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TEXAS HERITAGE

A PUBLICATION OF THE TEXAS HISTORICAL FOUNDATION | EST. 1954 | \$5 ISSUE | Volume 4 2019



Fort Worth Stories:
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TEXAS HERITAGE

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FEATURES

- 8 The Once and Future Audubon**
Inspired by John James Audubon, twin brothers Stuart and Scott Gentling, of Fort Worth, created a large format book in 1986 composed of their drawings of Texas birds and landscapes. The story of their journey to accomplish that goal paralleled the one their muse had taken more than 100 years before.

By Jonathan Frembling

- 12 Fort Worth Gets Off the Ground**
When businessman Amon Carter envisioned Fort Worth as a hub of the fledgling aviation industry in 1909, he could only imagine that today—more than a century later—one in five jobs in the Texas city would be tied to aeronautics.

By William Morris

OTHER ARTICLES

- 20 The Fort Worth Stockyards**
The area that once was a center for cattle trading and meatpacking is now an entertainment and historic district promoting the city's rich Western heritage.

**By North Fort Worth
Historical Society**

EDITORIAL STAFF

Editor, Gene Krane

Assistant Editor, Pamela Murtha

Proofreaders, Molly Brown and Donna B. Jones

Production Designer, Stacey Van Landingham

DEPARTMENTS

- 6 PRESIDENT'S MESSAGE**
- 26 LOCAL LEGACIES**
- 28 PICTURING TEXAS**

LISTINGS

- 7 CONTRIBUTIONS
AND SPECIAL MEMORIALS**
- 22 NEW AND RENEWING MEMBERS**
- 30 TEXAS HISTORICAL MUSEUMS**

CONTRIBUTORS

Amon Carter Museum of American Art, Brian Cervantez, Ph. D., Bruce Elsom, Fire Museum of Texas, Fort Worth Aviation Museum, Jonathan Frembling, Galveston Historical Foundation Preservation Resource Center, Grayson County College Foundation, Historic Fort Worth, Inc., Library of Congress Prints and Photographs Division, William Morris, North Fort Worth Historical Society, Matt Pelz, Portal to Texas History, Jason Jonathan Rivas, Southwestern University



ON THE COVER

Boat-Tailed Grackles, by John James Audubon, 1814. Scott and Stuart Gentling Papers, Amon Carter Museum of American Art, Fort Worth

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Foundation's Reach Grows with New Grant Gifts

As the Texas Historical Foundation's 65th anniversary draws to a close, the board awarded five more grants. Following are the most recent recipients:

- **Austin County Museum Association**, Bellville, will use its award to cover the cost of architectural drawings needed to estimate the cost of installing a heating/air conditioning system in the historic jail. THF funds came from an endowment that supports projects in small communities.

- **The Hemisfair Conservancy**, San Antonio, received a grant from the J. P. Bryan Endowment to restore the original longleaf pine wood flooring in the Kusch House. The residence dates back to 1885.

- **Victoria Preservation, Inc.**, Victoria, won approval for a project to help publish volume two of a coffee table book that will document the city's many historic residences. Grant monies came from the J. P. Bryan Endowment.

- **Bosque Museum**, Clifton, was the beneficiary of an award from THF's Ballard Endowment for archeology. The grant will be used for the first phase of the conceptualization and design of the renovated Horn Shelter permanent exhibit.

- **The Verdigris Ensemble**, Dallas, received a grant from the Foundation's newest endowment, named for donor and director William Jack Sibley. The funds will cover the cost of research, including permissions for the use of photos, videos, and texts, for a vocal piece about the Dust Bowl.

Project proposals are reviewed and approved quarterly. Additional grant information can be found at www.texashistoricalfoundation.org.



↑ **SOUTHWESTERN UNIVERSITY, GEORGETOWN**

Texas Historical Foundation directors Clark Wernecke, Ph.D., left, and Ele Jordan, right, presented funds that will help preserve recently uncovered images of Robert Stone and Nathaniel Wilcox. The two men each had a portrait studio and photographed Central Texas residents from 1897 to 1946. Megan Firestone, head of Special Collections at Southwestern, center, accepted the gift. Photograph courtesy of Southwestern University.



↑ **GRAYSON COUNTY COLLEGE FOUNDATION, INC., DENISON**

THF Vice President Michael Marchant, left, awarded a grant to representatives of the Grayson County College Foundation that will help digitize the artifacts, catalogues, articles, and journals that comprise the T.V. Munson Memorial Program. The school's degreed grape-growing and wine-making program is one of only a few in the country and the first of its kind at a Texas community college. Photograph courtesy of GCCF.

Since 1990, THF has given nearly \$1.8 million in grant awards to assist with more than 300 preservation projects across the state.

Board Renames Architectural Endowment Following Young Leader's Untimely Death



The collective heart of the Texas Historical Foundation board of directors was stilled on September 4 with news that one of its youngest members, Michael Christopher Duda, of Dallas, had passed away unexpectedly.

Born in Dallas in 1981, Duda managed real estate development projects for his family business before starting Briar Cove Holdings, his own investment and development company. He served on the board of Genus Holdings and was an investor in several ventures, including Three Nations Brewing Company in Carrollton, Alamo Draft House in Dallas, and New York City's Rezdora.

Duda graduated from the University of Notre Dame and received a master's of business administration from Southern Methodist University.

He joined the Texas Historical Foundation board in 2011 and, as a trained architect, was active in laying the groundwork for the creation of an endowment to fund historic architectural projects. In recognition of his commitment to the organization and stewardship in this effort, Foundation leaders voted during the most recent board meeting to name that fund the Michael C. Duda Historic Architectural Endowment. He also held several other leadership positions in the Foundation.

In his application to join the THF board eight years ago, the young man wrote: "Having traveled across much of the world and lived in several states and countries, I can say that there is nowhere I would rather live than Texas. Everything I love is here...I hope I will never take for granted the variety of experiences Texas offers, and if given the opportunity, I would be honored to help preserve everything that has made this state the best in the nation."

Duda is survived by his parents, siblings, their families, and his fiancée.

Memorial contributions made to THF in Michael Duda's name are listed on pages 7 and 23.

Save Historic Texas Architecture



You can help preserve historic Lone Star architecture by becoming a supporter of THF's Michael C. Duda Historic Architectural Endowment. Call 512-453-2154 to learn how.

PRESERVING THE PAST FOR THE FUTURE



Excavations at San Felipe Spring, Val Verde County, 1998



Excavating Confederate Veterans, Texas State Cemetery, Travis County, 1995

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E-mail: staff@paiarch.com

Another Class of Greatness

By Bruce Elsom

A common *faux pas* of those who judge history is to confuse greatness and fame. The former is derived from character and the latter from reputation. Internal versus external. Fame may follow greatness, but true greatness is not the product of fame.

The “Old Breed” had a sense of urgency about such matters. Life was shorter and less certain. Pre-internet, one needed to create quite a splash if the waves were to be sufficiently large and travel far enough to leave a mark on the shore. Sam Houston, Lyndon Baines Johnson, and Ann Richards, for example, each had a perspective on how their legacy would endure—and rightly so. Travis knew the price of immortality. “Victory or Death!” he proclaimed to the world, knowing the odds were he would not be around to persuade the writing of his chapter. I’m not implying that primary motives for these leaders were self-serving or anything less than a greater calling, just that they were aware.

But there is another class of greatness that never achieves fame. Those who paved the way for the future are worthy. Boundaries, change, and progress (or digress, as is often argued nowadays) more often come in small increments culminating in a new watermark. The first Spanish missions, Austin’s Old 300, and the early ranchers in the Panhandle come to mind. I doubt many sobbusters with 40 acres and a mule stopped long enough to think about what their efforts would mean to anyone beyond those who slept in the dogtrot cabin. But the unheralded Collective Great are just as worthy.

The mission of history-lovers is to keep the channels open to the great—whether famous or unrecognized in their own time.



This brings me to one of our own, THF Director Michael Duda, who sadly and suddenly left us in September at the age of 38. Michael was unique in my experience in that he was all of the above. Two of his most endearing attributes were passion and commitment. Even for such a young man, Michael knew with whom and where his passions lay. His commitment was unquestionable, certain, and impactful. He had vision and was unafraid to take a risk. I have no doubt his efforts put him among the difference-makers. He was also self-effacing such that it was left to others to tout his many accomplishments. Faith, family, and friends were the core of his life,

but the Texas Historical Foundation was fortunate that, among all the channels available to him, this young man chose us to share his passion for our beloved state. Michael was responsible for masterminding the Texas Historical Foundation’s Historic Architectural Endowment, which will help save the buildings and physical structures of this state for many years to come. That will be only part of his legacy.

In closing, I hope you will enjoy this issue’s focus on Fort Worth. Whether cattle transactions at the stockyards, jobs at the meatpacking plants and aircraft factories, or Saturday shopping in the big city, Fort Worth has been the bright lights on the horizon for generations of my family.

Bruce Elsom is a sixth-generation Texan who traces his roots back to the Texas Revolution. He has enjoyed living in several areas of the state and currently resides in Houston. Send comments regarding this column to: THF, P. O. Box 50314, Austin, Texas 78763 or via email to admin@texashistoricalfoundation.org.

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(continued on page 23)

Boat-Tailed Grackles, by Alexander Rider and John James Audubon, 1814. Scott and Stuart Gentling Papers, Amon Carter Museum of American Art.



Boat-Tailed Grackles, by John James Audubon, 1814. Scott and Stuart Gentling Papers, Amon Carter Museum of American Art.



The Once & Future Audubon

By Jonathan Frembling

Fraternal twins Stuart Gentling (1942–2006) and Scott Gentling (1942–2011) were not native Texans, but the Lone Star State and the surrounding region came to be central to much of their work. They were born in Rochester, Minnesota, where their father was an anesthesiologist at the Mayo Clinic; he accepted a post in Fort Worth and moved the family there in 1948. The brothers were precocious, developing their own shared language and immersing themselves early in the study of history. They were fascinated by historically dramatic moments—the Spanish conquest of the Aztecs and the American and French revolutions, among others. The two endeavored to inhabit these events in the graphite and watercolor artwork they produced.

Their talent manifested as youths, and they became avid readers and library patrons. It was during a visit to the Fort Worth Museum of Science and History in 1956 that they made a discovery that would begin their parallel journey, separated by more than a hundred years, with John James Audubon (1785–1851). In the library they found a copy of the ornithologist's *Birds of America* (1827–1838) and were immediately smitten with the vivacity of his style. The brothers were soon out hunting and drawing in the Trinity River bottoms in emulation of Audubon, who like them had an intense interest in birds from a young age. Stuart Gentling even took up taxidermy so that he could preserve the birds he shot, and afterwards, he and his brother would draw them.

After earning their driver licenses, the brothers decided to retrace Audubon's steps through Texas, Louisiana, and Mississippi. Setting out in the family station wagon, following the famed illustrationist's route, the pair made it all the way to Henderson, Kentucky, where Audubon first met a man who would become the source of much difficulty in his life—Alexander Wilson (1766–1813). In 1801, the Scottish-American naturalist had published the nine-volume book *American Ornithology*, intended as a comprehensive survey of the birds of North America. Audubon's encounter with Wilson's work likely spurred

him to think more seriously about what would become his own life's calling.

Audubon's Odyssey

After their respective early journeys in the wilderness, both Audubon and the Gentling brothers set out for Philadelphia. In Audubon's day, the city was a center of science and learning and home of the Pennsylvania Academy of the Fine Arts, the first art school in the United States. In 1824, Audubon arrived in Philadelphia carrying a set of his bird paintings that he thought favorably improved upon the work of Alexander Wilson. His early showings to the general public were received warmly, but when he attempted to contact the men who had made Wilson's book a success, he was rebuffed harshly.

George Ord, the self-appointed protector of Wilson's legacy, was the leader of the wealthy and learned men who had backed Wilson's expensive book. Audubon's expectation that they would immediately recognize in his paintings not just an enhancement of the earlier work, but an improvement, was not likely to have been successful even if he had shown more tact. Ord actively attempted to thwart Audubon's every effort to see his paintings published in Philadelphia. Ord was almost completely successful, except for a small concession won from another member of Wil-

son's financial backers, Charles Lucien Bonaparte.

Napoleon Bonaparte's nephew, Charles was a gentleman-naturalist who had married an American, immigrated to the United States, and was financing a four-volume addition to Wilson's *American Ornithology*. Recognizing Audubon's talent but unwilling to antagonize his fellow scientific peers, Bonaparte quietly arranged for Audubon to produce a painting of boat-tailed grackles to be included in the new volume as a way to help the young naturalist get started. Knowing he would have no further chances, Audubon accepted. However, when Audubon saw his painting published, he discovered that Ord had arranged for another artist to heavily modify his submission in order to conform to Wilson's style. Furious, Audubon left the United States, determined to outdo Wilson. He found a more receptive audience in England, discovering Robert Havell, Jr., of London, the engraver who would complete Audubon's entire work and win him enduring fame.

Emulating Audubon

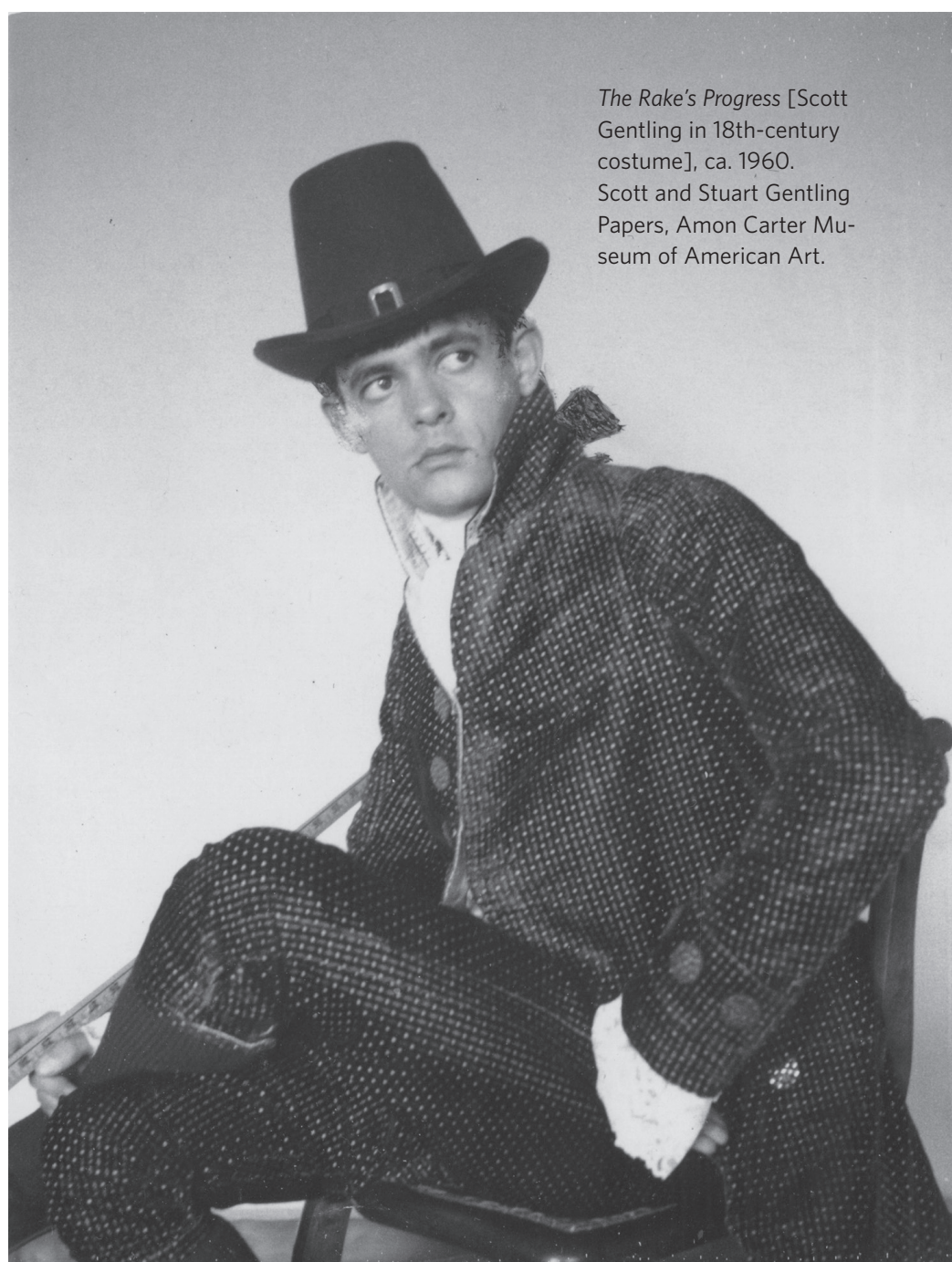
Like Audubon, the Gentlings were drawn to Philadelphia, where they attended college. Scott Gentling set out for the prestigious Pennsylvania Academy of the Fine Arts, and his brother joined him after a sojourn at Tulane University. Scott particularly excelled there, taking up engraving on the same press that had been used by artists Thomas Eakins and Mary Cassatt and polishing his technique. The brothers even tracked

down George Ord and Alexander Wilson, locating the men's graves in the Gloria Dei Church Cemetery.

Similarly to Audubon, the Gentlings left Philadelphia having learned important lessons. Following their departure, they took up the journey that would lead them to their seminal work. During the next decade, the brothers, in addition to other projects, would execute bird paintings that sustained their interest and slowly built a sizeable portfolio. Just as Audubon had needed years to build his

body of work and a hard push to get him started on the right path, the brothers' motivation came during an unexpected nine-day hunting and camping trip across Texas with a friend in 1982. It was this journey that motivated them to think seriously about making a book in Audubon's honor.

With this idea now spurring them forward, they threw themselves into the project with vigor. The Gentlings decided the book should emulate the most magnificent | **Continued on page 24**



The Rake's Progress [Scott Gentling in 18th-century costume], ca. 1960. Scott and Stuart Gentling Papers, Amon Carter Museum of American Art.



French aviator and World War I fighter pilot Roland Garros, in center of three men at the front, flew this Bleriot XI monoplane at Fort Worth Driving Park in 1911. All photographs in this article were provided by the Fort Worth Aviation Museum.



Fort Worth Gets Off the Ground

By William Morris

Where the West Begins,
Hell's Half Acre, and
perhaps most famously,
Cowntown...



Left: Fort Worth's Taliaferro Field, looking north, operated as a training field for the Air Service, United States Army, starting in 1917. Below: In 1924, a dirigible mooring station was built in Fort Worth. In this image, the U. S. S. *Shenandoah* departs from there on October 9 of that year.

Fort Worth's colorful nicknames and slogans recall the cowhands, gunslingers, and saloon patrons who might have been found in the Wild West outpost that first grew to prominence in the late 1800s, when it became a shipping center for cattle drives along the Chisholm Trail.

But by the early 20th century, another industry was getting off the ground—literally.

In 1911, Amon G. Carter, Sr., powerful publisher of the *Fort Worth Star-Telegram* and an aviation enthusiast, joined forces with another local businessman Ben E. Keith, whose eponymous food and beverage distribution company was to become a multi-billion-dollar enterprise, and other community leaders to bring a traveling flying circus to the Fort Worth Driving Park race track. The Moisant International Aviators featured French aviator and World War I fighter pilot Roland Garros, who flew a Bleriot XI monoplane (fixed-wing aircraft with a single main wing plane).

Local interest in the show was

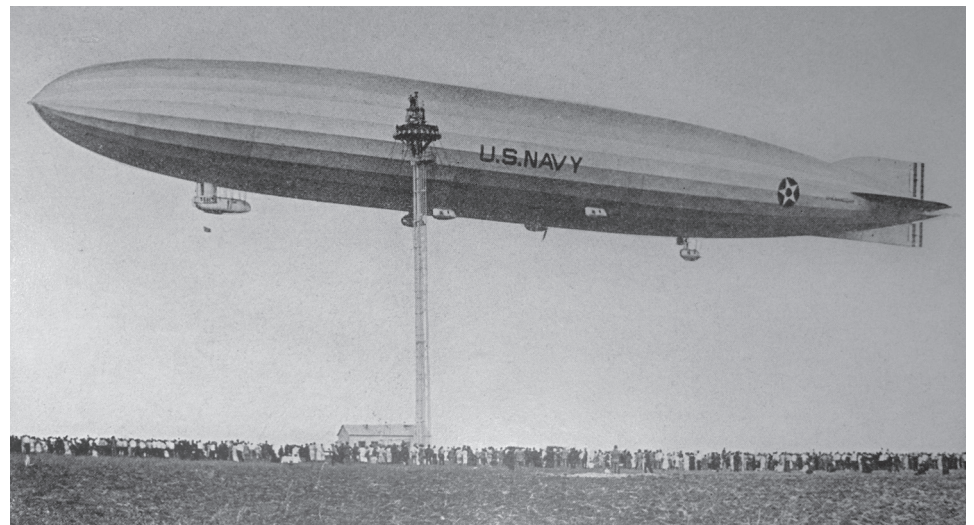
intense, as more than 17,000 people witnessed the event and schools closed at noon so students could attend—an early sign of the important part that aviation would play in the city's economy and culture.

WORLD WAR I

The first world war was the backdrop for a major expansion of Fort Worth's role in the field of aviation. When the United States declared war on Germany on April 6, 1917, all the U. S. Army had to offer was an "air force" of five squadrons with 65 pilots

and 55 unarmed observation and training airplanes. To bolster the Army's scant air power, the Royal Flying Corps Canada agreed to train additional pilots and ground support personnel. In exchange, the Army would construct a flying training field in the United States for the RFC to use during their country's harsh winters.

In August, the Army leased aviation training sites that had been offered by the Fort Worth Chamber of Commerce, and after conferring with RFC, construction began. A joint-service headquarters was established in downtown Fort Worth to direct activities at three nearby fields: Taliaferro (pronounced "Toliver") Field on the Hicks Ranch, north of Saginaw; Barron Field near Everman; and Carruthers Field in Benbrook. Each location occupied one square mile of land, cost \$1 million, and used four million feet of lumber.





Left: Amon Carter was instrumental in bringing American Airways (now American Airlines) to Fort Worth in 1933. The company hangar, shown here, was at Meacham Field.

More than 700 carpenters and 1,200 other workers were hired to build each facility.

With the nine-week construction phase complete, RFC Canada arrived in Fort Worth on November 17, 1917. In five months, they trained 1,552 RFC and 408 Air Service pilots and prepared 1,719 RFC and 2,500 Air Service ground support personnel. The 10 American squadrons trained by the RFC left Fort Worth for England and France between December 1917 and March 1918. The RFC returned to Canada in April, and American squadrons took over the program. By January 1919 they had prepared 1,500 more pilots.

During the RFC and Air Service training programs, aviation accidents and other causes took the lives of more than 100 personnel, including 39 members of the Royal Flying Corps. Some of those casualties were buried in a section of Fort Worth's Greenwood Memorial Park acquired by the British government after the war. Named the Royal Flying Corps Cemetery, it is part of the British Commonwealth Graves System and a piece of Fort Worth that forever will be

part of the British Empire. A biennial service on Memorial Day commemorates the sacrifice of those who died.

In 1918, in another war effort, the Army and Navy built an experimental plant in North Fort Worth to extract helium from natural gas for use in airships and observation balloons. Four years later, after the military conflict had ended, a full-production plant was operational and was the world's only source of helium. In 1924, the Navy constructed a dirigible mooring station in Fort Worth, which allowed Army and Navy airships to replenish the lifting gas and take on supplies. The plant closed five years later when a larger helium-rich natural gas field was discovered near Amarillo and production transferred there.

THE BEGINNING OF COMMERCIAL AVIATION

In July 1925, the city leased 100 acres north of town for the Fort Worth Municipal Airport. That same year, Congress passed the Kelly Act, which moved airmail service from the U. S. Post Office and contracted it out to fledg-

ling aerial transport companies. By 1932, there were 34 airmail routes across the country, and five of those came through Fort Worth's young airport, which had been renamed Meacham Field in honor of a former mayor.

Texas Air Transport Flying Service was founded in Fort Worth in 1927 and operated airmail and passenger routes to Galveston and Brownsville. Aviation Corporation acquired that airline and 12 others two years later. By 1931, all transport lines and routes were consolidated into American Airways, which at the time operated out of divisions in New York, Chicago, and Dallas. In 1933, Amon Carter convinced American Airways (now American Airlines) to move its southern branch to a new hangar and office at Meacham Field. Today, the airline's headquarters building, the oldest structure at Meacham, is on the National Register of Historic Places—and Fort Worth is the corporate headquarters of American Airlines.

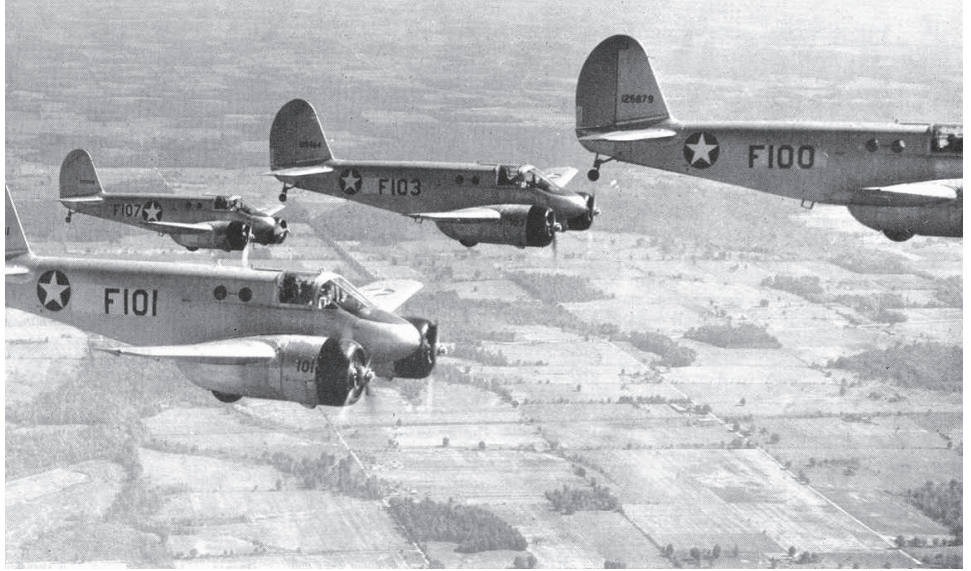
WORLD WAR II

On the heels of developments in commercial aviation, World War II forged deeper connections between military aviation and the city of Fort Worth. In January 1940, businessmen John Kennedy and Frank Bennett formed the Globe Aircraft Corporation. While the company's goal was to build the Globe Swift, a single-

engine plane designed by R. S. "Pop" Johnson, the U. S. Army expanded the factory in Saginaw, and Globe instead built 600 advanced trainer planes and fuselage sections for transport planes. Major components for both aircraft were manufactured in the Fort Worth Stockyards area at a site that now is Billy Bob's Texas, a legendary country music venue.

The city again provided military support in November 1940, when Consolidated Aircraft, in San Diego, had agreed to deliver 250 seaplanes ordered by the Royal Air Force. In need of on-shore support for flights from California to Montreal, the company contacted Amon Carter, and within eight days, basic facilities were constructed at Lake Worth in Tarrant County. Consolidated and U. S. Navy pilots flying cross country continued to use the seaplane facilities throughout the war. The site now is occupied by the Lake Worth Boat and Ski Club and Fort Worth's Marina Park.

In early 1942, the U. S. Army Air Forces integrated their pilot and technical training divisions into a single command. The new organization directed the activities of three flying and five technical training districts for gunners, radio operators, aircraft and engine repair/overhaul, and other support specialties. Com-



mand headquarters occupied the top nine floors of the T&P Railroad Building in downtown Fort Worth from 1942 to 1946. It has since moved to Randolph Air Force Base near San Antonio.

Also in 1942, the Marine Corps built its Eagle Mountain Lake Air Station 23 miles northwest of Fort Worth to train pilots and test amphibious assault gliders. When that program was cancelled one year later, the field was transferred to the U. S. Navy for testing and training on its first remotely piloted attack aircraft, which saw combat in the Southwest Pacific. The Navy also built

a seaplane base on Eagle Mountain Lake to provide onshore service and maintenance. The seaplane ramps and onshore aircraft parking area still occupy the northeast side of the lake. In 1945, the air station reverted to a Marine Corps field used to train night fighter air crews. Today, the location is a private airport.

Additional cross-country aircraft delivery support became available on May 12, 1943, when Meacham Field was commissioned as a Naval Auxiliary Air Facility. Fighters and torpedo bombers en route from factories



Above: Globe built AT-10 advanced trainers at its factory in Saginaw. Below, spread: Grumman and Chance Vought aircraft await transfer from Meacham Field's Naval Auxiliary Air Facility to the Navy's Pacific Fleet. During 1944 and 1945, more than 75,000 military flight operations originated from there.



Left: On November 30, 1940, the first Royal Air Force PBV-5 seaplane landed on Lake Worth. The facility located there supported seaplane delivery flights between California and Montreal.

in New York and Connecticut to the Navy's Pacific Fleet, were serviced by 81 personnel stationed there. Meacham Field handled more than 40,000 military aircraft flights in 1944 and another 32,000 during the next year.

POST-WAR EXPANSION

The Fort Worth area's aviation enterprises, both military and commercial, continued to thrive after the war ended. A Boeing B-50 bomber from the 43rd Bomb Group departed Carswell Air Force Base, northwest of Fort Worth, on the first non-

stop around-the-world flight on February 26, 1949. The aircraft returned on March 2 after covering 23,542 miles with four in-flight refuelings.

Around the same time, in 1951, Bell Aircraft's Helicopter Division moved from Buffalo, New York, to Fort Worth. Bell occupied the Globe Aircraft Corporation factory site until their new facility was constructed near Hurst. The division continued to use the Globe location for flight test and training activities until the early 1990s. In 2005, the Globe facility was demolished. The only remaining structures are a guardhouse and the water tower, located on the southwest corner of Blue Mound Road (FM 156) and McLeroy Boulevard. Bell still has its headquarters in Fort Worth, recently marking 68 years in the city.

The most visible piece of the aviation landscape, Dallas Fort Worth International Airport, opened in 1974. Alliance Airport, the world's first facility linking air, rail, and truck freight operations, followed in 1989. In other post-war developments, Fort Worth became home to Lockheed Martin Aeronautics headquarters, and the Naval Air

Station Fort Worth Joint Reserve Base, the nation's first joint reserve base, which serves Navy, Marine Corps, Air Force, Army, and Texas Air National Guard units. Both Lockheed Martin and the NAS occupy facilities that have been in continuous operation, under other names, since April 1942.

FROM SMALL BEGINNINGS

Today, one in five jobs in the Fort Worth area is tied directly or indirectly to aviation. Tarrant County employment in aircraft and parts manufacturing is seven-and-a-half times the national average, and the number of jobs in the area's air transportation sector is nine times greater than the rest of the country. Since 1942, more than 67,000 aircraft have been built in the Metroplex at a cost of \$1 trillion in today's dollars.

Since its early days as a rough-and-tumble way station on the cattle trail from Texas ranches to Kansas railheads, Fort Worth's economy has grown to include a variety of industries. Aviation is prominent among them thanks to determined civic and business leaders, a flying circus, and a series of other events that largely have been forgotten. ★

William Morris, of Benbrook, is a retired Air Force officer and a director at the Fort Worth Aviation Museum.



AMON CARTER'S

Fascination With Flight

BY BRIAN A. CERVANTEZ, PH. D.

In August 1935, *Fort Worth Star-Telegram* publisher and civic booster Amon G. Carter was in Washington, D. C., when he received word that his friend and national celebrity Will Rogers had just died in a plane crash in Alaska. The heartbroken Carter rushed to Seattle—by plane, of course—to greet his friend's body, an act that Rogers' wife Betty called, "the sweetest and most comforting of all the loving things that was done for him." One might expect that losing one of his best friends in a plane crash would dampen Carter's love of aviation, but nothing could have been further from the truth.

His fascination with flight can be traced back to 1909, when the fledgling newspaper publisher helped organize a Fort Worth-based group called the Southwestern Aviation Conference. Two years later, he assisted in raising more than \$10,000 from local businesses to bring famed French aviator Roland Garros and his team of pilots for the first flying demonstration in the city. Yet, Carter's aviation obsession was not superficial because he was able to envision the transformative power of flight and its ability



to shape Fort Worth's economic future. Capitalizing on the opportunities offered by World War I, he helped Fort Worth Chamber of Commerce officials lobby the federal government to locate three training airfields in the city.

Fort Worth's identity as an "arsenal of defense," as historian J'Nell Pate calls it, waned in between the world wars, but Carter's enthusiasm for commercial aviation continued to wax greater. During the late 1920s, he participated in the creation of what was soon called American Airways (changed to



American Airlines in 1934) and sat on the company's board of directors as its largest shareholder until his death in 1955. Though he typically left daily operations in the hands of the trusted C. R. Smith, Carter was known to intervene on occasion. Sometimes this was just to grouse, such as when he complained to Smith about the removal of foot-rests from the DC-3s; other times, his interference could have positive results, as in the case of the creation of Sky Chefs in 1940, a company that handled concessions for the airline. After all, "If we're gonna operate restaurants, we should run 'em ourselves," he declared.

The outbreak of another world war and the possibility of American involvement created new aviation-related opportunities for Carter and Fort Worth, and their collective lobbying efforts directed at the Roosevelt administration and Consolidated Aircraft led to the construction of a massive "bomber plant" on the west side of the city in 1941. By war's end, tens of thousands of workers had produced more than 3,000 warplanes. The ensuing Cold War ensured that the plant and its jobs would not be leaving anytime soon.

World War II did not distract Carter from one of his pre-war efforts: building a shared airport on

a site midway between Dallas and Fort Worth. Both cities clearly had outgrown their respective airfields of Love and Meacham, but the rivalry between Dallas and Fort Worth, one occasionally exacerbated by the sometimes-peevisish Carter, often prevented any progress from being made. A deal brokered by the Civil Aeronautics Administration (CAA, a forerunner of today's Federal Aviation Administration) fell apart in 1943 due to intransigence on both sides.

Fort Worth, desperate for a larger airfield (and much to Dallas' chagrin) pushed forward with separate efforts and struck a deal in 1947 with the CAA, Braniff Airlines, and American Airlines to build a Fort Worth-owned airport at the same location as the proposed shared terminal. In honor of Carter's efforts, the city council agreed to name the airfield and administration building at the newly constructed Greater Fort Worth International Airport after him. At the 1950 groundbreaking, one in which prominent Dallasite John Carpenter spoke highly of Carter as "one of the great Ameri-

cans and great men of the world," Carter predicted that "you won't know when you leave one [city] and enter the other."

Amon Carter Field was short-lived. By the 1960s, domestic flights had dwindled so dramatically that the CAA refused to support its operation and then ordered Dallas and Fort Worth to cooperate in the construction of a jointly owned airport just to its north. This time, the two cities agreed and Dallas Fort Worth (DFW) International Airport, today one of the busiest in the world, opened in 1974. Five years later, American Airlines moved its operations from Manhattan to Fort Worth, south of the new airport.

Visitors flying in to DFW Airport today, many of them on American Airlines, and traveling around an urban area where it is nearly impossible to know when you leave one city and enter another, are in many ways simply living in Carter's world.

Brian A. Cervantez, Ph. D., is the author of the new book Amon Carter: A Lone Star Life, published by the University of Oklahoma Press.

Opposite page, top: Amon Carter, third from right, is shown at the grand opening of American Airways at Meacham Field in 1932. Photograph courtesy of the North Fort Worth Historical Society.

Opposite page, below: Portrait of Amon Carter from the George Grantham Bain Collection, Library of Congress Prints and Photographs Division.

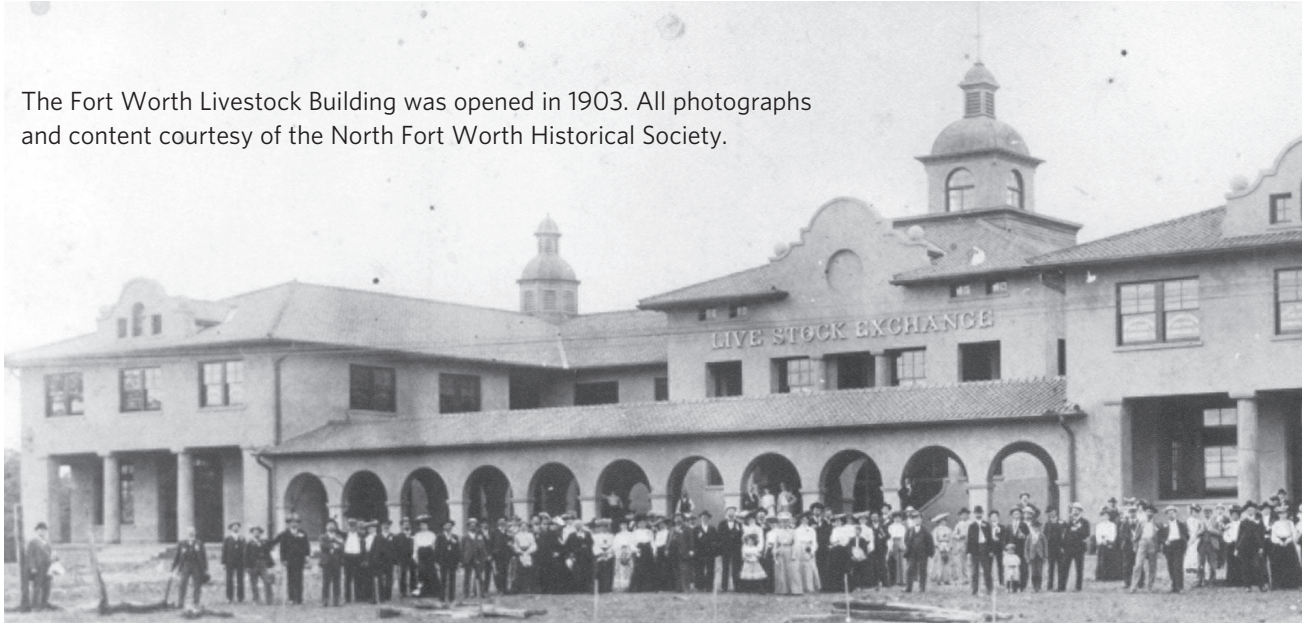


At this special season of the year, our thoughts turn gratefully to those who have made our progress possible.

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THE FORT WORTH STOCKYARDS

The Fort Worth Livestock Building was opened in 1903. All photographs and content courtesy of the North Fort Worth Historical Society.



Cattle always have been important to Fort Worth. Between 1866 and 1890, more than four million head of cattle were moved through Fort Worth, heading north to the Kansas railheads. The trails that led to the famed Chisholm Trail came through Fort Worth, and the town was the last place to buy supplies before heading into Indian Territory. Arrival of the railroads, however, contributed to the end of the cattle drives.

In 1876, that very rail system became an important reason why the area became a livestock center. Within five years, Fort Worth was shipping 350,000 head of livestock annually.

With one million cattle located within 100 miles of the town, the arrival of the meatpacking industry was inevitable. By 1890, four companies had opened and either closed shortly thereafter or struggled to remain open. One success story, however, began on July 26, 1887, when John

Peter Smith, Morgan Jones, and J. W. Burgess obtained a charter to build stockyards north of downtown. The men raised \$200,000 and called their new company Fort Worth Union Stockyards. The yards, encompassing 258 acres, opened for business in July 1889.

In 1892, Boston financier Greenleif Simpson visited the Stockyards and, impressed by the magnitude of the market, decided to invest in the operation, creating The Fort Worth Stockyards Company. Along with other backers, he also purchased the Fort Worth Union Stockyards and the Fort Worth Packing Company.

The operation struggled, though, for nearly a decade. The economic panic of 1893 and the distrust of Eastern outsiders by Texas ranchers, who preferred to ship their cattle to Kansas City and St. Louis, hurt business. Simpson decided to attend the convention of the Cattle Raisers of Texas (now the Texas and

Southwestern Cattle Raisers Association) and urged attendees to ship to Fort Worth. He also promised to pay 50 cents per head more than what they could get in Kansas City.

In another effort to bolster The Fort Worth Stockyards Company, the first fat stock (livestock fattened and ready for market) show took place in March 1896. Known as The Feeders and Breeders Show, the gathering was held in the Stockyards until 1942.

The Fort Worth Stockyards Company's investors knew it would take more than a stock show, though, for true success. In 1901, they began negotiating with the two largest meatpackers in the nation, Armour and Swift. An agreement was reached on January 10, 1902, for the companies to build packing plants in the Stockyards.

The wooden Exchange building was razed, and in 1903, construction began on the two-story stucco Spanish-style Livestock Exchange Building that stands today.

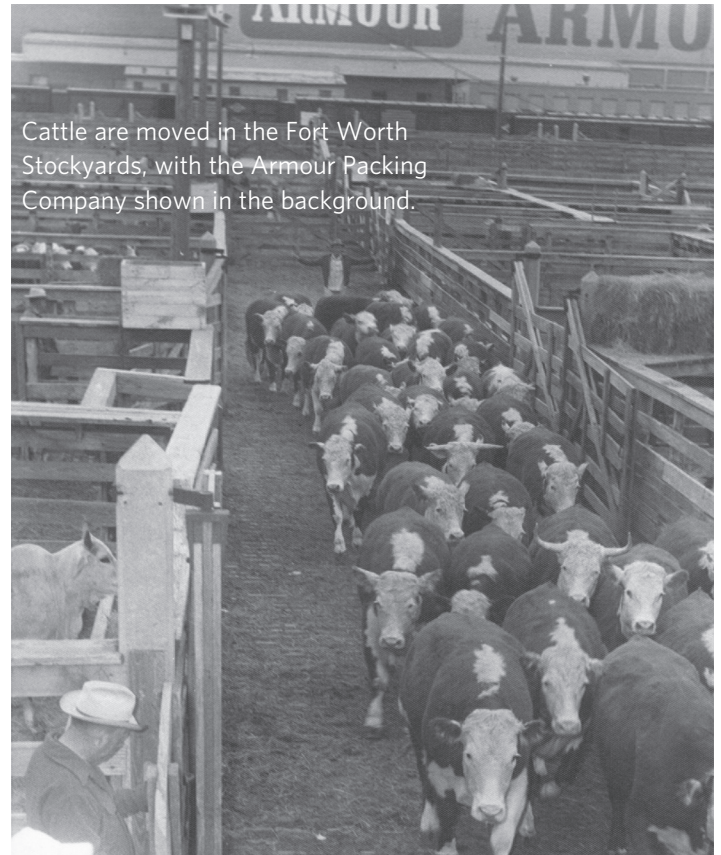
After Armour and Swift opened their plants that same year, Texas ranchers began trusting the financial status of the Fort Worth market. One year later, the city was the nation's fifth biggest livestock market.

With the packing plants came jobs, which brought residents to the north side. Commerce soon followed. One of the most significant additions to the Stockyards was the North Side Coliseum in 1908.

The Stockyards flourished in prosperous times and survived catastrophic times, but livestock marketing changed drastically through the years. Local auctions became popular, as farmers and ranchers found it more convenient to sell cattle at these events than risk stress, weight loss, and injury to the animals by shipping them to Fort Worth. Feed and commissions also were lower.

Turn-of-the-century packing houses became obsolete in the 1950s. In 1962, Armour and Company closed its Fort Worth plant, and in 1971, Swift followed. A few years later, fire destroyed the abandoned buildings.

After that, the Stockyards became dilapidated. Fortunately in 1976, a motivated couple, along with other groups and citizens, became interested in the effort to save the area, and massive redevelopment began.



Cattle are moved in the Fort Worth Stockyards, with the Armour Packing Company shown in the background.

New establishments opened and provided entertainment promoting the town's rich Western heritage. To celebrate Fort Worth's 150th birthday, 15 Texas Longhorns, dubbed the Fort Worth Herd, were acquired. On June 12, 1999, before 15,000 spectators, the herd moved through the Fort Worth Stockyards Historic District, driven by cowhands dressed in 19th-century clothing and riding horses outfitted with period-correct saddles and tack. Now, 20 years later, the procession along East Exchange Avenue takes place twice a day, reminiscent of a time when cattle were driven through the city on their way to markets in the north.

References:

- Livestock Legacy*, by J'Nell Pate
- Fort Worth Stockyards National Historic District*, by Horace Craig
- A Hundred Years of Heroes*, by Clay Reynolds



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aspects of Audubon's work: it would be a monumental double elephant folio size on the largest paper available in the 19th century (26.5 by 39.5 inches) and include commentary on each of the birds. They wanted to emphasize the Texas-ness of their project, however, and include only birds—and landscapes—of the state. They settled on the name *Of Birds and Texas* for their book but wanted something extra to imprint it as an all-Texas production.

The Gentlings emphasized the Texas-ness of their book by including only birds and landscapes of the state.

The brothers found that something in John Graves, whose 1960 tribute to rural Texas, *Goodbye to a River*, captured an awareness of the past and a deep respect for the land. Stuart Gentling had studied creative writing under Graves at Texas Christian University, which gave him access to the reclusive author, who agreed to write the foreword, "Recollections of a Bird Glimpser," for the new publication. To complete their all-Texas goal, the brothers decided to self-publish, finding their Robert Havell (engraver of Audubon's book) in Austin at Wind River Press, run by the Holman family.

Just as Audubon had set out in

rose-colored certainty that his birds would see publication, the Gentlings were certain their book would be done in time for Christmas 1984. But they would share Audubon's disappointments. The press broke down, causing delays, and the costs of materials and their own inexperience compounded expenses. Christmas came and went, along with the money. The brothers began fundraising, approaching Fort Worth's museums to gauge their interest in buying the original bird paintings once the book was completed. They started with the Amon Carter Museum of American Art but were rebuffed when the paintings were deemed too contemporary. The Gentlings eventually found a buyer in the Fort Worth Museum of Science and History, where their first encounter with Audubon had happened 30 years earlier. With this commitment of money, the press could be restarted. But when 1985 closed with the book still not done, and money once again exhausted, Audubon stepped back into their lives.

Audubon to the Rescue

Stuart Gentling, while browsing art catalogues, spotted a small Audubon painting for sale at the Philadelphia Print Shop. He was fascinated, as it was not at all like the boat-tailed grackles he had encountered in the Bonaparte addition to Wilson's *American Ornithology*. He immediately called the dealer, catching him on the weekend and arranging to buy the work (beating out other collectors of Audubon by mere hours). When the Gentlings

received the painting, they were struck by the characteristic uniqueness of the artwork—all Audubon. With research and assistance from other experts (including many who would have bought the piece, if they had been quicker), the brothers proved it was the long-lost unmodified original painting that Charles Lucien Bonaparte had commissioned Audubon to create. Having verified the authenticity of the painting, the brothers used it as collateral to secure a bank loan, which provided funds to finish the book in 1986. One year later, they consigned the artwork with Sotheby's, where it sold for a record-breaking \$253,000. One hundred and thirty-six years after his death, Audubon had stepped out of the past to give Scott and Stuart Gentling the patronage they needed to complete their monumental project.

Through March 2020, all 40 of the original bird paintings the Gentlings made for *Of Birds and Texas* can be seen, in two rotations, at the Amon Carter Museum of American Art in Fort Worth. The exhibit also includes the set of Audubon's birds once owned by the naturalist's first patron Charles Lucien Bonaparte, the brothers' extensive archive of papers, and more than 500 additional Gentling works. ★

Jonathan Frembling is the Gentling curator and head archivist at the Amon Carter Museum of American Art.

Opposite: *Great-Tailed Grackles*, by Scott and Stuart Gentling, 1985. Amon Carter Museum of American Art, gift of the Fort Worth Museum of Science and History.



Telling The Story *of the Santa Maria*



This rather ordinary-looking vessel is a symbol of small-scale commercial fishing that once dominated Galveston Bay.

By Jason Jonathan Rivas



Above: This image of the *Santa Maria*, from 2002, was taken shortly before the Grillo family sold the vessel to the Galveston Historical Foundation. Photograph courtesy of Galveston Historical Foundation Preservation Resource Center. Original in color.

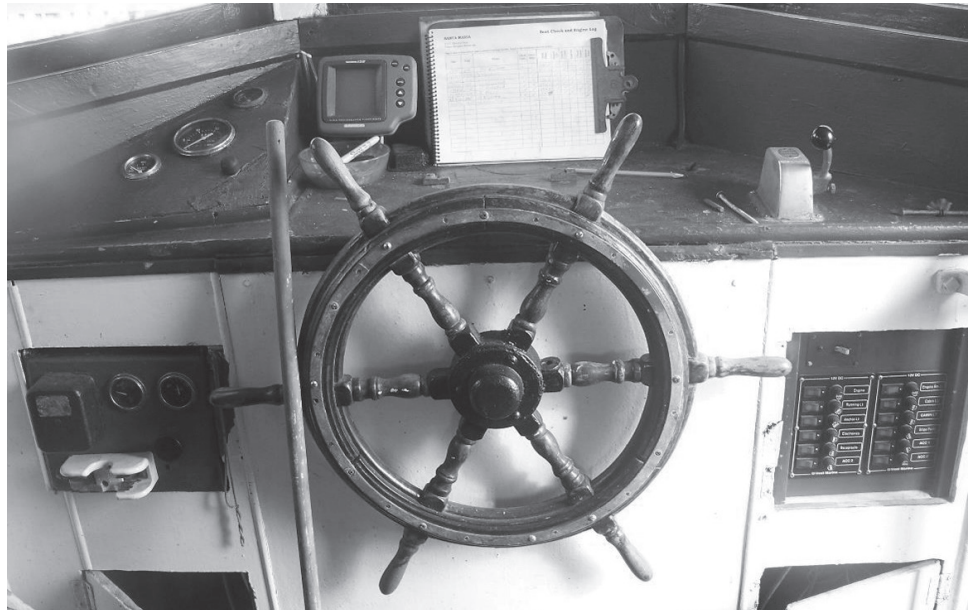
Next page: Pilothouse of the *Santa Maria*, 2016. Photograph by Matt Pelz, and courtesy of Galveston Historical Foundation Preservation Resource Center. Original in color.

Storytelling is an art form public historians use to create enticing narratives that engage and inform the public. That tradition is evident in the inscriptions of Official Texas Historical Markers placed by the Texas Historical Commission (THC). Working within small computer text fields, the agency's historians craft tight narratives from history that includes contexts and statements of significance, while conveying memorable stories.

Recently, I was fortunate enough to help create several new marker inscriptions while participating in a THC internship. I was one of four Preservation Scholars, part of a program spearheaded by the Friends of the Texas Historical Commission. The goal of the apprenticeship is to encourage students from underrepresented social, cultural, and economic groups to develop interests in historic preservation by helping preserve the state's compelling and untold stories. To that end, a portion of my internship involved working with the marker program.

Marker signposts exist to inform heritage tourists about a variety of historical topics and themes. The challenge of writing marker text is to create big stories that are accessible and informative, using only a few words. A successfully articulated narrative creates a sense of historical place that remains with the reader well beyond the visit.

Of the topics I interpreted during the internship, my favorite was one completely unfamiliar to me. Anchored in Galveston is a historic shrimp boat called *Santa Maria*. Originally built by J. D. Covacevich and christened *Miss Galveston*,



she dates to 1937 and was owned by commercial fisherman Joseph Grasso, Jr. In 1952, the boat conveyed to Anthony Grillo, a member of the local shrimping community. On the surface, the vessel is unremarkable; however, her story is extraordinary.

The V-shaped hull of the *Santa Maria*, combustible engine, and hydraulic netting represent engineering triumphs of boatbuilders during the early 20th century. The exterior design reflects the influence Texas' seaways had in the crafting of vessels ideal for fishing in both shallow and deep-water areas. Most importantly, though, her petite size represents the mighty strength of small-scale commercial fishing that once dominated Galveston Bay.

With a well-written marker, public historians can anchor stories like that of the *Santa Maria* to intertwine with the overall, more inclusive narrative of the vast Texas history saga.

Jason Jonathan Rivas, of Houston, is completing his master's in public history at Texas State University.

To nurture future historians, THF proudly includes this column featuring the work of public history students.

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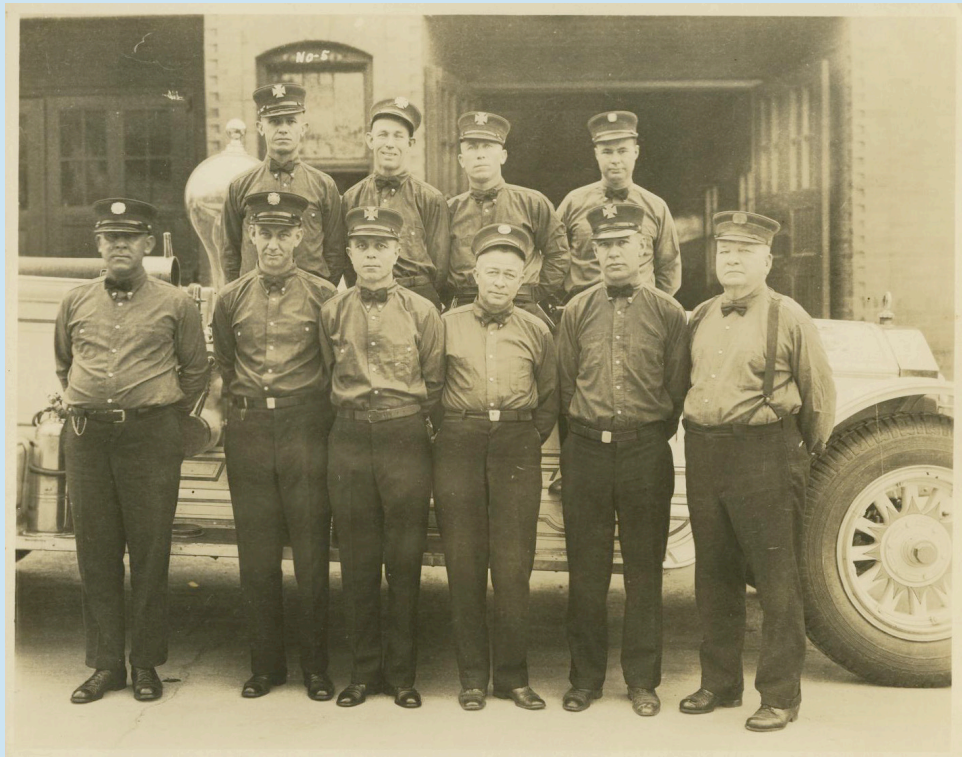
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Fort Worth's Historic Bungalow Fire Stations



Charles F. Allen, a Fort Worth building inspector, was the architect for most of the city's fire stations that were constructed in the 1920s to blend into existing residential neighborhoods. Originally, ten bungalow-style fire houses were built in the city, but today only one remains as a working station.

Firemen pose in front of a fire truck parked at the Fort Worth Fire Department's Station 5. Date of image unknown. From the Fire Museum of Texas and the Portal to Texas History.



↑1616 Park Place Avenue

Fire House 16 was built in 1922 near Fort Worth's Mistletoe Heights and Berkeley Place neighborhoods. In the image on the right, the station appears to have been adapted as a residential structure, still retaining much of its original architectural detail. Today, it houses a nonprofit, reflecting yet another chapter of the building's history. All photos are courtesy of Historic Fort Worth, Inc. The historic image on the left is from the Jim Noah Collection.



↑1908 Carleton Avenue

Station 18 opened in 1923 at the corner of Camp Bowie Boulevard and Carleton Avenue (Arlington Heights). It is the oldest working fire station in the city and the last of the bungalow-style structures. In a mid-1980's renovation, the stairwell was moved, the brass fire pole and fireplace were eliminated, and a new, enlarged steel-framed bay door was added to accommodate larger, modern fire trucks.

→1601 Lipscomb Street

Fire House 8 was built in 1923 in Southside's Fairmount neighborhood. The original building has been repurposed as the Fire Station Community Center, the name an acknowledgment of its former use. Fire Station Park also is located nearby.

Historic Fort Worth, Inc., has created a driving tour of some of the stations. See www.historicfortworth.org/resources/bungalow-style-fire-stations.



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936-829-3453; Mon-Fri 8-5, Sat 9-1;
www.thehistorycenteronline.com

MUSEUM OF HARDIN COUNTY

830 S. Maple St., Kountze 77625;
409-246-8434 or 409-755-7313;
Wed 10-1 or by appointment

RUTHERFORD B. H. YATES MUSEUM

Andrews St. and Wilson St., Houston
77019; 713-739-0163; Mon-Fri 9-4;
www.rbhy.org

TEXAS FORESTRY MUSEUM

1905 Atkinson Dr., Lufkin 75901;
936-632-9535; Mon-Sat 10-5;
www.treetexas.com

NORTH

AMON CARTER MUSEUM OF AMERICAN ART

3501 Camp Bowie Blvd., Fort Worth
76107; 817-738-9133; Tues-Sat 10-5,
Thurs 10-8, Sun 12-5;
www.cartermuseum.org

BOSQUE MUSEUM

301 S. Avenue Q, Clifton 76634
254-675-3845; Tues-Sat 10-5;
www.bosquemuseum.org

COMMERCE PUBLIC LIBRARY

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www.djhs.org

FARMERS BRANCH HISTORICAL PARK
2540 Farmers Branch Ln., Farmers
Branch 75234; 972-406-0184;
Mon-Fri 8-6, Sat-Sun 12-6;
www.fbhistoricalpark.com

GRAPEVINE HISTORICAL SOCIETY
MUSEUM
206 W. Hudgins St., Grapevine 76051;
817-410-3526; Tue-Sat 10-4, Sun 1-4;
www.grapevinehistory.weebly.com

HILL COLLEGE, TEXAS HERITAGE
MUSEUM
112 Lamar Dr., Hillsboro, 76645;
254-659-7750; Mon-Fri 8-4;
Historical Research Center, Mon-Fri 9-1;
www.hillcollege.edu/museum/Index.html

HISTORIC FORT WORTH, INC.
1110 Penn St., Fort Worth 76102;
817-336-2344; Two historic properties:
McFarland House and Thistle Hill;
Individual/group tours Wed-Fri 11-2,
Sun 1-3; www.historicfortworth.org

HISTORIC WACO FOUNDATION
MUSEUMS
810 S. Fourth St., Waco 76706;
254-753-5166; Four historic houses:
Earle Napier Kinnard, East Terrace,
Fort House, and McCulloch;
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www.historicwaco.org

JEFFERSON HISTORICAL MUSEUM
232 W. Austin, Jefferson 75657;
930-665-2775; Mon-Fri 9:30-4:30;
www.jeffersonmuseum.com

HISTORIC MESQUITE, INC.
P.O. Box 850137, Mesquite 75185;
972-216-6468; Two historic properties:
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10:30-3:30; Florence Ranch
Homestead, Thurs-Fri 10:30-3:30;
www.historicmesquite.org

MORTON MUSEUM
OF COOKE COUNTY
210 S. Dixon St., Gainesville 76240;
940-668-8900; Tues-Fri 10-5,
Sat 10-2; www.mortonmuseum.org

MUSEUM OF THE
AMERICAN RAILROAD
6455 Page St., Frisco 75034;
214-428-0101; Wed-Sat 10-5, Sun 1-5;
www.museumoftheamericanrailroad.org

STEPHENVILLE HISTORICAL HOUSE
MUSEUM
525 E. Washington St., Stephenville
76401; 254-965-5880; Open daily;
Guided tours Tues-Sat 10-5, Sun 1-5;
www.stephenvillemuseum.org

TALES 'N' TRAILS MUSEUM
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940-825-5330; Mon-Sat 10-5;
www.talesntrails.org

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AT DEALEY PLAZA
411 Elm St., Dallas 75202;
214-767-6660; Mon 12-6,
Tues-Sun 10-6; www.jfk.org

WISE COUNTY HERITAGE MUSEUM
1602 S. Trinity, Decatur 76234;
940-627-5586; Mon-Sat 10-3;
www.wisehistory.com

WICHITA COUNTY HERITAGE SOCIETY
900 Bluff St., Wichita Falls 76301;
940-723-0623; Mon-Fri 9-4;
www.wichita-heritage.org

PANHANDLE

PANHANDLE-PLAINS HISTORICAL
MUSEUM
2503 Fourth Ave., Canyon 79015;
806-651-2244; Mon-Sat 9-6, Sun 1-6;
www.panhandleplains.org

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13310 Highway 305, Lipscomb 79056;
806-852-2123; Mon-Fri 10-4;
www.wolfcreekheritagemuseum.org

SOUTH/GULF COAST

BRYAN MUSEUM
1315 21st St., Galveston 77550;
409-632-7685; Thurs-Mon 11-4;
www.thebryanmuseum.org

CHISHOLM TRAIL
HERITAGE MUSEUM
302 N. Esplanade, Cuero 77954;
361-277-2866; Tues-Sat 10-4:30;
www.chisholmtrailmuseum.org

CITY BY THE SEA MUSEUM
401 Commerce St., Palacios 77465;
361-972-1148; Mon-Sat 10-2;
www.citybytheseamuseum.org

COLUMBIA HERITAGE FOUNDATION
P.O. Box 1013, West Columbia 77486

GALVESTON AND TEXAS HISTORY CENTER
2310 Sealy Ave., Galveston 77550;
409-763-8854 ext. 127; Tues-Sat 9-6;
www.gthcenter.org

MUSEUM OF SOUTH TEXAS HISTORY
200 N. Closner Blvd., Edinburg 78541;
956-383-6911; Tues-Sat 10-5, Sun 1-5;
www.mosthistory.org

STANZEL MODEL AIRCRAFT MUSEUM
311 Baumgarten St., Schulenberg 78956;
979-743-6559; Mon, Wed, Fri, Sat
10:30-4:30; www.stanzelmuseum.org

WHITEHEAD MEMORIAL MUSEUM
1308 S. Main St., Del Rio 78840;
830-774-7568; Tues-Sat 10-6, Sun 1-5;
www.whiteheadmuseum.org

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FORT CONCHO NATIONAL HISTORIC
LANDMARK MUSEUM
630 S. Oakes St., San Angelo 76903;
325-481-2646; Mon-Sat 9-5, Sun 1-5;
www.fortconcho.com

HALEY MEMORIAL LIBRARY
AND HISTORY CENTER
1805 W. Indiana, Midland 79701;
432-682-5785; Mon-Fri 9-5;
www.haleylibrary.com

MARTIN COUNTY HISTORICAL
MUSEUM
207 Broadway St., Stanton 79782;
432-756-2722; Mon-Fri 12:30-5:30;
www.martincountyhistoricalsociety.com

WEST OF THE PECOS MUSEUM
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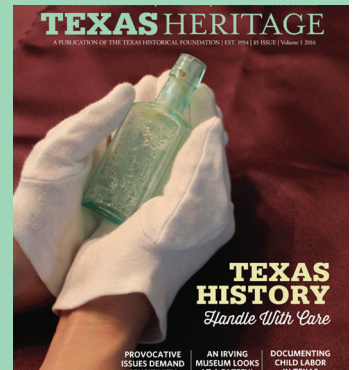
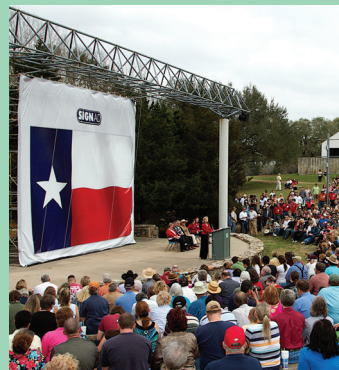
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On January 11, 1954, Articles of Incorporation creating the Texas Historical Foundation were filed and approved by the Secretary of State.



As THF celebrates this important milestone, we remain committed to supporting worthwhile preservation and educational projects across the state—and teaching Texans about their history.