

## CULTURAL AND SOCIAL CONTEXT

### CIVIL RIGHTS AND INTEGRATION

Segregation and racial discrimination in Fort Worth persisted in the public and private realms into the 1960s. Racial minorities, restricted in where they could shop, go to school, swim, find lodging, see a movie, and dine, continued to frequent Black- and Latino-owned businesses. The Fort Worth listings in the *Green Book*—the traveler’s guide for African Americans that was established in 1936—from the 1940s through the 1950s list a number of the city’s Black-owned business, including restaurants, hotels, and service stations (fig. 4-66). Reflective of the segregated nature of the city, most of the businesses were clustered together east of downtown, on East 5th, East Terrell, and East Rosedale Streets, in the city’s predominantly African American section. Most of these businesses suffered the same fate as the Jim Hotel on East 5th Street and were demolished in the 1960s and 1970s for the convention center and freeway construction.<sup>92</sup> At least one “tourist home” from the *Green Book* remains. From her house at 1213 East Terrell Avenue, Mary Lou Evans provided lodging for African Americans (fig. 4-67).<sup>93</sup>

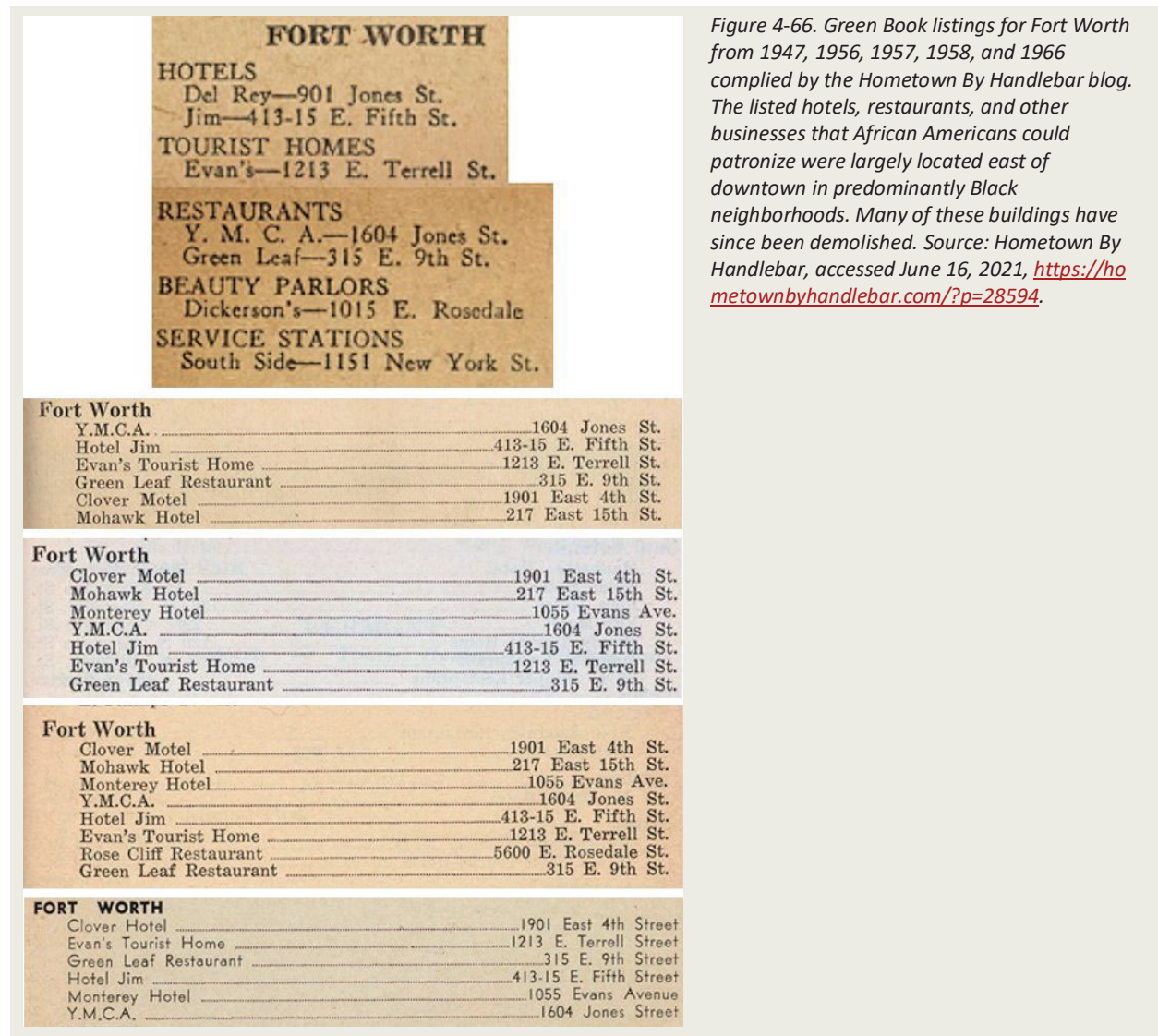


Figure 4-66. *Green Book* listings for Fort Worth from 1947, 1956, 1957, 1958, and 1966 compiled by the Hometown By Handlebar blog. The listed hotels, restaurants, and other businesses that African Americans could patronize were largely located east of downtown in predominantly Black neighborhoods. Many of these buildings have since been demolished. Source: Hometown By Handlebar, accessed June 16, 2021, <https://hometownbyhandlebar.com/?p=28594>.



Figure 4-67. One of the few extant buildings listed in the Green Book is the house at 1213 East Terrell Avenue. Out of her house, Mary Lou Evans operated Evan's Tourist Home for African American travelers in the 1940s into the 1960s. Source: "Green Book: Just a Movie Now But a Vital Road Map Then," *Hometown By Handlebar* (blog), February 28, 2019, <https://hometownbyhandlebar.com/?p=28594>

To combat the perpetuation of Jim Crow-era policies and inequality, various individuals, activists, and groups advocated for the city's racial minorities. The Fort Worth Urban League, founded in 1944, was among the groups working on behalf of the city's Black population. The group, which met at various churches including the 1904 St. Andrew's Methodist Church at 522 Missouri Avenue, worked to increase Black employment in the defense industry, provide education for Black women, and help Black families build and repair homes in historically Black neighborhoods, including Stop Six.<sup>94</sup> In the 1950s, activist Lenora Rolla (see *Preservation Movement* beginning on page 256), opened Hattie Street Haven, a community center in a former fire station on East Hattie Street (demolished) (fig. 4-68). There, Rolla organized boycotts of segregated businesses and encouraged voting among Black Fort Worthians.<sup>95</sup> Activist and physician Dr. Marion J. Brooks also had a profound impact on advancing civil rights in Fort Worth. In addition to serving on the Urban League board, Dr. Brooks, who co-founded the Tarrant County Precinct Workers Council in 1953, fought to eliminate the poll tax and encouraged Black voter participation and candidacy.<sup>96</sup> As a medical provider, Dr. Brooks also fought for and achieved admitting privileges at all of the city's major hospitals by the mid-1960s, having previously only had privileges at City-County Hospital (now John Peter Smith Hospital) and the "Negro Ward" at St. Joseph's.<sup>97</sup> At his own clinic, Brooks Clinic at 2200 Evans Avenue, which he opened with his brother Donald A. Brooks and dentist Clyde R. Broadus in 1958, Dr. Brooks sought to provide medical care for all in need, regardless of ability to pay (fig. 4-69). Dr. Brooks also helped organize protests in the 1960s against the Safeway Grocery at 2100 Evans Avenue over the store's employment policy, as well as one against segregated shopping policies at Leonard's Department Store; both ultimately resulting in changed policies.<sup>98</sup> Among the other activists enacting change during this period include women's rights and political and farmworker advocate Pauline Gasca Valenciano, who was jailed for her role in organizing United Farm Workers' Organizing Committee-led boycotts and pickets of grocery stores in the 1970s (fig. 4-70, 4-71).<sup>99</sup>



Figure 4-68. In the 1950s, activist Lenora Rolla opened Hattie Street Haven, a community center on East Hattie Street (demolished). Taken in the 1950s, this photo shows children helping paint the inside of the community center. “We do it together,” is written on the back of the photo. Source: “Children Painting Hattie Street Haven,” [photograph], 1955–1978, University of North Texas Libraries, The Portal to Texas History, crediting Tarrant County Black Historical and Genealogical Society, accessed June 16, 2021, <https://texashistory.unt.edu/ark:/67531/metaph1227342/m1/1/?q=%22hattie%20street%20haven%22>.



Figure 4-69. The extant Brooks Clinic at 2200 Evans Avenue. Activist and doctor Marion J. Brooks opened the clinic with his brother Donald A. Brooks and dentist Clyde R. Broadus in 1958 in a predominantly African American neighborhood. Source: Loopnet, accessed August 24, 2021, <https://www.loopnet.com/Listing/2200-Evans-Ave-Fort-Worth-TX/15306011/>.



Figure 4-70. A local activist protesting Buddies Grocery Store in 1969 in support of the grape boycott and Cesar Chavez's United Farm Worker's Organizing Committee. Source: "Farm worker strikers picketing at Buddies Grocery store, Fort Worth, Texas," United Farm Workers Organizing Committee, Fort Worth Boycott Records, University of Texas at Arlington Libraries Digital Gallery, 1969, accessed June 16, 2021, <https://library.uta.edu/digitalgallery/img/10004462>.



Figure 4-71. American labor leader and civil rights activist Cesar Chavez in 1969, leading a picket against a local grocery store. During his trip to Fort Worth, Chavez also gave a speech at St. Patrick Cathedral where he spoke on behalf of farm workers. Source: "Cesar Chavez with other strikers," United Farm Workers Organizing Committee, Fort Worth Boycott Records, University of Texas at Arlington Libraries Digital Gallery, 1969, accessed June 16, 2021, <https://library.uta.edu/digitalgallery/img/10004463>.


The work of activists and local and national organizations, including the NAACP, helped raise awareness and initiate integration and other racial justice changes in Fort Worth. Following petitions and lawsuits brought against the City by various individuals and groups, early civil rights gains included the integration of the City's three all-white public golf courses in the mid-1950s, the desegregation of buses in 1956, and the hiring of Fort Worth's first Black policeman in 1958 (fig. 4-72).<sup>100</sup> Despite those achievements, the City perpetuated segregation in other areas including its public pools and schools; pools remained largely segregated until the mid-1960s, and Fort Worth was among the last major cities in Texas to implement an integration plan. Following a lawsuit brought against Fort Worth by the NAACP, in 1961 a US district judge ruled the city's dual school system unconstitutional, forcing the city to begin integration.<sup>101</sup>

Figure 4-72. Black members of the Fort Worth Golf Club Association. African Americans were first allowed access to the City-owned golf courses in the mid-1950s. Source: "Golf Club Association Members," [photograph], n.d., University of North Texas Libraries, The Portal to Texas History, crediting Tarrant County Black Historical and Genealogical Society, accessed June 15, 2021, <https://texas.history.unt.edu/ark:/67531/metaph1223248/>.



While city schools integrated in the 1960s, so too did the rest of the city. A 1963 report by the Mayor's Commission on Human Relations stated that most of the city's restaurants, hotels, stores, theaters, and churches had already been integrated.<sup>102</sup> The city's largest university, TCU, was integrated in 1964, and the Fort Worth Bar admitted its first Black attorneys that same year.<sup>103</sup> By the end of the decade, the City passed an ordinance making racial discrimination unlawful in public places including hotels, restaurants, bars, theaters, bowling alleys, washaterias, and skating rinks.<sup>104</sup> Fort Worth's first African American City Council member, Dr. Edward Guinn, proclaimed it the "latest of many steps to overturn serious problems affecting Fort Worth."<sup>105</sup> Throughout the rest of the period, racial minorities gained more representation in municipal affairs. Prompted by advocates, including Valenciano, calling for a larger voice for racial minorities in local affairs, City Council representation changed in the 1970s to single-member districts from the at-large system that had historically kept local government white. Following the restructuring, Louis Zapata became the city's first Mexican American City Council member in 1977, 43 years after his birth in El Pozo Barrio along the Trinity River.<sup>106</sup>

See the next page for a sample statement of significance for resources associated with the theme: Cultural and Social Context, subtheme: Civil Rights and Integration.

Statement of Significance*	
<b>Theme:</b>	<b>Twentieth-Century Cultural and Social Context</b>
<b>Subthemes:</b>	Religious Institutions, Parkland & Recreation, Women’s Clubs, Civil Rights & Integration, Emerging LGBTQ Scene and Community, Arts & The Cultural District, Heritage & Cultural Preservation Movement
<b>Summary Statement of Significance:</b>	Resources associated with this theme and its many subthemes highlight the development of the city’s rich cultural and social fabric in the twentieth century. The theme covers the welfare and cultural development of the city and its people, and the institutions involved in this work. Progressive issues, civil rights advocacy, parks, and the arts are among the areas associated with this theme. Resources may be eligible under a variety of areas of significance, but they must retain sufficient integrity to convey significance and association with this theme.
<b>Period of Significance:</b>	From 1900 to 1980.
<b>Period of Significance Justification:</b>	Covers the twentieth century period of cultural and social development. Some resources may have periods of significance that begin earlier.
<b>Geographic Location:</b>	Citywide
<b>Area(s) of Significance:</b>	Art, Community Planning and Development, Entertainment/Recreation, Ethnic Heritage, Health/Medicine, Landscape Architecture, Performing Arts, Social History, Architecture
<b>Criteria:</b>	<b>National Register:</b> A, C, Criteria Consideration A <b>Local:</b> 1, 2, 3, 5, 7
<b>Associated Property Types:</b>	Resources include churches, synagogues, parks, club houses, medical clinics, residences, bars, theaters, and museums.
<b>Example:</b>	<b>Brooks Clinic, 2200 Evans Avenue</b>
<p><b>The Brooks Clinic</b> is an example of a resource associated with the subtheme of Civil Rights and Integration under the Twentieth-Century Cultural and Social Context. Black advocate and physician, Dr. Marion J. Brooks, established the clinic to serve all in need, regardless of their race or ability to pay. Brooks opened the clinic in a predominantly Black neighborhood in 1958, approximately six years before hospitals across the nation began integrating and during a period when racial minorities had less access to medical care compared to white citizens in Fort Worth. The clinic reflects how the African American community filled in gaps left by the government. The building may be eligible as a local landmark and for the National Register under Criterion A in the areas of Ethnic Heritage and Health/Medicine.</p>	
	
<p>View of the Brooks Clinic at 2200 Evans Avenue. Source: Loopnet, accessed August 24, 2021, <a href="https://www.loopnet.com/Listing/2200-Evans-Ave-Fort-Worth-TX/15306011/">https://www.loopnet.com/Listing/2200-Evans-Ave-Fort-Worth-TX/15306011/</a>.</p>	
<p>*This sample provides a framework for the identification of resources associated with significant themes in Fort Worth’s history. Resources significant under one theme/subtheme may also be significant under one, or several other themes. Period of Significance dates are also just a guide, and resources may have periods of significance that start earlier or end later. Each resource needs to be evaluated individually for historical significance.</p>	

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## EMERGING LGBTQ SCENE AND COMMUNITY

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Texas's harsh stance on and the social stigma attached to homosexuality led to the State of Texas passing and retaining nineteenth century laws. The State of Texas even passed a law in 1973 making homosexuality a misdemeanor.<sup>107</sup> Fort Worth was no more tolerant and had an anti-cross-dressing ordinance into the late 1970s.<sup>108</sup> Despite an overwhelming disapproval of the community, this period witnessed the opening of the city's first gay bars and saw the establishment of gay advocacy and support groups. While the city's LGBTQ community and establishments proliferated after 1980, the seeds for such growth were sown in this period.

In the 1950s, many city bar owners prohibited LGBTQ members from patronizing their establishments. There were some establishments, though, that allowed the community into their businesses. Several of these bars were located on the Jacksboro Highway, and they included one of Fort Worth's largest clubs, the famed Skyliner Ballroom (not extant).<sup>109</sup> Another bar, the Longhorn Bar and Grill, downtown at 1510 Houston Street (not extant), was included in the "Lady Jai Recommended List," a gay traveler's guide, though not as an exclusive gay bar.<sup>110</sup> The 1960s and 1970s saw the opening of the city's first gay bars and the early origins of several small LGBTQ districts. Jacksboro Highway was one area with several LGBTQ establishments, including El Toga (not extant), Lil Elvira's (not extant), and Little Lou Lou's at 5420 Jacksboro Highway (building extant but business no longer in operation). The Hemphill and Magnolia neighborhoods also had several LGBTQ establishments, including the 500 Club at 506 West Magnolia Avenue (extant), the Banjo Lounge at 1408 West Magnolia Avenue (extant), and Aub's Steakhouse, one of the first gay-owned restaurants in Fort Worth, at 1308 St. Louis Avenue (not extant).<sup>111</sup> However, it was South Jennings Avenue, particularly the 400–600 blocks, that emerged as the closest thing to an LGBTQ district in Fort Worth. The city's longest running gay bar, the 651 Club, opened in 1969, only months before the Stonewall Inn police raid and clash in New York City.<sup>112</sup> The club remained in operation (renamed the Rainbow Lounge) at 651 South Jennings Avenue until 2017, when the building was destroyed by fire. The Come Along Inn was another addition to the strip. Opened in the 1970s at 515 South Jennings Avenue, the business changed names over the years, but remained in operation into 2020. The establishments at 651 and 515 South Jennings Avenue were considered by many as the heart of the city's LGBTQ scene. With so few places where members of the community could openly meet and socialize during the period, these establishments were significant in fostering the LGBTQ community in Fort Worth.

The city's LGBTQ community also benefited from the support provided by new advocacy groups and LGBTQ-friendly religious institutions. In 1973, several individuals founded the city's first gay organization, Awareness, Unity, and Research Association (AURA).<sup>113</sup> The group published a gay newspaper, *Community News*, and advocated for LGBTQ civil rights (fig 4-73). One of their primary goals, the establishment of a gay community center, was achieved in 1983, when Center for the Community opened at 2412 Lipscomb Street (not extant).<sup>114</sup> The group, in conjunction with the Fort Worth/Dallas Metroplex Gay Council, also hosted the inaugural Texas Gay Conference in 1974. Held at St. Stephen Church College Community Services building at 4301 Miller Avenue (extant), the event was plagued by conflict with the police over their recording of license plate numbers of attendees.<sup>115</sup> In 1978, the LGBTQ community won a legal victory when a judge ordered the Fort Worth Police Department to destroy the names and license plate numbers collected at the event.




Figure 4-73. Cover of Community News in 1975. The newspaper was published by AURA in Fort Worth. Source: Houston LGBT History, accessed August 26, 2021, <https://www.houstonlgbthistory.org/index.html>.

The Universal Fellowship of Metropolitan Community Churches (UFMCC), a nationwide religious organization for LGBTQ members of faith, also established itself in Fort Worth in the 1970s. After meeting privately in the early 1970s, several locals met with representatives of the UFMCC and chartered Agape Metropolitan Community Church in 1973, one of 45 affiliated churches in the country.<sup>116</sup> The congregation, which consisted of 40 men and women in 1973, leased space throughout the 1970s before moving to its current location in southeast Fort Worth in the early 1980s. Among the spaces used by the congregation during the period include: the First Unitarian Universalist Church at 2800 Purington Avenue (extant), the former Handley Masonic Lodge at 3024 Forest Avenue (extant), and a commercial building at 5404 East Lancaster Avenue (believed to be extant, though the address has changed).<sup>117</sup>

The work of the LGTBQ members during this period laid the foundation for continued civil rights advancements in the 1980s, 1990s, and 2000s. The community would also achieve greater visibility in the following decades, through various events including the city's first pride picnic and pride-week celebrations in the 1980s.

See the next page for a sample statement of significance for resources associated with the theme: Cultural and Social Context, subtheme: Emerging LGBTQ Scene and Community Development.



Statement of Significance*	
<b>Theme:</b>	<b>Twentieth-Century Cultural and Social Context</b>
<b>Subthemes:</b>	Religious Institutions, Parkland & Recreation, Women’s Clubs, Civil Rights & Integration, Emerging LGBTQ Scene and Community, Arts & The Cultural District, Heritage & Cultural Preservation Movement
<b>Summary Statement of Significance:</b>	Resources associated with this theme and its many subthemes highlight the development of the city’s rich cultural and social fabric in the early twentieth century through the postwar period. The theme covers the welfare and cultural development of the city and its people, and the institutions involved in this work. Progressive issues, civil rights advocacy, parks, and the arts are among the areas associated with this theme. Resources may be eligible under a variety of areas of significance, but they must retain sufficient integrity to convey significance and association with this theme.
<b>Period of Significance:</b>	From 1900 to 1980.
<b>Period of Significance Justification:</b>	Covers the twentieth-century period of cultural and social development. Some resources may have periods of significance that begin earlier.
<b>Geographic Location:</b>	Citywide
<b>Area(s) of Significance:</b>	Art, Community Planning and Development, Entertainment/Recreation, Ethnic Heritage, Health/Medicine, Landscape Architecture, Performing Arts, Social History, Architecture.
<b>Criteria:</b>	<b>National Register:</b> A, C, Criteria Consideration A <b>Local:</b> 1, 2, 3, 5, 7
<b>Associated Property Types:</b>	Resources include churches, synagogues, parks, club houses, medical clinics, residences, bars, theaters, and museums.
<b>Example:</b>	<b>The 500 Club, 506 West Magnolia Avenue</b>
<p><b>The 500 Club</b> on West Magnolia Avenue was one of Fort Worth’s early gay bars and is associated with the subtheme Emerging LGBTQ Scene and Community. Newspaper advertisements indicate a bar, Velma’s 500 Club, located in the ca. 1930 building as early as 1961, but it presumably became a gay bar in the early 1970s. The bar was one of several in Fort Worth that provided the LGBTQ community a safe space for socializing and meeting during a period of discrimination. The development of the bar scene coincided with a growing LGBTQ advocacy movement and visibility for the community that continued into the 1980s. The former 500 Club is one of the few extant resources known to be associated with this movement; unfortunately, many other sites have been lost. The building at 506 W. Magnolia Avenue suffers from integrity issues, but it may be eligible as a local landmark and for the National Register under Criterion A under Social History if it is rehabilitated according to the <i>Secretary of Interior Standards for Rehabilitation</i> and non-historic age alterations are reversed. The building may be an ideal candidate for the federal and state preservation tax incentive and credit programs for rehabilitation.</p>	
	
<p><i>View of the building at 506 West Magnolia Avenue. Source: HHM, 2015.</i></p>	
<p>*This sample provides a framework for the identification of resources associated with significant themes in Fort Worth’s history. Resources significant under one theme/subtheme may also be significant under one, or several other themes. Period of Significance dates are also just a guide, and resources may have periods of significance that start earlier or end later. Each resource needs to be evaluated individually for historical significance.</p>	

## ARTS AND THE CULTURAL DISTRICT

The postwar period in Fort Worth saw the city's already rich cultural fabric grow richer. The music scene benefitted from the founding of the Fort Worth Opera in 1946, as well as the inaugural Van Cliburn International Piano Competition, one of the world's most prestigious, held at TCU in 1962. "Major Bill" Smith founded several record labels in Fort Worth after his discharge from Carswell Air Force Base in the 1950s, recording several national hits from a recording studio at the old Clifford Herring Sound Equipment Company building on West 7th Street (demolished).<sup>118</sup> Songs recorded at the studio were often played on KXOL, said to be the city's first independent radio station (all buildings demolished).<sup>119</sup> Musical acts played clubs like the Jim Hotel downtown and those on Jacksboro Highway including the 50/50 Club, the Chateau Club, Skyliner Ballroom, and the Rocket Club (fig. 4-74). Fans of the big band and jazz musicians who played these clubs shopped at one of the city's first record stores, Record Town, which opened in 1957 and was located at 3025 South University Drive.<sup>120</sup>



Figure 4-74. The former Rocket Club at 2130 Jacksboro Highway in North Fort Worth (extant). Built in the late 1940s, the Rocket Club was just one of the many clubs on Jacksboro Highway in the period. Source: Google Street View, 2018, captured June 15, 2021.

A combination of the city's commitment to the arts and the philanthropy of wealthy Fort Worth individuals and families manifested in the cultural district's extraordinary expansion in the postwar period. Early in the period, City Council and voters approved over half a million dollars for construction of new museums and theaters, while families who had made millions in the oil, grain, and cattle industries earlier in the twentieth century bequeathed the City some of the state's and nation's finest museums.<sup>121</sup> As a result of this investment, between 1946 and 1980, five new institutions opened in the city's cultural district. Designed by some of the period's most renowned architects, the collection of museums is one of the most architecturally significant in the nation.

Taxpayers helped fund some of the earliest additions to the Cultural District: the Children's Museum, the Fort Worth Art Center, and Casa Mañana Theater. Both the Children's Museum (demolished, a new Fort Worth Museum of Science and History opened in 2006) and the Fort Worth Art Center (1300 Gendy Street) opened in 1954, spurring the development of a museum district on the former Camp Bowie and 1936 Frontier Centennial site (fig. 4-75). The Children's Museum, founded in 1939, moved into its permanent home just west of Will Rogers Memorial Center after bouncing from schools to residences on Summit Avenue in the 1940s. The museum opened the Charlie Mary Noble Planetarium, the first public planetarium in the region, in 1955 (fig. 4-76).<sup>122</sup> Next to the Children's Museum, the Fort Worth Art Center opened at 1300 Gendy Street (fig. 4-77). Designed by Bauhaus-trained graphic designer and architect Herbert Bayer, the museum housed the City's art collection, previously displayed at the public

library.<sup>123</sup> Additions to the building during the period included the W. E. Scott Theater in 1966 and a 1974 addition designed by O’Neil Ford and Associates.<sup>124</sup> The last building added in the 1950s was Casa Mañana Theater (fig. 4-78). Built as a permanent replacement for the open-air amphitheater used during the Frontier Centennial, the theater opened in 1958 with a focus on bringing Broadway musicals to the city.<sup>125</sup> Designed by A. George King, the theater’s main feature was its aluminum geodesic dome designed by Henry Kaiser and Richard Buckminster Fuller.<sup>126</sup>



Figure 4-75. Early development in what will become the Cultural District. The photo shows the construction of the Children’s Museum and Art Center in 1953. Source: “An aerial view of construction at Fort Worth Children’s Museum,” Fort Worth Star-Telegram Collection, University of Texas at Arlington Libraries Digital Gallery, 1953, accessed June 15, 2021, <https://library.uta.edu/digitalgallery/img/10002248>.

Figure 4-76. The director of the Fort Worth Children’s Museum outside the building in 1967. The museum opened in 1954 and was replaced in 2006 by the new Fort Worth Museum of Science and History. Source: “Helmuth Naumer, director of Fort Worth Children’s Museum, rides an old fashioned bicycle,” Fort Worth Star-Telegram Collection, University of Texas at Arlington Libraries Digital Gallery, 1967, accessed June 15, 2021, <https://library.uta.edu/digitalgallery/img/10013854>.





Figure 4-77. The Fort Worth Art Center at 1300 Gendy Street photographed at night shortly after its opening in 1954 (extant). Architect Herbert Bayer designed the building. Source: "Fort Worth Art Center photographed at night," W. D. Smith Commercial Photography, Inc. Collection, University of Texas at Arlington Libraries Digital Gallery, 1955, accessed June 15, 2021, <https://library.uta.edu/digitalgallery/img/20099381>.



Figure 4-78. Casa Mañana Theater opened in 1958 in the Cultural District (extant). The geodesic dome was designed by Henry Kaiser and Richard Buckminster Fuller. Source: "Exterior view of Casa Mánana," W. D. Smith Commercial Photography, Inc. Collection, University of Texas at Arlington Libraries Digital Gallery, 1958, accessed June 15, 2021, <https://library.uta.edu/digitalgallery/img/20101705>.

The two other museums built in this period stemmed from the philanthropy of two Fort Worth families. The Amon Carter Museum of American Art (3501 Camp Bowie Boulevard), opened in 1961, was a gift

from the Amon G. Carter Foundation (fig. 4-79). The museum, north of the Fort Worth Arts Center across West Lancaster Avenue, replaced a used auto lot. During his lifetime (1879–1955), businessman, media mogul, oil man, and civic leader Amon G. Carter amassed a collection of art containing more than 400 works.<sup>127</sup> Envisioning his collection on display in a museum accessible to the public, Carter provided for such a place in his 1955 will:

I desire and direct that the museum be operated as a nonprofit artistic enterprise for the benefit of the public and to aid in the promotion of cultural spirit in the city of Fort Worth and vicinity, to stimulate the artistic imagination among young people residing there.<sup>128</sup>

Architect Philip Johnson, hired by Carter’s children through the Amon G. Carter Foundation, designed the museum and its 1977 and 1998 expansions.



Figure 4-79. The Amon Carter Museum of American Art (extant). Opened in 1961 and designed by architect Philip Johnson, the museum was a gift to the City from the Amon G. Carter Foundation. Source: WBAP-TV (Television station: Fort Worth, Tex.) “Amon Carter Museum of Western Art,” [photograph], 1970, University of North Texas Libraries, *The Portal to Texas History*, crediting UNT Libraries Special Collections, accessed June 16, 2021, <https://texashistory.unt.edu/ark:/67531/me tadc1337712/>.

Kay Kimbell, who amassed his wealth from his flour, feed, and oil mills and chain of grocery stores, formed the Kimbell Art Foundation in 1936 with his wife Velma and his sister and brother-in-law. Over Kimbell’s lifetime (1886–1964), the foundation acquired over 300 pieces of art. Upon his death, Kimbell bequeathed his estate to the foundation, charging it with creating a first-class art museum.<sup>129</sup> Designed by architect Louis Kahn, the Kimbell Art Museum opened in 1972 at 3333 Camp Bowie Boulevard (fig. 4-80). Mayor R. M. “Sharkey” Stovall declared the museum “the greatest thing that has happened to Fort Worth in the field of culture for many years.”<sup>130</sup> The opening of the Kimbell Art Museum within the cluster of museums, the Will Rogers Memorial Complex, and the Fort Worth Botanic Garden further cemented the area’s transformation into an arts district (fig. 4-81). Not only did the district’s development contribute to the city’s cultural sphere, but it also supported new and existing independent restaurants and other galleries nearby.



Figure 4-80. Architect Louis Kahn designed the extant Kimbell Art Museum. The museum opened in 1972 at 3333 Camp Bowie Boulevard. Source: Carol M. Highsmith, photographer, “Kimbell Art Museum in Fort Worth, Texas,” between 1980 and 2006, from the Library of Congress, <https://www.loc.gov/item/2011631403/>.



Figure 4-81. Part of the Cultural District sometime after the completion of the Kimbell Art Museum in 1972. The Kimbell Art Museum is located in the bottom left, and the Amon Carter Museum of American Art is to its right, at the intersection of Camp Bowie Boulevard and West Lancaster Avenue. Will Rogers Memorial Center and Coliseum is in the top left. The Children's Museum is in the top right corner, and below it is the Fort Worth Art Center. Casa Mañana Theater is left of Will Rogers Coliseum outside the frame. Source: “Aerial view of the Fort Worth arts district,” [photograph], n.d., University of North Texas Libraries, The Portal to Texas History, crediting UNT Libraries Special Collections, accessed June 16, 2021, <https://texashistory.unt.edu/ark:/67531/metadc850136/>.

## PARKS AND CIVIC IMPROVEMENTS

Throughout the postwar period, Fort Worth added around 80 new parks to its system.<sup>131</sup> Many of the parks development in this period generally followed recommendations presented in landscape architects Hare and Hare's 1930 and updated 1957 park master plan, while some of the later parks reflect the City's urban renewal efforts and its renewed interest in the Trinity River as a source of recreation.

Following Hare and Hare's park master plan, a large number of the city's new parks included playgrounds near schools, playfields, and small community and neighborhood parks in new residential areas.<sup>132</sup> Bonnie Brae Park, opened in 1957 at 3212 Wesley Street near Bonnie Brae Elementary School, is an example of the postwar effort to create parks near schools, while Riverside Park, established in 1974, opened in an area called out in the 1957 plan for its inadequate park facilities.<sup>133</sup> Among the neighborhood suburban parks established in this period, Foster Park opened in 1952 in the new Westcliff subdivision in southeast Fort Worth, a gift to the City from the developer J. E. Foster.<sup>134</sup> Like many of the neighborhood parks from this period, Foster Park was less than 20 acres.<sup>135</sup>

Though neighborhood and community parks accounted for the bulk of new parks, Fort Worth also added several special-use parks to its inventory. In addition to the Water Garden downtown and Log Cabin Village (see *Downtown Decline and Revitalization Efforts* on page 231 and *Heritage and Cultural Preservation Movement* on page 256), the Japanese Gardens became part of the City's Parks Department (fig. 4-82). The City, in collaboration with local gardening clubs, transformed a former gravel pit south of the Botanic Garden into the new seven-and-a-half-acre Japanese Gardens. The *Fort Worth Star-Telegram* proclaimed about the garden, which opened in 1973,

When you add the garden and the airport to our museums, the Botanic Garden, the Water Garden which will open probably within a year, and all the entertainment in the Mid-Cities area, we live in excitement city.<sup>136</sup>



Figure 4-82. The entrance to the Fort Worth Japanese Garden at the Fort Worth Botanical Gardens. The garden opened in 1973 at the south end of the Botanical Gardens. Source: WBAP-TV (Television station: Fort Worth, Tex.), "Fort Worth Japanese Garden, 2," [photograph], 197?, University of North Texas Libraries, The Portal to Texas History, crediting UNT Libraries Special Collections, accessed June 15, 2021, <https://texashistory.unt.edu/ark:/67531/metadc1612007/m1/1/?q=fort%20worth%20japanese%20garden>.

By the end of this period, the City added one more significant park to its inventory: Heritage Park, which was created in an effort to incorporate the Trinity River into the downtown experience. Reassessing its relationship with the river, the City made the Trinity the center of its park plans. Following the devastating flood of 1949, which inundated 10 square miles of the city, killed 11 people, displaced 13,000, and caused an estimated \$25 million in damage, the City began a massive flood-control project.<sup>137</sup> Throughout the 1950s, the US Army Corps of Engineers built new reservoirs (Lake Benbrook and Grapevine), channeled the West and Clear Forks, and strengthened and supplemented the existing levee system. Completed in the mid-1950s, the Fort Worth Floodway project straightened the Trinity River and protected 1,710 acres of land, including the area near downtown at the confluence of the Clear and West Forks.<sup>138</sup> In 1969, the City’s Streams and Valleys Committee hired landscape architect Lawrence Halprin to develop a plan for the Trinity River corridor. Among the recommendations in Halprin’s plan was the creation of a 112-acre urban park that incorporated the bluffs on the south side of the river in downtown.<sup>139</sup> Backed by the City and privately funded, Halprin’s Heritage Park and Heritage Park Plaza, a half-acre portion of the park, opened in 1980 (Heritage Park Plaza is listed in the National Register, see fig. 4-83).



*Figure 4-83. Water channel near live oaks in Heritage Park Plaza (looking east), designed by Lawrence Halprin and opened in 1980. The park is listed in the National Register. Source: W. Dwayne Jones and Michal G. Tincup, “Heritage Park Plaza,” National Register of Historic Places Nomination Form, Texas Historical Commission, March 26, 201, 71, from the THC, <https://atlas.thc.texas.gov/NR/pdfs/10000253/10000253.pdf>.*

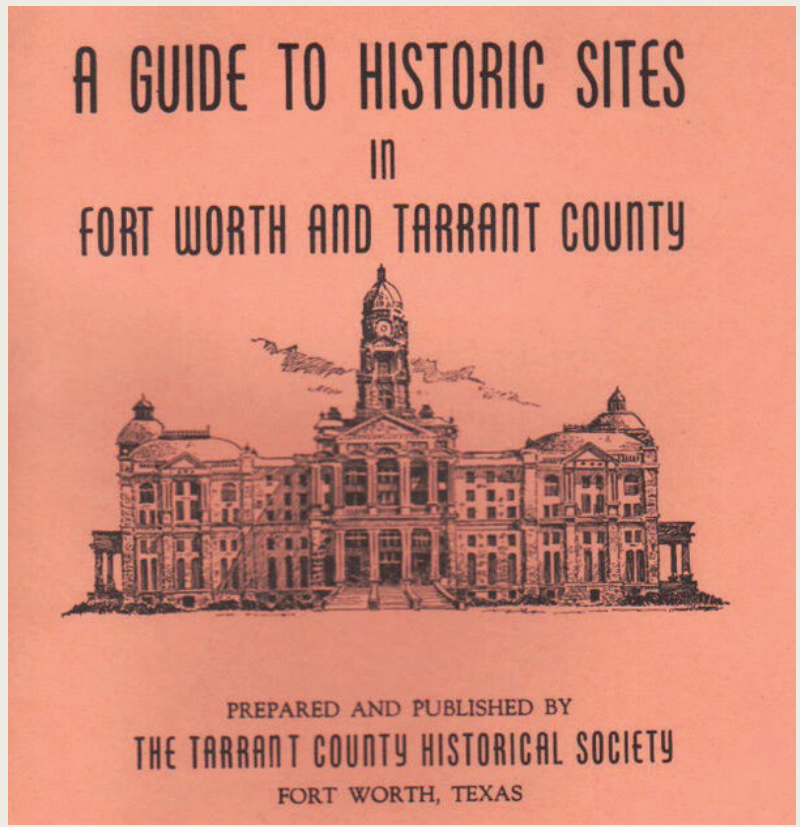
## HERITAGE AND CULTURAL PRESERVATION MOVEMENT

Fort Worth’s historic preservation movement gained momentum during this period. In addition to the Sundance Square preservation efforts, historical societies and grassroots activists also contributed to the growth of heritage and cultural preservation in Fort Worth. Early efforts during this period focused on the 1949 City Centennial. The Tarrant County Historical Society, founded one year prior in 1948, coordinated celebration efforts in its aim to preserve the city’s history and raise awareness about its



disappearing nineteenth-century architecture.<sup>140</sup> The group hosted an exhibition at the public library with dioramas, a reproduction of a pioneer kitchen, and exhibits showing the development of schools, churches, social life, and industry in the city.<sup>141</sup> Following these efforts, the Tarrant County Historical Society helped establish Log Cabin Village, a museum with relocated nineteenth-century buildings, including the Isaac Parker cabin, in 1958. The City Parks and Recreation Department acquired the property, located at 2100 Log Cabin Village Lane in southeast Fort Worth, in 1966 and opened it to the public. That same year, the Tarrant County Historical Society led the first effort in the county to inventory its architectural landmarks. The results, published in “A Guide to Historical Sites in Fort Worth and Tarrant County,” identified a dozen buildings in Fort Worth deemed worthy of preservation (fig. 4-84).<sup>142</sup>

Figure 4-84. Cover to Tarrant County Historical Society’s countywide inventory of its architectural landmarks from 1969. Source: Ebay.



Several years after the publication, Historic Fort Worth, Inc., formed in 1969 to promote and preserve the city’s landmarks. The group established a list of priority buildings to preserve, including the Knights of Pythias Castle Hall, the Land Title Block, the Santa Fe Depot, St. Ignatius Academy, and the Tarrant County Courthouse.<sup>143</sup>

With a focus on the city’s and county’s African American heritage, civil rights activist Lenora Rolla founded the Tarrant County Black Historical and Genealogical Society in 1974 (see *Civil Rights and Integration* on page 241 and fig. 4-85). While helping plan the City’s centennial celebration, Rolla realized that not only could the public not easily access Black historical documents, but that these records were often lost over time. The society therefore aimed to collect, organize, and preserve the city’s Black historical documents. The society first met at Rolla’s home at 4751 Ramey Street before moving into its current home at the A. L. Boone house at 1020 E. Humbolt Street in the early 1980s.<sup>144</sup>



Figure 4-85. Lenora Rolla (1904–2001) at the unveiling of the historical marker for I. M. Terrell High School in 1983. Rolla was both a civil rights activist and historic preservation pioneer for the city’s Black community. Source: “Lenora Rolla, alumna of I.M. Terrell High School, unveils historical marker at the school,” Fort Worth Star-Telegram Collection, University of Texas at Arlington Libraries Digital Gallery, 1983, accessed June 15, 2021, [https://library.uta.edu/digit\\_gallery/img/10011794](https://library.uta.edu/digit_gallery/img/10011794).

Grassroots efforts also helped save and designate historic buildings during this period. Following a series of demolitions that included the loss of nineteenth- and early twentieth-century residences in Quality Hill and Arlington Heights, residents of Elizabeth Boulevard in south Fort Worth nominated the Elizabeth Boulevard Historic District to the National Register in 1979.<sup>145</sup> Meanwhile, the demolition of the old Niles City Town Hall in North Fort Worth in 1975 spurred another group into action. The North Fort Worth Historical Society organized following the demolition with the goal of preserving the architectural heritage of the Stockyards and surrounding area.<sup>146</sup> A year later, the group helped nominate the Stockyards to the National Register. Along with several US Economic Development Administration Public Works Impact Program grants awarded to the City in the 1970s for the restoration of the Northside Coliseum, beautification of Marine Creek, and general redevelopment and restoration planning, the designation brought recognition to the Stockyards and North Fort Worth during a time of decline and helped spur activity and tourism in the area.<sup>147</sup>

The work of these groups and individuals and the momentum gained during this period culminated in the establishment of the City of Fort Worth’s Preservation Program in 1981. One year prior, the City enacted its first municipal preservation ordinance. In 1986 the city became a Certified Local Government, a joint designation of the National Park Service and the Texas Historical Commission,

opening doors to preservation funding and assistance. The City’s Preservation Office and its new authority added to Fort Worth’s arsenal of historic preservation tools and enabled stronger partnerships and collaboration amongst the various preservation interests in the city. As a result, the strengthened preservation community has helped designate and preserve hundreds of historic resources in Fort Worth.

## NOTES

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<sup>2</sup> Population numbers from 1980 US Census Bureau [USCB], *Characteristics of the Population: Number of Inhabitants, Texas*, part 45 (Washington, D.C.: US Government Printing Office, 1982), 45-36, [https://www2.census.gov/library/publications/decennial/1980/volume-1/texas/1980a\\_txab-01.pdf](https://www2.census.gov/library/publications/decennial/1980/volume-1/texas/1980a_txab-01.pdf).

<sup>3</sup> Numbers from USCB, *Table 44. Texas – Race and Hispanic Origin for Selected Large Cities and Other Places: Earliest Census to 1990*, accessed June 8, 2021, <https://www.census.gov/library/working-papers/2005/demo/POP-twps0076.html>.

<sup>4</sup> Numbers from USCB, *Table 44. Texas – Race and Hispanic Origin for Selected Large Cities and Other Places: Earliest Census to 1990*, accessed June 8, 2021, <https://www.census.gov/library/working-papers/2005/demo/POP-twps0076.html>.

<sup>5</sup> 1969 Fort Worth City Directory, xxi, from ancestry.com.; 1971 Fort Worth City Directory, xvi, from ancestry.com.

<sup>6</sup> Keith Elliott, *Cowtown-Turned-Now Town* (Fort Worth: Fort Worth Chamber of Commerce, 1970), courtesy of the Genealogy, History and Archives Unit, Fort Worth Public Library, 13.

<sup>7</sup> Susan Allen Kline, “Jennings-Vickery Historic District,” National Register of Historic Places Nomination Form, Texas Historical Commission, January 2, 2017, 23, from the Texas Historical Commission (THC), <https://atlas.thc.texas.gov/NR/pdfs/100000674/100000674.pdf>.

<sup>8</sup> Kline, “Jennings-Vickery Historic District,” 23.

<sup>9</sup> Richard F. Selcer, *Fort Worth, A Texas Original!* (Austin, Texas: Texas State Historical Association, 2004), 95.

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<sup>12</sup> Elliott, *Cowtown-Turned-Now Town*, 12.

<sup>13</sup> “Baird Firm to Erect \$6-Million Facility,” *Fort Worth Star-Telegram*, September 13, 1970, 69.

<sup>14</sup> Elliott, *Cowtown-Turned-Now Town*, 12.

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<sup>16</sup> Diana J. Kleiner, “Tandy, Charles David,” *Handbook of Texas Online*, accessed May 10, 2021, <https://www.tshaonline.org/handbook/entries/tandy-charles-david>.

<sup>17</sup> Hardy, Heck, Moore, Inc., *A Comprehensive History of the Navy Presence in Texas During the 20th Century*, (Austin, Texas: Prepared for Southeastern Archaeological Research, Inc., NAVFAC Southeast, and the Texas Historical Commission, 2012), 2-84.

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<sup>19</sup> Art Leatherwood, “Naval Air Station Joint Reserve Base Fort Worth,” *Handbook of Texas Online*, accessed May 14, 2021, <https://www.tshaonline.org/handbook/entries/naval-air-station-joint-reserve-base-fort-worth>.

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<sup>24</sup> “Bell Aircraft and Housing Project To Help Outlook,” *Fort Worth Labor News*, May 24, 1951.

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- <sup>40</sup> Slotboom, *Dallas-Fort Worth Freeways*, 495.
- <sup>41</sup> Slotboom, *Dallas-Fort Worth Freeways*, 470.
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- <sup>62</sup> “Housing Area for Negroes Opened Formally Here,” *Fort Worth Star-Telegram*, December 22, 1953, 5.
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