

Hill, Phyllis (Elaine)

From: Jannlynch [REDACTED]
Sent: Sunday, March 03, 2019 4:05 PM
To: Hill, Phyllis (Elaine)
Subject: Confederate Memorial

Landmark Commission, Dallas

The Southern States should have a voice in the history of the United States. It should anger all people in the South to have their history taken away. All history has good and bad, because there will always be good and bad people whose stories make it. This becomes particularly important when one takes into account the fact that the generally accepted definition of what is good and bad changes over time. If you were living in the South during the War Between the States, you were most likely concerned about your loved ones, family and friends who would suffer economically as well as lose husbands, fathers, brothers and sons defending their homeland from an invading army. Most had grandfathers and fathers who had helped create the United States and had their own ideas about States' rights and a large Federal government. That war was devastating on both North and South. Each wanted those who had given their lives for what they believed was the correct political view to be remembered. Many mothers would never know where their sons and husbands were buried. They wanted some monument to honor their deceased sons (some as young as 12) who were not able to live a productive life. Many women contributed nickels and dimes they had saved so there would be something – a monument- for future generations to see that would show the sacrifice their sons, husbands and fathers made in a war many of them did not want.

These monuments inspire people to study and search for truth in history. They are an important part of the story of the people that helped create a large part of our country's history. Why would so many young men give their lives for their homeland and not have the right to tell their stories? Even the Northern States allowed Southern mothers and wives to place monuments then without protest.

Most African Americans and Caucasians in the South helped one another carry on and endure in such devastating times after that war. My great grandfather fought in that war at age 15. I have a picture of him and his black friend. They grew up together and after the war, they farmed beside each other until they died. The remains of their log cabins can still be seen on the land.

If we tried to record the personal stories of people instead of tearing down and destroying their memorials, stories, and history, we might leave future generations with a better understanding of their experiences. If we take note of the sacrifices they made in that war and the difficulties they had to overcome, we might be less judgmental of all people regardless of their race or political view.

The parents of Trayvon Martin created the Trayvon Martin Foundation dedicated to honoring and perpetuating his memory and that of other young black men who lost their lives tragically to gun violence. My husband and I recently attended a banquet to see our daughter receive an award from the Trayvon Martin Foundation. She is a literary agent who represents people who want to tell their stories. I couldn't help but wonder how the mothers at that banquet would feel if someone wanted to erase or tear down the "monuments" they were creating to tell the stories of those young men whose lives were tragically cut short.

In each generation, there are physical and documentary markers and monuments created to tell the stories of men and women whose stories and lives need to be told. These newer monuments and markers, just like the old monument in Dallas dedicated to long dead sons, husbands and fathers, deserve to be there. Don't the mothers and wives of Southern soldiers deserve as much? The South deserves a voice in history and every Southerner, black and white, should unite for that cause together. Instead of spending millions of dollars tearing down each other's history, we should be

spending our resources recording stories for future generations from the people that lived during these times, so that the real stories will not be lost to future generations.

Jann Lynch

Member of Preservation Dallas

Former member of Tarrant County Historical Commission Sent from my iPhone

2/24/2019

Welcome to Dallas Pioneer Park Cemetery, 154 years of Dallas history in the making!

3/31/1948

The Dallas City Council, following a recommendation by City Manager Roderic B. Thomas refuses a request by JB Bonham Chapter of DRT to take over and maintain Old Cemetery . Reason given was the cemetery was the property of E. W. Morton & Rhodes S. Baker

10/1951

The City of Dallas assumes responsibility for the care & maintenance of Dallas Pioneer Park Cemetery

12/1/1954

White granite marker placed in " Pioneer Memorial Cemetery " in memory of John Neely Bryan "First Citizen of Dallas" which was sponsored by JB Bonham Chapter of DRT & Mrs. Carlisle. The cemetery is now cared for by the City Parks Dept. & contains an estimated 800 graves

5/23/1955

New tombstone dedication by Mrs. Carlisle, Tom Plath Green & Rev. Harry Sarles at the cemetery on grave of Chaplain Dempsey W. Broughton

9/25/1956

Harry S. Miller, Sr. appointed by Judge Sarah Hughes as trustee of the old Jewish Akard St. Cemetery because "City of Dallas might try to abate it as a nuisance". Miller's petition says the cemetery was established in 1874 after George Swink gave 4500 square feet to Old Hebrew Benevolent Assn for burial grounds. 52 persons were buried there. Emil Tillman (d. 1915) was last trustee

5/28/1952

New tombstone dedication for Rev. George Rottenstein (Episcopalian minister) and John Long (veteran of 3 wars) held at cemetery

1957

\$8.5 million Dallas Memorial Auditorium opens

3/30/1958

City plans Park for Auditorium. City owns Odd Fellows & Masonic cemeteries & wants to acquire Old City Cemetery

8/12/1961

City moves Confederate Monument of Robt E. Lee, Jefferson Davis, Stonewall Jackson & Albert Sidney Johnston with 60 foot obelisk with confederate soldier from its 1896 location in then City park, which was formerly Sullivan park, to Pioneer Park near Dallas Memorial Auditorium because of installation of RL Thornton Frwy. The 1896 dedication of the monument, which was an all day event, was attended by 400 Confederate & 65 Union veterans. No plans to rededicate the monument in its new location.

7/11/1962

Parks Dept officials negotiate with donor to purchase Old City Cemetery to create "an attractive city park near the Auditorium" per article in the Dallas Morning News. Mayor Earle Cabell suggests "any existing graves could be moved to a central location with an appropriate marker. Winfield Morton is part owner of a 1.4 acre tract.

8/8/1964

John Ormshee Simonds of Pittsburgh , President of American Society of Landscape Architects, gives first place to fulfillment of the City's plans for Pioneer Park (7 acre open tract adjacent to the Memorial Auditorium on S. Akard) in his listings of three opportunities to create a "green park-like heart" in Downtown Dallas, quotes Sam Acheson article on this date

3/18/1969

City acquires Old City Cemetery and City Manager Scott McDonald says "cemetery contains just a few scattered graves" and is not maintained. The rest of the cemetery area will be utilized as downtown "open space". The city agrees to go to court to remove the dedication of the land for cemetery purposes and pay for re-interment of bodies at a different location.

Congressional Recognition of Confederate Veterans with same rights as any American Veteran

Documentation of legislation giving Confederates the same rights as any US serviceman: The complete act can be found in the United States Statutes At Large (passed by the 85th Congress in 1958) part 1, volume 72, pages 133-134, and is known as Public Law 85-425.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,
Section 432 (e) "For the purpose of this section, and section 433, the term 'veteran' includes a person who served in the military or naval forces of the Confederate States of America during the Civil War, and the term 'active, military or naval service' includes active service in such forces."

Section 410

"The Administrator shall pay to each person who served in the military or naval forces of the Confederate States of America during the Civil War a monthly pension in the same amounts and subject to the same conditions as would have been applicable to such person under the laws in effect on December 31, 1957, if his service in such forces had been service in the military or naval service of the United States."

Section 2

This Act shall be effective from the first day of the second calendar month following its enactment.

Approved May 23, 1958.

CITY OF DALLAS § Response to Application for
 § Certificate of Demolition or Removal
LANDMARK COMMISSION § 1201 Marilla; CD 189-007(LC)

TO THE HONORABLE MEMBERS OF THE LANDMARK COMMISSION:

Statement of the Case. The city government of Dallas has applied for a certificate of demolition or removal of the Confederate Monument, which the application describes as an historic structure located within the Pioneer Cemetery Historic Overlay District. The city government seeks demolition or removal on the claimed grounds that the structure is "...non-contributing to the historic overlay district because it is newer than the period of historical significance." DALLAS CITY CODE 51A-4.501(h)(2)(B)(iv).

Applicable Rule of Decision. The landmark commission must deny an application to demolish or remove a structure that is noncontributing to the historic overlay district because it is newer than the period of historic significance unless it finds that:

- (i) the structure is non-contributing to the historic overlay district;
- (ii) the structure is newer than the period of historic significance for the historic overlay district; and
- (iii) demolition of the structure will not adversely affect the historic character of the property or the integrity of the historic overlay district. DALLAS CITY CODE 51A-4.501(h)(3)(D).

Each of these will be addressed in turn.

Evidence and Exhibits. Eight photographs of Pioneer Cemetery and the Confederate Monument are attached to this response. In addition, the following exhibits are also provided:

Exhibit A – A copy of the ordinance establishing the Pioneer Cemetery Historic Overlay District

Exhibit B – A copy of the Pioneer Cemetery Landmark Nomination Form

Exhibit C – Dallas Morning News clipping, June 30, 1897, page 1

Exhibit D - Dallas Morning News clipping, June 30, 1897, page 2

Exhibit E - Dallas Morning News clipping, August 12, 1961

Exhibit F - Dallas Morning News clipping, October 13, 1997

Exhibit G – TSHA article, Frank Teich

Exhibit H = Houston History, Frank Teich

I. Non-contributing structure issue.

City government argument. The staff report very briefly describes the cemetery, the appearance of the Confederate Monument, the involvement of the daughters of the Confederacy, and the work of the sculptor, Frank Teich. There is nothing said regarding whether the monument is a contributing structure until the observation that “Although the landmark nomination form makes note of the Confederate Monument and its move near the cemetery, no specific mention of the monument is made in the preservation criteria, with the monument notated oddly as the ‘Civil War Memorial’ on the Exhibit B, which shows the limits of the historic overlay. While the preservation criteria notes that monuments are protected, there are several monuments and sculptures within the cemetery proper that the language might be referencing instead of just the Confederate Monument.”

The report pointedly remarks that “...no specific mention of the monument is made in the preservation criteria...” Presumably, the reference is to Exhibit A of the Pioneer Cemetery ordinance. It should be noted that the preservation criteria do not specifically mention ANY graves, monuments, or any other landmarks in Pioneer cemetery. All landmarks are referred to generically. It seems disingenuous to complain of a failure to specify the Confederate Monument when nothing else is specified by name. At best, then, the generality of the preservation criteria is a neutral factor and does nothing to support the city government’s argument that the monument is non-contributing.

Further, no explanation is given as to why the monument was considered to be “notated oddly as the ‘Civil War Memorial’ on the Exhibit B...” The exhibit is a topographic map on which the boundary of the historic district is superimposed. The Confederate Monument is, in fact, the ONLY landmark, other than contour lines, actually shown on the map. The only thing odd is speculating that there is something odd about it. Nothing about the map reasonably suggests that the monument is non-contributing. Indeed, it seems likely that the monument is depicted there to help orient the reader to the location of the cemetery on a rather confusing looking map.

Finally, the suggestion that the Confederate Monument should not be considered protected because the term “monument” MIGHT be referring to some other monument is downright bizarre. No legal document is ever construed in that way. The preservation criteria define a “monument” as “...a commemorative marker, pylon, or sculpture that memorializes a person, place, or historic event.” The reasonable interpretation is that any item fitting the definition is to be considered a monument. The Confederate Monument is clearly a commemorative marker which features a pylon and sculpture that memorializes thousands of persons, individually and collectively, involved in an historic event, namely, the Civil War. A number of those persons lie in graves around and in sight of the monument. (see attached photographs).

Protected Monuments. The Pioneer Cemetery ordinance states, at paragraph 4.1 of the preservation criteria, that “Existing grave markers, monuments, and tombs are protected.” The term “protected” means “...an architectural or landscaping feature that must be retained and maintain its historic appearance, as near as practical, in all aspects.” DALLAS CITY ORD. 24938 Ex. A, Def. 2.13, p. 6 (emphasis added). Far from being the outlier that the staff report implies, the Confederate Monument was clearly an integral part of the historic district when it was created, as evidenced by its prominent mention in the original application. Indeed, it was the

ONLY monument or marker identified by name. It must, therefore, receive the protection afforded by the ordinance.

Staff concedes that the monument is an “impressive historic structure” and is the “oldest piece of city-owned art.” Actually, it is even better than that. A 1997 Dallas Morning News article about the rededication of the monument that year characterized it as “...the city’s oldest monument in the city’s oldest cemetery.” That sounds pretty contributing.

Definition of “contributing.” The city government purports to rely on “guidance” from the National Park Service. Notably, however, they fail provide a copy of it, or even include a specific citation to it. It is impossible to adequately respond to such an assertion without benefit of the actual wording and the context. In fairness, the Commission should not consider it – especially when guidance can be found within the City Code.

Code Provisions. While the Overlay and Conservation District Regulations (DALLAS CITY CODE DIV. 51A-4.500) do not provide a specific definition of “contributing,” there are, nevertheless, suggestions elsewhere in the code as to its meaning. For example, the code provision regarding historic property tax incentives defines a “contributing structure” as a “...structure that retains its essential architectural integrity of design and whose architectural style is typical of or integral to a historic district.” DALLAS CITY CODE ART. XI, SEC. 51A-11.102. Comparison of photographs and images of the monument as it was in Old City Park and in Pioneer Cemetery show that it has retained the same form. (see photographs). As previously noted, many of those commemorated lie in nearby graves. The presence of an authentic monument of that period with a significant connection to those interred there is powerful evidence that it is integral to the district.

Frank Teich, designer. The identity of the designer is also relevant to the “integrity of design’ issue. The Handbook of Texas Online entry for the designer, Frank Teich, notes that he “...was responsible for, or worked on, many monuments throughout Texas and other states, many of them Confederate monuments in the southern states.” Handbook of Texas Online, *Teich, Frank*, accessed February 27, 2019, <http://www.tshaonline.org/handbook/online/articles/fte05>. (Exhibit G). The entry also notes his work on the statue “Grief” in Scottsville Cemetery near Marshall, Texas. *supra*. An article in the Houston History magazine (Exhibit H) notes his work on the Texas Capitol and many Houston monuments, including a number in cemeteries. Susan Teich, *Frontier Sculptor Remembered Through His Houston Monuments*, Houston History, Vol. 10, No. 2, <https://houstonhistorymagazine.org/wp-content/uploads/2013/07/Teich-final-proof.pdf> (accessed 28 February 2019). Thus, his work is representative of monuments of the time, including those in cemeteries. The Confederate Monument is obviously much larger than any other monument or marker in the cemetery, but its style is obviously typical of funerary monuments of the time. The monument has a strong connection to Dallas history and is located among some of those it sought to honor. It is hard to imagine how it could be more integral to the district.

The Monument as a Physical Record. The City Code actually incorporates certain provisions from the Secretary of the Interior’s Standards for the Rehabilitation of Historic Properties, which the Commission is directed to consider when reviewing certificates of appropriateness. It is instructive to examine those in this context:

(B) The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

(C) Each property will be recognized as a *physical record of its time, place and use*. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

(D) *Changes to a property that have acquired historic significance in their own right will be retained and preserved.*

DALLAS CITY CODE SEC. 51A-4.501(e)(4). The staff report notes that the monument has been in its current location for 58 years. The monument stood in Old City Park for 64 years, from 1897 to 1961. Thus, it has been standing guard over Pioneer Cemetery only 6 years fewer than its sojourn in Old City Park. The only reason it was moved is because the construction of Interstate 30 destroyed most of its former home. It has become a familiar landmark in Pioneer Cemetery. It provides a dramatic focal point. It now represents a substantial part of the physical record of the time, place, and use of the cemetery. It may be a late addition to the cemetery, but it exists harmoniously with the remainder of the cemetery and is a long standing change that has acquired historic significance in its own right.

Establishment Criteria as Evidence of Contribution. When considering whether the monument is a contributing structure, it is also instructive to review the City Code provisions for the establishment of an historic district:

(b) Establishment of historic overlay districts. A historic overlay district may be established to preserve places and areas of historical, cultural, or architectural importance and significance if the place or area has three or more of the following characteristics:

(1) History, heritage and culture: Represents the *historical development, ethnic heritage or cultural characteristics of the city, state, or country.*

(2) Historic event: Location as or association with the site of a significant historic event.

(3) Significant persons: *Identification with a person or persons who significantly contributed to the culture and development of the city, state, or country.*

(4) Architecture: *Embodiment of distinguishing characteristics of an architectural style, landscape design, method of construction, exceptional craftsmanship, architectural innovation, or contains details which represent folk or ethnic art.*

(5) Architect or master builder: Represents the work of an architect, *designer or master builder whose individual work has influenced the development of the city, state, or country.*

(6) Historic context: *Relationship to other distinctive buildings, sites, or areas which are eligible for preservation based on historic, cultural, or architectural characteristics.*

(7) Unique visual feature: Unique location of singular physical characteristics representing an *established and familiar visual feature* of a neighborhood, community or the city that is a source of pride or *cultural significance*.

DALLAS CITY CODE SEC. 51A-4.501(b). (in part).

The building and dedication of the monument was a significant historical event. A Dallas Morning News article from 1897 opens with the report that the monument was unveiled “With impressive ceremonies and in the presence of a vast concourse of people...” Dallas Morning News, 30 Apr. 1897, Final Edition, p. 1. NewsBank, infoweb.newsbank.com/resources/doc/nb/image/v2:0F99DDB671832188@EANX10728979A3F51FB8@2414045-10728979D0E2F7B0@1?p=AMNEWS. Accessed 27 Feb. 2019. It was further reported that “The street parade by the Daughters of the Confederacy, ex-confederate veterans and military, civic and industrial organizations yesterday was the most imposing ever witnessed in the history of Dallas.” *supra*. The article covered the first and second pages of the newspaper that day and described in detail the numerous persons of note in attendance, including Governor Culberson and members of the Legislature. The presence of a number of former Union soldiers was also noted:

One of the pleasing features of the day was the fact of the participancy in the exercises of large numbers of ex-union soldiers. It was no uncommon sight to witness the erstwhile deadly foes arm in arm, each recounting scenes of the long ago. It has been truly said that in no country on earth could bitter enmities be so soon forgotten and relegated to the past.

Supra, at p. 2.

Certainly, the former slaves in the city probably did not see much to celebrate. Today, many view the monument as controversial and divisive. But this Commission is not called upon in these proceedings to take sides in such matters. The relevant considerations are historical. There is no question that the monument is representative of the historical development of Dallas and Texas. Many prominent people of the time were Confederate veterans or members of the daughters of the Confederacy. However, they were more than just that – they were also people who contributed to the culture and development of the city and the state. It is not in keeping with historical preservation, or even healthy, to obliterate their memory. Yet, that seems to be the intent of the city government. It is perverse to argue, as they do, that an admittedly historic and impressive artifact of history should be hidden away in a warehouse only because it is “removed from its original historic context” when that context was destroyed and cannot be restored.

II. Period of Historical significance.

The second finding that must be made is whether the *structure* is newer than the period of historic significance for the historic overlay district. The period of historic significance was established in the cemetery ordinance as “the period from 1849 to 1921.” DALLAS CITY ORD. 24938 Ex. A, para. 1.8, p. 4. It is immediately evident that the *structure* itself fits perfectly within the period of significance. The city government, however, chooses to focus on the fact that the monument

was placed in the cemetery in 1961 after being ejected from its old home. Of course, that is not the appropriate standard. As has been shown, it is otherwise a contributing structure. It was built in 1897, is a representative monument of the period, and is connected to, and representative of, many of the Dallas citizens buried in the cemetery. Under the city government's reasoning, if the remnant of Old City Park was in an historic overlay district, then all of the historic buildings so carefully and laboriously brought from other places and preserved there would be considered non-contributing because they were too new.

III. Adverse effect on the historic character of the property or the integrity of the historic overlay district

The history of Pioneer Cemetery has been one of periodic change and long periods of neglect. The construction and expansion of the convention center has resulted in disturbance to and relocation of some of the graves. One of the early bright spots in efforts to reclaim the cemetery from that neglect was the participation of the Daughters of the Confederacy (UDC). The staff report includes a reference to the UDC, but does not tell the whole story. According to the original nomination form:

The Daughters of the Confederacy wrote a letter to the Mayor of Dallas in the 1940's deploring the desecration and neglect of the cemetery. They stated "its care should be considered a holy trust."

This same group asked the City to enforce the law and keep the automobiles from parking on the cemetery in 1948. Later they were plaintiffs in a suit filed in Judge Sarah T. Hughes Court asking her to order members of Lodge No. 44 to stop a parking lot operation and put things back where they found them. The Masonic Lodge claimed this was the part owned by the Odd Fellows.

In 1951 the Dallas County Pioneer Association at its seventy-sixth annual reunion joined the Daughters in their efforts to maintain the Old Cemetery. In October 1951 the title for the Masonic and Odd Fellows cemeteries was transferred to the city by the Lodges. This title along with other adjacent individually owned small lots was to be included in a planned Memorial Park.

Dallas Landmark Structures and Sites, Pioneer Cemetery Landmark Nomination Form, <https://dallascityhall.com/departments/sustainabledevelopment/historicpreservation/Pages/Pioneer-Cemetery.aspx> (accessed 28 February 2019). The UDC thereafter remained involved. A Dallas Morning News article about the rededication of the monument in 1997 reported that "Dallas' Chapter 6 of the United Daughters of the Confederacy donated the monument to Dallas a century ago. Current members, in partnership with Dallas' Adopt-A-Monument and the city's Office of Cultural Affairs, took on the restoration in 1992." Thurman, Nita. "Monumental devotion 100-year-old Confederate memorial rededicated after statues mended." The Dallas Morning News, 13 Oct. 1997, HOME FINAL, NEWS, p. 25A. NewsBank, infoweb.newsbank.com/resources/doc/nb/news/0ED3D953AC32AAF3?p=AMNEWS. Accessed 27 Feb. 2019. Expressions of gratitude are not within the purview of this Commission. However,

it is the duty of the Commission to recognize the historic significance of the monument to the historic district of which is a part.

The city government has presented no evidence that the removal of the monument will not adversely impact the historic character or integrity of the district. The remarks in the staff report are merely conclusory. Here's an impact: it won't be there anymore. There will be a vacant patch of ground where a significant piece of Dallas history once stood. Regardless of your preferred version of or interpretation of history, there is no question that the monument is a significant physical artifact of that history. Passions, political views, and prejudices should not be relevant to your determination of this case. Historical significance is relevant, and should be the only basis upon which you decide this case.

Respectfully Submitted

Kenneth R. Bennett

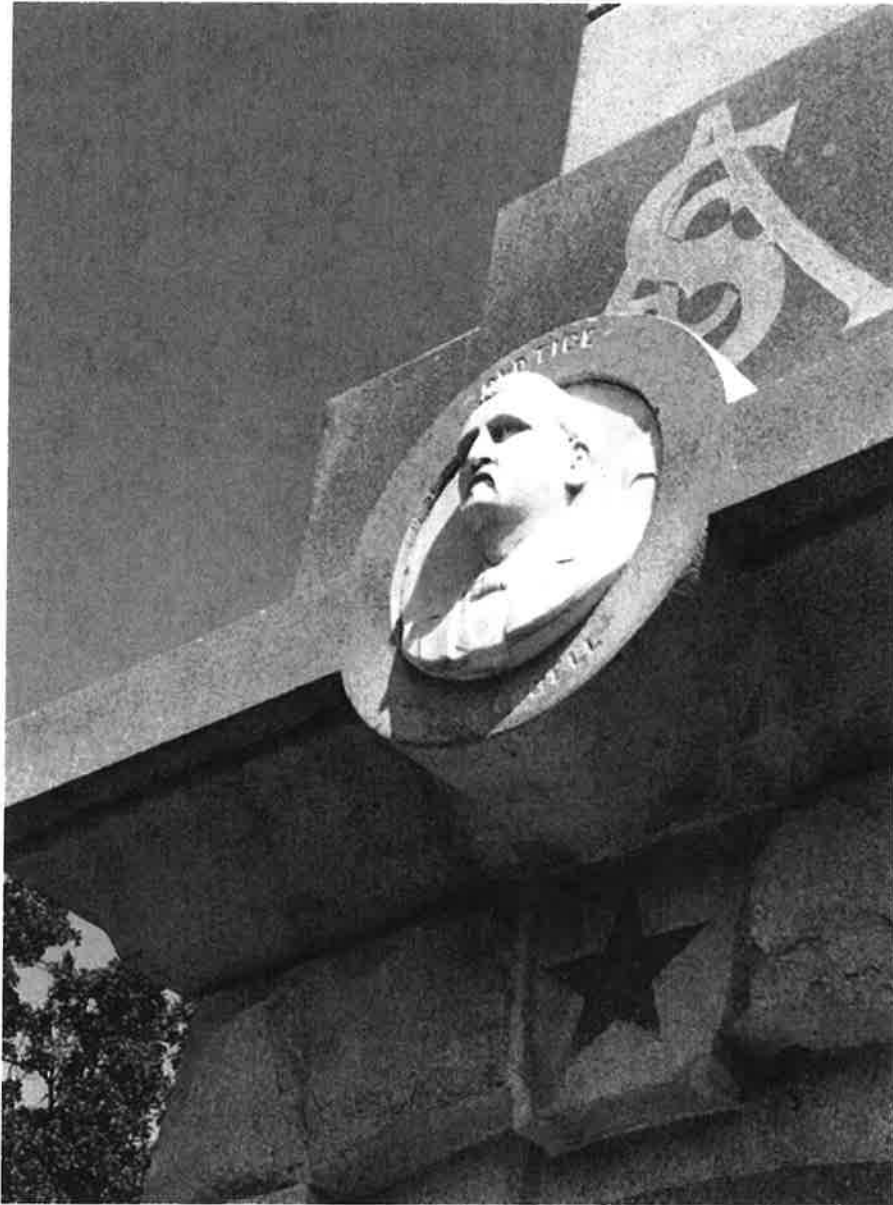
A black rectangular redaction box covering the signature area.

Photograph 1



Pioneer Cemetery
Grave of D.W. Broughton
Chaplain, 13 Brig. Texas State Trp., CSA (Confederate Army)

Photograph 2



Pioneer Cemetery
William Lewis Cabell
Brigadier General, CSA
Mayor of Dallas, 1874-1876, 1877-1879, 1883-1885.
Nickname: "Old Tige"
Grandfather of Earle Cabell, Dallas Mayor and U.S. Congressman
(roundel on Confederate Monument)

Photograph 3



Pioneer Cemetery
Grave of John Lane
18th Texas Cav., CSA

Photograph 4



Pioneer Cemetery
Historical marker for John Lane

Photograph 5



Pioneer Cemetery
Grave of Samuel B. Pryor
Texas Artillery, CSA

Photograph 6



Pioneer Cemetery
Historical marker for James K. Polk Record
CSA

Photograph 7



Title Confederate Monument, City Park, Dallas

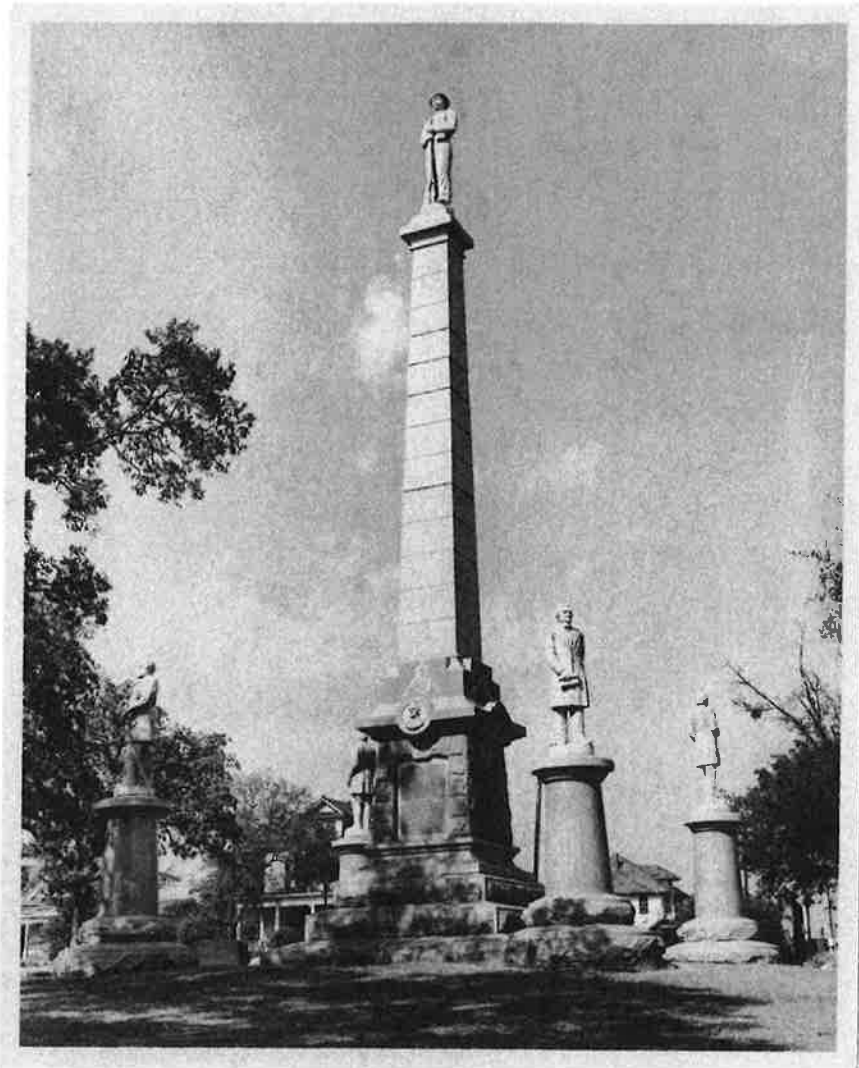
Creator Unknown

Contributors Dallas Post Card Company
Curt Teich & Co.

Date ca. 1910s

DeGolyer Library, Southern Methodist University, Digital Collection, *Texas: Photographs, Manuscripts, and Imprints*, Confederate Monument, City Park, Dallas, <http://digitalcollections.smu.edu/cdm/ref/collection/tex/id/1661> (accessed 26 Feb. 2019).

Photograph 8



Dallas (Tex.). [The Confederate Memorial], photograph, September 16, 1960; (texashistory.unt.edu/ark:/67531/metapht129095/; accessed February 26, 2019), University of North Texas Libraries, The Portal to Texas History, texashistory.unt.edu; crediting Dallas Municipal Archives.

America's News - Historical and Current

Veil Has Been Drawn

Dallas Morning News - April 30, 1897

Article Type: News Article Page: 1 Location: Dallas, Texas

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Article Piece: 1 of 2

VEIL HAS BEEN DRAWN.

CONFEDERATE MONUMENT STANDS REVEALED IN ALL ITS BEAUTY, SYMMETRY AND PURITY.

IMPRESSIVE, GREAT PARADE.

THOUSANDS AND THOUSANDS OF PEOPLE PARTICIPATE AND DELIGHT IN THE EXERCISES.

ORATORY AND BATTLE OF FLOWERS.

Imposing Scene When the Unveiling Took Place—Banquet in the afternoon—Notes and Stories.

With impressive ceremonies and in the presence of a vast concourse of people, the monument erected in the city park by the Daughters of the Confederacy to perpetuate the valor and forever keep green the memory of the heroes of the south, was unveiled yesterday.

It was a perfect day and a magnificent audience.

In that great assemblage were thousands of gray-haired and scarred veterans of the Lost Cause, to pay homage to the glories of the past, a tribute to the chivalrous dead.

The daughter and grandchildren of Jefferson Davis, the widow of one of the most illustrious and dashing chieftains, Stonewall Jackson, and the niece of that splendid Louisiana soldier, Gen. Beauregard, were the honored guests of the occasion.

Hon. John H. Reagan, for fifty years a prominent figure in national life and the surviving member of the confederate cabinet, was the orator of the day, as to him was assigned the pleasant duty of paying a tribute to the valor, statesmanship and sublime courage of his dead friend and chief executive of that government which fell—Jefferson Davis.

Thousands of the fairest daughters of Texas and thousands of her bravest sons were present on this occasion. Hoary age and blushing manhood were represented. The beauty and chivalry of this fair land was there. There were many thrilling incidents and pathetic scenes. The widow of Jackson and the daughter of Davis were wildly cheered by the old heroes who wore the gray and the young who love the men who fought for the cause that was emblematic of a nation's fate. The familiar figure of "Old Time" was missing, to the regret of his friends. Judge Reagan was given a whirlwind of applause when the crowd caught sight of him on the platform and again, when introduced by Capt. Flatua as "the noblest Roman of them all."

The street parade was the largest and most imposing ever witnessed in this city and the decorated carriages and floats filled



JULIA JACKSON-CHRISTIAN, GRAND-DAUGHTER OF STONEWALL JACKSON.

with stately matrons, beautiful girls and bright-faced children added to the attract-

the other side, who said in his dying moments, "Let us have peace."

An Impending Pageant.

The street parade by the Daughters of the Confederacy, ex-confederate veterans and military, civic and industrial organizations yesterday was the most imposing ever witnessed in the history of Dallas. The decorated floats and private carriages of citizens formed a most attractive feature of the street display.

Capt. A. P. Wescroft officiated as grand marshal with twenty assistants, all mounted on spirited chargers.

The first division formed on Preston street with its head resting on Commerce street, with Mr. E. G. Knight as assistant marshal. First came Chief of Police J. C. Arnold and platoon of mounted police, headed by the Dallas union band, with Honorary Grand Marshal E. G. Bower, the commander of Camp Sterling Price and his staff: Gov. Charles A. Culberson, Gen. W. H. Mabey and Col. J. J. Folk and Lieut. J. H. Normyle were seated in an open carriage with Col. I. M. Standifer, E. A. Stuart and Mayor G. W. Foster, mounted, as a guard of honor. Judge John H. Reagan, Hon. Norman G. Kittrell and Miss Kilbuck rode in an open carriage. They came elegantly decorated carriages in which were seated Mrs. Hayes, Jeff Hayes Davis, Lucy Hayes and Mrs. Kate Cabell Currier; Mrs. Stonewall Jackson and family, with Mrs. M. L. Crawford; Daughters of the Confederacy in carriages and the orators of the day. In this division appeared the visiting legislators in carriages placed at their disposal by the Dallas Commercial club. President J. F. Zaag, James Moroney and other leading members of the Commercial club were in line. Also members of the city council and other officials of the municipal government. The float bearing the representative maces of the sixteen confederate states and territories rode in a float that attracted attention on account of its beautiful decoration and fair inmates, who were robed in white and loaded down with floral offerings. Personnel of the party:

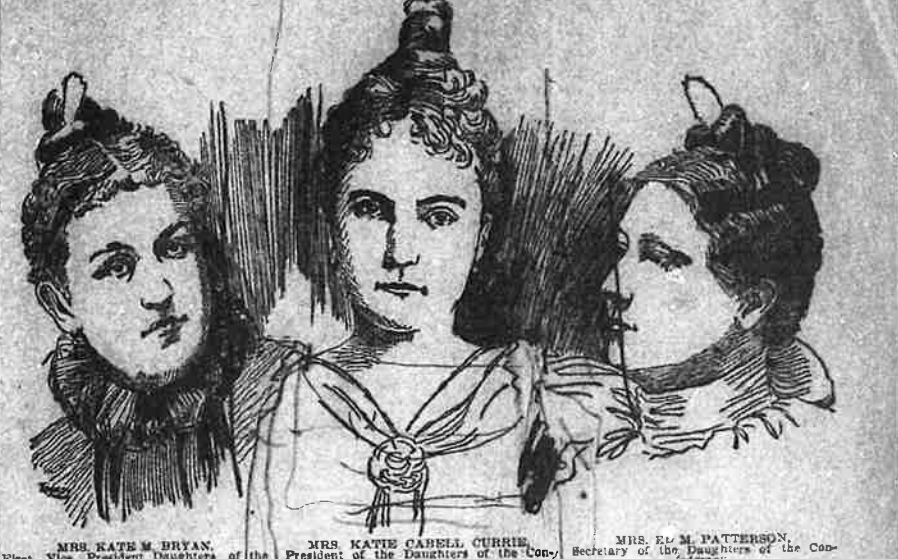


MRS. MARGARET HOWELL DAVIS HAYES, THE DAUGHTER OF JEFFERSON DAVIS.

Maryland, Miss Mentoux; Virginia, Miss Lilla Good; North Carolina, Miss Knuckles; South Carolina, Miss Taylor; Georgia, Miss French; Florida, Miss Stegle; Alabama, Miss Good; Mississippi, Miss Hallie Bryan; Louisiana, Miss Rita Mentoux; Texas, Miss Graber; Missouri, Miss Eugenia Mendez; Arkansas, Miss Irene Graber; Indian Territory, Miss Wain; New Mexico, Miss Ollie Roberts; Arizona, Miss Green.

Another elegant float in the first division was that containing the "Daughters of Dixie," as follows: Misses Lola Flatua, Ethel Patterson, Mattie Good, Marlie Dickson, Lee Leander, Roma, Maney, Esthes, Misses Lizzie Corwell, Flora Webster, Eva Markham, Helen Cramer, Pearl Park, Christina White, Ethel Fitzgerald, Anabel White, Alice Markham, Anamelle Cramer, Pearl Smith, Cornelia Gulen, Meema Smith, Beatrice Thompson, Laura Smith, Clara Gulton, Eula Canfield, Willie Smith, Margie Robinson, Veva Smith and Marie Rutherford. They were escorted by Mr. and Mrs. Laird and other teachers in a decorated trap.

The second division was commanded by Capt. C. Arnold. It was headed by a band of twenty pieces, and then came a large delegation of ex-federal soldiers, members of the G. A. R. posts of this city commanded by Capt. George F. Nash. This



MRS. KATE M. BRYAN, First Vice President Daughters of the Confederacy. MRS. KATIE CABELL CURRIER, President of the Daughters of the Confederacy. MRS. EL M. PATTERSON, Secretary of the Daughters of the Confederacy.

for their departure from the school grounds.

The third division was commanded by Capt. Ben E. Cabell, which was headed by the Dallas fire department. Then came a decorated float containing Daughters of the Confederacy, closely followed by carriages in which were seated Sons of Hermann, the Turners and members of other social and benevolent organizations, Patriarchs Militant, uniformed rank Knights of Pythias and union printers.

The uniformed rank of the Ancient Order of Hibernians were in the third division, commanded by Capt. Hugh J. Blakenov. The knights had one of the handsomest equipages for their sponsor and party in the entire parade. It was drawn by four white horses, was elegantly decorated. Green was the color theme. Miss Marguerite Finigan was the sponsor of the Hibernian knights. Her maids of honor were Misses Annie Richardson and Annie Kivlin. Mrs. P. E. Davoren was the chaplaine. Miss Finigan carried a magnificent floral hoop in the colors of the Daughters of the Confederacy. It bore this inscription: "From the Daughters of Erin to the Daughters of the Confederacy." Later in the day the floral hoop was presented to the Daughters of the Confederacy and was the first offering of love placed on the statue of the immortal Robert E. Lee.

Dallas Live No. 6 Ladies of the Maccoches and the ladies of the T. L. F. E. and T. societies had decorated carriages in this division, with members of their respective orders seated therein.

The fourth division was commanded by Mr. K. J. Kivlin, president of the Dallas Manufacturers' association. The Carpenters and Joiners' union had 200 men in line. The Manufacturers' association had three large decorated floats in this division, filled with young girls appropriately costumed. The decorations were elaborate. The manufacturers had upwards of 800 men in line, and were jubilant over the showing made.

The Improved Order of Red Men, fifty strong, in war paint and feathers and Apache costumes, acted as the rear guard. The Red Men were mounted on best Indian ponies, commanded by War Chief V. P. Armijones, "Big Medicine Man," and created a sensation.

Seven or eight hundred ex-confederate veterans, members of Camp Sterling Price and visiting brethren, formed on Ervay, near Canton, and marched to the city park grounds. The parade was reviewed by Gov. Culberson, Judge Reagan, Messames Hayes and Jackson and other prominent persons near the entrance to the park grounds. The line of march was given in The News of yesterday. There wasn't a jar or an accident from start to finish, and it was the most successful street demonstration in the history of the metropolis.

Grand Marshal Wescroft was assisted by the following aids: T. K. Morgan, James Record, H. H. Williams, E. A. Stuart, J. M. Carey, I. M. Standifer, Albert Jackson, Richard L. Wainwright, Henry Skelton, R. C. Glover, H. L. Gaston, E. G. Neal, Fred Wendelkin, Mark Ellison, T. L. Camp, J. C. Roberts, L. H. Hughes, Ben M. Melton, John Hereford, A. A. Madden, Price Cross, John N. Simpson, Tom Bryan, Robt. Astin, Dr. B. J. Gano, Tom Verdell, L. D. Jolley, Hunter Chaycraft, Manning Shannon, Hugh Stratton, Geo. V. Hughes, Sam L. Randall,

the city of Dallas. Capt. Flatua announced that owing to the illness of that gentleman Col. W. L. Crawford, Texas' silver-tongued orator, had consented to take the place of the chief executive of the city.

On behalf of the people of Texas, Gov. C. A. Culberson was introduced to deliver the address of welcome. "He will speak for the greatest state in the greatest coun-



MRS. STONEWALL JACKSON.

try on earth," said Capt. Flatua, "and he is the great governor of the Lone Star state and the son of a grand old confederate soldier." The governor met with a most cordial reception.

Mrs. Hayes and her children and Mrs. Stonewall Jackson and her grandchildren were each in turn introduced to the vast audience and bowed their acknowledgements. After the cheering had subsided, Adj. Charles L. Martin of Camp Sterling Price was introduced, and in the name of that organization, welcomed the old soldiers and their friends.

The unveiling ceremonies proper were then begun. Hon. John H. Reagan pronounced the eulogy on Jefferson Davis. His address was liberally applauded, although his voice was weak and the wind was strong. At the conclusion of his speech Young Jefferson Hayes Davis pulled the cord, the veiling was torn away and the

face and form of the president of the confederacy were revealed. Judge Reagan delivered an address on the life and character of Jefferson Davis.

Hon. George N. Aldridge pronounced the eulogy on Gen. Robert E. Lee and Miss Lucy Hayes pulled the cord. Judge Aldridge was in perfect form, and his voice was as clear-toned as a bell. His well-rounded sentences elicited warm applause from start to finish.

Hon. Henry W. Lightfoot of the court of civil appeals eulogized his old commander, Stonewall Jackson, and the eldest grandchild of the Christian soldier unveiled the statue. His remarks were liberally applauded.

Hon. Norman G. Kittrell of Houston paid a masterly tribute to Gen. Albert Sydney Johnston, "Texas' adopted son," and Jeff Hayes Davis unveiled the statue. "The Private Soldier" was the subject assigned to Hon. A. T. Waits on the programme. Capt. Flatua introduced the speaker and the privates must have been numerous in the huge audience, as the Judge was given an ovation. At the close of his eloquent tribute to the private soldier of the armies of the confederacy, the main shaft and the central figure of the monument were unveiled and the ceremonies were over.

Then came the "battle of flowers." Miss Beauregard of San Antonio placed a magnificent floral piece on the Johnston statue, and A. P. Gray, who was an eye witness to the killing of the dashing soldier on Eulalia's bloody battle-ground, also placed his tribute there. All the statues and the base of the main shaft of the monument were adorned with flowers by the Daughters of the Confederacy, the ex-confederates and other admirers of the dead heroes of the departed confederacy. The representatives of the seceding states and territories were among those who placed garlands at the base of the monument. Mrs. R. L. Barlow chaperoned the party. The persistence was as follows:

Virginia—Miss Dossie Gooter. North Carolina—Miss Mary Nuckols. Tennessee—Miss Irene Graber. Alabama—Miss Rosa Dysterbell. Georgia—Miss Lealie Pearson. Florida—Miss Lela Breele. Mississippi—Miss Hallie Bryan. Arkansas—Miss Clara Hardy.



iveness of the patriot and caused thousands of admiring men, young and old, to raise a glad shout for "grand old Texas." On the line of march the sidewalks and buildings were alive with people and the decorations eclipsed all previous attempts in this direction. On Ervay street and in all that territory contiguous to the city park the elegant homes of Dallas citizens were covered with flags and bunting. There were Texas flags and tattered and torn Confederate flags displayed and every where "Old Glory" the flag of a reunited country and the emblem of a free people was to be seen.

At the park, as far as the eye could see, it was truly a sea of faces. It was a living picture worthy of the brush of an Anselmo—a sky of cerulean blue, a carpet of green, stately trees nodding like sleepy sentinels, flowers everywhere sending forth their perfumy fragrance and a living sea of upturned faces drinking in the eloquence of orators whose fame has spread far beyond the confines of state boundary lines. And the speakers were given roars of applause with now and then a rebel yell to stir the blood of the veteran boys in gray.

The Daughters of the Confederacy were decked with rhetorical bouquets and the tributes to the womanhood of the south were as glowing as they were sincere.

After the oratory and the unveiling hundreds of flowers were placed upon the statues of the four central figures and the base of the main shaft was literally hidden from view by the floral offerings from the fair hands of those who erected this stately pile of marble as a simple token of their love and veneration for the soldiers who wore the gray.

In this demonstration yesterday veterans of the victorious armies of the north participated. They marched in the procession, they bowed their heads when the virtues of departed warriors were referred to and they placed garlands of the blossoms and ferns and shrubs of springtime at the foot of this marble pile, emphasizing by their acts and their deeds that they were emulating the example given to the world by that rugged and immortal soldier, now on

was the military division of the parade. The Hemming guards of Gainesville, forty strong, and commanded by Capt. N. Latorowski, presented a fine appearance. The



THOMAS J. JACKSON CHRISTIAN, GRANDSON OF STONEWALL JACKSON.

sponsors were two pretty visiting girls, the Misses Minnie Wright and Rose Beaman.

The Dallas Artillery company boys had a superbly decorated carriage for their sponsor, maids and chaperon. The theme was red and orange, the company colors. The personnel of the party was as follows: Miss Lotawana Flatau, sponsor; Misses Jessie Clark, Tallulah Smith, maids of honor; Mrs. W. B. Mahon, chaperone.

Col's cadets, about forty; strong, commanded by Capt. E. P. R. Duval, were in line. The cadet officers were: First lieutenant, Eugene Watkins; second lieutenant, George Hughes; first sergeant, Claude Hamilton; second sergeant, Tom Ord; third sergeant, Evensen Hall; fourth sergeant, Haynes Dugan.

The color bearer of the cadets carried a beautiful banner, presented to the boys by their lady friends yesterday morning be-

O. P. Thomas, O. Luchner and Dr. Owen Brooks.

Unveiling Ceremonies.

After the parade had been reviewed by the governor and his staff, Judge Reagan and other prominent Confederates the lines were broken and there was a rush for that section of the park where the monument stands. Within the wired inclosure a platform had been erected for the guests of honor, the Daughters of the Confederacy, and the orators of the day.

Capt. L. S. Flatau officiated as master of ceremonies. Grand Marshal A. F. Woznesnoff and his aide found great difficulty in keeping the crowd without the inclosure, where seats had been reserved for the veterans of the confederacy and their friends, the military, etc. Col. L. J. Polk, Col. I. M. Standifer, Col. R. K. Gaston, Major George W. Foster and Col. E. A. Smart of the governor's staff occupied seats on the platform. Also the families of Col. W. L. and Judge M. L. Crawford and other well known citizens and ex-Confederate soldiers.

The crush was appalling and many women, overcome by the excitement of the hour and the fatigue of the day, fainted and were carried out of the crowd and away from the bustling and jostling thousands who sought to get positions of vantage within easy reach of the speakers' voices.

It was 12:45 before the regular programme was taken up and the unveiling ceremonies inaugurated. Rev. W. L. Lawrence, chaplain of camp Sterling Price, was introduced and delivered a very impressive and eloquent prayer, which, owing to the high wind, was lost on those beyond his immediate vicinity.

Capt. Flatau stated that Gen. W. L. Cabell had been unexpectedly called away and that Major J. M. Patterson of McKinney had been substituted to deliver the address of welcome in the name of the Daughters of the Confederacy.

Hon. Bryan J. Berry, mayor, was down for the address of welcome on the part of



JUDGE JOHN H. REAGAN DELIVERING HIS ADDRESS.

America's News – Historical and Current

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infoweb.newsbank.com/resources/doc/nb/image/v2:0F99DDB671832188@EANX-10728979A3F51FB8@2414045-
10728979D0E2F7B0@1?p=AMNEWS. Accessed 27 Feb. 2019.

Full Page

Dallas Morning News - Friday, April 30, 1897

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Monumental devotion 100-year-old Confederate memorial rededicated after statues mended

Dallas Morning News, The (TX) (Published as The Dallas Morning News) - October 13, 1997

Author/Byline: Nita Thurman, Staff Writer of The Dallas Morning News **Edition:** HOME FINAL **Section:** NEWS **Page:** 25A

In 1897, more than 450 soldiers who knew firsthand the bloody battlefields of the Civil War gathered at Dallas' old Sullivan Park to dedicate a memorial to Confederate soldiers and their lost cause.

Sunday - 100 years and six months later - some of their descendants met in front of the Convention Center to rededicate Dallas' oldest monument, which recently was restored after a century of erosion and neglect.

Edward C. Smith, a black professor at American University in Washington and a nationally known Civil War historian, called Sunday's ceremony another step toward "closing a circle" that began with America's fight for freedom in 1776.

Blacks and whites fought for freedom in the American Revolution and the Civil War, Mr. Smith said in a speech to the gathering.

He did not judge either side in the Civil War.

"What I have been trying to say today is that this is about reconciliation of the races," he said.

The monument consists of a 60-foot column surrounded by statues of Confederate President Jefferson Davis and Gens. Robert E. Lee, Stonewall Jackson and Albert Sidney Johnson. An unnamed Confederate private stands atop the column.

Dallas' Chapter 6 of the United Daughters of the Confederacy donated the monument to Dallas a century ago. Current members, in partnership with Dallas' Adopt-A-Monument and the city's Office of Cultural Affairs, took on the restoration in 1992. features in place, the statues stand squarely at one corner of Pioneer Park. The historic park and cemetery is tucked away between City Hall and the Convention Center and is just east of Pioneer Plaza's bronze cattle.

Women in hooped skirts and bonnets placed wreaths at the statues' feet Sunday as a bugler blew taps. Men in Confederate uniforms carried battle flags, the Stars and Bars and the Stars and Stripes. A band played "Dixie. " When the Confederate monument was first dedicated in April 1897 at Sullivan Park, now Old City Park, there were elaborate parades and noisy, daylong festivities.

"Rebel yells interspersed the two-hour dedication ceremony that day, and the oratory could be heard 20 blocks away," according to an 1897 newspaper report.

In 1961, the monument was moved to Pioneer Park because it was in the way of construction of R.L. Thornton Freeway. That move placed the city's oldest monument in the city's oldest cemetery.

The names of some of Dallas' first residents - now known mostly from street signs - are carved into the tombstones, including Akard, Ervay, Good and Record.

Other old stones - some lost to vandalism - identified Dr. J.W. Crowdus, twice mayor of Dallas, and Alexander Harwood, who walked here from Shreveport, La.

W.P. Martin is buried near the monument only because his wife had brought him here with her; he died the night before the family was to leave for Texas in 1861. She packed his body in charcoal and moved him anyway.

On Sunday, small Confederate flags flew at the tombstones of the Confederate soldiers buried at Pioneer Park.

Among them is Trezevant C. Hawpe, a colonel in the 31st Texas Cavalry who had been Dallas County's sheriff in 1850-54 and later was justice of the peace and county coroner.

Great-grandson George W. Hatzenbuehler Jr., great-great-grandsons Daniel Bostick Hatzenbuehler and Mark Mueller and great-great-great-grandaughter Amy Mueller conducted a private ceremony at their ancestor's grave after the monument rededication.

George Hatzenbuehler said Col. Hawpe returned home before the Civil War ended but died violently in 1863 anyway.

"He was collecting supplies for the Army; he was supplying it with hogs," Mr. Hatzenbuehler said. "He got in a knife fight with his best friend on the courthouse steps and was killed. "

Caption: PHOTO(S): (1&2. The Dallas Morning News: Steve Hebert) A crowd watches the monument rededication Sunday. Right: Ray Satterfield and his wife, Elizabeth, marked the event in Civil War-era costumes.

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MLA Citation:

"Confederate Monument Moved to Pioneer Park." *Dallas Morning News*, 12 Aug. 1961, Final Edition, 1, p. 11. NewsBank, infoweb.newsbank.com/resources/doc/nb/image/v2:0F99DDB671832188@EANX-100115EBA10A8E22@2437524-100115EBD4C0315D@10-100115EDABB39BC8?p=AMNEWS. Accessed 27 Feb. 2019.

Confederate Monument Moved to Pioneer Park

Dallas Morning News - August 12, 1961

Article Type: News Article **Page:** 11 **Location:** Dallas, Texas

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Confederate Monument Moved to Pioneer Park

A monumental exodus Friday brought the esteemed 65-year-old Confederate monument from City Park to a new home in Pioneer Park near Dallas Memorial Auditorium.

The long vigil of the four generals and the over-riding Confederate soldier was abruptly interrupted by new R. L. Thornton Freeway, cutting into City Park. Already spotted at their new locations are Robert E. Lee, Jefferson Davis, Stonewall Jackson

and Albert Sidney Johnston, whose granite figures at lower level, surrounded the 60-foot shaft bearing the Confederate soldier. H. P. Carney Construction Co. still faces the problem of moving the tall shaft and its stone replica of yesterday's Johnny Reb.

The monument was erected on June 25, 1896, in what was then known as Sullivan Park, after one of Dallas' most elaborate parades up to that time.

Rebel yells interspersed the 2-hour dedication ceremony that day, and the oratory "could be heard 20 blocks away," a contemporary report stated.

The monument was achieved mostly by the Daughters of the Confederacy, headed by Mrs. Kate Cabell Currie. It stood for years as a reminder of valorous Southern men who fought for a lost cause.

Placed on the central shaft is a bust of Gen. W. L. Cabell (Mayor Earle Cabell's grandfather), known as Old Tige.

A copy of *The Dallas News* and Confederate money were placed within the cornerstone, and oil and wine were poured on the block of Texas stone as Masonic rites ended. But the crowds remained in the park all day to celebrate the festive occasion.

Joining in the dedication program that day in 1896 were 400 Confederates and 65 Federal veterans.

No plans to re-dedicate the famed old monument have been announced. But with the new Dallas Memorial Auditorium as a magnet, the reminder of gallant fighters in a lost cause will attract more and more viewers in the years ahead.



—Dallas News Staff Photo.

Four generations—including Robert E. Lee and Stonewall Jackson—formed an advance party as they took up new stations at Pioneer Park

near Dallas Memorial Auditorium. The Confederate soldier on his 60-foot shaft will be moved from City Park next week.

America's News - Historical and Current

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TEICH, FRANK

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TEICH, FRANK (1856–1939). Frank Teich, sculptor and stonecutter, was born in Lobenstein, Germany, on September 22, 1856, the son of the poet Frederick and Catherine (Horn) Teich. At the age of eight he began painting, and after his graduation from the University of Nuremberg he was apprenticed to the German sculptor Johannes Schilling; he probably worked on the German national monument, *The Watch on the Rhine*. He then studied a year under the Franciscan Brothers at Deddelbach am Main. Teich immigrated to the United States in 1878 and traveled in Illinois, Michigan, Wisconsin, Missouri, and California. In Chicago in 1879 he contributed to the stone carving on the Cook County courthouse. By 1883 he was in Texas, locating first in San Antonio but working on different projects across the state. Teich worked under **Gustav Wilke** (</handbook/online/articles/fwiam>), superintending the granite cutters and inspecting the granite used in the state **capitol** (</handbook/online/articles/ccc01>) building at Austin, and he also worked on the Tarrant County courthouse. In San Antonio in 1885 Teich opened a marble yard on the present site of the Medical Arts building, across from the Alamo, and worked on the construction of several buildings in the city including the city hall and the Kampman building. Shortly afterwards, for health reasons, Teich left San Antonio for the hills around Fredericksburg. In Llano County Teich discovered a granite deposit and opened a quarry, but he soon left to spend time in Europe gathering ideas. He returned around 1901 and opened Teich Monumental Works two miles from Llano. Teich was responsible for, or worked on, many monuments throughout Texas and other states, many of them Confederate monuments in the southern states. He

completed the Confederate monument and the Fireman's monument on the capitol grounds at Austin, the **Sam Houston** (</handbook/online/articles/fho73>) monument in Houston, the Luther Memorial Church in Orange, the statue "Grief" over the grave of Will Scott Youree in the Scottsville cemetery near Marshall, a carved Italian marble altar in a Durango, Mexico, church, the Governor Pease monument in Austin, and two Confederate statues in Dallas. He did much work in the San Antonio area, including the Mahncke Memorial in Brackenridge Park and the altar in St. Mary's Church. He was the sculptor of the bronze statue of **René Robert Cavelier, Sieur de La Salle** (</handbook/online/articles/fla04>) in Navasota and the monument to Abel (Shanghai) Pierce^{qv} near Blessing, Texas. Teich was in an indirect way responsible for bringing the sculptor **Pompeo Coppini** (</handbook/online/articles/fco67>) to Texas. Frank Teich married Elvina Lang of San Antonio on October 12, 1887; they had three daughters. He died January 27, 1939, in Llano and was buried there. He has been called the father of the granite industry of Texas.

Esse Forrester-O'Brien, *Art and Artists of Texas* (Dallas: Tardy, 1935). San Antonio *Express*, March 31, 1937. Clarence R. Wharton, ed., *Texas under Many Flags* (5 vols., Chicago: American Historical Society, 1930). Witte Museum Files, San Antonio.

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 [report an error](http://www.tshaonline.org/handbook/feedback/revision-form?haid=23627&title=TEICH%2C+FRANK&tid=fte05) (<http://www.tshaonline.org/handbook/feedback/revision-form?haid=23627&title=TEICH%2C+FRANK&tid=fte05>)

Frontier Texas Sculptor Remembered Through His Houston Monuments

By Susan Teich

Houston proudly showcases many works of art by Frank Teich (1856-1939), an early Texas sculptor originally from Germany. Teich began painting at age eight and upon graduation from the University of Nuremberg, he served as apprentice to the German sculptor Johannes Schilling; it is speculated that Teich worked on the German national monument, *The Watch on the Rhine*.¹ His artistic skill combined with business savvy enabled him to succeed in America, settling near Llano, Texas, where he bought a granite quarry that supplied rock for his statues and monuments now seen throughout Texas.

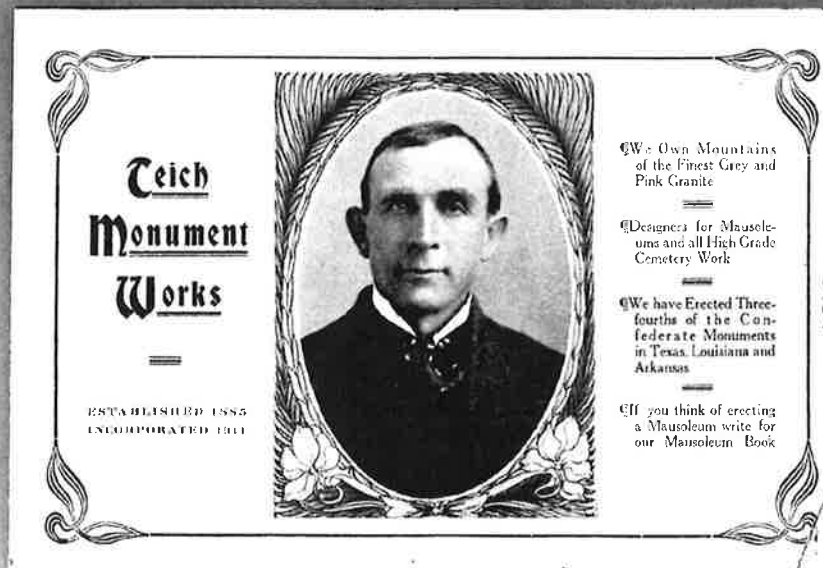


Image courtesy of Susan Teich.

In 1878, Teich emigrated from his hometown of Lobenstein (now **Bad Lobenstein**), Germany to the United States. He came with **no** knowledge of English, lived **initially** with grandparents in **Wisconsin**, and traveled **broadly** about the country. In Chicago, where the Cook County Courthouse was under construction, he showed the superintendent his drawings and was hired to supervise a crew of stonecutters. Upon the building's completion, Frank Teich moved to St. Louis, where he worked until he had saved \$600 to go to California. While working in a land office and traveling about the state, he heard about the discovery of gold in South Dakota. Putting together a crew of Chinese workers in San Francisco, Frank took them to the mining district of the Black Hills. From there, he returned to St. Louis, where he worked until 1883, accumulating enough money to travel to Texas, where he remained.²

The year he arrived in Texas, Frank was hired to supervise the building of the San Antonio National Bank and the San Antonio City Hall. When a frost caused cracks in the limestone gathered for construction of the bank, an affordable substitute was needed. Frank located granite at Bear Mountain, just north of Fredericksburg. The stone had to be cut and then carried over eighty miles of trail by ox-drawn sleds, resulting in the first use of Texas granite for building construction. Until that time, builders were unaware that Texas had granite of commercial quality in sufficient quantities to make its use practical. His efforts later earned him the title "Father of the Texas Granite Industry," an odd designation for an artist.³

That same year, the foundation of the new Capitol in Austin was completed, using imported granite. Gustav Wilke, contractor for construction of the Capitol, hired Teich as superintendent of the cutting and placement of stone for the remainder of the building. The Building Committee approved plans that called for the use of Texas limestone, asking Teich to look for a source. After inspecting every known quarry in the state, Teich reported that it

was not possible to obtain enough Texas limestone of sufficient quality and thickness to support the immense weight of the Capitol. He urged the use of granite instead. The Capitol has the appearance we now take for granted due largely to Frank's efforts.⁴

By 1935, the Teich Monument Works operated out of ten quarries and kept five finishing plants busy. Then, on September 17, 1936, at about 1:00 a.m., a devastating fire began in one of the shops and spread to other buildings. The *Llano News* reported that about \$4,000 of finished new work was lost in the fire. In addition, the fire destroyed raw stock valued at \$1,000. The total damage was estimated at \$50,000, and Teich had no insurance. The fire marshall ruled it as arson. The family believed that the husband of a recently fired Teich household maid started the fire by removing a gas cap from a car inside the shop and draining gas out and around the shop. The Llano Fire Department saved only Teich's studio, office, and home. Teich watched as the fire destroyed so much of what he had worked to build, and his health declined rapidly afterward. Frank Teich died in 1938.⁵

The Teich Monument Works resumed operations seven months after the fire at a reduced capacity under the management of his son-in-law Linden Foster. Now, the property is a privately owned ranch. The sign on the fence at the entrance still proclaims "Teichville, Texas."

Teich's commissions in Houston became so numerous that he eventually listed his business, Teich Monument Works, in the Houston City Directory. These listings appear yearly from 1936 to 1941. They ended three years after his death, at a time when Foster managed the business. The address given in the listings was that of his agent in Houston, M. J. Adlof, operating from a house at 836 West Cottage Avenue, now in the Norhill Historic District. Beautifully restored, the house was the subject of a feature article in *Houston House and Home Magazine*.⁶

HERMANN PARK

Driving the circular entrance to Hermann Park, the Sam Houston Monument comes into alignment with the Obelisk, a view that appears in so many photographs as to make it a Houston signature. Teich created both the fifty-foot obelisk and the massive

base for Sam Houston, each from his Llano granite.

Sam Houston came first, unveiled before an estimated 3,000 people on August 16, 1925, secure on Frank's thirty-five-foot arch. The four-year-old great granddaughter of Sam Houston, Margaret Bringhurst, unveiled the statue while held in the arms of John H. Kirby. Also present were Sam Houston's daughter and granddaughter, Nettie Houston Bringhurst and Nettie Bringhurst Busch (the child's grandmother and mother). The headline in the *Houston Post-Dispatch* declared, "Baby Hands Tear Veil From Equestrian Statue of General Sam Houston - Thousands Cheer as Tribute Is Paid to Illustrious [sic.] Texan."⁷

The occasion was the culmination of an idea long percolating in Houston, and taken up in earnest by the Woman's City Club of Houston at a meeting on March 5, 1923, in the home of its president, Mrs. John Miles Stewart.⁸

Frank's commission came from the statue's sculptor, Enrico Filberto Cerracchio, whom the Sam Houston Monument Association selected to construct the monument and to hire a stonecutter. To fund Cerracchio's fee of \$75,000, the Women's Club secured commitments from the State of Texas for \$25,000 and from the City of Houston for \$10,000. The rest came from public donations. The Women's Club organized basement rummage sales, musical reviews, and sold reproductions of the Texas Declaration of Independence. Despite their heroic efforts, the last \$10,000 was not forthcoming. In 1944, City Council appointed a committee to solicit private donations to that end, but there is no record that it could ever raise the money.⁹

Cerracchio presumably paid Teich out of his \$75,000 fee, but the amount is unknown. On the day of the unveiling, Mrs. Stewart publicly stated, "I want to give due credit to Frank Teich of Llano, who has worked so faithful [sic.] with the stone work. Mr. Teich has put his very heart into the work of erecting the base. On account of delays and other things the job has cost him several thousand dollars but he has erected something which is in keeping with the monument for which it was planned."¹⁰

To prepare for the 1996 restoration of the monument, the City hired architectural archaeologists to conduct research. They interviewed Adolph Conrad, a former employee of Frank Teich, still residing in Llano. He was nineteen-years-old when he helped



Sam Houston Monument (1925).

All photos by Susan Teich.



Pioneer Memorial Shaft or The Obelisk (1936).

construct the arch, and ninety at the time of the interview. Conrad confirmed that Teich used steel pins to secure the stones, drilling into the granite to place them. Columns of stone holding up the statue weighed eight and a half tons each.¹¹

In 1936, the City of Houston threw itself a huge 100th birthday party. The four-day celebration began with a fireworks display for 45,000 people in Hermann Park. Describing the festivities, the *Houston Post* gushed, "Houston, getting along in years, forgot that she was very old Saturday night as she hoisted her skirts and kicked and frolicked on the eve of her one hundredth birthday."¹²

On Sunday, August 30th, a Founders' Day luncheon, sponsored by the Junior Chamber of Commerce and the San Jacinto Centennial Association at the Rice Hotel, included a 100-pound birthday cake with 100 candles for the 600 guests. The first slice was given to John T. Browne, Houston's oldest former mayor. Radio broadcasts and tributes all that day culminated in the dedication of Frank Teich's fifty foot memorial shaft in Hermann Park, seen today at one end of the reflection pool.¹³

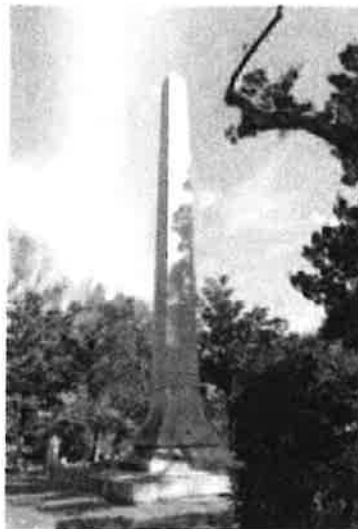
Erected to the memory of the City Founders, the *Post* called it "the tallest monolith ever quarried in this state." The San Jacinto Memorial Association commissioned the Pioneer Memorial Shaft. Mary Austin Beard, ten-year-old daughter of Colonel and Mrs. Norman H. Beard, did the unveiling and Mayor Oscar F. Holcombe received the monument.¹⁴

Elsewhere in Hermann Park, drivers dart past Houston's first public work of art, a vigilant statue of Dick Dowling, "The Hero of Sabine Pass."¹⁵

Having emigrated from County Galway, Ireland, to New Orleans in 1837, and then to Houston in 1857, Dowling was already a successful businessman by the outbreak of the Civil War. He was a charter member of Houston's first fire department (Houston Hook and Ladder Company No. 1), on the board of Houston's first public utility company (the Houston Gas Company), and the first person in Houston to install gas lighting in his home and business (a saloon known as "The Bank"). As a first lieutenant in the Davis Guards, an Irish unit from the Houston area, he distinguished himself on September 8, 1863, by leading a force of only forty-seven men in blocking Sabine Pass to prevent an invasion of Texas by 5,000 Union troops on twenty-two ships. He died at age thirty from yellow fever contracted while tending the sick during the epidemic of 1867. Mayor Alexander McGowan and the entire Houston Fire Department served as pallbearers.¹⁶



Dick Dowling Statue (1905).



One of Teich's Glenwood commissions was the Henderson obelisk, the tallest monument in the cemetery. It was erected in 1931, two years after the death of Frank W. Henderson, whose will provided that the monument be built for the grave of his father, James Wilson Henderson, the fourth governor of Texas. At forty-four feet, it was said to be the largest one-piece stone monument erected in the United States at the time.¹⁷

His statue is located on a grassy median at the intersection of Cambridge Street and MacGregor Drive. Frank Teich was a fitting choice to make the statue. It is estimated that he made a third of all Confederate soldier statues in the state of Texas. The Daughters of the Confederacy recognized his service when, incongruously, a Dallas chapter made him an honorary "Daughter." Representatives of the Confederate Veterans (Dick Dowling Camp, No. 197, of Houston), The Ancient order of Hibernians, and the Emmet Council (a Catholic organization) commissioned the statue to honor Dowling. Joined by many prominent citizens, the groups raised Frank Teich's fee of \$1,900.¹⁸

The statue was dedicated on St. Patrick's Day in 1905 at its original location in front of City Hall on Market Square. The parade through downtown was illuminated with green lights, and the carriages of dignitaries included three of the five surviving soldiers of the Battle of Sabine Pass. At City Hall, John H. Kirby, who had contributed \$250 toward the cost of the statue, served as master of ceremonies. Annie Dowling Robertson, the daughter of Dick Dowling, unveiled the statue and presented it to Mayor Andrew Jackson, who accepted it for the citizens of Houston. Since then, the statue has been on the move. In 1939, it followed City Hall across town to stand in Sam Houston Park. The statue moved again, in 1958, to Hermann Park.¹⁹



World War I Memorial (1920).

SAM HOUSTON PARK

The Dowling statue was not the only one of Teich's works at Old Market Square. April 25, 1920, marked the dedication of a memorial erected by the Houston War Mothers to honor servicemen from Harris County who died in World War I. The ceremonies began with a shower of flowers from the sky, dropped by a formation of four airplanes

from Ellington Field. The commander of the Thomas Dismuke Post of the American Legion conducted the program. The Reverend Harris Masterson, Jr., delivered an address describing his service in a base hospital in France. At the conclusion, someone played taps and the audience joined in singing "The Battle Hymn of the Republic."²⁰

Originally named the *Cenotaph to the Unknown Soldier*, it was more accurately renamed the *World War I Memorial*. In fact, all 199 of the known war dead from Harris County are specifically named on a plaque attached to the large boulder of Frank's Llano granite. This cenotaph, like Dowling, moved to Sam Houston Park in 1939 when City Hall made its move. It remains there today, displayed in the courtyard at The Heritage Society Museum.²¹

GLENWOOD CEMETERY

As with many sculptors of the time, the "bread and butter" commissions came from those wanting memorial art to grace the graves of their loved ones. Glenwood Cemetery, where the elite of Houston were buried from its opening in 1872, is a natural setting for Teich's work. With its entrance at 2525 Washington Avenue, it is more than a cemetery. It is a garden park that embraces ravines left by Buffalo Bayou, a place for the living to walk as well as a place for the dead to rest.

Frank sometimes worked in marble, but primarily in granite, a substance so hard that it proved more difficult to carve than other rock, so hard that it endured time and weather better than other rock. Granite became the preferred stone for memorial art when improved rail transportation in the 1880s made it easier to transport.²²



Michael the Archangel himself, ready with sword, guards the grave of Captain William Dunovant. The monument honors a planter and manufacturer of sugar, cotton, and rice. A former business partner killed Dunovant in 1902 during a confrontation on a moving train when Dunovant drew a gun. The partner was acquitted on grounds of self-defense.²³



Another angel, bearing a spray of marble lilies, leans against the Dunn family monument. Frank Dunn, Jr., who died in 1903, worked for \$40 a month at the store then known as Sweeney and Coombs. He later opened a highly successful pawnshop at Smith Street and Rosalie Avenue and left an estate of \$250,000.²⁴



An angel balanced on stacked granite bases marks one of the best known family plots, that of James A. Baker, Sr. He was a banker, founding partner of the Baker Botts law firm, personal attorney to William Marsh Rice, and the grandfather of James A. Baker III, who served in the administrations of three U.S. presidents.²⁵

Angels watch over most cemeteries, and Frank Teich provided a flock of them. Examples known to be his work, or attributable to him, include the graves noted here.

Finding Glenwood monuments by Teich Monument Works is not easy, however. Only a few recent monuments in Glenwood bear the names of the artist stonecutters. However, there is help from newspaper descriptions of major works and from the illustrated sample books that Frank Teich carried on his many trips to Houston to secure orders.

The one word that summarizes Frank Teich is “granite.” Granite, his chosen medium, links his work on the Austin State Capitol with his works in Houston, where Teich granite stretches from Hermann Park to Sam Houston Park to Glenwood Cemetery and reminds us of our past.

Names fade into history. Stone endures. Frank Teich’s Houston monuments, whether or not they bear his name, remain lasting reminders in granite of his pioneer presence.

Susan Froehly Teich is a retired attorney from Conoco Inc. (now ConocoPhillips Company) and lives in Old Braeswood. She is compiling a history of her neighborhood and researching other aspects of Houston history. Her husband is a great grandnephew of Frank Teich.



▶ *An angel prostrate with grief drapes over the Hill family monument. The plot was opened in 1903 for the burial of Abbie Hill, eldest daughter of Judge E. P. Hill, a president of the Houston Daily Post and founder of the Houston Land and Trust Company.²⁶*



Gustav Adolph Sternenberg's angel holds a marble trumpet at her side. Sternenberg, who owned a lumber company and numerous downtown buildings in Houston and San Antonio, died in the 1908 typhoid epidemic.²⁷



◀ *A pensive angel, finger pressed to cheek, watches over the 1903 grave of Gus Fredericks. Houston's second oldest commercial building, the Sweeney, Coombs and Fredericks Building (301 Main Street), is named for the Houston jewelry firm of which Frederick was an owner.²⁸*

▶ *Among other Glenwood monuments carved by Teich, one adorns the particularly notable grave of Frederick A. Rice, younger brother of William Marsh Rice. Frederick Rice joined Captain James A. Baker in rescuing the Rice fortune following the murder of William Marsh Rice and the filing of a forged will. Their actions kept the fortune intact for the purpose stated in the actual will—to establish a university, which became Rice Institute, now Rice University. Frederick Rice was a founding director of Glenwood Cemetery and served as its treasurer for many years. He died in 1901.²⁹*



February 28, 2019

TO: The Dallas Landmark Commission

FROM: Sam Ratcliffe, Ph.D.

Retired head of Jerry Bywaters Special Collections, Hamon Arts Library, SMU and author of *Painting Texas History to 1900* (University of Texas Press, 1992)

RE: Confederate Monument

This proposal is intended to consider the Confederate Monument in the context of its location in Pioneer Cemetery. This cemetery is a window on nineteenth-century Dallas, reflecting some of the prominent cultural forces of that time. The Confederate monument and the cattle drive sculpture "bookend"—both architecturally and thematically—the two geographical regions that meet in Dallas, the South and the West. I suggest that signage be installed that would place the monument in its historical context: erected in 1896, it was intended to commemorate Dallasites and Texans who were killed in the war and buried in unmarked graves as well as to honor the surviving veterans.

Fundraising for this, the oldest public sculpture in the city, was spearheaded by family members of those war dead. This text also should have a sentence noting the marked significance of the sculpture's creator, German immigrant Frank Teich, who executed the Sam Houston monument in Houston and worked on the state capitol building, among many other prominent Texas projects. Furthermore, it might be noted that the monument was repaired in the early 1960s by internationally recognized Mexican immigrant sculptor Octavio Medellin, whose work is now exhibited in the Dallas City Performance Hall Lobby and at Love Field.

While this monument commemorates the Confederate dead, the resting places of many (most?) of the slaves whose labor helped to build the beginnings of Dallas are also unknown. I suggest installing additional statuary and text commemorating their contributions, perhaps on the convention center side, near the Texas Sesquicentennial historical marker. This central location would enable the sculpture to function as a link between the two ends of the park. While African-Americans' links to the South are obvious, making the sculpture this sort of focal point also would point to their contributions in the West as U.S. cavalry troops ("Buffalo Soldiers") and cowboys. A start in this direction has already been made by the cattle drive sculpture, which includes an African-American cowboy. Unfortunately, the two plaques near the sculpture, incised on a steel plate and pink marble slab, respectively, are so weathered as to be illegible. However, the original text of both may have been very informative concerning Dallas and the American West; all that may be necessary for interpreting that sculpture would be to present the illegible text in a different medium.

Additional explanatory signage (perhaps along the lines of the Texas Sesquicentennial historical marker near the convention center) could welcome visitors to the park and explain its origins and significance, etc. My guess is that such signage would be especially helpful on the two sides of the park bordered by Young and Griffin streets.

The question before the commission presents Dallas with an opportunity to enhance the visitor experience at Pioneer Cemetery, tell a more complete story of the city's past, and retain a significant piece of public art by an important Texas sculptor. As a fourth-generation Dallasite, I have watched in sadness for a number of years as my city has either overlooked or downright destroyed valuable, tangible links to its history. Pioneer Cemetery has the potential to serve not only as a window on that history but also as a way for the city's citizens and visitors to gain a fuller understanding of it.



March 3, 2019

City of Dallas Landmark Commission
Dallas City Hall
1500 Marilla Street
Dallas, Texas 75201

Re: Discussion Item #1 (CD189-007)

Dear Landmark Commission Members:

*Board of Trustees
2018 - 2019*

*Joanna Hampton, AIA
President*

*Leigh Richter
Vice President -
Preservation Issues
Will Stovall
Vice President-*

Membership

*Vanessa Baker
Vice President-
Education*

*Jamie Slagel
Secretary*

*Dave Millheiser
Treasurer*

*Alicia Quintans, AIA
Past President*

Norm Alston, AIA

Buddy Apple

Betty Artis

Chris Bell

Charles Brower

John Brown, AIA

Nicky DeFreece

Emery, AIA

Dustin Gadberry

Christopher T. Haley

Erika Huddleston

Grayson Hughes

George Keaton, Jr.

Fred Peña, RA

Alicia Schroeder

Diane Sherman

Katy Slade

Julie Travis

Joan Walne

*David Preziosi, FAICP
Executive Director*

The City of Dallas Landmark Commission will consider a request from the City to remove the Confederate Monument located in the Pioneer Cemetery, a City of Dallas Landmark. As an organization dedicated to the preservation of our city's history, Preservation Dallas is concerned that the proposed application for removal is not consistent with the established city process and the preservation ordinance adopted for the cemetery. This raises significant concerns for the city's long-term historic preservation efforts.

Preservation Dallas welcomes debate about whether the monument, which is a symbol of a painful period in our City's past, should be displayed on public property within the City of Dallas. However, the very civic interests served by this public conversation are undercut by official action that we believe violates legal safeguards meant to protect facets of our City's history, even those that have been born out of tragedy and injustice. One need only look to the Tenth Street Historic District to see both the importance of remembering painful and unjust aspects of the City's past and the threat posed when local government ignores its obligation to follow the law.

In the case of Pioneer Cemetery, designated a City of Dallas Landmark in 2002, the designation established protections for existing grave markers, monuments, and other defining elements in the cemetery. Key provisions relating directly to the proposed removal include:

- The period of significance for the cemetery is listed as 1849 to 1921. While the Confederate Monument, identified in the ordinance as the Civil War Memorial, was moved to the cemetery in 1961, it was erected in 1896. This is squarely within the period of significance and was placed in context with other markers and grave sites from that period.
- Section 4.1 of the ordinance unequivocally provides that, "[e]xisting grave markers, monuments, and tombs are protected." Because the monument was already in place when the ordinance was adopted, it is a protected feature of the cemetery and, therefore, a contributing feature to the Cemetery District.
- The District's boundary was purposefully drawn to include the monument at the District's lower corner. The monument could have easily been left out if it was not considered significant to the cemetery, or out of the period of significance. The monument's intentional inclusion in the District shows specific legislative intent to protect the monument as a Landmark.



- Moreover, neither the Landmark designation report nor the ordinance identify the monument as *non-contributing* or outside the period of significance.

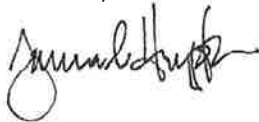
We also note two items in the posted agenda that are inconsistent with city process and evaluation of historic structures:

- The agenda includes a recommendation from the Task Force, however as clearly noted in the same agenda, the Task Force has not met at the time of posting. This presents the decision of the Task Force as a foregone conclusion in advance of discussion and action by that body.
- As a locally designated landmark, a site may also meet the National Register criteria, however it is the city's ordinance that is the governing document, and the city's ordinance does not preclude a moved property from designation. While certain criteria for city landmarks are similar to criteria for listing on the National Register of Historic Places, these criteria are not interchangeable. Introducing a new standard, the National Register Criteria, does not equate with the established city criteria for designation, impacting historic overlay districts throughout the city that contain, or consist primarily of, moved properties.

The Certificate of Demolition request runs counter to the clear language and intent of the Pioneer Cemetery District ordinance and to the city's Historic Preservation Ordinance. The request that the Landmark Commission reclassify a specifically protected feature of a historic district as *non-contributing*—when the plain text of the ordinance is directly contrary to this proposition—violates important procedural safeguards and endangers landmark districts throughout Dallas. Furthermore, the City's action risks establishing the precedent that any protected historic features which fall within a Landmark District's period of significance, but which were moved into place at a later date, may be exempted from the ordinance's protections. This is in violation of the City's own procedural norms.

The mission of Preservation Dallas includes education about our collective history. It is our hope that the City would pursue opportunities to further understanding and awareness of the full history surrounding Dallas' connection to the Civil War and the struggle for civil rights. Whether through efforts to re-contextualize the Confederate Monument, or other meaningful and substantive solutions, we must acknowledge that Dallas has long struggled to be a city for all. Preservation Dallas fully supports greater reflection, education, and opportunities for research on the city's history of racism and segregation, and ultimately, healing. Dallas has the ability to be a national leader, to move us forward into a future where people know the full story of the most troubling period in our country's history, and we would regret the City missing such an important opportunity. We urge the City to establish a location for this important discussion to continue, fostering research and reflection, and completing the history only partially told in our public dialogue.

Sincerely,



Joanna Hampton, AIA
Board President



David Preziosi, FAICP
Executive Director



Hill, Phyllis (Elaine)

From: [REDACTED]
Sent: Saturday, February 23, 2019 9:10 PM

Phyllis.Hill@dallascityhall.com" <Phyllis.Hill@dallascityhall.com>
From: Sue Stokesberry [REDACTED]
Subject: Veterans Memorial in Pioneer Cemetary
Date: Sat, 23 Feb 2019 21:09:47 -0600
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Content-Transfer-Encoding: quoted-printable
Content-Type: text/plain; charset="utf-8"

Dear Councilmembers,

I am a Dallas County resident who does not want this memorial removed =
or=20
Destroyed. This is everyones history. If we do not remember the problems of= the past We are doomed to repeat them.
This is a big part of OUR countries history, = from and=20 For many different people and reasons, but should not be
erased.

Thank you for your time and consideration,

Sue Ann Stokesberry.

Sent from Mail for Windows 10

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