

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

1. Name of Property

Historic Name: Van Zandt Cottage
Other name/site number: Van Zandt Home
Name of related multiple property listing: NA

2. Location

Street & number: 2900 Crestline Road
City or town: Fort Worth State: Texas County: Tarrant
Not for publication: [ ] Vicinity: [ ]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 [x] 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 [x] meets [ ] does not meet the National Register criteria.

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

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

Signature of certifying official: Mark Wolfe
Title: State Historic Preservation Officer
Date: 10/8/12
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

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

**5. Classification**

**Ownership of Property**

	Private
<b>x</b>	Public - Local
	Public - State
	Public - Federal

**Category of Property**

<b>x</b>	building(s)
	district
	site
	structure
	object

**Number of Resources within Property**

Contributing	Noncontributing	
1	1	buildings
0	0	sites
0	0	structures
0	2	objects
1	3	total

Number of contributing resources previously listed in the National Register: 0

**6. Function or Use**

**Historic Functions:** RECREATION AND CULTURE/ museum

**Current Functions:** RECREATION AND CULTURE/ museum; Work in Progress

**7. Description**

**Architectural Classification:** Other: Pre-Railroad: Dogtrot or Center Hall

**Principal Exterior Materials:** Wood

**Narrative Description** (see continuation sheets 7-7 through 7-10)

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

## 8. Statement of Significance

### Applicable National Register Criteria

<input checked="" type="checkbox"/>	<b>A</b>	Property is associated with events that have made a significant contribution to the broad patterns of our history.
<input type="checkbox"/>	<b>B</b>	Property is associated with the lives of persons significant in our past.
<input type="checkbox"/>	<b>C</b>	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"/>	<b>D</b>	Property has yielded, or is likely to yield information important in prehistory or history.

**Criteria Considerations:** N/A

**Areas of Significance:** Conservation

**Period of Significance:** 1936

**Significant Dates:** 1936

**Significant Person** (only if criterion b is marked):

**Cultural Affiliation** (only if criterion d is marked):

**Architect/Builder:** Pelich, Joseph R. (architect, 1936 restoration)

**Narrative Statement of Significance** (see continuation sheets 8-11 through 8-29)

## 9. Major Bibliographic References

**Bibliography** (see continuation sheets 9-30 through 9-31)

### 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 (*Log Cabin Village, Fort Worth Parks and Community Services*)
- University
- Other -- Specify Repository:

**Historic Resources Survey Number** (if assigned): NA

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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**10. Geographical Data**

**Acreage of Property:** .67 acres

**Coordinates** (either UTM system or latitude/longitude coordinates)

Latitude/Longitude Coordinates

Datum if other than WGS84: NA

- 1. Latitude:        Longitude:
- 2. Latitude:        Longitude:
- 3. Latitude:        Longitude:
- 4. Latitude:        Longitude:

UTM References

NAD 1927  NAD 1983

Zone: 14

- 1. Easting:653757        Northing: 3624101

**Verbal Boundary Description:**        (see continuation sheet 10-32)

**Boundary Justification:**                (see continuation sheet 10-32)

**11. Form Prepared By**

Name/title:                Susan Allen Kline, consultant  
Organization:              Van Zandt Cottage Friends, Inc.  
Street & number:          P.O. Box 470774  
City or Town:              Fort Worth                      State: Texas                      Zip Code:        76147  
Email:                      sskline@sbcglobal.net (consultant)  
Telephone:                817-921-0127 (consultant)  
Date:                        May 21, 2012

**Additional Documentation**

**Maps**                      (see continuation sheet Map-33 through Map-34)

**Additional items**        (see continuation sheets Figure-35 through Figure-44)

**Photographs**            (see Page 5)

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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## Photographs

All photos share the following information. Photos printed on HP Premium Plus Photo Paper with HP Viverra ink.

Name of Property: Van Zandt Cottage  
City or Vicinity: Fort Worth  
County, State: Tarrant County, Texas  
Photographer: Susan Allen Kline  
Date Photographed: March 23, 2012

Photograph Number 1:  
West and front (south) elevations; camera facing northeast

Photograph Number 2:  
Front (south) elevation; camera facing north

Photograph Number 3:  
East elevation; camera facing southwest

Photograph Number 4:  
North (rear) and west elevations; camera facing southeast

Photograph Number 5:  
West elevation; camera facing east

Photograph Number 6:  
Front of office/storage building; camera facing east/northeast

Photograph Number 7:  
Interior, bedroom; camera facing west

Photograph Number 8:  
Interior, dressing room (daughters' bedroom), camera facing east

Photograph Number 9:  
Interior, breakfast (dining) room; camera facing north

Photograph Number 10:  
Interior, kitchen; camera facing east

Photograph Number 11:  
Interior, sitting room; camera facing east/southeast

Photograph Number 12:  
Interior, entry corridor; camera facing south

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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**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.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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## **NARRATIVE DESCRIPTION**

The Van Zandt Cottage is a one-story, side-gabled, six-room wood-framed house with ship-lap siding. It dates to the mid-1800s and is proclaimed to be Fort Worth's oldest dwelling still located at its original location. Its historic configuration reveals a symmetrical arrangement with a center hall and flanking rooms containing stone fireplaces on the gable end walls. In 1936, a full-width porch on the north elevation was enclosed and the window apertures and south porch were restored to an approximation of an earlier appearance. With the addition of four-over-one windows and wood shutters flanking them, it was transformed to a romanticized version of its former self. The house is located in Trinity Park on the north side of Crestline Road, an asphalt-topped street connecting the interior of the park to University Drive and the city's Cultural District. Set beneath a graceful canopy of mature trees, the Van Zandt Cottage retains a high degree of its historic and architectural integrity.

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## **Setting**

The Van Zandt Cottage is located at 2900 Crestline Road in Fort Worth's Trinity Park, one of the city's oldest, and among its largest, central city parks. The park is located west of the central business district and is bordered on the east by the Clear Fork of the Trinity River. The park contains approximately 252 acres and is known for its stands of native trees, duck pond, its stone shelter house constructed by the Works Progress Administration (WPA) c. 1937, miniature railroad and winding drives. It is located on the eastern edge of the city's Cultural District which is home to world-class museums such as the Kimbell Art Museum (Louis Kahn, 1969-1972 and a new building designed by Renzo Piano Building Workshop scheduled to open in 2013), Fort Worth Modern Art Museum (Tado Ando, 2002), Amon Carter Museum (Philip Johnson, 1961, 1964, 1977, 2001), as well as Casa Mañana Theater (A. George King and Associates, 1958 and Gideon Toal, 2003), Will Rogers Memorial Auditorium, Will Rogers Memorial Coliseum, and Will Rogers Memorial Pioneer Tower (Wyatt C. Hedrick and Elmer G. Withers Architectural Group, 1936-37 with later additions). Bordering the park to the southwest is the 109-acre Fort Worth Botanic Garden, a portion of which was listed in the National Register of Historic Places in 2009 for its significance as a designed landscape.

The nominated property is located on the north side of Crestline Road, an east-west asphalt-topped road that connects the interior of Trinity Park with University Drive, a major north-south arterial running through the center of the Cultural District. The Van Zandt Cottage is set beneath a canopy of large trees located near the west side of the building. The cottage grounds are set off from the street by upright log bollards and asphalt-topped parking spaces. North of the cottage and shielded from it by trees and heavy vegetation is an unnamed road that closely follows the former location of a spur of the Saint Louis, San Francisco and Texas (Frisco) Railroad. Beyond this road is a large tract of land. At its northwest corner is Farrington Field, a concrete stadium constructed in 1939 by the WPA for the Fort Worth Independent School District. Near the southwest corner of the tract is the school district's Jack A. Billingsley Field House. The majority of the open space around these two venues is paved for parking. Directly east of the cottage is a one-story five-bay concrete block garage and parking lot surrounded by a chain link fence. It is used by the Fort Worth Parks and Community Services' Athletics and Operations units. On the south side of Crestline Road is a park department maintenance facility.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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## Exterior<sup>1</sup>

The Van Zandt Cottage is a one-story, six-room house of wood frame construction. Wood shingles cover the side-gabled roof. The walls are sheathed with a wide wood ship-lap painted gray. Four-over-one wood windows, flanked by wood shutters, are found on all elevations. The wood trim around the windows and doors, as well as the windows' shutters, doors, and porch columns, are painted white. The façade (south elevation) has a full-width porch with a dropped roof supported by six simple wood posts. The centrally-placed entrance has a batten door constructed of wide wood planks. A wood-framed screen door protects the batten door. Wall end chimneys on the side (east and west) elevations are constructed of rough-cut, irregular-coursed limestone. The foundation is visible on the east, rear, and west elevations. It is composed of uncoursed limestone on the east elevation and approximately the eastern third of the rear elevation. The remainder of the foundation on the rear and the foundation on the west elevation is composed of brick.

The Van Zandt Cottage has a symmetrical façade. Its dropped-roofed porch has a low pitch and exposed rafter tails. It is supported by six simple wood posts. The porch floor is constructed of treated wood slats. The centrally placed entrance features a wood door with wide planks and two horizontal and one diagonal cross members on its interior side. A wood-framed screen door provides some protection. Immediately to the right of the door are a wall sconce and a medallion from the Texas State Historical Survey Committee (the building was named a Recorded Texas Historic Landmark in 1962). Two four-over-one wood windows flank either side of the entrance. Each window is flanked by wood shutters composed of three planks with horizontal members near the top and bottom (see Photos 1 and 2).

The east elevation reveals a dual pitch to the rear portion of the side gabled roof, delineating the location of the former porch that was enclosed during the 1936 rehabilitation of the building. The roof has a very slight overhang, as it does on the rear and west elevations. Piercing the ridge of the gable is the wall end chimney constructed of irregular-coursed, rough-cut limestone. North of the chimney (and illuminating the kitchen) is a four-over-one wood window flanked by wood shutters similar to those on the façade. The limestone foundation is visible on this elevation (see Photo 3).

The rear (north) elevation has a symmetrical arrangement. At its center is an entrance with a six-panel door. In front of it is a small wood porch accessed by four wood steps flanked by wood railings. On either side of the porch is a four-over-one wood window flanked by wood shutters. To the left (east) of the porch is an opening covered by wood that provides access to the crawl space under the house. To the right (west) of the porch is a double door scuttle that provides access to the root cellar. The walls of the scuttle are brick (see Photo 4).

Like the east elevation, the west elevation reveals the dual pitch of the side-gabled roof. An irregular-coursed limestone wall end chimney pierces the ridge of the gable. There are two windows located to the left of the chimney. Each is flanked by wood shutters (see Photos 1, 4, and 5).

## Interior

The interior of the Van Zandt Cottage is divided into six rooms (see Figures 2 and 3). The three rooms at the back of the house are at a lower grade than the front three rooms. The back rooms are at the location of the full-width porch on the north elevation prior to the 1936 rehabilitation. The floors throughout the house are of ¾ inch pine

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<sup>1</sup> The physical descriptions of the exterior and interior of the cottage are drawn from the study done by Art Weinman, AIA, "Report on the Current Condition of the Van Zandt Cottage with Restoration Suggestions," (March 7, 2005) and the author's observations.



Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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planks varying in width from 6 to 8 inches. The floors in the front three rooms (bedroom, entry corridor, and sitting room) are laid horizontally and the floors in the back three rooms (dressing room, breakfast room, and kitchen) are laid vertically. Board and batten ceilings are found in the front three rooms. The ceilings in the bedroom and sitting room are laid horizontally; the ceiling in the entry is laid vertically. Crown molding was also added to the front three rooms as part of the 1936 work. The ceilings in the back rooms are of wood planks laid horizontally. All interior walls are covered with horizontal wood planks. However, the bedroom and the sitting room walls are covered with wall paper. The interior doors are four-paneled wood and date from the 1936 rehabilitation.

Stepping through the front entrance, one encounters the wide entry corridor (see Photo 12). It has a ceiling height of 9½ feet. On the left (west) side of the corridor is the bedroom. It has a ceiling height of 9 feet and 8½ inches. The walls are covered with wall paper. On the west wall is a fireplace. It has a brick-lined fire box and brick hearth, limestone surround and fore hearth, and a simple wood mantle framing it (see Photo 7). On the north wall of the bedroom is the entrance to the dressing room. Built into its east wall are two closets with wood plank doors of varying widths (see Photo 8).

At the north end of the entry corridor is the breakfast room. It has corner cabinets of wood in the northwest and northeast corners. Each cabinet has four doors—a pair on the top and a pair on the bottom. The upper pair have center panels of punched tin (see Photo 9). In front of the northeast cabinet is the entrance to the kitchen. The kitchen has a closet built into its northeast corner and a sink dating to the 1936 rehabilitation in the southeast corner (see Photo 10).

The sitting room is located to the right (east) of the entrance corridor. It has a ceiling height of 9 feet and 8 ½ inches and its walls are covered with wallpaper. On the east wall is the house's second fireplace. Its construction is similar to that of the fireplace in the bedroom with brick fire box and hearth, limestone fore hearth and fireplace surround, and wood mantle (see Photo 11).

A brick-walled cellar dating to the 1936 rehabilitation is located under the dressing room and breakfast room at the northwest corner of the house. It is accessible through an exterior scuttle located on the north elevation. Prior to the restoration work, this space was a more rudimentary root storage cellar.

The contents of the house are owned by the City of Fort Worth. Currently, the house's artifacts have been placed in storage with the exception of bedroom furnishings that belonged to the Van Zandt family and miscellaneous items. Furnishings that remain in the house are not arranged for public display and some are under protective drapes in anticipation of future work on the interior.

### **Noncontributing Resources**

Office/Storage Building: Located to the east of the Van Zandt Cottage is a small, one-story building constructed in 2002 that contains a restroom, an office, and a small room for collections storage. The façade of the building faces southwest and features two doors (one to the restroom and one to the office) and a window between them. The L-shaped building has board and batten walls and a wood-shingled, cross-gabled roof with a slight overhang. A flagstone walk diverging from the stone walk to the cottage provides access to the building. It is counted as a noncontributing building because it was not present during the period of significance (see Photo 6).

Major K.M. Van Zandt Marker: Between the cottage and the office/storage building is a pink granite monument erected in 1963 by the State of Texas that highlights the Civil War military career of Major K. M. Van Zandt (the

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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home's former owner). It is counted as a noncontributing object because it was not present during the period of significance (see Photo 1).

### Drag Stone

Southwest of the house near the parking lot is a large stone with a hole in the center that is mounted on a base of irregular-coursed limestone. On the base is a bronze plaque with the following inscription: "1850 - 1924/ROCK USED TO BREAK THE FIRST ROADS/IN FORT WORTH/PRESENTED BY MRS. BETTY WETMORE MCKEE/ ERECTED BY/FORT WORTH CHAPTER D.A.R." It is believed that this stone was originally displayed in Hyde Park in downtown Fort Worth and was relocated to the Van Zandt Cottage grounds in approximately 1952. It is counted as a noncontributing object because it was not present during the period of significance (see Photo 1).

### **Post-1936 Alterations**

Archival evidence and physical inspection reveal that the house has undergone routine repairs (new roofs, painting, etc.) and structural repairs such as a new porch and additional bracing in the cellar. Art Weinman's historic structures report demonstrates that a bathroom was added in the early 1950s at the rear of the house. It was removed in 2003-2004.

Figure 10 suggests that the south porch's roof may have been sheathed with board and batten wood during the 1936 rehabilitation. By c. 1960, the roof of the porch and the main body of the house was replaced, likely with an asphalt shingled roof (see Figure 11). Today, both roofs are sheathed with wood shingles. Historic photos of the rehabilitated house indicate that there once was a horizontal railing located between each of the outer two porch columns, perhaps to suggest a hitching rail for horses. The rails were removed in 2011 when the windows were replaced.

Considerable work has been done to the cottage and grounds in the last ten years. The office/storage building and accessible walkway and parking areas were completed by May 2002. In 2003-2004, the bathroom at the rear of the building was removed and rear porch added, the chimneys and shutters repaired, and the exterior cleaned and painted. Following the recommendations made by Arthur Weinman in a historic structures report he prepared for the cottage in 2005, the foundation of the house was leveled and repaired in 2007. This work included the installation of vents in the stone and brick portions of the foundation. The foundation work necessitated the construction of a new front porch. In 2011, the deteriorated windows were replaced with units that replicated the configuration of those installed in 1936.

More work remains to be done on the cottage and will be undertaken as funding becomes available. The proposed work includes installation of new electrical and HVAC systems and new period-appropriate wallpaper in the bedroom and sitting room.

The Van Zandt Cottage retains its integrity of design, materials, workmanship, setting, location, feeling, and association. Although certain features have been replaced over time due to deterioration, the replicated features evoke the building's rustic but charming characteristics that were created during its 1936 restoration.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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## Statement of Significance

The Van Zandt Cottage in Fort Worth, Texas, is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion A in the area of Conservation. Originally constructed in the mid-1800s as a pre-railroad-era dwelling and formerly owned by one of the city's most prominent pioneers, the house was restored by the Women's Division of the Texas (Fort Worth) Frontier Centennial in 1936 as part of community efforts to commemorate the centennial of Texas' independence from Mexico. The house was transformed from a simple frontier dwelling to a romanticized "cottage." Although not an exact restoration, it is significant as an example of an early, if not the first, private-public partnership in Fort Worth to preserve a site associated with the city's past. The period of significance is 1936, the year in which the restoration occurred.

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## Early History of Fort Worth and the Arrival of Khleber Miller (K. M.) Van Zandt

Located in North Texas at the site of the confluence of the Clear and West forks of the Trinity River, Fort Worth traces its origins to 1849. On June 6, Major Ripley S. Arnold established a camp along the banks of the river. The camp was moved to the top of the north-facing bluff two months later and the name was changed from Camp Worth to Fort Worth on November 14, 1849. The army's occupancy was short-lived as the troops moved further west in 1853. The civilian settlement around the fort remained. Eager boosters wanted the county seat for Tarrant County moved from Birdville to Fort Worth and a special election was held in 1856. Fort Worth won the election by a small margin. After a protracted struggle between the two towns, another election was held in 1860 in which Fort Worth was declared the winner.<sup>2</sup>

The Civil War brought economic decline to Tarrant County and Fort Worth as both suffered the effects of inflation and population loss. Following the war, new settlers arrived and helped to establish Fort Worth as a cattle market and industrial and manufacturing hub in North Texas. Among the new immigrants was Major Khleber Miller (K. M.) Van Zandt. Van Zandt was born near Salem, Franklin County, Tennessee, on November 7, 1836, to Isaac and Frances Cooke (Lipscomb) Van Zandt. The family settled in Elysian Fields, Panola County, Texas, in 1838 and then moved to Harrison County, Texas, in 1839. Isaac Van Zandt was appointed as Texas' *chargé d'affaires* to the United States and moved to Washington, D.C. in 1842 where he campaigned for the annexation of Texas into the United States. His family followed him there in 1843 where they lived until 1844. K. M. later attended Marshall University in Marshall, Texas, and then enrolled in Franklin College near Nashville, Tennessee. Following college, K. M. held various jobs, including working in a dry goods store in Marshall and then securing deeds for right-of-way for the Vicksburg, Shreveport and Texas Railway Company in Louisiana. After returning to Marshall, he was admitted to the bar in 1858 and practiced law in that city.<sup>3</sup>

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<sup>2</sup> Janet Schmelzer, "FORT WORTH, TX," *Handbook of Texas Online* (<http://www.tshaonline/articles/hdf01>), accessed June 16, 2011. Published by the Texas State Historical Association; W. Kellon Hightower, "TARRANT COUNTY, TX," *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/online/articles/hct01>), accessed March 6, 2012. Published by the Texas State Historical Association. The camp and subsequent fort were named in honor of General William Jenkins Worth who had died in San Antonio in May 1849.

<sup>3</sup> *Ibid*; Isaac Van Zandt (1813-1847) is considered by many to be the founder of Marshall. Following his return from Washington, he campaigned for governor of Texas in 1847 but became ill with yellow fever and died on October 11. See John B. Wilder, "VAN ZANDT, ISAAC," *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/online/articles/fva12>), accessed March 7, 2012. Published by the Texas State Historical Association; Patricia P. Kinkade, "VAN ZANDT, KHLEBER MILLER," *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/online/articles/fva13>), accessed December 7, 2011. Published by the Texas State Historical Association.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Following the outbreak of the Civil War, Van Zandt helped organize Company D, Seventh Texas Infantry. Serving as captain of the company, he engaged in action in Tennessee and Mississippi. He became a prisoner of war with the capture of Fort Donelson in Tennessee and was part of a prisoner exchange in 1862. In 1863 he was promoted to the rank of major in General Hiram B. Granbury's Brigade. Among the battles in which Van Zandt participated were Missionary Ridge and Franklin, Tennessee. In 1864, he received a certificate of disability.<sup>4</sup>

After the war, Van Zandt left Marshall because of the "many carpetbaggers and undesirables" who came to East Texas during the early years of Reconstruction. According to Van Zandt's autobiography, he had a childhood ambition to move to West Texas. He eventually reached Fort Worth in August 1865. In Van Zandt's view, the town "presented a sad and gloomy picture," as the stone courthouse begun in 1860 stood partially completed, the fort's former officers' quarters were deserted, and commercial establishments around the town square were depleted of stock and their doors locked. But Van Zandt was determined to stay and as historians have noted, his arrival and that of other ex-Confederates was a fortuitous moment in the city's early development.<sup>5</sup>

Although trained as a lawyer, Van Zandt did not practice law in Fort Worth. He first engaged in the dry goods business. His success allowed him to develop other business interests, including the Tarrant County Construction Company. Organized in 1875, the company built the roadbed for the Texas and Pacific Railway between Dallas and Fort Worth, which was completed in 1876. Along with three other businessmen, he founded a private bank, Tidball, Van Zandt and Company, with \$30,000 capital stock. It later became the Fort Worth National Bank. Other business institutions with which he played a significant role included the K. M. Van Zandt Land Company (president), Fort Worth Life Insurance Company (director), and the town's first newspaper, the *Fort Worth Democrat* (co-founder). He was credited with bringing the first post office to the city, building one of the state's first streetcar systems, and bringing several railroads to town. He served in the state's Thirteenth Legislature from 1873-74 as a representative of the Twenty-first District. Other organizations with which he was affiliated included Fort Worth's First Christian Church (serving as a director from 1877 until his death in 1930) and the United Confederate Veterans. Of the latter, he was instrumental in its formation and served as its commander-in-chief from 1918-1921. He also served on the Fort Worth school and park boards.<sup>6</sup>

Van Zandt was married three times and had fourteen children who survived to adulthood. He married his first wife, Minerva Peete, on April 9, 1857. After Minerva's death, he married her sister, Mattie Peete, on July 22, 1869. After the death of Mattie, he married Octavia Pendleton on October 8, 1885. She survived Van Zandt and died in 1947.<sup>7</sup>

With the encouragement of his daughter, Alice Van Zandt Williams of Washington, D.C., Major Van Zandt began dictating his autobiography in the summer of 1929. After spending the morning at the bank, Van Zandt would return home at noon for lunch followed by a nap. After his nap and with the prompting of questions from his daughter, he would tell his story to a secretary from his bank. The notes were transcribed the following morning and checked for accuracy. The results of this effort lead to a 200-page manuscript arranged in chronological order which Mrs. Williams carried back to Washington at the end of the summer. The manuscript was later edited by

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<sup>4</sup> Kinkade, "VAN ZANDT, KHLEBER MILLER;" "Van Zandt, Major K.M.," Marker Number 2524, Atlas, Texas Historical Commission ([http://atlas.thc.state.tx.us/viewform.asp?atlas\\_num=5439002524...](http://atlas.thc.state.tx.us/viewform.asp?atlas_num=5439002524...)) accessed March 26, 2012.

<sup>5</sup> Sandra L. Myres, editor, *Force Without Fanfare: The Autobiography of K. M. Van Zandt* (Fort Worth, Texas: Texas Christian University Press, 1968; second printing 1995), pp. 111-113. See Myres' annotation on pages 113-114 where she references the credit that two historians give to Van Zandt and his fellow ex-Confederates for turning around the fortunes of the city.

<sup>6</sup> Myres, *Force Without Fanfare: The Autobiography of K. M. Van Zandt*, p. 145; Kinkade, "VAN ZANDT, KHLEBER MILLER."

<sup>7</sup> Kinkade, "VAN ZANDT, KHLEBER MILLER;" "Octavia Pendleton," (<http://freepages.genealogy.rootsweb.ancestry.com/~unionmc/bowhunt/1994.htm>) accessed March 27, 2012.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Sandra L. Myres and published in 1968. In it, Major Van Zandt related this story about his acquisition of the property, which he referred to as “the farm,” on which the Van Zandt Cottage is located:

[A short time before Sister Ida and Mr. Jarvis moved to Fort Worth, I purchased a large farm at the edge of Fort Worth. It came about in this way.] In the early 1860’s a man by the name of Scoggin moved to Fort Worth from Harrison County. He left owing money to a great many people, including my mother. A few years after I moved to Fort Worth, I learned that Mr. Scoggin was living in Brazos County; but he purchased a farm near Fort Worth and put the title in his wife’s name. I communicated this information to the parties in Marshall to whom he owed money, and my mother sent her note saying I could have the money if I could collect it. I had a suit brought, and as a result the court ordered the Scoggin property sold at auction. When the sale was held, I bought the farm. Mrs. Scoggin’s attorney, Judge Ferris, brought suit to contest the sale, but before the time for the trial he came to talk the matter over with me. He said to me, “You did not pay much for this land, and I think you ought to pay Mrs. Scoggin something.” I said, “Judge, I want to do the right thing. What do you think would be fair?” “Well,” he said, “if you will pay Mrs. Scoggin \$1,500, she will give you a quit-claim deed.” I did not have \$1,500 at the time, but she accepted my note for that amount. Due to a bit of good fortune, I was able to pay the note in a very short time.”<sup>8</sup>

According to his autobiography, Van Zandt took out the note in 1871 and paid it off in short order after selling family property in Jefferson, Texas.<sup>9</sup>

Deed and abstract records provide more detail regarding the chain of title to the land on which the Van Zandt Cottage is located. In 1856, a patent was issued to Josiah M. C. Lynch for 320 acres that straddled both sides of the Clear Fork of the Trinity River. Between 1856 and 1866, the property passed through at least four different owners and was enlarged with the purchase of 160 acres of the John P. Montgomery Survey. In 1866, A. G. Scoggin purchased the Lynch Survey and the 160 acres of the Montgomery Survey from J. Samuels. The sheriff’s deed through which K. M. Van Zandt purchased the tracts was dated September 20, 1869. The decree of the District Court in which it was recorded that Van Zandt paid Sarah Scoggins \$750 and executed a note for \$750 payable to her was dated March 22, 1871.<sup>10</sup>

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<sup>8</sup> Myres, *Force Without Fanfare: The Autobiography of K. M. Van Zandt*, p. 122. For years after her father’s death in 1930, Alice Van Zandt Williams continued to gather information from family members, archives and government documents. In November 1963, she approached Sandra Myres from the University of Texas at Arlington about writing a biography of her father. The decision was made to have Van Zandt’s story told through his words with the addition of material from letters and other documents, annotation and footnotes. The name “Scoggin” was also written as “Scoggins” in some documents.

<sup>9</sup> Myres, *Force Without Fanfare: The Autobiography of K. M. Van Zandt*, p. 123.

<sup>10</sup> Texas General Land Office Land Grant Search, Lynch, Josiah M.C., Original Grantee, Patent Date 17 April 1856, Patent Number 1105, Patent Volume 12, Certificate 241 (<http://www.glo.texas.gov/cf/land-grant-search/LandGrantsWorklist.cfm>) accessed March 7, 2012; Abstract of Title for 13.99 acres of the J. M. C. Lynch Survey, Fort Worth and Tarrant County Abstract Company, photocopies available at Log Cabin Village, Fort Worth Parks and Community Services, Fort Worth, Texas. The Tarrant County Courthouse burned in 1876. Original deed instruments before that date were recreated through the use of abstract records, deeds in the possession of individuals and sworn affidavits.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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## The Van Zandt Cottage before the Texas Frontier Centennial

Richard Lipscomb Van Zandt, K. M. Van Zandt's son, recorded his recollections of the family's life on the "farm" in a letter to his daughter, Barbara Jean, dated November 10, 1932. Richard was born on December 1, 1871 in the family's residence at Third and Houston Street in downtown Fort Worth. According to Richard, when he was six weeks old, the family moved to the farm, which, under this scenario, would place the beginning of the family's occupation in early 1872. The dwelling, presumed to have been built by a prior occupant, was situated "in a grove of live oak trees" and contained four rooms with "two on each side of the hall." Also on the property was a small, one room house where his mother's parents lived. K.M. and his wife, Mattie, lived in "the big house" with five children. Two children, Isaac and Annie, were later born in the house.<sup>11</sup>

As the house was located along a stage road, Richard Van Zandt reported seeing long wagon trains laden with buffalo hides as well as soldiers frequently passing by, who, according to his recollection, were "going to or returning from fights with Indians who were quite a menace in those days." He stated that the soldiers "always camped across the road from our house because we had such a good well of water which they could use."<sup>12</sup>

In his autobiography, Major Van Zandt also shared some recollections of his life while living on the farm. He would ride a horse into town every day and because there was no bridge, he would ford the river at shallow spots. Once when the river was too deep to cross safely after a heavy rain, he was presented with a dilemma, as only he and his partner, Thomas A. Tidball, had a combination to the bank's safe and Mr. Tidball was out of town. So Van Zandt wrote the combination on a piece of paper, tied it around a rock and threw it across the river to Major J. J. Jarvis, one of his business partners, who was waiting on the other side.<sup>13</sup>

As the family expanded, the little farm house became increasingly inadequate to comfortably accommodate its needs. By the late 1870s, Van Zandt had constructed a large two-story brick house at the corner of West Seventh and Penn Streets. The new house was indicative of Van Zandt's growing status within the community and a stark contrast to the little farm house across the river.<sup>14</sup>

A recently discovered photograph, possibly taken c. 1910-1920, sheds light on the appearance of the farm house's southern elevation. During this time, the family still owned the land and leased out the property. The house had a wood shingled gabled-roof over its main body. A nearly full-width dropped-roofed porch was attached just below the eaves of the main roof. It appears that this roof was covered with board and batten wood and supported by at least six simple columns. The wood porch floor was at grade level. The central entrance was flanked on either side by two elongated windows. The east chimney stack is visible and appears to be constructed of brick, suggesting that repairs had been made to it since brick was not readily available in the area at the time the house was constructed. A portion of the west chimney stack appears at the left edge of the photograph but there is not enough detail to determine its composition (see Figure 5).<sup>15</sup>

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<sup>11</sup> Typed transcription of (partial) letter from R. L. Van Zandt, to his daughter, Barbara Jean, dated November 10, 1932, as found in Arthur W. Weinman, AIA, "Report on the Current Condition of the Van Zandt Cottage with Restoration Suggestions," (March 7, 2005), n.p. In an affidavit executed by K.M. Van Zandt on May 14, 1904, he stated that he moved to the property in December 1871 and that he and his family lived there "a great many years." See Abstract of Title for 13.99 acres of the J. M. C. Lynch Survey, Fort Worth and Tarrant County Abstract Company, p. 66.

<sup>12</sup> R. L. Van Zandt to Barbara Jean, November 10, 1932.

<sup>13</sup> Myres, *Force Without Fanfare: The Autobiography of K. M. Van Zandt*, p. 147.

<sup>14</sup> A photograph of the house at West Seventh and Penn streets, c. 1879 appears in Van Zandt's autobiography. See Myres, *Force Without Fanfare: The Autobiography of K. M. Van Zandt*, n.p.

<sup>15</sup> This photograph is owned by Pen Cranz, Fort Worth, Texas.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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As shown in newspaper photographs taken just prior to the restoration work in 1936, the house was in a state of disrepair and had undergone some alterations. One photograph is of the east and north elevations. The photo's caption stated that the front of the house faced north. The north elevation had a full length porch supported by posts of various widths. The ceiling of the porch was composed of wide planks which, along with the roof above, were sagging. Although details of the photograph are difficult to determine, it depicts one entrance from the porch to the western portion of the house. There may have been an opening at the center of the elevation which would have provided access to the hall or the original "dogtrot." The sagging wood porch floor was supported by piers of stacked stone and accessed by a flight of wood stairs. The east elevation reveals the dual pitch of the gable roof with the gable extension over the porch having a lower pitch than the main roof. The wood siding on this elevation is of various widths, especially at the southeast corner. The base of the chimney is of rough cut stone and its stack is of brick. The stack appears to be separating from the wall. A vent or other rectangular opening is located to the right of the chimney stack (see Figure 8). A photograph of the interior depicts one of the fireplaces as having a brick surround and remnants of a wood mantel. Surrounding the fireplace is a patchwork of material, possibly cardboard tacked to the wall for added insulation (see Figure 9).<sup>16</sup>

In a photograph of the southern elevation, it appears that three window openings on the façade had been shortened by infilling the upper portion with wood siding. The window just to the left of the entrance had been removed and the opening covered with wood siding. This photo also revealed that the chimney on the east elevation was pulling away from the wall and the lower south corner of that elevation had possibly been patched with wood siding of different widths. The full porch had been removed and was replaced with a small dropped-roof porch directly over the entrance. Before the discovery of the c. 1910-1920 photograph of the southern elevation, it was thought that that this smaller porch roof was original to the house and that the 1936 restoration had taken liberties with the house's appearance by replacing it with a full-width porch. But as the earlier photograph reveals, the 1936 porch was a close approximation to the house's historic appearance.<sup>17</sup>

The historical evidence indicates that the Van Zandt Cottage was constructed between 1856, the year Josiah M. C. Lynch received the patent to the 320-acre survey that bears his name, and 1869 when Van Zandt first purchased the property through a sheriff's sale and before the arrival of Fort Worth's first railroad in 1876. Because of the house's central corridor with rooms on either side, some have speculated that it was constructed as a "dog trot" cabin with the corridor formerly serving as a passageway between two pens.<sup>18</sup> This was a common building type in North Texas in the days before the railroad. The fact that the house was not constructed of logs—as was the original fort and many of the pioneers' first homes in the area—makes it atypical for its time and location. As noted in Arthur Weinman's 2005 study of the house, it was constructed of "mortised timber framing with a raised wood framed floor." In addition, such construction would require an exceptionally adept carpenter with specialized tools. Weinman notes that similarly constructed houses from this period could be found in East Texas and more urbanized cities such as Galveston, San Antonio, and Austin.<sup>19</sup>

Another debate that continues is over which elevation was the historic front of the house. It is known that the old Weatherford Road passed the cabin but its location has not been confirmed. Weinman's study from 2005 supports the position that the front of the house was on the north elevation based on the assumption that the Frisco

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<sup>16</sup> "Women to Preserve This Landmark," *Fort Worth Star-Telegram*, April 26, 1936.

<sup>17</sup> *Fort Worth Press*, July 15, 1936.

<sup>18</sup> See Weinman, "Report on the Current Condition of the Van Zandt Cottage with Restoration Suggestions," n.p., and Carol Roark, *Fort Worth's Legendary Landmarks* (Fort Worth: Texas Christian University Press, 1995), p. 2.

<sup>19</sup> Weinman, "Report on the Current Condition of the Van Zandt Cottage with Restoration Suggestions," n.p.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Railroad's spur to the north followed the old road, taking advantage of its existing grade. According to street maps of the 1920s, the spur was built between 1925 and 1929 which might make this scenario problematic.<sup>20</sup> Others have assumed that the front of the house was the south elevation.<sup>21</sup> If this was the case, then the Weatherford Road might have been in the vicinity of the current Crestline Road. In her history of the Julia Jackson Chapter #141, United Daughters of the Confederacy, Dora Davenport Jones stated that the remnants of the foundation of a two-room outbuilding (perhaps the same building mentioned in Richard Van Zandt's letter from 1932) were located northeast of the cottage.<sup>22</sup> As outbuildings were frequently located behind a house, this could provide another argument for the front of the house facing south.

Newspaper articles from 1936 regarding the house and its restoration frequently cited the date of its construction as 1871 and assumed that the K. M. Van Zandt family was its original occupants. One article also referred to it as a "log cabin." The word "cottage," by which it is best known today, was appended to its name in later years. With its perceived origins rooted in Fort Worth's frontier history and its association with the state's Confederate past, the 1936 restoration of the Van Zandt Cottage was a reflection of a desire to preserve and celebrate that dual legacy.<sup>23</sup>

### Commemorating the Texas Centennial

The year 1936 marked the one hundredth anniversary of Texas' independence from Mexico. The idea of celebrating the centennial was proposed as early as 1900. It continued to be discussed in the 1920s and early 1930s. A constitutional amendment authorizing a centennial celebration was proposed in 1932. The amendment passed and a permanent Texas Centennial Commission was created in 1934. The cities of Dallas, San Antonio, and Houston vied for the chance to host a statewide exposition. Dallas, having the least association with the Texas Revolution, won the right to host the event by offering the largest cash commitment, a suitable place to host the exposition (the facilities at the State Fair of Texas), and the unified support of city leaders.<sup>24</sup>

Although Dallas won the right to host the official exposition, that event was by no means Texas' only observance of this milestone in the state's history. The Texas Legislature appropriated three million dollars out of the General Revenue Fund for various centennial-related projects. It created an official body charged with approving centennial celebrations and allocating funds for those celebrations. That body, the Commission of Control for the Texas Centennial Celebrations [hereafter referred to as Commission of Control], was created by an act of the Forty-fourth Legislature in regular session on May 8, 1935. By an opinion of the Attorney General, the act was to terminate on May 8, 1937. The Forty-fifth Legislature extended the life of the commission until December 31, 1938, because some projects had not been completed by the original termination date.<sup>25</sup>

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<sup>20</sup> Ibid.

<sup>21</sup> Roark, *Fort Worth's Legendary Landmarks*, p. 2.

<sup>22</sup> Dora Davenport Jones, "History of the Julia Jackson Chapter #141, United Daughters of the Confederacy, Fort Worth, Texas, 1897-1976 (Fort Worth: Kwik-Kopy Printing Center, 1976), p. 73. Although a thorough archeological investigation of the site has not been conducted, an investigation conducted in 2002 did not reveal the location of the outbuilding's foundation. Kelli Pickard, telephone conversation with Susan Allen Kline, March 30, 2012.

<sup>23</sup> For example, see "Museum Cost to be Studied," *Fort Worth Star-Telegram*, April 14, 1936 (morning edition) and "Pioneer Home Dedicated at Park," *Fort Worth Star-Telegram*, July 20, 1936 (evening edition), AR406-7-184-30.

<sup>24</sup> "Texas Centennial," *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/articles/lkt01>), accessed February 12, 2012. Published by the Texas State Historical Association.

<sup>25</sup> Texas, Commission of Control for Texas Centennial Celebrations, Harold L. Schoen, compiler, *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence* (Austin, Texas: Commission of Control for Texas Centennial Celebrations, 1938), p. 9.



Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Through a combination of funds appropriated through the Commission of Control, the Public Works Administration (PWA), the WPA, the U. S. Texas Centennial Commission, the State Highway Department, and other sources, approximately eleven hundred centennial projects were completed across the state. The funding could be used for projects that commemorated early Texas patriots, sites of historic events or for the purchase of "suitable tracts of land where necessary for an approved celebration" as well as "the staging of pageants at appropriate places . . . [or for an] exposition in the recognition of the basic industries and their historical significance in the progress and growth of Texas."<sup>26</sup>

Historical markers were the most numerous and widespread of all of the projects. Others projects included the construction of exposition and memorial (museum) buildings in Dallas, Fort Worth (the Casa Mañana Theater and the Will Rogers complex at the Fort Worth Frontier Centennial), El Paso, Canyon, Austin, Huntsville, Corpus Christi, Lubbock, Alpine, San Antonio, and Gonzales. Community Centers were constructed in Crockett, Goliad State Park, San Antonio, and Tyler. Other commemorative projects included monuments, statues, and park improvements throughout the state.<sup>27</sup>

Commission of Control funds could also be used for "the restoring of all or parts of old houses, forts, Indian Villages, and other old structures connected with the history of the territory now embraced within the State of Texas." Projects which received funds for restoration or reconstruction included Fort English, Bonham (replica); the Alamo, San Antonio (purchase of land and restoration); Fort Belknap, Newcastle (reconstruction); Fort Concho, San Angelo (restoration); Real Presido De San Saba, Menard (acquisition and restoration); Fort Parker, Limestone County (replica); Camp Colorado, Coleman (replica); Mirabeau B. Lamar House, Paris (miniature replica); Collin McKinney Home (moved and repaired); Sam Houston Steamboat House (moved and repaired); Finis C. Wills Cabin, Wills Point (replica); Old Stone Fort, Nacogdoches (reconstructed); Verans Kirche, Fredericksburg (reproduction); Fort Richardson, Jacksboro (repair); Fort Graham, Fort Graham Park (reconstruction); and San Jose Mission, San Antonio (restoration and construction of sunken garden and amphitheater). Although Commission of Control funds were not used for the restoration of the Van Zandt Cottage, these projects attest to the wide-spread support for preserving historic sites associated with the state's past as part of centennial celebrations.<sup>28</sup>

### **Texas Centennial Celebration in Fort Worth: The Texas [Fort Worth] Frontier Centennial**

Amon G. Carter, publisher of the *Fort Worth Star-Telegram* and arguably the city's biggest booster, was not pleased that Dallas, with no ties to the events of 1836, was chosen as the location of the state's centennial celebration. Carter's rivalry with Dallas was legendary and he and a group of businessmen were determined that Fort Worth should reap some benefits from the celebration. They envisioned a celebration that would "present an authentic picture of frontier life as it was lived under the six flags that have floated over Texas soil."<sup>29</sup> First billed as the Texas Frontier Centennial, it was also commonly called the Fort Worth Frontier Centennial. As historian Jacob W. Olmstead discusses in his dissertation "From Old South to Modern West: Fort Worth's Celebration of the Texas State Centennial and the Shaping of an Urban Identity and Image," the quest for authenticity would take a back seat to the desire to attract a large patronage through an emphasis on the entertainment value of the event. One often-

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<sup>26</sup> Ibid.; Texas Historical Commission, "1936 Texas Centennial Markers," (<http://www.thc.state.tx.us/markerdesigns/madcent.shtml>), accessed February 14, 2012.

<sup>27</sup> For more information, see Schoen, compiler, *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence*.

<sup>28</sup> Schoen, compiler, *Monuments Erected by the State of Texas to Commemorate the Centenary of Texas Independence*, pp. 9, and 39-54.

<sup>29</sup>P. J. R. MacIntosh, "Fort Worth Frontier Centennial," *The Texas Weekly*, April 11, 1936, p. 6.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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quoted slogan used in promotional literature for the Frontier Centennial was "Go Elsewhere for Education: Come to Fort Worth for Entertainment."<sup>30</sup>

The Fort Worth centennial celebration was largely financed through a bond issue and private subscription, although some federal funding was awarded in November 1935. Following the passage of the bond issue, the City Council approved the purchase of 138 acres from the Van Zandt Land Company. This parcel was located west of the Clear Fork and adjacent to Trinity Park. Within the southeast corner of the tract was K.M. Van Zandt's former home.<sup>31</sup>

To assure the Frontier Centennial's success, organizers hired master showman Billy Rose from New York as supervising director. Local architect Joseph R. Pelich was hired as the supervising architect. Temporary buildings were constructed along an M-shaped midway with the entrance built to resemble a stockade at a frontier fort. The midway included "Sunset Trail" set within "frontier" era buildings including a church, general store, livery stables and a replica train depot that housed the West Texas Chamber of Commerce, "Jumbo" (a circus arena), "Casa Mañana" (an outdoor dinner theater with revolving stage), "Pioneer Palace" (where patrons could grab a bite to eat and watch burlesque shows), and "The Last Frontier" (where one could watch Indians on horseback attack a stage coach). A big draw was exotic dancer Sally Rand and her "Nude Ranch." Also constructed in conjunction with the centennial celebration, but completed after its closure, were the Will Rogers Memorial Coliseum, Pioneer Tower, and Auditorium. Designed by the firms of Wyatt C. Hedrick, Architect-Engineers, and Elmer G. Withers Architectural Company, these buildings were located north of the main centennial grounds. Unlike the temporary nature of those along the midway, the buildings of the Will Rogers complex have proven to be of permanent value to the city and remain beloved local landmarks.<sup>32</sup>

### Women's Division of the Texas Frontier Centennial

Jacob W. Olmstead's dissertation "From Old South to Modern West: Fort Worth's Celebration of the Texas State Centennial and the Shaping of an Urban Identity and Image," also notes that unlike other expositions of the era, women in Fort Worth were given a public role in the planning for and staging of the centennial celebration. In early January 1936, the Fort Worth Woman's Club offered its support to the Frontier Centennial's Board of Control through the adoption of a resolution. In addition to promoting cultural endeavors, the Woman's Club had played a role in the promotion of civic affairs and political reform since its founding in 1923. On January 24, the Board of Control requested a committee of eight women to organize a Women's Division of the Centennial Commission to oversee the involvement of women in the celebration. Five hundred of the city's most prominent and active women were invited to attend a meeting, and it was estimated that approximately ninety percent of them attended this organizational meeting where committees were formed to carry out the directives of the Board of Control. Ten

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<sup>30</sup> Evidence also suggests that Fort Worth's desire to stage its own centennial celebration was not necessarily based on competition but as a way to compliment and benefit from the Dallas event. See Jacob W. Olmstead, "From Old South to Modern West: Fort Worth's Celebration of the Texas State Centennial and the Shaping of an Urban Identity and Image," Dissertation (Ph.D.), (Texas Christian University, Fort Worth, Texas, December 2011. [UMI dissertation, electronic resource]), pp. 17 and 50-51. See the brochure "Wild and Whoo-pee: Fort Worth Frontier Centennial," found in the "Frontier Centennial" files, Box 89, Amon G. Carter Papers, Special Collections, Texas Christian University Library.

<sup>31</sup> Olmstead, "From Old South to Modern West: Fort Worth's Celebration of the Texas State Centennial and the Shaping of an Urban Identity and Image," pp. 66, 84 and 94.

<sup>32</sup> Wesley E. Sparling, "Texas Frontier Centennial," *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/online/articles/lkt03>), accessed February 12, 2012. Published by the Texas State Historical Association; "Wild and Whoo-pee: Fort Worth Frontier Centennial;" Carol Roark, *Fort Worth's Legendary Landmarks* (Fort Worth: Texas Christian University Press, 1995) p. 223.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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committees were initially organized; by the end of the centennial observance, there were twenty committees. Estimates of the number of women who volunteered during the Frontier Centennial range from two thousand to five thousand.<sup>33</sup>

The Women's Division was headed by Margaret McLean, a true daughter of the Confederacy. Her father, William Pinkney McLean, immigrated to Marshall, Texas with his mother in 1836. He studied law at the University of North Carolina at Chapel Hill, and was admitted to the bar in 1857. He served in the Texas House of Representatives both before and after the Civil War. During the war, he fought for the Confederacy, enlisting as a private and ending his service with the rank of major. After the war and his service in the Texas House of Representatives, he was elected to the U. S. House of Representatives as a Democrat, serving from March 4, 1873 to March 3, 1875. He remained active in the practice of law and state politics, serving as a member of the state's constitutional convention in 1875, was elected judge of the Fifth Judicial District in 1884, and was appointed by Governor Hogg to the state's first Railroad Commission in 1891. After resigning from that post, he moved to Fort Worth in 1893 where he practiced law. He died in that city on March 13, 1925.<sup>34</sup>

Much like her father, Margaret McLean's life was filled with public service through her affiliation with numerous organizations. She was born c. 1875 in Mount Pleasant, Texas, and was educated in the public schools of that city before enrolling at the Virginia Female Institute at Staunton, Virginia, a venerated school of the Old South. She moved to Fort Worth in 1894. By 1908, Margaret had committed herself to a career as a professional welfare worker and attended the School of Philanthropy and a YMCA training school in New York. During World War I, she was in charge of the Red Cross Canteen and information booth at the Texas and Pacific Railway Station and served as a "Y" hostess at Camp Bowie, the military training camp on the western edge of Fort Worth. For nearly ten years, she was a strong advocate for a new City-County hospital. She was employed as the executive secretary of the city's chapter of the American Red Cross, a position she held for approximately twenty years before she was forced into retirement in 1942. Just prior to World War I, McLean became interested in civic beautification. Before women were allowed to serve on city boards, she was appointed to a women's advisory committee to the Board of Park Commissioners. After women received the vote, she was the first woman appointed to the Park Board, serving from 1921 until 1939. She was the board's secretary for many of those years. She was a charter member of the Fort Worth's Woman's Club, the Daughters of the American Revolution, United Daughters of the Confederacy, and the Daughters of the Texas Revolution. Other memberships included the Fort Worth Garden Club, the Fort Worth Art Association, the Round Table, Monday Book Club, Fort Worth Opera Association and Fort Worth Symphony Association. These connections and her kinship to an authentic pioneer family made Margaret McLean an ideal leader of the Women's Division of the Texas Frontier Centennial.<sup>35</sup>

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<sup>33</sup> Olmstead, "From Old South to Modern West: Fort Worth's Celebration of the Texas State Centennial and the Shaping of an Urban Identity and Image," p. 141. Olmstead work cites the number of women involved as five thousand; an unidentified newspaper article dated April 6, 1937, stated that two thousand women had volunteered for the Frontier Centennial. See "Women's Division, Texas Frontier Centennial Celebration, Fort Worth, 1936-1937," (Scrapbook compiled by Margaret McLean, PSF [Pearl Spearman Fry?] and Historical Society of Fort Worth, 1951), Fort Worth Library Archives, Fort Worth, Texas [hereafter referred to as Women's Division Scrapbook].

<sup>34</sup> "McLean, William Pinkney, (1836-1925)," *Biographical Directory of the United States Congress*, (<http://bioguide.congress.gov/scripts/biodisplay.pl?index=M000553>) accessed February 21, 2012.

<sup>35</sup> "Miss Margaret McLean, Club, Civic Leader, Dies," *Fort Worth Star-Telegram*, March 26, 1961, pp. 1 and 2. Now known as Stuart Hall, the school was established in 1843 and became a venerated girls' preparatory school. See also Edith Alderman Guedry, "Woman's Club to Honor Miss Margaret McLean at Luncheon on Friday," *Fort Worth Press*, November 7, 1936; "Miss McLean to Accept Emeritus Secretary Post," *Fort Worth Press*, October 16, 1942; and Edith Alderman Guedry, "Leader of Women's Group of Frontier Centennial is Member of Pioneer Family," *Fort Worth Press*, June 22, 1936, p. 6.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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The exuberance with which women participated in the planning and staging of the Frontier Centennial far outpaced the response from the city's men. As an editorial in the *Fort Worth Star-Telegram* stated, "The men's groups should catch the cadence."<sup>36</sup> Jacob W. Olmstead noted in his study of the Frontier Centennial that aside from the activities of such prominent men as newspaper publisher Amon G. Carter and businessman William Monnig, little is known about the efforts of the two-hundred-plus men who were members of the Centennial Commission.<sup>37</sup>

The Women's Division had its headquarters at the offices of the Fort Worth Chamber of Commerce. It was here that its committees met with the exception of a few meetings that were held at the Frontier Village on the Centennial grounds as the opening day approached. The division and its committees received allocations from the Board of Control with which they carried out their assigned tasks.<sup>38</sup>

### **Restoration of the Van Zandt Cottage as an Official Project of the Frontier Centennial**

The idea of restoring the former Van Zandt home in conjunction with the city's centennial celebration was formed as early as February 1936. Representatives from more than fifteen "patriotic" women's organizations attended a meeting of the Women's Division's Historical Research Committee where it was decided that the Julia Jackson Chapter #141, United Daughters of the Confederacy (UDC) and the Frances Cooke Van Zandt Chapter, Daughters of the Republic of Texas (DRT) would jointly sponsor the restoration of the house. These two groups were seen as the ideal sponsors because of their connections to the Confederacy and the Republic of Texas. In addition, Van Zandt family members, including K. M. Van Zandt's widow and three of his daughters, were members of the Julia Jackson Chapter, UDC. The Frances Cooke Van Zandt Chapter, DRT was named after his mother. Once restored, it was envisioned that the two organizations would share in the building's use and maintenance.<sup>39</sup>

Having the will to restore the home did not guarantee that the project would be carried out. It would be necessary for the women's organizations to gain the support—particularly the financial support—of other organizations. And it had to be ascertained whether it was even feasible to rehabilitate the structure. After all, it had been uninhabited for a number of years. Margaret McLean, chairman of the Women's Division, visited the house with the Park Department's landscape consultant, S. Herbert Hare of the landscape architecture firm Hare and Hare of Kansas City, Missouri. Both McLean and Hare were convinced that the house would have to be nearly rebuilt due to its deteriorated condition. On April 14, 1936, McLean again visited the structure with Thomas S. Byrne, founder of the general contracting firm that bore his name.<sup>40</sup>

On April 26, 1936, the *Fort Worth Star-Telegram* published two photos of the Van Zandt house that clearly depicted its deteriorated condition (see Figures 8 and 9). Under the headline "Old Van Zandt Home Will Be Restored and Furnished," the accompanying article described the house as having "two large rooms, two small rooms and a center hall at one end of which was the dining room." It identified the north porch as the front of the house and

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<sup>36</sup> *Fort Worth Star-Telegram*, February 5, 1936 as quoted in Olmstead, "From Old South to Modern West: Fort Worth's Celebration of the Texas State Centennial and the Shaping of an Urban Identity and Image," p. 148.

<sup>37</sup> Olmstead, "From Old South to Modern West: Fort Worth's Celebration of the Texas State Centennial and the Shaping of an Urban Identity and Image," p. 149.

<sup>38</sup> For information on the functioning of the Women's Division and its numerous committees, see Minutes of Women's Division [Planning Board], Women's Division Scrapbook.

<sup>39</sup> "Van Zandt Home to be Restored at Show Site," *Fort Worth Star-Telegram*, February 13, 1936 (morning edition), AR 406-7-25-92, FWSTCC.

<sup>40</sup> "Museum Cost to be Studied," *Fort Worth Star-Telegram*, April 14, 1936.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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noted that the kitchen was outdoors. This article also revealed that an allocation of \$2,000 from the Fort Worth Frontier Centennial Board of Control had been promised to the Women's Division for the house's restoration.<sup>41</sup>

The Planning Board of the Women's Division was kept advised on the plans for the home's restoration through reports given by Margaret McLean and the Frontier Centennial's supervising architect, Joseph R. Pelich, who was responsible for the design of the home's restoration. In a report to the board on April 29, McLean expressed the sentiment that unskilled workers (such as "C.C." workers as stated in the board's minutes) should be used for the project in order to keep the home's rustic qualities. She continued to hold this opinion through early May as the *Star-Telegram* quoted her as saying "In reproducing this house we want it to look just as it did in 1871 . . . . Unskilled labor should be used to bring about this effect."<sup>42</sup>

On June 1, the Board of Control voted to make the promised appropriation of up to \$2,000 to the Women's Division for the restoration of the Van Zandt home. Through a letter from J. B. Davis, general manager of the Fort Worth Frontier Centennial, to Margaret McLean, the Women's Division was tasked with the restoration work and directed to hire a contractor under their name (not the Board of Control's).<sup>43</sup>

Less than three weeks before the opening of the Frontier Centennial, the local chapters of the United Daughters of the Confederacy and the Daughters of the Republic were named as the custodians of the home during the centennial celebration. It was their responsibility to furnish the home and to assign hostesses to be stationed at the house each day during the centennial observance.<sup>44</sup>

When completed, the "restored" house contained six rooms; three across the front and three across the back. The rear rooms were created through the enclosure of the rear porch. Window openings on the south elevation were uncovered and enlarged to a size approximating their earlier appearance. The exterior was sheathed with ship-lap siding of a uniform width and painted gray. The brick chimney stacks were removed and replaced with limestone and a solid limestone and brick foundation provided a sturdier support for the house than the previous stacked-stone piers. The addition of window shutters and the painting of wood trim white did not quite hold true to Margaret McLean's desire to return the house to its 1870s appearance but instead created a romanticized version of its frontier past.

As stated previously, earlier descriptions of the house mentioned the existence of two rooms on either side of the center hallway, suggesting that the pens on either side of the corridor had been partitioned to create two rooms. After the "restoration," there were two rooms on either side of the corridor but this was accomplished through the enclosure of the rear porch and would have resulted in the removal of the partitions in the original pens.

According to one newspaper article, the front room on the west side of the corridor was referred to as Major Van Zandt's bedroom. The small room immediately to the north (originally part of the rear porch) was referred to as the daughters' bedroom (labeled "dressing room" in Figure 2). At the rear of the corridor was the dining room (designated as a breakfast room in Figure 2). Its addition resulted in the complete removal of the wall that

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<sup>41</sup> "Old Van Zandt Home Will Be Restored and Furnished," *Fort Worth Star-Telegram*, April 26, 1936, AR406-7-184-30.

<sup>42</sup> Minutes of the Women's Division [Planning Board], Texas Frontier Centennial, Fort Worth, Texas, April 29, 1936, Women's Division Scrapbook; "Committee Named to Study Details of Van Zandt Home," *Fort Worth Star-Telegram*, May 13, 1936 (morning edition), AR406-7-184-30.

<sup>43</sup> Letter from J. B. Davis, General Manager, Fort Worth Frontier Centennial, to Margaret McLean, June 2, 1936, as transcribed in Dora Davenport Jones, *The History of the Julia Jackson Chapter #141, United Daughters of the Confederacy, Fort Worth, Texas 1897-1976*, p. 71.

<sup>44</sup> "Custodians Named During Centennial," *Fort Worth Star-Telegram*, July 1, 1936 (morning edition), AR406-7-184-30.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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formerly served as the north wall of the corridor so that the breakfast/dining room was basically an extension of the corridor, albeit at a lower grade. At the northwest and northeast corners of the dining room were built-in corner cupboards with punched tin panels. The room directly east of the dining room was constructed as a kitchen with a built in pantry at the northeast corner and a modern sink placed in the southeast corner. The large room to the east of the corridor was referred to as the living room.<sup>45</sup>

A history of the Julia Jackson Chapter #141, UDC, published in 1976, indicates that there was a small porch and bathroom added to the rear of the house in 1936 and that the porch was later enclosed. Architect Art Weinman's investigation of the house states that the bathroom was actually added in the early 1950s. This appendage, including the bathroom, was removed in 2003.<sup>46</sup>

The work on the cottage began around June 13 and was completed on July 14. The task of furnishing the cottage was accomplished in a matter of days. With the assistance of Major Van Zandt's oldest daughter, Mary Lou Hendricks of San Angelo, the house was decorated with period-appropriate furnishings, including some furniture originally owned by Major Van Zandt. These included a large bookcase that was placed in the hall and a platform rocker placed by the fireplace in his bedroom. An "exact copy" of the family's dining room table was placed in the dining room. Dishes from the 1870s were placed in the corner cupboards. A square piano, marble topped table, a pair of love seats and a "whatnot" were placed in the living room. The windows were covered with "white curtains tied low and tucked in the center."<sup>47</sup>

At 3:30 pm on July 18, 1936, President Franklin D. Roosevelt pressed a wireless key aboard his yacht off the Maine coast, triggering a knife to cut a ribbon and lasso stretched across the entrance to Fort Worth's Frontier Centennial grounds. The following day, on Sunday, July 19, a "housewarming" was held at the Van Zandt home with descendants of Major Van Zandt attending as honored guests. Refreshments consisted of mustang grape punch and gingerbread. The presence of "Old Confederate veterans with their fiddles and negroes with their banjos" helped reinforce the desire of the Women's Division to place the Van Zandt home not only in Fort Worth's frontier past but also within its southern roots. Those included on the program were Margaret McLean, W. J. Marsh, Raymond Stewart, Mrs. J. L. Mims, Mrs. C. C. Peters, local chairman of the Daughters of the Republic of Texas, Mrs. J. W. Morris, local UDC chairman, Councilman T. J. Harrell, and Mrs. J. E. Taulman. Allen Kysar performed an arrangement of "Will You Come to the Bower?" on the fife.<sup>48</sup>

The house was open every day during the centennial celebration with three hostesses on site. Although surviving ephemera suggests that the Van Zandt house was not mentioned in official programs and brochures, it was one of the stops along Frontier Centennial bus tours and this fact may have boosted attendance. At least one newspaper

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<sup>45</sup> Edith Alderman Guedry, "Housewarming to be Held in Old Van Zandt Home at Candlelighting Time Sunday," *Fort Worth Press*, July 15, 1936.

<sup>46</sup> Jones, *The History of the Julia Jackson Chapter #141, United Daughters of the Confederacy, Fort Worth, Texas 1897-1976*, p. 73; Weinman, "Report on the Current Condition of the Van Zandt Cottage with Restoration Suggestions," n.p.

<sup>47</sup> Minutes of the Women's Division [Planning Board], Texas Frontier Centennial Fort Worth, Texas, June 22, 1936, Women's Division Scrapbook; Guedry, "Housewarming to be Held in Old Van Zandt Home at Candlelighting Time Sunday;" "Pioneer Home Dedicated at Park," *Fort Worth Star-Telegram*, July 20, 1936, AR406-7-184-30.

<sup>48</sup> Olmstead, "From Old South to Modern West: Fort Worth's Celebration of the Texas State Centennial and the Shaping of an Urban Identity and Image," p. 1; "Pioneer Home Dedicated at Park;" Guedry, "Housewarming to be Held in Old Van Zandt Home at Candlelighting Time Sunday."

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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article indicated that the house found a receptive audience and that "Tennessee visitors have been louder in their praise than guests from other states, because they say the little house is so typical of homes of that period."<sup>49</sup>

Edith Alderman Guedry, editor of the *Woman's Page* for the *Fort Worth Press*, noted that for an exhibition devoted to the celebration of the state's frontier past, the Van Zandt home was its most authentic venue. A few days before its dedication, she wrote "Right now the house has a rather new appearance because of the fresh paint and new parts, which replace old parts that had wasted away. But in a year when the crepe myrtle, lilacs, violets and other pioneer flowers are planted in the yard, the old Van Zandt home will be the one and only pioneer show place in Fort Worth. And it is the only real old thing on the Frontier Centennial grounds."<sup>50</sup>

### The Van Zandt Cottage following the Frontier Centennial

Most of the furnishing used in the Van Zandt Cottage during the Frontier Centennial were on temporary loan. Furnishings that remained after the Frontier Centennial included Van Zandt's bookcase and the square piano. In January 1938, the R. E. Lee Camp #158, United Confederate Veterans presented the Julia Jackson Chapter #141, UDC, all of its documents, furnishings and other effects after that organization became dormant. The Frances Cooke Van Zandt Chapter, Daughters of the Republic of Texas soon withdrew its support of the project as that organization began to concentrate its efforts on the preservation of the Alamo in San Antonio. Other furnishings for the house were acquired over the years from members of the Julia Jackson Chapter and other individuals. By 1964, family members had given Major Van Zandt's bedroom furniture to the chapter for use in the cottage.<sup>51</sup>

In May 1941, the Julia Jackson Chapter #141, UDC, negotiated a contract with the Park Department transferring any rights it had to the property to the City. The chapter agreed "to maintain and operate a Confederate Museum and to keep a caretaker in said premises." For its part, the City, through the Park Department, agreed to furnish water and maintain the premises. The chapter also planned a few repairs to the home.<sup>52</sup>

In 1949, the UDC chapter expected to make more repairs to the cottage at a cost of about \$850. As reported in the *Fort Worth Star-Telegram*, the anticipated repairs were to include a "new roof, porch and coat of paint." The funds were to be raised through public subscription and the work was to be the chapter's way of commemorating the centennial of the establishment of Fort Worth.<sup>53</sup>

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<sup>49</sup> "Guests From Other States Praise Home," undated newspaper article attributed to the *Fort Worth Press* as found in Jones, *The History of the Julia Jackson Chapter #141, United Daughters of the Confederacy, Fort Worth, Texas 1897-1976*, p. 74. The Amon G. Carter Papers at Special Collections, Texas Christian University Library, is a good source for examining brochures and programs published for the Frontier Centennial. For example, see "Wild and Whoo-pee: Fort Worth Frontier Centennial." In all fairness, the fact that the work on the Van Zandt Cottage did not begin until a few weeks before the scheduled opening of the exhibition may have precluded Centennial organizers from including information about it in early promotional material. Still, no information about the cottage was included in the final show programs. Interestingly, a thesis written in 1938 about the history of the Frontier Centennial also made no mention of the restoration of the Van Zandt Cottage. See, Lois Gray, "History of the Fort Worth Frontier Centennial," (M.A. Thesis, Texas Christian University, May 1938).

<sup>50</sup> Guedry, "Housewarming to be Held in Old Van Zandt Home at Candlelighting Time Sunday."

<sup>51</sup> Jones, *The History of the Julia Jackson Chapter #141, United Daughters of the Confederacy, Fort Worth, Texas 1897-1976*, pp. 77 and 79.

<sup>52</sup> Photocopy of Release and Agreement dated May 1, 1941 in "Van Zandt Cottage" file, Box 6, File 19, United Daughters of the Confederacy, Julia Jackson Chapter #141 Collection, Fort Worth Public Library Archives, Fort Worth, Texas. See also "Van Zandt Home to Be Museum, Confederate Memorial," May 2, 1941 (morning edition), FWSTCC.

<sup>53</sup> "Van Zandt Home Refurbishing is Centennial Project of UDC," *Fort Worth Star-Telegram*, August 10, 1949 (morning edition), FWSTCC, AR406-7-184-30.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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From 1952 to 1954, Sue Wade McDonald, the UDC's caretaker for the cottage, and a friend lived in the house, fully using its furnishings except for those in the east room. But when John Casstevan, a Park Department employee who lived to the east of the house, moved, he feared that it would be unsafe for the women to remain there alone and they vacated the house.<sup>54</sup>

From 1960 to 1964, Ethel N. Nichols served as the house's caretaker and proved to be a dedicated steward of the cottage. Largely through her financial support, the house's roof and front porch were replaced and the back porch was enclosed.<sup>55</sup> She also purchased furniture and other items for the house. Mrs. Nichols was responsible for the house being designated as a Recorded Texas Historical Landmark by the Texas State Historical Survey Committee (now the Texas Historical Commission) in 1962. She was also responsible for the creation of an inventory of the house's furnishings with notations regarding the donor. This last task was completed in September 1964, just two months before her death.<sup>56</sup>

Mrs. Nichol's custodianship may have also coincided with the adoption of the appellation "Van Zandt Cottage." In an article appearing in the *Fort Worth Star-Telegram* on May 15, 1960, announcing restoration work completed by the Julia Jackson Chapter, UDC, the word "cottage" appeared in the headline and the name "Van Zandt Cottage" appeared as the first words of the first sentence. When the house was designated a Recorded Texas Historic Landmark in 1962, it was done so under the name "Van Zandt Cottage."<sup>57</sup>

Following her death, the Nichols family established an endowment fund for the preservation and maintenance of the cottage. Her son, James R. Nichols, and his wife became the custodians with chapter presidents serving as co-custodians. On August 25, 1966, the City Council approved a twenty-year contract with the foundation that directed the care, maintenance and preservation of the house. The contract was renewed again in 1986 with the same provisions. For a time, a small plaque was displayed on the front wall stating that the cottage was maintained by the Ethel N. Nichols Van Zandt Cottage Foundation.<sup>58</sup>

A decade later and in accordance with the provisions of the contract, Mr. Nichols submitted a request to terminate the foundation's contract with the City with the intention of dissolving the foundation. Both the City's Park Board and the City Council approved the termination of the contract in 1996. The foundation's remaining assets were transferred to a restricted account within the City's coffers dedicated to the preservation and maintenance of the house.<sup>59</sup>

The Van Zandt Cottage is still owned by the City of Fort Worth and falls under the jurisdiction of Log Cabin Village, a unit of the Fort Worth Parks and Community Services Department. Since the turn of the twenty-first century, the Van Zandt Cottage has received renewed attention and undergone substantial work that enabled it to pass the seventy-fifth anniversary of its 1936 reincarnation. In 2002, it was designated as a City of Fort Worth Historic and Cultural Landmark. Although the Julia Jackson Chapter ceased meeting in the building with the initiation of restoration work in 2002, another group emerged in 2004 out of concern for the building's future. That year,

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<sup>54</sup> Jones, *The History of the Julia Jackson Chapter #141, United Daughters of the Confederacy, Fort Worth, Texas 1897-1976*, p. 79.

<sup>55</sup> *Ibid.*, p. 80.

<sup>56</sup> *Ibid.*, pp. 80-81.

<sup>57</sup> "Park Cottage of Van Zandt Now Restored," *Fort Worth Star-Telegram*, May 15, 1960.

<sup>58</sup> *Ibid.*, p. 82; City of Fort Worth, Texas, Mayor and Council Communications, C-15649, September 17, 1996, copy on file at Log Cabin Village

<sup>59</sup> City of Fort Worth, Texas, Mayor and Council Communications, C-15649, September 17, 1996.



Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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descendants of Major Van Zandt and other interested individuals formed the Van Zandt Cottage Friends, Inc. The group has been raising funds for the restoration of the cottage. Following the completion of a historic structures report in 2005 by Arthur Weinman, AIA, various projects were initiated as funds became available. These included substantial work to the foundation and the rebuilding of the front porch. Additional work is still needed. With the assistance of the Van Zandt Cottage Friends, Inc., there is good reason to believe that the cottage will eventually mark the one hundredth anniversary of its restoration as a project of the Women's Division of the Fort Worth Frontier Centennial.<sup>60</sup>

### Joseph R. Pelich, Architect

Joseph R. Pelich was one of Fort Worth's most prominent and respected architects between 1920 and his death in 1968. Born in Prague (then part of Austria) in 1894, Pelich immigrated with his family to Cleveland, Ohio, at the age of five. He received a bachelor of architecture degree from Cornell University in 1916. As a student he received notice for his work by winning the Charles Goodwin Sands Memorial (1915), Beaux-Arts Society (1916), and Clifton Beckwith Brown Memorial (1916) medals and attended the Sorbonne in Paris on a Cornell University graduate scholarship. He worked with Frank B. Mead and Hubbell and Benes architectural firms in Cleveland from 1915 to 1917. After the country's entrance into World War I, Pelich joined the U. S. Army Air Corps and was assigned to Canada with the Royal Flying Corps. He was then sent to Fort Worth, Texas, where he received training at the three air fields in the vicinity. When his flying instructor, Vernon Castle, was killed in a training accident at Fort Worth, Pelich became the principal flying instructor. Following his discharge from service in 1919 with the rank of second lieutenant, he decided to stay in Fort Worth to pursue a career in architecture.<sup>61</sup>

Pelich was adept working in the period revival styles that were popular between 1920 and 1960. Indeed, his residential work during this period ranged from Spanish Eclectic, Colonial Revival, Classical Revival, Tudor Revival, or hybridizations of these styles. One of his first residential works in Fort Worth was the Spanish Eclectic style home for Dr. Arvel and Faye Ponton, constructed in the Mistletoe Heights neighborhood c. 1920 (NR 2006). In 1922, Pelich designed the bath house for the City's new pool in Forest Park. Its full-height columns reflected a classical influence. Other clients during this period included the city's business and professional elites as well the Fort Worth Independent School District.<sup>62</sup>

Pelich served as the supervising architect for the Fort Worth Frontier Centennial in 1936. He oversaw the design and construction of the frontier style buildings along "Sunset Trail" and designed Casa Mañana, the outdoor dinner theater with revolving stage. He was also responsible for the design of the restoration of the Van Zandt Cottage.

During the latter part of the Great Depression and World War II, Pelich joined forces with other notable Fort Worth architects to design projects for the federal government. He worked with Preston Geren, Sr., Wyatt C. Hedrick, Hubert H. Crane and Elmer G. Withers under the direction of Wiley G. Clarkson, chief architect, and C. O. Chromaster, supervising architect, on the designs of the Ripley Arnold and Butler Place public housing projects for the Fort Worth Housing Authority (1938-1940). In a joint venture with Clarkson, Geren, and Joe Rady, Pelich was the supervising architect for the design of the 3,605-bed McCloskey Army Hospital in Temple (1942).

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<sup>60</sup> Kelli Pickard, Director, Log Cabin Village, interview with Susan Allen Kline, December 16, 2011 (notes in the possession of the author); Julie Thibodeaux, "Friends Aim to Preserve Van Zandt Legacy," *Fort Worth Star-Telegram*, April 11, 2007.

<sup>61</sup> Judith S. Cohen, "Pelich, Joseph Roman," *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/online/articles/fpepv>), accessed January 22, 2012. Published by the Texas State Historical Association.

<sup>62</sup> *Fort Worth Star-Telegram*, February 21, 1922 (via NewsBank and the American Antiquarian Society [hereafter referred to as NewsBank]).

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Although the majority of Pelich's work was highly influenced by historical styles, he did produce works within a modern idiom. His design for the Fort Worth Public Library (1938) reflected the stripped classicism in vogue for public buildings during the Great Depression. Dr. Arvel Ponton, for whom Pelich designed a Spanish Eclectic style residence c. 1920, called on him again to design a Moderne-style clinic in the 1930s. Following World War II, Pelich's firm produced modern designs for Forest Oak Junior High (1954) and Eastern Hills Senior High School (1958-59). These designs incorporated the post-war preference for flat roofs and little ornamentation. It is interesting to note that at approximately the same time Pelich's firm produced the design for Forest Oak Junior High, it also produced Carr Chapel-Beasley Hall-Brite Hall for Texas Christian University, a highly detailed example of the Georgia Revival style. Pelich regarded the Greater Southwest International Airport, a project done in conjunction with Preston Geren, Sr., as his most significant achievement. Pelich referred to it as a "contemporary functional" design. It was completed in 1953. He also served as the associate architect for Philip Johnson's design for the Amon Carter Museum (1961).<sup>63</sup>

In c. 1955, Pelich was engaged by the Eisenhower Birthplace Foundation to restore the Eisenhower Birthplace in Denison, Texas. Capitalizing on the Eisenhower presidency (1953-1961), local boosters wanted to restore the home to an appearance appropriate to the year of the president's birth, 1890. Similar to the work done on the Van Zandt Cottage, Pelich's design took some liberties with the existing house. Alterations included the addition of new windows and modifications to some existing windows, new door openings, alterations to a porch (new steps, replacement of solid balustrade with an open picket-style balustrade, and the replacement of a pitched roof with a flat roof) and removal of an addition. Interior modifications included the relocation of the stairway. Donald Mayes, a local architect, supervised the construction project. Pelich is also credited with designing the site manager's residence. For his work on the Eisenhower Birthplace, Pelich was the first architect to receive the Texas Restoration Award from the Texas State Historical Survey Committee (now known as the Texas Historical Commission) in 1967.<sup>64</sup>

Pelich was active in professional, civic, and social organizations. He was a charter member of the Texas Society of Architects. He was the first president of the Fort Worth Chapter of the American Institute of Architects, serving in 1946. He served on the Fort Worth Art Commission from 1925 to 1933. He was a member of the Fort Worth Club, the Fort Worth Boat Club, and the Order of the Daedalians (a fraternal organization of World War I military pilots). He died on July 19, 1968, in Fort Worth.<sup>65</sup>

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<sup>63</sup> Cohen, "Pelich, Joseph Roman," *Handbook of Texas Online*; "Thousands Attend Rites Dedicating New Airport," *Dallas Morning News*, April 26, 1953 (NewsBank); Frank D. Welch, *Philip Johnson and Texas* (Austin: University of Texas Press, 2000), pp. 87, 97.

<sup>64</sup> See "Data Sought on Ike Home at Denison," *Dallas Morning News*, May 17, 1955, (NewsBank); David Henners, Project Design Assistant, Historic Sites Division, Texas Historical Commission, email correspondence with Susan Allen Kline, January 31, 2012 and February 1, 2012; Cohen. "Pelich, Joseph Roman," *Handbook of Texas Online*. Some found the Eisenhower Birthplace project suspect, not because of the work done on the building but because of evidence suggesting that Dwight Eisenhower was born in Tyler, Texas. See Frank X. Tolbert, "Ike's Birthplace Gains Popularity," *Dallas Morning News*, August 23, 1961 (NewsBank).

<sup>65</sup> Cohen, "Pelich, Joseph Roman," *Handbook of Texas Online*; *Municipal Life, 1931-1937* (City of Fort Worth, c. 1938), p. v.

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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**Selected List of Fort Worth Projects by Joseph R. Pelich<sup>66</sup>**

Ponton House, 1208 Mistletoe Drive, c. 1920, (Spanish Eclectic), NR 2006, RTHL 2008  
Crites-Lawrence House, 2622 Fifth Avenue, 1922 (Baroque/Mission Revival)  
Forest Park Bath House, 1922 (Classical Revival)  
Melat House, 2600 Ryan Place Drive, 1923 (Colonial Revival)  
Reich House, 1206 Mistletoe Drive, 1924 (Germanic/Tudor Revival)  
Bryan House, 901 Hillcrest Street, c. 1924 (Colonial Revival)  
W. T. Waggoner House, 800 Rivercrest Road, c. 1925 (Classical Revival/Italian Renaissance)  
Greene House, 511 Rivercrest Drive, 1926-27 (Eclectic Period Revival)  
Morgan House, 619 Rivercrest Drive, 1926-27 (Colonial Revival)  
Thomas House, 501 Rivercrest Drive, 1927 (Eclectic Period Revival)  
Fleming House, 2350 Medford Court E., 1927 ((Italian Renaissance)  
Westbrook House, 2232 Winton Terrace W, 1928 (Tudor Revival), NR 2009, RTHL 2009  
Bewley Hall, Fort Worth Woman's Club, 1300 block Pennsylvania Avenue, 1929 (Italian Renaissance)  
Freese House, 3318 Avondale Avenue, 1929 (Tudor Revival)  
House at 2000 Spanish Trail, c. 1930 (French Eclectic)  
Bristol House, 2424 Medford Court W., 1930 (Tudor Revival)  
Pelich House, 716 Westview Avenue, 1930-31 (Tudor Revival)  
Stafford House, c. 1931 [attributed] (Tudor Revival)  
Friedson House, 2420 Medford Court E., 1931 (Tudor Revival)  
Thompson House, 500 Alta Drive, 1931 (Tudor Revival)  
Filter Building, North Holly Water Treatment Plant, 1500 11<sup>th</sup> Ave, 1932 (Mission Revival)  
Cummins House, 3309 Avondale Avenue, 1934 (Tudor Revival)  
Stewart House, 2237 Winton Terrace W., 1934 (Tudor Revival)  
Alice E. Carlson School Addition, 3320 Cantey Street, 1935 (Mission/Spanish Colonial Revival), RTHL 2000  
Parsons House, 3315 Avondale Avenue, 1935 (Tudor Revival)  
Oaklawn Elementary School, 3220 Hardeman Street, 1935-36 (Spanish Eclectic)  
Casa Mañana, Texas Frontier Centennial Grounds, 1936  
Van Zandt Cottage, 2900 Crestline Road, 1936 restoration/rehabilitation  
Ninnie Baird House, 2429 Rogers Avenue, 1936 (Colonial Revival)  
Polytechnic Senior High School, 1300 Conner Avenue, 1936-37, 1954 (Georgian Revival)  
Hill House, 3100 Avondale Avenue, 1937 (Tudor Revival)  
Herd House, 3208 Avondale Avenue, 1937 (Georgian Revival)  
Ponton Clinic, 1307 Pennsylvania, 1930s (Classical Modernistic)  
Fort Worth Public Library, 1938 (Classical Modernistic)  
Buckler-Landreth House, 104 Hazelwood Drive, 1938-39  
Radio Broadcasting Station KFJZ, 1201 W. Lancaster Avenue, 1939 (Moderne/modernistic)  
Harding-Reynolds House, 1605 Sunset Terrace, 1940 renovation  
Bomar-Carter House, 1220 Broad Avenue, 1944 addition  
WBAP/KXAS TV-Radio Studios, 3900 Barnett Street, 1948 (Spanish/Mediterranean)  
Fort Worth Club Building, 306 W. 7<sup>th</sup> Street, 1953-54 renovation

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<sup>66</sup> List compiled from a variety of sources, including *Architecture and Design: The Work of Joseph R. Pelich, AIA, Architect, Fort Worth, Texas*; Cohen, "Pelich, Joseph Roman," *Handbook of Texas Online*; Tarrant County Historic Resources Survey, *Phase III, Fort Worth's Southside*, (Fort Worth: Historic Preservation Council for Tarrant County, 1986); Tarrant County Historic Resources Survey, *Near North Side, West Side, Westover Hills* (Fort Worth: Historic Preservation Council for Tarrant County, 1988); and Carol Roark, *Fort Worth Central Business District*, (Fort Worth: Historic Preservation Council for Tarrant County, 1991).

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Carr Chapel—Beasley Hall—Brite Hall, Texas Christian University, 1953-54, (Georgian Revival)

### Significance of the Van Zandt Cottage under Criterion A

The Van Zandt Cottage is eligible for the National Register of Historic Places at the local level of significance under Criterion A in the field of Conservation. Through the efforts of the Women's Division of the Fort Worth Frontier Centennial, as well as the United Daughters of the Confederacy, Julia Jackson Chapter #141 and the Frances Cooke Van Zandt Chapter, Daughters of the Republic of Texas, the cottage was restored in 1936 as a means of celebrating the city's frontier heritage in conjunction with the state's observance of the centennial of Texas' independence from Mexico. The restoration of the cottage, although not an authentic restoration, is important as an early, if not the first, successful public attempt to preserve a building or site associated with the city's past.

Approximately twenty-five years before the restoration of the Van Zandt Cottage, thought was given to the acquisition of the site associated with the city's namesake fort. In 1909, George E. Kessler, a landscape architect from St. Louis and Kansas City, Missouri, prepared a park plan for the City that recommended that the City acquire the former fort's bluff-top site, not only as a means of providing an appropriate backdrop for the impressive granite and marble edifice of the Tarrant County Courthouse but also as a means of recognizing the site's significance to the city's history. As Kessler stated in his plan, "A minor feature and one of sentiment, yet important in its way is the fact that on a part of this ground stood the fort which gave the name to the present city; and as this is an essential part of the view point there, it thoroughly justifies its acquisition." However, Kessler's vision for the courthouse's setting was never realized and it would be decades before the City acquired a portion of the property upon which the fort was sited.<sup>67</sup>

The 1930s proved to be an important decade for the emerging preservation movement across the country. Federal programs created during Franklin Delano Roosevelt's New Deal helped local communities become aware of historic resources of the built environment. In an agreement between the National Park Service, the Library of Congress, and the American Institute of Architects, out-of-work architects and photographers were employed through the Civil Works Administration (CWA) to record historic buildings, sites, and objects deemed to be of national significance "for the inspiration and benefit of the people of the United States." Known as the Historic American Building Survey (HABS) and established in 1934, the program produced thousands of measured drawings, photographs and written histories. Although funds from "alphabet agencies" such as the CWA, WPA, Public Works Administration (PWA) and the Civilian Conservation Corps (CCC) were typically used for new construction, there were instances when they were used for the restoration or reconstruction of historic buildings and structures.<sup>68</sup> As mentioned previously, in Texas, numerous historic places were restored or recreated in conjunction with the celebration of the state's centennial. Funding for these projects came from a variety of sources, including the federal government, state funds appropriated for centennial observances, and local funding.

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<sup>67</sup> Copies of Kessler's plan appeared in the *Fort Worth Star-Telegram* on October 17, 1909 and December 11, 1910. Two different manuscript copies of the plan, one available through the Fort Worth Parks and Community Services Department and one available at the Amon Carter Museum Library may not be original versions of the plan as both have a typographical error in the sentence quoted in this paragraph. In the manuscript copies, the word "fracture" is substituted for the word "feature." A portion of the bluff is now contained within the 112.8-acre Heritage Park. Lawrence Halprin's Heritage Park Plaza, dedicated in 1980, provides a modern design set in concrete and water (when functioning) that celebrates the founding of the fort, the bluffs and the Trinity River. Heritage Park Plaza was listed on the National Register of Historic Places in 2010.

<sup>68</sup> Norman Taylor, *Historic Preservation: An Introduction to its History, Principles, and Practice* (New York: W. W. Norton and Company, 2000), pp. 40-41. Among the numerous examples of WPA-aided restoration and reconstruction projects are the Henry Whitfield House, Guilford, Connecticut (restoration, designated a National Historic Landmark in 1997 for its association with the emerging preservation movement) and Fort Gibson, Fort Gibson, Oklahoma (reconstruction).

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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The funding source for the Van Zandt Cottage came from an appropriation from the Board of Control of the Texas Frontier Centennial, which in turn was largely funded through local bonds and private subscriptions.<sup>69</sup>

Speculation can be made regarding the factors that drove the members of the Women's Division of the Texas Frontier Centennial to advocate for the restoration of the Van Zandt Cottage. Inspiration may have been taken from other historic preservation projects across the state and nation. Or perhaps after several unsuccessful attempts to erect a public monument honoring Confederate soldiers, the members of the Julia Jackson Chapter #141, United Daughters of the Confederacy at last had an opportunity (and the funding) to commemorate the achievements of a highly esteemed Confederate veteran who had contributed much to Fort Worth's development.<sup>70</sup> Or perhaps the opportunity provided the women with a project with which the promoters of the Frontier Centennial had little interest and thereby gave them some autonomy to commemorate the vanishing frontier (and the legacy of Confederate veterans) in their own way.

The 1950s brought another public-private partnership formed for the cause of historic preservation in Fort Worth. During that decade, the Pioneer Texas Heritage Committee was created out of a growing concern for the rapid loss of log buildings associated with the North Texas frontier. This group, along with the Tarrant County Historical Society, received permission from the Fort Worth Park Department to create a pioneer village in Forest Park (just south of Trinity Park). The group selected six log houses dating from the mid-1800s to be moved to the park. Over the next few years, the houses were restored. What came to be known as Log Cabin Village was donated to the City in 1965 and opened to the public in 1966. Unlike the Van Zandt Cottage, none of the houses were original to the site but collectively remain as an early example of historic preservation in the city.<sup>71</sup>

In addition to the buildings of the Will Rogers Complex (auditorium, coliseum and tower), the Van Zandt Cottage remains a highly intact and visible reminder of the city's efforts to commemorate the centennial of Texas' independence from Mexico. Although the final result was a highly romanticized version of its former self, the restored Van Zandt Cottage is significant as an early example of historic preservation/conservation in Fort Worth.

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<sup>69</sup> Within the Amon G. Carter Papers at Special Collections, Texas Christian University Library are copies of lists and letters to and from individuals and businesses who were solicited to purchase stock subscriptions to the Frontier Centennial. See Box 89 "Frontier Centennial" files.

<sup>70</sup> Like many of its sister chapters across the state, the Julia Jackson Chapter had tried for many years to construct a monument to the Confederacy in Fort Worth. Campaigns conducted in 1921 and 1925 failed. In 1933, the chapter had a plaque commemorating Confederate veterans installed in the city's new post office on Lancaster Avenue. In 1939, the chapter finally erected a marble monument honoring the area's Confederate soldiers in Oakwood Cemetery's section for the Robert E. Lee Camp, United Confederate Veterans. And in 1953, it had a granite marker dedicated to Confederate soldiers and their descendants who fought in the Spanish-American War and World War I and II erected on the courthouse lawn. See Kelly McMichael, *Sacred Memories: The Civil War Monument Movement in Texas* (Denton, Texas: Texas State Historical Association, 2009), p. 50 and *Fort Worth Star-Telegram*, May 27, 1953.

<sup>71</sup> "History of Log Cabin Village," Log Cabin Village, Fort Worth Parks and Community Services, <http://www.logcabinvillage.org/visit-about-us.html> (accessed March 20, 2012).

Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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**Verbal Boundary Description:** The boundaries of the nominated property correspond with a survey conducted of the site in June 1966 (see Map 3). The survey boundaries are described as follows:

Part of the J. M.C. Lynch Survey, situated about 1.5 miles southwest from the courthouse, in Fort Worth in Tarrant County, Texas;

Commence at the southwest corner of said Lynch Survey and then run north 89 degrees-03 minutes east, along the south line of said survey, 730-5/10 feet and then run north 28-3/10 feet to a galvanized iron in a line for the north line of Crestline Road and for the southwest and beginning corner of the tract being described;

Thence north 28 degrees-32 minutes west 146 feet to an iron in the south line of right of way of the S.L.S.F. & T Railroad and being 25 feet southerly at right angle from its track center;

Thence north 72 degrees-58 minutes east, along said right of way line, 188 feet to an iron;

Then south 18 degrees-45 minutes east 194-4/10 feet to a galvanized iron in said line for the north line of Crestline Road;

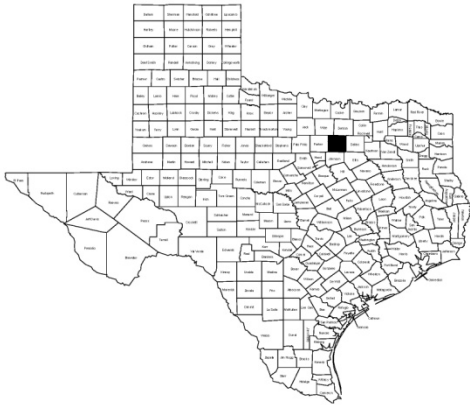
Thence north 89 degrees-43 minutes west, along said street line, 172-5/10 feet to the place of beginning and containing 0-67/100 of an acre.

**Boundary Justification:** The boundaries include the land most closely associated with the property at the time of the 1936 Centennial celebration and include the house and noncontributing resources.

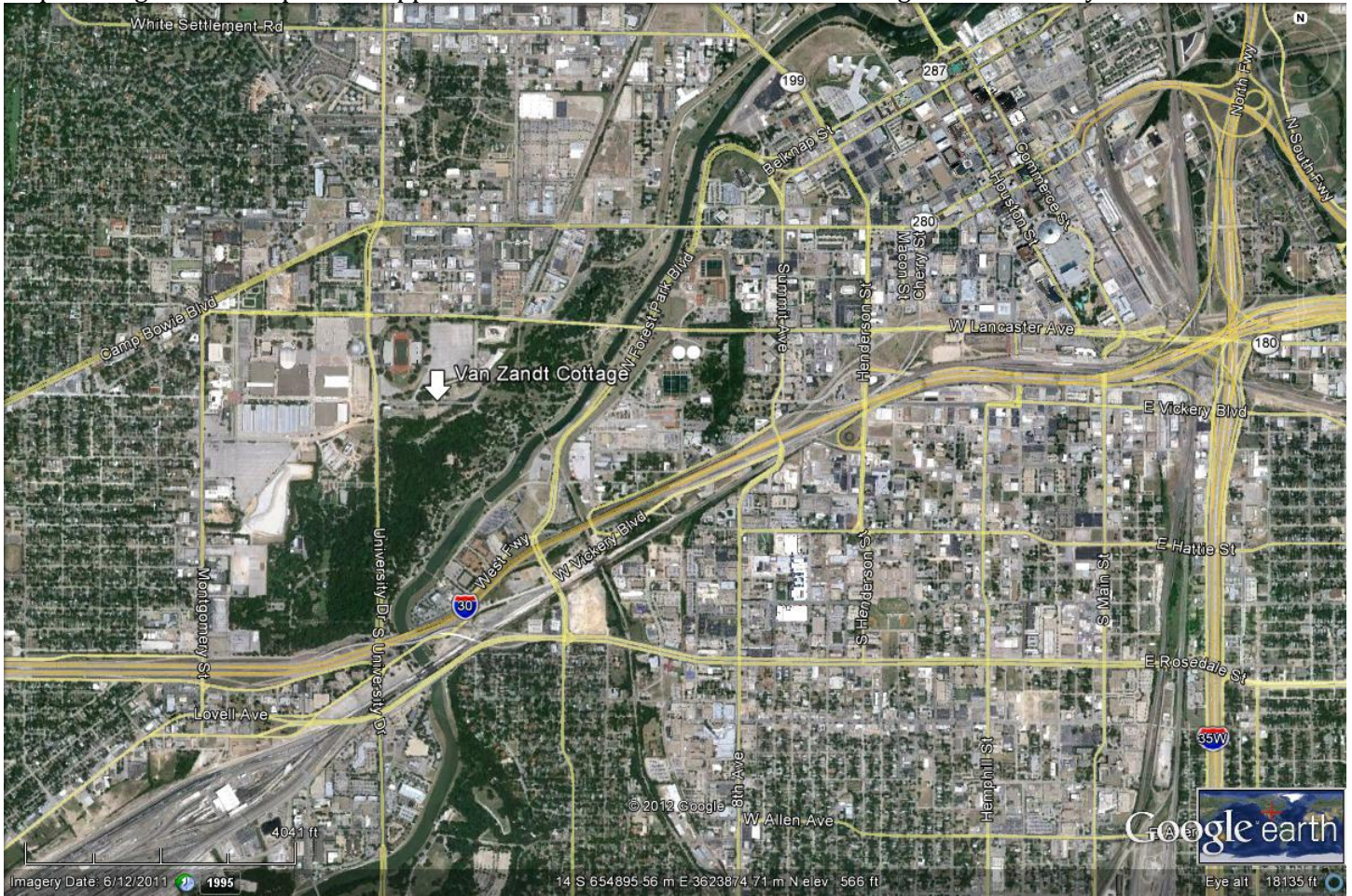


Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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

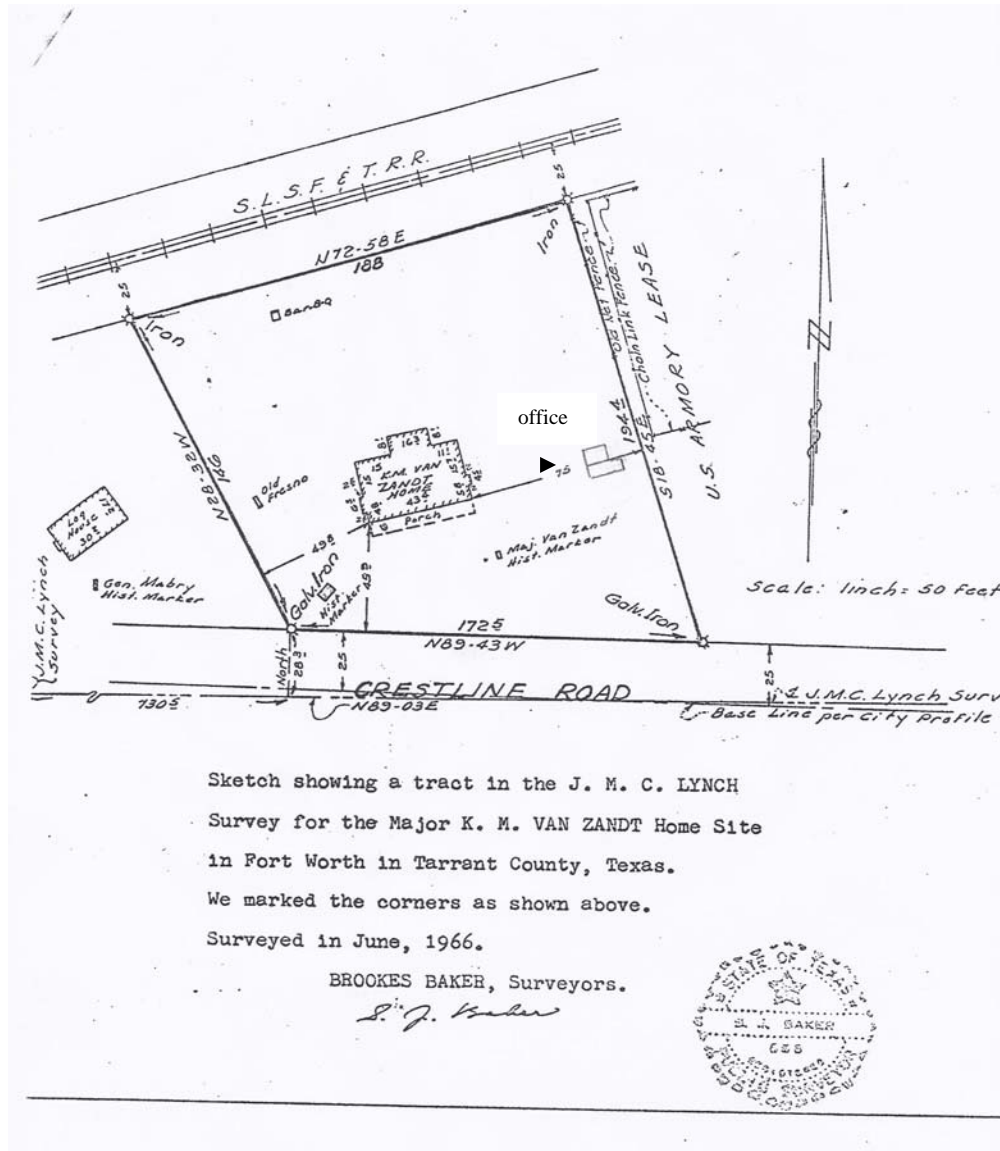


Map 2: Google Earth map shows approximate location of the Van Zandt Cottage within the city of Fort Worth.



Van Zandt Cottage, Fort Worth, Tarrant County, Texas

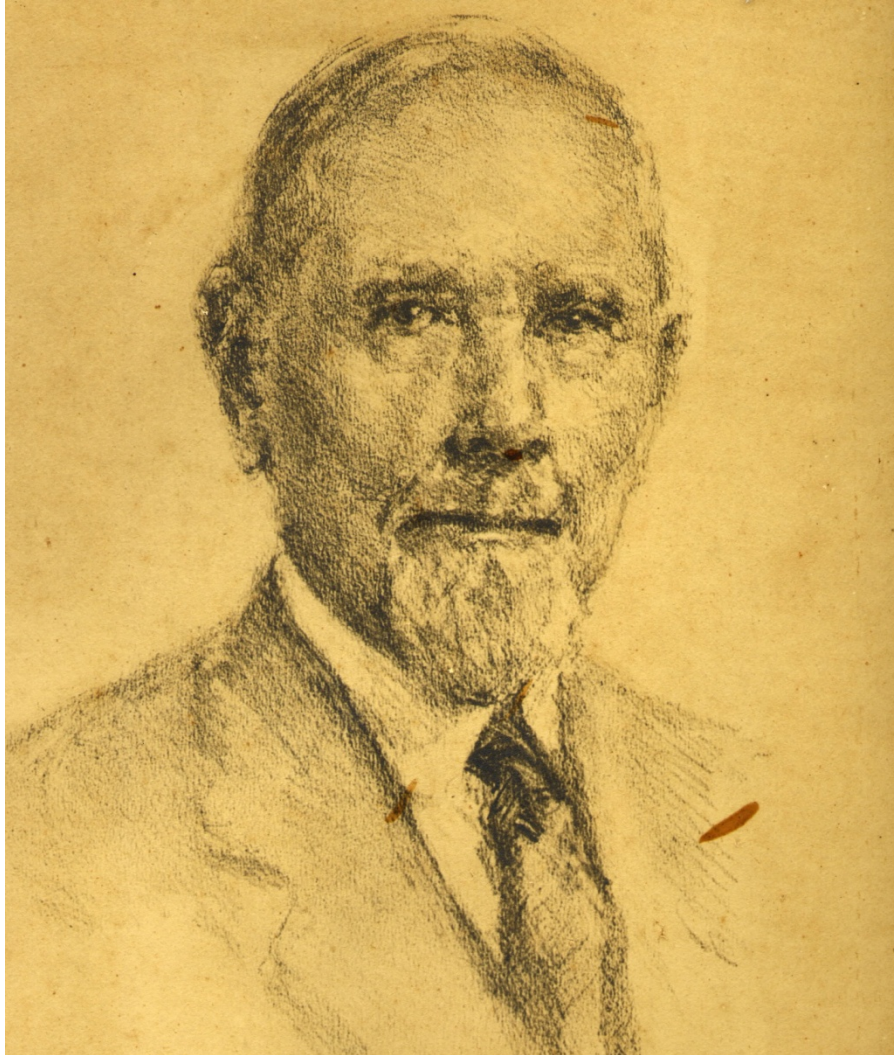
Map 3. Site plan based on 1966 survey by Brookes Baker, Surveyors. The location and size of the office is not to scale. The log house shown on the left side of the map is no longer present. The bathroom addition on the rear of the house was removed in 2004.



Van Zandt Cottage, Fort Worth, Tarrant County, Texas

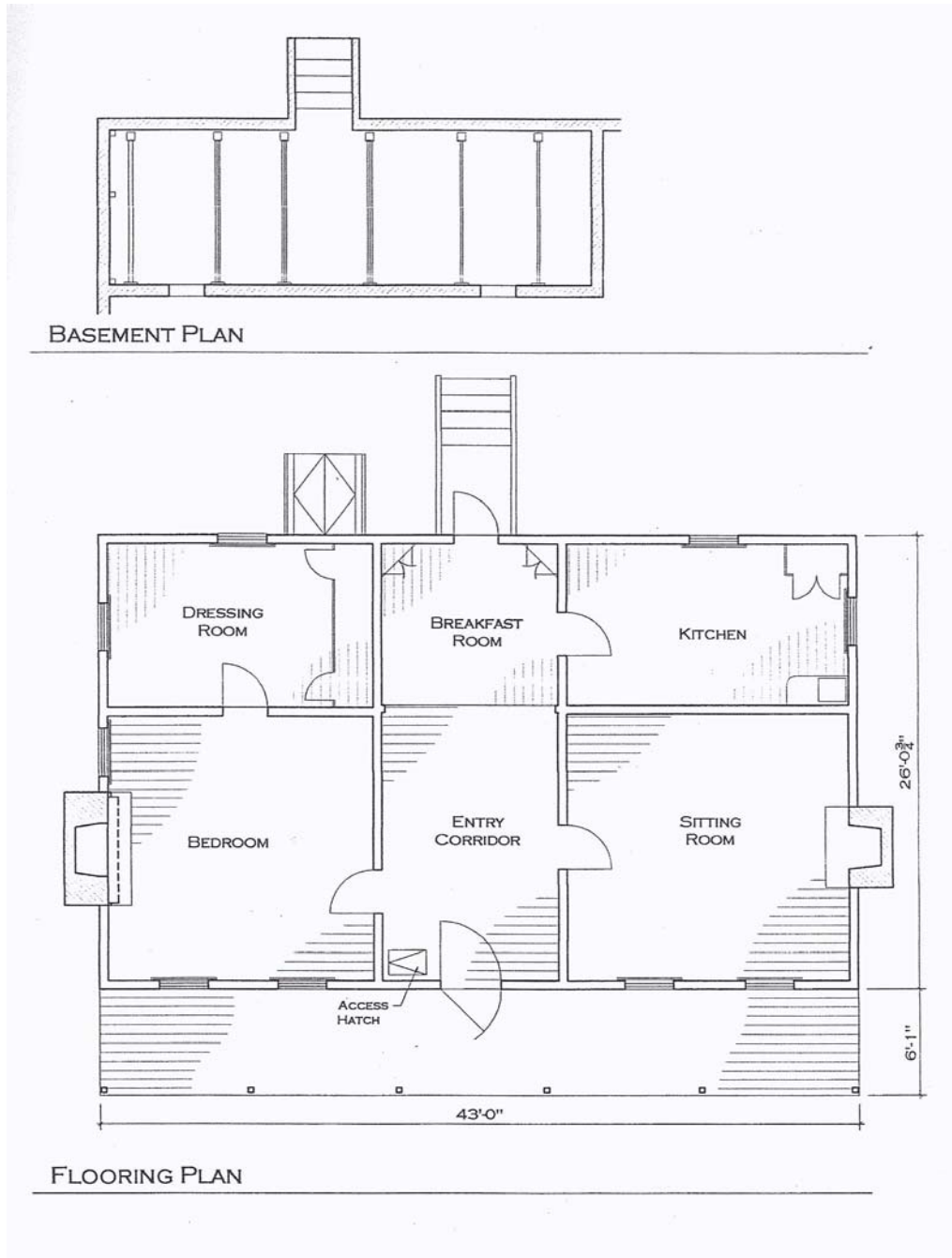
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Figure 1: Sketch of Major K. M. Van Zandt (courtesy Log Cabin Village, Fort Worth Parks and Community Services).



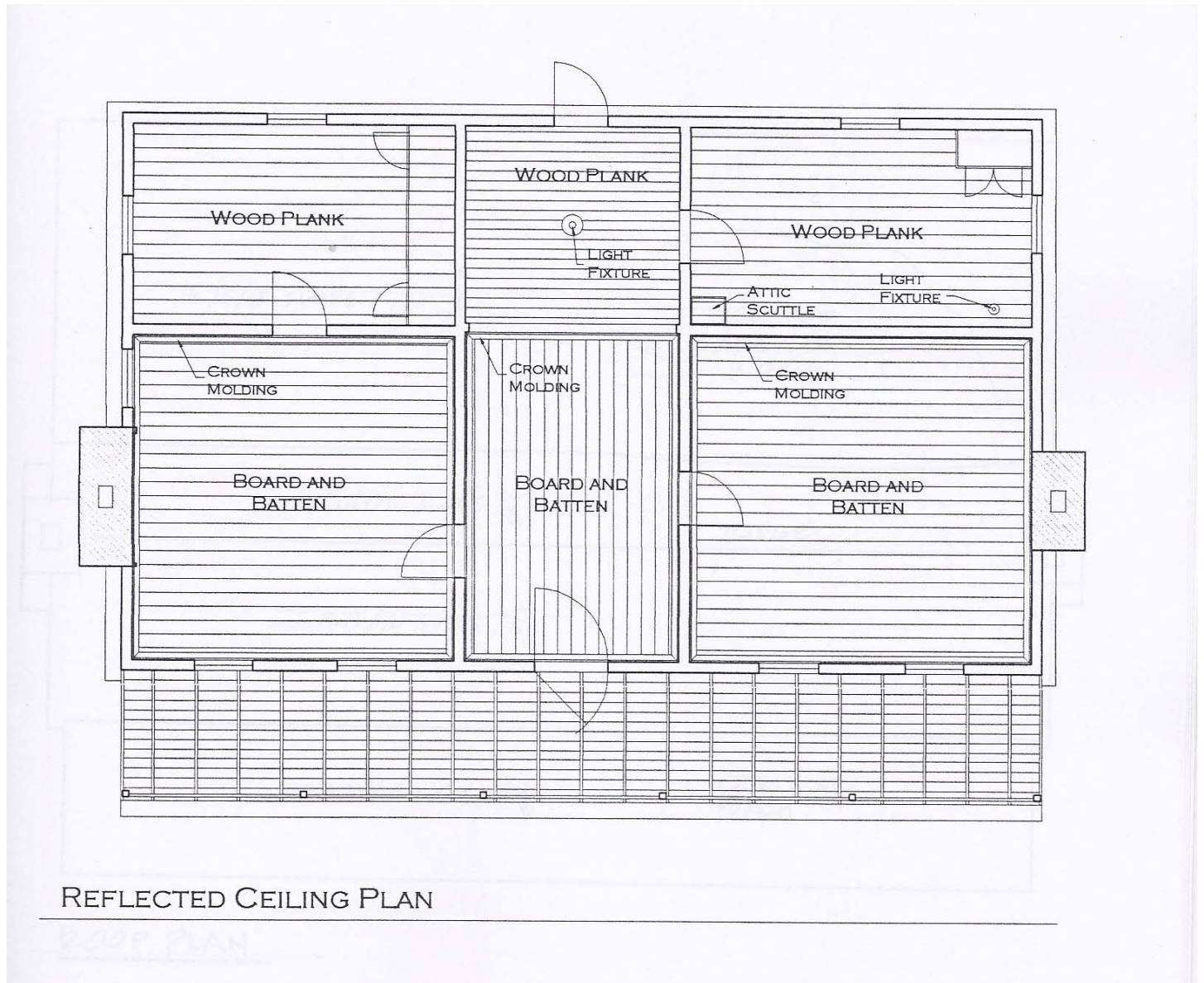
Van Zandt Cottage, Fort Worth, Tarrant County, Texas

Figure 2. Basement and first floor plans. From Arthur W. Weinman, A.I.A. "Report on the Current Condition of the Van Zandt Cottage with Restoration Suggestions," March 7, 2005.



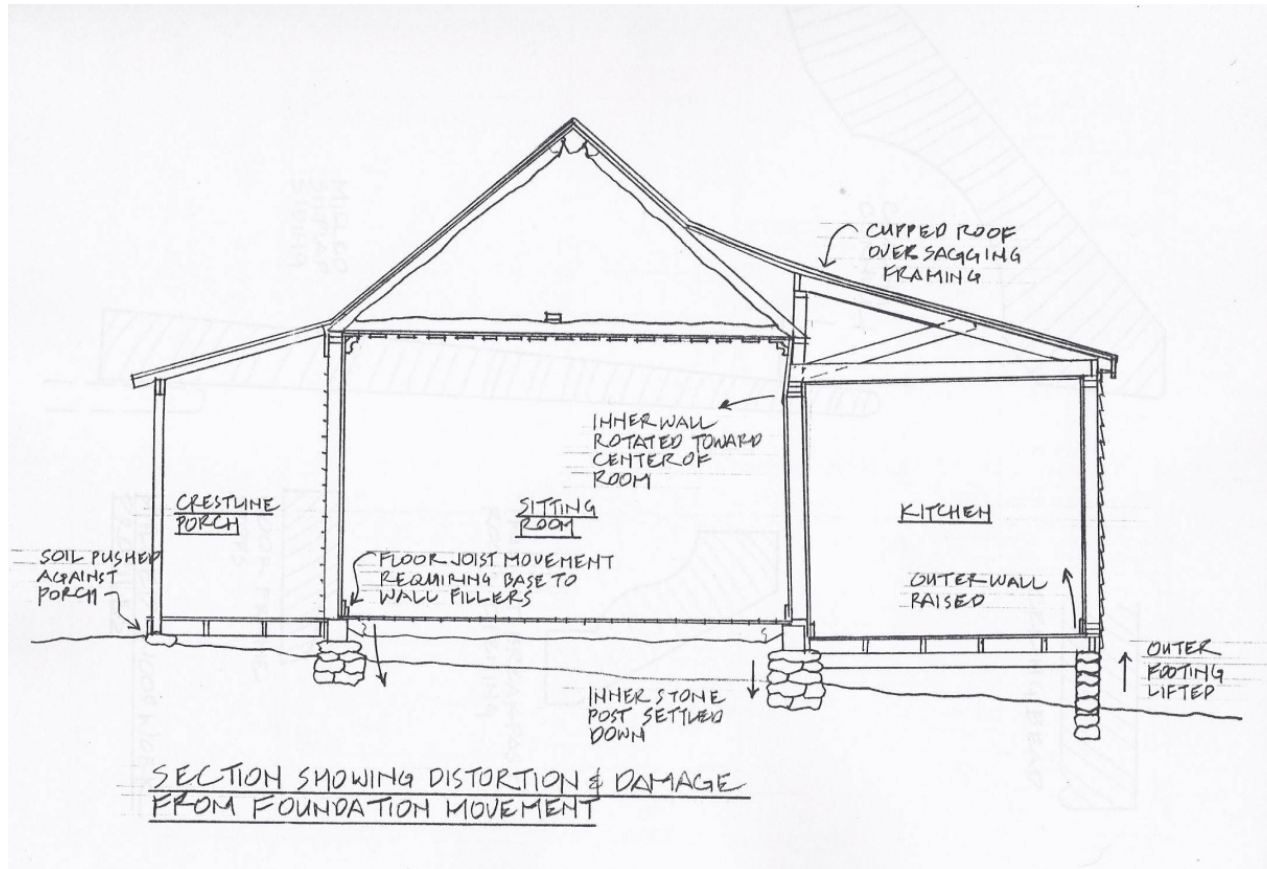
Van Zandt Cottage, Fort Worth, Tarrant County, Texas

Figure 3. Reflected Ceiling Plan. From Arthur W. Weinman, A.I.A. "Report on the Current Condition of the Van Zandt Cottage with Restoration Suggestions," March 7, 2005.



Van Zandt Cottage, Fort Worth, Tarrant County, Texas

Figure 4. Sectional view. From Arthur W. Weinman, A.I.A. "Report on the Current Condition of the Van Zandt Cottage with Restoration Suggestions," March 7, 2005.



Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Figure 5: Recently released photograph of the south elevation of the Van Zandt Cottage, date undetermined, possibly 1910-1920. Courtesy Pen Crazz,, Fort Worth, Texas.



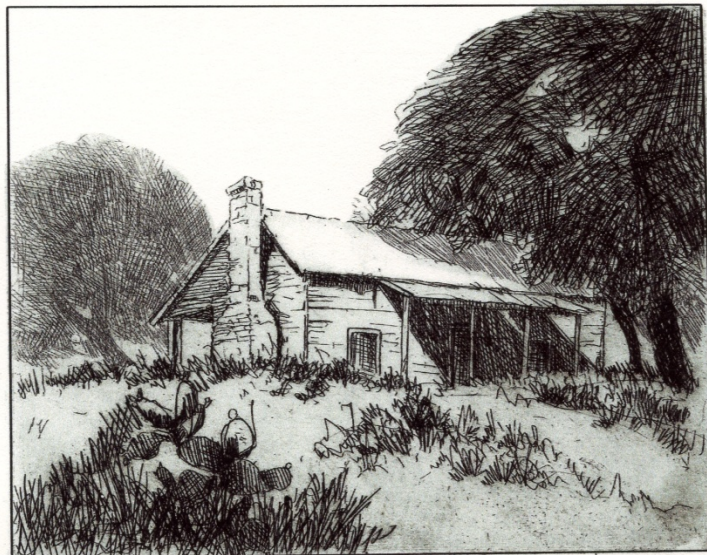
Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Figures 6 and 7: Sketches of the Van Zandt Cottage c. 1929 (Courtesy Log Cabin Village, Fort Worth Parks and Community Services)



The Van Zandt Cottage ca. 1929  
from an etching by Bernhardt Wall



The Van Zandt Cottage ca. 1929  
from an engraving by Mary Eleanor Witherspoon



Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Figure 8: Photograph of east and north elevations, before restoration, April 26, 1936 (Courtesy, *Fort Worth Star-Telegram* Collection. Special Collections, The University of Texas at Arlington Library, Arlington, Texas, AR406-6-#409).



Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Figure 9: Interior showing fireplace and wall covering before restoration, April 26, 1936 (Courtesy, *Fort Worth Star-Telegram* Collection. Special Collections, The University of Texas at Arlington Library, Arlington, Texas, AR406-6-#409).



Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Figure 10: South and east elevations, after restoration, August 19, 1936., (Courtesy, *Fort Worth Star-Telegram* Collection. Special Collections, The University of Texas at Arlington Library, Arlington, Texas, AR406-6-#437).



Van Zandt Cottage, Fort Worth, Tarrant County, Texas

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Figure 11: South and east elevations, c. 1960. Note different roof from that shown in Figure 10 and the addition of a sign hanging from the porch roof. Photo by Daniel Zurovetz (Courtesy Ann Zurovetz and Log Cabin Village, Fort Worth Parks and Community Services).

