross gables on front and west side, and its wrap around veranda that further accentuates the asymmetry of the primary facade. Subtler, but just as important, is the integrity of the ornamental design on the doors, the use of different textured materials on the exterior walls, and the diversity of the size of windows. Taking advantage of manufactured detailing and based upon popular pattern books of the time, the house is an embodiment of this particular type and period of construction. The house's extraordinary integrity is due in part to the Cameron craftsmen's high degree of skill. The house was designated a Recorded Texas Historic Landmark (RTHL) in 2002.

The R. F. and Minta Pool House is nominated to the National Register of Historic Places at the local level of significance under Criterion C, in the area of architecture. Its period of significance is 1902, the date of its completion.

A Brief History of Milam County

Milam County has been an integral part of Texas history since 1830. The county grew from a Mexican land grant that became Robertson's Colony. In 1836 the colony was split into multiple districts and the Milam District became one of the original 23 counties in the Republic of Texas. It was named for Ben Milam, a Texas patriot of the war between Texas and Mexico.² The first settlers came to Milam County in 1834 primarily from Kentucky, Tennessee, and Louisiana. These settlers raised livestock and farmed the land, with crops being their main source of income. After the Civil War, Germans, Czechs, and former slaves settled among the original inhabitants and started many small farms.

Another significant era in Milam County history had to do with horses, quarter horses to be exact, thanks to John Wesley House. Mr. House was born on the land of Milam County and spent his life there. In 1920, while in Waco Texas, he saw a young stallion in a race. After a small drama, he bought the horse and decided to become a breeder of quarter horses. Thus, the dynasty of the quarter horse Joe Reed began. Over the years, this horse lineage produced some of the most famous and successful quarter horses in history. Joe Reed II and his grandson, *Leo*, were two of the more memorable horses of the time.³

In April 1948, George Sessions Perry, the distinguished American writer who grew up in Milam County, wrote in *The Country Gentleman*, referring to Joe Reed, "It then occurred to me that I was watching a great horse

² *Matchless Milam*, 4-8.

³ Franklin Reynolds, "The History of Joe Reed," Parts 1, 2 and 3. *The Quarter Horse Journal* (December 1959, January 1960, February 1960).

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because, after all, it belonged to J.W. House, who lived in our neighboring town of Cameron.” He also wrote in the February 1960 *Quarter Horse Journal*, “I thought great horses had to come from a long way off.”

Today Milam County is still a farm-oriented community. However, many of the small farms are gone. The acreage has been purchased by well-to-do businessmen and others who have established prize cattle ranches and second homes throughout the county. Additionally, Milam County has high quality gravel reserves. In recent years this resource has been exploited and destroyed pastureland, while making millionaires. Today the gravel reserves are proving to be the basis for a vibrant new industry.

A Brief History of Cameron

In May 1846, a small village, named after Captain Ewen Cameron, who served in the war with Mexico, was established as the permanent county seat of Milam County. Cameron is located in the north central part of Milam County. The county has some of the richest farmland in central Texas. There are several major factors that led to the growth of this small village over the past 167 years. Of course, as the county seat, business of a civil and governmental nature centered in Cameron, along with commerce and banking.

By the 1870s small farms, many started by German and Czech immigrants, were settled among the larger farms of the original colonists, creating a need for additional services. In 1881 the Gulf Colorado & Santa Fe railroad constructed a line through Cameron. This was followed in 1894 by The San Antonio & Arkansas railway. Later, U.S. Highway 77 and Highway 190 linked Cameron with Austin, the state capitol, and Dallas and San Antonio, the two largest cities in Texas.⁴ With these new ways of transporting agricultural products, Cameron was not only the center of local government, but also a hub of commerce. However, it was the enterprising and progressive few who possessed the entrepreneurial flair that spear-headed the growth of Cameron from village to thriving town.

For example, the sons of William Vance Hefley (1828-1896) and Jane E. Hefley (1828-1907) were centrally active in Cameron’s peak period of growth, as was R.F. Pool. All came from similar backgrounds and collectively accounted for mercantile stores, banks, a sawmill, and real estate development.⁵ R.F. Pool established the largest textile mill, at that time, in the South.⁶ There were others of merit, but Jefferson Davis Hefley and R.F. Pool are singled out because of a striking similarity to the entrepreneurial leaders across the nation. Through the efforts of a dynamic few, Cameron prospered over the years.

By 1895 the streets had been paved and a courthouse built. The courthouse, in the center of town, was erected at a cost of \$84,000. By this time Cameron’s population had grown to 3000, up from 1000 in 1887. By 1913 Cameron was a town of 5000 inhabitants.

The 1920s and 30s were significant years for Cameron. Cotton was still king, with cotton presses and bailers in full production. In 1925 McLane’s small grocery expanded into wholesale trucking. Today McLane Trucking, headquartered in Temple, Texas, is a multimillion-dollar company whose trucks are dispatched all across the

⁴ *Matchless Milam*, 8.

⁵ *Ibid.*, 120.

⁶ *Ibid.*, 9.

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nation. The Citizens National Bank was re-built in 1929. Thomas Drug & Jewelry was its neighbor at the time. The Kraft & Phoenix cheese processing plant, located in downtown Cameron, was flourishing in 1930 with over 100 employees, mostly women. It closed around 1950.⁷

The 1940s and 1950s saw only minor construction changes in Cameron. A new National Guard Armory was built and dedicated in 1957 by Senator Lyndon Baines Johnson. The 1960s marked the closing of most of the cotton gins and presses and small farms were becoming unprofitable. By the 1970s large chain groceries were opening on the outskirts of town, as were large drug and merchandizing chains. Gradually the small family owned retail stores were replaced. A younger generation began seeking careers outside of Cameron, moving to the large cities, Dallas, Houston, and Austin. The migration left no one to manage family businesses or occupy their family homes. Finally, in 2000, the last retail store of significance, Western Auto, closed its doors.

Today, downtown Cameron continues to show the marks of economic decline, but there is also evidence of recovery. The courthouse, now the center of downtown activity, was totally remodeled in 2000 with modern conveniences added. This center of county business brought law offices and other legal businesses to downtown. The reconstructed Hefley Brother's mercantile building now houses city offices and triggered a façade remodeling of nearby buildings. The Milam County Museum now occupies a large building on the downtown square. In addition, the two downtown banks continue to thrive. At present Cameron is a work in progress. Each year the Chamber of Commerce sponsors an arts and crafts festival that boasts statewide attendance.

Jefferson Davis Hefley, Contractor & Builder

Jefferson Davis Hefley obtained 28.6 acres from T.G. Simpson, an early builder in Milam County, on April 5, 1897.⁸ He built the nominated Queen Anne style house sometime between 1898 and 1902. It became the cornerstone of the subdivision called Hefley Heights.⁹ This was later known as "Silk Stocking Row" because of the fine homes built there after Hefley's house.¹⁰

It is believed that Hefley's architectural inspiration and construction guides came from pictures and plans as presented in pattern books which were circulated across the United States in the 1880's and 1890's. Cypress wood for framing and siding, brought by wagon from Louisiana, was used to insure that the structure would be sturdy enough to withstand the test of time.¹¹ The house itself is evidence of the skill the craftsmen of Cameron displayed in building a structure that is still standing after one hundred plus years. From rudimentary drawings, many distinctive features of Queen Anne architecture of the period were incorporated in the building of this grand old house.

⁷ *A Pictorial History of Cameron, Texas* (Vancouver, Wa.: Pediment Publishing Co., 2003).

⁸ Milam County Court Records, vol. 31, p. 563.

⁹ *Ibid.*, plat 22C.

¹⁰ "House History," An unpublished document produced by Thweatt Real Estate, December 2000.

¹¹ *Matchless Milam*, 9.

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As to surroundings, Mr. Hefley placed this house amidst trees like oak, red oak and pecan trees. Along the site's western boundary is a stand of crape myrtle, said to be the first planted in central Texas. The trees provided such blooming that people from all over Milam County would drive to Cameron to see them in spring.¹²

Jefferson Davis Hefley was born on a farm outside of Cameron in Milam County on December 28, 1862. He married Sara Pannell. They had one son, Jefferson Davis Hefley Jr. Like many successful businessmen of his time he had many interests.

In 1891 he and his brother, John M. Hefley, built a commercial building at First and Houston Street in downtown Cameron.¹³ It was called the John & J.D. Hefley Building. In 2001-02, the Dayton McLane family funded a reconstruction project of the original building and donated it to the city as a gift to Mr. McLane's hometown. It is now the City Hall of Cameron. The Hefley brothers were "The Great Hardware and Furniture Dealers in Central Texas." Hardware, furniture farm implements passenger vehicles, plumbing and blacksmithing supplies were sold there. There was also a tin shop. The brothers sold the business to C.N. and A.N. Green in 1907.¹⁴ Hefley owned the Randal Lake farm located near Cameron in the fertile bottomland along Little River. He was cited in an article in the *Houston Chronicle* of November 1913 for informing landowners of the importance of building levees to protect their land. In 1909 the Commissioner's Court duly created the Hefley Improvement District. J.D. was one of the three commissioners appointed.¹⁵

Hefley was a representative of Great Southern Life Insurance Company at the time of his death on December 9, 1925. He was buried in Oak Hill Cemetery.¹⁶ It is interesting to note that there are 32 tombstones bearing the Hefley name in Oak Hill.

R. F. and Minta Pool, Original Occupants¹⁷

Robert. F. Pool was born in Alabama in 1862, and his family moved to Texas when he was a child and established a ranch in Milam County. Pool left home at the age of 19, and with borrowed money he established a confectionary and cold drink stand in downtown Cameron in 1881. With his profits, Pool soon took over a small grocery store. He married Minta Fraim in 1886 and they had four children.

In quick succession, Pool built an increasingly large business by adding a dry good department, drugs, furniture, lumber, and an undertaking business. He created one of the largest general stores in Central Texas by the turn of the century, and he added sawmills and real estate ventures in nearby towns. The 1900 U. S. Census lists Pool's occupation as "merchant." Interestingly, Minta's occupation is also given as "merchant," though the degree to which she helped her husband run their business interests is unknown. They purchased the newly-built house at 901 E. 8th Street in 1902 and lived there for approximately six years. Around this time, Pool acquired a textile factory in Sherman, Texas, soon grew it to one of the largest in the South.

¹² *The Cameron Herald*, January 18, 1996.

¹³ *The Cameron Herald*, April 11, 1895.

¹⁴ Marion Travis, "Jno. & J. D. Hefley's Building." Unpublished document dated June 5, 2002.

¹⁵ Lelia McAnally Batte, *History of Milam County* (San Antonio: Naylor Co., 1956).

¹⁶ Milam County Clerk, Certificate No. 10233, Cameron, Texas.

¹⁷ This section is based upon U. S. Census records, as well as *The Sherman Democrat* (Feb. 6, 1931 and Sept. 23, 1946).

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Pool was a deacon in the Baptist Church and past president of the Traveler's Protective Association. He was a member of the Knights of Pythias and the Rotary Club. He died in 1931. Minta died in 1946.

Occupants of the House at 901 East 8th Street

Through the years the house has had over fifteen owners. Because of these owners' contributions to the civic, social, and financial evolution of Cameron, the house stands out as a reminder of Cameron's part in Texas' history.

Jefferson Davis Hefley was the builder and original owner of the house as the developer of the Hefley Heights subdivision. The house was completed in 1902.

R. F. Pool bought Hefley House on March 17, 1902. At that time he was one of Cameron's most successful businessmen. He sold the house in 1908.

A.W. Tabor bought the house from Pool and lived there for four years. Tabor was the Cameron County tax collector. Later he became manager of the Cameron Mercantile Company. He moved to Austin in 1912 to become superintendent of the Texas State Confederate Home.

Sam W. Law bought the house in 1912. He operated the Law-Sprinkle Mercantile and was active in civic affairs. For many years he was the unpaid manager of Cameron's Oak Hill Cemetery.

Rush A. Thomas bought the home in 1919. Rush, with his father and brother, owned and operated the George A. Thomas and Sons Drug Store. The family owned the house for some twenty-one years. For part of that time, Hilliard Thomas, former bank president and community leader, resided there.

W.E. Gaither bought the house in 1940. The Gaithers were prominent in business, social and church life in Cameron and Rockdale. Mr. Gaither was one of the earliest Ford dealers in the United States and Texaco consignee for Cameron and Rockdale. The house was sold in 1943.

From 1943 to 1974 there was a procession of owners including E.C. Graham, an early proponent of the bee and honey business; Carroll Green, long time owner and operator of the Green Funeral Home; and Frank Luecke, editor of the Cameron Herald. The house changed hands several more times before being purchased by the current owners in 2000. In the 1970s it was converted to apartments, and it served as a bed and breakfast in the 1990s.

Restoration & Integrity¹⁸

By 1974 the house that Mr. Hefley built in the early 1900's had been sadly neglected. It could be said that it suffered the same slow decline that affected downtown Cameron. The exterior had weathered, with little or no paint showing. Inside, the house had lost the original floor plan when previous owners had converted it into

¹⁸ This section is based largely upon verbal and written correspondence between the current owner, Bob Shelton, and previous owners or occupants, including Charles King, Jr. and Marvin Sorrell.

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apartments. The house, built over a subterranean stream, had suffered structural issues due to the hydrologic working beneath it.

New owners in 1977 knew that major restoration work faced them and they went to work immediately. They returned much of the original floorplan to the first floor, and restored the original floors, trim and windows. They also converted the original attic to a 1,000 square foot livable space and installed central heating and cooling. Recognizing the instability of the original foundation, caused by the hydrologic soil problem mentioned above, the owners added forty-three concrete piers beneath the house to lessen the load bearing strain on the old foundation and alleviate the threat of structural damage.

New owners in 1994 converted the house into a bed and breakfast. The changes they made included exterior and interior painting, new wallpaper, minor bathroom renovations, and greater partitioning of the second floor to accommodate more efficient cooling for the second floor.

The current owners purchased the house in December 2000. They undertook additional repairs and restoration. The floor of the sleeping porch had to be replaced in its entirety, but the wood was salvaged for repairs to interior floors where in the past, holes had been cut to install gas heaters. Stress cracks in the walls were filled and the walls were repainted, duplicating their existing Victorian colors. All of the oak floors were sanded and varnished. The flooring on the wrap around veranda had to be entirely replaced. Also, the concrete entry steps to the porch were replaced with wood. The back porch on the eastern corner of the house had its plywood flooring replaced by oak flooring salvaged from the veranda. The back porch at the western corner of the house had all of its wooden steps replaced and its metal frame was re-attached to the house proper. Outside, the entire roof was replaced with twenty-year composition shingles.

A pumping system was installed in the semi cellar, as heavy rains flooded the area. The electric distribution panel was replaced, and the cellar wiring system was brought up to code. The chimney structure for the large downstairs bedroom and the parlor collapsed in 2002. Bricks tumbled into the bedroom fireplace and then on into the crawl space under the house. It seems that at the time the concrete piers were installed and the house leveled, the chimney structure was lifted and left floating. Inside, the fireplace in the large bedroom was rebuilt; gas log sets were added to the fireplaces in the large bedroom and the parlor room. The brick chimney was replaced with sheet metal flue in order to alleviate the stress on the foundation piers. To maintain the outside integrity of the house the chimney section showing above the roof was rebuilt in its original form.

In December, 2002, a twenty foot long picket fence, with gate and arbor, was added to the west side of the house. It was modeled after a photograph taken in 1977. Then, in September 2003, another picket fence was constructed in front of the house. It was built on the edge of the property and outlined the parking area for the house. Again, a 1977 photograph was the model for the fence.

In October 2005, a color consultant, was contracted to design a color scheme for the exterior of the house that would be more compatible with the strong Victorian era colors already on the interior. The consultant produced a six color theme, and in November the work began. (As a sidelight, the exterior color schemes of Hefley House had been a source of consternation between owners, neighbors and older citizens who remembered the pleasant off white of the 70's. The pink of 1994 brought the Chamber of Commerce in, recommending a change to white, the perfect color preferred by the neighbors.) Thankfully, the main body color, a low sheen green, the use

R. F. and Minta Pool House, Cameron, Milam County, Texas

of semi gloss trim and the blends of burgundy, blue, rich brown and gold was reluctantly praised by the erstwhile critics, and Cameron, Texas, had its first Painted Lady.

The R. F. and Minta Pool House was designated a Recorded Texas Historic Landmark (RTHL) in 2002 by the Texas Historical Commission.

Architectural Significance

The Queen Anne style of residential architecture, of which the R.F. and Minta Pool House is a prime example, originated in England and was popularized by an architectural group led by Richard Norman Shaw. The first Queen Anne style house built in this country was in West Port, Rhode Island. The architectural style was popularized across the nation by pattern books and the first architectural magazine, *The American Architect and Building News* and the ever-expanding railroad network made pre-cut architectural details more readily available. Being of a less conservative ilk, the southern and western states claimed the most fanciful structures built during the 1880-1910 period. The style's period of popularity was from 1880 through 1910, during which time it was the most dominant style of domestic building in the United States, including Texas. It was then supplanted by Colonial Revival and other architectural styles. Despite the name, the style is actually derived from a number of late Medieval prototypes.¹⁹

Homes of this era are the result of rapid industrialization, the growth of transportation networks, and their effects on the technologies of design and construction. Balloon framing and wire nails, for example, enabled builders to break away from the traditional box-like forms dictated by heavy timber framing. Additionally, many building components could be mass-produced and shipped across the country allowing for enormous cost savings for new construction. Victorian-era houses took full advantage of these new technologies and the results are buildings with complex shapes and elaborate detailing.²⁰

Among the most distinctive features of the Queen Anne style are an asymmetrical form, massing and plan under a complex, steeply pitched roofscape comprised of hipped and gable forms. Small gabled projections frequently mark front entrances. Other character-defining features include wraparound porches that accentuate the asymmetry of front facades, patterned wall shingles or other devices used to avoid a smooth-wall appearance, and a corner tower to provide a vertical emphasis. In general, Queen Anne architecture uses wall surfaces as primary decorative elements and avoids flat wall surfaces by utilizing not only textured wall surfaces, but also by incorporating bays, overhangs, and wall insets or projections. Sometimes the overhang is false, but the effect is achieved through elaborate moldings or pent roofs. Stylistic detailing can range from delicate, turned spindlework to more the more formal free classic.²¹

The R. F. and Minta Pool House incorporates a large number of these character-defining features and readily conveys its identity. It is an excellent local example of the Queen Anne style, embodying the distinctive characteristics of the types, period and method of construction. The house is one of few intact examples left in the city and is one of only a few remaining unaltered historic homes in the Hefley Heights neighborhood. It is

¹⁹ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2009), 268.

²⁰ *Ibid.*, 239.

²¹ *Ibid.*, 263-268.

R. F. and Minta Pool House, Cameron, Milam County, Texas

nominated to the National Register of Historic Places under Criterion C for architecture, at the local level of significance. The period of significance is 1902, the year of its completion.

R. F. and Minta Pool House, Cameron, Milam County, Texas

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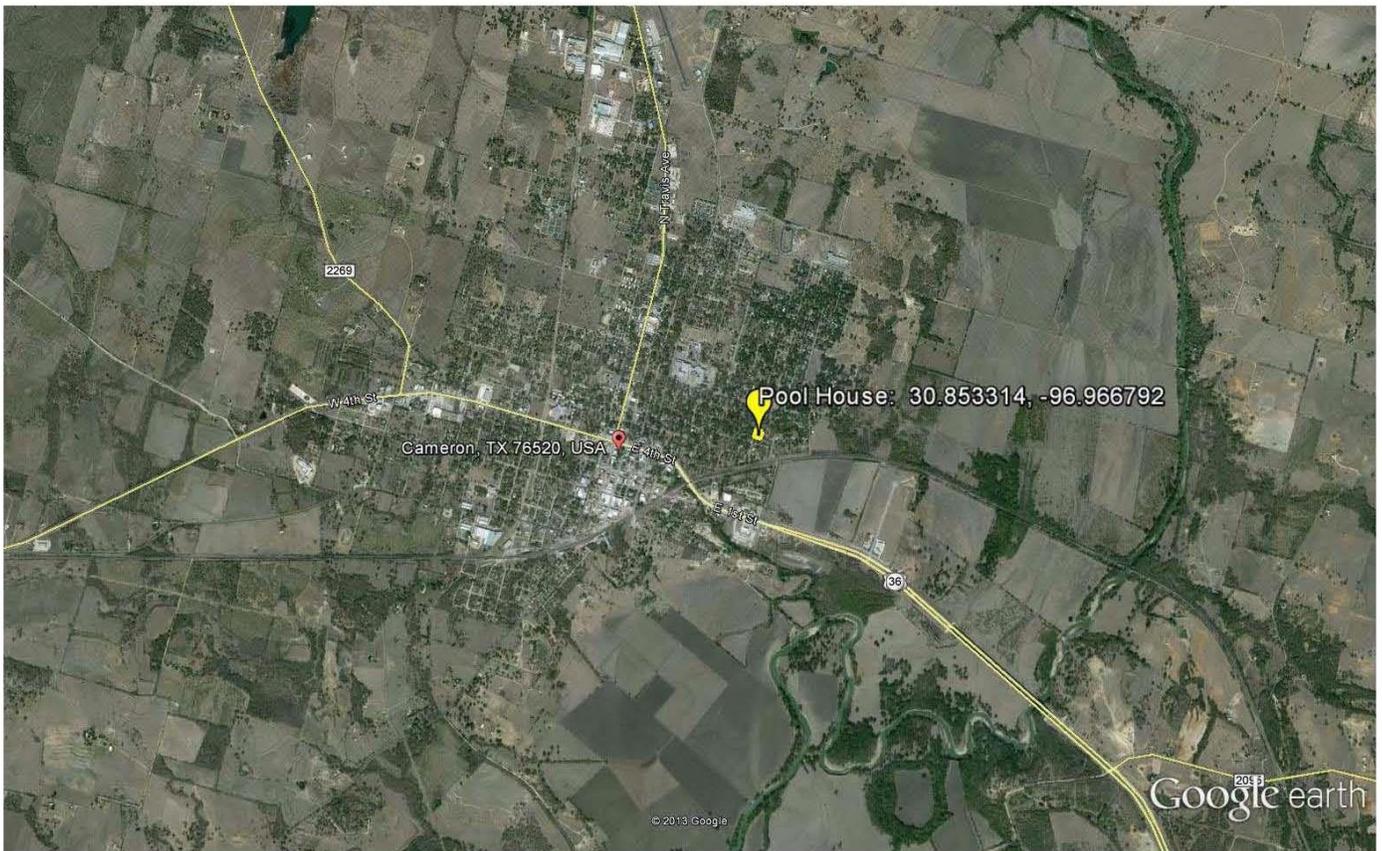
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R. F. and Minta Pool House, Cameron, Milam County, Texas

Map 1: Milam County (shaded) is located in central Texas.



Map 2: The R. F. and Minta Pool House is located on the Eastern fringes of Cameron, Texas.

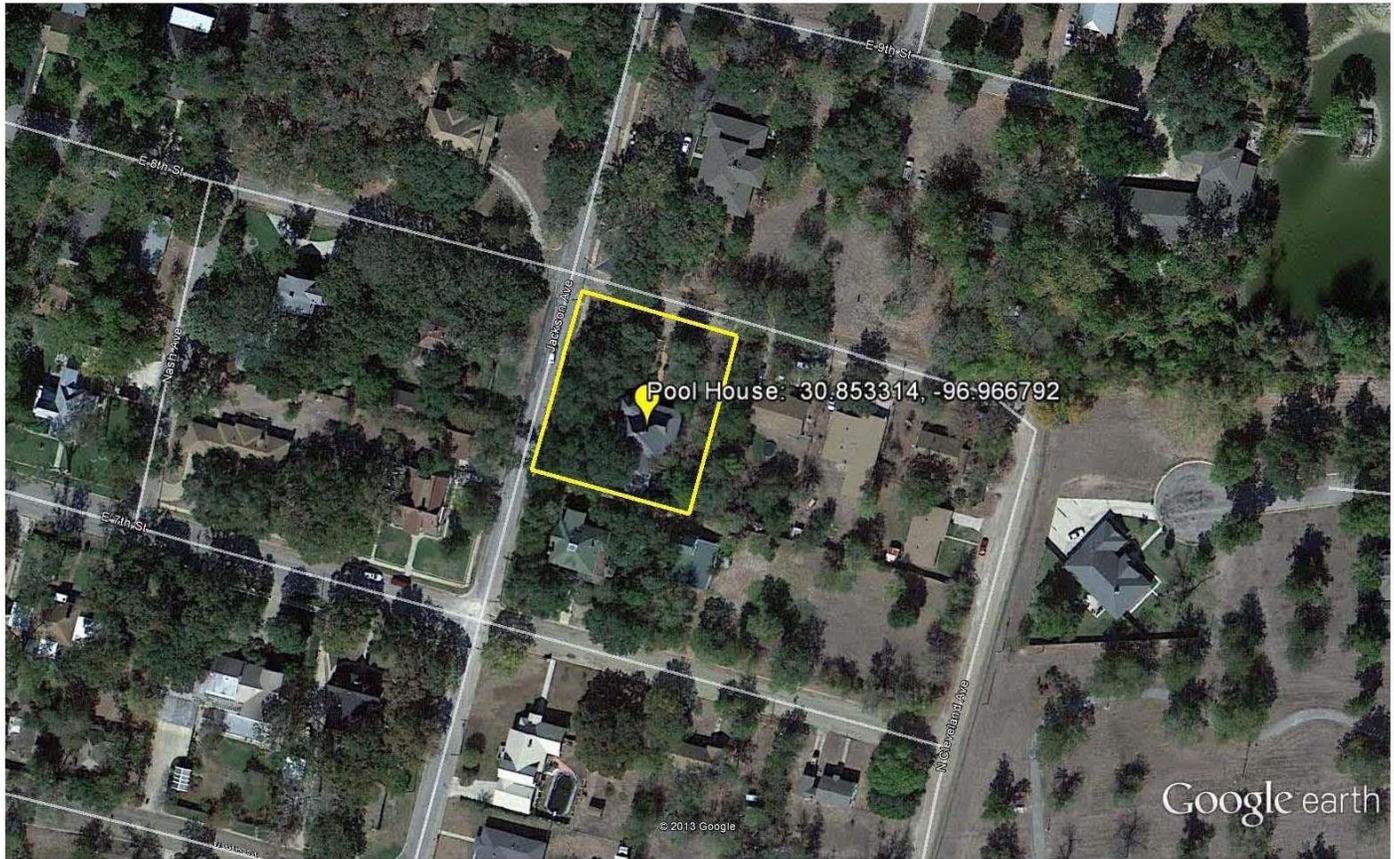


Google earth



R. F. and Minta Pool House, Cameron, Milam County, Texas

Map 3: Scaled Google Earth map of the nominated property's boundaries and latitude and longitude coordinates.

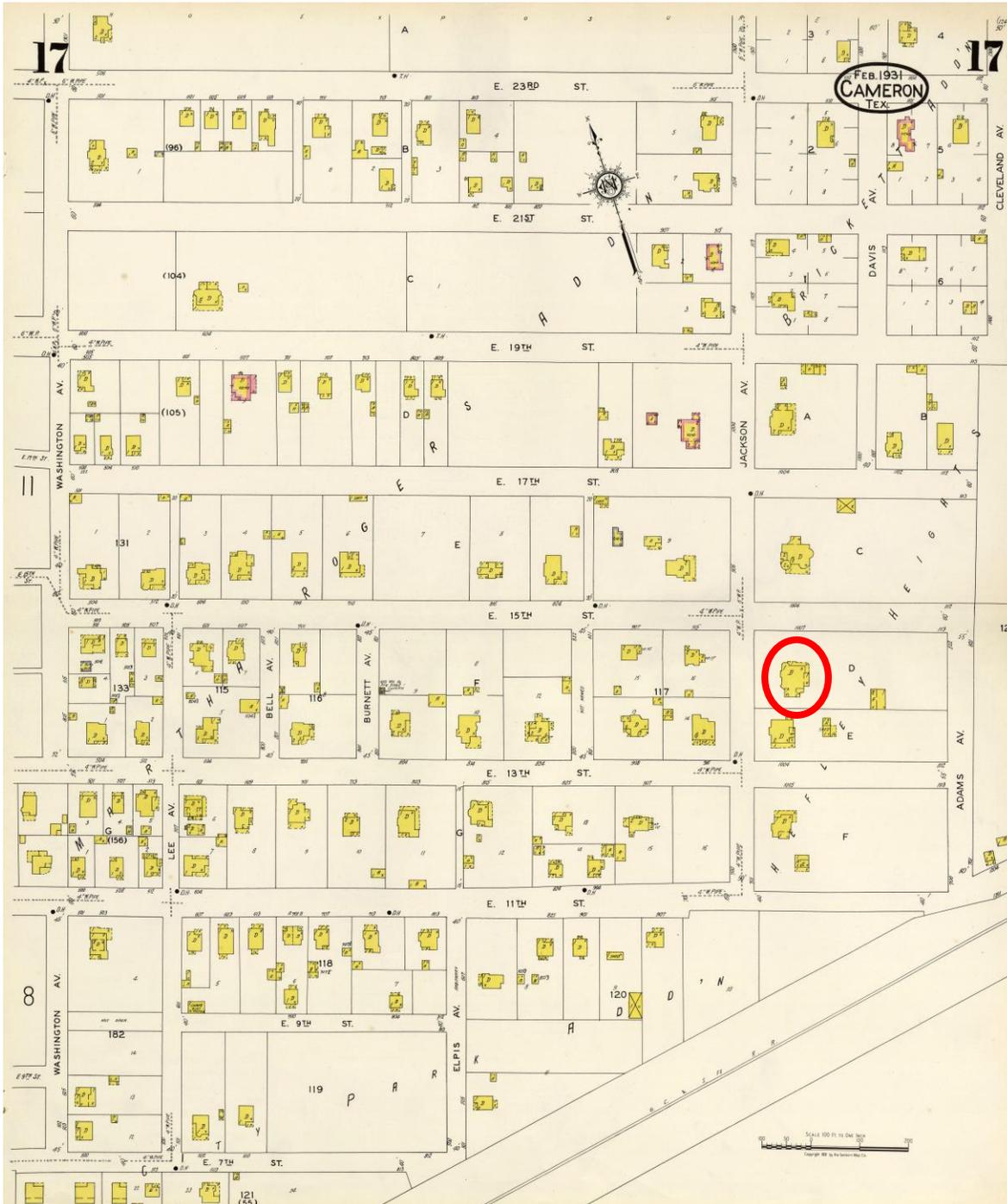


Google earth



R. F. and Minta Pool House, Cameron, Milam County, Texas

Map 4: The nominated property (circled) first appears on Sanborn maps in 1931. Notice the original lot was more than 2 acres in size. It has since been subdivided.



R. F. and Minta Pool House, Cameron, Milam County, Texas

Map5: The Sanborn map was updated in 1947. The nominated property is circled.



R. F. and Minta Pool House, Cameron, Milam County, Texas

Figures 1 and 2: Current first floor plan (top) and second floor plan (bottom).



HEFLEY HOUSE First Floor Plan Scale 1/8" = 1'-0"

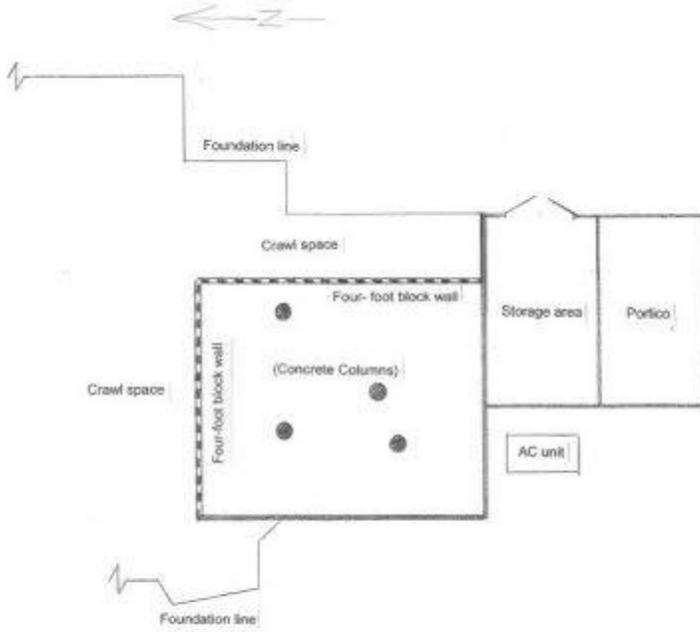


NOTE - None of the interior walls or partitions shown on the second floor were a part of the original construction.

HEFLEY HOUSE Second Floor Plan Scale 1/8" = 1'-0"

R. F. and Minta Pool House, Cameron, Milam County, Texas

Figure 3: Cellar floor plan.



HEFLEY HOUSE Cellar Floor Plan Scale 1/8" = 1'-0"











