

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

1. Name of Property

Historic Name: Quigg-Baulard Cottage
Other name/site number: N/A
Name of related multiple property listing: N/A

2. Location

Street & number: 2628 Broadway
City or town: Galveston State: Texas County: Galveston
Not for publication: [] Vicinity: []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
[n] 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 [n] meets [] does not meet the National Register criteria.

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

Applicable National Register Criteria: [] A [] B [n] C [] D

Signature of certifying official / Title: Mark Wolfe, State Historic Preservation Officer
Date: 7/23/15
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: _____

Signature of the Keeper

Date of Action

Quigg-Baulard Cottage, Galveston, Galveston County, Texas

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: 0

6. Function or Use

Historic Functions: DOMESTIC / single dwelling / residence

Current Functions: COMMERCE / organizational / administrative office

7. Description

Architectural Classification: OTHER: Raised Cottage; LATE VICTORIAN: Queen Anne

Principal Exterior Materials: Cypress wood frame
 Brick piers

Narrative Description (see continuation sheets 7-7 through 7-16)

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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: 1867-1887

Significant Dates: 1867, 1879, 1887

Significant Person (only if criterion b is marked):

Cultural Affiliation (only if criterion d is marked):

Architect/Builder: Joseph Rice

Narrative Statement of Significance (see continuation sheets 8-17 through 8-23)

9. Major Bibliographic References

Bibliography (see continuation sheets 9-24 through 9-25)

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: *Mary Moody Northen Endowment Archives, Galveston*

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

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10. Geographical Data

Acreege of Property: less than one acre

Coordinates

Latitude/Longitude Coordinates (use decimal degree format)

Datum if other than WGS84: NA

1. Latitude: 29.299258 Longitude: -94.796563

Verbal Boundary Description: Lots of land in the City and county of Galveston, known and designated on the Map of the Plot of the City of Galveston by Wm H. Sandusky as lots numbered Thirteen and Fourteen [No. 13 and 14] in Block Number Two Hundred and Six [No. 206] and improvements on the same.

The boundaries of the property extend from the property's south frontage on State Hwy. 87, known as Broadway Avenue, north to a distance of 120 feet; the frontage extends 86 feet from the southwest corner to the southeast corner of the property.

Boundary Justification: Boundary encompasses all resources historically associated with the property's documented significance.

11. Form Prepared By

Name/title: Sharon Batiste Gillins, Research Associate
Organization: Mary Moody Northen Endowment
Address: 2618 - Broadway
City or Town: Galveston State: Texas Zip Code: 77550
Email: sbgillins@gmail.com
Telephone: 409 765-9770
Date: February 28, 2015

Additional Documentation

Maps (see continuation sheet Map-26 through Map-31)

Additional items (see continuation sheets Figure-32 through Figure-38)

Photographs (see log on Pages 5-6 and continuation sheets Photo-39 through Photo-43)

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Photographs

Name of Property: Quigg-Baulard Cottage
City or Vicinity: Galveston Island
County, State: Galveston County, TX
Photographer: Patrick H. Welsh
Date Photographed: February 2015
Number of Photo(s): 10

The following digital images were submitted to the National Park Service on CD, along with this nomination document. For reference, the images are included at the end of this document, beginning on page 39.

TX_GalvestonCounty_QuiggBaulardCottage_0001.tif
South elevation; camera facing north

TX_GalvestonCounty_QuiggBaulardCottage_0002.tif
West elevation; camera facing east

TX_GalvestonCounty_QuiggBaulardCottage_0003.tif
North elevation; camera facing south

TX_GalvestonCounty_QuiggBaulardCottage_0004.tif
East elevation; camera facing west

TX_GalvestonCounty_QuiggBaulardCottage_0005.tif
North elevation of ell, rear addition breezeway; camera facing southwest

TX_GalvestonCounty_QuiggBaulardCottage_0006.tif
Parlor, south west front room; camera facing southeast

TX_GalvestonCounty_QuiggBaulardCottage_0007.tif
Center hall and front door with sidelights and transom; camera facing south

TX_GalvestonCounty_QuiggBaulardCottage_0008.tif
Front section, northwest sitting room adjoining parlor; camera facing northwest

TX_GalvestonCounty_QuiggBaulardCottage_0009.tif
Rear addition breezeway; camera facing north

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TX_GalvestonCounty_QuiggBaulardCottage_0010.tif

Streetscape of Broadway Avenue looking west showing Quigg-Baulard Cottage on northwest corner, Willis-Moody Mansion in background; camera facing 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.

Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Narrative Description

The Quigg-Baulard Cottage in Galveston, Galveston County, Texas, is a single-story raised cottage constructed in 1867 and modified later. The house is of wood frame construction with clapboard siding and is set on substantial brick piers that elevate the house five feet above ground level. The house is in three sections: a front (main) section of the house, a rear extension constructed before 1871 and a major addition constructed in 1887. The front (main) section of the house exhibits Greek Revival styling characteristic of the vernacular homes of mid-19th century Galveston. These characteristics include central entry hall with two flanking rooms on each side; wide cornice banding and entry door with transom, sidelights, and pilaster trim details. The rear extension contains three work rooms and may have been added after the initial construction of the front section. It also features a long shuttered breezeway. The Quigg-Baulard Cottage also exhibits decorative detailing such as spindle work frieze, turned spindle balustrades and sitting verandas. Along with the bay window, these characteristics are in keeping with Queen Anne style popular around the time that a major addition was added to the house in 1887. The 1887 addition changed the footprint of the house from two sections to three sections. The three-section footprint of the Quigg-Baulard Cottage has remained the same since 1887. In 1987, the Mary Moody Northen Endowment restored the Quigg-Baulard Cottage under the direction of noted architect, W. Eugene George. It currently serves as the administrative offices for the Moody Northen Endowment.

Setting

The city of Galveston is located on a barrier island in the Gulf of Mexico off the Texas coast and is approximately 50 miles southeast of Houston. Galveston is the seat of Galveston County and its second largest city, connected to the mainland by a causeway that carries Interstate Highway 45 into Galveston. The Gulf of Mexico is to the southeast; Galveston Bay and West Bay are to the west and north. A deep-water channel connects Galveston's harbor with the Gulf and the Gulf Intracoastal Waterway.

The city of Galveston was incorporated in 1839. Despite the ravages of coastal hurricanes over the years, Galveston has maintained a robust historic district with one of the nation's largest collections of restored Victorian structures in existence. Galveston is one of the nation's leading ports for the export of cotton, sulfur, and grain; it has two major state institutions of higher education, including the state's first academic health center and first schools of medicine, nursing and allied health sciences. The city is also one of the nation's largest cruise departure points and is a major tourist destination for recreational and historical attractions.

The entrance to the city from the west is via Interstate 45 over the causeway to State Highway 87, better known as Broadway to residents. As Galveston's major east-west thoroughfare, Broadway has six (6) lanes of traffic divided by a wide esplanade planted with mature live oaks and colorful oleanders. Galveston's numbered streets run north to south, starting with the lower numbers in the east moving to higher numbers in the west. The names of streets running east to west are arranged alphabetically starting on the north side with the letter "A"; many of these streets have alternate names as well. As an example, Ave. A is also Harborside; Avenue J is also known as Broadway.

The Quigg-Baulard Cottage is located near the center of town on the northeast corner of the intersection of 27th Street and Broadway with a southern exposure. The house occupies Lots 13 and 14 of Galveston's Block 206.

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The Cottage is surrounded by a mix of residential and commercial properties. Constructed in 1867, it is one of the first houses built on Block 206 and the oldest existing structure on that block.

The Quigg-Baulard Cottage is bordered on the east by the historic Willis-Moody Mansion (NRHP 1994) and is situated in close proximity to other designated historic sites. The Cottage is five blocks south of the Strand Historic District (NHL 1970); 2 blocks northwest of the Silk Stocking Residential Historic District (NRHP 1996); and 7 blocks west of the East End Historic District (NHL 1975).

The Quigg-Baulard Cottage is bordered to the east by the historic Willis-Moody Mansion, once home of financier and philanthropist, W.L. Moody, Jr. and his family including daughter, Mary Elizabeth Moody Northen. The modest cottage and the imposing Romanesque mansion represent an important historical vignette of Galveston in which the diverse ethnic and socioeconomic population is reflected in the city's diverse architecture and neighborhood composition.

Exterior

The Quigg-Baulard Cottage, addressed 2628 Broadway, occupies Lots 13 and 14 of Galveston's Block 206, and is situated at the northwest corner of 27th Street and Broadway. The two lots comprise approximately 1/7 of Block 206; the remainder of the block to the north and east is occupied by the historic Willis-Moody Mansion and its associated buildings and parking lot. Quigg-Baulard Cottage has a southern exposure and faces Broadway; it sits west of the center of the two lots and is surrounded by flat lawns, planting beds and a perimeter marked by a decorative wrought iron fence. A concrete sidewalk passes along the exterior of the iron fence in front and along the west side of the Cottage; an intersecting concrete walkway leads from the exterior sidewalk to the eight front stairs to the veranda. Planting beds line the wrought iron fence on either side of the walkway and are filled with a colorful mix of seasonal annuals. Mature orchid trees and crepe myrtles are well established in the west side yard and provide abundant, colorful displays of white and pink blooms in the spring.

The Quigg-Baulard Cottage is elevated on brick piers that support the foundation and raise it above ground level. Voids below the raised cottage are enclosed by wooden lattice skirting in a dark green color. The skirting serves as a backdrop for foundation plantings of perennial shrubs such as hibiscus, native palms and ginger, while mandevilla vines climb gracefully through the lattice openings.

The house is constructed with a pier and beam foundation set on spot footings. It is of cypress frame construction with overlapping clapboard siding and corner boards. There are three roof sections that correspond to the three sections of the house. The original front section measures 40 feet by 40 feet with a gable roof and contains four (4) rooms. The narrow extension to the back of the house measures 22 feet wide by 45 feet in length and has three rooms including a kitchen; it has a gable roof that is below the level of the roof in the front section. The front (main) section and the rear extension adjoin at the northwest end of the front section and run south-to-north on the lot. The third ell section is arranged west to east at the intersection of the two larger sections, has a hip roof, and measures 15 feet wide by 25 feet long. The ell contains a bathroom, bedroom and storage area. All three roof sections are of standing seam copper with copper gutters along the perimeter of the roofline.

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In addition to the eight (8) rooms, the house contains four fireplaces in two back-to-back configurations, three (3) masonry chimney flues and two (2) verandas, one a substantial front veranda and another smaller side veranda accessed from an interior room. Wide steps of nine feet in width lead to the front veranda that is 7 feet 4 inches deep and 22 feet wide. The front veranda extends from the stairs eastward to a distance within 3 feet 6 inches of the corner of the front facade; the front veranda is bordered by turned spindle balustrades. The smaller side veranda measures six feet seven inches wide and four feet seven inches deep and is located in the ell section of the house; access to this veranda is from the interior of the house only. The small veranda has a square corner porch support, spindle work frieze and balustrade with turned spindles along two sides.

The exterior color of the Quigg-Baulard Cottage is butter yellow with white trim and deep rust accents, a combination that harmonizes with surrounding green landscape. Veranda decks and stairs are dove grey; the lattice skirting beneath the house is a dark, forest green. The masonry of the mortared brick piers and the chimneys are a deep, rust color, mirrored by the accent color found on window muntins.

South (main) elevation

The front (south) façade of the Quigg-Baulard Cottage begins at the ground level with mortared brick piers that elevate the house approximately 5 feet above ground level; fixed panels of diagonal wood lattice skirting are positioned between the piers and enclose the voids below the house. The Quigg-Baulard Cottage is divided into three (3) bays that include a three-section bay window, entrance door with side panels and a set of twin double-hung sash windows. A wide cornice banding extends across the façade just below the roofline. The bay window, located on the west side of the façade, consists of three (3) narrow sash window sections divided by corner pilasters and narrow casings. A deep cornice runs above the windows, with stool and apron below. A horizontal trim piece with recessed oval panels sits below each opening of the bay window. The roof of the bay window is of overlapping metal shingles.

The eight front stairs are nine (9) feet wide and located in the center bay; the approach of the stairs to the veranda leads in a straight line to the front door ahead. The veranda is 7 feet 4 inches deep and 22 feet wide and is constructed of 3 ½ inch wide tongue-and-groove boards. A balustrade with turned spindle balusters borders the stairs and veranda; square posts anchor the veranda corners and matching pilasters attach to the front façade.

The entrance to the stairs is flanked by two newel posts that are 7 ½ inch square and topped with 11 inch square, beveled top newel caps. A spindle work frieze with corner brackets encircles the veranda and a wide cornice band runs between the veranda ceiling and trim of windows and door. The front door is substantial, extending from veranda deck to cornice, consisting of a wood door with curved-top glass insert, rectangular sidelights and opening transom. Pilasters separate the sidelights from the door; the entire door is framed by painted wood casing. The ceiling of the veranda is of bead board and the roof is of overlapping metal shingle. A vented gable window with projecting top trim sits above.

Twin double-hung sash windows are positioned in the east bay of the house and measure 7 ½ feet and 7 feet 11 inches from the veranda deck to the cornice below the ceiling line; the windows are separated by 9 ¾ inch center casing and 5 ¾ outside casing. Vertical muntins divide the upper sash panes and lower sash panes in half; center rails give the appearance of four large panes of glass in each window.

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East elevation

The east elevation of the Quigg-Baulard Cottage begins at the ground level with mortared brick piers that elevate the house above ground level; fixed panels of diagonal wood lattice skirting are positioned between the piers and enclose the voids below the house. The façade contains the wall planes of each of the three sections of the Quigg-Baulard Cottage including the front (main) section of the house with its south-projecting veranda, east-projecting ell and its smaller side veranda, and narrow extension at the rear on the west side of the house. The front (main) section and projecting ell are clad with overlapping clapboard siding fitted with corner battens.

The facade of the front (main) section contains four double-hung sash windows, each with exterior louvered shutters attached to the casings. The front veranda projects southward from the front section of the house. The east end of the veranda is recessed from the south end of the house's front section, and reveals the balustrade with turned spindle balusters and turned spindle frieze and bracket. A deep cornice runs below copper gutters at the roofline.

Intersecting the rear of the front section is the east-projecting ell and its small, south-facing side veranda. The façade reveals the balustrade and frieze of the small veranda. The ell contains two double-hung sash windows with exterior shutters attached at the casings. A deep cornice runs above the windows just below the copper gutters at the roofline of the ell. Adjacent to the north end of the ell are the back stairs that lead to the landing of the narrow breezeway extension at the rear of the house. A single newel post with square balusters sits to the right of the stairs. The handrail attaches to square pillars that anchor the covered landing located at the top of the stairs.

The façade of the house's rear extension consists of a half-wall panels topped with exterior shutters that, together, enclose a breezeway which runs the length of the rear extension in front of the three rooms located in that section. The half-wall is of bead board wood construction framed with wood trim; the half-wall attaches to pillars at either end; the bottom rail of the baluster is positioned just above the level of the breezeway deck, leaving a space between the bottom wall frame and sloping breezeway deck. A narrow cornice runs the length of the breezeway below the gutters at the roofline; the cornice is at the same level as that of the covered landing and both are below the level of the deep cornice that runs along the front and projecting ell sections of the remainder of the house.

West elevation

The west elevation of the Quigg-Baulard Cottage begins at the ground level with mortared brick piers that elevate the house above ground level; fixed panels of diagonal wood lattice skirting are positioned between the piers and enclose the voids below the house. The west elevation includes the west planes of the front (main) section and rear extension. The façade is rather straightforward and includes double hung sash windows fitted with exterior shutters in regular fenestration. A deep cornice runs below the gutters at the roofline. A concrete chimney rises above the standing seam copper roof on the west side of the rear extension above the kitchen.

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North (rear) elevation

The north elevation of the Quigg-Baulard Cottage begins at the ground level with mortared brick piers that elevate the house above ground level; fixed panels of diagonal wood lattice skirting are positioned between the piers and enclose the voids below the house. The north elevation includes the north plane of the projecting ell, the back stairs leading to the breezeway deck and the north end of the narrow rear extension.

The façade of the projecting ell's northern exposure features two double hung sash windows with exterior shutters attached to casings. At the top of the stairs, a narrow sash window with shutters sits below the roof of the stair landing that projects east from the breezeway deck. The stair bannister begins at the ground-level square Newell post and attaches to a square corner post at the stair landing; a matching balustrade spans the two pillars on the north side of the landing.

The east ¼ of the gable roof on the rear extension covers the breezeway that runs along the east side of the extension. On the rear façade, exterior shutters sit above the bead board half wall, anchored by square corner posts and topped with a wide cornice band. West of the breezeway shutters is a double-hung sash window fitted with exterior shutters.

Interior

The interior of the Quigg-Baulard Cottage features simple but refined period details such as high ceiling, deep baseboards, wide door and window casings, raised panel solid wood interior doors, and solid wood floors. Floors are of Longleaf Pine in a natural, unvarnished state with floorboards that vary from 4 to 7 inches in width. Deep baseboards and ample window and door casings frame the rooms and hallway; a chair rail lines the center hall. The house has high ceilings throughout but the height varies; ceilings in the front (main) section and the ell section are the same height and higher than those in the rear extension. Interior plaster walls are painted in a warm, neutral taupe with contrasting trim in a deeper shade of neutral taupe. Interior room doors are solid wood with four panels, white porcelain door knobs and brass hardware, some original to the house. The rear extension contains three contiguous rooms that extend the length of the breezeway with a kitchen located at the center of the rooms. The third part of the house is the ell which contains a bedroom with exterior veranda, one bathroom and small storage area.

Front (main) section

The front entrance opens to a center hall with four rooms arranged symmetrically, two rooms on either side. The center hall measures 7 feet 11 inches wide by 33 feet long. A chair rail at 38 inches high lines both sides of the hall and runs above 8 inch deep baseboards. The hall is illuminated with three pendant lights with white, pressed-glass bowl diffusers. The center hall leads past the four rooms straight to an inward-opening back exit door that provides access to the remainder of the house, located in the ell and rear extension along the breezeway. Rooms in the front section feature 12 foot ceilings, 8 - 10 inch wide baseboards, molding picture rail and wide window and door trims. Floors throughout are of Longleaf Pine with boards that vary from 4-7 inches wide.

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The parlor is located in the southwest corner of the front (main) section house. It lies west of the center hallway and measures 15 feet 2 inches by 17 feet 7 inches with ceilings of 12 feet in height. Baseboards are 10 inches deep consisting of a 6-inch flat bottom section and a slightly recessed 4-inch top piece. The parlor's most significant architectural feature is the large bay window at the room's south end. The bay window measures 3 feet 7 inches deep and is enclosed by casings and moldings. Entrance to the bay window area is marked above by an arched opening that spans the window's width below the ceiling line and rests on corbels at the walls on either side. The corbeled archway provides a sense of separation between the window area and the remainder of the room. The unvarnished Longleaf Pine floorboards extend into the large bay window, a space substantial enough to provide a sitting area in the light of the window's warm, southern exposure. The top and bottom sashes of each of the bay window's sections are fitted with bi-fold louvered shutters. Two double-hung sash windows line the west wall. An interior double door located on the room's north wall leads into the adjacent room located in the northwest corner of the front (main) section of the house.

The room adjacent to the parlor in the northwest corner of the front (main) section of the house measures 15 feet 2 inches by 13 feet 1 inch, with ceilings 12 feet in height. Baseboards in this room are 10 inches deep, consisting of a 6 inch bottom section topped with a slightly recessed top section of 4 inches. The room can be accessed from a door to the center hall or through the interior double doors that lead from the front parlor to the south. One double hung sash window is centered on the west wall with casings that extend below the window apron to the floor. A horizontal rectangular trim detail of raised molding is positioned below the window apron and between the casings. The room features a fireplace that consists of a curved edge mantel and slate frieze embellished with a raised center medallion, very close in construction and style to the fireplace located in the bedroom in the southeast corner of the front section. This fireplace sits back-to-back with the fireplace in the adjoining room (located in the narrow extension built to the north) and shares the same chimney.

The bedroom located in the southeast corner of the front (main) section of the house sits to the east of the center hallway and measures 15 feet 6 inches by 14 feet 5 inches with ceilings of 12 feet in height. Baseboards in this room are 8 inches deep, consisting of a 6 inch bottom section and slightly recessed section of 2 inches wide. The front (south) wall of the room is dominated by the floor-to-ceiling twin sash windows that open onto the veranda. The top and bottom sashes of the windows are fitted with bi-fold interior louvered shutters and framed with casing and moldings. Two double hung sash windows, framed with casing, line the east wall. A picture rail of rounded molding encircles the room just below the ceiling. A fireplace is located on the north wall of the room and sits back-to-back with the fireplace in the adjoining room. The fireplace consists of a curved edge slate mantel piece above a header; the frieze is embellished with a raised center medallion and features a simple incised carved leaf-and-vine design that continues on the jambs on either side. The fireplace surround is of slate and sits on a wrought iron hearth. This fireplace surround is identical design to the one found across the hall in the north west corner of the house. A paneled door on the north walls opens to a closet.

The room located in the northeast corner of the front (main) section of the house measures 15 feet 2 inches wide by 15 feet 6 inches long with ceilings of 12 feet wide and 8 inch baseboards. The room features a fireplace that backs to the one found in the adjoining room to the south, both sharing the same chimney. The fireplace is constructed of a wood mantel above a wrought iron fireplace surround with oval opening and recessed oval design; it is identical to the fireplace found in the rear extension of the house. A four-panel door opens into a closet in the east corner of the south. Two double-hung sash windows are positioned on the east wall of the room.

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The door at the north end of the front section's center hall is a four-panel, solid wood door with opening transom enclosed by 4 inch casings. The door exits unto the narrow extension at the rear of the house, as well as to the east-projecting ell that intersects the front section and rear extension at this point.

Rear Extension

The rear extension adjoins the front (main) section of the house at the northwest side and consists of three contiguous rooms along a 5 foot 8 inch wide exterior breezeway. This area of the house was likely the working areas of the house and the breezeway was used for both ventilation and working space near the kitchen. The height of the ceiling is nine feet and is lower in this section than the front section of the house. Rooms in the extension feature five-inch baseboards, smaller than those found in the front section of the house. Despite differences in the ceiling height and baseboard size, the architectural features of the extension are styled to coordinate and in some cases, duplicate, the details of the front section. Floorboards throughout the three rooms of the extension are of Longleaf Pine and they remain in a natural, unvarnished state. Doors are 36 inches tall of solid wood with four panels.

The painted deck of the covered breezeway is constructed of 6 inch tongue and groove milled boards. The breezeway is enclosed by fixed panels of bead board below louvered shutters that attach to four square porch supports arranged along the breezeway's east side.

The room at the south end of the extension adjoins to the front section of the house; it measures 13 feet 3 inches by 21 feet 4 inches and with a nine foot ceiling. Five-inch baseboards surround the room and a molding picture rail encircles the room just below the ceiling line. This room has a fireplace that sits back-to-back with the fireplace found in the adjoining room (northwest corner of front section). The fireplace is constructed of a carved wood mantel above a wrought iron fireplace surround with arched top and curving recessed design; it is identical in design to the fireplace located in the northeast bedroom of the front (main) section of the house. Three double hung sash windows line the west wall and one additional sash window open onto the breezeway outside the east wall.

The kitchen sits at the center of the three rooms in the rear extension. The kitchen measures 13 feet 3 inches by 13 feet 2 inches with a nine foot ceiling. Wide-plank bead board topped by rounded molding encircles the room 5 feet up the wall; the wall from molding to ceiling is painted plaster. There are two double-hung sash windows in the kitchen; one is positioned on the west wall and one on the east wall looking onto the breezeway. The wall-mounted kitchen sink with integrated drain board is original to the house and is made of porcelain and wrought iron.

A small room at the north end of the rear extension measures 13 feet 3 inches by 10 feet 7 inches. The ceiling height is 9 feet with 5 inch baseboards. This room has two double-hung sash windows, one located on the west wall and one on the north wall.

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Ell (east projecting)

The east-projecting ell located at the intersection of front section and rear extension consists of a small storage area that opens onto the breezeway; a bathroom situated behind the storage area to the east, and then a bedroom at the end of a narrow east-west hall that runs perpendicular to the breezeway.

The bedroom at the east end of the ell measures 14 feet 10 inches by 14 feet 7 inches with 12 foot ceiling. Singular access to the house's small side veranda is through this room. A 36 inch wide exterior door with curved-top glass insert and top transom is at the room's southeast corner; the door opens onto a small on the east side of the house. The glass insert is fitted with exterior louvered shutters. The veranda measures six feet 7 inches by 4 feet 7 inches and features a turned spindle entablature and frieze that matches that of the front veranda. Two doors are located on the west wall of the room. The door to the north leads to closet located at the center of the west wall. To the south of the closet is an additional door that exits to the narrow east-west hall and provides bathroom access from this room. Two double-hung sash windows are positioned on the east wall; a matching double hung window is positioned on the adjoining north wall.

The bathroom occupies the center room in the ell and is positioned between the bedroom to the east and a small storage area to the west; it measures 6 feet 7 inches by 9 feet 8 inches. The entrance door is a four panel wood door with original locking hardware and white porcelain knob. Bathroom walls are of wide-plank bead board topped with rounded decorative molding; painted plaster walls sit above the bead board and molding. The double hung sash window on the bathroom's north wall is positioned above an iron claw-foot bathtub that is original to the house. A mirrored medicine cabinet build into the west wall is framed by 3 inch wood casings with a stool and apron with cap molding along the top. The flooring is of 9 inch by 9 inch floor tiles.

The storage area is located at the west end of the ell and with a west door that opens onto the breezeway. The storage area measures 3 feet 7 inches by 9 feet 8 inches.

Alterations, Restoration, and Integrity

The Quigg-Baulard Cottage consists of three sections that represent the footprint of the house as it evolved since its construction. The square front section of the house was likely the first component of the house built in 1867. Although no documentary evidence exists to confirm the actual construction date of the rear extension, it was likely added a few years after the front (main) section of the house since it lacks some of the classical detailing of the front section. It may also be that the front (main) section and the rear extension were built at the same time and the design elements were omitted because the extension was primarily intended as a work area. In either case, by 1871 a Galveston bird's eye view map shows the house in two sections. While there is no documentary evidence to determine whether both sections were built at the same time in 1867, it is clear both sections were built by the original owner, William Quigg, and were completed by 1871. The two-section footprint in 1871 precedes Quigg's sale of the house to Victor J. Baulard in 1875.

The first recorded alteration to the Quigg-Baulard Cottage consisted of unspecified improvements made by the second owner, Victor Baulard, in 1879. Victor Baulard was a partner in the firm of Rice and Baulard, specializing in construction materials such stained glass, paint, varnish and other decorative construction materials. It is conceivable that Baulard embellished the house with merchandise from his store and allowed it

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to serve as a demonstration of his product line, including the front bay window. The flooring in the front parlor (south west room of front section) shows a different layline at the bay window, an indication that the bay window was added to the original front façade after its initial construction. The bay window also has decorative panels and banding, period characteristics that were popular at the time of Baulard's improvements in 1879. Through oral history interviews, Baulard descendants revealed that the bay window was once fitted with stained glass, a product in which the Rice & Baulard Company specialized. The unspecified improvements Baulard made in 1879 likely included the addition of the bay window, decorative frieze and turned spindle balustrades to add a more picturesque and romantic appearance to the house. Adding ornamentation to more traditional house forms was at the height of its popularity during the period of the Baulard improvements.

Baulard made a major addition to the house in 1889 consisting of the east-projecting ell with its bathroom, storage room and bedroom. Baulard likely needed another bedroom and installed indoor plumbing to accommodate a growing two-generation family. A photograph of Baulard's son and daughter-in-law on the rear stairs of the Quigg-Baulard Cottage circa 1900, shows the rear stairs to the breezeway were originally located along the north wall of the ell. At some time during the Baulard's residency in the home, the rear stairs were moved to the north end of the breezeway where a door was placed (revealed in 1986 pre-restoration photos). No further alterations to the layout or footprint of the house were made until 1987 when the Mary Moody Northen Endowment initiated a comprehensive restoration of the property. The purpose of the restoration was to reverse the ravages of time and preserve the house as an example of a Galveston architecture that exemplified the style, methods and materials used in vernacular home construction from Reconstruction to the turn of the century.

The Quigg-Baulard Cottage and the Willis-Moody Mansion were completely restored simultaneously by the Mary Moody Northen Endowment after the Mansion and to a lesser degree, the Cottage, sustained damage from Hurricane Alicia in 1983. Under the direction of architect W. Eugene George, the restoration began with a detailed study of the history of the house, its materials and methods used. Details of the house interior and exterior features were gathered from oral history interviews with Baulard descendants who also shared family photographs that dated to the late 19th century. The photographic collection of the Willis-Moody Mansion (positioned next door to the east) provided additional documentary evidence of the original features of the house as early as 1900.

The restoration was conducted to preserve original materials and construction methods, and when necessary, to replace with reclaimed or like materials. The exterior footprint and interior configurations of the rooms were preserved. The back stair location, at some point moved to the north end of the rear extension, was returned to its original position on the north side of the ell during the restoration and is essentially the only change made to the configuration of the house. Interior walls were finished with lath and plaster. All trim and framing was milled to match original. Of particular note is that the restoration adhered to the construction methods of the nineteenth century, utilizing no power tools and joining surfaces with pegs and dowels rather than nails. The result is a historic property that well reflects the character and features of the nineteenth century while functioning with the conveniences of the twenty-first century.

The Quigg-Baulard Cottage and the Willis-Moody Mansion, both owned by the Mary Moody Northen Endowment and both damaged by Hurricane Alicia in 1983, were restored simultaneously. This combined project represented a unique opportunity for architect W. Eugene George to restore a Reconstruction-era vernacular home and a splendid turn-of-the-century Romanesque mansion, standing side-by-side, as examples

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of Galveston's historic urban landscape and architecture. The two structures would both be restored to George's exacting standards with attention to the historical accuracy and detail for which he is recognized. One of the first decisions George made at the commence of the project was to use the Quigg-Baulard Cottage as a training ground for the skilled craftsmen he needed in the restoration of the Willis-Moody Mansion's masonry construction, fine woodwork and interior lath and plaster walls. Carpenters, masons and plasterers honed their historic restoration techniques on the Cottage before they moved over to the Willis-Moody Mansion to begin working there.

Consistent with his approach to historic restoration, George researched the original materials, colors and construction methods used on the Cottage. He referred to photographs from the Moody Family and Victor Baulard Family to provide documentation of the home's evolution from the late 1890s through the 1980s. Design decisions were guided by the photographs, local historical references and by material samples taken from the home itself. The existing butter yellow color of the home is consistent with the color revealed after paint samples from the exterior were analyzed. The original roof, made of galvanized iron with standing seams, was replaced by a standing seam metal roof. George returned the stairs to their original location along the north wall of the ell after photographs revealed that their position at the time of the restoration (north end of the breezeway) was not original to the house.

George also retained and repaired as many original architectural features and materials as possible. Original trim, doors and windows were scraped and repaired; window glass was retained; all interior walls were repaired with lath and plaster. The original Longleaf Pine floors, were cleaned, repaired, sanded and left in their original unvarnished condition. Fixtures were re-porcelainized and hardware was refinished. When replacement materials were required, George's team sought out and acquired comparable materials, salvaging historic materials whenever possible. As an example, the slate on the fireplace was replaced with a salvaged piece located after a national search. George also ensured that historic construction methods and tools used. Mortise and tenon construction was used throughout the restoration, using hand tools instead of power tools. Safety and engineering considerations were made without compromising the historical integrity of the building structure. To provide additional floor support to meet the residential design load, three additional piers and beams had to be added; even though the piers were located under the house and not visible, they were constructed with matching salvaged bricks and masonry techniques consistent with the house's original existing brick piers.

Eugene George's attention to historical detail and accuracy qualifies the Quigg-Baulard Cottage to stand as a finely restored example of a Galveston vernacular home of the Reconstruction era.

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Statement of Significance

The Quigg-Baulard Cottage is a one-story wood frame residence constructed in 1867 and is a well-restored example of a vernacular home built during Galveston's post-Civil War building boom. It was one of the first houses built on Galveston's Block 206 and was also one of the first in Galveston to be fitted with gas light¹. The Cottage exhibits architectural characteristics of Greek Revival styling typical of Galveston residential construction during the mid-Victorian era; it further exhibits the architectural changes that characterized Galveston architecture as the Queen Anne styling began to appear in Galveston construction in the decades leading up to the turn of the 20th century. During this period of time, decorative elements were added to existing homes that reflected popular trends and socioeconomic changes in Galveston's population explosion as European immigrants and American Easterners came to Galveston seeking economic opportunities in shipping, banking and mercantile.² These new residents brought with them their tastes in architectural detailing and merged them with the practical requirements of living on a barrier island.

The Quigg-Baulard Cottage is nominated to the National Register of Historic Places at the local level of significance in the area of Architecture. It is an excellent example of a traditional mid-19th century coastal residence that was modified in the late 19th century to reflect the then-popular Queen Anne style. In addition to possessing architectural features characteristic of both periods, the cottage also has design features unique to this coastal environment. The period of significance begins in 1867, the date of its initial construction, and extends through 1887 to encompass the years in which it underwent significant architectural transformation.

Galveston County, Texas

Galveston County is located on the Gulf Coast of Texas eighty miles southwest of the Louisiana state line, east of Brazoria County, and west of Chambers County; it is bounded by the Gulf of Mexico on the southeast.³ The county comprises cities on the mainland, Galveston Bay, and Galveston Island. Galveston Island is the county seat and its second largest city.⁴ The county's land area consists of 378 square miles plus 495 square miles of wetlands and water areas. The earliest inhabitants dating back hundreds of years were Native Americans of the Karankawa tribes⁵. The county was established under the Republic of Texas in 1838 and organized in 1839. The County's Gulf coastline and port at Galveston made it a through-point for goods that flowed throughout the region.

¹ Northen, Mrs. Mary Moody. Letter to Mr. Ron Durst of Galveston Housing. October 30, 1975. Moody Family Archives, Center for Twentieth Century Studies.

² Fornell, Earl Wesley. The Galveston Era—The Texas Crescent on the Eve of Secession. University of Texas Press, Austin, 1961.

³ Diana J. Kleiner, "GALVESTON COUNTY," *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/online/articles/hcg02>), accessed January 22, 2015. Uploaded on September 19, 2010. Published by the Texas State Historical Association.

⁴ Texas Association of Counties. *Galveston County Profile* (<http://www.txcip.org/tac/census/profile.php?FIPS=48167>), accessed January 22, 2015. Published by the County Information Program.

⁵ Hayes, Charles. History of the Island and the City of Galveston, Vol. I. Jenkins Tarrett Press, Austin, Texas, 1974.

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Galveston

During the 1840s and 50s, the island city of Galveston became a cosmopolitan society consisting of pioneering adventurers, European immigrants, American entrepreneurs and enslaved Africans. It was considered the economic center of the South due to its unique deep water port, the finest natural harbor on the Gulf Coast. The Galveston Bay afforded access to the most navigable water routes into the interior of Texas via the Trinity and San Jacinto rivers,⁶ making Galveston indispensable to the cotton-driven economy of Texas, the nation and the world.

By the 1860's, Galveston experienced a steady increase in trade and general business into the interior of the state.⁷ The construction and completion of various railroad lines from inland cotton-growing regions to Galveston was a driving factor in dramatic growth. Over the three year period prior to 1861, there was a continual advance in the value of goods, number of vessels and the amount of foreign exports exceeding five and a half million dollars.⁸

Simultaneous to the economic growth of Galveston, the issue of secession from the United States was being debated vigorously among politicians and businessmen. With advances in transportation opening new and lucrative opportunities to transport goods to port, the economic incentive to maintain the free labor of enslaved persons was strong.⁹ Texas joined the Confederacy and commerce was severely crippled by blockades and the disruption of war. The Battle of Galveston was fought in 1863 in which Confederate troops attacked and expelled occupying Union troops from the city.¹⁰ Galveston remained in Confederate hands until June 19, 1865 when U.S. Army troops arrived to announce and enforce the end of slavery in Texas.

The end of slavery and the beginning of peace brought an almost immediate return to economic and business matters that had been abandoned for the last years. Merchants and businessmen who had fled the city during the war were returning, along with many others from all parts of the U.S. and abroad seeking new opportunities. The population grew from 7,307 in 1860 to 13,818 in 1870.¹¹ The dramatic growth in population drove the need for construction of a range of houses to accommodate the influx of the diverse new residents that included freedmen, merchants, adventurers and immigrants.

It was during this period of Reconstruction that the Quigg-Baulard Cottage was constructed in 1867. Consistent with the population changes of that time, the Cottage was constructed by a New York grocer who then sold to a French immigrant family. The Quigg-Baulard Cottage remained in the same family for the next 91 years and shared the same historical experiences as that of its neighbor to the east, the Willis-Moody Mansion.

⁶ Fornell, Earl Wesley. The Galveston Era—The Texas Crescent on the Eve of Secession. University of Texas Press, Austin, 1961.

⁷ Texas Almanac and State Industrial Guide (Vol. 1861).

⁸ Ibid.

⁹ Fornell, Early Wesley. The Galveston Era—The Texas Crescent on the Eve of Secession. University of Texas, Austin, Texas, 1961.

¹⁰ Barr, Alwyn. "Battle of Galveston", Handbook of Texas Online. /www.tshaonline.org/handbook/online/articles/qeg01 Accessed February 2, 2015.

¹¹ Texas Almanac: City Population from 1850-2000. Online database

<http://www.texasalmanac.com/sites/default/files/images/CityPopHist%20web.pdf>. Accessed February 2, 2015.

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In years to come, Galveston faced the country's most devastating hurricane in history, the Great Storm of 1900. It was the next great blow to Galveston's economic development, with thousands of lost lives and much of the city in ruins. Despite the devastation, Galveston again rose from the ruins and prepared to face the next storms that were sure to come. The city underwent an extensive effort to raise the grade elevation of the 500 city blocks¹² and construct a massive sea wall to hold back the Gulf of Mexico.

Despite the devastation to the city, the Port of Galveston remained intact and shipping continued. However nearby port operations at Houston began to compete with Galveston for business. By World War I, Galveston was still the leading cotton port in the world and the destination for thousands of immigrants¹³. Also during the first half of the twentieth century, Galveston enjoyed an influx of wealthy financiers and industrialists whose refined tastes were reflected in the diverse array of impressive Victorian-era homes that they built. Throughout its history, Galveston has been a diverse and cosmopolitan international city reflected in its culture and architecture.

Owners of the Quigg-Baulard Cottage

William P. Quigg and Josephine Quigg

William and Josephine Quigg were the original owners of the Quigg-Baulard Cottage. William P. Quigg was born in 1829, a native of New York of Irish descent.¹⁴ He moved to Galveston County in 1858¹⁵ and married his wife, Josephine McMahon, in Galveston in 1861¹⁶. Quigg was a merchant who operated Quigg and Co., Wholesale Grocers on Tremont between Strand and Mechanic.¹⁷ In July 1867, Josephine purchased the Lots 13 and 14 of Galveston's Block 206 from Jacob L. Briggs. Birgg's wife was Mary Quigg of New York, sister of William Quigg. William and Josephine built their home on lots 13 and 14 in the same year. By 1871, their house was in two sections, a square front section and rear extension. In 1875, William and Josephine sold their home to Victor J. Baulard and his wife, Clothilde¹⁸ and moved to Fort Bend County, Texas.

¹² *Galveston*. Galveston County Historical Museum http://www.co.galveston.tx.us/Museum/galveston_city_history.asp . Accessed February 3, 2015.

¹³ Ibid.

¹⁴ Year: 1900; Census Place: Fort Worth Ward 6, Tarrant, Texas; Roll: 1671; Page: 17B; Enumeration District: 0104; FHL microfilm: 1241671. [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2004. Accessed February 3, 2014

¹⁵ Ancestry.com. *Texas, Voter Registration Lists, 1867-1869* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011. Accessed February 3, 2015.

¹⁶ "Texas, Marriages, 1837-1973," index, *FamilySearch* (<https://familysearch.org/pal:/MM9.1.1/F6B3-H82> : accessed 3 February 2015), William P. Quigg and Josephine F. McMahon, 03 Jan 1861; citing Galveston, Texas, , reference ; FHL microfilm 1,008,865. Accessed February 3, 2015

¹⁷ Galveston Directory 1866-67. W.P Richardson and Company 1866. Ancestry.com. *U.S. City Directories, 1821-1989* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2011. Accessed February 3, 2015

¹⁸ Galveston County Clerk of Court; Deed Book 18, page 394. Galveston, Texas

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Victor J. Baulard

Victor J. Baulard was born in Besancon, France and immigrated to Galveston in 1843¹⁹. Upon his arrival, he became an apprentice for painter and merchant, Joseph Rice. Within 10 years of his service as an apprentice, Baulard joined Rice as a partner in the Galveston firm, Rice & Baulard, Dealers in Paints, Oils, Varnishes, and Glass²⁰. The business was highly successful and their trade extended throughout Texas and Louisiana. Victor Baulard and his wife resided in their home at 2628 Broadway. In 1880, the Baulard family consisted of Baulard, his wife, mother-in-law and six children. Victor Baulard, Sr. died in 1889 and Baulard family members continued to reside in the home until the early 1960. After the death of Victor Baulard's granddaughter, Eloise Mouton in 1960, Baulard descendants retained ownership before selling the Quigg-Baulard Cottage to Mary Moody Northen in 1962.

Mary Moody Northen

Mary Moody Northen was born February 10, 1892, the first of four children born to W.L. Moody, Jr., and Libbie Shearn Moody. Young Mary Elizabeth lived in the mansion next door to the Quigg-Baulard Cottage throughout her entire childhood. She married Edwin Clyde "Mike" Northen, a Galveston insurance and business executive, on December 12, 1911. The young couple then moved into their "Honeymoon House" less than 2 blocks away from her childhood home and the Quigg-Baulard Cottage. Mary and Mike shared a love of history and genealogy and their devotion to the family patriarch, W. L. Moody, Jr. After her husband's death in 1954, Mary moved back to her childhood home at the Willis-Moody Mansion; her beloved father died only 2 months later. Although nearly retirement age at the time of her father's death, she assumed the mantle as head of the family's vast corporate empire. She became one of Texas' most prolific philanthropists, expressing much of her generosity through gifts to improve education and historic preservation in Galveston.

Mrs. Northen was passionate about the historical and architectural significance of the Quigg-Baulard Cottage and purchased it from Baulard descendants, Claude Townsend and Inez Mouton in 1962²¹. Mary Moody Northen continued to reside next door to the Cottage at 2618 Broadway, the Willis-Moody Mansion, until 1983 when the Cottage and the Mansion were severely damaged during Hurricane Alicia. Mrs. Northen died in Galveston on August 25, 1986. Following her death, the Willis-Moody Mansion and the Quigg-Baulard Cottage became assets of the Mary Moody Northen Endowment. MMNE began a simultaneous, comprehensive restoration of the Quigg-Baulard Cottage and the Willis-Moody Mansion that was completed in 1991.

¹⁹ Galveston Daily News, October 4, 1889. Newspaper Archives [database online through Rosenberg Library] Accessed February 3, 2015.

²⁰ "BAULARD, VICTOR JOSEPH," *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/online/articles/fbaaq>), accessed February 03, 2015. Uploaded on June 12, 2010. Published by the Texas State Historical Association.

²¹ Galveston County Clerk of Court; Deed Book 1511, page 162. Galveston, Texas

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History of the Quigg-Baulard Cottage

The Quigg-Baulard Cottage was built in 1867 and has been owned by only 3 families in its existence—Quigg, Baulard and Moody-Northen. The house is in three sections. The Dries Bird's Eye View of Galveston, 1871 shows the first known footprint of the Quigg Cottage²² with two sections, a roughly-square front section and a narrow extension at the rear. This view precedes the home's purchase by Victor J. Baulard and wife, Clothilde, in 1875.

Four years after the Baulards purchased the house, the Assessor's Abstract of 1879 records \$2,500 in unspecified improvements on lots 13 and 14,²³ but the Koch Bird's Eye View of 1885 shows the footprint of the Quigg-Baulard Cottage to be the same configuration as that of 1871. The house was still in two sections so the likely improvements were the addition of a bay window on the west side of the south façade and decorative house elements consistent with Queen Anne styling such as the spindle frieze and turned spindle balustrades.

In 1887, the Baulards made a major addition to the house²⁴, the east-projecting ell at the intersection of the front section and rear extension that added the third section to the house. By 1902, the Galveston Insurance Board Records report the size of the building's sections and gives the dimensions of three sections: 40 ft. X 40 ft., 15 ft. X 25 ft., and 22 ft. X 45 ft.

At some time between 1900 and 1962, the rear stairs to the breezeway extension were moved from the north wall of the ell, to the north end of the rear extension breezeway (later returned to its original position during the restoration of 1987). There were no apparent changes to the interior configurations of the rooms and position of major features such as fireplaces, windows or doors. The Quigg-Baulard Cottage has the same exterior footprint it had a hundred years earlier in 1887, and retains the same interior configuration of its original construction.

The condition of the Quigg-Baulard Cottage deteriorated while it remained vacant for decades after the last Baulard family members vacated the home. Mrs. Mary Moody Northen purchased the home in 1962. Upon her demise, the Quigg-Baulard Cottage came under the stewardship of the Mary Moody Northen Endowment and in accordance with her wishes, the Northen Endowment completed a comprehensive restoration of the Cottage in 1991. The work was completed to the highest standards of historical accuracy and integrity in materials, methods, and craftsmanship. The Quigg-Baulard Cottage has since served as the administrative offices of the Mary Moody Northen Endowment.

Summary of Architectural Significance

The Quigg-Baulard Cottage is a one-story wood frame residence constructed in 1867 and is a well-restored example of a vernacular home built during Galveston's post-Civil War building boom. It was one of the first

²² Camille N. Drie (active 1870s–1910s). *Bird's Eye View of the City of Galveston Texas*, 1871. Toned lithograph, 22.4 x 34.3 in. Printed by Chicago Lithographing Co. 150-54 S. Clark, Chicago, Ill. Center for American History, The University of Texas at Austin. Accessed online 9/11/2014.

²³ Galveston Insurance Board Records, 1902. Rosenberg Library, Galveston and Texas History Center.

²⁴ *Ibid.*

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houses built on Galveston's Block 206 and was also one of the first in Galveston to be fitted with gas light²⁵. The Cottage exhibits architectural characteristics of Greek Revival styling typical of Galveston residential construction during the mid-Victorian era; it further exhibits the architectural changes that characterized Galveston architecture as the Queen Anne styling began to appear in Galveston construction around the turn of the 20th century. During this period of time, decorative elements were added to existing homes that reflected socioeconomic changes in Galveston's population explosion as European immigrants and American Easterners came to Galveston seeking economic opportunities in shipping, banking and mercantile.²⁶ These new residents brought with them their tastes in architectural detailing and merged them with the practical requirements of living on a barrier island.

Features of the Quigg-Baulard Cottage are consistent with those of other Galveston vernacular homes, including very many windows, broad doors, raised construction, high ceilings and high windows²⁷. The pier and beam method exhibited in the foundation of the Cottage exemplifies construction methods adopted in Galveston to protect houses from flooding during a storm and provided additional ventilation during the heat of the summer.²⁸ The Quigg-Baulard Cottage is also notable for its construction materials of cypress wood frame construction, clapboard siding and Longleaf Pine floors. Simple but refined details of early Queen Anne architecture are also prominent in the Quigg-Baulard Cottage, including bay window, broad veranda with turned spindle balustrades, generous interior and exterior wood trim for cornices, casings and baseboards, lattice-work skirting, porch brackets, double-hung sash windows, paneled door and inset wooden panels²⁹.

In accordance with Mrs. Northen's wishes, the Mary Moody Northen Endowment restored the Quigg-Baulard Cottage under the direction of noted historical architect, W. Eugene George, establishing it as an example of Galveston vernacular architecture restored with quality and integrity. Its juxtaposition next to the Willis-Moody Mansion provides unique and tangible architectural evidence of Galveston's changing population and socioeconomic demographics during the period from Reconstruction to the rapid growth of the early 20th century.

The construction methods used during the restoration of the Quigg-Baulard Cottage add to its architectural significance. The Cottage and the Willis-Moody Mansion were restored simultaneously by the Mary Moody Northen Endowment beginning in 1986. The Cottage restoration was used as a training ground for the many specialized craftsman needed to restore the Mansion. The construction methods used on the Cottage were limited to those tools and practices employed in 1867, the year of its construction; no power tools were used. The footprint and major features of the home have remained unchanged in over 128 years since its last addition of 1887. The house in its restored state maintains the structural integrity and character of the original house. The Quigg-Baulard Cottage and the Willis-Moody Mansion have shared the northwest corner of Block 206 for well over a hundred years. The visual contrast of these two architecturally different structures—a quaint cottage and palatial Romanesque mansion--so close in proximity and both maintained with historical accuracy and

²⁵ Northen, Mrs. Mary Moody. Letter to Mr. Ron Durst of Galveston Housing. October 30, 1975. Moody Family Archives, Center for Twentieth Century Studies.

²⁶ Fornell, Earl Wesley. The Galveston Era—The Texas Crescent on the Eve of Secession. University of Texas Press, Austin, 1961.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Old House Web, online <http://www.oldhouseweb.com/architecture-and-design/queen-anne-1880-1910-part-1.shtml>, accessed 27 January 2015.

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integrity, offer a unique view of the architectural history of Galveston. Like a snapshot, their presence capture and convey a moment in time from the past and represent a living laboratory for historians and scholars.

The Quigg-Baulard Cottage is nominated to the National Register of Historic Places under Criterion C in the area of Architecture at the local level of significance as an excellent representation of a mid-19th century coastal residence that was “modernized” in the late 19th century to reflect current trends. It retains a very high degree of integrity from its period of significance, 1867-1887.

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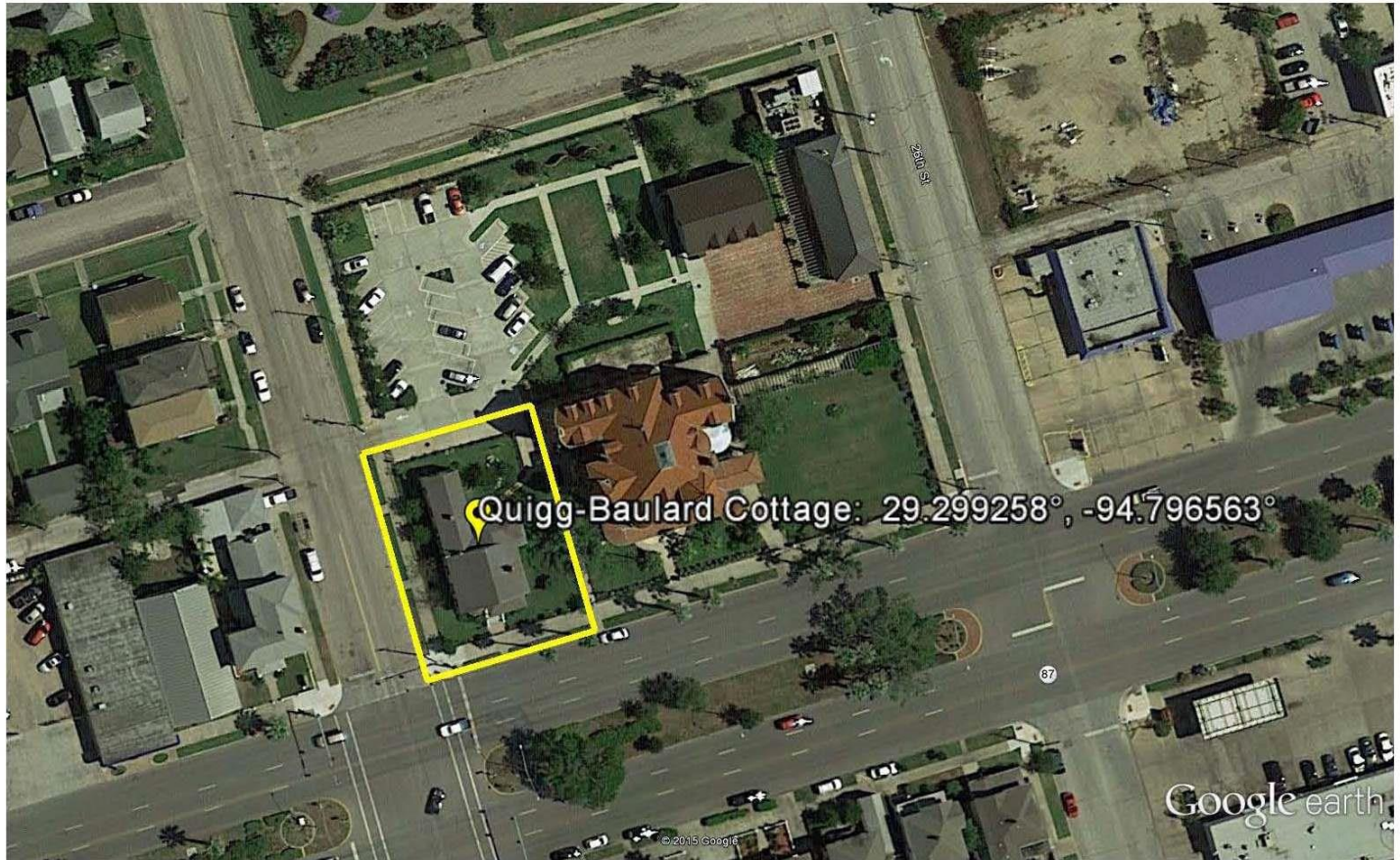
Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Map 1: Scaled Google Earth map depicts nominated property's location on Galveston Island.



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Map 2: Scaled Google Earth map depicts approximate boundary and locational coordinates for the nominated property.

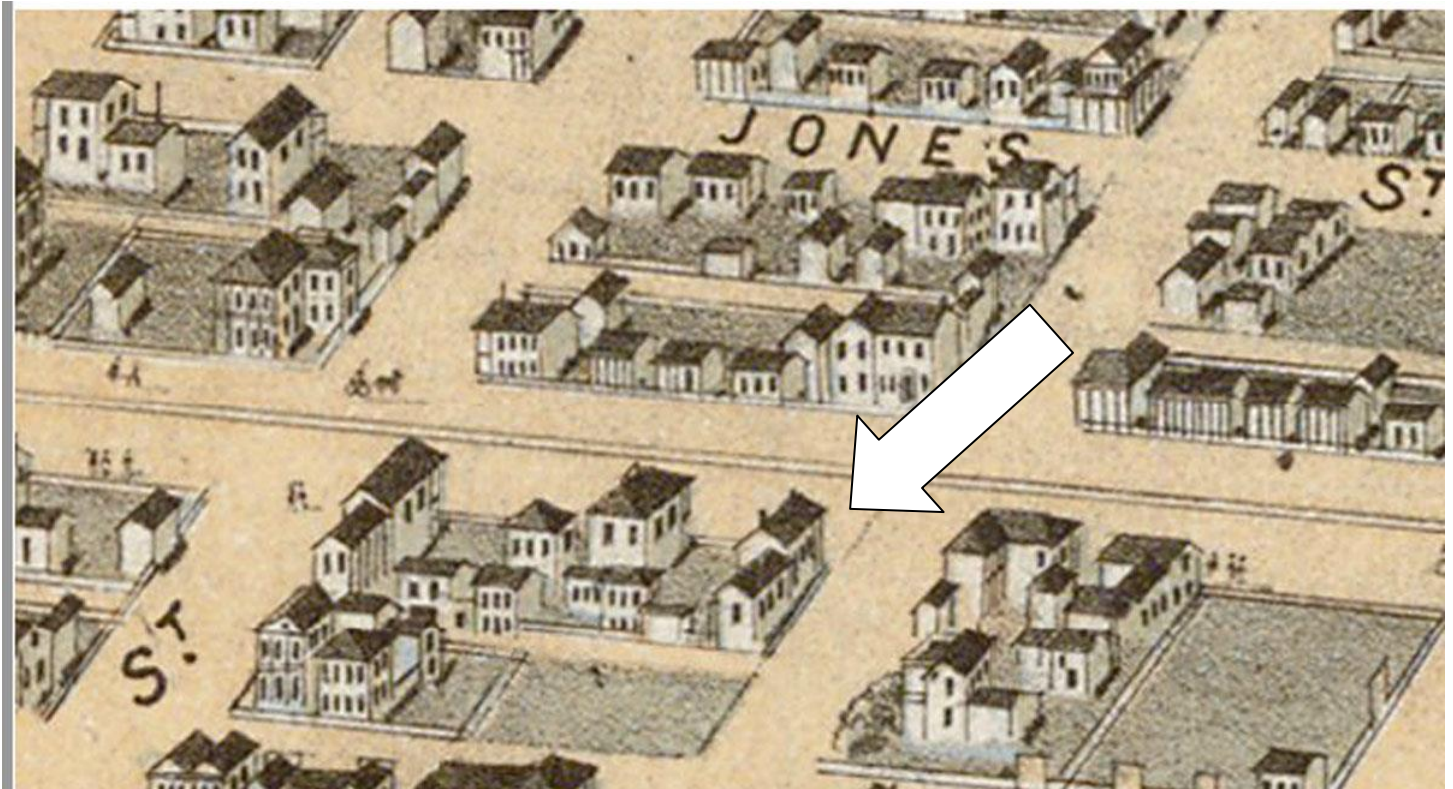


Google earth



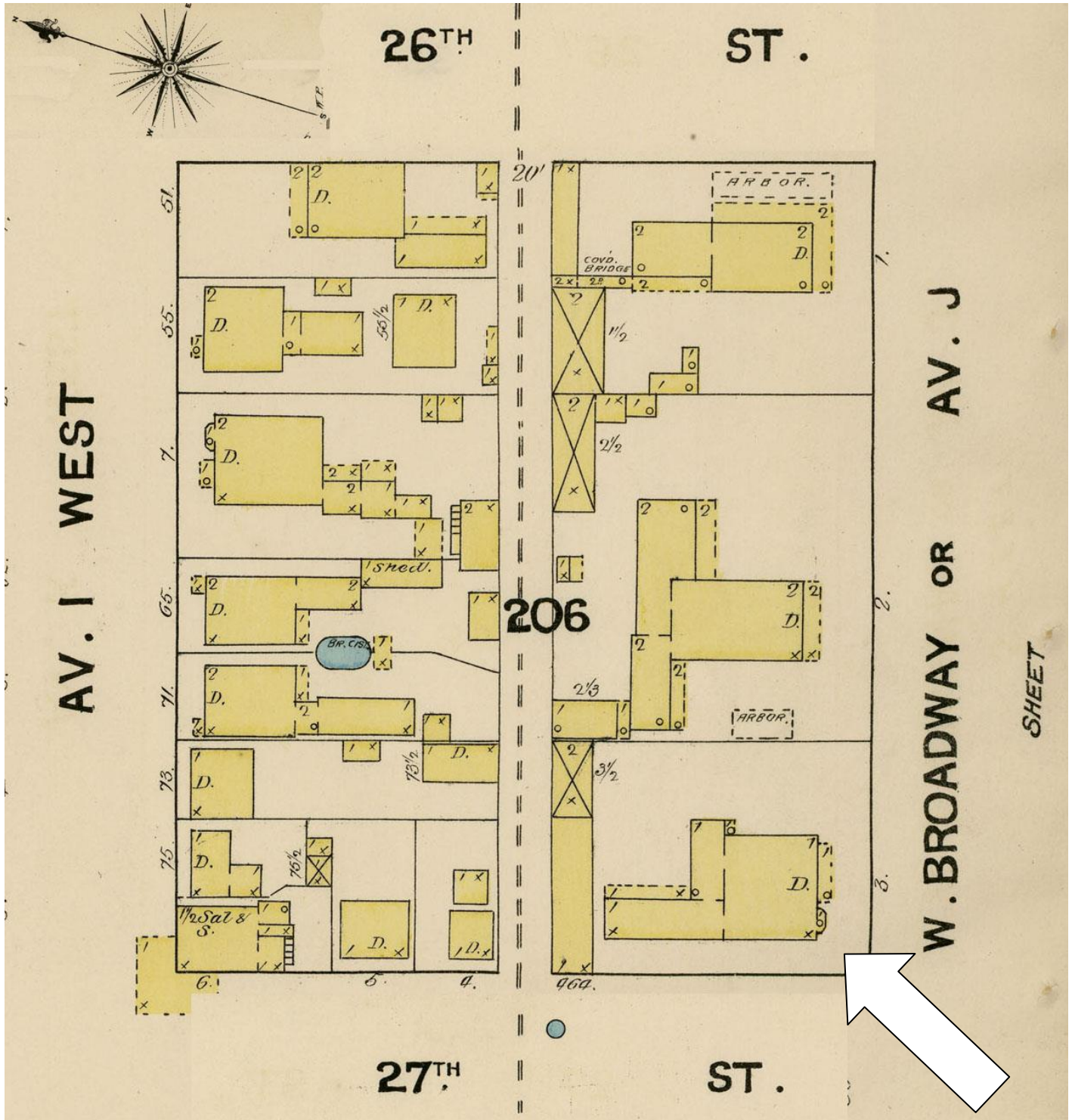
Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Map 3: Detail of Drie's Bird's Eye View of Galveston's Block 206; shows the Quigg-Baulard Cottage with two sections, a square front section and rear addition. Accessed online at Amon Carter Museum Texas Bird's Eye Views.



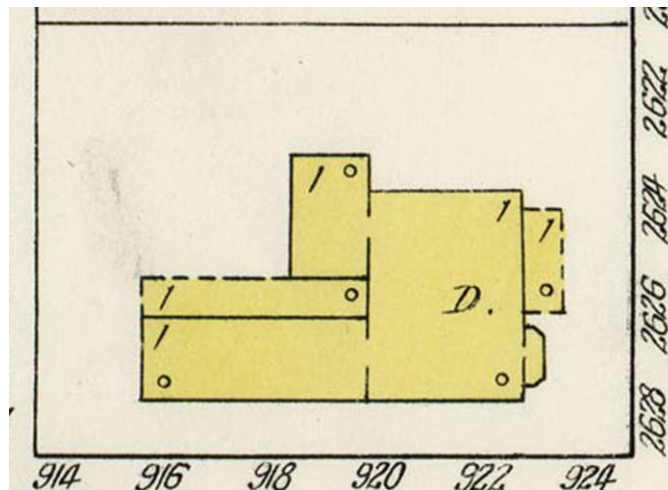
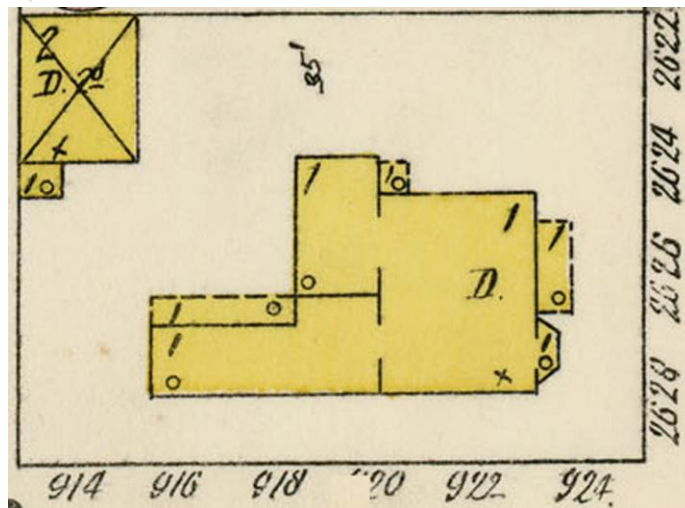
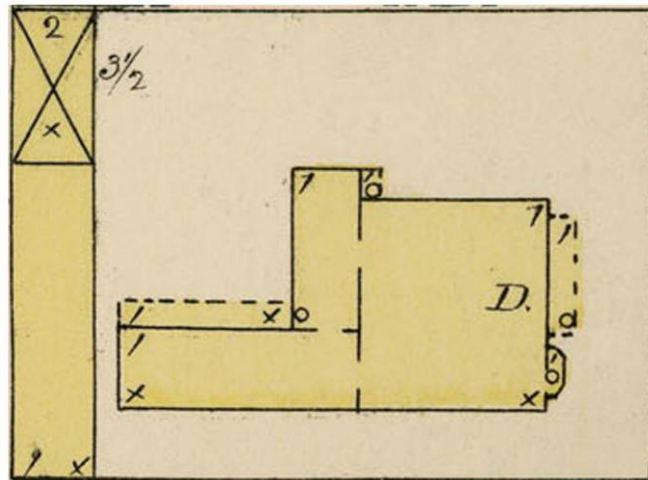
Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Map 4: Detail of Texas Sanborn Map of Galveston's Block 206, 1889; depicts the location of Quigg-Baulard Cottage at the south west corner of Block 206. Accessed online at University of Texas Perry Castenada Map Collection.



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

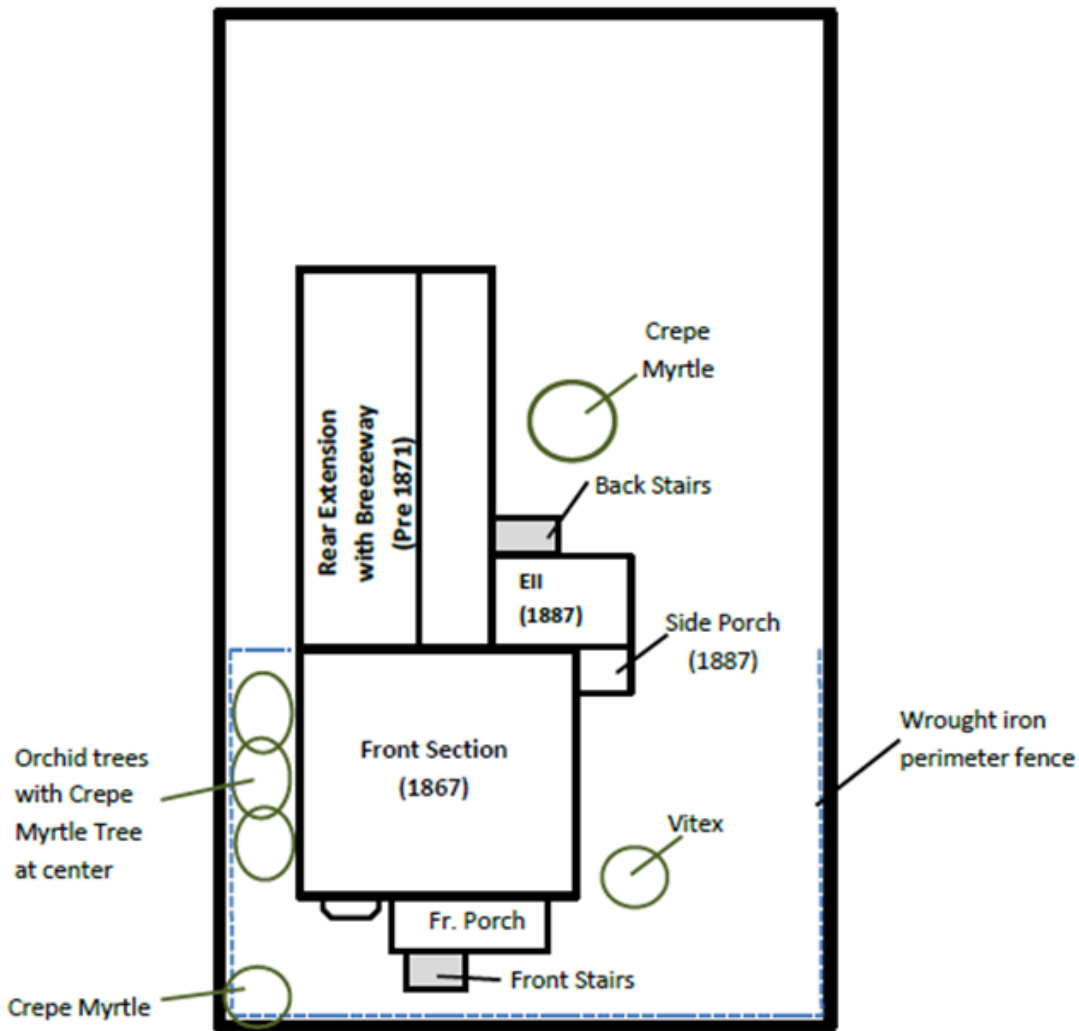
Maps 5 through 7: Detail of Texas Sanborn Map of Galveston, depicts Lots 13, 14 of Block 206 in 1889 (top), 1899 (middle) and 1912 (bottom).



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

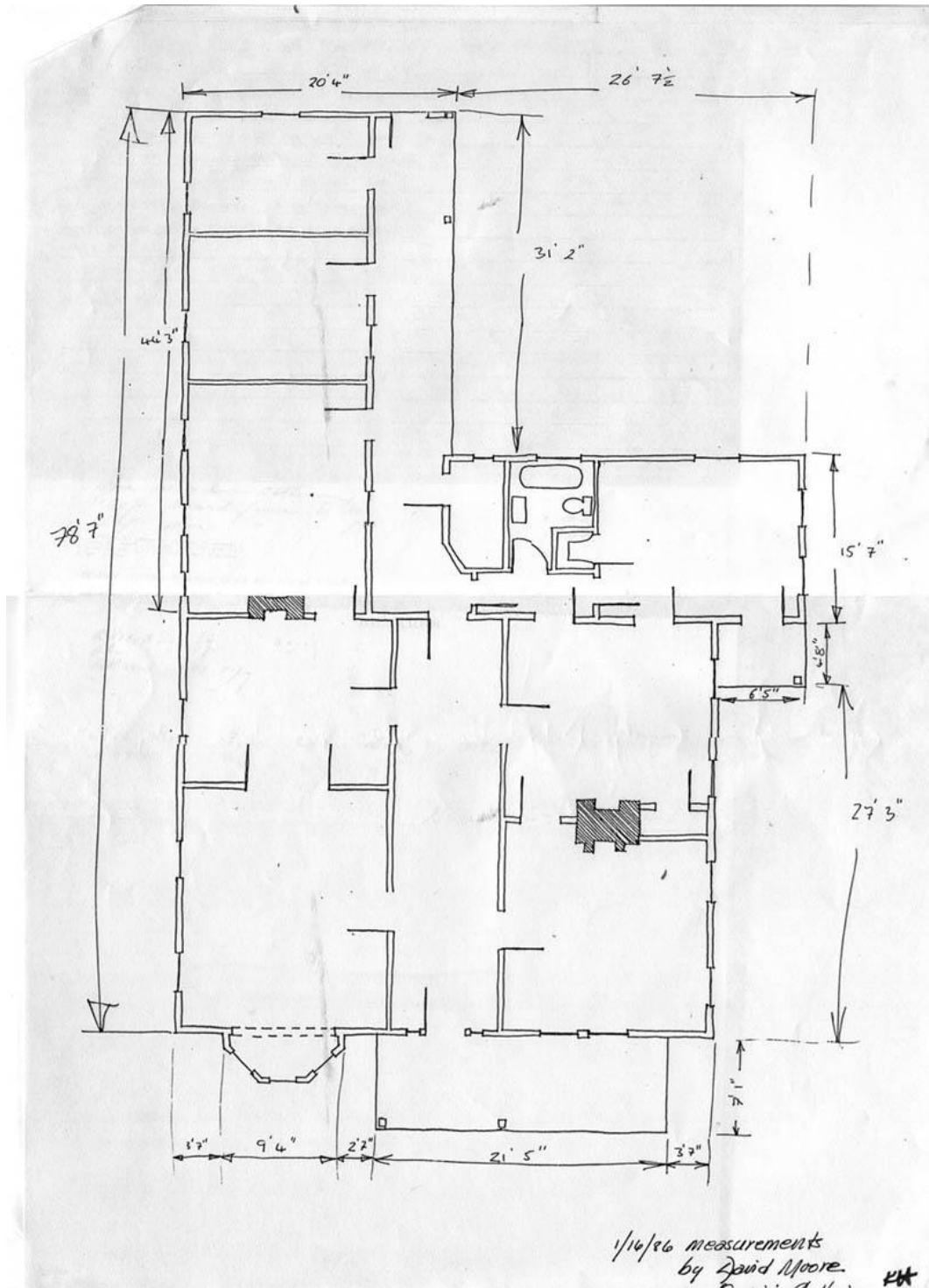
Map 8: Site plan of Quigg-Baulard Cottage showing position of structure, landscape trees and wrought iron fence; 2015. Top edge is approximately north.

Quigg-Baulard Cottage Site Plan



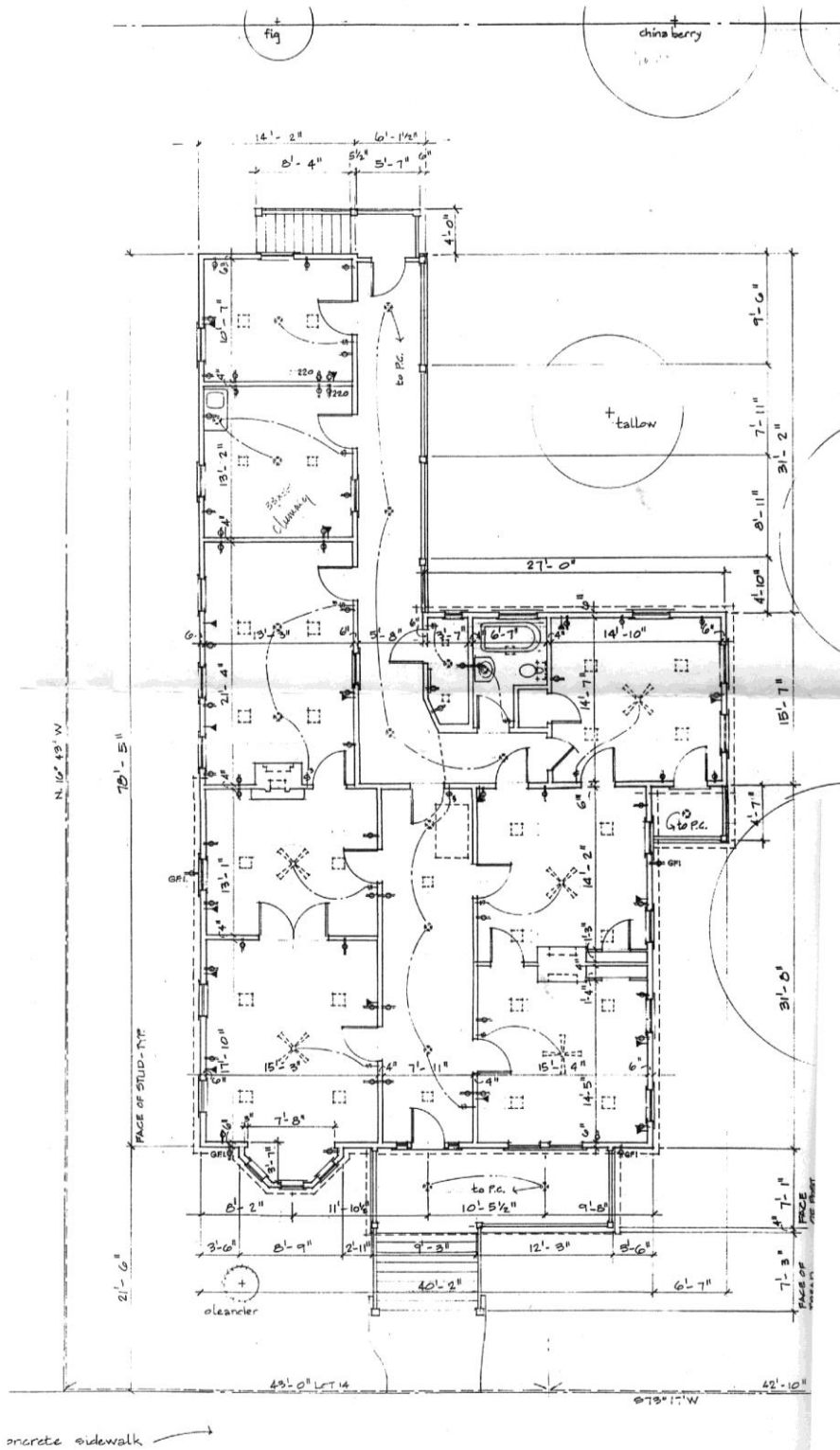
Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Figure 1: Rough layout of Quigg-Baulard Cottage made by David Moore, 1986, prior to restoration. Top edge is approximately north.



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Figure 2: Working blueprint of Quigg-Baulard Cottage circa 1987; depicts consideration to retain the existing position of the rear addition stairs at the north end of the breezeway. The idea was discarded in favor of restoring the stairs to the original position along the north side of the ell.



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Figure 3: Family of Victor J. Baulard on front steps of the Quigg-Baulard Cottage circa 1920; south elevation facing Broadway; includes detail of the porch balustrades and frieze. Original from the private collection of Baulard descendent, Eloise Mouton.



Figure 4: Family of Victor J. Baulard on front steps of the Quigg-Baulard Cottage circa 1920; south elevation facing Broadway. Depicts details of the wrought iron fence and newel posts. Original from the private collection of Baulard descendent, Eloise Mouton.



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Figure 5: Victor Baulard, Jr. and wife on the back stairs of the Quigg-Baulard Cottage circa 1900; depicts the original position of the breezeway-access stairs along the north side of the ell. Digital copy accessed 2/26/15 in public member trees of Ancestry.com, Tuffley-Obrien Family Tree, owner gjahn1957.



Figure 6: Quigg-Baulard Cottage and Willis Moody Mansion during Galveston grade raising following the Great Storm of 1900; taken circa 1906 from the southwest corner of Broadway looking north. Depicts the shared history of the cottage and the mansion. Original from a post card in the collection of Moody Family and Business Archives, Mary Moody Northen Endowment.



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Figure 7: Interior of Quigg-Baulard Cottage, south east bedroom looking north; 1961. Depicts the detail of the fireplace. Original from the private collection of Baulard descendent, Eloise Mouton.



Figure 8: South elevation of the Quigg-Baulard Cottage; 1961. Depicts the front porch, side porch, stairs and wrought iron fence; also sidewalk and street in front. Original from the private collection of Baulard descendent, Eloise Mouton.



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Figure 9: Quigg-Baulard Cottage and Willis-Moody Mansion, both with scaffolding during restoration in 1987; Camera facing north. Moody Family and Business Archives.



Figure 10: North elevation of Quigg-Baulard Cottage during restoration in 1987; depicts breezeway access from north end door, altered from the position of the original breezeway stairs along the north side of the ell. Camera facing southwest.



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Figure 11: Northwest end of rear addition of Quigg-Baulard Cottage; depicts detail of pier and beam foundation construction and repair. Camera facing south.



Figure 12: East elevation of rear addition breezeway of Quigg-Baulard Cottage; depicts pier and beam foundation and remains of exterior shutters and half wall; roof protected by tarps. Camera facing west.



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

CURRENT PHOTOS OF THE NOMNATED PROPERTY

The following photos were also submitted to the National Park Service as high quality digital files.

Photo 1: South elevation; camera facing north



Photo 2: West elevation; camera facing east



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Photo 3: North elevation; camera facing south



Photo 4: East elevation; camera facing west



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Photo 5: North elevation of ell, rear addition breezeway; camera facing southwest



Photo 6: Parlor, south west front room; camera facing southeast



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Photo 7: Center hall and front door with sidelights and transom; camera facing south



Photo 8: Front section, northwest sitting room adjoining parlor; camera facing northwest



Quigg-Baulard Cottage, Galveston, Galveston County, Texas

Photo 9: Rear addition breezeway; camera facing north



Photo 10: Streetscape of Broadway Avenue looking west showing Quigg-Baulard Cottage on north west corner, Willis-Moody Mansion in foreground; camera facing northwest

