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## Celebrating the Texas Centennial: A National Register Nomination for the Stone Fort Museum

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CELEBRATING THE TEXAS CENTENNIAL: A NATIONAL REGISTER  
NOMINATION FOR THE STONE FORT MUSEUM

By

MELANIE CADDEL, Bachelor of Arts

Presented to the Faculty of the Graduate School of

Stephen F. Austin State University

In Partial Fulfillment

Of the Requirements

For the Degree of

Master of Arts in History

STEPHEN F. AUSTIN STATE UNIVERSITY

August 2024

CELEBRATING THE TEXAS CENTENNIAL: A NATIONAL REGISTER  
NOMINATION FOR THE STONE FORT MUSEUM

By

MELANIE CADDEL, Bachelor of Arts

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## ABSTRACT

In the 1920s, the idea of commemorating one hundred years of Texas independence sparked an interest in Texas history. Texas boosters held meetings leading up to the 1936 Texas Centennial and planned how to celebrate and bring public awareness to Texas history. In addition to the exposition in Dallas, many towns and cities across the state celebrated the 1936 Texas Centennial with smaller fairs, erected monuments, museums, restored historic buildings, and completed other projects. As a testament to local and state history, the Stone Fort Museum has lacked the national recognition it deserves as a representation of early Nacogdoches history and as a memorial building commemorating the 1936 Texas Centennial. The Stone Fort Museum's nomination to the National Register of Historic Places documents the building's history and broader connections to the past while it continues to be a venue for educating Stephen F. Austin State University students, local citizens, and tourists alike.

## ACKNOWLEDGEMENTS

I would like to begin by thanking my family. My mom, Lauren, for motivating me on the days where I felt tremendous stress and commemorating every milestone (with pictures). My dad, Chris, for reading my lengthy nomination drafts without complaining and staying up late to discuss historic construction and architecture. My sister, Chasity, cheering me on, even though she struggled to remember what I was writing about. My younger siblings, Tristan and Lois, for being with me on this journey. Without my family, I would not be where I am today. They have helped me become confident in myself and my work.

Secondly, I want to thank Erik Arrona. He was with me when I got accepted into graduate school and has motivated me every step of the way. He also spent countless hours listening to me talk about my project and new discoveries I made while researching. His patience and enthusiasm for my work has made me excited for my future. I am so grateful for his love and support.

Third, I want to thank some of the people in my life, my childhood friends, fellow classmates, and undergraduate friends. All of them each taking the time to listen to my progress and celebrating along the way. Each of them impacted me in different ways while I pursued my graduate degree. My life has been forever changed by them and their support.

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## INTRODUCTION

In 1966, passage of the National Historic Preservation Act launched historic preservation as a professional field. The creation of State Historic Preservation Offices from this act helped to facilitate historic preservation programs and projects. This act created the National Register of Historic Places (NRHP), a resource that brings recognition to historically significant buildings, sites, structures, districts, and objects. This resource is accessible to anyone, and State Historic Preservation Officers are available to assist with the process. Each state has different programs, but they each serve the public and provide information. By making the National Register accessible, the public can take part in the process and utilize the results to preserve what they believe is worthy of recognition. The past as represented by historic resources is also identified and documented for the future and allows history to be more accessible to the public.<sup>1</sup>

The intention of this thesis capstone in public history is to nominate the Stone Fort Museum to the National Register of Historic Places. In doing so, the Stone Fort Museum will be federally recognized for its significance in local history and to the statewide commemoration of the 1936 Texas Centennial. Being listed on the National Register provides both statewide and national recognition. It supports protection for the building and opens up additional funding opportunities. The project will be organized

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<sup>1</sup> National Historic Preservation Act of 1966 (P.L 102-575)

into the format required by the National Park Service using the National Register of Historic Places Registration Form. The Stone Fort Museum is nominated for Criteria A, as it is significant to American history and is associated with the event of the 1936 Texas Centennial. The museum is also nominated under Criteria C because of its architectural contributions as a vernacular Spanish colonial building. The Stone Fort Museum has already been included on a National Register of Historic Places Multiple Property Documentation Form, “Monuments and Buildings of the Texas Centennial,” so its eligibility as a Centennial property has already been determined; it is just lacking its own standalone National Register nomination.<sup>2</sup> Dr. Beisel, who knew of this unfulfilled need, made me aware of the project, which I accepted.

In the spring of 2023, I began my project by researching my role as a public historian, historic preservation best practices, and the history of the Stone Fort Museum and its creation to assist with understanding the project’s scope. I also reviewed other National Register nominations to familiarize myself with the process of preparing a nomination. After I gathered initial research, I met with Dr. Beisel and the Stone Fort Museum director Carolyn Spears to discuss the goals of the project and gather more information about the historic site. I was provided with the museum’s digital archive and took pictures of the site for reference and to include in the nomination. Over the summer and fall 2023 semester, I collaborated with Mrs. Spears and Dr. Beisel while I created the

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<sup>2</sup> “Monuments and Buildings of the Texas Centennial,” Multiple Property Documentation Form, Texas Historical Commission, 2018, <https://www.thc.texas.gov/TexasCentennial>.



nomination. Throughout spring of 2024, my committee and the museum director reviewed the nomination before submission. In May of that same year, I submitted the nomination to the Texas Historical Commission.

The chapters will be set up chronologically and track public history, historic preservation, the Stone Fort Museum, and the process of the NRHP nomination. Chapter one analyzes the beginning of historic preservation, with an emphasis on the role of women in the field and the creation of the National Park Service (NPS) in 1916. Chapter two details the history of the Stone Fort Museum and the Texas Centennial. Chapter three describes how the field of historic preservation and best practices transformed due to the 1966 National Historic Preservation Act and the growth of public history. Additionally, the process of nominating the Stone Fort Museum to the NRHP will be discussed along with describing how it qualifies under the National Register criteria. Current public history and historic preservation practices will be discussed and how they were applied during this process.

The purpose of this public history project and subsequent thesis is to contribute to the field of historic preservation. The goal is to nominate the Stone Fort Museum to the National Register of Historic Places. With this nomination, Stephen F. Austin State University and the city of Nacogdoches have the ability to preserve their history while educating the public and creating a sense of belonging in communities by connecting the Stone Fort Museum's visitors to the past.

## CHAPTER ONE:

### *The History of Historic Preservation and the Role of Women in the Field*

Public history, a term coined in the 1970s, “refers to the employment of historians and the historical method outside of academia.”<sup>1</sup> The origins of public history are debated, some historians credit the national museum development in the mid-nineteenth century, others attribute it to the establishment of the National Park Service in 1916, or to the history job crisis of the 1970s.<sup>2</sup> Historic preservation, a field within the realm of public history, is the preservation and conservation of the built and natural environment as it pertains to history. In professional practice, preservationists work with the public and other disciplines to protect historically significant buildings, sites, objects, and structures for the public to experience and learn from.<sup>3</sup> While historic preservation is now a professional career, the history of the field is rooted in grassroot efforts. The nineteenth century movement to commemorate events and their tangible places or objects—whether on the local, state, or federal scale—resulted in local groups, composed of primarily women, to form to preserve these resources. This call to action by women and those

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<sup>1</sup> Robert Kelley, “Public History: Its Origins, Nature, and Prospects” *The Public Historian* 1, no. 1 (1978): 16, <https://doi.org/10.2307/3377666>.

<sup>2</sup> Denise D. Meringolo, *Museums, Monuments, and National Parks: Toward a New Genealogy of Public History* (Amherst, MA: University of Massachusetts Press, 2012), xxiii.

<sup>3</sup> Norman Tyler, Ilene R. Tyler, and Ted J. Ligibel, *Engaging the Past: Historic Preservation: An Introduction to its History, Principles, and Practice* (New York City, NY: W. W. Norton & Company, Inc., 2018), 16.

concerned with local history has allowed historic preservation to develop into the practice that it is today.

While women provided the foundation for most preservation organizations and movements, one of the first efforts to protect a historic building in the United States began in 1812 on the local scale by passionate citizens of Philadelphia. They urged their city and state governments to not let the site of the signing of the Declaration of Independence become lost to history. In this early national period, Americans held onto memories from a site and turned them into places of national imagery instead of focusing on preserving the historic building or site in its period of significance. Because of this, Philadelphians renovated sections of the State House and disregarded the past, mainly concerned themselves with protecting the building from demolition rather than preserving the resource.<sup>4</sup> Saving Pennsylvania's State House, now known as Independence Hall, began shortly after it was announced in 1812 by state lawmakers that the surrounding areas would be sold as private development properties and the building itself would be demolished.<sup>5</sup>

Because of this, the Philadelphia City Council proposed an argument to fight these plans. Reciting the history of the site and its importance as an American symbol did

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<sup>4</sup> Charlene Mires, *Independence Hall in American Memory* (Philadelphia, PA: University of Pennsylvania Press, 2002), 58-60.

<sup>5</sup> Whitney Martinko, "Two Centuries Ago, Pennsylvania Almost Razed Independence Hall to Make Way for Private Development" *Smithsonian Magazine*, December 11, 2017, <https://www.smithsonianmag.com/history/amazon-or-independence-hall-development-v-preservation-city-philadelphia-180967463/>.

not convince the state lawmakers since they wanted to use the space “practically.”<sup>6</sup> One argument against demolition and usage of the green space involved a 1735 act by the Provincial Assembly of Pennsylvania that declared the State House yard should remain open “for ever.”<sup>7</sup> This caused controversy and the state lawmakers debated the issue until they decided to postpone the matter. However, in 1816, the state lawmakers enacted a ruling that established a procedure to subdivide lots of the property to sell and fund a new capitol building. Additionally, they proposed to sell architectural components of the existing building as another means of funding a new capitol building in Harrisburg. Fortunately, the state lawmakers simultaneously provided a way to prevent demolition. For \$70,000, the City of Philadelphia could purchase the property and prevent its demolition. On June 29, 1818, the City of Philadelphia, after borrowing the amount, secured the State House and prevented its destruction by the state government.<sup>8</sup> While the City Council focused on saving the State House, their actions did not account for sustaining the building as a historic structure with a purpose. Two centuries later, preserving historic buildings not only focuses on merely saving the structures but also preserving them for their significance.<sup>9</sup>

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<sup>6</sup> Gary B. Nash, *First City: Philadelphia and the Forging of Historical Memory* (Philadelphia, PA: University of Pennsylvania Press, 2002), 2.

<sup>7</sup> John Dennis ed., *The Charters of the Province of Pensilvania [sic] and City of Philadelphia* (Philadelphia, PA: Benjamin Franklin, 1804), 478, <https://books.google.com/books?id=0oA2AQAAMAAJ&printsec=frontcover#v=onepage&q&f=false>.

<sup>8</sup> Mires, *Independence Hall in American Memory*, 66.

<sup>9</sup> Leslie Greene Bowman, “Historic Preservation Today, from Save to Sustain” *History News* 68, no. 2 (2013): 21, <http://www.jstor.org/stable/44062854>.

Noteworthy preservation efforts in the 1830s and 1840s were few and far between presumably because of economic and political upheavals.<sup>10</sup> However, in 1850 began a historic preservation effort of great importance. Washington's Headquarters along the Hudson River in Newburgh, New York was the site of George Washington's residence during the final years of the Revolutionary War, when the Continental Army used Newburgh as its headquarters between 1782 and 1783. At the time, the property was owned by the Hasbrouck family, with one of the sons, Johnathan Hasbrouck III eventually inheriting the home. Despite local citizens wanting to preserve the home, Johnathan, a victim of the economic crisis known as the Panic of 1837, did not have the funds to do so. The people of Newburgh also did not have enough money to purchase the home. The Loan Commissioners of New York foreclosed on the home in 1848. With the economy recovering, the still passionate citizens pleaded for preservation of the home as a national relic. In 1850, the State of New York purchased the home for preservation purposes. Governor Hamilton Fish introduced "An Act for the Preservation of Washington's Headquarters" bill to the state's legislature that ultimately passed. This marked for first ever recognized historic site in the United States.<sup>11</sup> Without the support of local citizens garnering attention to the site, it could have been significantly altered or demolished.

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<sup>10</sup> Alasdair Roberts, *America's First Great Depression: Economic Crisis and Political Disorder After the Panic of 1837* (Ithaca, NY: Cornell University Press, 2013), 205.

<sup>11</sup> Montgomery H. Throop ed., *The Revised Statutes of the State of New York* (Albany, NY: Banks & Brothers Law Book Publishers, 1889), 670-671.

The preservation of Independence Hall and Washington's Headquarters are credited to local citizens, but the rise in women's preservation groups began shortly after these efforts. The social and cultural "sphere" for women in the nineteenth century involved domestic duties which included housekeeping, religion, the raising of children, and taking care of their husband.<sup>12</sup> The Second Great Awakening reinforced these ideals, and also the new belief that Christians had a duty to prepare the Earth for Christ's imminent return.<sup>13</sup> Along with its revival of religion, an evangelistic idea of morally bettering society correlated with women's role in the increase of social reform movements of the early-to-mid-nineteenth century.<sup>14</sup> Some of these social reform movements included abolition, temperance, suffrage, education, and prison reform.<sup>15</sup> While women did participate in these reform movements, it was often white upper class women that had the influence and freedom to do so. Even though these doctrines came from societal and religious influences, many women embraced this ideology of republican motherhood. While they could not dominate the public sphere the same way that men did, they still had the ability to make an impact on society.<sup>16</sup> These women

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<sup>12</sup> Linda K. Kerber, "Separate Spheres, Female Worlds, Woman's Place: The Rhetoric of Women's History" *The Journal of American History* 75, no. 1 (1988): 10, <https://doi.org/10.2307/1889653>.

<sup>13</sup> Elizabeth J. Clapp and Julie Roy Jeffrey eds., *Women, Dissent, and Anti-Slavery in Britain and America, 1790-1865* (New York, NY: Oxford University Press, 2011), 28.

<sup>14</sup> Marilyn Gittell and Teresa Shtob, "Changing Women's Role in Political Volunteerism and Reform of the City" *Signs* 5, no. 3 (1980): 68, <http://www.jstor.org/stable/3173807>.

<sup>15</sup> Lori D. Ginzberg, *Women and the Work of Benevolence: Morality, Politics, and Class in Nineteenth-Century United States* (New Haven, CT: Yale University Press, 1990), 20.

<sup>16</sup> Lucia McMahon, "'Of the Utmost Importance to Our Country': Women, Education, and Society, 1780-1820" *Journal of the Early Republic* 29, no. 3 (2009): 478, <http://www.jstor.org/stable/40541858>; Ashlyn K. Kuersten, *Women and the Law: Leaders, Cases, and Documents* (Santa Barbara, CA: ABC-CLIO, 2003), 16.

wanted to form their own identity by using the expectations from their social sphere. It is from these reform campaigns and women's duty to improve and stabilize the nation that historic preservation became an extension of this ideology.

With the rise of male lineage organizations in the early and mid-nineteenth century, the late nineteenth century saw an influx of female lineage societies and auxiliaries from the male organizations. Additionally, more women's organizations began to form, many of them for the purpose of self-improvement, literacy, or community service. Regardless of the purpose of their formation, preserving history became an important aspect of many groups (Table 1).

Table 1. Women’s organizations and their historic preservation efforts.<sup>17</sup>

<b>Year Established</b>	<b>Organization Name</b>	<b>Notable Early Preservation Efforts</b>
1853	Mount Vernon Ladies’ Association	George Washington’s Mount Vernon Estate (1858)
1883	Woman’s Relief Corps	Civil War Union Monuments
1890	Daughters of the American Revolution	American Revolution Monuments and Plaques, Sibley House (1910), and Texas and Massachusetts State Forests (1929)
1891	The National Society of the Colonial Dames of America	Van Cortlandt House (1897) and Jamestown Church Reconstruction (1904-1907)
1891	Daughters of the Republic of Texas	The Alamo (1905) and The Pioneer Memorial Log House (1936)
1894	United Daughters of the Confederacy	Civil War Confederate Monuments
1894	Cum Concilio Club	Stone House Campaign (1901-1902), Memorial Building (1907), and Stone Fort Museum (1936)
1896	National Association of Colored Women’s Clubs	Frederick Douglass Home Caretaker Cottage (1924)

One of the first historic preservation groups developed in the 1850s. Former President George Washington’s mansion in Virginia had fallen into a state of deterioration

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<sup>17</sup> “The Mount Vernon Ladies’ Association,” George Washington’s Mount Vernon, accessed May 30, 2024, <https://www.mountvernon.org/preservation/mount-vernon-ladies-association>; “A Brief Sketch of the WRC,” Woman’s Relief Corps, accessed May 30, 2024, <https://womansreliefcorps.org/a-brief-sketch-of-the-wrc-by-kate-sherwood-july-26-1883/>; “Historic Preservation Projects,” Daughters of the American Revolution, accessed May 30, 2024, <https://www.dar.org/national-society/historic-preservation-projects>; “Historic Preservation Projects & CDA Mission,” The Colonial Dames of America, accessed May 30, 2024, <https://cda1890.org/cda-programs-and-awards/historic-preservation01/>; “Preservation,” Daughters of the Republic of Texas, accessed May 15, 2024, <https://drtinfo.org/Members/Members/Preservation/007Preservation.aspx?hkey=51449c9c-7724-4db7-9183-d45470d08484>; “History of the UDC,” United Daughters of the Confederacy, accessed May 20, 2024, <https://hqudc.org/history-of-the-united-daughters-of-the-confederacy/>; “Noteworthy Achievements” (1930s), Folder 11, Box 1, Cum Concilio Club Records Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas; “Milestones of Progress,” National Association of Colored Women’s Clubs, accessed May 28, 2024, <https://www.nacwc.com/milestones-of-progress>.



by 1840. The last Washington family member, John Augustine Washington III, could not manage to repair the property. With the eight-thousand-acre estate and mansion, the task of maintaining the property proved to be difficult, especially while John Augustine Washington continued to work. Although he tried to sell the property to the federal and state governments in order to preserve the former estate, both governments declined the purchase. It was not until 1853 when Louisa Bird Cunningham, traveling along the Potomac River, saw the mansion and noticed its deterioration. Disheartened by its appearance, Louisa wrote to her daughter Ann Pamela Cunningham about the property and her wishes to do something about it.<sup>18</sup> Inspired by the letter from her mother, in that same year, Cunningham established the Mount Vernon Ladies Association (MVLA) to preserve this historic site. In her letter addressed “To the Ladies of the South,” she called southern women to do what men refused to do.<sup>19</sup> Her enthusiasm and passion helped stir the hearts of other women to contribute financially or join her efforts. Since the tensions were high in the Union regarding the expansion of slavery possibly splitting of the country, the women saw this presidential site and its disrepair as a symbol of the Union falling apart.<sup>20</sup> In 1858, after raising enough funds, the ladies of the MVLA purchased the

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<sup>18</sup> Letter, Louisa Cunningham to Mrs. Washington (December 30, 1853), Box 1, John Augustine Washington III and Mount Vernon Ladies’ Association (MVLA) Collection, The George Washington Presidential Library at Mount Vernon, Mount Vernon, VA.

<sup>19</sup> Ann Pamela Cunningham, “To the Ladies of the South,” *Mercury* (Charleston, SC), December 2, 1853, <https://www.mountvernon.org/education/primary-source-collections/primary-source-collections/article/charleston-mercury-on-december-2-1853/>.

<sup>20</sup> Denise D. Meringolo, “Balancing Inspiration and Education at George Washington’s Mount Vernon Estate and Gardens” *The Public Historian* 29, no. 4 (2007): 130, <https://doi.org/10.1525/tph.2007.29.4.129>.

entire property from John Augustine Washington for \$200,000, about \$7.5 million in today's purchasing power.<sup>21</sup> As the first national historic preservation organization in the United States, Ann Pamela Cunningham and the other founding members of the MVLA have inspired other preservation organizations in their endeavors to restore and protect other historic properties.<sup>22</sup> In these early movements historic preservation's origins appeared to outsiders as a hobby rather than a professional career because the movements were based on grassroots efforts and the public's participation. Additionally, since women headed the organizations, men did not see it as an occupation, rather just an extension of women's domestic duties. However, these early actions had a profound impact on historic preservation as an occupation today.<sup>23</sup> Organizations created by and for women provided a space for not only the past to be preserved through commemoration, but for women to have a voice during a time period when they did not have the right to vote or to hold public office. These organizations also paved the way for the fundraising organizations and grassroot efforts of the late nineteenth century.

Preservation efforts following the MVLA's initial achievement halted in 1861 with the outbreak of the Civil War. With the country at war, preserving history was not the priority. Reconstruction focused on rebuilding the nation and integrating freed African

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<sup>21</sup> Agreement, John A. Washington and the Mount Vernon Ladies' Association of the Union for the sale of the estate of Mount Vernon, Virginia (April 6, 1858), Early Records of the MVLA Collection, Digital Collections from The George Presidential Washington Library at Mount Vernon, Mount Vernon, VA, <http://catalog.mountvernon.org/digital/collection/p16829coll35/id/1518/rec/14>.

<sup>22</sup> Max Page and Randall Mason, *Giving Preservation a History: Histories of Historic Preservation in the United States* (New York City, NY: Taylor & Francis, 2003), 82.

<sup>23</sup> Thomas Cauvin, *Public History: A Textbook of Practice* (New York, NY: Routledge, 2016), 56.

Americans into society until 1877 when military occupation in the South ended. Shortly after this, women's clubs and organizations began to form. Commemoration and memorializing past events became a dominant focus among some of these groups.

The Civil War resulted in collective memories for the divided North and South, with both sides interpreting the war differently. These memories describe the motives behind going to war and the lived experiences. After the Civil War, the southern states essentially created a "memorial landscape in their image" as a way of processing the war and fall of the Confederacy.<sup>24</sup> Southerners experienced devastating losses throughout the Civil War and their questionable allegiance to the U.S. had left them with military occupation for years during Reconstruction. Northerners also experienced many losses and felt a need to honor those who fought for the Union. To commemorate the war, both the north and the south erected monuments and memorials to educate the future generations. Not only do they serve as public enrichment, but these memorials and commemoration sites serve a purpose in the present, either to illicit a response from the public or intentionally or unintentionally sway opinions. Many women's organizations established after the Civil War fought to convey their ideals through monuments as preservation projects.<sup>25</sup>

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<sup>24</sup> Owen J. Dwyer and Derek H. Alderman, "Memorial Landscapes: Analytic Questions and Metaphors" *GeoJournal* 73, no. 3 (2008): 166, <http://www.jstor.org/stable/41148292>.

<sup>25</sup> David Gobel and Daves Rossell ed., *Commemoration in America: Essays on Monuments, Memorialization, and Memory* (Charlottesville, VA: University of Virginia Press, 2013), 14.

The Woman's Relief Corp (WRC), established in 1883, formed as the women's auxiliary to the Grand Army of the Republic (GAR). Following the Civil War, the WRC organized themselves to aid Union veterans, military nurses, and their families. The GAR and WRC created Memorial Day in order to honor those who served under the Union in the Civil War. The WRC, keen on preserving the memory of the war, visited the graves of those who died during the war on Memorial Day and honor them by placing wreaths and flags on the graves. The GAR honored the veterans, but the WRC honored the nurses and other women who provided aid during the war. The WRC also erected Union monuments and educated children on ideas of patriotism, loyalty, and honor with these monuments. Monuments provide the ability for current generations to reflect and instill their values and ideals onto future generations. While many of these monuments were erected for the purpose of preserving the memory of the nation and sacrifice, emancipation and abolitionists are hardly mentioned, which provides a landscape for the northern memory of the Civil War. However, the African American chapters worked to educate people about the underlying issues and causes of the war. African American leaders such as Susie Taylor, Anna Hughes, Marilla Bradbury, and Julia Mason Layton worked to organize chapters throughout the U.S. and advocated on behalf of African American Americans.<sup>26</sup>

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<sup>26</sup> Darren Barry, "But What of Union Civil War Monuments?: The Shortcomings of Northern Civil War Commemoration" *The Journal of the Civil War Era* (October 13, 2020), <https://www.journalofthecivilwarera.org/2020/10/but-what-of-union-civil-war-monuments-the-shortcomings-of-northern-civil-war-commemoration/>; Barbara A. Gannon, *The Won Cause: Black and*

Although established in 1894, over ten years after the WRC, the United Daughters of the Confederacy became another lineage Civil War organization for women. This national organization, dedicated to the preservation of the Confederate memory, is made up of women who are descendants of those who fought for the South in the American Civil War.<sup>27</sup> Erecting monuments was the primary goal of the organization in the late-nineteenth and early-twentieth centuries. In doing so, the UDC erected many monuments to help remember the Confederacy and the role of southern women during the Civil War. The women of this organization wanted to emphasize the power of women, patriotism, duty, and honor. According to the Southern Poverty Law Center, there are 723 monuments and memorials throughout the south.<sup>28</sup>

While the UDC wanted to honor veterans and women for their contributions by creating schools for women to become educated, some interpreted these efforts differently than what the UDC had in mind. Monuments in Texas dedicated to the women of the south erected by the United Confederate Veterans depicts women and the UDC as simply mothers and helpmates rather than their actual contributions during the war and afterwards by preserving its memory. Even though the women did not get their recognition as more than southern matrons in the war, the values the UDC wanted to

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*White Comradship in the Grand Army of the Republic* (Chapel Hill, NC: University of North Carolina Press, 2011), 58.

<sup>27</sup> Caroline E. Janney, "United Daughters of the Confederacy," Virginia Humanities, *Encyclopedia Virginia*, last modified May 18, 2023, <http://tinyurl.com/p9nv94kc>.

<sup>28</sup> "Whose Heritage? Public Symbols of the Confederacy," Publication, Southern Poverty Law Center, last modified February 1, 2022, <http://tinyurl.com/34h45fcn>.

instill can still be seen today with the southern narrative of the “Lost Cause” and emphasis on patriotism found more predominantly in the south.<sup>29</sup>

After the establishment of Civil War lineage and preservation groups, colonial and early American genealogical groups began to form. Following the United States Centennial celebration in 1876 and President George Washington’s Inauguration Centennial celebration in 1889, patriotism and the need to commemorate other aspects of U.S. history inspired women to take part in this renewed interest. In 1890, the Daughters of the American Revolution (DAR) formed after the Sons of the American Revolution did not allow women to join. The DAR’s numbers and prestige began to increase after First Lady Caroline Lavinia Harrison brought attention to the organization by serving as the first president of the DAR. The First Lady had been interested in historic preservation, even becoming the first First Lady to initiate a renovation of the White House after discovering structural issues.<sup>30</sup> Similar to the WRC and the UDC, the DAR established American Revolution monuments and plaques to commemorate historic sites or those who fought in the Revolutionary War, as there were not many memorials or monuments before the establishment of the DAR. In 1896, a local DAR chapter built a monument to the women of the Revolutionary War in Lexington, Kentucky. In 1910, The Sibley House, the oldest home in Minnesota, was saved and opened to the public for

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<sup>29</sup> Gregg Cantrell and Elizabeth Hayes Turner eds., *Lone Star Pasts: Memory and History in Texas* (College Station, TX: Texas A&M University Press, 2007), 113-114.

<sup>30</sup> Nancy Hendricks, *America’s First Ladies: A Historical Encyclopedia and Primary Document Collection of the Remarkable Women of the White House* (Santa Barbara, CA: ABC-CLIO, 2015), 191.

tours because of the efforts of a local DAR chapter. Over the entirety of the organization's history, the DAR has participated in numerous historic preservation projects by restoring properties, commemorating American history, and managing historic sites.<sup>31</sup>

The National Society of the Colonial Dames of America (NSCDA), founded a year after the DAR, is a hereditary society for those with ancestors who lived in colonial North America prior to 1776. The society established itself on the principles of patriotism and historic preservation. Its first historic preservation endeavor occurred with the Van Cortlandt House Museum in 1897. Built in the mid-eighteenth century, the house was a plantation in present day New York City, later on, the home was sold by the family to the city and turned into a museum. The NSCDA acquired the home and restored it to depict its period of significance in colonial America. A decade later in 1907, the NSCDA had the opportunity to reconstruct a colonial church in Jamestown, Virginia. As the site of the first permanent colony in British America, this project resonated with the organization and the United States's colonial roots.<sup>32</sup>

Similar to reform movements, many of these organizations composed themselves of primarily upper class white women, especially due to increased racial tensions. This

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<sup>31</sup> "DAR History," Daughters of the American Revolution, accessed June 1, 2024, <https://www.dar.org/national-society/about-dar/dar-history>; Kieran J. O'Keefe, "Monuments to the American Revolution," *Journal of the American Revolution*, September 17, 2019, <https://allthingsliberty.com/2019/09/monuments-to-the-american-revolution/>.

<sup>32</sup> Diane Curtis, *A History of the National Society of the Colonial Dames of America, 1891 to 2007* (Washington, DC: National Society of the Colonial Dames of America, 2007), 1-11, [https://nscda.org/wp-content/uploads/2018/08/A\\_History\\_of\\_the\\_Colonial\\_Dames\\_of\\_America\\_booklet.pdf](https://nscda.org/wp-content/uploads/2018/08/A_History_of_the_Colonial_Dames_of_America_booklet.pdf).

meant that historic preservation was not always accessible to minority groups, especially for African American men and women. Despite this, African American women worked to promote their history and achievements. In 1896, the National Association of Colored Women (NACW), now known as the National Association of Colored Women's Clubs, formed to continue this progress. Prominent women, including Harriet Tubman, Margaret Murray Washington, Ida B. Wells, Frances Harper, Victoria Matthews, Mary Terrell, and Josephine Yates, founded the organization as a response to exclusion and negative perceptions of African American women by advocating and uplifting the African American community.<sup>33</sup>

In 1916, Frederick Douglass's home needed to be preserved, but there were struggles acquiring funds and public support. Frederick Douglass (1817-1895), the famous writer and leader of the abolitionist movement, became a figurehead and inspiration for African American men and women.<sup>34</sup> Helen Pitts Douglass, widow of Douglass, helped form the Frederick Douglass Memorial and Historical Association to encourage preservation of his legacy, but financial troubles began after her death in 1903. Due to lack of communication by the male board of the Historical Association, the NACW remained unaware of this issues until 1912, when Ida B. Wells noticed their pleas

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<sup>33</sup> Tara Y. White, "History as Uplift: African American Clubwomen and Applied History," *The Public Historian* 43, no. 2 (2021): 12-14.

<sup>34</sup> Frederick Douglass, *Life and Times of Frederick Douglass: His Early Life as a Slave, His Escape from Bondage, and His Complete History to the Present Time* revised ed. (Boston, MA: De Wolfe & Fiske Co., 1892), 26, <https://docsouth.unc.edu/neh/doug192/doug192.html>; Few records were kept for slaves, so his birth year has been conflicting. Douglass estimates he was born sometime in February of 1817 in his autobiography.



in a newspaper article. Wells, along with many of the founders of the NACW, worked together to raise enough funds in 1916 to pay off the mortgage of the Douglass Home and its restoration. The NACW continued to fundraise over the years for maintaining the property and built the Douglass Home Caretaker Cottage between 1922 to 1924 as a residence for the historic site's caretaker.<sup>35</sup>

The aforementioned groups have a national standing with chapters throughout the fifty states, but state and local preservation groups also existed during this time.

Established on January 25, 1894, the women's Cum Concilio Club (CCC) began primarily as a literary club to serve Nacogdoches, Texas. The Cum Concilio Club, Latin for "with purpose," worked to uplift the town of Nacogdoches socially and culturally.<sup>36</sup>

The twelve charter members expanded their role by conserving elements of Nacogdoches and involving themselves with community service. The charter members Minnie Curry Arrington, Polly Baker, Nancy Branch, Estelle Davidson, Lillie Jones, Mary Matthews, Beatrice Mims, Florence Ratcliff, Elizabeth Schmidt, Emma Eugenie Blount Shindler, Lillie Stinson, and Lenore Wettermark met on February 8, 1894 to organize the group's bylaws and elect officers.<sup>37</sup> Today, the organization is still invitation only and consists mainly of upper class women.

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<sup>35</sup> Allison Lange, "National Association of Colored Women," National Women's History Museum, Last modified 2015, <https://www.crusadeforthevote.org/nacw>; "The Saviors of Cedar Hill," National Park Service, last modified July 24, 2021, <https://www.nps.gov/frdo/learn/historyculture/the-saviors-of-cedar-hill.htm>.

<sup>36</sup> "Initial Meeting" (January 25, 1894), Folder 11, Box 1, Cum Concilio Club Records Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

<sup>37</sup> "Organization Meeting" (February 8, 1894), Folder 11, Box 1, Cum Concilio Club Records Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

Shortly after the club's establishment, in 1900 the CCC created the "Cemetery Association" with the purpose of maintaining the local cemetery. The American Cemetery, now known as the Oak Grove Cemetery, was established around 1837, contained the graves of prominent Nacogdoches citizens such as Thomas Jefferson Rusk, Hayden Edwards, and Adolphus Sterne. The CCC raised money to help with its preservation and maintenance, including one-hundred dollars to erect an iron fence to protect graves and headstones. The fence also helped improve the look of the cemetery. Although the Cemetery Association disbanded in 1950, it deeded Oak Grove Cemetery to the City of Nacogdoches who still maintains it today.<sup>38</sup>

Not long after the CCC established the Cemetery Association, word spread that the 1791 Stone House, one of the first permanent buildings in town and residence of town founder Antonio Gil Y'Barbo, was purchased for demolition. The Perkins brothers bought the Stone House for the purpose of demolishing it to make way for a drug and stationary store.<sup>39</sup> While the CCC did try to raise enough money to purchase the Stone House, they had very little time to raise ample funds. Due to a lack of time, the CCC was only able to raise fifty dollars, which the Perkins brothers rejected. Sympathetic to their efforts, the Perkins Brothers allowed the CCC the opportunity to hold a public service for the Stone House and perform its last rites. Fortunately, after being demolished in 1902,

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<sup>38</sup> "Noteworthy Achievements," Cum Concilio Club Records Collection, East Texas Research Center.

<sup>39</sup> Guy A. Blount and Alton W. Birdwell, *Commercial National Bank in Nacogdoches, Texas* (Nacogdoches, TX, n.d.), 5.

the CCC was allowed to take stones and timber from the Stone House because they were unable to move the entire structure due to its fragility and stone composition. The CCC placed the salvaged elements on a lot along Hospital Street, where they laid for several years awaiting the opportunity to be used for a future memorial structure.<sup>40</sup>

There would have been more of an outcry from locals if the Stone House had been taken care of over the years. At the time of its demolition, the Stone House was 110 years old. Additionally, the growth of Nacogdoches and additional surrounding buildings made the Stone House look disconnected aesthetically from the bustling town square (Figure 1). Many locals did have strong historical connections with the building, but business development ultimately won in the end.

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<sup>40</sup> Archie P. McDonald, *The Old Stone Fort* (Austin, TX: Texas State Historical Association, 1981), 34.



Figure 1. Stone House and Nacogdoches Town Square in 1886. Photo from the East Texas Research Center. The town's square was slowly becoming modernized.<sup>41</sup>

The CCC spent the next several years raising money to create a memorial structure using the materials salvaged from the Stone House demolition. Heading the project was the club's secretary, Emma B. Shindler. Shindler's father, Stephen William Blount, was one of the signers of the Texas Declaration of Independence, so Shindler became closely involved with preserving the history of Texas and Nacogdoches. In 1904, the City Council of Nacogdoches deeded an area of land in Washington Square for the CCC to build a memorial to the Stone House. In this area, they were allowed to keep

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<sup>41</sup> Photo of Nacogdoches Town Square (1886), Folder 12, Box 13, Photographs Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

razed stones, artifacts, and other materials.<sup>42</sup> Mrs. Shindler and committees appointed by the CCC went door to door to ask for money to fund a memorial structure. They also appealed to prominent figures and other organizations for the money, with the Daughters of the Republic of Texas providing a donation to the cause after a visit from Mrs. Adina De Zavala.<sup>43</sup>

In 1907, the CCC successfully built a one-story memorial structure using the stones they salvaged from the demolition site (Figure 2).<sup>44</sup> The Memorial Building served its purpose as a memorial building, along with its usage as a library and public meeting space, but it was not an accurate structure. Creating an accurate building was not their purpose, as they just wanted to memorialize the loss of history resulting from the demolition of the Stone House. An accurate reconstruction would not be built until later, with the celebration of the 1936 Texas Centennial. However, the work done by the CCC and their role in the origins of Texas historic preservation created a foundation for the Centennial reconstruction.

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<sup>42</sup> Club Minutes (April 1904), Folder 1, Box 5, Cum Concilio Club Records Collection, East Texas Research Center; Deed (April 6, 1904), Folder 5, Box 2, Cum Concilio Club Records Collection, East Texas Research Center.

<sup>43</sup> Manuscript (1956), Folder 12, Box 1, Cum Concilio Club Records Collection, East Texas Research Center.

<sup>44</sup> McDonald, *The Old Stone Fort*, 35-36.



Figure 2. Memorial Building in 1907. From the *Daily Sentinel*. The photographer is unknown.<sup>45</sup>

Another example of notable historic preservation efforts in Texas can be attributed to the Daughters of the Republic of Texas (DRT) and their efforts to save the Alamo in San Antonio. An iconic site in the battle for Texas independence, the Alamo tells the story of the conflict between the Texans sheltering behind its walls and Santa Anna's Mexican army. The creation of the DRT by cousins Betty Ballinger and Hally Bryan in 1891 resulted from these two women wanting to honor their relatives who fought for Texas

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<sup>45</sup> "SFA on Washington Square Photographic Essay," *Daily Sentinel* (Nacogdoches, Texas), 1998.

independence. Their main goals consisted of encouraging research on the Texas Revolution and early Texas history, honoring the people who made Texas independence possible, and promoting important dates relevant to the Texas Revolution Independence Day (March 2) and San Jacinto Day (April 21). Made up exclusively of blood-related descendants from these founding families and soldiers, the DRT currently provides education and research on the Republic of Texas, the Texas Revolution, and preserves historic sites and documents relevant to Texas's history. They are famously known for their hand in the preservation of the Alamo up until 2015 when custodianship was transferred to the Texas General Land Office.<sup>46</sup>

The Mission San Antonio de Valero founded in 1718, now known as the Alamo, has a sacred history in Texas. By 1793, the mission was abandoned, but repurposed by various military groups before and during the Texas Revolution in 1836. Although the Alamo was never intended to be a fortress, it still had large walls and guns for defense. Due to its size, there needed be many reinforcements and manpower to properly defend the Alamo. Sam Houston sent Jim Bowie to the Alamo in January 1836 to persuade the volunteers there to quit, but Bowie determined that he would defend the structure despite Houston's orders. Because of the lack of reinforcements, the battle lasted less than an hour on March 6, 1836, and those who died lived on with the phrase "Remember the Alamo." Not long after the Battle of the Alamo did Texas win independence from Mexico

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<sup>46</sup> "Who We Are," About Us, Daughters of the Republic of Texas, accessed January 1, 2024, <https://drtinfo.org/Members/Members/About-Us/Who-We-Are.aspx?hkey=10153a9c-2543-4967-b2da-838d568e767a>.

with its decisive military victory at the Battle of San Jacinto. Texas became its own country under The Republic of Texas in 1836.<sup>47</sup>

Under the Republic of Texas, in 1841, ownership of all the mission's churches in San Antonio fell into possession of the Roman Catholic Church once again. However, other portions of the Alamo belonged to the government of the Republic of Texas and the city of San Antonio. During this time, sections of the Alamo could be rented or even purchased from the Catholic Church, which led to the structure changing due to these private ownerships.<sup>48</sup> It was not until 1883 that the city of San Antonio gained control of the Alamo's church. At this time, only the Long Barracks and chapel contained original components.<sup>49</sup> Additionally, the area surrounding the site began developing rapidly with commercial businesses that disrupted the historic feel of the area. With the incoming businesses, the Alamo's presence became threatened by the building of the Alamo Plaza, which caused areas of the property to be overtaken with this new economic hub construction.<sup>50</sup>

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<sup>47</sup> Robert L. Ables, "The Second Battle for the Alamo," *The Southwestern Historical Quarterly* 70, no. 3 (1967): 375-378, <https://www.jstor.org/stable/30237905?seq=7>; James E. Crisp, *Sleuthing the Alamo: Davy Crockett's Last Stand and Other Mysteries of the Texas Revolution* (New York, NY: Oxford University Press, 2005), 61-64.

<sup>48</sup> Amelia W. Williams, "Alamo," *Handbook of Texas*, Texas State Historical Association, accessed March 1, 2024, <https://www.tshaonline.org/handbook/entries/alamo>.

<sup>49</sup> Susan Schoelwer, "San Antonio de Valero Mission," *Handbook of Texas*, Texas State Historical Association, last modified June 21, 2020, <https://www.tshaonline.org/handbook/entries/san-antonio-de-valero-mission>.

<sup>50</sup> Sanborn Map Company, "San Antonio Sheet 82," 1888, [https://maps.lib.utexas.edu/maps/sanborn/s-u/txu-sanborn-san\\_antonio-1888-02.jpg](https://maps.lib.utexas.edu/maps/sanborn/s-u/txu-sanborn-san_antonio-1888-02.jpg).



Adina Emilia de Zavala had an interest in the Alamo beginning in 1892, before the charter of the DRT. As the granddaughter of the first vice president of the Republic of Texas, General Lorenzo de Zavala, she had a personal history with the Alamo and its role in the Texas Revolution. Because of this, she involved herself in the preservation of the Alamo. In order to help with its preservation, she wanted the De Zavala DRT Chapter in San Antonio to have custodianship of the Alamo. In 1902, the chapter created a plan for acquiring the site and preserving the structure. However, funding this purchase and subsequent preservation required a large sum, otherwise the privately owned Long Barracks would be sold elsewhere and possibly permanently altered (Figure 3).<sup>51</sup>

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<sup>51</sup> Ables, "The Second Battle for the Alamo," 373, 380-381.

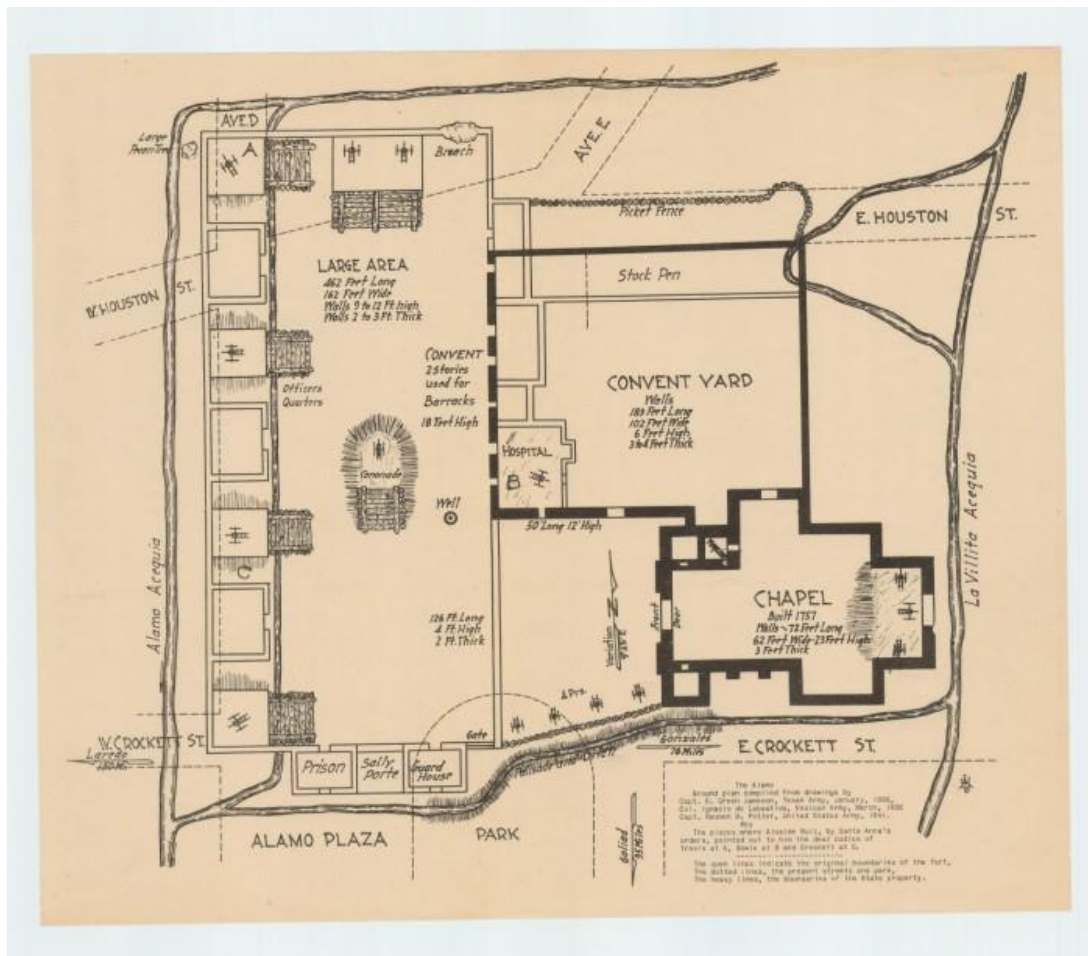


Figure 3. Map of the Alamo. Compiled from drawings by Texan and Mexican Army soldiers (1826-1841). Only the chapel and long barracks remained an original component by the time the DRT came into possession of the Alamo.<sup>52</sup>

In 1903, De Zavala sought the help of newly joined member Clara Driscoll to help with this purchase. Driscoll, whose family had amassed a multi-million-dollar fortune from oil and livestock ventures, had the wealth and influence in order to successfully carry out this endeavor. Driscoll provided the necessary funds to prevent the property from being sold while the DRT created a fundraising committee to help purchase

<sup>52</sup> Map of the Alamo, Star of the Republic Museum, The Portal to Texas History.

the Alamo for restoration. Fortunately, in 1905, the DRT became the custodians of the Alamo.<sup>53</sup>

As custodians of the Alamo, this was a win for the DRT. However, Driscoll and De Zavala had different visions for the preservation of the Alamo that caused a rift between the two women. Driscoll valued aesthetic features and did not like the Hugo and Schmeltzer building, previously known as the Long Barracks, that had been built upon the ruins of the convent portion of the mission (figure 3). De Zavala valued preservation and still saw that the Long Barracks had a history that needed to remain. When Driscoll became aware of De Zavala's plans, she separated from their joint DRT chapter and created the Alamo Mission Chapter. The City of San Antonio then had to legally determine the sole custodian of the Alamo. Due to its desire for progressive development, the city sided with Driscoll. Driscoll tore down the Long Barracks and built a stone wall around the Alamo and made the interior into a park.<sup>54</sup> For nearly 110 years, the DRT remained custodians of the Alamo until the Texas General Land Office (GLO) decided to revoke custodianship in order to better facilitate its role as a historic site and museum. Despite the transfer of custodianship, the GLO still extended a great thanks to the DRT

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<sup>53</sup> Adele B. Looscan, "The Work of the Daughters of the Republic of Texas in Behalf of the Alamo," *The Quarterly of the Texas State Historical Association* 8, no. 1 (1904): 81, <http://www.jstor.org/stable/30242843>.

<sup>54</sup> Hannah Nebb Meyer, "Preserving Texas: Historic Preservation, Nationalism, and the Daughters of the Republic of Texas" (master's thesis, University of Texas, 2011), 12-15, <https://repositories.lib.utexas.edu/server/api/core/bitstreams/eb3d1dce-e129-41ca-8cd5-880cdc414e5f/content>; Randy Roberts and James S. Olsen, *A Line in the Sand: The Alamo in Blood and Memory* (New York City, NY: Free Press, 2002), 205-213.

because without them, this relic of Spanish Texas and the Texan Revolution would not be here for us to enjoy today.<sup>55</sup>

The CCC's influence on women leading communities to preserve their history is apparent with not only the DRT, but also future historic preservation endeavors. The CCC's campaign to save the Stone House was spread throughout newspapers all over Texas and even Louisiana.<sup>56</sup> The actions and efforts made by woman-led preservation groups created a response to legislation at the turn of the century. The government lacked laws for the protection of historic sites and structures. While institutions to educate outside of the academic realm did exist, such as museums like the Smithsonian Institute, there were no legal acts to protect historic, cultural, and natural resources, especially ones that provide scientific and historical information. This changed in 1906 with the Antiquities Act signed by President Theodore Roosevelt. This marked the beginning of legal protection for landmarks, structures, and objects deemed important due to issues arising with tampering and destruction. There were federally protected lands and sites before this act, but their management involved various government agencies such as the Departments of the Interior, Agriculture, and War. After this act, however, historic preservation became the responsibility of the Office of the Secretary of the Interior.<sup>57</sup>

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<sup>55</sup> Iris Dimmick, "Daughters Lose the Alamo, San Antonio Gains an Opportunity," *San Antonio Report*, March 14, 2015, <https://sanantonioreport.org/daughters-lose-the-alamo-san-antonio-gains-an-opportunity/>.

<sup>56</sup> "Nacogdoches," *The Shreveport Times* (Shreveport, Louisiana), June 28, 1901.

<sup>57</sup> Antiquities Act of 1906 (P.L 113-287).

The National Park Service (NPS) was created in 1916 by the National Park Service Organic Act and signed by President Woodrow Wilson.<sup>58</sup> This act allowed the conservation of parks, monuments, and reservations for public enjoyment and appreciation.<sup>59</sup> While there were national parks established before the NPS, such as the world's first federally designated park Yellowstone National Park in 1872, protection and management of the sites fell to the responsibility of the US War Department.<sup>60</sup> With the establishment of this agency, this created the first federal protection of lands on the mass scale. With lands as expansive as some of these national parks, private ownership would not be able to handle the responsibilities of these properties.<sup>61</sup> The NPS combined conservation of natural resources and preservation of historic and cultural resources in their mission to protect designated lands.

The establishment of the NPS was an important part of the history of historic preservation due to its mission of not only the desire to preserve the built environment, but also public support to protect natural resources. Previously, private use of government resources forced the natural environment to become irrelevant in the name of progress. By allowing the government to protect these sites from private ownership, the public gained access to the wealth of natural scenery for enjoyment and enrichment.<sup>62</sup>

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<sup>58</sup> National Park Service Organic Act of 1916 (P.L. 108-352).

<sup>59</sup> National Park Service, "Quick History of the National Park Service," last modified August 24, 2022, <https://www.nps.gov/articles/quick-nps-history.htm>.

<sup>60</sup> "Birth of a National Park," Park History, National Park Service, accessed March 6, 2024, <https://www.nps.gov/yell/learn/historyculture/yellowstoneestablishment.htm>.

<sup>61</sup> Tyler, *Historic Preservation*, 57.

<sup>62</sup> Ronald F. Lee, *Family Tree of the National Park System* (Philadelphia, PA: Eastern National Park & Monument Association, 1972), [https://www.nps.gov/parkhistory/online\\_books/lee2/index.htm](https://www.nps.gov/parkhistory/online_books/lee2/index.htm).

Preservation of nationally significant historic sites using legislation and local communities preserving historic buildings was the primary focus of historic preservationists in this era leading up to the Texas Centennial of 1936. In these endeavors, women have provided a large foothold for the movements and foundation of modern historic preservation practices. They also demonstrated the value of state and locally significant historic sites in a time that was dedicated to national preservation efforts. Without their work, the preservation movement would look different from what it is today.

## CHAPTER TWO:

### *The History of the 1936 Texas Centennial, the Stone House, and the Stone Fort Museum*

In the early 1920s, the idea of celebrating one hundred years of Texas independence sparked an interest in Texas history. Meetings leading up to the 1936 Centennial planned how to celebrate and bring awareness to Texas history. Monuments, museums, and buildings erected or given funds to preserve their history facilitated local celebrations. Nacogdoches boosters built and celebrated the opening of the Stone Fort Museum, a replica of one of the town's first permanent structures, the Stone House, in 1936 for the Texas Centennial. The Stone Fort Museum is a commemoration of local history and contributes to the overall state's history with its purpose as a 1936 Texas Centennial structure.

The idea for the Texas Centennial came from the district convention of the Associated Advertising Clubs of America in 1923 where Theodore H. Price expressed his idea for an exposition of Texas history to commemorate the one-hundred years of Texas independence. As an expert in the fields of industry and finance, he had plenty of knowledge about this realm, which is why he presented his speech "What Texas Has to Advertise and How to Advertise it" in Corsicana, Texas. In his address, Price emphasized that Texas had a unique history that needed to be commemorated and in turn, people from all over would travel to the proposed 1936 Texas Centennial to celebrate Texas and its independence from Mexico. While this proposal had been mentioned before, any action

toward creating an exposition had proved fruitless. By 1923, the difference was that Price advocated to the right audience because members of the advertising club attending the convention and members of the Texas Press Association united to form the Texas Centennial Survey Committee.<sup>1</sup>

The Centennial did not begin as just as a celebration of history, but also as a marketing tactic. Texas already had a state fair in Dallas, but the idea of a national fair created a bigger spectacle, which worked great for advertising. Lowry Martin, a prominent figure in the newspaper world, became dedicated to the Texas Centennial idea. He sent out questionnaires to seek public support for the exposition and even prepared for the February meeting of the Texas Centennial Survey Committee by researching other similar expositions. The 1904 Louisiana Purchase Exposition, also known as the St. Louis World's Fair, had a similar premise behind its commemoration and a guide created by the Louisiana Purchase Exposition Company provided a model for Texas to reference.<sup>2</sup> The meeting Martin prepared for was transformative for the Texas Centennial movement, as public support proved important in the upcoming years to keep the momentum going.<sup>3</sup>

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<sup>1</sup> Kenneth Baxter Ragsdale, *The Year America Discovered Texas. Centennial '36* (College Station, TX: Texas A&M University Press, 1987), 3-5.

<sup>2</sup> M. J. Lowenstein ed., *Official Guide to the Louisiana Purchase Exposition* (Saint Louis, MO: Louisiana Purchase Exposition Company, 1904), 5.

<sup>3</sup> "Interesting Program is Carried Out Today by Local Lions Club" *The Corsicana Daily Sun* (Corsicana, Texas), February 26, 1924, 6.



Governor Pat M. Neff gave his support for the movement, which helped propel the excitement. Additionally, the Texas Press Association and nearly every newspaper in Texas printed the governor's support and advertised the centennial convention. On February 12, 1924, a large assembly of nearly two-thousand Texans gathered in the Capitol to support the idea of the Centennial Exposition. The next step in the plans required finding a group of people to organize and plan the exposition. The formation of the Centennial Governing Board, a representative board, facilitated the direction of the Centennial plans and focused on administrative tasks. To head their board, the one-hundred representatives voted for Jesse Holman Jones in 1924.<sup>4</sup>

Jesse H. Jones, born in 1874, hailed from Houston and was a Democratic politician. Jones had a history of success. Early on, Jones became a bookkeeper for his uncle's lumber company and eventually ran the lumber yard. In 1898 after his uncle's death, he became the manager of his estate. As controller of the lumber company, he expanded the business and created the South Texas Lumber Company in 1902. The business boomed and Jones accumulated a large profit before handing over control to someone else around 1910.<sup>5</sup>

While he managed his uncle's estate, Jones also created a construction company beginning in 1906. Jones contracted several buildings in Houston, such as an addition on the Bristol Hotel, a new headquarters for Texaco, a new building for the *Houston*

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<sup>4</sup> Ragsdale, *The Year America Discovered Texas*, 8.

<sup>5</sup> Eric Strange, Producer, Director, and Co-writer, "Brother, Can You Spare a Billion? The Story of Jesse H. Jones," PBS, (April 3, 2000).

*Chronicle*—which he acquired a fifty percent ownership from doing and constructed the Rice Hotel to a towering seventeen stories, a hotel owned by Rice University that was originally only five stories.<sup>6</sup> In the early 1920s, Jones expanded downtown Houston by purchasing lots and planning the construction of skyscrapers. Simultaneously, he launched projects in New York City.<sup>7</sup> Today, Jones’s building development is visible with Houston’s iconic skyline.

A man of many talents, Jones organized the Texas Trust Company and became president of Houston’s National Bank of Commerce. Banking became one of his interests due to the number of investments he made to fund his projects. Additionally, he became the only owner of the *Houston Chronicle* and also bought a radio station, KTRH, and broadcasted from the Rice Hotel where he aired national programs. His efforts promoted the *Houston Chronicle*.<sup>8</sup> Jones was also known as a philanthropist, supporting the American Red Cross and bettering the City of Houston.

His political activities also attracted the Centennial Governing Board. In 1913, Jones received offers to work for the Woodrow Wilson Administration. The Wilson Administration offered him many different positions, but Jones rejected them and continued to work on his projects. He did work with President Woodrow Wilson during

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<sup>6</sup> Steven Fenberg, *Unprecedented Power: Jesse Jones, Capitalism, and the Common Good* (College Station, TX: Texas A&M University Press, 2011), 44-46.

<sup>7</sup> W. F. Strong, “Commentary: Jesse H. Jones was a Model Philanthropist,” *Texas Standard*, (Austin, Texas), December 21, 2022, <https://www.texasstandard.org/stories/jesse-jones-texas-san-jacinto-monument-model-philanthropist/>.

<sup>8</sup> Fenberg, *Unprecedented Power*, 124 and 181.

World War I as the director of the American Red Cross's military relief response. In 1924, Jones also became the finance director for the Democratic National Convention. Four years later, he advocated for the convention to come to Houston.<sup>9</sup> This type of initiative was exactly what the Centennial Governing Board needed in order for Washington, D.C. to support the Centennial celebration.<sup>10</sup>

While planning launched in 1926 for the Centennial celebration, with Jesse Holman Jones leading the Centennial Governing Board, excitement was at its peak. With Jones's history of building, banking, politics, philanthropy, and business, the state believed that he would be able to pull off a celebration of this magnitude. Unfortunately, Jones, being as busy as he was, did not anticipate that his directorial position would require a considerable amount of effort. Jones did not lack ideas; he just approached the Centennial celebration differently. He disliked the idea of a central exposition, believing that Texas was too expansive for the entire state to feel included in the celebration. He suggested local celebrations and activities would be better for inclusivity and would garner more interest than a centralized celebration. The miscommunication and lack of progress derailed the Centennial plans. Despite the general support of Texans, Jones did not take advantage of this and the rest of the 1920s ended with minimal progress for the Texas Centennial. With the economy starting to decline, Jones stated that the time he was

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<sup>9</sup> Ragsdale, *The Year America Discovered Texas*, 12.

<sup>10</sup> Idem, 51 and 136-137.

given in the first place would not be enough for this celebration, and that financially, it would be difficult to pull off.<sup>11</sup>

Many people denied that the stock market crash would make its way to Texas, but it eventually did, which created funding problems in 1931 when the Texas legislature approved the celebration. The Texas Constitution needed to be amended to provide funds for commemorative celebrations. Public approval for an amendment that required money to be directed for a celebration created an uproar in the midst of the Great Depression. With new leadership under Cullen F. Thomas, an attorney from Dallas and former member of the Texas Legislature, the Texas Centennial Committee met to discuss the leadership change and passage of the amendment to provide state and federal funding to the Centennial Celebration. The committee turned to the Texas Press Association and Associated Advertising Clubs of Texas to garner support for this campaign by appealing to the public. Together, they created the Texas Press Centennial Education Bureau to educate the public on the legislation and promote its passage. Publicity served the campaign well, with Texas history being promoted across schools and local activities taking place in anticipation of a hopeful Centennial Celebration.<sup>12</sup>

It was a narrow victory when the results came back for support of the amendment in 1932. The promise of economic opportunities and jobs lured the public into supporting

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<sup>11</sup> Fenberg, *Unprecedented Power*, 259.

<sup>12</sup> Ragsdale, *The Year America Discovered Texas*, 25-29.

the amendment. The victory did not last long, however, because all issues regarding the Centennial were tabled due to the Great Depression and its grip on Texas's economy.<sup>13</sup>

Over the next two years, the towns and cities in Texas experienced the Great Depression in a variety of ways. Some of the residents in East Texas with oil fields experienced economic success. Many cities had increased unemployment rates with the collapse of the banks. College towns experienced the effects of budget cuts in the universities that led to not as many jobs and lack of resources in education. Legislators would spend most of their time trying to resolve these issues and not on the approaching Centennial in 1936.

Finally, in 1934, the introduction of Senate Bill No. 22 from Senator Margie Neal revived the Celebration. The two-year old promise of new jobs and advertising revenue no longer seemed so far-fetched for many Texans. Planning the Celebration itself was the next hurdle faced by the newly formed Texas Centennial Commission that came from Senate Bill No. 22.<sup>14</sup> Selecting a city to host the exposition was easy, as Dallas allocated nearly \$8,000,000 and won the bid. In addition to the funding, Dallas also had the space needed to put on a celebration of this magnitude with Fair Park as the location.<sup>15</sup>

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<sup>13</sup> Hannah Joan Wilson, "Honey, Ain't You Glad We're Texan: The Mythic Narrative of Texas in the Texas Centennial" *The Eagle Feather* 13, no. 1 (2016): 2-3, [https://digital.library.unt.edu/ark:/67531/metadc1625057/m2/1/high\\_res\\_d/Wilson2History.pdf](https://digital.library.unt.edu/ark:/67531/metadc1625057/m2/1/high_res_d/Wilson2History.pdf).

<sup>14</sup> Randolph B. Campbell, *Gone to Texas: A History of the Lone Star State* (New York City, NY: Oxford University Press, 2003), 29; *Journal of the House of Representatives of the Regular Session of the Forty-Third Legislature of the State of Texas* (Austin, Texas), 130, University of North Texas Libraries, *The Portal to Texas History*, <https://texashistory.unt.edu/ark:/67531/metaph193850/m1/636/?q=no.%2022%20centennial>.

<sup>15</sup> Archie P. McDonald, "A New Remembrance, an Old Theme," *The Southwestern Historical Quarterly* 82, no. 4 (1979): 425.

Art for the Centennial became a focal point in the design of the exhibition. Funded by the Public Work of Art Project in 1933, President Franklin D. Roosevelt's New Deal work-relief program, allowed unemployed professional artists to be employed to create sculptures, paintings, and murals for non-federal buildings. This began the debate on what the Centennial should display, meaning which part of Texas history would be the central theme of the exposition.<sup>16</sup> Frontier and western ideals had emerged as popular motifs during the early twentieth century. Arguments among prominent figures regarding the Texas Centennial occurred because of the theme of the Centennial. On the Advisory Board of Texas Historians, J. Frank Dobie and Louis Wiltz Kemp were on opposite sides of choosing a theme that best represents Texas history.<sup>17</sup> Dobie, a writer and member of the Texas Folklore Society, advocated for a comprehensive history that extended beyond the Texas Revolution and included contributors to Texas culture and identity. On the other hand, Kemp was a fan of honoring political and military members who served in the Texas Revolution and during the Republic of Texas.<sup>18</sup> While Dobie and Kemp did reach a compromise by including humanities figures, the overarching theme was the Texas Revolution with a western characterization.

Even though the New Deal provided opportunities for economic improvement, Texas was still suffering the effects of the Great Depression and funding for the

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<sup>16</sup> Report, Assistant Director of the Treasury to Federal Emergency Relief Administrator, *Public Works of Art Project*, (1934), Washington, DC.

<sup>17</sup> "Monuments and Buildings of the Texas Centennial," Multiple Property Documentation Form, Texas Historical Commission, 2018, <https://www.thc.texas.gov/TexasCentennial>.

<sup>18</sup> Ragsdale, *The Year America Discovered Texas*, 110-111.

Centennial still proved to be an issue. This did not stop Dallas boosters from continuing with preparations, but the boosters knew they would need additional funding. Dallas area newspapers continued stressing the importance of the Centennial, that it would “increase our population and stimulate every line of business from border to border.”<sup>19</sup>

House Bill No. 11 provided \$3 million for the Centennial celebration, created the Commission of Control for Texas Centennial Celebrations (who would distribute the aforementioned funds), allocated \$1 million for erecting buildings for the central celebration, created an Advisory Board of Texas Historians and another Advisory Board for Advertising, and capped the salaries of these Centennial employees to \$4,000 per year. The legislators also included \$225,000-\$250,000 for exhibits at the Texas Memorial Museum to be built in Austin, funds for restoring the Alamo and putting on a celebration, and creating a permanent memorial at the San Jacinto Battlefield.<sup>20</sup> After a tough battle over multiple days, House Bill No. 11 came to pass.

The architectural design of the exposition fell to architect George L. Dahl who took on the \$25,000,000 project in Fair Park. His goal was to remodel, expand, create, and landscape the park and style it with a combination of contemporary and classical architectural designs. When officially chosen for this role, he only had nine months to put

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<sup>19</sup> “Dallas: 1936 Texas Centennial City,” *The Wellington Leader* (Wellington, Texas), November 1, 1934, 9.

<sup>20</sup> *Journal of the House of Representatives of the Regular Session of the Forty-Fourth Legislature of the State of Texas*, 427-437 and 619; “\$3,000,000 U.S. Aid in Centennial,” *Centennial News* (Dallas, Texas), September 7, 1935, 1, [https://www.dallashistory.org/wp-content/uploads/2022/02/centennial.news\\_.1.pdf](https://www.dallashistory.org/wp-content/uploads/2022/02/centennial.news_.1.pdf).

his plans into motion. Dahl wanted to create beautiful buildings and structures that would appear slightly grandiose. His result resembled an architectural style known as Art Deco and Art Moderne buildings.<sup>21</sup> A National Register of Historic Places inventory sheet for Fair Park lists all of the buildings and sites built for the 1936 Texas Centennial Exposition held in Dallas (Table 2). These buildings served in displaying exhibits, housing activities, providing office space, or as works of architecture. Today, Fair Park consists of approximately 277 acres of land and is currently maintained by a nonprofit organization dedicated to preserving the history of Fair Park.

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<sup>21</sup> Jim Parsons and David Bush, *Fair Park Deco: Art and Architecture of the Texas Centennial Exposition* (Fort Worth, TX: Texas Christian University Press, 2012): 58-60.



Table 2. Fair Park, 1936 Texas Centennial Exposition Buildings and Sites. Taken from the inventory sheet for the “Texas Centennial Exposition Buildings (1936-37).”<sup>22</sup>

<b>Name</b>	<b>Purpose</b>
The Esplanade of State	Main focus of the exposition
Perry Avenue Entrance Gates and Pylon	Extravagant entrance to Fair Park
Transportation/Chrysler Building	Exhibit display for statues and murals
Continental Oil Hospitality House	Visitor center for the exhibition complete with bathrooms and other travel amenities
Hall of Administration	Centennial Corporation and architectural staff offices
Communications and Varied Industries Exhibit Buildings	Exhibit buildings pertaining to industries and communications
Morten Milling Industry Building	Functional flour mill exhibits
State of Texas Building	Display hall for paintings, works of architecture, “statues, friezes, murals, medallions, and stenciled ceilings”
Magnolia Lounge	Comfort center for visitors
Hall of Religion	Exhibit hall for multiple religious groups
Fair Park Music Hall	Auditorium
The Agrarian Parkway	Cluster of exhibit buildings
Foods Building/Agricultural Building	Exhibit hall for displaying animals and produce
Poultry Building	Exhibit for the poultry industry and to house animals
Livestock Building 1	Exhibit for the livestock industry and to house animals
Livestock Building 2	Exhibit for the livestock industry and to house animals
Fire, Police, and Hospital Building	Building for the fairground first responders that report to the fairgrounds
The Lagoon and Centennial Drive	Natural environmental display offset from the exposition activities and exhibits
Dallas Museum of Fine Arts	Museum
(Continued)	

<sup>22</sup> “Texas Centennial Exposition Buildings (1936-37),” National Register of Historic Places Inventory Nomination Form, Texas Historical Commission, 1985, <https://atlas.thc.texas.gov/NR/pdfs/86003488/86003488.pdf>; This is a list of Texas Centennial Exposition buildings and areas that were either existing, partially existing, or renovated as of 1985. Some buildings, such as the Hall of Negro Life, were torn down immediately following the exposition.

Table 2. Fair Park, 1936 Texas Centennial Exposition Buildings and Sites. Taken from the inventory sheet for the “Texas Centennial Exposition Buildings (1936-37).”<sup>23</sup>

Open-air Amphitheater	Performing center
Museum of Domestic Arts	Museum
The Cotton Bowl	Stadium
Museum of Natural History	Museum
Horticulture Building	Display and exhibit for horticulture
Model Home	Display of model homes by contractors who worked on the Centennial buildings
Aquarium	Aquatic exhibit
Christian Science Monitor Building	Exhibit for Christian Science and its newspaper, <i>The Christian Science Monitor</i>
The Federal Area	Geographic center and exhibit hall
Federal Concourse Plaza	Ceremony plaza
Constitution Place Plaza	Green space
Stadium Plaza	Entry to the Cotton Bowl
U.S. Government Building	Federal Government exhibit building

Another exhibit featured at the main exposition was the Hall of Negro Life, an exhibit dedicated to African American art, murals, music, and theatrical productions. Eugene K. Jones of the federal Negro Advisory Committee organized the exhibition by appointing Jesse O. Thomas, from the National Urban League, and Antonio Maceo Smith, from the Dallas Negro Chamber of Commerce and high school principal, to promote and design the exhibit. They only had a year and a half to raise enough money to accomplish their goal. Fortunately, the exhibit, located at Fair Park, was able to be funded federally due to lobbying to President Roosevelt’s administration. Despite the progress

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<sup>23</sup> “Texas Centennial Exposition Buildings (1936-37),” National Register of Historic Places Inventory Nomination Form, Texas Historical Commission, 1985, <https://atlas.thc.texas.gov/NR/pdfs/86003488/86003488.pdf>.

made, after the exposition was over, the exhibit was removed. Today, there is a historical marker to commemorate its place and impact on history.<sup>24</sup>

Texas made art a focal point in the exposition in Dallas, with many exhibits focusing on its western heritage.<sup>25</sup> In 1936, located approximately three miles from Fair Park, the Dallas Museum of Fine Arts compiled a list of the paintings, sculptures, and graphic arts exhibits used to commemorate the Centennial (Table 3). Working with the main exposition committee, the museum kept up its normal exhibits during this time, but they did dedicate large areas to the Centennial.

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<sup>24</sup> “History of the Hall of Negro Life,” Hall of Negro Life, African American Museum, accessed May 22, 2024, <https://aamdallas.org/hall-of-negro-life-2/>.

<sup>25</sup> “History of Texas Is Theme,” *Centennial News* (Dallas, Texas), September 7, 1935, 1 and 4, [https://www.dallashistory.org/wp-content/uploads/2022/02/centennial.news\\_.1.pdf](https://www.dallashistory.org/wp-content/uploads/2022/02/centennial.news_.1.pdf).

Table 3. Dallas Museum of Fine Arts Centennial Exhibits. Taken from the Dallas Art Association's exhibition catalogue.<sup>26</sup>

<b>Exhibit Name</b>	<b>Exhibit Description</b>	<b>Number of Items</b>
Southwest Painting	Collections of paintings that are from or demonstrate Southwestern American characteristics.	24
Texas Painting	Collection of paintings that depict Texas and life in Texas.	113
Texas Watercolors, Prints, and Drawings	Collection of paintings, prints, drawings, and watercolor art.	35
The Sculpture Court	Collection of sculptures from various regions, artists, and eras.	38
Sculpture in Corridors, Galleries, and Gardens	Collection of sculptures found throughout the museum.	41

While the central exposition took place in Dallas from June 6 to November 29, 1936, other observances began in Gonzales in November 1935. Individual cities commemorated the Centennial and also their local history, with approximately 240 different types of celebrations. As an aspect of Senate Bill No. 22, some towns had celebrations mandated by the bill, mainly those commemorating important days in the battle for Texas independence such as Texas Independence Day on March 2, Battle of the Alamo on March 6, and the Battle of San Jacinto on April 2 in their historic locations. With funds provided by the Texas Centennial Commission, many towns had the opportunity to celebrate Texas history and some towns had the ability to construct

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<sup>26</sup> Dallas Art Association, *The Centennial Exposition: Catalogue of Exhibition of Paintings, Sculptures, Graphic Arts* (Dallas, TX: Dallas Museum of Art, 1936), University of North Texas Libraries, *The Portal to Texas History*, <https://texashistory.unt.edu/ark:/67531/metapth183290/citation/#top>.

monuments, museums, reconstructions, and markers. In total, the Centennial funded 1,123 properties and projects.<sup>27</sup>

Nacogdoches celebrated by building a replica of the Stone House for use as a museum. Main Street had several historical displays in advance of the opening of the Stone Fort Museum. As the oldest town in Texas, Nacogdoches had a plethora of history to display for its local Centennial celebration. With the help of several organizations and locals, the Stone Fort Museum became one of sixteen restoration projects across the state.<sup>28</sup> To understand why Nacogdoches constructed the Stone Fort Museum to commemorate the Texas Centennial, the origins of the town have to be examined.

The Caddo and other indigenous tribes lived in the area before the 1716 establishment of La Purisima Concepcion mission near present-day Douglass and Nuestra Señora de Guadalupe in Nacogdoches. The missions were eventually abandoned under the recommendation of Marqués de Rubí, a Spanish inspector, but Antonio Gil Y'Barbo (1729-1809) and others returned in 1779 and settled in the area of present-day Nacogdoches.<sup>29</sup> Between the years of 1788 and 1791, Y'Barbo built one of the first permanent buildings in the small town along El Camino de los Tejas, present-day Main Street. Named La Case De Piedra, or the Stone House in English, the structure served as his first residence and then he developed the space for commercial use. An example of

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<sup>27</sup> Texas Historical Commission, "Monuments and Buildings of the Texas Centennial," 30.

<sup>28</sup> Idem, 13.

<sup>29</sup> R. B. Blake, "Locations of the Early Spanish Missions and Presidio in Nacogdoches County," *The Southwestern Historical Quarterly* 41, no. 3 (1938): 213 and 220, <http://www.jstor.org/stable/30235774>.

Spanish Colonial architecture, the Stone House provided three rooms downstairs and three rooms upstairs with no interior doors, so each room had the ability to be sublet by owners of the building for business or civic endeavors. As an important military and civil leader, Y'Barbo's home was also used as a government building. Due to allegations "irregularities of verbal land grants" and "illegal traffic with the French and Indians," Y'Barbo was removed from his position as a Lieutenant Governor and sent to Bexar, now known as San Antonio, and forbidden to return to Nacogdoches despite being acquitted from all charges.<sup>30</sup> In 1805, he sold the Stone House to José Luis de La Bega, who did not own the property for long, eventually selling it to William Barr in 1806. This began the Stone House's various uses and historic involvements over the next nearly one-hundred years.<sup>31</sup>

Peter Samuel Davenport, born in Pennsylvania in 1764, immigrated to Louisiana and then eventually settled in Nacogdoches around 1794. William Barr immigrated to Pennsylvania from Ireland in 1774 before he decided to serve in the United States army during the American Revolution. After the war, Barr moved to Natchitoches, Louisiana where he engaged in business until finally settling in Nacogdoches 1793. In 1798, Davenport became a business partner with William Barr, along with Luther Smith and

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<sup>30</sup> R. B. Blake, "Ibarvo, Antonio Gil (1729-1809)," *Handbook of Texas*, Texas State Historical Association, accessed March 2, 2024, <https://www.tshaonline.org/handbook/entries/ibarvo-antonio-gil>.

<sup>31</sup> Deed, "Y'Barbo to Jose de la Bega" (July 20, 1805), Deed Records of Nacogdoches County, Texas, Volume D; Advertisement, *Nacogdoches Chronicle* (Nacogdoches, Texas), August 7, 1852, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas; J. Villasana Haggard, "Barr, William," *Handbook of Texas*, Texas State Historical Association, accessed March 20, 2024, <https://www.tshaonline.org/handbook/entries/barr-william>.

Edward Murphy, to operate a trading post named “House of Barr and Davenport” in 1800. Smith and Murphy focused their efforts on Louisiana, presumably to operate trade in Natchitoches. Their endeavors became more successful, with Barr and Davenport creating a monopoly over trade with the local Native American tribes. They set their base of operations at the Stone House after purchasing the property for \$350.<sup>32</sup>

For the next decade, the four men continued to operate their mercantile business across Neutral Ground, a strip of land between Louisiana and Texas subject to land disputes between Spain and the United States. Even though trade and movement across this strip of land was supposed to be restricted, illegal settlement and exchange of goods, would use this area to enter into Texas or Louisiana. However, “House of Barr and Davenport,” received permission from Spanish authorities to continue their trade because the supplies they carried were essential. By 1810, three out of four of the men from the partnership had passed, with Barr leaving land, livestock, and property to Davenport. Barr’s death dissolved the business and Davenport’s participation with the filibustering expedition forced him out of Texas.<sup>33</sup> Davenport still owned the Stone House until his death in 1824. In his will, Davenport listed three beneficiaries to his land and personal

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<sup>32</sup> Joe E. Ericson, *The Nacogdoches Story: An Informal History* (Bowie, MD: Heritage Books, Inc., 2003), 23-24.

<sup>33</sup> “House of Barr and Davenport,” *Handbook of Texas*, Texas State Historical Association, accessed May 15, 2024, <https://www.tshaonline.org/handbook/entries/house-of-barr-and-davenport>; Ericson, *The Nacogdoches Story*, 25.

property. It is unknown which beneficiary received the Stone House before selling it in 1829.<sup>34</sup>

Because of its sturdy stone construction and central location, the Stone House played a role in three filibustering expeditions: the Mexican Gutiérrez–Magee Expedition between 1812-1813, James Long’s attempt in 1819 to create an independent republic, and finally, the Texan Fredonian Rebellion of 1826. Under Spanish rule, the Mexican War of Independence lasted from 1810 to 1821 and spawned the first two filibustering expeditions. The Gutiérrez–Magee Expedition captured Spanish-controlled Nacogdoches. During this time, the Stone House functioned as an operation base for the filibusters. Samuel Davenport joined forces with this filibustering group but fled back to Natchitoches because of a bounty placed on him. Similarly, the Long Expedition also captured Nacogdoches, but James Long wanted Texas to be free from Spanish control. Davenport also joined this expedition in 1819. Much to Long’s dismay, his “Republic of Texas” only lasted four months during which the Stone House was a fortification. Finally, the Fredonian Rebellion of 1826 was the first American attempt to secure independence from Mexico, many of which who had joined other filibustering groups. Haden Edwards seized control of the Stone House during this rebellion.<sup>35</sup> John S. Roberts arrived in

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<sup>34</sup> Villasana J. Haggard, “The House of Barr and Davenport,” *The Southwestern Historical Quarterly* 49, no. 1 (1945): 87-88, <http://www.jstor.org/stable/30240618>.

<sup>35</sup> James A. Bernsen, “Smuggling and the Dawn of the Filibuster Era in Texas” *East Texas Historical Journal* 60, no. 1 (2022): 70, 81, <https://scholarworks.sfasu.edu/cgi/viewcontent.cgi?article=2860&context=ethj>; Harris Gaylord Warren, “Long Expedition,” *Handbook of Texas*, Texas State Historical Association, accessed March 15, 2024,



Nacogdoches from Louisiana along with other men for the purpose of aiding Haden Edwards and his attempted capture of the town. During the rebellion, Roberts married Harriet Fenley Callier and then abandoned the cause early on. After the rebellion's failure, many of the participants were able to avoid punishment. Roberts had very little evidence to convict him of anything, so he moved permanently to Nacogdoches and began his business ventures.<sup>36</sup>

In the late 1820s, John S. Roberts went into business with John Durst, and opened a store near the Stone House. John Durst, born in Missouri in 1797, moved to Nacogdoches in 1827 with his family where they acquired the Stone House and land on the other side of the Sabine River for \$2,500 from the Spanish government in 1829. In 1834, Durst sold the Stone House to Vicente Córdova and Juan Mora to be used for government and public services. Mora served as a judge and Cordova served as a prosecutor, where they used the Stone House as a courthouse until 1840 until a proper courthouse could be built.<sup>37</sup> Córdova, despite being a prosecutor for the town, opposed Texan Independence. He coordinated a rebellion in an attempt to return Texas to Mexico. However, Córdova did not get far with his rebellion, as he was captured by a militia

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<https://www.tshaonline.org/handbook/entries/long-expedition>; W. B. Bates, "A Sketch History of Nacogdoches," *The Southwestern Historical Quarterly* 59, no. 1 (July 1955-April 1956): 494, <https://texashistory.unt.edu/ark:/67531/metapth101162/m1/519/>.

<sup>36</sup> Joe E. Ericson, "Davenport, Peter Samuel, 1764-1824," *Handbook of Texas*, Texas State Historical Association, accessed May 15, 2024, <https://www.tshaonline.org/handbook/entries/davenport-peter-samuel>.

<sup>37</sup> Deed Records, Nacogdoches County, Volume B-D, 293-347.

assembled by Thomas J. Rusk, sheriff of Nacogdoches.<sup>38</sup> Córdova did escape to Mexico, but he was killed in 1842.

Because of Córdova and his rebellion, his portion of the Stone House was sold by Sheriff Rusk to Rebecca D. Fenley. Despite previous business failures that had left John S. Roberts with very little money, his wife, Harriet Roberts, purchased the Stone House in 1846 from Fenley after acquiring John Mora's portion in 1842, as Harriet's family was successful. John Roberts began his smaller business endeavors in the historic building. Roberts operated a grocery store and saloon until his death in 1871. During this time, Roberts named his saloon the "Old Stone Fort Saloon" and displayed a sign that read "Old Stone Fort, erected A.D. 1619."<sup>39</sup> While the name and year are incorrect, the Stone House's use as a "fortification" during filibustering expeditions shows how the building's various roles fit into the memory of the locals. By the late 1800s, it had been nearly one-hundred years since the building had been known as the Stone House, so it makes sense that the "Old Stone Fort" name carried on to the next century.<sup>40</sup>

In 1873, Harriet Roberts deeded the Stone House to her daughter-in-law, where it remained in the Robert's family until 1901. On June 15, brothers Charles and William Ushery Perkins purchased the property for \$12,000.<sup>41</sup> At 110 years old, the Stone House

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<sup>38</sup> Robert Bruce Blake, "Córdova, Vicente, 1798-1842," *Handbook of Texas*, accessed May 15, 2024, <https://www.tshaonline.org/handbook/entries/cordova-vicente>.

<sup>39</sup> J.E.M., "Nacogdoches Traditions," *Daily Sentinel* (Nacogdoches, Texas), June 18, 1923.

<sup>40</sup> Joe E. and Carolyn Reeves Ericson, *Spoiling for a Fight: The Life of John S. Roberts and Early Nacogdoches* (Waco, TX: Texian Press, 1989), 75, 80, 93, 122, 161, 195-201, and 209.

<sup>41</sup> Deed Records, Nacogdoches County, Vol. 43, 284-285.

showed signs of deterioration and could not serve the needs of a modern business. The brothers wanted the land, not the Stone House, because of its location on the corner of the town square. After purchasing the property, they demolished the Stone House. As explained in the first chapter, the demolition of the Stone House spurred the Cum Concilio Club (CCC) to action to preserve stones from the building. These stones were later used for a replica built for the 1936 Texas Centennial.

In February 1934, Miss Virginia Sanders (president), Reverend George Crocket (vice president), Robert Monk (secretary), Aaron Cox (treasurer), Ira Link Sturdevant, W. U. Perkins, Mary Hoya, V. E. Simpson, and Amelia Muller came together to form the Nacogdoches Historical Society (NHS). The newly formed organization had three goals: translate Spanish records to English, rebuild the Stone House, and mark historic sites in Nacogdoches.<sup>42</sup> In their endeavors, they also published a book about the history of Nacogdoches.<sup>43</sup> The organization also urged locals to help with these projects through membership of the society, but also to have a hand in preserving the history of their town. The NHS and the CCC's role in the replication of the Stone House was monumental. Their partnership extended beyond the Stone House replica, with the CCC helping with dedication ceremonies for thirty-to-forty historic markers erected by the NHS.<sup>44</sup>

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<sup>42</sup> "Miss Virgie Sanders Elected President of Historical Society," *Daily Sentinel* (Nacogdoches, Texas), 1934, Box 2, Nacogdoches Historical Society Records Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

<sup>43</sup> Manuscript (1937), 30, Box 2, Nacogdoches Historical Society Records Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

<sup>44</sup> Manuscript (1956), Folder 12, Box 1, Cum Concilio Club Records Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

In conjunction with the formation of the Nacogdoches Historical Society, the Texas Centennial Advisory Board of Nacogdoches was created to supervise the Stone House replica project. This advisory board consisted of Miss Virginia Sanders, Roy Gray, Mrs. Tom Davidson, the architect Hal B. Tucker, and Robert P. Hall.<sup>45</sup> They desired a more accurate replica than the Memorial Building on Washington Square. The Stone House could not be replicated in its original location because the site had been built over by another business after the 1902 demolition. Despite objections to putting the building on the Stephen F. Austin State Teacher's College campus, the Texas Centennial Commission would only provide funds for buildings on state property. The commission also required that preservation of the building would be guaranteed.<sup>46</sup>

On March 31, 1936, the Board of Regents of the State Teachers Colleges authorized Dr. A.W. Birdwell, president of Stephen F. Austin State Teacher's College, to build a replica of the Stone House using funds provided by the Texas Centennial Commission.<sup>47</sup> A total of \$20,000 was authorized for the replica. Hatchl, a contractor, received a building contract of \$18,483.35.<sup>48</sup> Approval for the project by the Texas

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<sup>45</sup> "Project to Repair Stone Fort Approved by Relief Board," *Daily Sentinel* (Nacogdoches, Texas), September 22, 1934, p. 1, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

<sup>46</sup> "Historical Association Approves Location of Stone Fort Replica After Building Plans Explained," *The Redland Herald* (Nacogdoches, Texas), June 4, 1936, p. 1, Box 5, Nacogdoches Historical Society Records Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas; Ragsdale, *The Year America Discovered Texas*, 101.

<sup>47</sup> "Minutes of a Special Meeting of the Board of Regents of Texas State Teachers Colleges of Texas," March 31, 1936, Board of Regents Reports and Minutes Collection, Special Collections and Archives, Texas State University, San Marcos, Texas, <https://dc.library.txstate.edu/node/5726>.

<sup>48</sup> "Old Stone Fort Contract Let," *Daily Sentinel* (Nacogdoches, Texas), May 21, 1936, 1, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

Centennial Commission came shortly after on April 16, with Hal B. Tucker as the designated architect of the replica building. Construction began on June 13, 1936. Salvaged stones from the original Stone House used in the 1907 Memorial Building on Washington Square were moved for the construction of the Stone Fort Museum and supplemented by native rock from a local quarry east of Nacogdoches.<sup>49</sup>

The construction period was short, finishing in October of 1936. The State Board of Control presented the finished building to the Nacogdoches Historical Society, who worked closely on the project and collaborated with the Texas Centennial Advisory Board of Nacogdoches. However, since the Stone Fort Museum was located on the college campus, the Nacogdoches Historical Society decided to present it to the university. Thomas H. Ball, the president of the Board of Regents for Texas State Teacher's Colleges accepted the Stone Fort Museum from the Nacogdoches Historical Society. Virgie Sanders extended a thank you from the Historical Society to the CCC, the Texas Centennial Advisory Board, the Nacogdoches Chamber of Commerce, and the citizens who took part in helping build the Stone Fort Museum and celebrate it.<sup>50</sup> Initially, the museum was run by students at the university until June 1937, when Mrs. Lois Foster Blount was named the first curator of the museum. Lois Foster Blount, relative by marriage of the CCC's founding secretary Emma Blount Shindler, had joined the faculty

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<sup>49</sup> "400 Yards of Native Rock in Replica," *Daily Sentinel* (Nacogdoches, Texas), June 16, 1936, 1, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

<sup>50</sup> Virginia Sanders, "Historical Society Extends its Thanks," *Daily Sentinel* (Nacogdoches, Texas), October 19, 1936, Box 5, Nacogdoches Historical Society Records, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

of Stephen F. Austin State Teacher's College in 1923, when the university opened on its present campus. As a social studies and history professor and native of East Texas, the decision to designate Blount as the Stone Fort Museum's curator was an easy choice.<sup>51</sup>

The Stone Fort Museum and other projects completed in Texas for its Centennial laid an early foundation for historic preservation in the state thirty years before the establishment of a national preservation program. In the decade following the Texas Centennial as historic preservation developed as a field and practice, many people across the nation believed there needed to be an overarching organization to help with more preservation efforts. In the aftermath of World War II, eventual charter members David E. Finley Jr., George McAneny, Christopher Crittenden, and Ronald Lee gathered to create a plan to formulate a national historic preservation organization. A year later, their numbers increased with various historical society representatives to create an organization on similar principles of the British National Trust. President Harry S Truman signed a federal charter creating the National Trust for Historic Preservation October 1949. The legislation declared that the National Trust would acquire and preserve nationally significant historic sites. The National Trust would also act as a liaison between the National Park Service and local preservation groups in their pursuit of preserving history. The creation of this organization energized people to get more involved with their local

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<sup>51</sup> Mrs. Blount to Head Stone Fort Museum," *The Pine Log* (Nacogdoches, Texas: Stephen F. Austin State Teachers College), June 14, 1937, 3, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

history and to begin preserving historic sites with the resources that the National Trust provided.<sup>52</sup>

The National Park Service (NPS) continued its work with historic preservation and a commitment to protecting the natural and built environment. In 1956, the “Mission 66” program was established as a ten-year goal by the NPS to improve parks and expand facilities. With the increased number of visitors to national parks and the simultaneous development of highways, the NPS desperately needed to accommodate visitation. The ten-year program would end in 1966, the year of the semicentennial for the NPS. The NPS director Conrad Wirth pitched the program to congress, and it was approved by President Dwight D. Eisenhower in 1956.<sup>53</sup>

In many ways, Mission 66 was a similar program to that of the Texas Centennial’s goal of providing historic sites with appropriate facilities, except on a much larger scale. NPS modernized visitor centers with offices, educational spaces, bathrooms, and contact areas for park service workers. Infrastructure improvements such as parking lots, benches, camping areas, and roads helped with visitor experiences. However, many Americans saw this expansion and modernization as damaging to the natural environment. That was not the intention of the NPS director and others involved with Mission 66, but these changes did alter the environment, sometimes in negative ways.

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<sup>52</sup> David E. Finley, *The History of the National Trust for Historic Preservation (1947-1963)* (Washington, DC: National Trust for Historic Preservation, 1965), 2-5.

<sup>53</sup> “Mission 66: Birth of the Modern National Park,” Natural & Cultural Collections of South Florida, National Park Service, last modified September 29, 2021, <https://www.nps.gov/subjects/southfloridacollections/introduction-mission-66-exhibit.htm>.

However, the systems and infrastructure put into place during those ten years can still be seen today. Despite some pushbacks, the improved visitor experiences helped bring more people into contact with history and nature.<sup>54</sup>

In the decades since the emergence of public history as an established field, there have been more conversations and debates in the field to address cultural landscapes, the NRHP, preservation education, and historic trades. The field of historic preservation has come a long way since its beginnings with the women's organizations and National Park Service and is continuing to develop in the twenty-first century.

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<sup>54</sup> Ethan Carr, "Mission 66: What a Historic National Park Development Program Implies about National Park Stewardship Today" *View*, no. 7 (2007): 4-5, <https://www.jstor.org/stable/24707838>; Ethan Carr, *Mission 66: Modernism and the National Park Dilemma* (Amherst, MA: University of Massachusetts Press, 2007), 177-179.



### CHAPTER THREE:

#### *The National Register of Historic Places and Historic Preservationists in the Present*

When the National Historic Preservation Act of 1966 created the National Register of Historic Places (NRHP), it allowed historic properties of local, state, and national significance to be eligible for the National Register. When nominated, these properties achieve national recognition for their contributions or representations of history. Recognizing properties at the national level is important for local communities to learn more about their history and it allows them to be involved in preservation efforts. Now, in the twenty-first century, the NRHP provides an opportunity for local communities and states to appreciate their heritage by supporting protection for these historic sites that create physical connections to the past to formulate identities and a way for future generations to learn more about their history. As the field of historic preservation continues to develop, the importance of preserving local historic properties is being emphasized, and by preparing a National Register nomination, I am able to have a hand in these preservation endeavors.

Prior to the National Historic Preservation Act of 1966, there were several reasons why the public decided to become more involved with historic preservation. A major loss of a historic site occurred with the demolition of the historic Penn Station in 1963, which invigorated people to find an identity with historic sites on the state and local level that corresponded with their history. New York City created a landmarks law to protect train

stations and other significant sites after seeing the public outcry and preservation movements taking place in the city. This shift to a focus on state and locally significant landmarks helped launch a transformative act of legislation in the field of historic preservation.<sup>1</sup>

The National Trust for Historic Preservation published *With Heritage So Rich* in 1966 as a call to action to create legislation to help prevent the loss of historic resources and become the foundation of a new law. This book was a report with recommendations to prevent destruction and transform it into law. The National Historic Preservation Act of 1966 (NHPA) resulted from this report, with many of the recommendations implemented. One of the biggest accomplishments of this act established the National Register of Historic Places (NRHP). The implementation of the National Register allowed historically significant buildings, sites, structures, districts, and objects to be identified and documented.<sup>2</sup> National Register nominations are submitted to state historic preservation offices before they go to the National Park Service. Under the Department of the Interior, this act transformed the field of historic preservation and required states to become more involved in preserving their history. Moreover, the NHPA created The Advisory Council on Historic Preservation that addresses issues in the field of historic preservation.<sup>3</sup>

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<sup>1</sup> Norman Tyler, Ilene R. Tyler, and Ted J. Ligibel, *Historic Preservation: An Introduction to its History, Principles, and Practice* (New York City, NY: W.W. Norton & Company, 2018), 84-85.

<sup>2</sup> National Historic Preservation Act of 1966 (P.L 102-575).

<sup>3</sup> “National Register Database and Research,” National Register of Historic Places, National Park Service, last modified August 2, 2023, <https://www.nps.gov/subjects/nationalregister/database->

While the NHPA did create regulations and procedures to follow when considering the demolition of a historic building or damage to a historic site, unfortunately, the NRHP does not necessarily protect registered sites from demolition or harm. Instead, within the NHPA, Section 106 requires that any federally permitted or funded development that may impact a structure or site listed on or determined eligible for the NRHP be evaluated before any action takes place. This review and consideration process allows the public to speak on behalf of the property.<sup>4</sup>

The NHPA inspired new legislation and initiatives throughout the rest of the twentieth century, with the National Trust for Historic Preservation launching new programs dedicated to specific areas of historic preservation. During this time the NHPA was amended to address issues that surfaced with the rise of historic preservation movements. In 1980, NRHP nominations had to notify property owners of the potential designations and allow the owners to speak for or against the nomination. If objection occurs, the property would not be allowed on the NRHP. Not everyone wanted their property to be designated, so this amendment served the benefit of private property owners. In 1992, the NHPA was amended to recognize the role of Native American and

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research.htm; National Trust for Historic Preservation, *With Heritage So Rich* (New York City, NY: Random House, 1966), 6-10.

<sup>4</sup> William J. Murtagh, *Keeping Time: The History and Theory of Preservation in America* (Hoboken, NJ: John Wiley & Sons Inc., 2006), 59.

Hawaiian peoples in historic preservation.<sup>5</sup> For the rest of the twentieth century, the field of historic preservation expanded and developed dramatically due to the NHPA (Table 4).

Table 4. Key Historic Preservation Developments (1968-1999). These programs, laws, initiatives, and organizations expanded the field of historic preservation during the remaining half of the twentieth century.<sup>6</sup>

<b>Year</b>	<b>Program, Initiative, Organization, or Legislation</b>	<b>Purpose</b>
1968	Association for Preservation Technology International	To advance and highlight methods, techniques, and technology as it relates to historic preservation and conservation.
1969	National Environmental Policy Act	Legislation to protect the natural environment by enacting a national policy to ensure conservation of nature.
1976	Tax Reform Act	Although not specifically for preservation, the Tax Reform Act created tax credits to support the rehabilitation of historic buildings to promote revitalization and stimulate the economy.
1980	National Main Street Center	Created by the National Trust for Historic Preservation, the National Main Street Center program focuses on preserving integral economic and commercial areas in downtown areas.
1990	Native American Graves Protection and Repatriation Act	Due to historic forceful displacement of Native American tribes, many human remains and cultural objects have been removed, stolen, or destroyed over time. This act allows Native Americans to regain control of burial grounds and human remains.
	(Continued)	

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<sup>5</sup> Brody Hines, "Twenty-Five Years Later: The Amendments to the National Historic Preservation Act and Tribal Consultation," *American Indian Law Review* 42, no. 1 (2017): 143-148. <https://digitalcommons.law.ou.edu/cgi/viewcontent.cgi?article=1312&context=ailr>.

<sup>6</sup> Norman Tyler, Ilene R. Tyler, and Ted J. Ligibel, *Historic Preservation: An Introduction to its History, Principles, and Practice* (New York City, NY: W. W. Norton & Company, Inc., 2018), 59-63.

Table 4. Key Historic Preservation Developments (1968-1999). These programs, laws, initiatives, and organizations expanded the field of historic preservation during the remaining half of the twentieth century.<sup>7</sup>

1994	National Center for Preservation Technology and Training	This organization educates and develops historic preservation science and technology.
1999	Save America's Treasures	A program that provides grant funds to historically significant properties and museum objects to assist in preservation.

In the twenty-first century, historic perseverance may differ in some ways from the previous century, but there are many similarities. The NRHP is still a resource that is still used to assist with historic preservation. Today, there are more than 95,000 properties listed on the National Register. By using the NRHP, local properties have an increased benefit and provide a new opportunity for the community to learn about their history. Too often have local histories been disregarded because they are a part of lengthy books or students seem disinterested in a classroom setting. Providing that “sense of place” for students and anyone in the community can evoke many emotions, especially in there is a connection to the past.<sup>8</sup> The NRHP Atlas also allows anyone to explore a historic property without actually visiting.<sup>9</sup> The person who nominates the property has to fill out forms and submit photographs that provide an extensive amount of information about the property. Once the National Register forms have been submitted and approved on the

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<sup>7</sup> Norman Tyler, Ilene R. Tyler, and Ted J. Ligibel, *Historic Preservation: An Introduction to its History, Principles, and Practice* (New York City, NY: W. W. Norton & Company, Inc., 2018), 59-63.

<sup>8</sup> Carol Kammen, “On Doing Local History: Community History Today,” *History News* 62, no. 4 (2007): 4, <http://www.jstor.org/stable/42654140>; Beth M. Boland, “Historic Places: Common Ground for Teachers and Historians,” *OAH Magazine of History* 16, no. 2 (2002): 20, <http://www.jstor.org/stable/25163503>.

<sup>9</sup> “National Register Database and Research,” National Park Service, <https://www.nps.gov/subjects/nationalregister/database-research.htm>.

state and federal level, the file becomes available. This accessibility gives an opportunity for everyone to learn and discover historic properties. On the educational level, if funding is not available to allow students to visit a historic site, being able to view it online is the next best step.

Before completing the National Register forms, determining if the property is eligible for the NRHP is the first step. The following steps are best practices to researching a property: categorizing the property, determining the historic context that the property is representing, evaluating if the property is significant under any of the National Register Criterion, examining the Criteria Considerations and ascertain if they apply, and assessing the property's integrity. Once these steps have been completed, the National Register Nomination form can be filled out.<sup>10</sup>

Properties for the NRHP have to be defined as one of the following: buildings, sites, districts, structures, or objects (Table 5). Once the prospective property has been defined, research can take place to understand and evaluate the property.

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<sup>10</sup> US Department of the Interior, National Park Service, Cultural Resources, *How to Apply the National Register Criteria for Evaluation*, NRB #15, (Washington, DC: GPO, 1997), 3.

Table 5. National Register of Historic Places Property Definitions. Taken from National Register Bulletin #16A.<sup>11</sup>

<b>Resource Type</b>	<b>Definition</b>
Buildings	A building, such as a house, barn, church, hotel, or similar construction, is created principally to shelter any form of human activity. "Building" may also be used to refer to a historically and functionally related unit, such as a courthouse and jail or a house and barn.
Sites	A site is the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure.
Districts	A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.
Structures	The term "structure" is used to distinguish from buildings those functional constructions made usually for purposes other than creating human shelter.
Objects	The term "object" is used to distinguish from buildings and structures those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment.

After categorizing a property, researching and understanding its history is the next step. Historic context demonstrates that history is connected to larger trends of history. Establishing the historic context is a way to convey the significance of the property. Historic context involves explaining and understanding the time period and the location. In addition to these, the events before, during, and immediately after the period and in the location of the property support the significance of the property and its broader connections to historical patterns.

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<sup>11</sup> US Department of the Interior, National Park Service, Cultural Resources, *How to Complete the National Register Registration Form*, NRB #16A, (Washington, DC: GPO, 1997), 15.

Historic context includes association and themes. Under the four criteria that a property can be nominated for, two of them relate to association. This can be for association to historical events or significant persons of the past. This allows them to have a period of significance when presented with a direct connection. For properties relating to a theme, such as architecture, the period of significance can be broader. The final criteria is data related, that it yields or could yield information, mainly related to archaeological sites.

The next step required is to evaluate the property's level of significance. This helps determine historic context within its association and when arguing the significance of the building and why it should be on the NRHP. Local, state, and national significance evaluations are another way of interpreting these connections. Since the passage of the National Historic Preservation Act of 1966, there has been an emphasis on the local and state significance.<sup>12</sup>

The evaluation of integrity is the final step of determining if a historic property is viable for a NRHP nomination. Integrity means that the property retains the physical characteristics that were present during its period of significance. Essentially, if someone from the period of significance were to come to the present, they should be able to recognize the property and see little to no changes. Without having integrity, the property is unable to demonstrate its historical associations or themes. This can be a large

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<sup>12</sup> Larry E. Tise, "State and Local History: A Future from the Past," *The Public Historian* 1, no. 4 (1979): 15, <https://doi.org/10.2307/3377277>.



determining factor of a property's eligibility. While some aspects of integrity can be subjective, a property still needs to retain a majority of its historic characteristics.

Once enough research has been acquired, the more detailed information of these processes can be determined. This includes criteria, considerations, and the aspects of integrity. These selective processes originated in the decisions of what to preserve and why it is worthy of preservation. Significance operates on the that assumption that it “is an inherent characteristic; a cultural property either possesses or lacks it.”<sup>13</sup>

There are four criteria that NRHP properties are evaluated for when preparing a National Register Nomination and can be found in the National Park Service publication *How to Apply the National Register Criteria for Evaluation* (Table 6).

Table 6. National Register of Historic Places Nomination Criteria for Evaluation. Taken from National Register Bulletin #15.<sup>14</sup>

Criteria	Definition
Criteria A	Associated with events that have made a significant contribution to the broad patterns of our history.
Criteria B	Associated with the lives of persons significant in our past.
Criteria C	Embodies the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.
Criteria D	Yielded, or may be likely to yield, information important in prehistory or history.

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<sup>13</sup> Joseph A. Tainter and G. John Lucas, “Epistemology of the Significance Concept,” *American Antiquity* 48, no. 4 (1983): 710, <https://doi.org/10.2307/279772>.

<sup>14</sup> National Park Service, *How to Apply the National Register Criteria for Evaluation*, 2.

Out of all the categories, most properties fall under Criteria A because of the broad spectrum of this category.<sup>15</sup> Many parts of history are interconnected, so it makes sense that these periods of significance relate to other aspects of time. Criteria B states that the property has to be tied to individuals significant in the past at the local, state, or national level. When arguing the significance of a property nominated under Criteria B, not only does the importance of the property have to be determined, but also the importance of the associated individual or groups.<sup>16</sup> There has to be a direct connection between the person and the property, such as where someone lived or worked, otherwise it is a mere occurrence, not anything of significance.

Criteria C relates to design and construction. Properties must demonstrate characteristics of significant architectural types, periods, or methods. Properties may also be nominated if their design or construction represents a master's work. These designs must clearly demonstrate an architectural theme, not just minimal characteristics. Technological craftsmanship can also apply, such as bridges or dams, as long as they demonstrate significant advances of construction.<sup>17</sup> Criteria D involves the potential significant information that could possibly be found at a property. This criteria requires a scientific approach, usually based on archaeological evidence that argues there is information to be yielded or significant information is available at this property. Criteria

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<sup>15</sup> Idem, 12.

<sup>16</sup> Idem, 14-16.

<sup>17</sup> Idem, 17-20.

D can also be associated with human activities and the built environment if it has evidence.<sup>18</sup>

Within the criteria for evaluation, there are exceptions and exclusions. These considerations highlight potential nomination questions the criterion for significance may leave unanswered. There are seven criteria considerations. (Table 7).

Table 7. National Register of Historic Places Criteria Considerations. Taken from National Register Bulletin #15.<sup>19</sup>

<b>Criteria Considerations</b>	<b>Definition</b>
Criteria A	A religious property deriving primary significance from architectural or artistic distinction or historical importance.
Criteria B	A building or structure removed from its original location, but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event.
Criteria C	A birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his or her productive life.
Criteria D	A cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events.
Criteria E	A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived.
Criteria F	A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance.
Criteria G	A property achieving significance within the past 50 years if it is of exceptional importance.

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<sup>18</sup> Idem, 21-24.

<sup>19</sup> Idem, 2.

Relevant to my nomination with the Stone Fort Museum, I have to address Criteria Considerations E and F. Criteria Consideration E relates to reconstructed properties. While preservation can require that certain features of a property may need to be altered or replaced, reconstruction is when almost all or all of the materials are not original. Now, if the property is over fifty years old, as long as it can apply to the criteria for nomination, as in the case of the Stone Fort Museum, then it is eligible. However, reconstructed properties are eligible, if they are less than fifty years old, in the sense that they can still be included in a historic district nomination, but as a non-contributing resource to the district's historic character.<sup>20</sup> Commemorative properties under Criteria Consideration F are constructed after what would be considered the period of significance of an important person or event. There is no direct association of the property and the event or person, just an expression of the event or person. In order to be eligible for the NRHP under this consideration, the property must be over fifty years old and have met another significant criteria. Essentially, if the primary function and significance of the property is that is commemorating an event or person, it would not be eligible because the association is not present.<sup>21</sup>

In addition to the criteria and the considerations, an important part of the process when nominating a property is evaluating its integrity. A property may fall under the Criteria for Evaluation and meet the Criteria Considerations, but if a property does not

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<sup>20</sup> Idem, 37-38.

<sup>21</sup> Idem, 39-40.

retain integrity, which can be from a variety of reasons, it will be denied by the NPS. A property may have historical significance, but integrity is the physical evidence that conveys a property's significance. There are seven aspects of integrity that must be taken into account during the evaluation process (Table 8).

Table 8. National Register of Historic Places Aspects of Integrity. Taken from National Register Bulletin #15.<sup>22</sup>

<b>Aspect of Integrity</b>	<b>Definition</b>
Location	Location is the place where the historic property was constructed or the place where the historic event occurred.
Design	Design is the combination of elements that create the form, plan, space, structure, and style of a property.
Setting	Setting is the physical environment of a historic property.
Materials	Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
Workmanship	Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
Feeling	Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.
Association	Association is the direct link between an important historic event or person and a historic property.

The exact location of where an event occurred is important when nominating sites to the NRHP. Moved properties need to meet certain considerations to be allowed on the National Register since the integrity of the location has been compromised. This mainly applies to physical structures being moved from their original location. A site, such as a field where an important battle took place cannot be moved. While the property's environment may have changed, this aspect of integrity is only referring to the physical

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<sup>22</sup> National Park Service, *How to Apply the National Register Criteria for Evaluation*, 44-45.

location of the site. Setting differs from location because it is the character of the property and its relationship to the environment around it, this includes manmade additions.<sup>23</sup>

Having the property match how it looked during its period of significance is important for conveying its significance and if open to the public, is an insight to the past and can offer education opportunities.<sup>24</sup>

Design comprises all of the details that went into constructing a property and any changes afterwards. It refers to elements that can easily be distinguished such as colors, detailing, and materials. It can also refer to spatial organization, which is the relationship between the site and its elements. These elements, when absent from a historic property, can severely alter its integrity depending on how integral the design aspect was to the character of the property.<sup>25</sup>

Materials, especially if the property is nominated for architecture, are an important part of integrity. It can tell the story of how a property was built and the materials available at the time. Unfortunately, due to a variety of factors, materials can be damaged or destroyed and must be repaired or replaced. This is a delicate subject because using a more sturdy or cost-effective material that is similar to the historic material can impact the integrity of the property. At times, choosing a different material than the materials used historically can work to preserve the entire property. For example, in areas where flooding is common, a raised house's stilts may be made from wood and need

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<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

replacing frequently. Instead of constantly risking damage to the property every time a storm passes through, using concrete for the foundation of the stilts can prevent rotting. While it does compromise integrity with materials and design, the entire structure is able to be preserved in case of a natural disaster. Along with materials there is workmanship, which provides a physical context to the property's construction. Workmanship is the technology and construction methods used to build a property or manage it. Regional technology, materials, skills, crafts, and techniques can be determined by evaluating the workmanship of a property.<sup>26</sup>

Feeling combines all of the aspects of integrity and evaluates them as a whole in a subjective format.<sup>27</sup> Even if the property has been moved or altered, if it can still evoke the same historical expression, then the feeling aspect of integrity is intact. However, feeling cannot solely define a property's integrity because it is subjective. One person may see the historic characteristics, and another may see that the spatial organization is different and takes away from the historical expression.

Association is also a subjective viewpoint based on if the observer is able to directly associate the property to the criteria of nomination. For Criterion A and B, the viewer needs to see that the property conveys that an event or person had significance there, but it also needs to physically be able to convey the significance rather than just

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<sup>26</sup> National Trust for Historic Preservation, "Treatment of Flood-Damaged Older and Historic Buildings" *Preservation Books*, May 22, 2023, [https://cdn.savingplaces.org/2023/05/22/09/11/21/952/NTHP%20Preservation%20Books\\_Treatment%20of%20Flood%20Damaged%20Older%20&%20Historic%20Bldgs.pdf](https://cdn.savingplaces.org/2023/05/22/09/11/21/952/NTHP%20Preservation%20Books_Treatment%20of%20Flood%20Damaged%20Older%20&%20Historic%20Bldgs.pdf).

<sup>27</sup> National Park Service, *How to Apply the National Register Criteria for Evaluation*, 45.

“feel” it. Similar to feeling, association relies on individual perceptions, so it cannot be a sole evaluation of integrity.

By understanding all of the criteria, considerations, definitions, and aspects of integrity, I evaluated the Stone Fort Museum. The information obtained from the evaluation and essential research of the building provided the context needed to complete the National Register nomination form. I was able to argue that the Stone Fort Museum could be nominated under Criterion A and C, it did not need to meet Criterion Considerations E and F, and that it retained nearly all seven aspects of integrity.

The first part of the application is the name of the property, along with any other related names, and if it has been included in other NRHP nominations. While the museum itself has always been known as the Stone Fort Museum, the historic “Old Stone Fort” name had been so ingrained into the memory of the people of Nacogdoches, the museum often became referred to as such, which is why it was included on the nomination.

The next section is for the National Park Service and State Historic Preservation Office (SHPO) to complete. The SHPO marks if the form is a nomination or a request for determination of eligibility. In the case of the Stone Fort Museum, it has already been included on a National Register of Historic Places Multiple Property Documentation Form, “Monuments and Buildings of the Texas Centennial,” so its eligibility as a



Centennial property has already been determined; it is just lacking its own standalone National Register nomination.<sup>28</sup>

The SHPO staff also determines if the property meets the NRHP criteria, the levels of significance, and the applicable criteria. While I did nominate the Stone Fort Museum for its statewide and local significance, the staff could determine that either none of these apply and reject the nomination, or they could approve the nomination for only one of the levels. If only one level is approved, it would be sent back for me to edit and argue only one level of significance. However, since the Stone Fort Museum was a result of a statewide Centennial celebration, it is doubtful that the staff will deny the state level of significance.

The same applies for criteria. The Stone Fort Museum is being nominated for Criteria A and C, but one of these could be denied and the nomination would still have the opportunity to be approved once appropriate edits were made. Criteria A is less likely to be denied because the building is tied to a historic event with the Texas Centennial. Criteria C, however, does have a possibility of being denied because it is not considered a traditional example of a Spanish Colonial building. Fortunately, only one of these criterion needs to be met in order to nominate the museum.

Once the staff is satisfied with the nomination, then the State Board of Review approves the nomination and it is sent to the National Park Service for review. For

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<sup>28</sup> “Monuments and Buildings of the Texas Centennial,” Multiple Property Documentation Form, Texas Historical Commission, 2018, <https://www.thc.texas.gov/TexasCentennial>.

nominations, the Keeper of the National Register of Historic Places, can certify that the property is: entered in the National Register, removed from the National Register, or other with an explanation. In the case of my nomination, the Stone Fort Museum can either be entered in the National Register or determined not eligible for the National Register. The Keeper has the final say on approval for the nomination.

The fifth section includes ownership, functions, and resources of the property. Since the Stone Fort Museum contains all of the basic structural features necessary for human activity, it is classified as a building.<sup>29</sup> The Stone Fort Museum is also on the Stephen F. Austin State University campus, so it is a public building owned by the state.

Regardless of if the property is public or private, the Property Owner Notification Form is essential when nominating a property to the NRHP. Private property owners may not feel comfortable with their property on the National Register, especially in historic districts with ordinances, because it can control what exterior alterations they can make to their properties. When it comes to private properties, since completing a nomination requires evaluating a property, permission from the owner comes beforehand, so they are expecting a notification form. For public properties or organizations, the Property Owner Notification Form includes information that allows the SHPO to notify property owners

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<sup>29</sup> National Park Service, *How to Apply the National Register Criteria for Evaluation*, 4.

that their building is being nominated to the National Register. This gives property owners the opportunity to advocate for or against the listing.<sup>30</sup>

Function and usage of the property includes historic and current functions. It is sometimes the case with a historic building that its historic function was related to its association with events, but it does not continue that function in the present. The Stone Fort Museum was created to be used a museum in 1936 and continues to operate as such.<sup>31</sup>

The number of resources within the property is a count of contributing and noncontributing buildings, sites, structures, and objects. If a property is nominated but another resource on the property is not able to be nominated, due to lack of integrity or it does not apply to any of the criteria, it is considered a noncontributing resource. The Stone Fort Museum property contains only one building that contributes to the NRHP.

The seventh section is a description of the building. While there is a narrative description section that goes into details about the classification and materials of the building, this portion of the nomination is a brief overview. The narrative description, especially if nominated for criteria C, is the argument for the building's architectural

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<sup>30</sup> "National Register Process in Texas," Texas Historical Commission, accessed May 1, 2024, <https://thc.texas.gov/preserve/designate-historic-properties/national-register-historic-places/national-register-process>.

<sup>31</sup> "Mrs. Blount to Head Stone Fort Museum," *The Pine Log* (Nacogdoches, Texas: Stephen F. Austin State Teachers College), June 14, 1937, 3, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

significance. Images can convey these features, but describing the elements and their relation to architectural classifications further proves the argument of significance.

While the Stone Fort Museum resembles a few characteristics of French Colonial architecture, I only classified it under Spanish Colonial architecture because those elements are more prominent and noticeable in images, especially exterior photographs. While not resembling most Spanish Colonial structures in Texas, the features are carried out using a blended Spanish and French Colonial style with stone.

Depending on the complexity of the property, this narrative description can be very short to several pages. When arguing for criteria C for architecture, the defense for significance increases the length of this section. I began with a summary paragraph of the architectural style and elements, as well as introducing the property briefly.

The location is in the next paragraph and describes the broader area of Stephen F. Austin State University and the city of Nacogdoches. This description is mainly about the campus and how the surrounding area around the Stone Fort Museum has changed. This description sets up a visualization of the museum without crowding it within the details about the museum building itself.

Best practices for writing a narrative description of the building are to begin with the overall exterior and start from top to bottom. This would begin with describing the roof, mentioning the type and notable features and then describing any balconies, porches, windows, windowsills, and doors. When elements are unique in a property, they must be photographed and meticulously detailed to help visualize the feature.

Referencing the photographs of these unique features in the architectural description helps with visualization.

Each elevation of the building is described in four paragraphs, beginning with the primary elevation, and following the other elevations in clockwise order. The primary west elevation reiterates the description of the porch, but also describes how many doors and windows are on this elevation. This includes all details surrounding each elevation that may not necessarily be on the physical exterior of the building.

The next section of the narrative is a description of the interior of the museum. The main focus of this portion of the narrative is describing the floor plan and important elements of the building. While not required, I included one sentence that describes what the building is used for by mentioning the artifacts, exhibits, and track lighting the museum has inside the property. It also works to provide a defense to some of the changes made to the building in order to help the museum.

Arguing for the integrity of the building is also an essential part of the narrative section. While a building may have significance, it is unable to physically “argue” its significance without retaining most or all of its integrity. When analyzing the Stone Fort Museum, almost all seven aspects of integrity are retained. The highest degrees of integrity for the museum are its materials, workmanship, and feeling. Due to these aspects of integrity, the feeling of the museum is retained

The integrity of the property has to be defended in this section of the nomination. I made sure to include the changes since 1936, whether intentional or for repairs, that

were made and note if they are visible. If changes are visible, I must argue that they have a purpose and do not hinder the integrity of the Stone Fort Museum. I also include the aspects of integrity that the property still retains and how it offsets any changes that have been made.

Since the Stone Fort Museum is nominated under criteria C, architectural classification must be described and defended. Vernacular is a more accurate description of the Stone Fort Museum's architecture, but Spanish and French Colonial architecture can be seen throughout the building. For the construction of the Stone House, Antonio Gil Y' Barbo used local materials.<sup>32</sup> For the Stone Fort Museum, the same materials and techniques were used. The Weches glauconite outcropping was nearby and right along the El Camino Real de los Tejas.<sup>33</sup> In this commitment to accuracy, the Stone Fort Museum is a notable and well-executed recreation of the Stone House. While the French Colonial elements are more subtle than the Spanish Colonial elements, the first floor gallerie and exterior staircase to the second floor is an indicator that there was a French influence on the building.<sup>34</sup> Together these influences create what is called vernacular architecture.

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<sup>32</sup> John J. G. Blumenson, *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*, 2nd ed. (New York City, NY: W. W. Norton & Company, 1981), 2-3.

<sup>33</sup> Thomas G. Andrews, "The Streptoneuran Gastropods of the Weches Formation from Nacogdoches, Texas and Vicinity" (master's thesis, Stephen F. Austin State University, 1975), 14-17, <https://www.proquest.com/docview/302771980?pq-origsite=gscholar&fromopenview=true&sourcetype=Dissertations%20&%20Theses>.

<sup>34</sup> Blumenson, *Identifying American Architecture*, 14-15.

Vernacular refers to the “native language of a region,” in this case, referring to architectural designs.<sup>35</sup> These buildings and their designs are for everyday usage, not created for just merely aesthetic purposes. Their design relied on how they were to be used and often times using the materials in the surrounding area.<sup>36</sup> Vernacular refers to wide range of styles because it is regional and usage specific, which is why it is not included as a category for NRHP nominations because its definition is considered too broad. This exclusion does not account for the historical and architectural development of local communities. While it may not contribute to national architectural history, local history can be seen through these materials, techniques, adaptations, and styles. The relationship between physical structures and the surrounding environment is palpable through vernacular architecture, just as it can be seen with the Stone Fort Museum. This recreation followed the vernacular style by reusing the materials used in the Stone House structure, supplementing with locally available identical materials, and following the Spanish and French Colonial design on the Stone House from historic photographs.<sup>37</sup>

The statement of significance is the bulk of the nomination, as it is the argument that the property is significant and ties in the criteria and areas and periods of significance declared in the first part of the nomination form. The Stone Fort Museum falls under

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<sup>35</sup> Stewart Brand, *How Buildings Learn: What Happens After They're Built* (New York City, NY: Penguin Books, 1995), 132.

<sup>36</sup> Mete Turan, *Vernacular Architecture: Ethnoscapes* vol. 4 (Brookfield, VM: Avebury Publishing, 1990), 274.

<sup>37</sup> Brand, *How Buildings Learn*, 133; “400 Yards of Native Rock in Replica,” *Daily Sentinel* (Nacogdoches, Texas), June 16, 1936, 1, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

Criteria A due to its significance as a 1936 Texas Centennial property. Additionally, it also falls under Criteria C because the Spanish Colonial features using local materials creates a unique style. These declarations must be defended in this portion of the nomination.

I had to defend the reasoning behind why the Stone Fort Museum did not need to adhere to Criteria Consideration E and F. Since the Stone Fort Museum is a replica of the Stone House, Criteria E had to be considered before preparing the nomination. However, since the Stone Fort Museum would be nominated for its historical significance as a Centennial property, this criteria does not apply. The Stone Fort Museum cannot be nominated as the Stone House since it was demolished, and the replica is in a new location. Criteria Consideration F also had to be considered for the Stone Fort Museum's nomination. The museum is considered a commemorative property, as it is commemorating the Stone House as a replica property. But, as aforementioned, the museum is not being nominated for the Stone House's history, it has its own history as a 1936 Texas Centennial property, so this criteria consideration does not apply.

The areas and period of significance is important in establishing the basis of the argument for why the property belongs on the NRHP. For the Stone Fort Museum, the 1936 Texas Centennial is an important part of Texas and Nacogdoches's history. Furthermore, since it is nominated under Criteria C, architecture is another area of significance at the local level, as it presents the historic Spanish Colonial style. The official campaign to create a replica of the Stone House began in 1934 with the establishment of the Nacogdoches Historical Society and the period of significance ended



in 1936 when the museum opened on October 16 of that same year. This section also asks for significant persons and cultural affiliations attached to the history of the property, but this did not apply to the Stone Fort Museum. The architect, Hal B. Tucker, was also part of this section before the narrative statement of significance.

The statement of significance section begins with an introductory paragraph, possibly more depending on the type of nomination, that summarizes the information for the reader to understand the basic information about the property and why it is being nominated. This includes the period of significance, brief mention of the historic context, location, architectural description, the level of significance (local, state, or national), the criteria that the property is being nominated for, and any criteria considerations.<sup>38</sup>

It is recommended to include a history of the community, for the Stone Fort Museum, I include the history of Nacogdoches County with a brief mention of the broader East Texas region. By giving the history of the surrounding area, connections can be formed, and the history of the Stone Fort Museum can be traced to broader patterns in history, especially since it is nominated under criteria A.

For my nomination, I included a section on the history of the Stone House in order for the reader to understand the significance of the Stone Fort Museum. This section is only a paragraph because it is not the reason why the property is being nominated, but it does provide context for the reader. It helps them understand why the

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<sup>38</sup> US Department of the Interior, National Park Service, National Register of Historic Places, "Preparing a Concise Significance Statement," *Best Practices Review* no. 5 (2023), 1.

people of Nacogdoches wanted to create a replica and why it was created as a Centennial project.

After the Stone House and Nacogdoches County sections, I wrote the Stone Fort Museum's history. I include the organizations involved with its creation. A brief history of the Cum Concilio Club's involvement in the Stone House, and subsequent memorial building, and the creation of the Nacogdoches Historical Society for building a more accurate replica are important to mention because of how crucial they were to the construction of the museum.<sup>39</sup>

Once again, I had to briefly argue the integrity of the Stone Fort Museum and its historic function as a museum. To improve the functionality of the museum, an addition was added to the back of the museum. Since the Stone Fort Museum is a small building with most of its space dedicated to displaying objects and exhibits, there needed to be more room for collections and museum management. This addition allowed the first floor to provide office space for the employees and the second floor for storing collections. Despite this change to the building, the usage of similar materials and since the addition is not visible from the primary elevation helps retain the integrity of the Stone Fort Museum. Without this addition, the museum would not be able to carry out its primary functions.

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<sup>39</sup> "Old Stone Fort In 3-Way Deal," *Daily Sentinel* (Nacogdoches, Texas), October 16, 1936, 1, Box 5, Nacogdoches Historical Society Records Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

Another change to the design made in 1990 addressed the six non-historical “gunports” added when the building was constructed. Historically, the Stone House began to be referred to as the “Old Stone Fort” when John S. Roberts owned and operated the building as a saloon and named it as such. Moreover, the Stone House’s involvement during the various filibustering expeditions fueled myths that it operated as a fort. With its three-foot-thick walls, using gunports would be nearly impossible to utilize and there is no evidence that the Stone House had gunports or operated as a fort in the traditional sense. Although a change, the museum’s mission serves to educate an accurate history about the Stone House, Nacogdoches, and Texas, so filling these gunports in reflects the mission of the museum. The modified gunports are not visible from any elevation or the interior.

Since the Stone Fort Museum’s construction in 1936, technology changed dramatically between then and 1990. To preserve the objects of the museum, window air conditioning units were used until four exterior condenser units were added around the building to maintain the historical expression that the museum was working to display. These units were carefully concealed by fences along the north elevation and the southeast elevation. They are not visible from the primary elevation and the fences reflect similar building materials.

The bibliography following the statement of significance is another way of advocating for the nomination. The sources and the narrative are evaluated together to determine the validity and accuracy of the argument. To argue the Stone Fort Museum’s

historical significance, newspaper articles were used heavily as primary sources. Archival materials from the East Texas Research Center's Antonio Gil Y'Barbo Collection, Cum Concilio Club Records Collection, Nacogdoches Historical Society Records Collection, Photograph Collection, and Map Collection supplemented additional primary sources. The Stone Fort Museum's digital archive also provided newspaper clippings and photographs. Together, these strengthen the argument of the Stone Fort Museum's historical significance.

Section ten is the location of the property. Geographical data is essential because coordinates listed mark the exact location of the property. If the nomination is approved, the online database that contains all NRHP properties provides a ZIP-compressed Keyhole Markup Language (KML) file that when opened, shows the property's coordinates, boundaries, and name all in one. This is helpful to find information about the property's location.

The Stone Fort Museum is owned by the state of Texas on the property of Stephen F. Austin State University, so there are no legal boundary lines. Instead, I used sidewalks, buildings, and roads to create a non-legal boundary that encompasses the land that surrounds the museum. This was indicated in the verbal boundary description and justification along with approximate dimensions of the designated site.

On the north elevation of the Stone Fort Museum, a path leads to the Miller Science Building, so it provides a boundary for the north elevation. On the primary (west) elevation, Alumni Drive's sidewalk running north and parallel to the museum serves as

boundary on this elevation. Similarly, Griffith Boulevard's sidewalk running east to west, is the south elevation boundary. Finally, on the museum's east elevation is the Miller Science Building's Biology Greenhouse that is very close to the museum. This is due to rapid building development the museum was built in 1936, the campus has grown around the building.<sup>40</sup> This serves as the east elevation's boundary. While not the legal boundary, it is the area that the museum utilizes.

Section eleven is for the person who is completing the nomination. Anyone who has questions about the property can contact the person who completed the nomination. Most nominations are completed by historical researchers because they are experienced with the research and process that goes into nominating a property to the NRHP. For people seeking assistance with a nomination, they can look to this section on other nominations to hire an organization for the nomination preparation and completion.

Additional documentation is the final section of the nomination and is images, maps, files, and other similar materials used to visualize the property. Without these documents, the State Board of Review cannot accurately assess if the property should be added to the NRHP. These documents reflect information about the property and are supportive information to the narrative description and statement of significance.

Since traveling to the site may not be possible for the State Review Board or anyone looking at the property online, the maps provided in the nomination help visualize

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<sup>40</sup> Jere L. Jackson "Dr. Ralph W. Steen, President 1958-76," SFA Story: The History of Stephen F. Austin State University, accessed April 22, 2024, <https://www.sfasu.edu/story/presidents/index-steen.html>.

the building's location. In my nomination, I included a county map of Texas that indicates Nacogdoches County in red and shows that it is in the heart of East Texas, as stated in my narrative description. Narrowing further into the property is a map of the city of Nacogdoches outlined in red with a pin marked where the Stone Fort Museum is in relevance to the city. An additional map displays the southeast portion of Stephen F. Austin State University's campus and the museum has a red box around it. Another map of the campus zooms in further to the campus to examine the museum, highlighted in blue, and the surrounding buildings. A satellite image displays the property highlighted in yellow and the coordinates of the Stone Fort Museum. Finally, a 1944 hand drawn map of the entire campus at the time provides a glimpse into how the university has expanded exponentially since it was only ten buildings at the time.

Figures show historic images, blueprints, and additional material for the nomination. My first figure is architect Hal B. Tucker's 1936 blueprint drawings for the first floor of the Stone Fort Museum. An 1885 photo of the Stone House as the next figure is helpful when comparing the historical accuracy of the Stone Fort Museum. Next, a photo from 1902 displays the demolition of the Stone House. The 1907 Stone House Memorial Building on a postcard is relevant because it was not historically accurate, which explains why the Nacogdoches Historical Society wanted to build a replica that resembled the Stone House. A 1936 image of the Stone Fort Museum's opening ceremonies and an additional photo from the same era, and a postcard from an unknown date argues the accuracy of the replica, as it looks remarkably similar to the

museum today. Even though the next figure is a map, it is of the Stone House and not the Stone Fort Museum. This 1885 Sanborn map shows the location of the Stone House and provides evidence of the functions of the building and how its location on the corner of Main Street and the El Camino Real de los Tejas demonstrates its importance to historic Nacogdoches.<sup>41</sup> Finally, newspaper articles are included and allow one to read from the sources used in the statement of significance.

The final portion of the nomination is photographs that display the property as its current appearance. Using a digital camera and my phone camera, pictures from each elevation are essential to the nomination. Using multiple photos from each elevation is helpful as are images of the features described in the narrative description. Specifically, I included images of the 1990 changes and additions, the windows, and windowsills, the El Camino Real de los Tejas National Historic Trail Demonstration Garden, porch and gallery, the roof and chimneys, the interior, and the shutters featured on the exterior of windows and doors. By including all of these images, the State Board of Review and anyone else who views the nomination can better visualize the building and match my narrative description. To make this easier, in the narrative description section, when describing an aspect of the building, the photo, map, or figure number is mentioned. A photo log is included in the nomination that describes each image and the camera angle.

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<sup>41</sup> Sanborn Map Company, "Nacogdoches Sheet 1," 1885, Nacogdoches, County, Nacogdoches, TX, July 1895, [https://www.loc.gov/item/sanborn08670\\_001/](https://www.loc.gov/item/sanborn08670_001/).

The skills I gained from completing a NRHP nomination will be essential for becoming a historic preservationist. While completing a National Register nomination is a skill in and of itself, the elements that go into preparing a nomination and individual aspects that can help me in a variety of areas. I did not know architecture and architectural history until I began researching the Stone Fort Museum and completing the NRHP nomination. The architectural significance portion of the nominations involves researching and evaluating properties and their specific aspects that can make them a part of larger designs of architecture. Since I nominated the Stone Fort Museum under Criteria C for architecture, I also had to learn more about Spanish Colonial structures and how their features are seen in the museum's architecture. In addition to this, I had to understand vernacular architecture and how it relates to the Stone Fort Museum. As not a traditional example of Spanish Colonial architecture, I had to argue that these features and vernacular design, even though that is not a valid architectural category on the NRHP, are significant.

During my time as a graduate student, and previous experience in my other educational backgrounds, my research skills have improved, and I have learned new avenues of pursuing research and discovering new information. I have expanded my writing skills to the point where I can write a range of papers from short interpretive pieces to lengthy bodies of work. The books I have read have given me insight to being a preservationists and how the field has developed since its origins in female preservation organizations in the mid-nineteenth century.



As a preservationist in the twenty-first century, I am faced with issues in the field that were not necessarily concerns in prior centuries. Preserving the past appealed to many people, but now there are louder factions of people arguing against preservation. Many say that preservation has spiraled out of control and is impeding the progression of society. Architects want to design modernized buildings, but preservation ordinances can prevent this from happening. Developers want to create walkable areas with centralized stores and restaurants to design a hub of activity in a city and bring about economic growth. However, the areas that have the greatest opportunities for this lie in historic districts since modern city planners have created non-walkable cities. Their argument is that by having historic districts, they are taking away space and potential for economic development.<sup>42</sup>

There are ways to combat this. In 1976, the National Park Service, Internal Revenue Service (IRS), and the Texas Historical Commission (THC) established the Federal Rehabilitation Tax Credit Program in Texas to promote historic preservation and economic development. If a building is within a historic district or has any type of historic designation, it is possible that is eligible for not only Texas's program, but the Federal Rehabilitation Tax Credit program as well. Essentially, both of them programs offer a potential 45% tax credit to rehabilitate historic buildings, if operated for a business

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<sup>42</sup> Daniel Bluestone, *Buildings, Landscapes, and Memory: Case Studies in Historic Preservation* (New York City, NY: W.W Norton & Company, 2011), 15; Adam A. Millsap, "Historic Designations Are Ruining Cities," *Forbes Magazine*, December 23, 2019, <https://www.forbes.com/sites/adammillsap/2019/12/23/historic-designations-are-ruining-cities/?sh=1315b01857af>.

or for-profit organization. The money put into rehabilitating the building can be given back to the building owner up to 45% of the total cost. This promotes revitalization and adaptive reuse of buildings in historic districts or areas that may have otherwise been demolished.<sup>43</sup> With this in mind, I am able to advocate for historic preservation on a level that will resonate with people who may not have otherwise cared about preservation.

Another issue in preservation is the rapid decline in skilled historic trades workers. In November 2022, a labor study was done on historic trade jobs in America. With the shortage of workers, an estimated 100,000 skilled workers will be needed within the next decade to combat the scarcity.<sup>44</sup> It is not that these jobs are not well paid; in fact, these jobs “often require more skilled labor than new construction, [so] they often need more workers at higher wages.”<sup>45</sup> Rehabilitating and restructuring old buildings or sites require a more specialized and often slower approach than current construction methods. Structures were built differently in the past, so preserving them involves a specialized skill set, and the people who have those skills are approaching retirement. Preserving structures demands a different type of craftsmanship to keep that same spirit of preservation alive, making skilled workers vital to the movement. Unfortunately, even

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<sup>43</sup> “Texas Historic Preservation Tax Credit Program,” Texas Historical Commission, accessed May 1, 2024, <https://thc.texas.gov/preserve/grants-tax-credits-and-funding/historic-preservation-tax-credits/texas-historic>.

<sup>44</sup> Dana Cohen, “The Campaign for Historic Trades Releases First-of-its-Kind Labor Study on the Status of Historic Trades in America,” Preservation Maryland, November 15, 2022, [https://historictrades.org/wp-content/uploads/2022/12/Historic-Trades-Labor-Study\\_National.pdf](https://historictrades.org/wp-content/uploads/2022/12/Historic-Trades-Labor-Study_National.pdf).

<sup>45</sup> Stephanie Meeks and Kevin Murphy. *The Past and Future City: How Historic Preservation is Reviving America’s Communities* (Washington, DC: Island Press, 2016), 109.

workers in non-historical construction careers are also lacking workers as the older generations retire. The knowledge of the issue is not recent, but early discussions began in 2005 to bring awareness to the problem, and some recent efforts to prevent the shortage began in 2020. A large number of the inquiries received by local and state historic preservation offices are from building owners desperate to find qualified contractors and tradespeople for preservation projects,” which has only increased over the years.<sup>46</sup> This shortage may stall preservation projects completely or encourage shortcuts that do not preserve the integrity of historic resources.

Educating the next generation is becoming more important in the twenty-first century and has been recognized by public historians. The evolution of the problem is a chain of issues snowballing. There is a lack of interest when the public is not educated on preservation in the community and within schools. Since public schools focus on college degrees in science-related fields, history and trades do not seem appealing or guarantee success. When communities are not interested, there is less help in funding preservation projects. With fewer historians and skilled workers, projects take longer to put into motion, especially if there is no funding to pay these professionals. Thus, leading to less attention to the past. It becomes a priority issue at that point which can become messy. It can come down to whose history should be represented. With projects expected to double

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<sup>46</sup> National Preservation Partners Network and National Trust for Historic Preservation, “Preservation Priority: Preservation Trades and Workforce Development Issue Brief,” (2021), <https://static1.squarespace.com/static/60748c08c5e3c41f47c49cbd/t/61434d798b9fef46f0842bcf/1631800699717/PPTF+Preservation+Trades+Issue+Brief.pdf>; Lisa Sasser, “Why the Trades Matter: A Half-Century of Promoting Traditional Building Skills for Preservation,” *Forum Journal* 19, no. 4 (2005): 10.

for the upcoming generation, a lack of funding and jobs can make this predicament spiral out of control.<sup>47</sup> Many smaller issues develop into larger ones, but it all points to education as the contributing factor. With this capstone project and knowledge of the field of historic preservation, I can advocate for presenting public history to schools.

Preservation is a community effort and is a process of sharing authority between historians and all the stakeholders involved with preserving a property or area. Contesting authority is another ongoing development in the field of historic preservation that is a delicate balance of preserving a place and involving the community with the preservation of their history. A community having a hand in preserving their history and determining what is worthy of preservation is important because it allows people to connect with their past so other generations can learn and see a tangible past. While this has been a goal of preservationists in the previous generation, this shared collaboration is still developing in the twenty-first century.<sup>48</sup>

Historic preservation is changing as society around us tries to modernize and threaten the preservation of the past. There continues to be new issues facing preservationists as the field progresses. By doing this capstone, I have been given insight into the changes of the discipline and ongoing debates within and from others outside the field. I also learned a skill that is vital to preserving the past by nominating a property to

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<sup>47</sup> Carl Elefante, "Changing World, Evolving Value: A Historic Preservation Roadmap Toward 2050," *APT Bulletin: The Journal of Preservation Technology* 48, no. 2-3 (2017): 10, <https://www.jstor.org/stable/26250094>.

<sup>48</sup> Thompson Mayes. *Why Old Places Matter: How Historic Places Affect Our Identity and Well-Being* (Lanham, MD: The Roman & Littlefield Publishing Group, Inc., 2018), 80.

be recognized for its local and state historical significance. This project has prepared me for the field of historic preservation by giving me new skills and knowledge that will be used to further my research and career development.

## CONCLUSION

This capstone thesis project could have results at the university, local, and state levels. Looking toward the future, Stephen F. Austin State University (SFASU) now has an opportunity to pursue a campus historic preservation plan and receive state and federal funding to rehabilitate its historic buildings. Nacogdoches citizens and tourists will better understand the importance of the Stone Fort Museum as a 1936 Texas Centennial property and the Nacogdoches Historical Society and the Cum Concilio Club had an important role in the commemoration of the fight for Texan independence. As palpable reminders of the past, the tradition of memorializing and commemorating significant events continues with the Stone Fort Museum's National Register nomination.<sup>1</sup>

Receiving a national historic designation for the Stone Fort Museum can promote the preservation of other campus heritage sites and buildings. The Austin Building and Rusk Building on campus remain two of the university's first buildings (Figure 4). Although preserved and possessing integrity, a National Register designation could contribute to the campus's historic preservation. These two buildings are historical character defining features of SFASU.<sup>2</sup>

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<sup>1</sup> Daniel Bluestone, *Buildings, Landscapes, and Memory: Case Studies in Historic Preservation* (New York City: NY: W.W. Norton & Company, 2011), 18.

<sup>2</sup> Frank Edgerton Martin, "The Puzzles and Promise of Campus Landscape Preservation: Integrating Sustainability, Historic Landscapes, and Institutional Change," *Planning for Higher Education* 39, no. 3 (April-June 2011): 168.

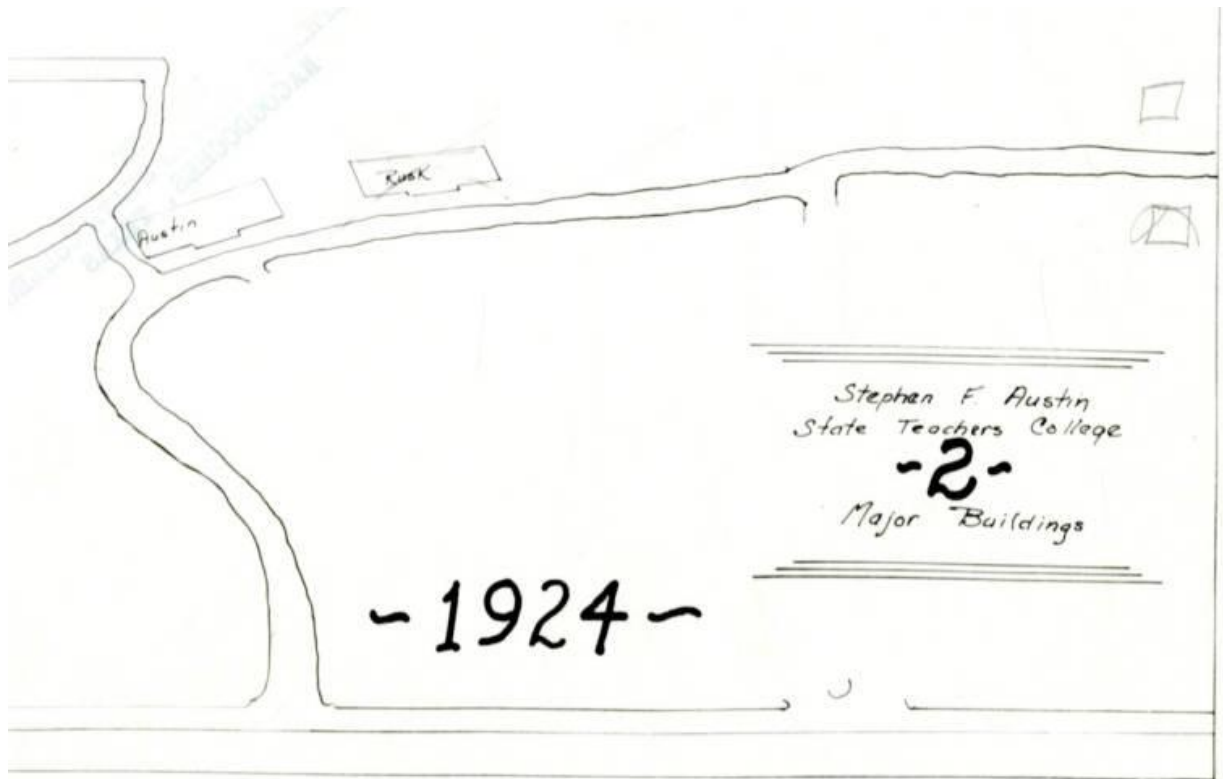


Figure 4. 1924 Cropped Map of Stephen F. Austin State Teacher's College Campus. From the East Texas Research Center, this map shows the first two buildings on the campus: Austin Building and Rusk Building.<sup>3</sup>

Additionally, state and federal historic preservation tax credits are available to help fund these projects. The Texas Historic Preservation Tax Credit Program offers a twenty-five percent state tax credit to rehabilitate buildings with any historic designation. This includes designations under the National Register of Historic Places (NRHP), Recorded Texas Historic Landmarks (RTHL, or State Antiquities Landmark (SAL). As long as the rehabilitation meets the Secretary of the Interior's Standards for

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<sup>3</sup> Campus Map (1924), East Texas Digital Archives, Stephen F. Austin State University, Nacogdoches, Texas. <https://digital.sfasu.edu/digital/collection/EastTexRC/id/19351/rec/2>.

Rehabilitation, any qualified expenses can be applied for tax credits. The Federal Rehabilitation Tax Credit Program provides an additional twenty percent income tax credit as well, but only for properties listed or eligible for the NRHP.<sup>4</sup> Although SFASU is not a taxed property, it may be able to sell or otherwise benefit from historic state and federal tax credits.

When examining SFASU as a cultural landscape with its various designs and usage over time, there is potential to implement a campus-wide historic preservation plan. Such a plan would not be restricted to historic buildings but include all of the resources on campus. The university can preserve its historic elements while also developing the overall campus landscape simply by defining these historic features and considering what could harm them. Having a plan in place is especially important with a few buildings slated for demolition within the next two years. In the 1960s, SFASU experienced a construction boom with more modern architectural designs, such as the East College Cafeteria, Kennedy Auditorium, and Miller Science Building, but these buildings are being demolished to make room for new buildings. These buildings represent a time of rapid growth for SFASU and make up an important part of the university's history and design. From its curated landscapes and views, art installation, to its spatial organization

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<sup>4</sup> Tax Code, H.B. 500, Texas 83<sup>rd</sup> Leg., (2013); US Department of the Interior, National Park Service, Technical Preservation Services, The Secretary of the Interior's Standards for the Treatment of Historic Properties, Anne E. Grimmer ed., 2017.



and vegetation, SFASU contains elements that would benefit from a historic preservation plan designed for its full cultural landscape.<sup>5</sup>

Moving outside the university level, the Stone Fort Museum's National Register nomination offers local and state significance through the act of commemorating the building as 1936 Texas Centennial Property. Commemorating past events causes people to examine history and in turn, understand the present. It also allows people to process national and generational trauma depending on the events that took place. For the commemoration of wars, veterans and their loved ones can feel pride for what they did to protect others. The Texas Revolution has a significant connection to many Texans, whether or not they have relatives who served in the war. Commemorating the Centennial was well received by Texans when the idea first garnered massive attention in 1924.<sup>6</sup>

Committees across Texas completed a total of 1,123 projects for the purpose of commemorating the 1936 Texas Centennial. These projects varied in their location, funding, and execution (Table 9). The restoration projects either reconstructed a nonextant historic building or rehabilitated a historic property.

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<sup>5</sup> Frank Edgerton Martin, "Learning Landscapes" *Landscape Architecture* 97, no. 7 (2007): 83. <http://www.jstor.org/stable/44675782>.

<sup>6</sup> Charles R. Bowery, "Educating and Remembering: The United States Army's World War I Centennial Commemoration Program" *Army History*, no. 114 (2020): 23. <https://www.jstor.org/stable/26863615>.

Table 9. Projects for the Purpose of Commemorating the Texas Centennial. The 1938 Report from the Advisory Board of Historians is an inventory of all the Centennial properties.<sup>7</sup>

<b>Category</b>	<b>Total</b>	<b>National Register of Historic Places Status<sup>8</sup></b>
Historical Markers	495	N/A
Grave Markers	273	N/A
Highway Markers	264	N/A
Monuments	45	21 monuments have a designation and 10 are in the process of receiving a designation.
Statues	20	11 statues have a designation.
Restorations <sup>9</sup>	16	5 restorations received a National Historic Landmark designation and 4 have a National Register designation. <sup>10</sup>
Memorial Museums	9	3 memorial museums have a designation.
Community Centers	5	3 community centers have a designation and 2 have been demolished.
Exposition Buildings	3	2 exposition buildings have a designation and 1 has been demolished.
Park Improvements	2	Both park improvements are extant.

Of the sixteen restoration projects, five of them no longer exist. Eight of the structures were simply repaired. These repairs allowed the structures to be restored to their original conditions to retain their integrity. This entailed reconstruction of certain areas to accurately depict its character from the period of significance. The remaining three projects were classified as full reconstructions: the Camp Colorado Replica, the Finis C. Wills Cabin Replica, and the Old Stone Fort Replica. Since they had to be

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<sup>7</sup> “Monuments and Buildings of the Texas Centennial,” Multiple Property Documentation Form, 30.

<sup>8</sup> “Monuments and Buildings of the Texas Centennial,” Multiple Property Documentation Form, Texas Historical Commission, 2018, <https://www.thc.texas.gov/TexasCentennial>; Information as of 2018.

<sup>9</sup> The Stone Fort Museum is classified as a restoration, but it is one of three reconstruction projects within the restoration category.

<sup>10</sup> The National Register of Historic Places was created by the 1966 National Historic Preservation Act. Before this time, properties that demonstrated national significance were eligible as National Historic Landmarks under the 1935 Historic Sites Act.

completely rebuilt, they are considered replicas. While the reconstruction can be formulated to match what the original building looked like, there is no historic integrity, especially since all three of these replicas were not built on the original building's location. This means that they are not able to be listed in the National Register of Historic Places as the original resource. However, according to the publication *How to Apply the National Register Criteria for Evaluation*, a building over fifty years old that retains its significance in the era it was built can be listed.<sup>11</sup> Since these three were all 1936 Texas Centennial reconstruction projects, they are able to be listed as Centennial buildings. The Camp Colorado Replica is currently listed on the National Register. The Finis C. Wills Cabi Replica has moved three times since its reconstruction, which means it is no longer eligible. With this project, the Old Stone Fort Replica, known as the Stone Fort Museum, has the potential to reach national recognition for its contributions to the Texas Centennial, especially with the limited amount of restoration projects remaining.

Out of all thirty-one senatorial districts, district three had the most Centennial commemorations for a total of eighty-nine resources. District three includes the following counties: Anderson, Angelina, Cherokee, Hardin, Henderson, Houston, Jasper, Nacogdoches, Newton, Polk, Sabine, San Augustine, San Jacinto, Shelby, Trinity, and Tyler. Montgomery and Smith counties have portions represented in this district as well.

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<sup>11</sup> US Department of the Interior, National Park Service, Cultural Resources, *How to Apply the National Register Criteria for Evaluation*, NRB #15, 1997.

Nacogdoches County has the most resources out of the entire district, for a total of thirty-seven properties. The City of Nacogdoches has nineteen historical markers, ten cemetery markers, one highway marker, and one restoration. This totals thirty-one Texas Centennial commemorative resources in Nacogdoches, the most out of all the cities in the county and one of the most out of all the cities in the State of Texas. As the oldest town in Texas, Nacogdoches has a rich history, so its large number of resources makes sense for its contribution to the establishment of the State of Texas. The famous phrase of the “nine flags over Nacogdoches” is a testament to the town’s long history. Six of these flags refer to the “six flags over Texas” and the other three are from filibustering exhibitions that resulted in the capture of the town.

Despite not receiving much funding for their large contributions to commemorating the Texas Centennial, the Cum Concilio Club, the Nacogdoches Historical Society, and the passion from local citizens helped raise the necessary funds to pursue these endeavors. The Texas Centennial also roused the need for commemorating how Texas fought for its independence and to celebrate its growth since that time. By nominating the Stone Fort Museum for its significance as a 1936 Texas Centennial property, the people of Nacogdoches can be educated on how important this replica is on the state level. Most people know that the Stone Fort Museum is a reconstruction of the historic Stone House. This nomination helps educate visitors beyond that notion by exemplifying the importance of commemoration and solidifies the contribution the town made to the Centennial while not being the main exposition site. Additionally, the

accomplishments made by Nacogdoches have an impact on our present, as “no society can continue to flourish without perpetuating its fundamental values through rituals of remembrance.”<sup>12</sup> The fact that the Stone Fort Museum still remains and is a campus heritage site for the university is evidence of how integral local history is to the town.<sup>13</sup>

As a heritage site, the Stone Fort Museum contributes to Nacogdoches’s and Texas’s economy through tourism. Many visitors are prospective students or parents of current students, which means that heritage tourism is often a part of their plans when traveling to Nacogdoches. It is a way to explore the town and campus to learn more about the area. In 2015, over \$2.3 billion in revenue can be attributed to heritage tourism. Not only that, but heritage tourism and historic preservation create jobs to stimulate the economy. These economic incentives act as an argument against demolishing the Stone Fort Museum and with the approaching Texas Bicentennial, 1936 Texas Centennial properties have an opportunity to be a significant part of Texas tourism with organizations like Preservation Texas promoting the historical aspect of the celebration.<sup>14</sup>

The Texas Bicentennial of 2036 is rapidly approaching and there is not a commission in place to begin planning. Recently, The Texas Legislature enacted

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<sup>12</sup> Paul Groth and Todd W. Bressi eds., *Understanding Ordinary Landscapes* (New Haven, CT: Yale University Press, 1997), 80.

<sup>13</sup> Richard P. Dober, “Campus Heritage in the 21<sup>st</sup> Century: Notable Precedents and Inspiring Antecedents” *Planning for Hire Education* 39, no. 3 (April-June 2011): 36.

<sup>14</sup> “Texas Travel Research Dashboard,” Travel Texas, revised April 2024, <https://www.travelstats.com/dashboard/texas>; Texas Historical Commission, “The Economic Impact of Historic Preservation and Heritage Tourism in Texas,” (2015), <https://www.thc.texas.gov/public/upload/ht-economic-impact-web-2015.pdf>; Preservation Texas, “A Roadmap to the 2036 Texas Bicentennial: A Strategic Vision for Preservation Texas,” (June 11, 2024), [https://issuu.com/preservationtexas/docs/strategic\\_vision](https://issuu.com/preservationtexas/docs/strategic_vision).

committee dedicated to studying the formation of a Texas Bicentennial Commission, this is after a committee was established in 2013 and eventually expired. In September 2024, a report of their findings will be presented to the Texas Legislative.<sup>15</sup> Plans for the celebration are scarce, with only Brian Luallen, CEO of Fair Park First, a nonprofit organization that manages Fair Park in Dallas and the National Historic Landmark property, announcing that the organization is advocating on the state level to host the Bicentennial. According to him, other cities are also advocating hosting the event, but so far, no plans have been definitive. The hope with this nomination is that local Texans can see the importance of our Centennial structures and use that momentum and tangible connections to the past to move forward with Bicentennial plans.<sup>16</sup>

Another landmark anniversary soon approaching relates to national significance. July 4, 2026, will mark the United State's 250th anniversary of the signing of the Declaration of Independence and reflect the birth of a nation. The Semiquincentennial has officially been ten years in the making, with the United States Semiquincentennial Commission Act becoming public law in 2016. The establishment of this commission began the "Journey to 250."<sup>17</sup> Even though this celebration is commemorating the events

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<sup>15</sup> Texas Bicentennial Commission, S.B. 1985, Texas 88<sup>th</sup> Leg., (March 21, 2023); Texas Bicentennial Commission, H.B. 5093, Texas 88<sup>th</sup> Leg., (March 10, 2023).

<sup>16</sup> Brian Luallen, "Art Deco Renaissance: Preserving Fair Park's Cultural and Community Significance," Real Places Conference 2024 (Austin, Texas), April 4, 2024, video of presentation, 44:45, <https://web.cvent.com/hub/events/3c272a07-2177-4e93-ac87-583880c4d02d/sessions/bfc2cf66-9a49-457c-974c-1b22583ca179?autoplay=true>; Luallen's statement is in response to a question from an audience member asking if Fair Park will host the Texas Bicentennial.

<sup>17</sup> United States Semiquincentennial Commission Act of 2016 (P.L. 114-196); "A Milestone 250 Years in the Making," America 250, accessed May 31, 2024, <https://america250.org/americas-250th/>.

leading up to the signing of the Declaration of Independence, it is also an inclusive celebration to educate the public, engage people to know more about their history, inspire Americans as they look to the past to understand the future, and boost the economy.<sup>18</sup> The meticulous planning that is going into the celebration demonstrates that commemorating the past is not just a nineteenth or twentieth-century ideal, but an act of perceptions and memories that bring people together.<sup>19</sup>

While the Stone Fort Museum is known for replicating the locally significant Stone House, its significance extends beyond the early establishment of Nacogdoches at the end of the eighteenth century. Its broader connections to local and women's groups reflects different phases in historic preservation by moving from saving the Stone House, memorializing it with the Memorial Building, and replicating it with the establishment of the Stone Fort Museum as a commemoration project of the 1936 Texas Centennial. This National Register of Historic Places nomination is not just a commemoration of history, but a celebration of the future and potential of Stephen F. Austin State University, Nacogdoches, and Texas.

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<sup>18</sup> US Semiquincentennial Commission, *Inspiring the American Spirit: Report to the President*, (December 31, 2019). <https://america250.org/wp-content/uploads/2023/06/Inspiring-the-American-Spirit-Report-to-the-President-1.pdf>.

<sup>19</sup> D. W. Meinig ed., *The Interpretation of Ordinary Landscapes: Geographical Essays* (New York City, NY: Oxford University Press, 1979), 164.

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## APPENDIX

The National Register of Historic Places nomination for the Stone Fort Museum has not been approved. The following nomination was submitted May 27, 2024, to the Texas Historical Commission.

NPS Form 10-900

OMB Control No. 1024-0018  
expiration date 03/31/2026

United States Department of the Interior  
National Park Service

## National Register of Historic Places Registration Form

### 1. Name of Property

Historic name: Old Stone Fort

Other names/site number: Stone Fort Museum

Name of related multiple property listing: Monuments and Buildings of the Texas Centennial

### 2. Location

Street & number: 1808 Alumni Drive, Stephen F. Austin State University

City or town: Nacogdoches

State: Texas

County: Nacogdoches

Not For Publication: ☐

Vicinity: ☐

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this (☐ nomination ☐ request for determination of eligibility) meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property (☐ meets ☐ does not meet) the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

☐ national ☐ statewide ☐ local

Applicable National Register Criteria:

☐ A ☐ B ☐ C ☐ D

\_\_\_\_\_  
Signature of certifying official/Title:

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency/bureau or Tribal Government

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.

\_\_\_\_\_  
Signature of commenting official:

\_\_\_\_\_  
Date

\_\_\_\_\_  
Title :

\_\_\_\_\_  
State or Federal agency/bureau  
or Tribal Government

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#### 4. National Park Service Certification

I hereby certify that this 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

#### 5. Classification

**Ownership of Property:** State

**Category of Property:** Building

**Number of Resources within Property**

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

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

#### 6. Function or Use

**Historic Functions:** Recreation and Culture: Museum

**Current Functions:** Recreation and Culture: Museum

#### 7. Description

**Architectural Classification:** Spanish Colonial

**Materials:** Principal exterior materials of the property: Stone/Limestone, Brick, and Wood

**Narrative Description:** (see continuation sheets 8-11)

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**8. Statement of Significance**

**Applicable National Register Criteria:** A, C

**Criteria Considerations:** N/A

**Areas of Significance:** Social History (*state and local level*); Architecture (*local level*)

**Period of Significance:** 1934-1936

**Significant Dates:** October 16, 1936 – Opening Day

**Significant Person:** N/A

**Cultural Affiliation:** N/A

**Architect/Builder:** Hal B. Tucker

**Narrative Statement of Significance:** (see continuation sheets 12-16)



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## 9. Major Bibliographical References

**Bibliography:** (see continuation sheets 17-18)

### 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 # \_\_\_\_\_
- ☐ recorded by Historic American Landscape Survey # \_\_\_\_\_

### Primary location of additional data:

- ☒ State Historic Preservation Office  
Texas Historical Commission
- ☒ Other State agency  
Texas State Library and Archives Commission  
Blueprints and Drawings Collection
- ☐ Federal agency
- ☐ Local government
- ☒ University  
Stephen F. Austin State University  
East Texas Research Center  
Antonio Gil Y'Barbo Collection  
Cum Concilio Club Records Collection  
Nacogdoches Historical Society Records Collection  
Photograph Collection  
Stone Fort Museum Digital Archive
- ☐ Other  
Name of repository: \_\_\_\_\_

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

## 10. Geographical Data

**Acreage of Property:** Less than one acre

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**Coordinates**

Latitude/Longitude Coordinates

Datum if other than WGS84: N/A

1. Latitude: 31.619354° Longitude: -94.648799°

**Verbal Boundary Description:** The nominated area is on the Stephen F. Austin State University campus in Nacogdoches, Texas. The property is approximately 78 feet long on the south, 100 feet on the east, 48 feet on the north, 101 feet on the northwest, and 15 feet on the west. Visual boundary on continuation sheet 23.

**Boundary Justification:** The boundary includes all historical elements of the building. There is a greenhouse on the east elevation that serves as a boundary due to its close proximity. Pathways surrounding the Stone Fort Museum on the north, west, and south elevations create a physical boundary.

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**11. Form Prepared By**

Name/title: Melanie Caddel

Organization: History Department, Stephen F. Austin State University

Street & number: 21967 Blazing Trail

City or Town: New Caney

State: TX

Zip Code: 77357

Email: melanielcaddel@gmail.com

Telephone: (281) 902-2040

Date: December 20, 2023

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**Additional Documentation**

**Maps:** (see continuation sheets 19-24)

**Additional items:** (see continuation sheets 25-38)

**Photographs:** (see continuation sheets 39-59)

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**Photograph Log**

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Stone Fort Museum

Nacogdoches, Nacogdoches County, Texas

Photographed by Melanie Caddell, May-December 2023

All photos reflect the appearance of the building at the time of the nomination's submission to the NPS.

**Photo 1**

Primary elevation (west) façade; view east.

**Photo 2**

Oblique west elevation; view southeast.

**Photo 3**

North elevation; view south.

**Photo 4**

Northeast elevation and 1990 back addition; view southwest.

**Photo 5**

Southeast elevation; view northwest.

**Photo 6**

East elevation; view southwest.

**Photo 7**

1990 back addition on the east elevation; view north.

**Photo 8**

South elevation; view northeast.

**Photo 9**

1990 exterior staircase; view east.

**Photo 10**

El Camino Real de los Tejas National Historic Trail Demonstration Garden; view southeast.

**Photo 11**

Porch; view north.

**Photo 12**

Second floor porch gallery and roof; view northeast.

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**Photo 13**

Chimney; view northeast.

**Photo 14**

Second floor door and shutters; view northeast.

**Photo 15**

Fireplace; view north.

**Photo 16**

1990 entrance to the back addition; view east.

**Photo 17**

Original 1936 staircase; view north.

**Photo 18**

1990 staircase in the back addition; view south.

**Photo 19**

Exterior shutters on the east elevation; view northwest.

**Photo 20**

Windowsill on the west wall of the second floor; view northwest.

**Photo 21**

Exterior shutters and interior window on the second-floor north wall; view north.

**Photo 22**

Aerial northwest elevation; view southeast.

**Paperwork Reduction Act Statement:** This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 80-100 hours  
Tier 2 – 120 hours  
Tier 3 – 230 hours  
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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### Description

The 1936 Stone House replica, known as the Stone Fort Museum, in Nacogdoches, County, Texas, is a rectangular two-story, six-room stone Spanish colonial vernacular style building on a brick foundation. The replica of Antonio Gil Y'Barbo's 1791 Stone House was part of a statewide movement to commemorate the Texas Revolution. Located on the Stephen F. Austin State University campus, the reproduction has a side-gabled cedar shingle roof with two shed extensions: a two-story full-length open porch on the front façade and an enclosed wooden two-story half-length 1990s addition on the rear. The stone building is approximately 70 feet wide and 22 feet deep, with the 1990 addition approximately 40 feet wide and 15 feet deep. The three-foot thick exterior and interior masonry walls are faced inside and outside with locally available stone and filled in with rubble. The building has two equally spaced internal brick chimneys. There are five doors on the lower level of the front side, three doors and two windows on the upper porch level of the front façade, a single second-story door with an exterior wooden staircase on the south end, a single second-story window on the north end, and the rear east elevation has a door and window on the first floor and a single second-story window. All the doors are inset into the stone walls, and all the windows have mounted flush wooden shutters. There have been a few modifications to the Stone Fort Museum since its construction in 1936, however, it retains a high degree of integrity as a Texas Centennial memorial building and museum.

### Location

Nacogdoches County is located in the heart of East Texas (map 1). Nacogdoches is the first official town established in Texas in 1779 by Antonio Gil Y'Barbo, who built the Stone House primarily as his home and as a trading post to serve Texas and Louisiana. The Stone Fort Museum was reconstructed in 1936 at the southern edge of the Stephen F. Austin State Teachers College, now known as Stephen F. Austin State University. Today, the Stone Fort Museum sits on less than an acre of open land within a campus that has more than doubled in size since 1936 (maps 3-6). It is surrounded by a demonstration garden and wayside exhibit on the north, west, and south elevations (photo 10). Pathways on every side of the building provide access in all directions between the north and east elevations. A greenhouse sits behind the museum's east elevation. On the opposite side runs Alumni Drive, with Griffith Boulevard running along its southern side. There are two Texas Historical Commission markers on the south elevation dedicated in 2008 to the Stone Fort Museum and the Old Stone Fort. There is also a Recorded Texas Historic Landmark medallion dedicated in 1965 by the State Historical Survey Committee on the first-floor porch of the west elevation.

### Exterior

The building is in an oblique position that faces primarily to the west (photo 1). The roof is side-gabled with a moderate pitch, and a low-pitched shed roof covers the full-width porch on the west elevation (photo 12). Both rooflines flow into each other using cedar shingles. Along the peak of the roofline, there are two red brick interior chimneys capped with stone that matches the exterior of the building (photo 13). Under the shed roof is the pine wood gallery on the second floor. The nine posts on the porch and below it are also made with pine wood. The walls are approximately three feet thick, and the faces are composed of stone from locally exposed outcroppings of the bedrock formation Weches glauconite and held together with mortar. At least half of the stone walls contain remnants from the

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original Stone House, salvaged after its demolition in 1902. The walls' cavities are rubble infill. The two windows on the primary west elevation are accessed from the interior wall, and a three-foot windowsill sits between the interior-mounted window and the exterior-mounted wood shutters (photos 20 and 21). The other windows on the north and east elevations are designed the same. All of the windows have their original double-hung four-over-four sashes. All of the doors, excluding the second-floor door on the south wall, have similar exterior mounted shutters using full-length planks and the doors are mounted flush with the interior wall (photo 14).

The west side of the building is the primary elevation with the second-floor full-width pine wood porch and nine posts (photo 2). Three wood interior wall-mounted doors on the second-floor feature bolted full-length plank shutters on the exterior wall and two stylistically similar four-over-four double-hung windows. Five identical doors are on the first floor underneath the doors and windows of the second floor.

The north elevation is a flat stone pattern wall, only containing one four-over-four double-hung interior wall-mounted window (photo 3). Unlike the shutters on the west elevation, these shutters are mounted inside the exterior wall. Because of the thickness of the stone walls, there is an approximately three-foot windowsill between the interior window and exterior shutters. An HVAC condenser unit near the exterior wall of this elevation is concealed by a wooden fence and does not interfere with the feel of the building.

The east elevation wall has three four-over-four double-hung interior wall set windows on the second floor and a similar window on the first floor that is offset from its upper window. The windows feature plank shutters that are flush with the exterior wall (photo 19). The northern half of the east elevation has a two-story wooden addition built in 1990 (photos 4-7). Because of the addition, the third window is concealed but can be seen from the interior. The back addition's shed roof extends from the 1936 building and the addition's exterior walls are board and batten but cannot be seen from the primary elevation.

The south elevation has a metal fire door with a panic exit device on the second floor at the top of a wooden staircase (photos 8 and 9). The door upon the second story has a prominent wooden lintel. Underneath the staircase there is a power supply box.

**Interior**

The main entrance to the museum's interior is located on the west elevation (photo 11). Three rooms on the first floor run side-by-side, creating a rectangular floorplan. The north room is 21x17 feet, the middle room is 25x17 feet, and the south room is 15.5x17 feet. The exterior walls are fully exposed inside these rooms and are unaltered. The north room features one brick fireplace with a wood mantle, which is repeated on the building's six other fireplaces, centered along its southern wall (photo 15). The first floor is brick, as are the building's interior walls. The second story's wooden floors are the ceiling of the first floor. Track lighting highlights the different artifacts and exhibits throughout the museum. A wood-framed entry on the southern wall leads to the middle room. Similar to the first room, two wooden doors are on the west elevation. Two fireplaces occupy this space on the north and south walls. The entrance to the 1990 addition is on this room's east wall and is a wooden frame. A door closes off the 1990 shed addition employee office space to museum patrons (photo 16). The original staircase,



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although narrow and steep, remains in the middle room and runs parallel to the south wall (photo 17). The south wall also has an entry to the third room. There is a fireplace on the north wall and a renovated bathroom for visitors. The exterior window on the east elevation is not visible from inside the bathroom. One wooden door is on the west elevation.

The 1990 addition has code-compliant stairs to the second floor along the exterior of the original building's east wall (photo 18). At the top of the staircase is a door to the second story of the addition that serves as the archive and storage. Similar to the first floor, the original three rooms on this floor run side-by-side and are the same dimensions. Throughout the second story, the wooden floors and the ceilings have exposed wooden beams. The interior walls are brick, like the first floor. In the first northern room, a fireplace is on the south wall and has a brick hearth. The south wall has the entrance for the middle room. In the middle room, a fireplace on the north elevation matches the one in the first room. All doors in the north and middle rooms open onto the gallery porch. However, the railing on the porch is not building code compliant, so the porch is not accessible to patrons. Another opening is on the middle room's south wall to enter the third room on the southern elevation. The original staircase is in this room along the east elevation. On the north wall of this room is the final fireplace.

In 1990, there were several modifications and repairs to address building codes and the Stone Fort Museum's original purpose of reflecting a more accurate depiction of the Stone House. A two-story wood-framed addition to the east elevation was added to help with the functionality of the museum. During this time, a door had to be added to the east wall to access this addition. While they were constructing this door, workers discovered the rubble infill of the 1936 stone walls. The first story of the extension serves as office space and storage, while the second story of the addition is for collections management. The extension is not visible from the primary elevation, so the structure's integrity remains. At the time of the renovations, the 1936 exterior staircase on the southern elevation and the 1936 interior staircase were not building code compliant. The addition of the 1990 interior stairs in the rear extension provided safe access to the second-floor exhibits for visitors. As a designated fire escape route, the exterior staircase was replaced using similar materials in a building code compliant configuration. A building-wide installation of four condenser units on the museum's exterior walls—one along the north elevation and three along the southern half of the east elevation—addressed post 1936 window air conditioning units that disrupted the historical expression of the museum. These HVAC units are concealed by wooden fences consistent with the 1936 building materials.

Another 1990 change was the number of porch posts. When the Stone Fort Museum was constructed in 1936, it featured eight posts on the west elevation instead of the nine on the 1791 structure (figures 6 and 7). The deviation was presumably a stylistic choice by the architect Hal Tucker for symmetry. By 1990, the porch supports and floors were rotting and needed replacement. During that process, a ninth post was added to the 1936 building (photo 1). This addition addressed the replica's purpose of creating a historically accurate depiction of the Stone House. Since the entire porch was replaced using similar materials and construction methods, the overall character and feel of the 1936 building has been retained along with reflecting the 1791 Stone House. Additionally, a change was made in 1990 to address the 1936 inclusion of non-historical "gunports," with two each on the west and east walls, one on the north wall, and one on the south wall. The gunports fed into the myth that the original structure was built as a fort rather than a house. Since the Stone House did not have these features, the gunports were filled with mortar and rubble and do not detract from the building's architectural integrity. Although the Stone Fort Museum has undergone some changes since its construction in 1936, almost all of its features remain

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intact, as does its setting and historic expression of that era. Original stones from the 1791 Stone House and usage of locally sourced wood and stone, and subsequent modifications and repairs, preserve the museum's integrity as a Texas Centennial memorial building and its purpose as an accurate reproduction of the Stone House.



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### Statement of Significance

In 1936, local citizens worked together to construct the Stone Fort Museum on the Stephen F. Austin State Teacher's College, now known as Stephen F. Austin State University, in Nacogdoches, Texas. The Stone Fort Museum is a result of the Texas Centennial celebration. The museum was one of the sixteen restoration projects of the Texas Centennial and one of the three building reconstructions. This 1936 replica was designed to imitate the historic Stone House, built between 1788 and 1791 and demolished in 1902. The architecture of the Stone Fort Museum matches the Spanish colonial Stone House while utilizing original stones in the replica. The replica continues to serve its purpose as a museum with a focus on local history, East Texas history, and the history of the Stone House. Under the National Register multiple property submission "Monuments and Buildings of the Texas Centennial," the Stone Fort Museum is nominated at the state level of significance. The property's eligibility is significant under Criterion A for contributing to the state Centennial celebration. The Stone Fort Museum is also eligible under Criterion C because it reflects Spanish colonial architecture, and the use of local materials recreates the regional vernacular style. The property does not need to meet Criteria Consideration E (Reconstructed Properties) because it was designed to reflect a historic building not replicated in its original location. The building also does not need to meet Criteria Consideration F (Commemorative Properties) because even though it is a reconstruction of a historic building, the period of significance is 1936, as this was the year the Stone Fort Museum was built and celebrated as a project of the Texas Centennial.

### Stone House

Between the years of 1788 and 1791, Antonio Gil Y'Barbo built his house in Nacogdoches, Texas, along present-day Main Street at the corner of Fredonia Street (figure 8). Named La Casa De Piedra, Stone House in English, Y'Barbo established one of the first permanent buildings in the small town located in East Texas. While the Stone House served initially as his residence, Y'Barbo quickly put the space into commercial use. After Y'Barbo sold the building in 1803, the building had a variety of functions under different owners until 1902. In the early nineteenth century, the Stone House was used as an office, government building, jail, headquarters for filibusters, grocery store, and other businesses. The Spanish Colonial structure, with no interior doors, provided three individual rooms downstairs and three rooms upstairs accessed by outward facing doors. Each room could be sublet by the owners of the building for various businesses or civic purposes. In the mid-1800s, the Stone House was used as a saloon by John S. Roberts, which he named the "Old Stone Fort."<sup>1</sup> This became the common way to refer to the building, even after its demolition in 1902 (figure 3). The Perkins Brothers purchased the Stone House in 1901 and planned to demolish it to create a modern business.<sup>2</sup> When alerted of the demolition, members of the Cum Concilio Club (CCC), established as a women's literary club and known for their cemetery preservation efforts, launched an effort to save the building.<sup>3</sup> Issues arose because of the Stone House's conditions and materials made it impossible to move the building without damaging the entire structure. However, the CCC was able to save stones from the building to use in a reconstruction after its demolition in 1902. Years later, the CCC dedicated on July 4, 1907, a Memorial

<sup>1</sup> Nacogdoches Historical Society, "Nacogdoches. Texas Centennial. 1716-1936," (Nacogdoches, Texas: Nacogdoches Historical Society, 1936), 18; Advertisement, *Nacogdoches Chronicle* (Nacogdoches, Texas), August 7, 1852, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

<sup>2</sup> Archie P. McDonald, *The Old Stone Fort* (Austin, TX: Texas State Historical Association, 1981), 33.

<sup>3</sup> "Club Concilio Club History," Folder 12, Box 1, Cum Concilio Club Records Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

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Building on Washington Square in Nacogdoches. While not an accurate architectural reconstruction, the building commemorated the Stone House, preserved original materials, functioned as a public meeting space, and housed a historical collection and library (figure 4).<sup>4</sup>

### Nacogdoches County, Texas

Nacogdoches County is in the center of East Texas and contains the town of Nacogdoches, one of the oldest towns in Texas (map 2). The county has abundant pine, cypress, and oak trees. The historic El Camino Real de los Tejas runs through the middle of Nacogdoches. The Caddo and other indigenous tribes were the dominant people who lived in this area before the 1716 establishment of La Purisima Concepcion mission near present-day Douglass and Nuestra Señora de Guadalupe in Nacogdoches. The missions were eventually abandoned, but Antonio Gil Y Barbo and others returned in 1779 and settled in the area of Nacogdoches.<sup>5</sup> Trade with French-controlled Louisiana encouraged population growth along with the arrival of Americans from the south. The region was the subject of filibustering expeditions during the Mexican War of Independence, and the conflicts led a majority of its population to leave the area in the 1820s. Eventually, after the Mexican War of Independence, the area grew in the 1830s until the 1836 Texas Revolution. No battles during the Texas Revolution were fought in the area, but many citizens volunteered to fight. The population grew steadily after the Revolution, with the population reaching over 5,000 by the outbreak of the Civil War in 1861. During this time, cotton became the main crop for export, and its harvest relied on enslaved people. After the Civil War in 1865, the region's economy declined drastically until the 1880s. With the arrival of the railroad, trading boomed once again, and the lumber industry flourished. Since the region is known now as "The Piney Woods," this industry was essential to the economy and grew the population rapidly to around 24,000 in 1900. While oil production developed in the region after 1930, in Nacogdoches County, agriculture, poultry, and cattle remained the dominant industries.<sup>6</sup> Since the mid-twentieth century, the county's population has steadily increased, and is currently approximately 64,000 people.<sup>7</sup>

### Stone Fort Museum

In 1934, Miss Virginia Sanders, Ira Link Sturdevant, W. U. Perkins, Mary Hoya, V. E. Simpson, Amelia Muller, Reverend George Crocket, Robert Monk, and Aaron Cox came together to form the Nacogdoches Historical Society. The purpose of the organization was to translate Spanish records to English, rebuild the Stone House, and mark historic sites in Nacogdoches.<sup>8</sup> They urged locals to help with these projects and sought members to join the society. The Nacogdoches Historical Society's role in the replication of the Stone House was monumental, along with the Cum Concilio Club. In conjunction with the formation of the Nacogdoches Historical Society, the Texas Centennial Advisory

<sup>4</sup> Jere L. Jackson, "East Texans Flock to New Institution Despite the Lack of Facilities, Books, Equipment" *Daily Sentinel*, Nacogdoches, Texas, August 30, 1998. [https://www.sfasu.edu/story/articles/Aug30-1923\\_Intro.html](https://www.sfasu.edu/story/articles/Aug30-1923_Intro.html).

<sup>5</sup> R. B. Blake, "Locations of the Early Spanish Missions and Presidio in Nacogdoches County," *The Southwestern Historical Quarterly* 41, no. 3 (1938): 213. 220. <http://www.jstor.org/stable/30235774>.

<sup>6</sup> USDA National Agricultural Statistics Service, *2017 Census of Agriculture*, Nacogdoches County, TX. [https://www.nass.usda.gov/Publications/AgCensus/2017/Online\\_Resources/County\\_Profiles/Texas/cp48347.pdf](https://www.nass.usda.gov/Publications/AgCensus/2017/Online_Resources/County_Profiles/Texas/cp48347.pdf).

<sup>7</sup> Christopher Long, "Nacogdoches County," *Handbook of Texas Online*, Texas State Historical Association, Accessed December 13, 2023. <https://www.tshaonline.org/handbook/entries/nacogdoches-county>.

<sup>8</sup> "Miss Virgie Sanders Elected President of Historical Society," *Daily Sentinel* (Nacogdoches, Texas), 1934, Box 2, Nacogdoches Historical Society Records Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

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Board of Nacogdoches was created to supervise the Stone House replica project. This advisory board consisted of Miss Virgie Sanders, Roy Gray, Mrs. Tom Davidson, the architect Hal B. Tucker, and Robert P. Hall.<sup>9</sup> They desired a more accurate replica than the Memorial Building on Washington Square. The Stone House could not be rebuilt in its original location because the site had been built over by another business after the 1902 demolition. While there were objections to putting the building on the Stephen F. Austin State Teacher's College campus, the Texas Centennial Commission would only provide funds for buildings on state property. The commission also required that preservation of the building would be guaranteed.<sup>10</sup>

On March 31, 1936, the Board of Regents of the State Teachers Colleges authorized Dr. A.W. Birdwell, president of Stephen F. Austin State Teacher's College, to build a replica of the Stone House using funds provided by the Texas Centennial Commission.<sup>11</sup> A building contract was granted that same month to H.C. Hatchl, a contracting company under his name, for \$18,483.35.<sup>12</sup> Approval for the project by the Texas Centennial Commission came shortly after on April 16, with Hal B. Tucker as the designated architect of the replica building.

Construction began on June 13, 1936. Salvaged stones from the Stone House demolition site that were used in the 1907 Memorial Building on Washington Square were moved to be used for the Stone Fort Museum construction and supplemented by native rock from a local quarry east of Nacogdoches.<sup>13</sup> The construction period was short, finishing in October of 1936. The State Board of Control presented the finished building to the Nacogdoches Historical Society, who worked closely on the project and collaborated with the Texas Centennial Advisory Board of Nacogdoches. However, since the Stone Fort Museum was located on the college campus, the Nacogdoches Historical Society decided to present it to the university. Thomas H. Ball, the president of the Board of Regents for Texas State Teacher's Colleges accepted the Stone Fort Museum from the Nacogdoches Historical Society.<sup>14</sup>

On October 16, 1936, Nacogdoches celebrated the Texas Centennial with the opening of the Stone Fort Museum and a parade along Main Street (figure 5).<sup>15</sup> At first, the museum was managed by students at the university and many locals donated artifacts and items to the museum to display local history. This changed the following year in June when Mrs. Lois Foster Blount was named the first curator of the

<sup>9</sup> "Project to Repair Stone Fort Approved by Relief Board," *Daily Sentinel* (Nacogdoches, Texas), September 22, 1934, p. 1, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

<sup>10</sup> "Historical Association Approves Location of Stone Fort Replica After Building Plans Explained," *The Redland Herald* (Nacogdoches, Texas), June 4, 1936, p. 1, Box 5, Nacogdoches Historical Society Records Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas; Kenneth Baxter Ragsdale, *The Year America Discovered Texas. Centennial '36* (College Station: Texas A&M University Press, 1987), 101.

<sup>11</sup> "Minutes of a Special Meeting of the Board of Regents of Texas State Teachers Colleges of Texas," March 31, 1936, Board of Regents Reports and Minutes Collection, Special Collections and Archives, Texas State University, San Marcos, Texas. <https://dc.library.txstate.edu/node/5726>.

<sup>12</sup> "Old Stone Fort Contract Let," *Daily Sentinel* (Nacogdoches, Texas), May 21, 1936, p. 1, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

<sup>13</sup> "400 Yards of Native Rock in Replica," *Daily Sentinel* (Nacogdoches, Texas), June 16, 1936, p. 1, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

<sup>14</sup> "Old Stone Fort In 3-Way Deal," *Daily Sentinel* (Nacogdoches, Texas), October 16, 1936, p. 1, Box 5, Nacogdoches Historical Society Records Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

<sup>15</sup> "Photo of Dedication Ceremony of Replica of Old Stone Fort," October 16, 1936, Folder 20, Box 67C, Photograph Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.

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Stone Fort Museum.<sup>16</sup> At the time, the Stone Fort Museum was one of the first ten buildings on campus but over the years, the university began to expand and grow around it.<sup>17</sup>

In 1990, renovations to the museum addressed public safety, historical accuracy, and museum management. One of these improvements included the installation of an HVAC system to help preserve the building and its contents. This also helped make museum patrons more comfortable while visiting. The porch and the outside stairs were replaced and rebuilt because of age and accessibility. In the Stone House, there were nine posts instead of the eight utilized in the 1936 replica, so while rebuilding the porch, the ninth post was inserted to preserve the historic characteristic of the Stone House. The outside stairs were replaced to accommodate a fire escape route that followed building codes. To help with museum management, a back addition was installed for collections management and office space for the staff. This addition included a set of stairs for museum patrons to use. This back addition allowed more functionality to the museum and is not visible from the primary elevation, so the historic integrity is preserved.<sup>18</sup> Another change in 1990 was filling in of the "gunports" to address a historical inaccuracy. Despite its late nineteenth-century acquired name as the "Old Stone Fort," the Stone House never served as a military fort. To address the historical inaccuracies and ultimately fulfill the museum's mission statement of accurate public education, the "gunports" were filled in.<sup>19</sup>

In 2010, a garden and wayside exhibit was added to the property on the north, west, and south elevations. The garden, El Camino Real de los Tejas National Historic Trail Demonstration Garden and Wayside Exhibit, serves as an immersive experience of the native and exotic vegetation used by travelers along El Camino Real de los Tejas. The Stone Fort Museum is designated a high priority site on El Camino Real de los Tejas National Historic Trail, and the implementation of the garden supports the museum's mission statement.

Relying on pictures of the Stone House from the mid-1800s, the members of the Texas Centennial Advisory Board of Nacogdoches sought to create an accurate replica. In doing so, the distinctive vernacular Spanish Colonial architecture of the Stone Fort Museum matched the Stone House. The exterior doors for each room, a gallery porch, and fireplaces set into the interior walls create an accurate historic feel. Y'Barbo designed his house using locally available timber and exposed outcroppings of the bedrock formation Weches glauconite to achieve a Spanish Colonial design with the materials and building techniques he had available at the time.<sup>20</sup> In the construction of the Stone Fort Museum, similar methods of building are exhibited with the usage of razed stones from the Stone House demolition site, locally sourced quarried stone, and native timber. This architectural style is significant under Criterion C because of the Spanish colonial influences and usage of local materials. The Stone Fort Museum has

<sup>16</sup> "Mrs. Blount to Head Stone Fort Museum," *The Pine Log* (Nacogdoches, Texas: Stephen F. Austin State Teachers College), June 14, 1937, p. 3, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

<sup>17</sup> Campus Maps, 1930-1989, East Texas Digital Archives, Stephen F. Austin State University, Nacogdoches, TX. <https://digital.sfasu.edu/digital/collection/UA/search/searchterm/Map%20Collection/field/collec/mode/exact/conn/and>.

<sup>18</sup> Kent, Marsellos, and Scott, *Additions and Alterations: Stone Fort Museum Blueprints*, 1990, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

<sup>19</sup> Hal Tucker, "Replica of the Old Stone Fort Blueprints," 1936, Texas State Archives Blueprints and Drawings Collection, Texas State Library and Archives Commission, Austin, Texas.

<sup>20</sup> Thomas G. Andrews, "The Streptoneuran Gastropods of the Weches Formation from Nacogdoches, Texas and Vicinity," Masters Thesis, Stephen F. Austin State University, 1975.

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been a focal point in Nacogdoches history and community identity for almost a century, and its construction as a Texas Centennial project makes it significant to the state's history as well.



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**Maps**

**Map 1**

Nacogdoches County, Texas.

Source: Texas Escapes Magazine Online.





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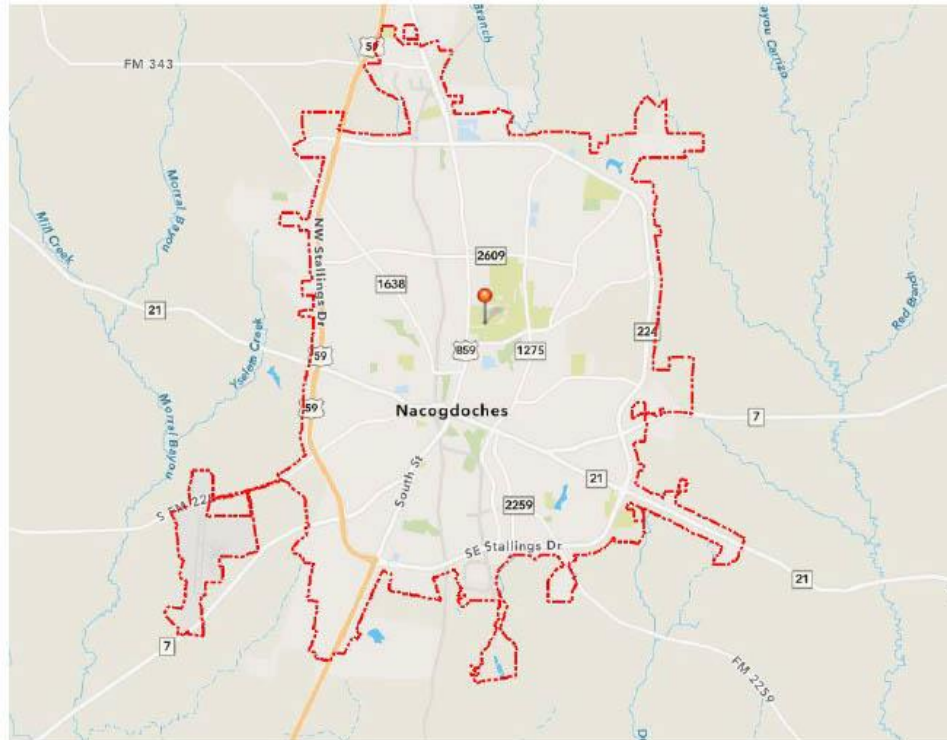
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**Map 2**

City of Nacogdoches boundaries with the Stone Fort Museum pinned.

Source: Texas ESRI Maps, 2024.



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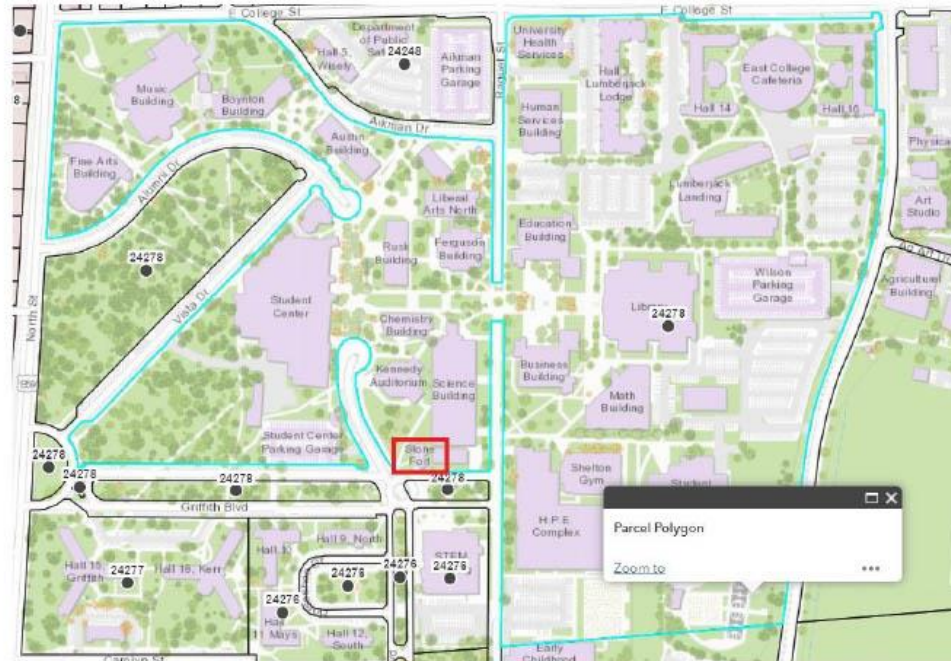
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**Map 3**

Stephen F. Austin State University Property Boundaries.

Source: Nacogdoches Central Appraisal District ESRI Map, 2023.



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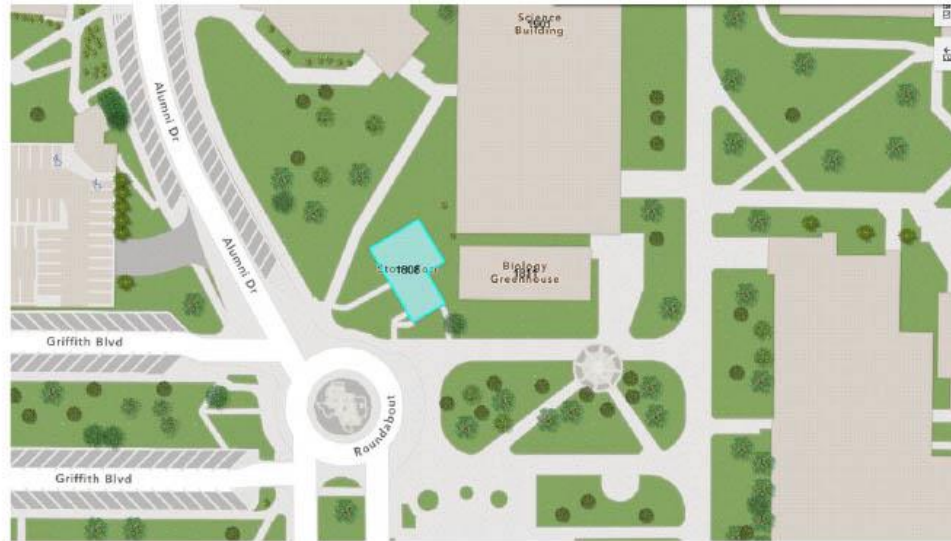
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**Map 4**

Stephen F. Austin State University map showing the Stone Fort Museum.

Source: Nacogdoches Central Appraisal District ESRI Map, 2023.



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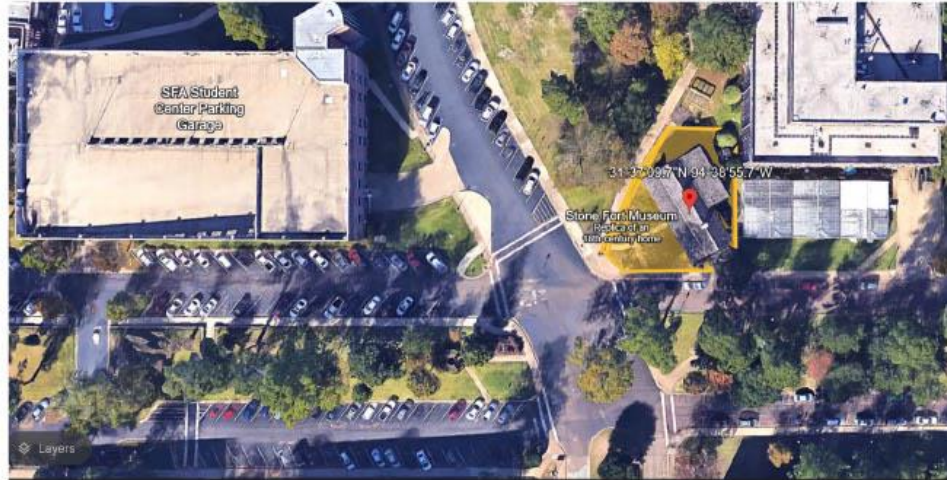
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**Map 5**

Aerial view of the Stone Fort Museum property and coordinates.

Source: Google Earth, 2015.



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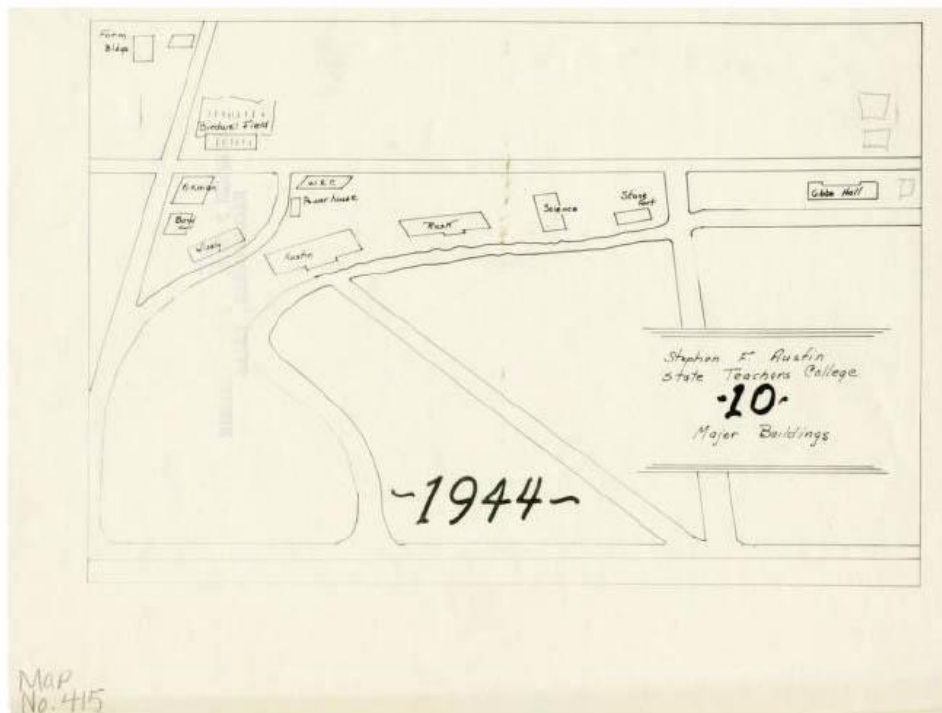
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**Map 6**

1944 Stephen F. Austin State Teacher's College campus map of the ten major buildings.

Source: "Campus Map," 1944, Map Collection, East Texas Digital Archives, Nacogdoches, Texas.

<https://digital.sfasu.edu/digital/collection/UA/id/1682/>.





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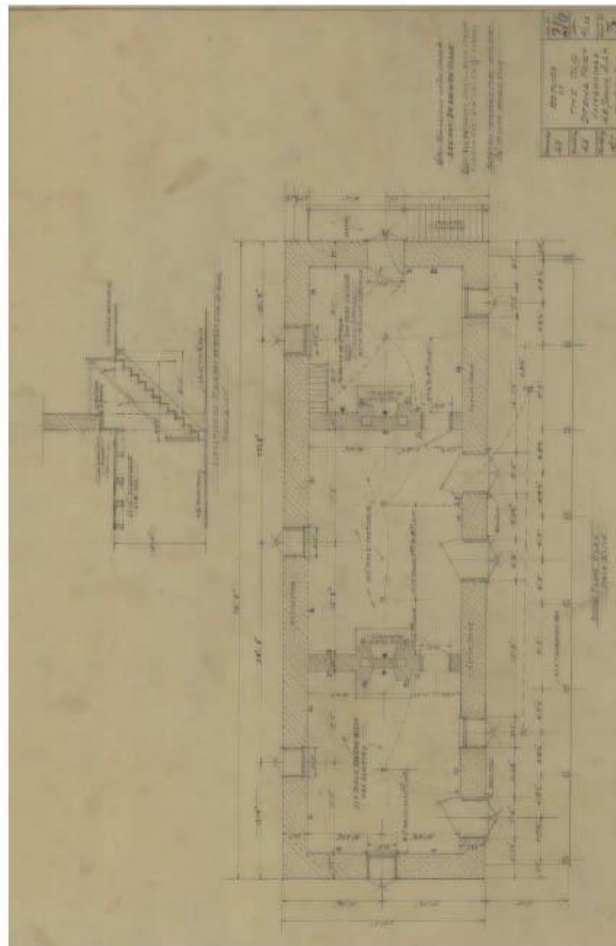
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**Figures**

**Figure 1**

1936 cropped blueprint drawings by architect Hal B. Tucker of the Stone Fort Museum's first floor.  
Source: Blueprints, Old Stone Fort, 1938, Texas State Archives Blueprints and Drawings Collection, Archives and Information Services Division, Texas State Library and Archives Commission, Austin, Texas.



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**Figure 2**

1885 picture of the Stone House and surrounding buildings.

Source: Stone House, 1885, Folder 5, Box 67A, Photograph Collection, East Texas Research Center,  
Stephen F. Austin State University, Nacogdoches, Texas.



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**Figure 3**

Remnants of the demolished Stone House from 1902.

Source: Stone House Demolition in Progress, 1902, Folder 4, Box 67A, Photograph Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.





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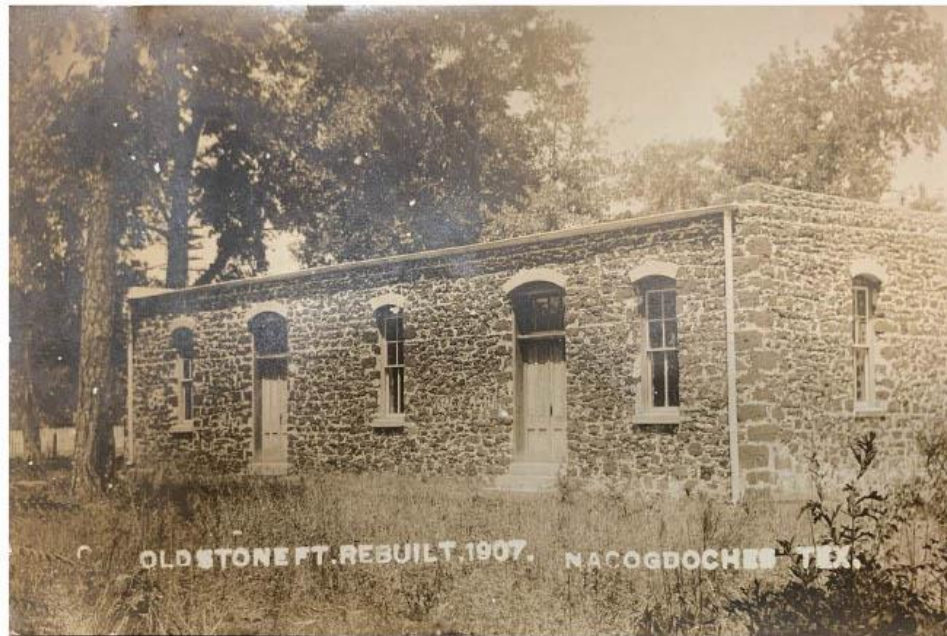
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**Figure 4**

1907 Postcard of the Stone House Memorial Building built in 1907 on Washington Square.

Source: Postcard, 1907, B19, Folder 5, Box 2, Cum Concilio Club Records Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.



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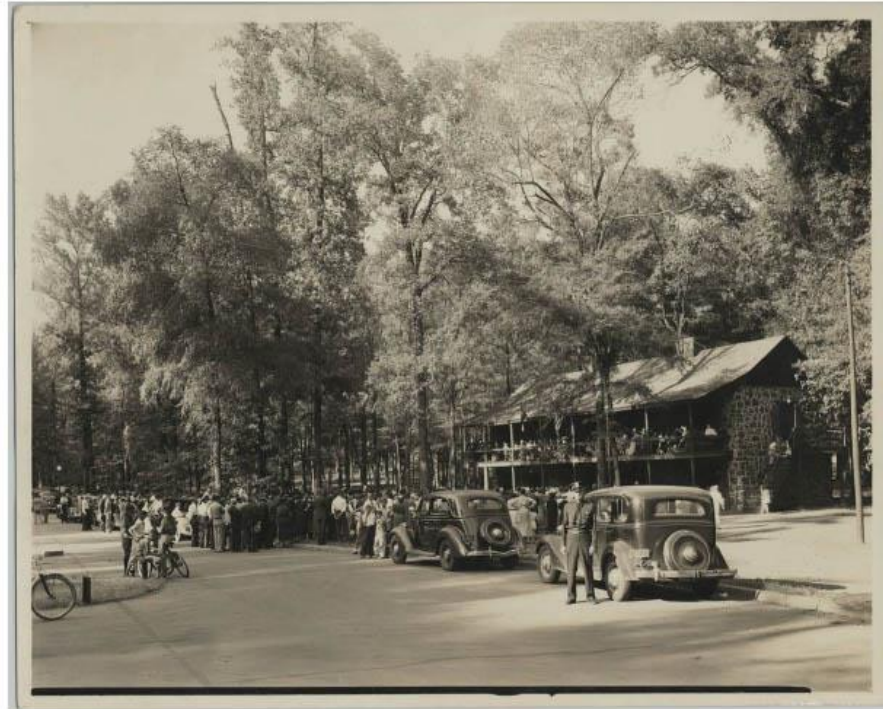
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**Figure 5**

Stone Fort Museum Opening and Celebration.

Source: Stone Fort Museum Opening Ceremonies, October 16, 1936, Folder 20, Box 67C, Photograph Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.



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**Figure 6**

The Stone Fort Museum in the 1930s.

Source: Stone Fort Museum, 1930s, Folder 3, Box 67C, Photograph Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.



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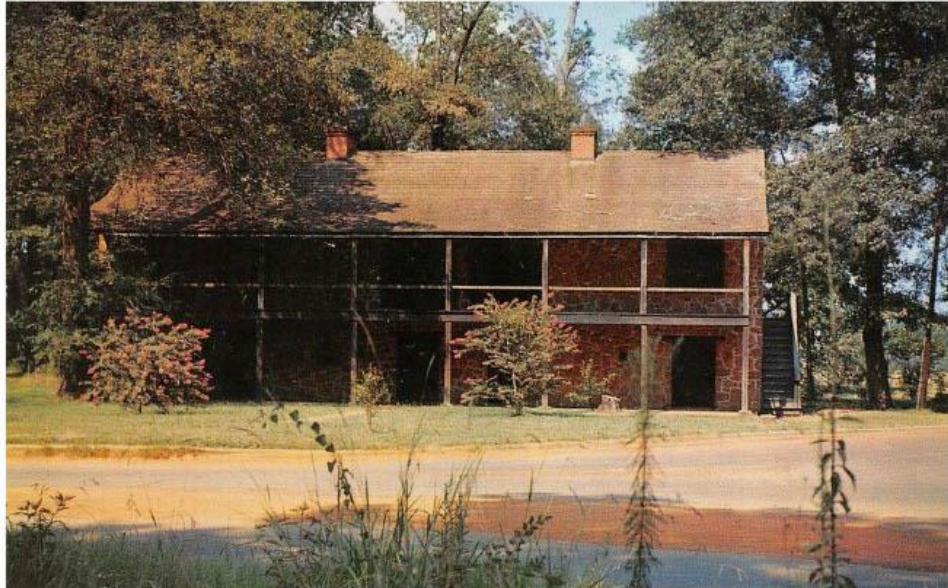
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**Figure 7**

Postcard of the Stone Fort Museum, year unknown.

Source: Postcard, n.d., Folder 9, Box 67D, Photograph Collection, East Texas Research Center, Stephen F. Austin State University, Nacogdoches, Texas.





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**Figure 8**

1885 Sanborn map of the Stone House at the corner of Fredonia and Main shown with a temporary disconnected rear extension.

Source: Sanborn Map Company, Nacogdoches, County, Nacogdoches, TX, July 1895, Library of Congress Geography and Map Division.

[https://www.loc.gov/resource/g4034nm.g4034nm\\_g086701885/?r=0.081,0.063,1.718,1.224,0](https://www.loc.gov/resource/g4034nm.g4034nm_g086701885/?r=0.081,0.063,1.718,1.224,0)



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**Figure 9**

1852 advertisement of the grocery store and billiard saloon at the Stone House.

Source: Advertisement, *Nacogdoches Chronicle*, Nacogdoches, Texas, August 7, 1852, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

**At the 'Old Stone House,'**  
**THE SUBSCRIBER IS NOW RECEIVING AND OPENING**  
**A SPLENDID STOCK OF**  
**Family Groceries,**  
consisting in part of the following articles:  
Sugar, Molasses, Mackerel, Hams, Bacon, Coffee,  
Tea, Salt, Lard, Soap, Candles, Crackers,  
Cheese, Starch, Raisins, Vinegar,  
Candy, Brazil Nuts,  
Almonds,  
ONIONS, POTATOES, AND A GENERAL ASSORTMENT OF  
**LIQUORS,**  
among which may be enumerated Old Bourbon and  
Monongahela Whisky, Peach Brandy, Cherry Brandy,  
Champagne Brandy, Old Cognac Brandy of 1800,  
Gig, Santa Cruz Rum, Port Wine, Claret, Madeira,  
Brandy Cherries, Lemon Syrup, &c. &c. .... Also,  
an excellent article of  
**CHIEWING TOBACCO AND FINE SEGARS,**  
And an assortment of Pottery Ware,  
all of which will be sold at low prices, for cash.  
.....  
In the 'Old Stone House' I have also a  
**Billiard Saloon,**  
with Table and all necessary appendages usual in  
such establishments.  
myl-Gm **J. S. ROBERTS.**

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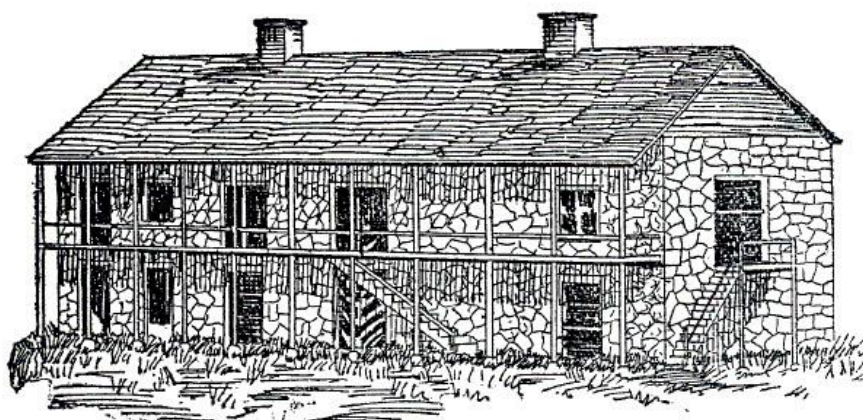
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**Figure 10**

Advertisement for the Stone Fort Saloon.

Source: Advertisement, *The Nacogdoches News*, Nacogdoches, Texas, October 16, 1884, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

**J. R. BUCHANAN,**  
Proprietor of the STONE FORT SALOON, Nacogdoches, Tex.



Keeps Always on Hand a Full Stock of

**Fine Whiskies, Wines and Alcahol.**

— The Finest Liquors Served at the Bar.

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**Figure 11**

Newspaper article reporting on the demolition of the Stone House.

Source: "The Old Stone Fort," *The Jacksonville Banner*, Jacksonville, Texas, June 12, 1901, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

*Jacksonville Banner:*  
The Old Stone Fort will be torn away to give place to a 20th century building.—Nacogdoches *S&S* FINE, June 12.  
This former fortress and eloquent reminder of the days that tried men's souls; this old landmark of our pioneer civilization; this place replete with deeds of chivalry; this spot made memorable by deeds of prodigious valor performed by Texas veterans; this building clustering with memories sad and dear to every Texan heart, is to be torn away to give place to a more modern structure! Were it possible, the shades of the distinguished dead, who were participants in the many stirring scenes enacted in and near this ancient building, would rise and condemn the act of sacrilege that would necessarily entail should this building be removed. The immortal Thos. J. Rusk sleeps in the cemetery hard by; the graves of others, equally prominent in the struggle for Texas' independence, are spread, like autumn leaves, in various parts of the state. Shall we desecrate the names of the distinguished dead, and disregard we have for them, in permitting the spirit of an age of progress and money-getting to destroy one of the few remaining memorials of the time in which such heroes acted a prominent and patriotic part? Shame on such a proceeding! It would be a disgrace to the people of Texas to allow it. State pride, patriotism and the fair fame of this gallant state forbids it; sordid gain does not warrant it; neither does the gratitude of a grateful and patriotic people justify it. The matter should be taken in hand at once to prevent the unholy and unpatriotic immolation of this historic building. Let our cities, towns and villages call meetings, discuss the situation and a committee or committees be appointed to raise the necessary money and pay to the late purchasers the amount of purchase, in that Texas shall not bear the obloquy and shame incident to the tearing down of the Old Stone Fort. A prompt and speedy appeal to the people of Texas at this juncture will meet with a prompt and material response. The state should have purchased this property long ago, but it seems the Legislature thought that the price was too exorbitant. Money should not weigh against patriotism. And now the matter is with the people of Texas, they have ever been unfaltering in the many emergencies that have arisen; promptly and patriotically they have been found in the field and on the forum. Will they, or can they be recreant to their sense of duty now?

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**Figure 12**

1902 newspaper article about the demolition threat to the "Old Stone Fort."

Source: "Preserve the Old Fort," *Houston Daily Post*, Houston, Texas, March 11, 1902, p. 4.



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**Figure 13**

Newspaper article reporting on the Centennial Board's approval to rebuild the Stone House.

Source: "Centennial Board Approves Plans for Stone Fort," *The Redland Herald*, Nacogdoches, Texas, April 23, 1936, p.1, Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.



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**Figure 14**

Newspaper article reporting on the opening of the Stone Fort Museum.

Source: "Hundreds Pass Through Fort," *Daily Sentinel*, Nacogdoches, Texas, October 16, 1936, p. 1,  
Stone Fort Museum Digital Archive, Stephen F. Austin State University, Nacogdoches, Texas.

## Hundreds Pass Through Fort

### Take Advantage Of Cachet Privilege During Day

As hundreds of visitors came to look at the Old Stone Fort this morning and sign their names on the register book at a desk head by Sam Houston, they saw a building reconstructed as nearly as possible like it was a hundred years ago and furnished as it might have been at that time.

Especially authentic was the court room scene in the north room downstairs, for one of the court record books spread open on the clerk's desk was the first court docket of the County of Nacogdoches held in the Stone House in 1836.

On the judge's desk was seen another of the old court dockets flanked on the left by old time ink wells, a quill pen in a small glass of shot, and the sand. On the right stood a set of law books used at the time, Texas was a Republic and now owned by F. I. Tucker, city attorney. Also on the desk was an early land certificate, one of those documents which caused so much altercation when Texas became a Republic and then a state of the Union.

#### Furniture

Furniture in the court room was that used in the offices of Ingraham and Edwards, attorneys at law during the early days of Texas.

At the clerk's desk this morning sat Miss Dorothy Grant, sec-

Grant applied the cachet this morning to special Centennial envelopes.

In the main reception room Sam Houston's desk, and three chairs made from the Liberty Elm under which was preached the first protestant sermon in Texas. Flowers and pine foliage brightened the interior of stones and retained wood rafters and facings.

#### Upstairs

Up the narrow stairs from the southeast corner of the middle room guests went to the upstairs rooms and wide porch. In the middle room upstairs was the furniture made from the old wood in the original fort and items of interest from the rare book room of the SFA college library.

In the north room, Mrs. Eugene Blount had arranged a bedroom in the style of the period of the Republic. A four-poster bed made high with a feather mattress and covered with a white candlewick spread stood in the northeast corner.

The bed is one used by Sam Houston and is owned by Mrs. Frank Sharpe. Completing the furnishings of the bedroom were a old fashioned dressing table, some old time andirons, several old fashioned portraits, and other pieces. At the windows hung candlewick curtains, matching the spread on the bed.

Secretary to Joe Mock, secretary of the Chamber of Commerce, with the special Centennial Celebration Cachet for Nacogdoches, the first white European settlement in Texas established in 1716. Miss

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**Photographs**

All photos taken May-December 2023 by Melanie Caddel and reflect the current appearance of the property.

**Photo 1**

Primary elevation (west) façade; view east.



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**Photo 2**

Oblique west elevation; view southeast.





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**Photo 3**

North elevation; view south.



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**Photo 4**

Northeast elevation and 1990 back addition; view southwest.



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**Photo 5**

Southeast elevation; view northwest.





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**Photo 6**

East elevation; view southwest.



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**Photo 7**

1990 back addition on the east elevation; view north.



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**Photo 8**

South elevation; view northeast.



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**Photo 9**

1990 exterior staircase; view east.





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**Photo 10**

El Camino Real de los Tejas National Historic Trail Demonstration Garden; view southeast.



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**Photo 11**

Porch; view north.



**Photo 12**

Second floor porch gallery and roof; view northeast.



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**Photo 13**

Chimney; view northeast.





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**Photo 14**

Second floor door and shutters; view northeast.



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**Photo 15**

Fireplace; view north.



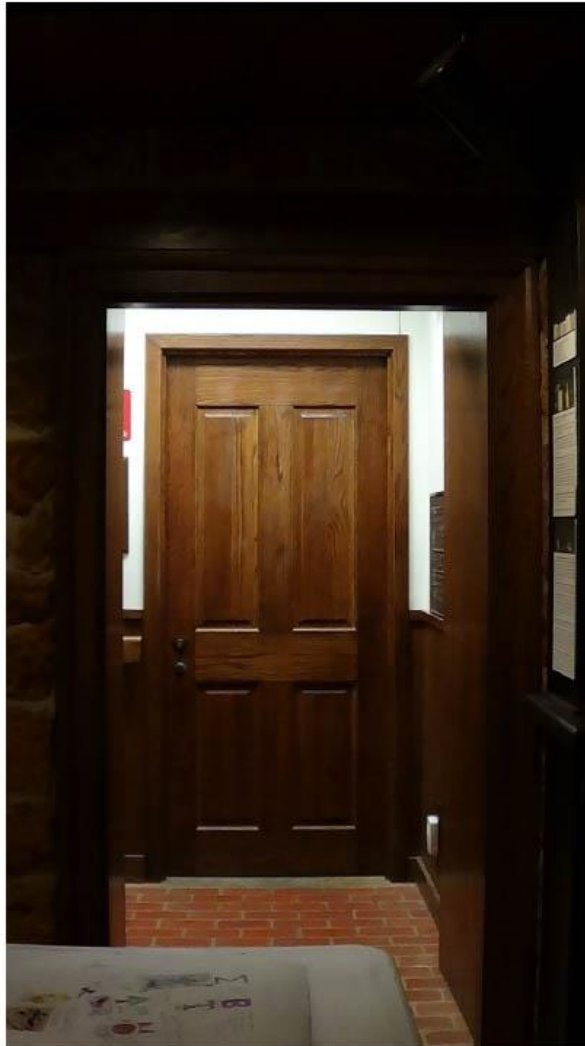
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**Photo 16**

1990 entrance to the back addition; view east.

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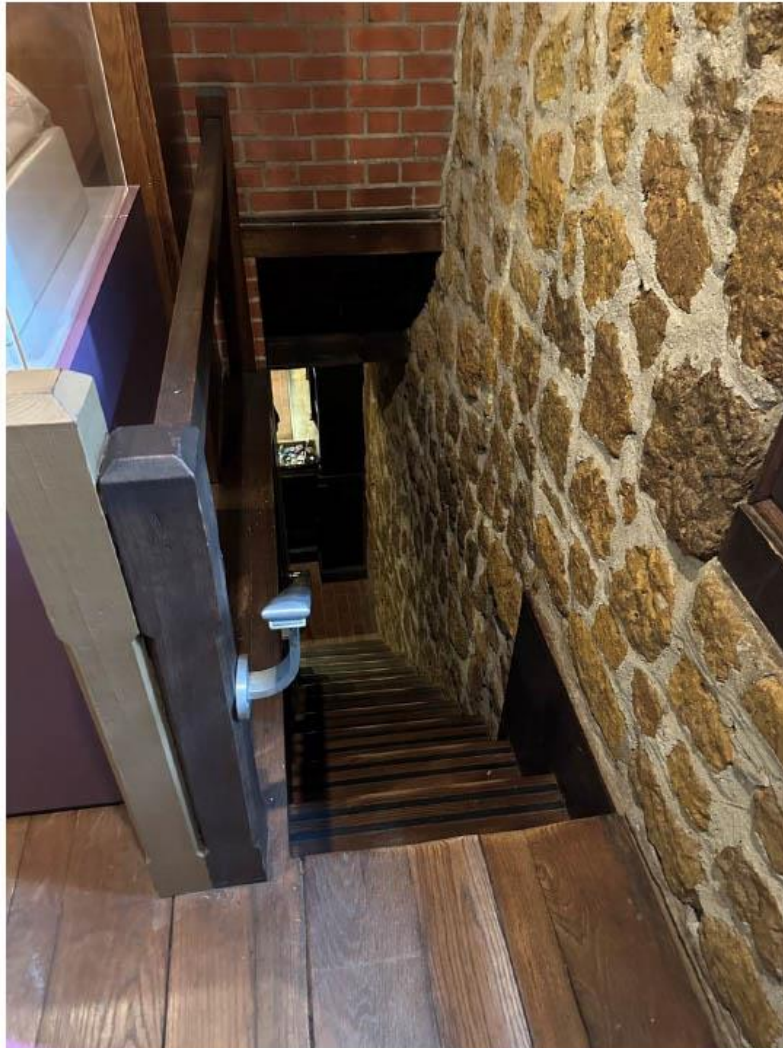
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**Photo 17**

Original 1936 staircase; view north.



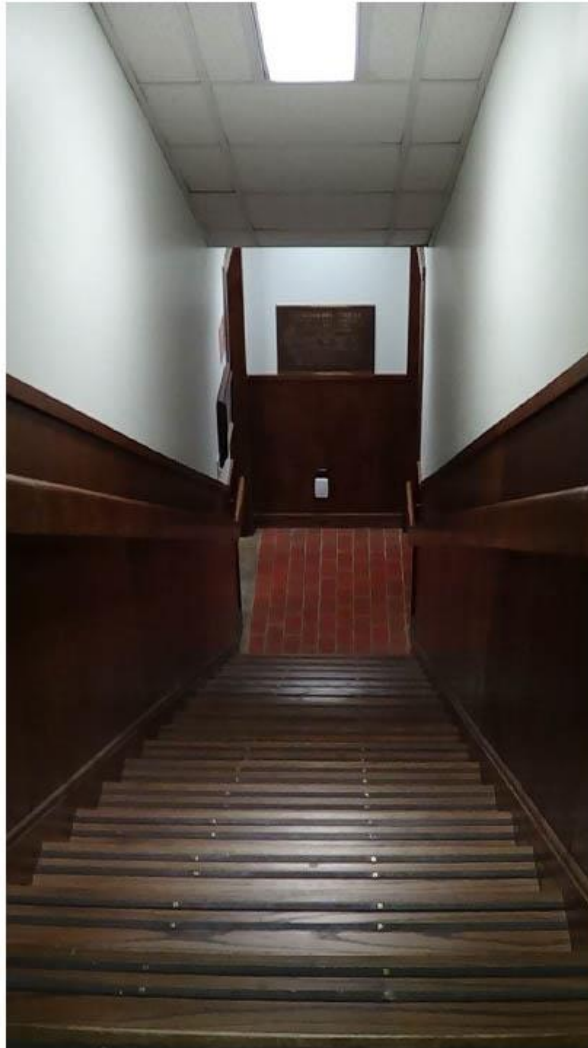
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**Photo 18**

1990 staircase in the back addition; view south.



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**Photo 19**

Exterior shutters on the east elevation; view northwest.



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**Photo 20**

Windowsill on the west wall of the second floor; view northwest.



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**Photo 21**

Exterior shutters and interior window on the second-floor north wall; view north.



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**Photo 22**

Aerial northwest elevation; view southeast.





## VITA

Melanie Caddel graduated in 2019 from Porter High School in Porter, Texas. That same year, she began her studies at the University of Houston and graduated from there with a Bachelor of Arts in History in May 2022. Later that year, Melanie began studying at Stephen F. Austin State University and graduated in August 2024 with a Master of Arts in History degree.

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*The Chicago Manual of Style*. 17th ed. Chicago: The University of Chicago Press, 2017.

This thesis was typed by Melanie Caddel.