

Spring
2018

Dallas
on the Move

Deadly Dallas Streets
Out of Many, One
The Impact of Transportation on Historic Ethnic Neighborhoods
Braniff Airways Took Dallas to New Heights
George Schrader: Conversation with a History Maker

LEGACIES

A History Journal for Dallas & North Central Texas



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Front cover: In the early 20th century, automobiles had to make room for electric street cars that ran down the middle of downtown streets, as this view of Elm Street from Akard in 1916 indicates. See “Deadly Dallas Streets,” beginning on page 4.

Inside cover: Braniff Airlines promoted its new planes in colorful ads, such as this one for a Boeing 727. See “Braniff Took Dallas to New Heights,” beginning on page 38.

Back cover: The Texas & Pacific Railroad ran down the middle of Pacific Avenue for fifty years, from its entry to Dallas in 1873 until the tracks were finally removed in 1923. See “Deadly Dallas Streets,” beginning on page 4.



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TRANSCRIBED AND EDITED BY STEPHEN FAGIN

All previous issues of *Legacies* from 1989 through 2017 are online at the University of North Texas Portal to Texas History. The address is: <http://texashistory.unt.edu/explore/collections/LHJNT>



When this photograph of Elm Street near Poydras was taken about 1903, horse-drawn vehicles still dominated Dallas streets. But the streetcar tracks running down the middle of the street indicate a new, competing form of transportation, which would soon be joined by automobiles. See “Deadly Dallas Streets,” beginning on page 3.

FROM THE EDITOR

Several years ago, six professional area historians were asked to list what they considered the most important events in the history of Dallas. Each ranked the coming of the railroads in 1872 and 1873 in first place. Not only did the railroads open the region to economic growth and a rapid population increase, they confirmed the town's role as a transportation hub. It was already adjacent to the best crossing spot on the Trinity River, located on a stagecoach route, and accessible by a couple so-called "highways"—primitive roads. Now it became a true transportation center, soon boasting additional passenger and freight lines radiating in all directions. Internally, it developed streetcars and paved thoroughfares. By the early twentieth century, it had automobiles and electric Interurban trains. In the next decade, airplanes made their debut.

The recent 19th Annual *Legacies* Dallas History Conference was devoted to this theme of transportation. Articles based on several papers presented that morning are featured in this issue of *Legacies*, and more will appear in the fall issue.

Rusty Williams describes the chaotic and occasionally deadly scene on Dallas streets as the city struggled to accommodate new forms of transportation in the early twentieth century. Pedestrians and horse-drawn vehicles had to adjust to streetcars, which traveled on rails down the middle of the often unpaved streets. Then automobiles appeared, jostling for right-of-way. Railroad trains also traversed some downtown streets on their way to one of several depots scattered around town. Accidents were hard to avoid.

The gradual disappearance of horse-drawn vehicles from the streets, improved street paving, and the development of traffic regulations all helped. But a major improvement was the direct result of a recommendation by George Kessler in his 1911 city plan for Dallas that the railroad tracks be removed from Pacific Avenue and the nine passenger lines consolidate their services in one Union Sta-

tion. Once it opened in 1916, the old depots were gradually replaced, and the tracks were removed from Pacific in the early 1920s. In his photo essay, Mark Rice recalls these early depots.

As the twentieth century progressed, highway construction boomed, usually with state assistance. The new highways encouraged the growth of suburban neighborhoods, but they often cut through older ones, bisecting established communities and encouraging their decline. Patricia Hicks describes how this happened in Old North Dallas, now known as the State-Thomas district. And Juanita Nañez describes how new development on the west banks of the Trinity, spurred by the construction of the Margaret Hunt Hill bridge, is threatening the La Bajada community.

If the railroads dominated the late nineteenth and early twentieth centuries, airplanes took a leading role in the post-World War II era. David Preziosi recounts the colorful history of Braniff Airways, a fondly remembered airline based in Dallas through most of its existence. Although it ceased operations thirty years ago, it left a surprisingly rich and distinguished architectural legacy.

Public policy has always played a key role in transportation issues, managing street paving and repairs, operating public transit systems, and determining routes for new streets. As this year's "History Maker," George Schrader shared with the history conference audience several fascinating stories from his tenure as Dallas City Manager in the 1970s. These included the public-private partnership that developed the Reunion complex while preserving Union Station and the below-grade construction of Woodall Rodgers Freeway, allowing eventually for the creation of Klyde Warren Park.

Dallas today is the product of a wide variety of modes of transportation, all of which left imprints on the shape of the city.

—Michael V. Hazel

Deadly Dallas Streets

Unfortunate incidents,
deplorable mayhem,
and grisly fatalities
at the turn of
the twentieth century

BY RUSTY WILLIAMS

Maybe you've flipped through photos of early Dallas streets and roads, seen the rococo buggies, the well-groomed horses, and the leisurely mule-drawn streetcars. And maybe you've imagined how pleasant it might've been to live in those easygoing, less stressful times.

You'd be dead wrong.

Traveling the streets of turn-of-the-twentieth-century Dallas could be as harrowing as a blindfolded rush hour trip up the length of Dallas North Tollway today. Or worse.





Mule-drawn streetcars made their first appearance on Dallas streets in 1873, connecting the courthouse square with the new railroad depots a mile east.

From the 1880s through much of the 1920s, all manner of vehicles shared the streets of Dallas: horse-drawn and mule-drawn, two-wheel gigs and four-wheel carriages, streetcars, delivery wagons, bicycles, locomotives, and (later) jitneys, automobiles, autotrucks, and motorcycles. There were few enforceable rules of the road, fewer traffic laws.

A dynamic city requires that it be fed and clothed with bulk deliveries of merchandise and that people—mounted and dismounted—have access to the city center in order to buy those goods or partake of its services. Dallas's dynamism often outstripped its ability to move people and goods into and out of the city center. The result could be injury, dismemberment, or death.

As you look at those earliest photos of downtown Dallas streets, notice that they were not paved; they were packed dirt, slotted by the iron wheels of early conveyances and perforated by the hooves of the animals that pulled the vehicles. At any time drivers, their teams, and pedestrians could find the streets powdery and cracked (during the dry seasons), rutted and muddy (during wet times), or lined with bumpy ribs (in freezing weather). The uneven surface resulted in pedestrians cracking their ankles or falling face-first into the dirt. Inconsistent surface conditions affected skittish draft animals, too, sending some into uncontrolled flight.

In fact, runaway livestock—often with a wheeled vehicle and passengers still attached—was Dallas's first traffic danger.

“Unless something should be speedily done to check the dangers,” the *Daily Times Herald* wrote about runaways in August 1897, “there would be a boon for undertakers.” The intent of the article, an editor added, “is to plead again for the lives of innocent people jeopardized unnecessarily every hour through no fault of their own.”¹

The *Herald's* ardent editorial resulted from an incident the previous day when Baley Talbot, a familiar Dallas saloon-keeper, was attempting

to sell his carriage horse to a Mr. Fishminger. Fishminger tied his horse to his own buggy and the two men harnessed Talbot's animal. They drove south on Ervay Street to Grand Avenue to see how Talbot's horse performed.

As they turned the horse for the return trip, the animal lost its footing in a series of potholes. Frightened, the horse broke into a full-out run toward downtown, taking the buggy and two men with him. Talbot said he and Fishminger put their combined strength to the buggy's reins without slowing the horse a bit. The horse sped across the Santa Fe tracks, and the rails sent the buggy and Mr. Fishminger flying. (Fishminger escaped without injury, but later said he thought his time had come.)

Meanwhile, the horse—still pulling the buggy, Talbot, and Fishminger's horse—continued its furious run up Ervay Street, careening from one side of the street to the other.

Unaware of the commotion, four men were seated on chairs in front of the South Dallas firehouse. Their chairs were in the street gutter so they could prop their feet on the curbstone. They didn't hear the runaway until it was right on them. Two jumped away, but two were run over and dragged into the street.

The crazed horse took to the sidewalk then and struck a telegraph pole, splintering the buggy and throwing Talbot to the ground. It dragged the buggy's wreckage (with Fishminger's horse still attached) six blocks further, sending pedestrians and other vehicles fleeing, until coming to an exhausted halt in the city park.²

Newspapers deplored the event in which “an unmanageable horse, pitched in fearful speed through one of our principal driving avenues, maimed three men, two being seriously injured, with death sitting at the bedside of the third.” Both city newspapers called on authorities to act (or at least put the matter under study).³

The danger from runaways continued unabated for another two decades, although the city passed an ordinance in 1906 prohibiting horses from standing on the street unattended and not hitched to one of the sidewalk posts installed for

that purpose. Police chief R. P. Keith told the public: “I desire to warn the owners of horses that the ordinance will be strictly enforced.” (The practice was so commonplace and traffic police were in such short supply that the ordinance continued to be largely ignored.)⁴

Those photos of early Dallas streets dating from before 1890 or so might show a single—very narrow—set of rails running down the middle of the roadway. These were tracks for the mule cars, Dallas’s first stab at public transportation.

Two stolid mules pulled a lightweight railcar meant for no more than sixteen passengers down the middle of the street at a pace barely faster than a brisk walk. Mule cars—they made their first appearance in Dallas in 1873—provided only minor disruption to the usual traffic of horsemen, buggies, and wagons. They were slow and easy to avoid, and their routes were mostly straight. But, when the track made a turn, it did so on a tight radius and with no warning signal. A driver clapping alongside one of the little cars could, if he wasn’t paying strict attention, find the car suddenly swerving into him or, even worse, broadside in front of him.⁵

That’s what happened to Mike Hurley, a 25-year-old blacksmith with two small children, on August 29, 1892. On his way home from work, Hurley was attempting to board a moving mule car on Harwood Street when it suddenly swerved, knocking him to the ground and under the iron wheels. Both sets of wheels rolled over his pelvis and legs, crushing bones and almost amputating one limb. The driver, who was likely intoxicated, later claimed he was unaware of the accident and continued along his route with no alarm or cry for assistance. Hurley never recovered and died two months later from his injuries.⁶

Some Dallas transit companies began to replace slow mule cars with the faster “dummies,” miniature steam locomotives designed to look like transit cars. The heavier dummies could barge their way through street traffic but had a much

longer stopping distance. They first appeared in Dallas in 1888, shortly before the widespread use of electricity. Before being replaced by electric streetcars, however, the dummies were responsible for their own brand of mayhem on Dallas streets.

One of the early dummies—named “The Cyclone” for its speed—started its usual morning run at 7:45 A.M. carrying a full load of passengers from Commerce and Austin Streets, south on Lamar Street, toward the Dallas Cotton and Woolen Mills. Cyclone engineer Dee Vinnedge liked to put on extra speed along the Lamar stretch in order to beat a morning passenger train to a railroad crossing near the mills. On the morning of April 29, 1889, as Cyclone approached the crossing, Vinnedge was running late or the passenger train was running early. Simultaneously, the engineers of the big and little locomotives caught sight of each other, slammed their levers into reverse, and opened the drive valves fully. Both engineers bailed out of their cabs. Their quick actions prevented possible derailments and fatalities; the resulting collision was little more than a soft kiss.⁷

As the two engineers stood by the roadbed, brushing themselves off and marveling at their good fortune, Vinnedge saw his little Cyclone begin to back up. He sprinted for the cab, but the steam engine—locked in reverse and with the speed valve fully open—outran him. The engineer watched as his unmanned locomotive and panicking passengers rolled faster and faster back down the track toward town.

As the runaway locomotive continued to accelerate down Lamar Street, astonished pedestrians and drivers could hear passengers screaming for help. At Austin Street the speeding car crashed rear-first into a taxi, sending pieces of the carriage, both horses, and the driver flying through the intersection.

Finally, at Commerce Street, the Cyclone ran out of track. With a crash that sheared off a steel wheel, the Cyclone flew off the track at Commerce and continued rolling along the roadway for a full city block to Main Street. An over-



By 1900, the streetcar lines had been electrified. This view of Main Street shows iron tracks down the middle and a streetcar approaching.

sized curbstone finally halted the car and prevented the small locomotive—passengers and all—from crashing through the door and into the Cabinet Saloon.

The dummies—faster than the mule cars but unpleasantly loud and extremely dangerous—were retired from Dallas streets after just two years and, from 1892 to 1898, electric streetcars began replacing mule cars. Multiple transit companies competed for business, all of them recognizing that mule cars were too slow for long hauls and the technology of electric cars wasn't yet living up to its promise.⁸

By 1890 mule car service ran along more than twenty miles of Dallas streets, using fifty

cars and 251 mules. But electric cars would come to dominate. Dallas Mayor W. C. Connor could brag in 1892: "We have fourteen miles of electric road. No persons or horses have been killed or injured."⁹

It didn't take long to discover that the new electric streetcars were the biggest traffic hazards yet. The electric cars on Dallas streets weighed more than ten tons (and later cars would weigh twice that). The early electrics could travel at an astounding eight miles an hour but—because they used manual friction brakes—took more than fifty yards to come to a full stop. The weight, speed, and long stopping distance soon made it the most dangerous vehicle on Dallas streets.

“**The boy was the victim** of one of those modern juggernauts, an electric car.” The newspaper account of Angus Cox’s sudden death appeared under the headline, “Boy Mangled and Crushed.”¹⁰

In the earliest years of their use, the electric streetcars were particularly lethal to youngsters. It was 1902, summer, school was out, and nine-year-old Angus and a friend were playing around an ice wagon that was parked in front of a home on Ross Avenue. He might have seen his mother waving from the porch of their residence across the street; the boy turned away from the wagon and ran toward his house. His mother gave out a wild scream and covered her face, a neighbor said.

Angus was struck down and dragged twenty-five feet under an electric streetcar. Passersby picked up the little boy and carried him to his house. His right leg had been nearly severed at the hip, and a bone protruded several inches from the flesh. His skull was crushed in two places. Angus died within the hour.

Youngsters like Angus regularly used the streets as playgrounds. Riders and drivers at walking speed could easily rein their animals or swerve to avoid the little nuisances, but the almost silent electric cars moved too fast and braked too slowly to avoid heedless youngsters. (And the “Stop! Look! Listen!” phrase wasn’t generally adopted as a safety warning until the early 1920s.)

Electric streetcars took a terrible toll on adult pedestrians as well as youngsters at play. But the weight and speed of the cars would also win any contest with buggies or wagons.

Later that year fireman Arthur Coffman was driving the department’s official buggy as he and Chief H. F. Magee rushed to a fire. As the speeding buggy raced down Crowds Street, Coffman was forced to swing wide around two stopped wagons in order to make the sharp left turn onto Commerce. He didn’t see the electric streetcar until it was too late. Chief Magee jumped free of the buggy, suffering only bruises; Coffman was caught in the crash and, when extricated from

what was left of the buggy, was found to be seriously injured. The buggy was reduced to splinters and a trained fire horse died under the streetcar’s wheels.¹¹

Electric streetcars were becoming so common on crowded Dallas streets that they were running into each other. One particularly destructive rush-hour collision in 1907 cost a young man his life and injured twenty others.¹²

Elmer Geeson was a sixteen-year-old blacksmith’s apprentice; he and longtime friend Mark Wilson usually rode home from work on the eastbound Commerce Street streetcar to their homes near Grand Avenue. The boys boarded the car near the courthouse and found seats together. By the time the car crossed St. Paul it was jammed shoulder-to-shoulder with passengers; the boys gave up their seats to women and took a standing spot on the rear platform. It was April 26, the weather was mild, and a nice breeze blew through the length of the car. The electric car continued to load passengers, and by the time it stopped at Duncan Street, even the rear platform was jammed tight.

Witnesses said that the first car was still stopped at Duncan when a following electric streetcar plowed into the rear of the car. Some passengers saw the streetcar approaching and were able to jump clear; the majority were wedged so tightly in the rear platform that they were compelled to stand and watch in horror as they received the impact. Geeson caught the full force of the blow from the rear car against the front one; his legs were crushed and the platform rail cut him almost in two at the abdomen. He died later that evening.¹³ Twenty others sustained injuries—some life-threatening—in this collision of juggernauts.¹⁴

The hefty electric streetcars—which would continue to increase in size and weight through the following half-century—may have been juggernauts, but the real behemoths were the passenger and freight trains that rumbled along Dallas streets.



By 1908, when this view of Main Street at Akard was captured, pedestrians jostled with bicycles, horse-drawn vehicles, and automobiles.

In 1872 the Houston & Texas Central railroad laid its north-south rail trackbed on the prairie about a mile east of the Dallas courthouse. Shortly afterward, the (east-west) Texas & Pacific built through Dallas, creating a flourishing city out of the little frontier town. Dallas became a rail crossroads and soon other railroad companies announced plans to build lines out of town in other directions.

The trade-off for this good fortune was that Dallas would grant rights-of-way to the rail companies, allowing them to run track across and along city streets. As the Dallas commercial district expanded to the east, north, and south, more streets were affected. There were no crossing gates, flashing lights, wig-wag signs, or crossbucks; drivers—including streetcar motormen—had to look both ways at a crossing, then proceed at their own risk. Until 1923 a Texas & Pacific track ran down the middle of Pacific Avenue. When drivers saw or heard a train, they had to scurry over to the curb or risk being smashed by a locomotive.

Accidents were commonplace. Fifty passengers were jammed into an electric streetcar on October 14, 1899, returning home from a day at the fair. Motorman C. H. Murray came to the Santa Fe tracks at First Avenue, stopped, sounded his warning gong, and looked both ways. Though buildings partially blocked his view of the tracks, he didn't see any moving rail cars or flagmen. Murray then engaged the lever to set his streetcar in motion.¹⁵

His passengers spotted the danger before Murray did: a string of sixteen rail cars propelled by a switch engine was bearing down on them; a man stood atop the foremost railroad car frantically spinning the brake wheel to slow the train.

A witness described the collision: "I saw the streetcar was halfway across the Santa Fe track. The motorman was trying to reverse his power, but before he succeeded in getting the car started back and clear of the track the freight struck the front platform." The train derailed the streetcar (almost overturning it), sheared off the front plat-



This view of Pacific Avenue clearly shows the railroad tracks running down the middle of the street, with brick pavers between the rails. The tracks were removed in 1923.

form, and bent the front axle double.

“When I saw we would get caught,” a passenger said, “I jumped from the car and escaped with only a trifling injury.” He was lucky. At least seven passengers were seriously injured, most with broken or crushed bones and spinal injuries. Physicians arrived quickly at the scene and sent seven people to local hospitals and that many more to nearby residences to have their wounds dressed. One passenger later died of his injuries and two were paralyzed for life.

These horrendous collisions continued on downtown streets until tracks were eventually removed from Pacific Avenue in 1923 and most at-grade crossings were rerouted by the late 1930s.

At the end of 1899, as the nineteenth century gave way to the twentieth, all manner of vehicles crowded Dallas streets: horses with wary riders dodged teams of oxen pulling loaded freight wagons; smaller delivery carts and wagons jockeyed for curbside access; buggies would veer from one side of the road to the other as shoppers searched for specific businesses; electric streetcars rushed through the traffic, trying to meet schedules; bicyclists filled whatever traffic gaps remained; and freight and passenger trains rode on tracks down and across crowded streets. Pedestrians had to be on high alert and step lively to cross from one side of the street to the other. (Street traffic was so dangerous that *The Dallas*



This view of Ervay Street in 1910 indicates how congested Dallas streets had become, with autos now outnumbering horse-drawn vehicles.

Morning News printed a column calling for underground sidewalks, so at least the pedestrians could navigate in safety.¹⁶

“Dallas leads all other Texas cities by long odds in the number of its conveyances, both public and private,” according to one newspaper. “Everyone has observed the endless procession of buggies, carriages, express wagons, carts, etc., on the main downtown streets.”¹⁷

As bad as traffic conditions were, the new century would bring a new type of vehicle that made the roadways even more crowded and decidedly more dangerous.

At 7:30 P.M. on October 5, 1899, railroad millionaire E. H. R. Green drove the first production automobile into Dallas. He had departed his home in Terrell five hours earlier in a brand-new two-cylinder water-cooled gasoline buggy.¹⁸

“We didn’t put on full power on the country roads because it would have been too dusty for comfort,” Green said of his trip to Dallas. “When we struck the asphalt pavement on Main Street,

we dared not do so because the thoroughfare was so crowded that it would have been dangerous to human life.” Green spent several hours driving the gasoline buggy up and down lighted sections of Main Street and Ross Avenue, squeezing the horn bulb at every opportunity and enjoying himself immensely.¹⁹

At first, the automobile was a rich man’s toy, with an average cost in excess of \$1,200. By 1905 an estimated eighty machines were being driven on Dallas city streets. Besides contributing to the problem of overcrowded streets, these new automobiles brought their own particular set of problems.

“Fright from an automobile caused a team of horses hitched to a cab to break away from the place where they were tied, dangerously injuring another horse and doing considerable damage to the vehicle to which they were attached.” Automobiles—steam-driven, electric-powered, and the “explosives” (internal combustion)—were *noisy*. The *pop-pop-pop* from gasoline ex-



In this image from around 1910, the old “Union Depot” shared by the H&TC and T&P railroads, is surrounded by train cars, streetcars, horse-drawn vehicles, automobiles, and pedestrians, all competing for space.

plosions or the roar of the steam engine at close quarters frightened otherwise placid draft animals and caused many to bolt. More autos meant more runaways and more roadway havoc.²⁰

At the beginning of the automobile era, there were as many “learner” drivers on the street as there were automobiles. Otherwise capable men who’d grown up pulling on reins to stop a buggy had some difficulty remembering to use a mechanical foot brake. Virtually every newspaper of the time printed stories of motorists crashing through store display windows while yelling

“Whoa!” at their runaway autos.

Methods of mass production soon drove the price of these self-propelled vehicles down to a price affordable to middle-class families. Just ten years after Green’s first motorized carriage chugged into Dallas, Texas had registered more than 14,000 personal automobiles; two years later there were 33,000.²¹

A four-way accident involving an electric streetcar, a city dump cart, a phaeton carriage, and a new automobile typified the chaos on Dallas streets. At Commerce and Martin Streets, the No.

76 eastbound streetcar, while slowing to pick up a passenger, clipped cart No. 55 of the city's street cleaning service. The cart, driven by G. W. Johnson, overturned, coming to rest across the hood of an automobile parked outside the salesroom where proud owner J. W. Atwood was just then concluding his purchase. The horse that had been pulling the cart righted itself and, after some vicious kicks to the radiator and passenger door, fled westward toward the courthouse, where Mrs. H. L. Marriner was waiting in the carriage for her husband to make a few small purchases in a nearby store. Just as Mr. Marriner exited the store with his three new handkerchiefs, he (simultaneously) heard Mrs. Marriner scream like a banshee, saw the runaway cart horse plow into the rear wheels of his phaeton, and steadied his own carriage horse so it would not run away with Mrs. Marriner.²²

The addition of automobiles didn't mean that people were giving up their four-legged transport. Motorized vehicles would eventually come to own Dallas streets, but for the first twenty years of the twentieth-century, automobiles would share Dallas roads with horses, mules, and the rigs that they hauled.

When automobiles first appeared on Dallas streets there were no laws to govern them. Drivers felt free to veer from one side of the road to the other to look at store displays—a practice that soon became known as “window shopping”—or greet a friend who might be walking on an opposite sidewalk. Some drivers might try to race a fire department vehicle to the scene of a fire. There were no laws requiring lights for night driving, no requirement to signal a change in direction. Even pedestrians were unregulated on city streets. (Dallas Police Court didn't levy its first jaywalking fine until 1914.)²³

But the biggest risk to life and property was speeding. Each year automobiles became more powerful and top speeds increased. For a new motorist to show off his top speed or to best his neighbors in an informal auto race was a self-evident brag.

Cabby Dick Alsbrook earned a charge of murder in the death of Edward Hall when he plowed his taxicab into (and over) the young man at 2 A.M. on Akard Street near Ross Avenue. Hall and a friend, walking back to their rooming house on Harwood, stepped off the curb into the path of Alsbrook's taxi. A witness said the taxi was running at more than thirty miles an hour and without lights. Hall was “knocked for a good distance and run over by the car” before it could stop. Hall never regained consciousness.²⁴

Contests of speed were a regular occurrence on Dallas streets, and a particularly popular track for late-night races was South Ervay Street between Grand Avenue and Main Street. One observer volunteered to be a passenger and was amazed by the speed.

“I got into the rig with him,” the observer said. “He went so fast, straight away and around curves that I had to hold onto my hat with one hand and the seat of the rig with the other.”

The passenger estimated that the automobile might have been traveling as fast as fifty miles an hour. “The best way I have of judging is that a dog usually runs after me when I am mounted [and barks.] We left him like he was standing still. It may be that he barked and we outran the sound.”²⁵

Ervay Street residents announced a mass meeting “to devise ways and means to prevent the dangerous speeding of automobiles on that thoroughfare.” They planned to take their concerns to City Commissioners and demand relief. The police chief assigned officers on horseback to control traffic, but there was little they could do to halt the recklessness and carelessness.²⁶

As City Commissioners struggled to resolve traffic issues brought about by the addition of automobiles, early auto owners chartered a new social/civic organization determined to bring order to the vehicular chaos on Dallas streets. The Dallas Automobile Association was chartered in July 1904 by sixteen (generally) wealthy owners of some of the first automobiles in the city. They announced



By 1920, when this view of Elm Street looking west at Akard was taken, downtown Dallas streets were becoming more orderly, with the elimination of horse-drawn vehicles. But without traffic lights at most intersections, accidents were still common.

as their purpose “to work for better roads and the protection of their machines,” but their first activity was to organize a July Fourth parade and road race.²⁷

During its long life and many iterations, the Dallas Automobile Association would be a social club, a city booster, a racing promoter, a sales promotion organization, and a travel agency. For the first three decades of the twentieth century, however, members recognized that, “to share the joy of motoring,” it would be necessary to resolve some of the city’s traffic issues.

Texas cities, counties, and the state legislature passed some laws regulating auto traffic, but the laws were incomplete and, too often, contradictory. (Texas was the last in the nation to establish a state highway department in 1917.) Dallas finally passed a speeding ordinance in 1907, limiting speed on city streets to eight miles an hour.²⁸

Dallas Police Chief Robert Cornwell seemed unable to curb speeders. Beat cops were of little use in chasing autos on foot, and policemen mounted on horseback created even more danger on Dallas streets. In 1909 the chief assigned a special detail of motorcyclists to curb speeding

motorists.

City Judge Walter Mathis was also weary of disregard for the ordinance. He promised to throw the book at speeders, imposing the maximum fine possible. (It was five dollars.)

The Dallas Automobile Association, on the other hand, argued for a comprehensive municipal vehicle ordinance and strict enforcement. It formed committees of study and committees of correspondence to contact other cities for samples of traffic codes and optimum means of enforcement. A blue-ribbon committee—comprised of influential businessmen—presented their plan to municipal commissioners and the public.

“At the suggestion of the Dallas Automobile Club, the city is now considering the better regulation of traffic on the streets of Dallas,” a newspaper editorial read. “The ordinance submitted by the club represents extensive work and study, and the motorists believe its suggested provisions are wise and needful.”²⁹

The auto club’s draft included fifty-one sections, each prescribing a type of motoring behavior that would become common in the following years: keeping to the right side of the street,

yielding to emergency vehicles, showing lights at night, etc. Commissioners passed the proposal in 1911 with minor alterations, and much of the language in today's municipal traffic codes still contains wording that originated with the Dallas Automobile Club.³⁰

Despite the new laws and the police chief's promises, enforcement lagged. Three fatalities caused by speeders in early 1912—including one involving the death of an eight-year-old girl—brought about public frustration and even rumors of vigilantism. ("Men who had children on that street told me they had loaded shotguns to avenge the murder of any member of their family, as they could not look to the city authorities for protection.")³¹

Delegations from the Dallas Automobile Association continued to visit city commissioners and police officials, and police vowed increased enforcement. Eventually, the general congestion of downtown streets slowed the speeders there, but the jumble of motorized and non-motorized vehicles—along with an increasing number of pedestrians—resulted in all combinations of collisions between streetcars, locomotives, automobiles, motorcycles, carts, wagons, horses, and pedestrians. Street striping, intersection signaling systems, and re-routing most train tracks only dampened the number of injuries and fatalities.

Passage of the Volstead Act and the beginning of Prohibition in 1920 brought another, even more egregious type of vehicular offender onto Dallas streets.

Jesse Hassell, president of the Dallas Steers baseball team, made no secret of the fact that he enjoyed a few beers in the afternoon. A Marine Field maintenance man's father brewed beer in the old-fashioned German way, so Hassell had a ready supply. Prohibition be damned.

Hassell certainly had a few beers on Wednesday afternoon, November 24, 1920, as he was driving one of his employees home. Witnesses said Hassell was driving east on Commerce as he approached Ervay Street and a streetcar that was

stopped to discharge passengers. At first, Hassell seemed to brake to avoid the streetcar, then accelerated to swerve along the right side of it. Mrs. S. C. Ham, a mother of three, was stepping off the curb to enter the streetcar when Hassell's car struck her, knocking her ten feet into the intersection. Hassell ran over her before he could stop his car, he reversed, and the car's wheels ran over Mrs. Ham again. Hassell's passenger pulled Mrs. Ham from under the vehicle, folded her up, and put her into the back seat. With Hassell still at the wheel, they zoomed off in search of medical attention. Mrs. Ham was dead by the time they arrived at St. Paul Hospital.³²

Police later determined that Hassell was drunk to the point of incoherence and was charged with negligent homicide. After pleading guilty and making a payment of \$30,000 to Mrs. Ham's children, Hassell was fined \$10,000 and released.³³

America's era of Prohibition had some unforeseen side effects. Adults determined to drink alcohol could no longer congregate openly in public bars or saloons. Instead, many chose to drink in the privacy of their automobiles. Arrests for drunken driving surged during the 1920s.³⁴

Hassell was not a one-time drunk driver. In February 1921, three months after killing Mrs. Ham, Hassell sideswiped a car on North Marsalis Avenue, injuring two women. Just days after he pled guilty for the death of Mrs. Ham, he drove into a sidewalk construction tunnel in front of the Magnolia Building on Commerce, sozzled again. On November 8, 1921, he was once more arrested for driving while intoxicated and giving the police a false name. When a drunken Hassell injured two more people, District Judge E. B. Muse was fed up with the stack of drunk driving arrests in the man's file. He ruled that Hassell behind the wheel was a public menace and revoked his driving privileges.³⁵

In addition to losing his driver's license, Hassell lost his job, his wife through divorce, and his house through seizure by the district attorney. Still, Hassell seemed determined to view Dallas streets through the bottom of a beer mug. Three weeks after being banned from driving, Hassell

was again arrested for drunk driving when he collided with the car of an older couple on their way to church. The court threw the book at Hassell, sentencing him to two years in jail and a \$1,000 fine. (The sentence was later reduced and Hassell did no time.)³⁶

Dallas suffered an epidemic of alcohol-related accidents during the 1920s, but those incidents were lost in an ever-increasing number of accidents and infractions by drivers of automobiles. In 1925, half of the city's 36,000 docketed court cases were auto-related.³⁷

Non-motorized vehicles—the carts, buggies, and wagons—were mostly gone from downtown Dallas streets by the end of the 1920s. But the increasing size and speed of American automobiles ensured that horrendous (and deadly) crashes would continue to occur. In just the first ten months of 1930, sixty-five people were killed on Dallas streets in motor vehicle accidents—the nation's highest death toll among cities of 100,000 to 300,000.³⁸

Traffic congestion and the number of traffic deaths in Dallas would increase for the next ninety years, but as a percentage of urban street miles and vehicles, no period was as deadly on Dallas streets as the turn of the twentieth century. ■

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¹“One of Dallas' Constant Perils,” *Dallas Daily Times Herald* (hereafter cited as *DTH*), August 30, 1897.

²“Thrilling Runaway,” *DTH*, August 30, 1897.

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⁴“Instructions Given Police,” *The Dallas Morning News* (hereafter cited as *DMN*), April 17, 1906.

⁵“Passengers and Mules Pulled Together in Old Days of Car Service on Dallas Streets,” *DTH*, June 11, 1922.

⁶“Street Car Accident,” *DMN*, August 31, 1892. Mrs. Hurley later sued the transit company for negligence and received \$20,000 in damages for medical expense and loss of her husband. “Bench and Bar,” *DTH*, July 21, 1893.

⁷“A Collision Avoided,” *DMN*, April 30, 1889.

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¹⁰“Boy Mangled and Crushed,” *DMN*, July 27, 1900.

¹¹“Fireman Coffman Injured,” *DMN*, October 26, 1902.

¹²“Killed By Cars,” *DMN*, April 27, 1907.

¹³“Funeral of Geeson,” *DMN*, April 28, 1907.

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¹⁵“A Disastrous Collision,” *DMN*, October 15, 1899.

¹⁶“Underground Sidewalks,” *DMN*, March 30, 1902.

¹⁷“Thousands in Dallas,” *DTH*, September 13, 1903.

¹⁸An interview with Green and his description of the drive can be found at “Mr. E. H. R. Green's Carriage,” *DMN*, October 6, 1899.

¹⁹Green remained an enthusiastic motorist. He was an organizer and first president of the Dallas Automobile Club and board chairman of the Texas State Automobile Association.

²⁰“Runaway's Bad Results,” *DMN*, April 28, 1904.

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²²“Four Vehicles in Collision,” *DMN*, April 23, 1912.

²³“‘Jay-Walker’ Fined \$2,” *DMN*, August 16, 1914.

²⁴“E. E. Hall is Run Over and Killed by Taxicab,” *DMN*, September 26, 1909.

²⁵“Auto Speeding Case Heard,” *DMN*, November 14, 1907.

²⁶“Protest Against Speeding,” *DMN*, November 16, 1907.

²⁷“Dallas Auto Club,” *DMN*, June 24, 1904, and

“Application for Charter,” *DMN*, July 2, 1904.

²⁸“Automobile Bill,” *DMN*, February 3, 1905, and “Auto Speeding Case Heard,” *DMN*, November 14, 1907.

²⁹“Need for Traffic Regulations in Dallas is Shown Daily,” *DMN*, November 24, 1910.

³⁰“Traffic Regulations Proposed for Dallas,” *DMN*, November 6, 1910.

³¹“Grand Jury Inquiry for Auto Accident” and “Severe Penalty for Speeding,” *DMN*, April 24, 1912.

³²“Woman Killed by Automobile is Identified,” *DTH*, November 25, 1920.

³³“Jess Hassell is Released on Bond,” *DMN*, December 2, 1920, and “Killing Woman Cost Hassell Over \$10,000,” *Texas Mesquiter*, April 1, 1921.

³⁴James B. Jacobs, *Drunk Driving: An American Dilemma* (Chicago: University of Chicago Press, 2013) and E. Behr, *Prohibition: Thirteen Years that Changed America* (NY: Arcade, 1996).

³⁵“Hassell is Charged With Aggravated Assault,” *DMN*, February 25, 1921, “Jess Hassell Fined \$100 Each on Two Charges,” *DMN*, April 5, 1921, and “Restrain Jess Hassell from Operating Car,” *DTH*, December 13, 1921.

³⁶“Jess Hassell is Given New Trial,” *DMN*, February 5, 1922. At some point in his later life, Hassell stopped drinking. When he died in 1954 he was vice president of Oak Cliff Bank & Trust and had a sterling reputation. See “Jess Hassell, Ex-Baseball Chief, Dies,” *DMN*, March 3, 1954.

³⁷“A Clearing House for Petty Crimes,” *DMN*, April 4, 1925.

³⁸“Traffic Deaths Discredit City,” *DMN*, December 18, 1930.

Out of Many, One

The Creation of Dallas Union Station

BY MARK RICE

*I*n the opening years of the twentieth century, the meteoric rise of Dallas was fueled by a lively competition between the many rail lines vying for the growing city's passenger and freight business. Eventually operating out of five primary depots scattered around the downtown area, nine different rail lines were serving Dallas by 1910. Despite the welcome access provided to other markets, the proliferation of railroad lines was accompanied by some unwelcome consequences. Passenger transfers from one depot to another often meant a journey of several blocks. A constrictive cordon of rail beds encircled the busy city center, impeding wagon and automobile traffic. Noisy locomotives belched out clouds of acrid smoke, mingling with the pollution already emanating from nearby factories and residential chimneys. Massive pieces of rolling stock jostled with pedestrians, cars, and horse-drawn wagons, creating significant danger along city streets,

especially at grade crossings. Because the individual depots were often hemmed in by surrounding businesses, they proved increasingly incapable of handling heavy freight traffic. Agricultural and manufactured goods piled up in rail yards while local merchants complained loudly about the delays. Additionally, new railroads eyeing Dallas were discouraged from entering the city by the high price of land for right-of-way and depot construction. It was an intolerable situation, and a prospective Union Depot on the outskirts of downtown seemed to be the best solution.

When the first railroads arrived in the early 1870s, they erected private wooden depots to serve their passengers and freight customers. The Houston & Texas Central Railroad (H & TC), inching northward from Houston along the route of today's Central Expressway, arrived in 1872 and built a small wooden depot on the north side of Elm Street. The following year, the

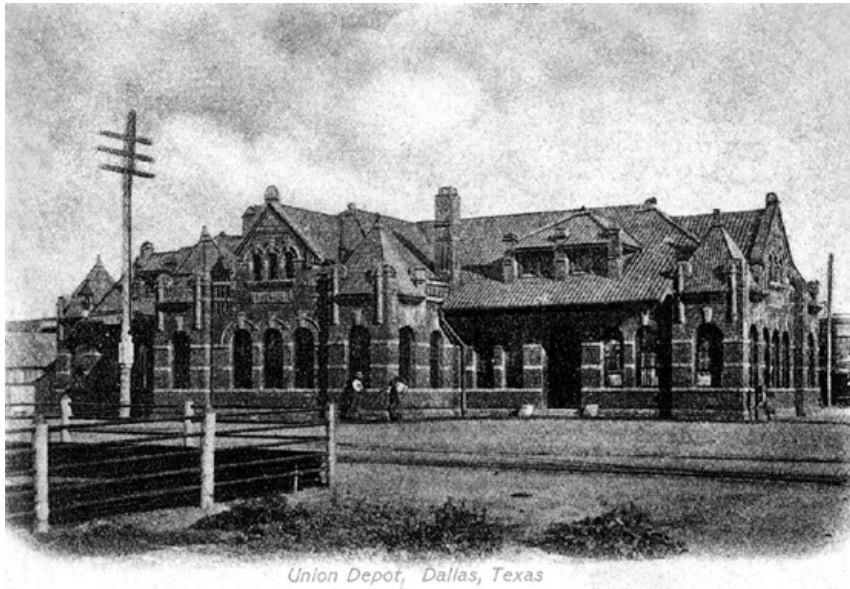


The Missouri-Kansas-Texas Railway (MKT) erected this handsome Second Empire-style depot at Pacific and Market streets in 1890. It survived until 1924.

Texas and Pacific Railroad (T & P) reached Dallas from the east and intersected the H&TC line on the eastern edge of town. The T & P soon built its own wooden depot about three-quarters of a mile to the west, where its line met Lamar Street. The East Dallas depot was often referred to as the “Union Depot,” since it occupied the intersection of the two earliest rail lines and handled traffic for both companies. The Texas and Pacific generally referred to the Lamar Street facility as its “city station.”

In 1886 the Missouri-Kansas-Texas Railway (M.K. & T., or Katy) approached Dallas from the north by hugging the southern edge of Turtle

Creek (along today’s Katy Trail), eventually curling south into downtown near Houston Street. The company soon erected its own depot (1890) on the northwest corner of Market Street and the T & P line. Unlike the other two railroads, the Katy Line chose to erect a handsomely designed brick depot in Second Empire style. This decision paid off, as the attractive depot would serve for nearly three decades. Also arriving in the mid-1880s, the Gulf, Colorado and Santa Fe Railroad stretched from Cleburne into southwest Dallas (and on to Paris), running a spur northward to establish a small depot on Commerce Street at Murphy. Downtown Dallas now had rail lines



Union Depot, Dallas, Texas

The Houston & Texas Central and the Texas & Pacific shared this red sandstone depot near the intersection of the two lines a mile east of the courthouse. It opened in 1897 and was demolished in 1935.

and/or depots on the north, south, east, and west. Several of the rail lines would also build specialized downtown freight stations in addition to their passenger depots.

As their Dallas traffic increased, the Houston & Texas Central and Texas & Pacific lines mutually agreed to replace their original shared depot in East Dallas with a much larger, grander facility on the original site. The new depot of native red sandstone was completed in late 1897. Across town to the southwest, the Santa Fe was simultaneously doing the same, replacing its small wooden depot with a larger structure of pressed brick. Four years later, the T & P replaced its “city station” on Lamar Street with a substantial brick depot. All of the original wooden passenger depots had now been replaced.

In 1902 the St. Louis Southwestern Railway, popularly known as The Cotton Belt Route, extended its line into Dallas from Texarkana. When the line reached the town of Addison, it turned southward toward downtown Dallas along

the route of today’s Dallas North Tollway. The Cotton Belt would soon commence construction on the last independent passenger station in downtown Dallas, choosing the southwest corner of Commerce and Lamar Streets for its facility. The fine brick depot was opened in early 1903. By 1910 Dallas was being served by the H & TC, Texas and Pacific, Katy, Santa Fe, and Cotton Belt lines, in addition to the Rock Island, Frisco (St. Louis and San Francisco), Trinity and Brazos Valley, and Texas and New Orleans railways (the latter four rail lines operated from either the Santa Fe, Cotton Belt, or East Dallas depots through contract arrangements). Dallas citizens could now travel or ship freight in virtually any direction and at virtually any time, but this increased convenience only aggravated the existing problems of congestion, noise, and inefficiency.

The 1911 Kessler Plan had offered many suggestions for a better quality of life in Dallas. Chief among them was the removal of downtown railroad tracks and the creation of a Union Depot



The Gulf, Colorado and Santa Fe Railroad replaced its original wooden depot at Commerce and Murphy with this brick structure in 1897. It was demolished in 1923.

on the western edge of the city, moving rail traffic into the Trinity River district. As the clamor for a co-operative Union Depot increased, however, so did competition from the proposed Trinity River navigation project. The influential *Dallas Morning News* weighed in on the side of the Union Depot, and plans for the new facility were finally approved in December 1912. Chicago architect Jarvis Hunt, having recently completed his plans for the magnificent Union Depot in Kansas City, was chosen to design the Dallas structure. Hunt responded with a stately design in Italian Renaissance style. A suitable site was chosen on Houston Street where it intersected Young Street, on the western edge of downtown,

just to the east of the Trinity River bottoms. Land acquisition and relocation of the existing Dallas County Jail from the proposed site would delay the start of construction for more than a year. Demolition of existing buildings on the site, including the six-story New Century flour mill, finally got underway in March 1914. Excavation and construction would occupy the next two-and-a-half years. In the early morning of October 8, 1916, the first passenger train eased into the gleaming new Union Station. Closing notices had been posted on the other five passenger depots the previous evening, advising customers of the new era. Eight railroads now shifted their passenger routes to Union Station. The ninth



The Texas & Pacific replaced its original depot at Pacific and Lamar in 1901 with this more substantial brick station. Damaged by fire in 1917, it was demolished in 1921.



When Union Station opened in 1916, eight railroads shifted their passenger routes there, eliminating the need for the five older stations scattered around downtown.



The St. Louis Southwestern Railway, popularly called the Cotton Belt, constructed this fine brick depot at the southwest corner of Commerce and Lamar. It opened in 1903 and survived until 1947.

Dallas railroad of recent years, the Trinity and Brazos Valley, had lately gone into receivership. Dozens of trains would now arrive and depart Union Station platforms daily, announced by the booming voice of well-known train caller Richard “Rabbit” Williams.

The five abandoned passenger depots now began their inevitable decline. The Texas & Pacific facility on Lamar Street was the first to fall. A serious 1917 fire badly damaged the facility before the city of Dallas acquired the site in 1921 as part of a deal to eliminate the troublesome T&P tracks running along Pacific Avenue. The T & P tracks were removed, transforming Pacific Avenue, and the depot was demolished. Today, the site is occupied by a parking lot adjacent to the DART line.

Two years later, the Santa Fe depot on Commerce Street was demolished in order to build the massive new Santa Fe office building and warehouse complex, which still survives. The old Katy depot on Market Street disappeared the

following year, razed in favor of a seven-story warehouse built by the Katy line. This building at 301 N. Market is still in use today.

The “union depot” once shared by the Texas and Pacific and H & TC railroads in East Dallas survived until 1935, when no further use for it could be devised, resulting in its demolition. Central Expressway construction would slice through the area in the next decade.

The last of the old depots to be erected, the Cotton Belt facility on Commerce at Lamar, was also the last to fall. After being abandoned in 1916, the building found new life for a time as the Burton-Rountree automobile dealership. Later, the structure was employed for many years as the Greyhound bus station. When the Greyhound line elected to remodel its facility in 1947, time ran out for the old depot, which was demolished without fanfare and replaced on the same site. The Greyhound bus station is still in constant use today. **L**

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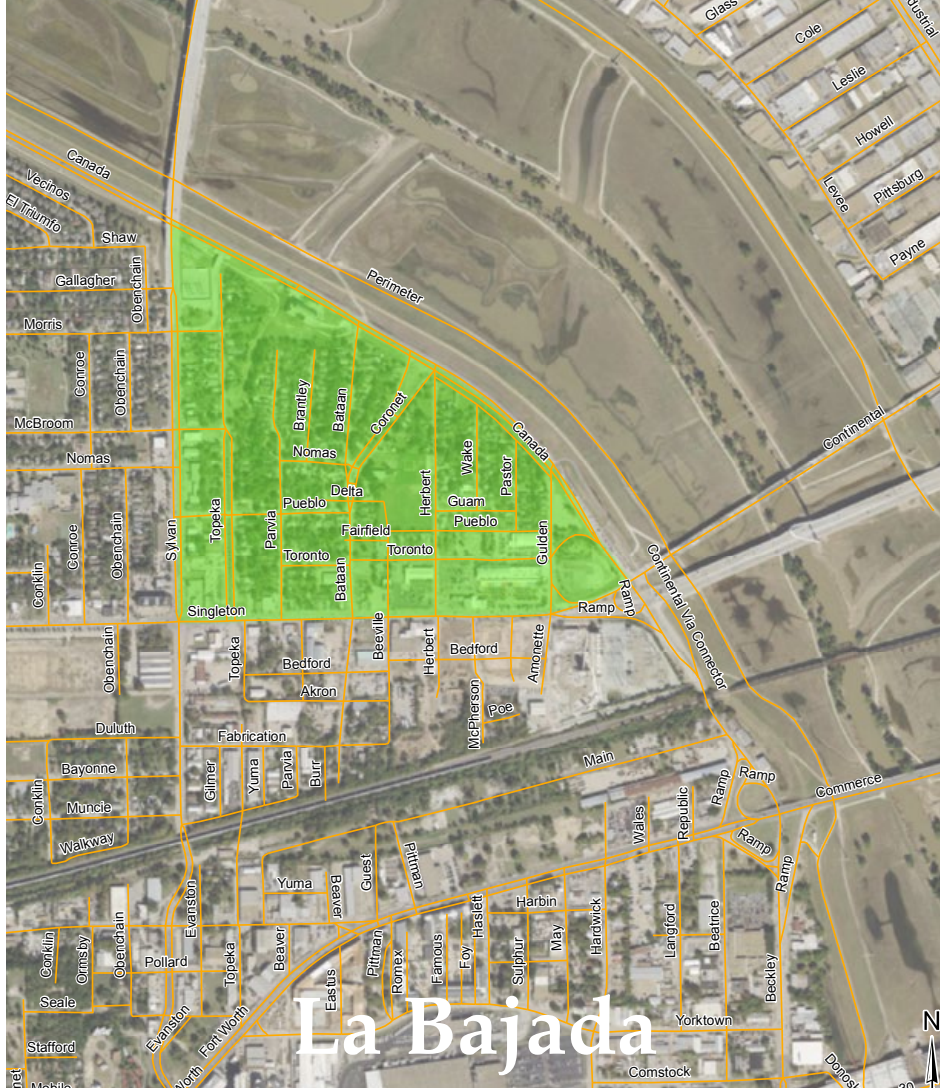




The Impact of Transportation on

The Stories of Old North Dallas and La Bajada

BY PATRICIA HICKS, JUANITA H. NAÑEZ, AND RICK LOESSBERG



Historic Ethnic Neighborhoods

*N*ighborhoods are typically created and influenced by a number of factors like geography, economics, and the availability of transportation. However, for people of color who lived in Dallas prior to the latter part of the twentieth century, the law of segregation and the dominant social attitudes of the much larger Anglo community heavily influenced the origination and existence of minority neighborhoods. These rules and customs not only determined where and why these communities existed, but what happened to them over time.¹

Two historic ethnic Dallas neighborhoods—Old North Dallas and La Bajada—demonstrate how these various factors came together and how decisions pertaining to transportation made by the Anglo population both assisted and later threatened these neighborhoods. Old North Dallas, which was located just north of downtown, was established in the 1860s as a freedmen’s community, and it was, until about 1970, the home of much of Dallas’s black middle class. La Bajada (which continues to exist immediately west of downtown) came into existence during

the 1920s to 1940s and has generally always been a community for working class Hispanics. Located at the end of the Continental Bridge which arches over the Trinity River, the community is appropriately named “la bajada,” which means “the descent” or “a drop at the bottom of the bridge.”

While the two neighborhoods differ from one another in location, populations, and history, there are still significant similarities between the two. In addition, one of these communities—

Old North Dallas—for all practical purposes, no longer exists, and the number of people who can recall what it once was is rapidly diminishing. The other neighborhood—La Bajada—is now ironically being threatened by the same access across the Trinity River that initially led to its creation. Discussing these neighborhoods now and how they each came to be will help ensure that future populations will know their importance and the influences and stories behind them.

Old North Dallas

Of the two neighborhoods, Old North Dallas is not only the oldest, but it was also one of the first African-American neighborhoods in Dallas.² It subsequently became noted as being the center “of black life and culture . . . and the birthplace of progressive ideas, the nucleus of black leadership, and a place that cultivated the hopes and dreams of Dallas’s African-American population.”³

Initially located near a black cemetery at what is now Lemmon and Central Expressway, the community quickly grew to more than 300 residents.⁴ Over time, the community continued to grow, and at its peak, its boundaries generally approximated present-day Ross Avenue on the south, Pearl Street on the west, McKinney Avenue-Woodside-Weldon on the north, and Haskell on the east. Several of the streets within the community (Routh, Mason, Fuqua, Campbell, and Winn, for example) were named after some of its first residents.

A major contributor to the neighborhood’s growth was the arrival of the Houston & Texas Central railroad in 1872. Although this railroad bisected the neighborhood, black laborers first came to the area to help build the railroad, and then once construction was completed, the railroad continued to offer African Americans employment opportunities as cooks, roundhouse

workers, and boxcar loaders. Perhaps the most prestigious of these railroad jobs was that of being a Pullman porter. Pullman sleeping cars were regarded as being “a hotel on wheels,” and the porters were the people who made things happen on a train and attended to its passengers (Pullman porters also became the first African-American labor union to be recognized by the AFL-CIO).

Harry Boswell, who was a freed slave, built one of the first homes in the area.⁵ Many of the original homeowners had no alternative but to build their own homes. Some hired friends to help with construction. Shotgun-style frame homes populated the area, but as the community geographically expanded in the 1920s, many of the larger Victorian-era homes that had originally been built on State and Thomas Streets for Anglos began being purchased by black doctors, educators, and businessmen, and others were converted into multi-family housing to accommodate the community’s growing population.⁶

Because racial segregation was so entrenched in Dallas, the community began to develop its own businesses and institutions. In 1925 Dr. W. R. McMillan opened a medical facility (the McMillan Sanitarium) at Hall and State Street for residents. Papa-Dad’s Old-Fashioned Barbecue, the State Theater, Smith Brothers Drug Store, and



The McMillan Sanitarium at Hall and State streets was one of the few medical facilities available to African Americans in the first half of the twentieth century. But it was also one of many black-owned and operated businesses and institutions that flourished in Old North Dallas.

Rain's Grocery Store served the area. The Lone Star Hotel (2602 State Street) and the Powell Hotel and Court (3115 State Street) provided accommodations for out-of-town visitors.⁷

Griggs Park, built in 1915, was a popular social and recreational destination with a swimming pool, bathhouse, ball field, and a playground. The park's playground was particularly important for children; as resident Dr. Robert Prince noted, he got his "first taste of segregation" when he was told he couldn't use the swings at an east Dallas park, and Griggs was "one of the few places where you could swing. And we had seesaws."⁸ Baseball Hall of Fame member Ernie Banks played baseball

at the park growing up, and many carnivals, plays, and concerts were held there. The park itself was named after the Rev. Allen R. Griggs, who had been a former slave and then later led the New Hope Baptist Church on Hall Street, helped build Dallas's first high school for blacks, and published the state's first African-American newspaper.⁹

Children went to school at B. F. Darrell Elementary and Booker T. Washington High School. Since Darrell Elementary did not have much of a playground, Griggs Park was often used for recess. High school students walked to Cobb Stadium on Harry Hines to watch football games.



The Moorland YMCA on Flora Street served as a social center for the Old North Dallas community, as well as the site where young men could engage in athletics.

The Moorland YMCA was another important social center for the community. When constructed in 1930 on Flora Street, it was the only YMCA for African Americans in the southwest, and it was called “a beacon for the North Dallas community.” It was especially important since, “in a city that offered few places outside of church for African Americans to congregate, the building became the location where professionals could meet, clubs and organizations could come together, and young men could play and engage in extracurricular activities.” It served as the gymnasiums for black schools that lacked athletic facilities, and it was a place where schools even held their proms.¹⁰

By 1940, about 16,000 people—one-third

of the city’s black population—lived in the neighborhood.¹¹ Again, because of segregation, there was more economic diversity in the neighborhood than might be seen in a neighborhood today, with business owners and other professionals living in close proximity to unskilled workers. Dr. Lee Gresham Pinkston, for instance, lived in the neighborhood; he became the first black doctor on the staff at St. Paul’s Hospital in 1954.¹²

Many families could not afford to own a car. However, because it was possible to walk to so many places and because of the city’s street car and bus system, that was not as important as one might think today. Street car fares were three cents. Bus Route 4 (for Highland Park) and



This aerial photograph shows the future route of North Central Expressway, with the old railroad tracks removed. Roseland Homes, a housing project near Hall and Washington streets, is visible at the right, with B. F. Darrell Elementary School, at Munger Avenue, just below it.

Route 5 (for State Street) were frequently utilized, especially by women working as domestics in the Park Cities. Black passengers, however, still had to sit in the back.

Since 1911, officials had discussed converting the Houston & Texas Central railroad corridor,

which ran through the community, into some type of high-capacity roadway. In 1941 the city acquired the property from the railroad, and in 1947, construction on what became Central Expressway began.¹³ Although this project contributed significantly to the phenomenal

growth that the city soon experienced, it also started a process that would lead to the end of Old North Dallas. Having a railroad cut through the neighborhood was already a problematic feature for Old North Dallas, but it was something the community lived with. However, replacing a set of railroad tracks with a six-lane, divided high-speed freeway was another matter entirely, requiring the demolition of a large number of homes, and effectively cutting off the eastern half of the neighborhood from its western half.

Over the next thirty years, the neighborhood began to disappear because of the intrusion of Central Expressway, increased housing opportunities for African Americans, real estate speculation, and the construction of yet another freeway (Woodall Rodgers) that further separated and reduced the western half of the community by about one-fourth. By 1990, the community almost completely ceased to physically exist. Where, in 1940, about 9,700 people once lived in the neighborhood west of Central Expressway, only about 400 remained in 1990. And about eighty acres of bull-dozed, vacant land sat where numerous small businesses, stores, and homes once stood.

Today, after several decades of substantial

private and public investment, the area has changed dramatically. The western portion is now home to about 4,500 people living in high-end housing, and it has become a popular restaurant destination. However, people do not know it as Old North Dallas; instead, it is now referred to as “Uptown.” Nor is it a predominantly African-American community; less than four percent of its population is black.

To some degree, this change was inevitable—all neighborhoods go through various life cycles. Providing greater housing opportunities and not limiting where non-whites can live is certainly important, and locating needed infrastructure and redeveloping under-utilized areas is critical to any city’s economic future. However, when making these redevelopment and infrastructure location decisions, it is important to always maintain the appropriate balance and to remember and learn from the past. Old North Dallas was not just where African Americans once lived, a location on a map from 1945, or a photograph. It was where people were born, grew up, married, had children, and died. It was where they ate and shopped and visited and worshiped. It was a community.

La Bajada

La Bajada now finds itself in a situation somewhat similar to what Old North Dallas experienced: it is likewise being endangered by the presence of a new transportation improvement, real estate speculation, and redevelopment. The community was one of five Hispanic neighborhoods on the west side of Dallas (and the Trinity River) that began to emerge after “Little Mexico,” the first and largest of the Hispanic neighborhoods in Dallas, was created beginning in about 1910. While in the 1920s some people began to move to what became La Bajada, it was the building of levees along the Trinity River (which were

completed in 1931) and the Continental Bridge (which was completed in 1933) over the river that provided the major impetus for the community.¹⁴

Many of the levee workers had been Mexican settlers from Little Mexico and the other West Dallas barrios who had originally left Mexico to escape the turmoil of the Mexican Revolution and who had been drawn to the area by opportunities to work the land on such ranches and farms as Trinity Farms and Rancho Grande off present-day Inwood Road and Hampton Road or to clear roads and build tracks for the Texas and Pacific railroad. Building

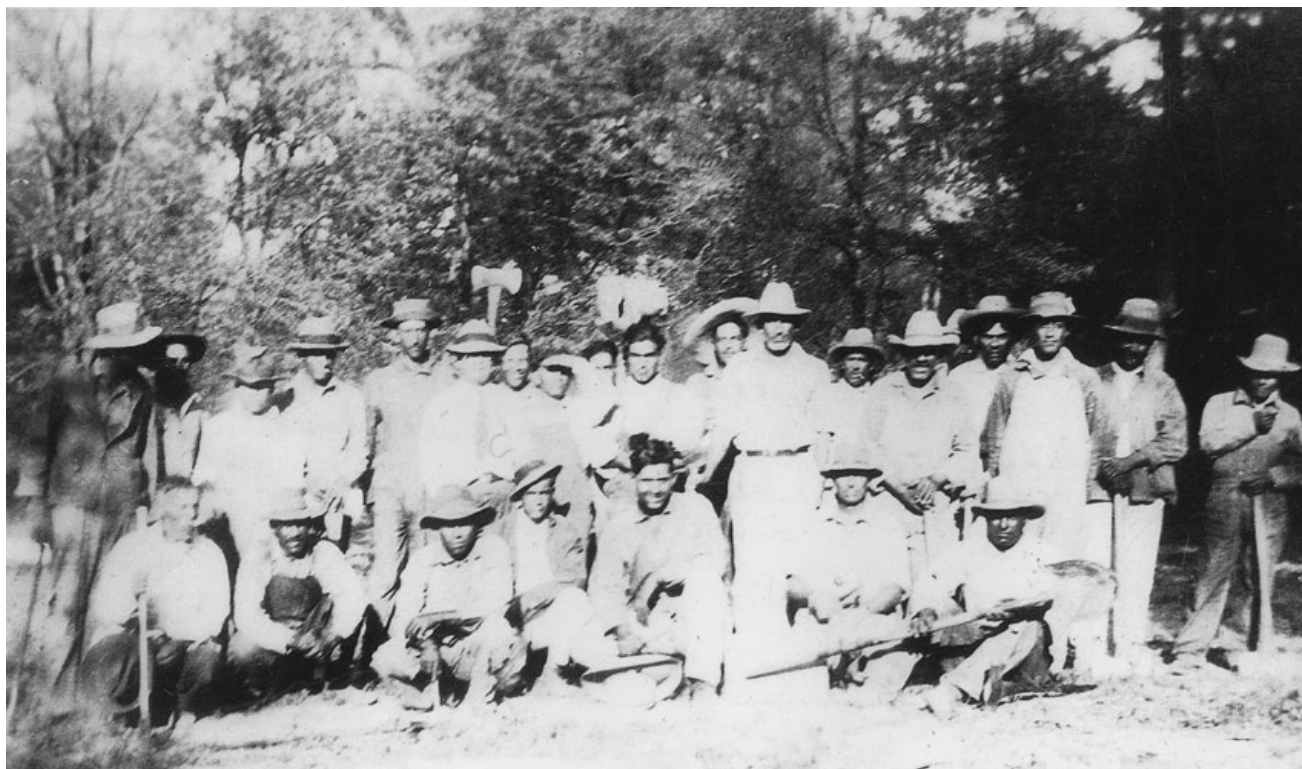
these levees thus not only provided employment opportunities for many Hispanics, but with the area west of the river now being protected from flooding, new areas for housing suddenly became possible. With one of these being at the foot of the new Continental Bridge that connected western Dallas with the rest of the city, La Bajada was born.

Living conditions were sometimes harsh in the triangularly-shaped neighborhood bounded by Sylvan Avenue, Canada Drive, and Singleton Boulevard. Streets were unpaved, and since West Dallas was an unincorporated area, outside the Dallas city limits, there were no “city” services like trash pick-up or street lights. The Bataan Community Center was created in 1932 to help assist the neighborhood’s residents. Originally called the West Dallas Social Center, it provided medical supplies, food, clothing, and recreational opportunities and became a critical piece of the

community and its central meeting place.

Small frame homes were built in the neighborhood by several developers (Claude Brantley, Tom Wheeler Realty Company, and Tipton Real Estate), with most of this construction occurring in the 1940s and with most of this housing remaining today. Some residents built their own homes, and other houses were built elsewhere and then relocated to the neighborhood. Although the community was heavily working class, many residents owned their own homes.

Unlike Old North Dallas, which had its own hotels, stores, shops, funeral homes, and places to eat, only a few businesses operated in La Bajada, such as the Huerta Garage. This lack of local employment opportunities required most La Bajada residents to work elsewhere, with many excavating and processing chalk and limestone for nearby cement companies or working for



Many Mexican immigrants who worked on the Trinity River levees in the late 1920s and early 1930s settled in the West Dallas barrios, including La Bajada.



The Bataan Community Center opened in 1932 to assist residents of La Bajada with medical supplies, food, clothing, and recreational opportunities.

the Oriental Oil Company or the Hercules Oil Refining Company. Residents also shopped at nearby businesses outside of the neighborhood, like the West Dallas Pharmacy and La Estrella Bakery.

Children went to school at what was then Benito Juarez School (now Lorenzo de Zavalla Elementary School) and Crozier Technical High School. While there were a couple of nearby movie theaters on Singleton Boulevard (the Avon Theater and the Rosales Theater, which showed Spanish-speaking movies), most residents rode the bus downtown to see the movies at the many Elm Street theaters. The geographical separation of the community from much of Dallas, as well as the racial segregation that existed, boosted a strong community bonding and created a community where everyone knew everyone and where news spread quickly throughout the neighborhood.

The community has always been strongly

patriotic. Its residents readily and willingly served during World War II, and a number of its streets were subsequently renamed to commemorate U. S. gallantry at Guam, Wake, and Bataan in the South Pacific. Upon the end of the war, the GI Bill allowed many returning veterans to purchase homes in the area.

In 1952 the neighborhood was annexed by Dallas and officially became a part of the city. However, it was not until the 1970s that it finally began fully receiving typical city services when its streets became paved, street lights were installed, and a health clinic (Los Barrios Unidos Community Clinic) opened, and this was through the dedicated efforts of people like Councilperson Anita Nañez Martinez and neighborhood residents Pete Martinez (no relation), Consuelo Salinas, Josephine Torres, and Felix Lozada.¹⁵

By the 1980s, the area economy near the neighborhood had transitioned from extraction



Small frame houses, many of which remain today, filled La Bajada.

and processing to distribution and transportation with the opening of the Lone Star Park and Turnpike Distribution Center just a few miles away. Under pressure from barrio members, a smelter plant responsible for significant lead contamination was closed. Luis Sepulveda (who subsequently became one of Dallas County's first Hispanic justices of the peace), along with other residents, then worked to ensure that the much-needed environmental clean-up associated with this smelter actually occurred.

From 1970 to 2010, the population of the community declined from 1,287 to 958. However, much of this had to do with the size of the average household becoming smaller (4.52 in 1970 and 3.56 in 2010), a trend that was also occurring nationally, rather than to a general outmigration away from the area. Homeownership continues to be very high with 66.5 percent of the homes being owned by their occupants (in comparison, the rate for the city is only 43.4 percent), and with a median household income of \$36,250 (which is three-fourths of the Dallas County figure), most of its residents continue to be working class.¹⁶

What has changed noticeably, however, are the prospects for its future. In 2012, the construction of the new Margaret Hunt Hill Bridge, which is parallel to the Continental Bridge and which was designed not only to improve access into

western Dallas, but also to serve as a "signature" feature, was completed. In addition, in 2014, the Continental Bridge itself was substantially renovated and converted into an elevated park/pedestrian-only bridge; in 2016, the bridge was renamed in honor of former Dallas mayor Ron Kirk and its plaza gateway was renamed in honor of La Bajada resident Felix Lozada.

Collectively, these two bridge projects, just as the levees and the original Continental Bridge did in 1931-33, have once again re-opened western Dallas to the rest of the city. In so doing, the La Bajada area has become the subject of intense interest by real estate developers. The lively Trinity Groves restaurant development opened in 2012 and is now regularly frequented by patrons from throughout the Dallas area. The construction of a 355-unit, four-story, high-end residential development is nearing completion on Singleton, and other similar residential and commercial projects are being contemplated nearby.

Such interest, in turn, is causing property values in the neighborhood to escalate suddenly and sharply. In the past year, the assessed value of land in La Bajada has increased on many residential properties from \$9,000 per lot to \$50,000.¹⁷ There is now a concern that two things will happen: residents will no longer be able to afford to live there, and the community itself will begin to disappear as property-owners (especially the absentee landlords), having received a financial offer that is difficult to refuse, will sell their properties to developers with plans for larger, new projects.

Responding to the development pressure that confronts the area, the La Bajada Neighborhood Association successfully obtained a zoning ordinance in 2012 that restricts the height of new structures in the community. Building upon the legacy of those like Martinez, Lozada, and Torres, this group, under its chairperson Eva Elvove, continues to work to preserve, promote, and improve the community. The West Dallas 1 Coalition was also created about four years ago, in part, to similarly

help the community navigate the environment in which it now finds itself.

As has been experienced in Old North Dallas, maintaining the proper balance between preserving existing historic neighborhoods and encouraging new investment is difficult. While an example of what could locally happen to a minority community that became the site of both developer interest and substantial transportation improvements did not readily exist for Old North Dallas in the 1940s nor did this African-American community, given the parameters of the times, realistically have the opportunity to meaningfully influence the discussions about its future, the situation for La Bajada is different. However, whether the outcome for La Bajada will actually be any different or whether it, too, vanishes is still to be determined. ■

NOTES

¹Texas was, of course, a member of the Confederacy, and following Reconstruction, it adopted many of the South's Jim Crow laws. Also, in Texas and in the rest of the U.S., racial segregation was frequently imposed through the use of racial covenants that prevented property owners from selling or leasing property to non-whites. In 1948, the Supreme Court ruled that such covenants could not be legally enforced. In 1968, discrimination in housing through other means was finally prohibited with the passage of the Fair Housing Act.

²BDR Editorial Board and Community Contributors, *African American Families and Settlements* (Dallas: Black Dallas Remembered, Inc., May 1990).

³Terry Anne Schulte-Scott and Marsha Prior, *From Freedmantown to Roseland Homes: A Pioneering Community in Dallas, Texas* (draft report), Geo-Marine, Inc., 2002.

⁴BDR Editorial Board, *African American Families and Settlements*.

⁵Ibid.

⁶QuimbyMcCoy Preservation Architecture, LLP, "History of Moorland YMCA," February 18, 2008.

⁷For the McMillan Sanitarium, see Dr. Mamie L. McKnight, *First African American Families of Dallas: Creative Survival* (Black Dallas Remembered Steering Committee, 1987), 80-1; for the Powell Hotel, see "Sam Childers, "Historic Hotels of Dallas," *Legacies* 19, no. 1 (Spring 2007): 58, and Sam Childers, *Historic Dallas Hotels* (Charleston, SC: Arcadia Publishing, 2010), 79.

⁸Roy Appleton, "Major Makeover Coming for Griggs Park North of Downtown Dallas," *The Dallas Morning News*, December 29, 2012.



Construction of the Margaret Hunt Hill Bridge and conversion of the old Continental Bridge into a pedestrian overpass have attracted new development to the areas west of the Trinity, including La Bajada.

⁹Ibid.; see also John H. Slate and Willis C. Winters, "A Means to a Peaceful Transition: L. B. Houston and the Desegregation of Dallas Parks," *Legacies* 28, no. 1 (Spring 2016): 34.

¹⁰QuimbyMcCoy, "History of Moorland YMCA."

¹¹At its height, the boundaries of Old North Dallas roughly approximated two census tracts (Tracts 16 and 17). Census Tract 17 was then subsequently divided and renumbered over time. All population figures cited in this article for the neighborhood are from the Census Bureau and are for the corresponding/renumbered/reconfigured census tracts.

¹²Lisa C. Maxwell, "Lee Gresham Pinkston," *The New Handbook of Texas* (Austin: Texas State Historical Association, 1996), 5:214.

¹³Tom Killebrew, "The Story of North Central Expressway," *Legacies* 14, no. 1 (Spring 2002): 39-51; Oscar Slotboom, *Dallas-Fort Worth Freeways* (Dallas: Lightning Press, 2014).

¹⁴For Little Mexico, see Gwendolyn Rice, "Little Mexico and the Barrios of Dallas," in *Dallas Reconsidered*, ed. by Michael V. Hazel (Dallas: Three Forks Press, 1995), 158-168; for construction of the levees, see Jackie McElhaney, "Navigating the Trinity," in *Dallas Reconsidered*, pp. 45-59, and Robert B. Fairbanks, "The Great Divide: The Politics of Space and the First Trinity River Valley Controversy," *Legacies* 27, no. 1 (Spring 2015): 48-60.

¹⁵"Anita N. Martinez: History Maker," transcribed and edited by Stephen Fagin, *Legacies* 28, no. 1 (Spring 2016): 46-54.

¹⁶The boundaries of La Bajada coincided with a portion of Census Tract 101 (blocks 102-104, 107-112, 114-116, 119-121, 201, 212-213) in 1970. The portion of the census tract that contained this neighborhood then subsequently became block group 1 of Census Tract 101.02. All statistical information presented within this paragraph comes from the Census Bureau.

¹⁷Assessed valuation figures are for scattered properties along Coronet, Bataan, and Brantley for the period of 2016-2017 per the Dallas Central Appraisal District.



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The Counterfeit Prince of Old Texas with Lora-Marie Bernard

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AC Hotel Dallas Downtown, 1712 Commerce Street

August 7: Pour Yourself into History from 6-8 PM

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Texas Dames with Carmen Goldthwaite

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A Braniff DC-3 flies over downtown Dallas around 1940.



Braniff Airways Took Dallas to New Heights

BY DAVID PREZIOSI

Before the Dallas region had American Airlines or Southwest, it had Braniff, the first airline to call the Dallas area home. With a storied history of innovation and design that revolutionized the aviation industry, Braniff literally put Dallas on the map as a major player in the growing aviation network across the country. Braniff grew from a small regional carrier in the 1930s to a large international airline that spanned the globe until its dissolution in 1982 following the deregulation of the airline industry. Its success and expansion was unprecedented in the 1960s and 1970s thanks to an emphasis on design and marketing that broke the mold and changed the way people thought about air travel.

Braniff Takes Flight



The story of Braniff began in Oklahoma City, Oklahoma, in 1928 with two brothers—Paul Revere Braniff and Thomas Elmer Braniff. Paul was the aviator, while Thomas was the businessman whose insurance empire funded the start of their operations. Paul Revere Braniff Inc. took flight in 1928 catering to oil executives flying from Oklahoma City to Tulsa. The fledgling airline didn't last long as it was sold to a large aviation holding company in 1929.¹

With a taste for aviation, the Braniff brothers created another airline in 1930. Braniff Airways, Inc. got off to a rocky start due to the Great Depression and a lack of paying passengers. Salvation came in 1934 in the form of a federal contract for carrying airmail from Dallas to Chicago with stops in Oklahoma City, Wichita, and Kansas City. The contract provided steady income which offset the lack of paying passengers.² That same year Braniff planted roots in Dallas, opening a maintenance and operations hangar at Love Field to serve its route.³ Braniff acquired two small airlines in 1935 and purchased new planes that made air travel much safer and more reliable. Dallas quickly became an important part of Braniff's operations from the Great Lakes to the Gulf, leading the airline to expand its Dallas presence by moving its headquarters from Oklahoma to Love Field in 1942. That action helped Dallas become a major player in the growing U.S. aviation network.⁴

After World War II, Braniff expanded internationally with routes serving Cuba, Central America, and South America. In 1952 the airline added domestic routes through a merger with Mid-Continent Airlines, a small Kansas City-based carrier.⁵ The untimely death of Tom Braniff in 1954 in a private plane crash put Charles Beard, former Executive Vice-President, in charge as President of the company. He ushered in Braniff's jet-age in 1959, purchasing new jet planes for the fleet and expanding the route system to include the east coast through an interchange agreement with Eastern Airlines. Beard retired in 1964, and a year later Braniff had a new leader, Harding Lawrence, a 44-year-old Continental Airlines vice-president who was tapped to grow the airline. He mastered the greatest expansion and transformation that Braniff had seen as he revamped the entire airline



The Braniff timetable from 1943 illustrated the routes and cities served by Braniff all the way from the Great Lakes to the Gulf and the Rockies.

from top to bottom with a completely new and bold look that shook up the airline industry.⁶

After his arrival, Lawrence expanded Braniff's routes and added new aircraft. In 1971 the airline added one of its most iconic routes, a daily flight to Honolulu direct from Dallas on a brand new, bright orange 747, the first to fly for the airline. Braniff was flying high until 1978 when the Airline Deregulation Act passed, bringing great uncertainty to the industry. In an attempt to gain market share, Braniff added new destinations and additional aircraft with a route system expanding into Europe and Asia with additional orange 747s crossing the Atlantic and Pacific. Global economic issues and the instability of foreign oil markets in the late 1970s challenged airlines, including Braniff, and they struggled to turn a profit in an unregulated market with high interest

rates for aircraft and skyrocketing fuel expenses.

Lawrence developed a plan to keep Braniff afloat by selling off older aircraft and eliminating unprofitable routes. He retired in 1980, and by 1981 the plan to turn the airline around was progressing until a severe recession in the summer of 1981 and a strike by air-traffic controllers hit. That crippled the airline industry as passenger revenue declined and seats couldn't be filled to offset costs. Braniff also fought fare wars with American Airlines and Southwest Airlines, which dropped the prices of airline tickets to unsustainable lows. Braniff struggled and made the difficult decision in 1982 to suspend operations due to its large debt and a lack of credit. The airline was resurrected twice by different investors; however, they could not make the airline profitable again. The last planes to carry the Braniff name stopped flying in 1992.

Braniff Style and Marketing Change the Game



To give passengers a sense of comfort and security in the early days of flying, airlines adopted a traditional military inspired look. That changed in 1965 when Braniff upended the aviation industry with a new campaign called the "End of the Plain Plane," which visually and stylistically separated Braniff from the other airlines. It was developed by Jack Tinker and Partners of New York and was so successful that profits increased dramatically.

Mary Wells, one of "Tinker's Thinkers," spearheaded the remaking of Braniff into a modern icon. She drove the design to be bold and futuristic, matching the enthusiasm of the 1960s. To create the new look, thousands of Braniff items were redesigned in 1965 by New York architect Alexander Girard. He called for painting the planes an eye-catching array of solid colors fea-

turing lemon yellow, turquoise, beige, dark blue, pale blue, periwinkle blue, ochre, and orange. Plane interiors were treated with new designs in red, blue, grey, yellow, brown, green, and orange, with seats covered in custom Herman Miller-designed fabrics. Ticket counters and gate lounges were also transformed with a signature new bold color scheme and ultra-modern furniture designs, also by Herman Miller. A new Girard-designed "BI" logo debuted in 1965 along with one of the most iconic designs for Braniff, the Braniff dove, or "the bluebird of happiness," as it was originally titled. He even created a custom font for Braniff called "Alexander Girard Sky Font," which was used for all airline materials.

Haute courtier Emilio Pucci completely reimagined Braniff's uniforms in 1965, eschewing the military designs of the past for striking

Introducing the Air Strip

We had a girl go through the motions to show you just what's coming off at Braniff International. As in the picture below, our hostess appears at the airport wearing a reversible cold-weather coat, marching gloves and boots and, if it's raining, an ingenious plastic helmet.

When she boards our airplane, she zips sheds these outer garments to greet you in a raspberry suit and color co-ordinated shoes. This ensemble is too expensive to risk soiling during dinner, so at the appropriate moment, she zips strips

changes into a lovely serving dress which we call a Puccino (named for its creator, Emilio Pucci, who believes that even an airline hostess should look like a girl). After dinner, our hostess slips out of the Puccino, revealing the way-out outfit on the right.

Each change is made in a flash, which allows her to give you constant attention, from the time you take off to the time you land. If the flight seems all too short, that's the whole idea.

Braniff International
Flies United States Mexico South America



The "Air Strip" was introduced in 1965 and designed by haute courtier Emilio Pucci for the Braniff hostesses featuring a versatile collection which could be stripped off during a flight to create new looks.

uniforms inspired by the recent Project Gemini spacecraft missions. The hostesses, as Braniff's flight attendants were called, received a fanciful collection called the "Air Strip." It allowed a hostess to wear her various uniform pieces in layers and "strip" them off during each segment of the flight to create different looks all the way from dresses to culottes. Pieces were vibrant, with solid colors of pink, blue, yellow, and green. Fitting for the time, the hostesses even had a space age "bubble helmet" or clear plastic dome to wear to protect their hair in inclement weather.

Cheeky commercials, created in 1965 under Mary Wells's direction, touted the "End of the Plain Plane" by showcasing the new looks and promoting Braniff's exquisite food service, baggage handling, and even a rather risqué ad with a hostess seductively demonstrating the Air Strip. Subsequent commercials featured the tag line,

"When you got it—flaunt it," starring celebrities and athletes such as Joe Namath, Mickey Rooney, Paul Ford, Sonny Liston, Andy Warhol, Salvador Dali, Gina Lollobrigida, Whitey Ford, and Miss Universe, all touting Braniff as THE airline to fly.

Pucci updated the collection for 1966 adding printed tights and dresses in purple and pink. In 1968, he simplified the designs with pale pink and plum as featured colors. His next collection in 1970 featured a simple pant dress with a colorful print which could be worn with lounge or hot pants. The 1972 Pucci collection had pieces in coordinating blue prints and solids. The final collection Pucci created was in 1974 featuring a slim-tailored tunic, sweater and body shirt, and slim trim-legged pants in blues and greens.⁷

In 1971, New York designers Harper+George developed a new two-tone paint scheme for Braniff's aircraft livery with blue over light blue,

red over orange, and green over light green. Famed kinetic artist Alexander Calder was commissioned in 1973 to paint an aircraft in a special scheme to celebrate twenty-five years of service to Latin America. Two years later he was commissioned to paint an aircraft in honor of the upcoming bicentennial celebration. Braniff was the only airline of the time to commission an artist to custom paint an entire plane.

The new Ultra Color Scheme for liveries debuted in 1978 with eight new solid colors including terra-cotta, light-corbette blue, Mercury blue, chocolate brown, Perseus green, metallic blue, burgundy, and sparkling burgundy. The interiors were also transformed with darker colors and leather seating for a more sophisticated look.⁸ Braniff switched to fashion designer Halston at the same time to create a new look for the uniforms, matching the new edict of elegance and sophistication. Uniforms featured solid color skirts and jackets, pant suits, and flowing dresses with a small “H” pattern to them. Colors were the popular browns and creams of the day. Even the pilot uniforms were brown.



Marketing campaigns were a big part of Braniff's success in the 1960s and featured cheeky ads like this one from 1969 featuring Andy Warhol and Sonny Liston touting Braniff as THE airline to fly.



First Lady Betty Ford dedicated the Braniff Boeing 727 Flying Colors of the United States in 1975, which was painted in a special design by famed kinetic artist Alexander Calder in celebration of the United States bicentennial.

Braniff Architecture Was Just as Stylish



Like the rest of its look, Braniff wanted the best for its buildings and employed top-notch architects and designers who created modern designs fitting for the jet age. Since Dallas was Braniff's home, numerous well designed buildings were built in the city for the airline's operations. Even the operations and maintenance base at Love Field was an engineering and architectural marvel.

Dallas Love Field Love Field airport was established by the United States Army in 1917 as a flight school to aid in the nation's World War I efforts. Passenger service at the airport began in 1929, when the field consisted of just a few hangars and a grass landing strip. Delta Airlines began passenger service followed quickly by Braniff.⁹

The first Love Field terminal was located at the north end of the airport near the hangars. As air travel became more popular, a new terminal, accessed from Lemmon Avenue, was built in 1940 in the popular Art Deco style. By the early 1950s with passenger service increasing and larger capacity planes being used, a new terminal was needed. Broad & Nelson and Jack Corgan Associated Architects and Engineers of Dallas

were tasked with the new design which began construction in 1955. The ultra-modern terminal building, skinned in colorful shades of green porcelain coated steel panels, opened in 1958.

Braniff's growth and success led it to open a \$9 million "Terminal of the Future" expansion at Love Field in 1968 to serve its 200 daily arrivals and departures. Designed by Jack Corgan and Associates, the new terminal was exclusively dedicated to Braniff with its own ticketing and check-in hall and thirteen gates. Covered jet bridges made their debut at Love Field in the new terminal, which was also designed to handle the new 747 jumbo jets that Braniff had ordered. To keep travelers informed of flights, a cutting edge \$300,000 electronic information board was installed that relayed information on 20 different flights simultaneously. Harper+George designed the interiors, which featured gleaming terrazzo floors, bold color walls, dramatic hanging light fixtures and elegant Herman Miller furnishings by Charles and Ray Eames.¹⁰

Even more futuristic was Braniff's Jet Rail, a specially designed, \$2 million elevated monorail system that opened in 1970 at Love Field. A first of its kind, it whisked passengers from the parking area to the terminal in a few minutes. Passengers pulled up to a valet, where they left their car to be parked and luggage unloaded to be checked to its final destination. Passengers then ascended to the Jet Rail boarding level and boarded automated coach cars, painted in the Braniff colors, which hung from a single track and delivered passengers directly to the terminal gate area.¹¹

The Braniff "Terminal of the Future" opened at Dallas Love Field in 1968 to exclusively serve Braniff with its own ticketing hall and thirteen gates.



Braniff Headquarters at Exchange

Park The 1958 Love Field terminal was planned for the same location as Braniff's 1942 headquarters, necessitating its relocation. A new site a few miles from the airport was chosen in a new planned commercial development called Exchange Park. In 1958, Braniff moved into its new ten-story headquarters. The building with a clean-line modern design and international flair was designed by the Dallas architecture firm Lane Gamble and Associates. The sleek exterior featured metal panels in bright blue with an integrated sun shading system. The executive offices on the top floor featured outdoor terraces with direct views of Braniff's operations at Love Field.

Braniff Operations and Maintenance

Base The same year that Braniff opened its new headquarters, it also opened a new \$6.5 million maintenance base at Love Field to make operations more efficient for the airline. The Operation and Maintenance Base, or OMB as it was called, served as the maintenance center for the entire fleet of Braniff aircraft and included hangar bays,

repair shops, testing laboratories, training facilities, reservations center, dining center for employees, prep center for flight meals, and offices.¹²

Braniff hired the nationally prominent Los Angeles firm of Pereira & Luckman to design an aviation maintenance building the likes of which had not been seen. What could have been a nondescript utilitarian building of undiscernible design turned into an engineering and architectural feat of sophistication and cutting-edge design heralding the modern age of flight.

The dominant design element consisted of a central core with an inverted roof flanked by the roofs of the hangar bays on either side sloping inward toward the central core. The forms were composed with rigorous symmetry—a fundamental precept of the aviation industry—and were distinct references to the geometry of aircraft wings. The spaces below the soaring roofs were enclosed with curtain walls of aluminum and glass, aluminum panels and cement plaster.

Supporting the massive 400,000-square-foot building was a skeletal structure on caisson foundations with long-span trusses. The Lemmon Av-



Braniff's \$6.5 million Operation and Maintenance Base at Love Field opened in 1958 to make operations more efficient for maintaining its entire fleet.



The Dream Parlor or “Passion Pit,” as it was known, was the only place hostesses in training could entertain gentleman callers at the Braniff Hostess College, which opened in 1968.

enue public entrance was at street level with the hangar bay floors a level below at runway grade due to the slope of the site. The hangar bays on each side of the building were an impressive engineering feat with 35-foot-tall doors which rolled completely back into pocketed gussets to reveal a clear horizontal opening of over 400 feet, the largest of the kind when built. To keep up with Braniff’s growth and changing technology, the building was expanded, including the addition of flight simulators for more efficient pilot training.

Braniff Hostess College Braniff hostesses received extensive training before being allowed to serve passengers and in the early days training classes were held at hotels near Love Field and the Braniff headquarters. In 1968 training facilities and housing were combined un-

der one roof in the Braniff Hostess College on Wycliff Avenue. Designed by the Dallas firm Pierce Lacey and Associates, the \$2 million five-story building housed 142 hostesses for training at one time. It provided everything under one roof including training rooms, dormitory, cafeteria, uniform shop, beauty salon, exercise room, and even an outdoor heated pool for sunbathing. The exterior design was modern and elegant with softly curved walls of creamy gunite. The lobby featured a round sunken pit called the “Dream Parlor” with a floating fireplace at its center surrounded by built-in seating. It was quickly nicknamed the “Passion Pit,” since it was the only area in the building where hostesses were allowed to entertain gentlemen callers. The dormitory rooms on the three upper floors opened onto balconies with floor to ceiling metal bars, causing

the building to be dubbed “the bird cage” due to the lovely ladies behind the cage of bars.

D/FW Airport The Civil Aeronautics Board mandated that Dallas and Fort Worth choose a site to build a single airport for both cities in 1964 or it would be chosen for them. In an unusual act of partnership, the cities selected a 17,638-acre site straddling the county lines between Dallas and Fort Worth and relatively equidistant from both.¹³

The nationally known airport architecture firms of Hellmuth, Obata, & Kassabaum (HOK) and Brodsky, Hopf, and Adler were hired to design the new airport after the terminal designs from an earlier architecture firm were not forward thinking enough for such a large project.¹⁴ A series of semi-circular terminals along a “spine highway” down the center proved to be the solution for the airport’s massive size. Four of the originally planned thirteen terminals were con-

structed and the design proved very efficient for the time, with planes parking on the outer rim of the terminal with arrival and departure access for passengers close by on the inner rim with nearby parking.¹⁵

The new Dallas/Fort Worth Airport officially opened in September 1973 with passenger traffic starting the following January. Braniff had a major stake in the new airport as it had the most flights to Dallas at the time. The singular terminal on the west side of the parkway was devoted to Braniff while eight other airlines and eight commuter carriers shared space in the other three terminals on the east side.¹⁶

In true Braniff fashion its terminal showcased the latest and best in stylish design. Howard K. Smith and Partners designed the interior of the terminal, while Harper + George handled the graphics and décor. The colorful terminal entrances featured BI patterned wallpaper or



Braniff was the only airline to have its own terminal when D/FW Airport opened in 1974. It featured fashionable design for the interior including the agent counters and departure lounges.

BI bas-relief panels. The eighteen departure lounges were separated from the main walkway with opaque dividers. The agent counters were of elegant black marble, chrome, and mesh with tightly spaced bulbous lights above. The gate lounge areas were warm and inviting with tobacco-hued Naugahyde sling seating divided by oatmeal colored panels. The floor surfaces were a deep orange that contrasted with the beige of the exposed concrete walls.

Braniff Place World Headquarters

To be near the new airport, Braniff moved its headquarters in 1978 to a new, sprawling \$75 million campus designed by the international architectural firm of Welton Beckett Associates, which also designed Reunion Tower and the Hyatt Regency in downtown Dallas. The 340,000-square foot Braniff Place World Headquarters was built into a sloping wooded site on the northwest side of the airport and featured separate, yet interconnected, buildings of no more than three stories

for offices, data center, flight and crew training, recreation center, and hotel. A separate flight simulator building was also constructed for 727 and 747 training.

The interiors were designed by Morris/Aubry Architects and featured stark white walls and dark blue carpet. Bold color bands on the walls denoted the different sections and uses in the facility. The two-story cafeteria with brightly colored sailcloth hanging from the ceiling was the central meeting space of the complex and was open twenty-four hours a day to accommodate Braniff employees and hotel guests there for training or employees passing through D/FW. The executive area of the complex featured offices, meeting rooms, data center, board room, and a directors' dining room. Extensive artwork was used throughout featuring Alexander Calder lithographs. Harding Lawrence even had his own apartment on the third floor complete with a fireplace, small outdoor pool, and sundeck.

Braniff Left an Impressive Legacy



Braniff forever changed the airline industry by setting a new standard among its peers for how an airline should look and operate. It broke the mold in the 1960s with innovative designs for planes and uniforms, cheeky marketing, elevated service and overall style that made the flying experience unique. Other airlines took notice and started to copy Braniff's efforts. Braniff has even gone on to influence non-legacy airlines established more recently like Jet Blue and Virgin America. Both have used style and fashion as key components of their brand, following the playbook that Braniff wrote.

Braniff also had a profound impact on Dallas, putting the city on the aviation map by making it

an important hub for airmail routes and passenger service. Braniff was the first major airline to be headquartered in the Dallas area and became the dominant carrier by growing air service at Love Field before it moved to D/FW to be its major tenant.

The remaining Braniff buildings in Dallas serve as a physical legacy of the airline. Unfortunately, its "terminal of the future" and the jet rail at Love Field are both gone. However, both of Braniff's headquarters buildings have been reused for office space. The Hostess College is in limbo, vacant and awaiting a developer to repurpose the building. The Operations and Maintenance

base was almost demolished by the City of Dallas, but a concerted effort to save and recognize its historic and architectural importance resulted in its being determined eligible for the National Register of Historic Places. Because of that the city has backed off of demolition and a developer is working to rehabilitate the building.

Today the legacy of Braniff International Airways is kept alive through a devoted base of former Braniff employees and airline aficionados. The Braniff Airways Foundation was established in 1983 as the Braniff History Group in order to preserve the history of Braniff through collecting, preserving, promoting, and protecting the carrier's legacy. The Foundation curates the Braniff Flying Colors Collection, founded in 1972 by Richard Benjamin Cass, which has become one of the largest and most comprehensive collections of Braniff memorabilia known to exist. It includes over 10,000 collectible items, 20,000 photos, slides and electronic images, as well as large-scale Braniff company models, signage, and crew uniforms. The University of Texas at Dallas also houses the original Braniff Public Relations Archives and the Braniff Video Oral History Program. The Foundation has partnered with other groups in the effort to preserve the Braniff buildings left in Dallas and is marking those places associated with Braniff around the globe with special plaques.

Even though Braniff came to an unceremonious and bitter end for such an important and trailblazing airline, it has left an indelible mark on Dallas and the entire aviation industry, the effects of which can still be felt today. There are many who have fond memories of flying with Braniff or working for the airline that keep the spirit of Braniff alive. The unfortunate demise of Braniff was a true loss for the airline industry. Who knows where the most colorful and innovative airline of its time would have taken us today if it was still around? **L**

NOTES

¹Richard Benjamin Cass, *Braniff Airways Flying Colors* (Charleston, South Carolina: Arcadia Publishing), 7.

²*The Dallas Morning News*, July 14, 1957.

³*The Dallas Times Herald*, January 16, 1959.

⁴Cass, *Braniff Airways Flying Colors*, 7.

⁵*Ibid.* 7-8.

⁶*Ibid.* 8.

⁷*Ibid.* 71, 73, 76, 80.

⁸*Ibid.* 80, 83, 87.

⁹Ryan Berube, "The Sky's the Limit: The Early Years of Love Field," 1917-1935, *Legacies* 7, no. 1 (Spring 1995): 32-38. Darwin Payne and Kathy Fitzpatrick, *From Prairie to Planes* (Dallas: Three Forks Press, 1999), 21-22, 46.

¹⁰*The Dallas Morning News*, December 5, 1968.

¹¹*Ibid.* March 14, 1968.

¹²Dedication Brochure—Braniff Operation and Maintenance Base, October 7, 1958.

¹³Payne and Fitzpatrick, *From Prairie to Planes*, 1-2.

¹⁴*Ibid.*, 128.

¹⁵Bruce A. Bleakley, *Dallas/Fort Worth International Airport* (Charleston, South Carolina: Arcadia Publishing), 42.

¹⁶*Ibid.* 53, 63.



George Schrader

History Maker

TRANSCRIBED AND EDITED BY STEPHEN FAGIN

At the 19th annual *Legacies* Dallas History Conference on January 27, 2018, former Dallas City Manager George Schrader engaged in a conversation with historian Michael V. Hazel.

Born on a farm near Olivet, Kansas, Schrader graduated from Baker University near Kansas City with a degree in political science and economics. He then earned a Master's in public administration from the University of Kansas. After serving as City Manager for Ennis and Mesquite, he became Assistant City Manager for Dallas under Mayor Erik Jonsson in 1966. In 1972, Schrader became City Manager, overseeing the construction of the new City Hall. He continued as City Manager under Mayors Wes Wise, Robert Folsom, and Jack Evans, serving as a key player in the formation of the Arts District.

This conversation has been edited for space and clarity from a transcription by Stephen Fagin, Curator at The Sixth Floor Museum at Dealey Plaza. A video recording of the full History Maker program may be found on The Sixth Floor Museum's YouTube Channel.

Michael:

Mr. Schrader, you told me that one of your first challenges as City Manager was to extend Young Street past Houston so that it would connect to Stemmons. Would you tell us that story?

George:

Sure. Young Street needed to be punched on to I-35 to complete the internal circulation of Elm, Main, Commerce, and Young Street. Now, it didn't go on to I-35 because Union Station was right there in front of it. The railroads, which had been an important factor in Dallas, had started to wane. They discontinued passenger service, and most moved their headquarters from Dallas. When all that happened, Union Station became surplus, so the city bought it for about \$5 million. The building was a real shambles, so I assigned the building services department to clean it up. While doing that, they got all excited about preserving the building. So here on the one hand, we were preserving it, and on the other hand, we didn't see how we could get Young through there without demolishing it.

Ray Hunt owned the property on the back side of Union Station. He offered it to Dallas Transit for sale, and I declined, though I've now forgotten my reasons. Then I had an idea. Now, Ray thinks he's the one that came up with this

idea, but I know it was me. I said, "Ray, let's get together and make a development plan for that area." He agreed. I made Ray promise that he would not give up regardless of the controversy. I said, "You know when the name Hunt and the City of Dallas are together, that's tinder for controversy, but we're going to carry it through all the way."

I selected Vincent Ponte and Warren Travers as the planners, having met them when I. M. Pei used them in planning the new city hall. I told Ray, "I'm going to give them my list of what we want out of this property, and you give them your list." For me, number one, we needed to have right-of-way for Young Street. Number two, we needed a site for an indoor sports arena. And if we could preserve any part of Union Station, I'd like to do that. Ray wanted us to do this confidentially, which is pretty tough for a city official. He said, "That property can't stand another failure." I thought, well, those are the ingredients for making the deal with Ray Hunt. We did a lot of work while having breakfast at Denny's. And I always said, "We're going to have separate checks. You pay yours, and I pay mine." I also said, "Ray, you've got to make an immediate \$15 million greater investment in the development." So, he went to the Pritzker family and made a deal for a Hyatt hotel.





As Dallas City Manager, George Schrader worked with Ray Hunt in the first public-private partnership to develop the Reunion complex and preserve historic Union Station.

Ponte and Travers developed their plan, and they said, “Why don’t you split Young and take the west bound lanes on the north side of Union Station and the east bound lanes on the south side?” Why couldn’t I have thought of that? Pretty simple. We had to get this to city council for approval. We got it scheduled, and we were all set to present this grand plan that nobody could criticize. When we made the presentation, there was a subdued reaction. Councilman George Allen asked the mayor to call an executive session, and it was the nearest I ever came to getting fired. I should have kept the council informed all along the way, even though Ray would not have done that. There was a huge eruption of activity—and a lot of angst over it. There was a meeting of every influential businessman active in the community to discuss what should be done with me and my recom-

mendation. The meeting adjourned without taking any action. It went on the council agenda, and I had no idea of the outcome. Councilman Charles Storey called me one Sunday afternoon and said, “George, I’ve been trying to get my arms around your recommendation, but I can’t do it. I want you to give me your pitch one more time before it goes on the agenda. I want to try to vote for it.” I thought, you know, if I’m ever a councilman, I’m going to remember that line. Ultimately, the plan was approved, and Charlie, I think, was the only one who voted against it.

The Reunion project was a public-private project, and it was the only one that we knew of in the country. It created a huge storm of controversy, and we survived all of that. But one holiday my doorbell rang. These two men said, “We’re from the IRS. Our assignment is to do a criminal



George Schrader was instrumental in re-designing Woodall Rodgers Freeway, connecting Central and Stemmons Expressways, below grade rather than as an elevated road. This photo shows Harwood Street with land being cleared to the west for excavation. This stretch of Harwood was later eliminated when Klyde Warren Park was constructed.

investigation of you, and we want all your financial records.” I got a call from Felix McKnight, publisher at the *Dallas Times Herald*. I knew Felix very well. He said, “We understand that you’re being investigated.” I said, “Yes sir, that’s true, but there’s not a shred of evidence for anything. I haven’t done anything wrong.” He was trying to decide whether or not to publish anything. I said, “You’ve got to make your own decision. But if this becomes public, I can’t be an effective City Manager and will need to resign.” He decided not to publish anything, and Joe Dealey at the *Morning News* had the same reaction. Then I learned that a

complaint had also been filed with District Attorney Henry Wade. A couple of years later I ran into Henry at the Mesquite Rodeo, and he said, “You know, I investigated that, and there was nothing there. I didn’t think there would be.” The accusation was that Ray Hunt had given me \$30,000 to settle a note at the Mesquite First National Bank, using money included in his loan on his property to clean up the development site. But I still owed that note at the bank! It takes courage and pain to do great things, and I think that this was a great one because it established the acceptable precedent for public-private work.

Michael:

That's great. Well, you also have a story to tell about the original design to connect Central Expressway and I-35.

George:

That's correct. Lloyd Braff, Executive Director of Dallas's Central Business District Association, came to me and said, "We need Pearl Street widened and fixed up. And we need to do Woodall Rodgers Freeway, and that's a city-state project." Well, the freeway had been an authorized project by the Texas Highway Department for twenty-five years, so it was time we did something. We had planned for the storm drain system and funded it, so we were ready to go. The Texas Highway Department advertised for bids for the construction of the service roads because they'd get built quickly and then we'd have Woodall Rodgers for traffic between Central and Stemmons. Then they would build the through lanes. It was to be an elevated structure from Central to Stemmons. I never had a fond feeling about elevated structures and avoided them at all costs, but I did not want to get in the way of twenty-five years of work. So, we awarded the contract and started working on the drainage. Vince Ponte, who was doing a downtown plan for us, told me multiple times that I must not let that elevated structure happen. For one thing, it would create a barrier between the Central Business District and what's now Uptown, and traffic noise would be increased. Finally, I decided to stop it. I called the director of public works and said, "Suspend the construction contract on the storm drain. Don't proceed another dollar." Then I called the state highway department—and you can imagine their reaction. But to their credit, although angry at the decision, they were able to salvage their work and continue the contract on the service road. So now you have Woodall Rodgers Freeway.

Michael:

In terms of widening Central Expressway, you were also instrumental in keeping them from elevating parts of that, weren't you?

George:

Yeah, and that wasn't a pretty thing either. I was told by the public works department that the plans called for several miles of elevated structure. All you have to do is look at what the highway department did with an elevated structure through Austin. I said, "Well, tell the highway department that we won't accept the elevated structure and will recommend against it." Well, the day came for the highway department to present its plans to the city council, and it turns out the public works director had not told the highway department that we were against their plans. The council and I spent all afternoon in a public hearing, and then I delivered my carefully written statement, requesting that they do something at surface level instead. The council approved it, probably unanimously, and now you have Central Expressway as it is.

Michael:

Back to Woodall Rodgers for a moment. Wasn't there some early consideration of a deck park that, for financial reasons, didn't get built?

George:

Oh yeah. There was no reason why we couldn't put a park there. Ponte and Travers put it in their first plan. It was really just a deck with a lawn on it. Every time we had a bond election, we tried to put a park in there. We were looking at a \$15 to \$20 million project, but with all the other demands on the city's money, we just could not do it. Well, that turned out to be a good thing because Klyde Warren Park is a \$250 million project, and it's far better than what we could have done.



George Schrader was a key figure in the construction of the new Dallas City Hall. At the dedication of the building, he posed (second from right) with architect I. M. Pei, former Dallas Mayors Erik Jonsson and Wes Wise, and Dallas Mayor Robert Folsom.

Michael:


One other thing that I thought people might be interested in learning about is the DART route under city hall. Nobody knows about that.

George:

It was unknown to DART even. Well, there were three levels of the planned city hall. While Erik Jonsson was mayor, his argument was for it to be a combined municipal services building where all the city employees would work: police, fire, jail, etc. The city hall, of course, was to be made of concrete. So were all the runways, taxiways, and aprons out at DFW Airport, where construction

was underway. We were making demands for concrete that exceeded the capacity. We took bids, and it was twice the budget. So we started taking stuff out. Originally, there were three levels planned underneath city hall. That's a whole story by itself. But I told them to leave the third level in place—a cavity there at the edge of the city hall in case there were ever plans for a subway. It's still there, but nobody knows about it. We were ahead of our time.

Michael:

That's great. Thank you, Mr. Schrader, for a fascinating conversation. 



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Brown Cracker and Candy Company

The West End area of downtown Dallas is known for its brick warehouse buildings of masonry and timber frame construction including the former Brown Cracker and Candy Company. It opened in 1903 with expansions in 1906 and 1923. In the 1970s the West End was in decline, with the warehouses becoming vacant. To invigorate the area, an entertainment district was established with The Brown Company building converted in 1983 to a festive shopping destination and renamed the West End Marketplace. It closed in 2005 and the building sat vacant for nearly a decade until Granite Properties purchased the building. They converted it back to the original warehouse configuration and it opened in 2017 as space for creative offices.



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Call for Proposals

In celebration of its milestone twentieth anniversary, the organizers of the Annual *Legacies* Dallas History Conference welcome proposals from both professional and lay historians on the theme, “Turning Points in Dallas History,” focusing on key events that shaped the city and region. City planning, building the Trinity River levees and bridges, ensuring adequate water supplies, revising the form and functions of the City Council, meeting the challenges of World War II, the introduction of high-tech industries to the region, medical breakthroughs, attracting professional sports teams and providing facilities for them—all helped create the modern city. Encouraged are topics that can be well illustrated with historic images. Proposals should be accompanied by sample images if possible.

All papers must be based on original research and must not have been presented or published elsewhere. The best papers will be published in a subsequent issue of *Legacies: A History Journal for Dallas and North Central Texas*. Those interested in presenting papers should submit a brief summary of their proposal by JULY 31, 2018, to “Dallas History Conference, 1515 S. Harwood St., Dallas, TX 75215,” or by email to: molsen@dallasheritagevillage.org. Those selected will be notified by August 31, 2018.

The conference is jointly sponsored by fourteen organizations:

Dallas Center for Architecture
Dallas County Historical Commission
Dallas County Pioneer Association
Dallas Heritage Village
Dallas Historical Society
Dallas History & Archives Division of the Dallas Public Library
Dallas Municipal Archives
DeGolyer Library at SMU
Old Red Museum of Dallas County History & Culture
Park Cities Historic and Preservation Society
Preservation Dallas
The Sixth Floor Museum at Dealey Plaza
Texas State Historical Association
William P. Clements Center for Southwest Studies at SMU

The Twentieth Annual *Legacies* History Conference will be held on Saturday, January 26, 2019.

CONTRIBUTORS



Patricia Hicks is a member of the Dallas County Historical Commission. A second-generation resident of another historic African-American neighborhood, Hamilton Park, she attended daycare, took piano lessons, and frequented the YWCA in Old North Dallas while growing up. She later married into a family from the community. A retired Texas public school educator, Ms. Hicks has a Masters of Education from Prairie View A&M University and a B.S. from Texas Woman's University.



Rick Loessberg is the Director of Planning & Development for Dallas County. He has a B.S. in Urban Studies and a B.A. in Economics from SMU and a Masters of Public Affairs from the LBJ School of Public Affairs, University of Texas at Austin. He has previously written articles on housing, economic development, and other urban issues.



Juanita H. Nañez is a member of the Dallas County Historical Commission and was president of the Dallas Mexican American Historical League, 2016-17. Her paternal grandparents were early settlers of Little Mexico, which was Dallas's first Hispanic neighborhood, and she has many friends from La Bajada. She is an HR consultant and holds an advanced level Human Resources accreditation. She attended Dallas Baptist University and is a graduate of the Executive Development Program at the University of Minnesota, Carlson School of Business.



A native of New Jersey, **David Preziosi** moved to Plano, Texas, in high school before attending Texas A&M University, where he received a Bachelor of Environmental Design (architecture), a Master of Urban Planning, and a Historic Preservation Certificate. Since 2012, he has been Executive Director of Preservation Dallas. He serves on the City of Dallas Landmark Designation Committee and on the boards of Heritage Oak Cliff and the Greater Dallas Planning Council. He is a regular contributor to AIA Dallas' *Columns* magazine.



As a youngster, **Mark Rice** often tagged along with his court reporter father on trips to his downtown Dallas office. The big buildings and bustling streets captured his youthful imagination, and following his attainment of a degree in history and a career in the business world, Mark wrote a successful 2007 book entitled *Downtown Dallas: Romantic Past, Modern Renaissance*. He contributes the "Dallas Then & Now" feature to each issue of *Legacies*. His article on the 1927 State Fair appeared in the fall 2017 issue.



Rusty Williams is a Dallas writer and speaker, the author of four history books, including *Red River Bridge War: A Texas-Oklahoma Border Battle*, which was named "Best Book of Oklahoma History, 2016" by the Oklahoma Historical Society. Another of his books, *My Old Confederate Home—A Respectable Place for Civil War Veterans*, won the 2011 Douglas S. Freeman Award for Southern History.

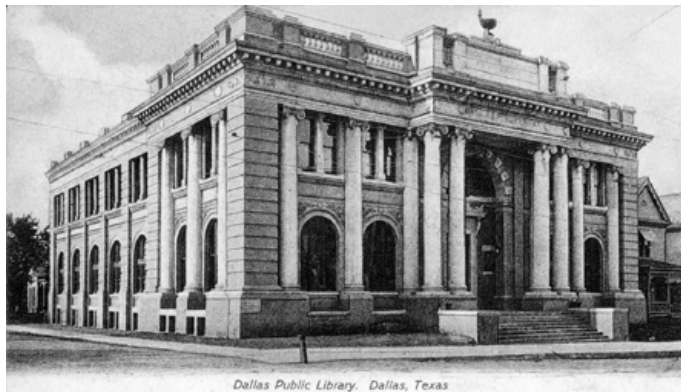
Dallas THEN & NOW

The first substantial library for the city of Dallas was made possible by a \$50,000 gift from wealthy industrialist and philanthropist Andrew Carnegie. The city supplied a site at Commerce and Harwood, 10,000 books, and a pledge of perpetual maintenance, while Carnegie's generous gift paid for the structure.

After opening in 1901, the Carnegie Library would serve Dallas for more than half-a-century. By the early 1950s, the facility was bursting at the seams. The library's books were temporarily relocated to Union Station while the stately old Carnegie Library was controversially razed and a new library, designed by architect George Dahl, was erected on the site. The new facility opened in 1954.

Nearly three decades later, the central library once again required a larger, more modern home. The building on Commerce was abandoned and a new library on Young Street was occupied in 1982. The forlorn Commerce Street structure quickly began to deteriorate, along with the old Statler-Hilton Hotel next door. For a time, it appeared that both historic structures might be demolished. Today, however, this section of downtown Dallas has been reborn. The pretty Main Street Garden Park occupies the northwest corner of the intersection. The Statler-Hilton reopened as The Statler in 2018 following a complete restoration, and in November 2017, the remodeled Dallas Public Library became the new corporate offices of *The Dallas Morning News*.

—Mark Rice





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