

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received JUN 4 1984
date entered JUL 5 1984

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic BONNET HOUSE
and/or common BARTLETT ESTATE

2. Location

street & number 900 BIRCH ROAD, N/A not for publication
city, town FT. LAUDERDALE N/A vicinity of
state FLORIDA code 12 county BROWARD code 009

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name FLORIDA TRUST FOR HISTORIC PRESERVATION
street & number POST OFFICE BOX 11206
city, town TALLAHASSEE N/A vicinity of state FLORIDA

5. Location of Legal Description

courthouse, registry of deeds, etc. BROWARD COUNTY COURTHOUSE
street & number 201 S.E. 6TH STREET
city, town FT. LAUDERDALE state FLORIDA

6. Representation in Existing Surveys

title N/A has this property been determined eligible? yes no
date N/A federal state county local
depository for survey records N/A
city, town N/A state N/A

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Bonnet House and its surrounding 35 acre estate was designed and built in 1920-21 by noted American artist Fredrick Clay Bartlett. The principal buildings of the estate are located around a landscaped open courtyard and include the main residence, (the Bonnet House), an art studio and a music studio and guest house. The main residence is a two-story, L-shaped building of cinder block construction with a wide second story gallery. The house suggests the southern plantation house type but, like the other buildings on the estate is of no particular architectural style. Immediately to the north of the residence are the service buildings of the estate (garages, groundskeepers' and maids' residences, etc.). The estate is lushly landscaped with many tropical exotics and palms but is without any formal program of landscaping. The property is roughly rectangular in shape and is located in a dense mixed commercial and residential area of Ft. Lauderdale.

The first building on the estate to be completed was Bartlett's painting studio. As are the other principal buildings of the estate, the structure is constructed of cinder block and cypress and is covered by a low hip roof. The building is otherwise architecturally undistinguished save for a projecting balcony topped by a stylized balustrade. The interior includes an elaborate white marble Victorian mantle set directly against an unadorned block wall. Immediately to the north of the building is the most dominant visual element of the estate: a square three - storey tower topped by four concrete spheres (photo 31). Entry to the tower from its courtyard side is through a fanciful arched opening which leads onto an open stair hall covered by one of Bartlett's ceiling murals (photo 24,34).

The main building of the estate, the Bonnet House itself, is a two-storey structure with a wide second story gallery suggestive of the design of a southern plantation house (photos 1,9,19). The building is of cinder block construction with cypress used for additional structural supports, roof framing and shingles and interior ceilings and paneling. Fenestration is primarily double hung wood sash but also includes four bay windows on the east elevation of the building (photo 17). Ornamentation is confined to a delicate wrought iron railing on the gallery level and a scalloped bargeboard with a stylized triglyph motif (photo 32).

The interior of the house is highly individual, most of its decorative elements having been designed or fashioned by Bartlett himself. The entry to the house includes another ceiling mural painted by Bartlett, a marbleized wall treatment and a double line of inlaid shells around its doorways (photo 28). The octagonal dining room is fully paneled in dark cypress, providing a dramatic background for Bartlett's collection of mounted fish. In stark contrast to this room, the walls of the adjoining drawing room are of exposed concrete block. Three of Bartlett's paintings hang in this room: "The Swans", "His Son - Clay" and "The Caretaker". Flanking the north and south doorways of the room are a pair of twisted baroque columns surrounded by an individual field of ornamentation again devised by Bartlett. The second floor guest bedrooms and servants room are relatively austere, save for the master bedroom which includes a marble mantle.

(continued)

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1920

Builder/Architect

FREDRICK CLAY BARTLETT, DESIGNER

Statement of Significance (in one paragraph)

The Bartlett Estate, historically known as the Bonnet House, is significant as the highly individual design of noted American artist and collector of art Fredrick Clay Bartlett. The house was designed and constructed under Bartlett's supervision between 1920-21 and reflects the highly individual personality of its creator. The building is significant in terms of design not as the representation of an exact architectural style but rather through its remarkable individuality and integrity. The estate is one of a rapidly dwindling number of ocean front estates in South Florida and retains most of its original furnishings. Its designer, Frederick Bartlett, is nationally recognized as a noted early 20th century landscape artist and muralist and also as a collector of art, particularly of the post-impressionist period.

Fred Bartlett was born in Chicago in 1874, the son of Adolphus Clay Bartlett, president of a large hardware firm.¹ Bartlett took advantage of his financial independence to study art and in 1894 he left Chicago to study painting in Munich. After a year of work with a private tutor, he became one of the few Americans to be accepted to the Munich Royal Academy.² Upon graduating from the Academy, Bartlett went to Paris where he attended three different schools, including the studio of James Abbot McNeil Whistler. Bartlett's interest in mural painting was stimulated at this time when he met the eminent muralist Pierre Purvis Charannes.³

In 1899, Bartlett returned to Chicago to find the city in the midst of a great building boom. Accompanying this new construction was a corresponding demand for the decorative arts in public buildings. This offered an ideal opportunity for Bartlett's talent which, coupled with his social connections, brought him commissions for murals. His first commission (1900) was for the decoration of the nave of the Second Presbyterian Church. This was an extensive undertaking, involving the execution of 25 frescos, all of which survive. Other major Bartlett works include a frieze in the lobby of the Frank Dickenson Bartlett Memorial Gymnasium at the University Club at the University of Chicago; a mural in the Fine Arts Building and gothic-inspired ornamentation in the Fourth Presbyterian Church.⁴

Bartlett was also a landscape painter and was exhibited regularly at the Art Institute of Chicago between 1900-1933. Before 1918, most of his work was painted during his trips to Munich, Southern France, Switzerland, Italy and the Orient. His work shows the influence of the post-impressionist movement, particularly of Matisse and Van Gogh, whose works he had already begun to collect. Bartlett was honored with several one-man shows at the Art Institute in which twelve to twenty-four paintings were exhibited. His work was also awarded prizes at the St. Louis Exposition of 1904 and the San Francisco Exhibition of 1915.⁵

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreeage of nominated property 35.4 ACRES

Quadrangle name POMPANO BEACH

Quadrangle scale 1:24,000

UTM References

A

1	7	5	8	9	5	0	0	2	8	9	1	0	6	0
Zone	Easting				Northing									

B

1	7	5	8	9	6	4	0	2	8	9	0	9	0	0
Zone	Easting				Northing									

C

1	7	5	8	9	6	2	0	2	8	9	0	6	0	0
Zone	Easting				Northing									

D

1	7	5	8	9	1	4	0	2	8	9	0	6	8	0
Zone	Easting				Northing									

E

1	7	5	8	9	2	0	0	2	8	9	0	8	9	0
Zone	Easting				Northing									

F

1	7	5	8	9	4	2	0	2	8	9	1	0	6	0
Zone	Easting				Northing									

G

Zone	Easting				Northing									

H

Zone	Easting				Northing									

Verbal boundary description and justification

SEE CONTINUATION SHEET

List all states and counties for properties overlapping state or county boundaries

state N/A code N/A county N/A code N/A

state N/A code N/A county N/A code N/A

11. Form Prepared By

name/title MICHAEL ZIMNY / HISTORIC SITES SPECIALIST

organization DIVISION OF ARCHIVES, HISTORY AND RECORDS MANAGEMENT
date 5 - 10 - 84

street & number DEPARTMENT OF STATE telephone (904) 487-2333

city or town TALLAHASSEE state FLORIDA

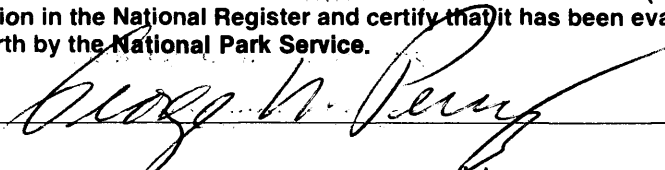
12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature



title STATE HISTORIC PRESERVATION OFFICER date 5 - 10 - 84

For NPS use only

I hereby certify that this property is included in the National Register

Entered in the
National Register

date 7-5-84

Keeper of the National Register

Attest:

date

Chief of Registration

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The main residence adjoins an enclosed courtyard containing a fanciful aviary and fountain connected by geometric pattern of coral walkways (photo 19,20,21). The courtyard is enclosed by a covered walkway punctuated on its south and east sides by a round arched opening topped by a stylized concrete fish (photo 7,13). The upper brick lattice portion of the wall was added at a later date as a wind screen to protect some of the more delicate plants grown in the courtyard.

Immediately to the north of the residence is a smaller building containing the Orchid House, Shell Room and Bamboo Bar. This structure was built by Bartlett in the early 1930's as a gift to his second wife. The circular shell room is perhaps the most individual interior of the estate, with its fanciful frieze of inlaid shells, marbleized walls and central sofa crowned by a large spire of coral (photos 37,38). Four pairs of French doors with round arched transoms provide entry to the room. To the south of the residence is the music studio, another concrete block structure topped by a steep hip roof. Adjoining it to the south is a later wing containing three guest rooms and baths (photo 11).

The grounds of the estate are landscaped following a naturalistic rather than a formal program (photos 14,15). Numerous species of palms, including Royal, Date, and Washingtonia are found throughout the estate, as are other tropical exotics. Other elements of note on the estate include a Baroque - like fountain with a broken pediment and supporting pair of consoles (photo 36) and a thatched bridge over one of the ponds located on the east side of the residence. The principal buildings of the estate are located on the eastern portion of the property.

buildings { 1 main residence.
 1 Orchid House, Shell Room, Bamboo Bar
 1 music studio
 objects 2 fountains
 1 aviary
 structure 1 thatched bridge
 sites 1 pond and grounds

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At the same time he was painting, Bartlett and his wife, Helen Birch, began to assemble a sizeable collection of post-impressionist paintings. Following his wife's death in 1925, Bartlett gave the collection to the Art Institute of Chicago in her memory. The collection, the first of its type in a major American museum, included such paintings as "Sunday Afternoon on the Island of La Grande Jatte" by George Seurat, "The old Guitarist" by Pablo Picasso and "The Basket of Apples" by Paul Cezanne.⁶ The collection is presently known as the Helen Birch Memorial Collection and continues in the holdings of the Art Institute.

In 1920, Bartlett began construction of his Ft. Lauderdale estate on beachfront property which he had acquired through his father-in-law, Hugh Taylor Birch. Birch was a prominent attorney and real estate developer in Ohio and Illinois and a large landowner in Ft. Lauderdale.⁷ Bartlett used his personally acquired architectural and artistic talents to create a very individual design for his Florida residence. The house has references to the southern plantation house type but is articulated with a highly individual program of ornamentation. Some of the ornamentation suggests a classical influence but other elements, such as the stylized concrete fish over the main entrance, are entirely the individual creations of their designer.

In 1931, Bartlett re-married, taking as his second wife Evelyn Fortune, daughter of a wealthy Indianapolis family prominent in public philanthropy. Shortly after taking up residence at the estate, Evelyn Bartlett began to refer to the residence as the Bonnet House, the name referring to a variety of lilly grown on the estate. In 1932, following cataract operations, Bartlett began to encourage his wife to paint. In 1933 she entered a portrait in the annual exhibition of the Art Club in Pennsylvania. In the following year, more than sixty of her paintings were brought together for a one man show by the John Herron Art Institute of Indianapolis.⁸ She made her debut in 1935 and received favorable responses in various art publications.

Evelyn Bartlett continued to use the Bonnet House as a winter residence following her husband's death in 1953. Wishing the estate to be protected from the intense development which has occurred in South Florida, she has recently donated the property to the Florida Trust for Historic Preservation who will maintain it as a house museum.

NOTES

1 Anne Cannon Palumbo, "The Paintings of Fredrick Clay Bartlett and Evelyn Fortune Bartlett", National Museum of Art, January, 1982.

2 Erne R. and Florence Freuh, "Fredrick Clay Bartlett: Chicago Painter and Patron of the Arts", Chicago History vol. 8, No. 1, Spring 1979, p.16.

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3 Ibid, p. 16.

4 Ibid, p. 17.

5 "F.C. Bartlett, Noted American Artist Dies." Chicago Daily Tribune, 24 June 1953.

6 Modern Paintings in the Helen Birch Bartlett Memorial from the Birch - Bartlett Collection, (Chicago: Art Institute of Chicago, 1926, 1929, 1946).

7 William McGoun, A Biographical History of Broward County (Miami: The Miami Herald, 1972), pp.36-37.

8 Palumbo, p. 4.

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Modern Paintings in the Helen Birch Bartlett Memorial from the Birch Bartlett Collection. Chicago: Art Institute of Chicago, 1926, 1929, 1946.

McGoun, William. A Biographical History of Broward County. Miami: The Miami Herald, 1972.

Palumbo, Anne Cannon. "The Painting of Fredrick Clay Bartlett and Evelyn Fortune Bartlett". National Museum of American Art, January 1982.

"Paintings by Fredrick Clay Bartlett, Turman E. Fassett and William J. Pottery". Rochester Memorial Art Gallery, November 1921.

Sherwood, Walter J. "The Famous Birch Collection". Chicago Visitor, October 1932.

Watson, Forbes. "A Note on the Birch Collection". The Arts, June 1926.

Zabel, Morton Dauwen. "An American Gallery of Modern Painting". Art and Archaeology, December 1926.

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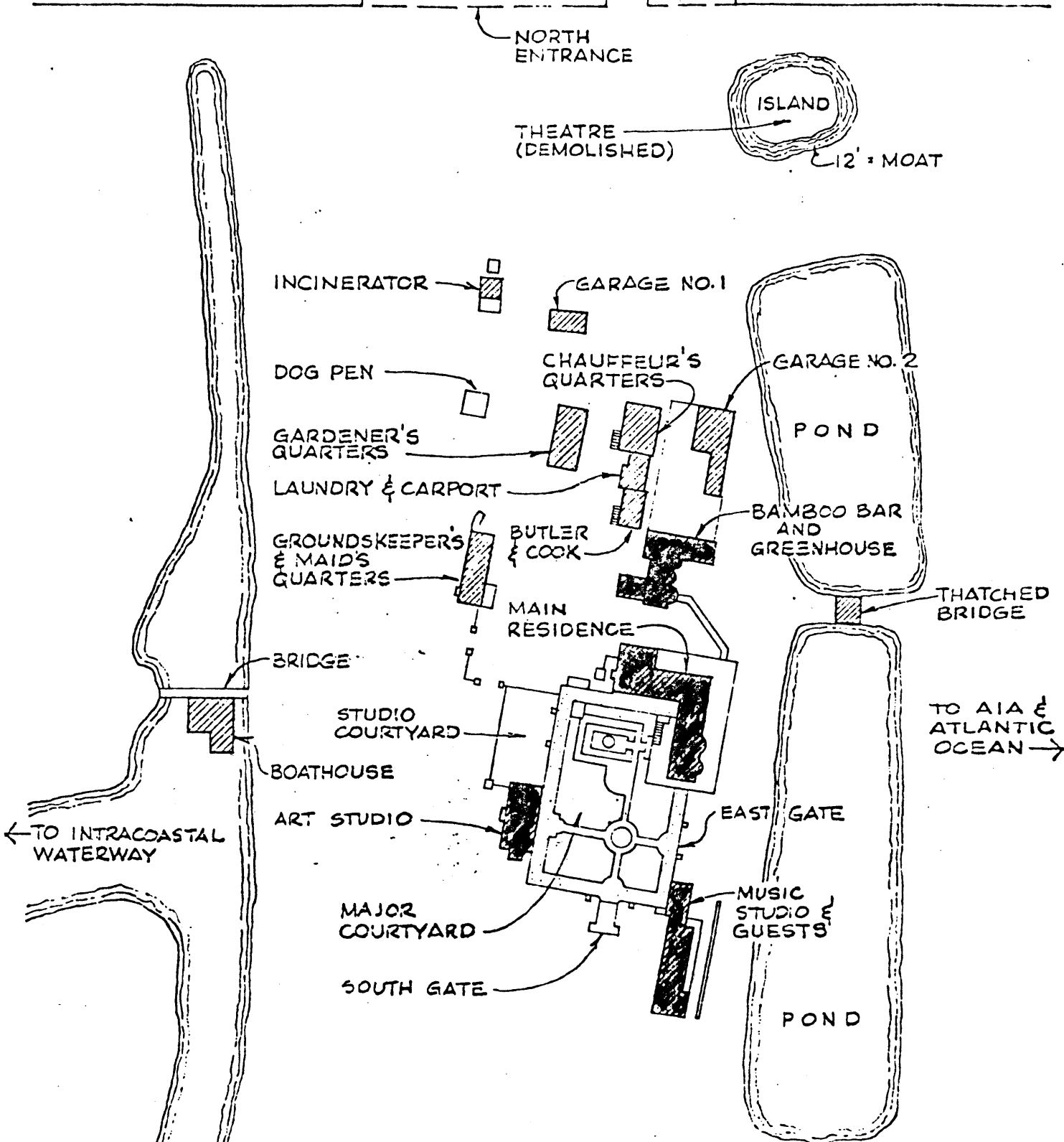
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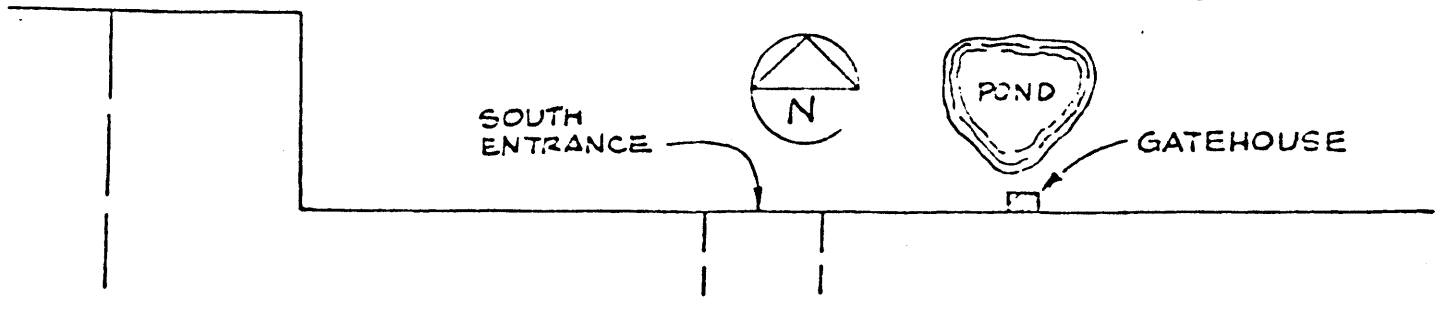
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All that part of Government Lot 1, Section 1, Township 50 South, Range 42 East, less Seabride, according to the plat thereof recorded in Plat Book 21, page 46, of the Public Records of Broward County, Florida, and less Atlantic Beach Development, according to the plat thereof recorded in Plat Book 27, page 1, of the Public Records of Broward County, Florida, and less the North 572.50 feet (as measured at right angles) of said Government Lot 1; together with that portion of Government Lot 1, Section 1, lying North of Birch Ocean Front Subdivision NO. 2, according to the Plat thereof recorded in Plat Book 21, page 22, of the Public Records of Broward County, Florida; together with that portion of Government Lot 2, said Section 6, lying West of State Road A-1-A, and North of said Birch Ocean Front Subdivision NO. 2. All less portions of the above described lands described in Deed Book 716 Page 574 and Deed Book 773, Page 630, in Broward County, records, excluding that part of the aforesaid property which is not within the East 750 feet thereof. This area includes all significant properties.

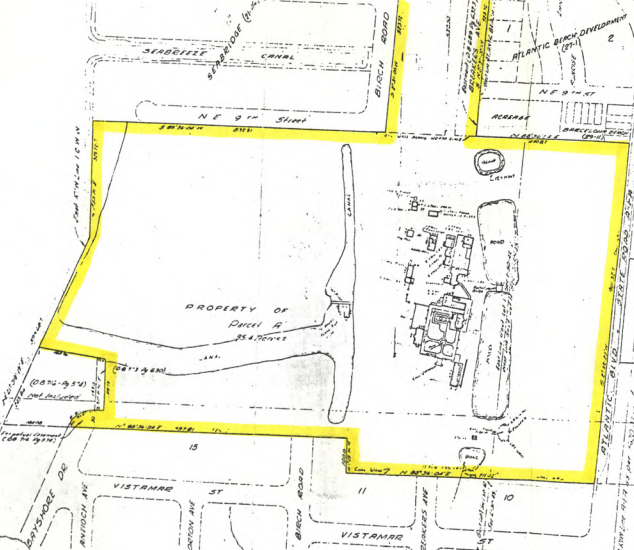


PARTIAL SITE PLAN
 SCALE: 1" = 100'-0"



Scale 1:100

INTRACOASTAL WATERWAY



ATLANTIC OCEAN