

56-862

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form



1. Name of Property

Historic Name: Woman's Club of Fort Worth, The
Other name/site number: N/A
Name of related multiple property listing: N/A

2. Location

Street & number: North side 1300 block Pennsylvania Ave.
City or town: Fort Worth State: Texas County: Tarrant
Not for publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this
 nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:
 national statewide local

Applicable National Register Criteria: A B C D

Mark Wolfe State Historic Preservation Officer 2/14/17
Signature of certifying official / Title Date
Texas Historical Commission
State or Federal agency / bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.
Signature of commenting or other official Date
State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:
 entered in the National Register
 determined eligible for the National Register
 determined not eligible for the National Register.
 removed from the National Register
 other, explain:

Joe Edson K. Beall 4.10.17
Signature of the Keeper Date of Action

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5. Classification

Ownership of Property

<input checked="" type="checkbox"/>	Private
<input type="checkbox"/>	Public - Local
<input type="checkbox"/>	Public - State
<input type="checkbox"/>	Public - Federal

Category of Property

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

Contributing	Noncontributing	
8	0	buildings
2	1	sites
0	0	structures
4	0	objects
14	1	total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions: Social: Clubhouse; Landscape: Garden

Current Functions: Social: Clubhouse; Landscape: Garden

7. Description

Architectural Classification: LATE VICTORIAN: Queen Anne; LATE 19th AND 20th CENTURY REVIVALS: Colonial Revival, Italian Renaissance Revival; LATE 19th AND 20th CENTURY AMERICAN MOVEMENTS: Craftsman

Principal Exterior Materials: Brick, Wrought Iron

Narrative Description (see continuation sheets 7-7 through 7-19)

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8. Statement of Significance

Applicable National Register Criteria: A

Criteria Considerations: N/A

Areas of Significance: Social History

Period of Significance: 1923-1967

Significant Dates: 1923

Significant Person (only if criterion b is marked): N/A

Cultural Affiliation (only if criterion d is marked): N/A

Architect/Builder: Graves, G. Palmer, architect; Weinman, L. B., architect; Sanguinet, Staats and Hedrick, architect; W. G. Clarkson & Co., architect; Pelich, Joseph R., architect; Hare and Hare, landscape architect; Patterson and Teague, architect; Kirk Voich Smith, architect; Carter & Burgess, landscape architect

Narrative Statement of Significance (see continuation sheets 8-20 through 8-38)

9. Major Bibliographic References

Bibliography (see continuation sheets 9-39 through 9-40)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

- State historic preservation office (*Texas Historical Commission*, Austin)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository: *The Woman's Club of Fort Worth Archives*, Fort Worth

Historic Resources Survey Number (if assigned): N/A

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10. Geographical Data

Acreage of Property: approximately 2.22 acres

Coordinates

Latitude/Longitude Coordinates (use decimal degree format)

Datum if other than WGS84: N/A

1. Latitude: 32.441995 N Longitude: -97.202424 W

Verbal Boundary Description: Block 43, Lots 9-16, Hyde Jennings Subdivision to Fort Worth, Texas.

Boundary Justification: This is the property historically associated with the nominated district.

11. Form Prepared By

Name/title: Susan Allen Kline, Consultant
Organization: The Woman's Club of Fort Worth
Street & number: 1316 Pennsylvania Avenue
City or Town: Fort Worth State: Texas Zip Code: 76104
Email: Womansclub@att.net
Telephone: 817-335-3525 (club)
Date: October 6, 2016

Additional Documentation

Maps (see continuation sheet Map-41 through Map-47)

Additional items (see continuation sheets Figure-48 through Figure-54)

Photographs (see continuation sheet Photo-55 through Photo-88)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Photographs

Name of Property: Woman's Club of Fort Worth, The
City or Vicinity: Fort Worth
County, State: Tarrant, Texas
Photographer: Susan Allen Kline
Date Photographed: As noted

Photo 1: Streetscape along north side of 1300 block Pennsylvania Avenue, June 16, 2016, looking northwest

Photo 2: Florence Shuman Hall, March 18, 2015, looking north

Photo 3: William G. Newby Memorial Building, March 18, 2015, looking northeast

Photo 4: William G. Newby Memorial Building (east elevation) and Benjamin Johnston Tillar Memorial Garden, February 12, 2016, looking southwest

Photo 5: William G. Newby Memorial Building, dining room, May 25, 2016, looking northeast

Photo 6: William G. Newby Memorial Building, central staircase, August 30, 2016, looking northwest

Photo 7 Anna Shelton Hall and Benjamin Johnston Tillar Memorial Garden, June 16, 2016, looking north

Photo 8: Anna Shelton Hall, banquet hall and lecture room, February 12, 2016, looking southwest

Photo 9: May R. Waples Hall and the Texas Garden, June 16, 2016, looking west

Photo 10: May R. Waples Hall (north elevation) and Woman's Club Drive (formerly Tucker Street), June 16, 2016, looking southwest

Photo 11: May R. Waples Hall, Garden Room, February 12, 2016, looking northeast

Photo 12: May R. Waples Hall, Tea Room, February 12, 2016, looking west

Photo 13: Bewley Hall, February 12, 2016, looking north

Photo 14: Bewley Hall (north elevation) and Memorial Garden, February 12, 2016, looking south

Photo 15: Bewley Hall, lecture room, June 16, 2016, looking west

Photo 16: Bewley Hall, gallery, June 12, 2016, looking west

Photo 17: Ida Saunders Hall, March 18, 2015, looking north

Photo 18: Ida Saunders Hall, card room, June 16, 2016, looking east

Photo 19: Art Department Studio, March 18, 2015, looking northwest

Photo 20: Margaret Meacham Hall, March 18, 2015, looking northwest

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- Photo 21: Margaret Meacham Hall (details, east elevation), May 25, 2016, looking west
- Photo 22: Margaret Meacham Hall, showing new copper and slate roofs, August 21, 2016, looking northeast
- Photo 23: Left to right, Art Department Studio, Newby, Bewley, Saunders, and Meacham buildings, March 18, 2015, looking southeast
- Photo 24: Margaret Meacham Hall, central staircase, February 12, 2016, looking north
- Photo 25: Margaret Meacham Hall, lecture hall, February 12, 2016, looking north
- Photo 26: Friendly Gates, June 16, 2016, looking north
- Photo 27: Shuman Fence, from the north side of the Friendly Gates, June 16, 2016, looking west toward William G. Newby Memorial Building
- Photo 28: Benjamin Johnston Tillar Memorial Garden with *Pan of Rohallion* fountain, February 12, 2016, looking south
- Photo 29: *Hebe*, in front of William G. Newby Memorial Building, February 12, 2016, looking northwest
- Photo 30: *The Students*, in front of Anna Shelton Hall, June 16, 2016, looking northeast
- Photo 31: Memorial Garden and Art Department Studio, March 18, 2015, looking northwest
- Photo 32: Memorial Garden, May 25, 2016, looking east toward Newby Building; rear of Ida Saunders Hall on right
- Photo 33: Memorial Garden, fountain, bronze statues, trellis, February 12, 2016, looking southwest
- Photo 34: Texas Garden, February 12, 2016, looking northeast

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Narrative Description

The historic resources of The Woman's Club of Fort Worth fill an entire block consisting of 2.2 acres along the north side of the 1300 block of Pennsylvania Avenue in the city's near Southside. Among these resources are four large historic brick houses constructed during the early years of the twentieth century. Acquired by the club between 1923 and 1954, the buildings evolved over the years to meet the changing needs of the organization with the last major renovation occurring in 1966. Three buildings were constructed between 1925 and 1949. They serve as links between the historic houses and fulfill programmatic needs. A historic carriage house was adapted to use as an art studio in 1929. These harmonious historic buildings, all painted white, reflect aspects of the Queen Anne, Colonial Revival, Italian Renaissance Revival, and Craftsman styles. The setting includes two historic gardens and numerous historic landscape features that complement the buildings. Although plantings within the gardens have changed over the years, the primary hardscape features remain. Mature trees grace the front and side yards of the buildings. The tree canopy, along with the wrought iron fences and brick walls that surround the block, creates the appearance of a secluded retreat within the midst of Fort Worth's busy medical district. The Woman's Club of Fort Worth continues to own and operate the property. The club has been an exceptional steward of the buildings and grounds which retain a high degree of integrity and are being nominated to the National Register of Historic Places as a historic district.

The Woman's Club of Fort Worth (TWC; note that "The" is capitalized in the organization's name) is located in near south Fort Worth less than 1.5 miles south of the heart of the city's Central Business District and approximately four blocks south of Interstate 30. The complex of eight historic buildings sits on the north side of the 1300 block of Pennsylvania Avenue and fills the entire block bordered by Ballinger Street on the west, Woman's Club Drive (formerly Tucker Street) on the north, and South Lake Street on the east. The block retains four large brick houses, all owned and occupied by the club, that date from c. 1903 to 1911 with later alterations, as well as three buildings constructed by the club between 1925 and 1949. Also on the grounds is a carriage house that dates from the early 1900s that the club converted to an art studio in 1929. Some of Fort Worth's most prominent architects designed the buildings or were responsible for their alterations. The grounds are filled with mature trees such as live oak, magnolia, dogwood, and oak, many of which were planted in honor or memory of members. The tree canopy in front of the buildings is so heavy that they are not easily seen from Pennsylvania Avenue (Photos 1 and 22). Between several buildings are gardens, including one that was designed by the noted landscape architecture firm Hare and Hare of Kansas City, Missouri and one designed by Carter & Burgess, a local firm. Scattered over the grounds are benches, sculptures, and garden ornaments that have been given to the club over the years. The district is mostly surrounded by a high, wrought iron fence. As property became available, TWC acquired all of the parcels on the block to the north of their complex. It has been paved and serves as a parking lot for the club but is excluded from this nomination. The surrounding neighborhood is mostly composed of parking lots, light industrial, commercial, and medical facilities.

The four houses constructed between c. 1903 and 1911 were originally part of Fort Worth's Quality Hill neighborhood. This residential area was primarily concentrated on Summit Avenue, a north/south street to the west of the Central Business District; Pennsylvania Avenue, an east/west street south of downtown; and adjacent streets. It was in this area that Fort Worth's white professional and business classes constructed large residences that reflected their wealth and the popular architectural trends of the late nineteenth and early twentieth centuries. In the 1920s, some of these houses were converted to other uses. As the Central Business District and the city's medical district began to encroach into the neighborhood in the mid-twentieth century, these grand homes were demolished for new commercial buildings and medical facilities, or adapted to other uses. Of the houses that previously lined Pennsylvania Avenue, few have survived. The Ambler House at 1226 Pennsylvania Avenue, across Lake Street to the east of The Woman's Club complex, has survived but serves a commercial function and has been connected to a florist shop to the east and a large metal-sided warehouse to the rear. Further east, the 1916 Oxsheer House at 1119 Pennsylvania Avenue has survived but houses professional offices. To the west of TWC at 1509 Pennsylvania Avenue is Thistle Hill, also known as the Wharton-Scott House (NR 1975, Recorded Texas Historic Landmark [RTHL] 1977), a large Georgian Revival house sited on a well-

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manicured estate-size lot. Constructed in 1903-04 and altered in 1910, Thistle Hill is Fort Worth's premiere "Cattle Baron" mansion and today functions as a house museum. Bookended by the Oxsheer House to the east and Thistle Hill to the west, this section of Pennsylvania Avenue is now dominated by large facilities associated with the medical industry (see Map 1).

The Woman's Club of Fort Worth's complex is one of two blocks that retains its original buildings from the Quality Hill era.¹ Once the buildings were acquired by the club, they were altered to meet the organization's needs and to make the individual buildings harmonious with each other. Part of that harmony was achieved by painting the exterior of all of the buildings white. Much of the decorative wood details in the interior such as cornices, window and door trim, and staircase balustrades are also painted white. The buildings are elegantly furnished with antique furniture, paintings, and decorative objects purchased by the club or donated by members and their families. These buildings and other resources subsequently constructed by the club are described in greater detail below. Much of the information, particularly that pertaining to interiors and the gardens, comes from decent guides and a history of the grounds compiled by Lois D. LePhiew c. 1972 as well as the book, *A History of the Woman's Club of Fort Worth 1923-1973*, Marion Day Mullins, compiler (1973). The resource numbers correspond to those used in Map 6 and the photo numbers correspond with those in Map 7.

Resource #1: Florence Shuman Hall, 1302 Pennsylvania Avenue, constructed prior to 1910, altered in 1915, 1936, and 1991. Located at the northwest corner of Pennsylvania Avenue and South Lake Street, this two story building was acquired by TWC in late 1924. It sits on a raised basement and has an irregular-rectangular massing with a compound hipped-roof covered with faux slate shingles. Beneath the roof are overhanging boxed and bracketed eaves. The brick walls are painted white. The windows are mostly wood, multiple-light double hung units.

At the second story of the façade are two 8/8 double-hung wood windows, each flanked by louvered wood shutters painted white. The porch is covered by a full-width low-pitched hipped-roof borne by wrought iron supports with heart-shaped ornamentation that are painted black. Beneath the porch roof and directly below the left second story window is a large multiple-light window with a divided-light transom flanked by louvered wood shutters. An entrance with paired wood paneled doors is below the right second story window. To the left of the entrance is the medallion and bronze marker that signifies that the building is a RTHL (1967). A plaque at the east end of the building reads "Florence Shuman/Hall/Named in Honor of/Mrs. A. L. Shuman." The concrete front porch is accessed by concrete stairs flanked by fabricated metal railings. A simple X-patterned fabricated metal balustrade surrounds the porch (Photo 2).

The east elevation has numerous multiple-light windows, some of which are framed by wood shutters. There is a projecting hipped-roof bay on the north half of this elevation. Extending from the second story of the south elevation of this bay is a metal fire escape painted black. Off of the first floor is a pergola constructed of wrought iron painted black. Near the north end of the east elevation is a basement entrance. Along the west elevation is a pergola similar to the one on the east elevation. In the center of this elevation is a two-story projecting hipped-bay with triplet windows on the first and second floors of each elevation. The rear of the building has an elevator tower at the east corner. A small hipped-roof overhang protects the entrance to the elevator. To the west of the elevator is a raised porch with a hipped-roof supported by square wood columns. The porch is accessed by a flight of concrete stairs. The stairs and porch are edged with wrought iron balustrades.

The interior of Florence Shuman Hall has several large lecture rooms. Two of the club's nine baby grand pianos are located in this building. A dogleg stair on the east side provides access to the second floor. Above the landing between the

¹ Three blocks to the west of The Woman's Club of Fort Worth is the Eighth Avenue Historic District (NR 2006). It is comprised of one entire block at the southwest corner of Eighth Avenue and Pennsylvania Avenue that retains five houses from the early twentieth century. Of these, only the Mitchell-Schnoover House at 600 Eighth Avenue could be considered of similar stature as TWC's houses.

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two legs of the stairs is a stained glass window that is a memorial to the building's namesake. The window consists of three panels of diamond-shaped glass of white, red, pink, purple, blue, and aqua. A brass plaque below the window reads "Florence Griswold Shuman/'A reflection of the radiance of God's harmonies'/Presented by/The Harmony Club/1962."

Alterations: Florence Shuman Hall was originally constructed as a single-family residence prior to 1910. The 1910 Sanborn Fire Insurance Map indicates that it was a two-story wood-sided house that likely had a beveled entrance at the southeast corner facing the intersection of South Lake Street and Pennsylvania Avenue (see Map 3). The entrance was shielded by a porch that partially wrapped around to the south and east elevations. Local developer John C. Ryan sold the property to banker W. R. Edrington in 1914. In June 1915, Edrington was issued a permit for improvements to the house in the amount of \$10,000. The work included enlarging and remodeling it and sheathing the exterior in yellow brick although a second story sunporch on the west elevation was covered with wood shingles.² Its new appearance reflected Prairie School influences with its wide overhanging eaves and porch roof supported by large brick piers with decorative brick Prairie School-style banding (see Figure 4).³ Edrington sold the property to TWC in late 1924 and the house became home to the Junior Woman's Club in 1927. In 1936, Patterson and Teague, architects, altered the house by removing the front porch and squaring off the façade. A new porch roof supported by ornamental wrought iron columns, originally painted white, was placed across the front. Wood shutters painted green were added by the front windows. Apparently, the cladding of the second story sunporch on the west elevation was changed from wood shingle to brick. It was at this time that the exterior was painted white to complement the Newby Memorial Building. A local newspaper described the building's new appearance as "English Regency."⁴ Modifications in the interior included painting the dark woodwork light gray and replacing a "nondescript mantle" with one similar in design to a mantle in the Governor's Palace at Williamsburg, Virginia.⁵ Because these changes occurred more than fifty years ago, they are historic alterations. In 1991, a hipped-roof, two-story brick elevator shaft was added at the east end of the north elevation. It was designed by local architect Paul Koeppel. Because the shaft is located at the rear of the building, it has no negative impact on its architectural integrity. A few window openings on the west elevation were bricked in at an undetermined date but likely happened during the 1936 renovation. Following a massive hail storm in 1995, a faux slate shingle roof replaced an asbestos shingle roof. A DaVinci EcoBlend polymer slate was installed on the roof in August 2016.

Florence Shuman Hall is counted as one contributing building.

Resource #2: William G. Newby Memorial Building, 1316 Pennsylvania Avenue, c. 1910-11 with later alterations by TWC. This building was the club's first permanent home. It was purchased in 1923 by Etta O. Newby as a memorial to her late husband, William G. Newby, and officially deeded to the club in 1924. It originally was the home of Heinrich Frerichs, a German-born cotton broker. It was designed by G. Palmer Graves and constructed in 1910-11 by Joe Lollar. The house is located mid-block and is notable for its massive size and numerous arched multiple-light windows and entrances.

The Newby Building has two-and-one-half stories and an irregular, rectangular massing set on top of a raised basement. It has an artificial slate-covered hipped-roof with overhanging bracketed eaves. Like the other buildings in the complex, its brick walls are painted white. In the middle of the façade's second story are three large multiple-light paired wood French

² *Fort Worth Star-Telegram*, April 2, 1914 and *Dallas Morning News*, June 25, 1915. An unidentified newspaper article dated April 24, 1936 in Fort Worth Woman's Club Scrap Book, Volume 2, states that the brick was yellow. The Woman's Club of Fort Worth Archives, Fort Worth, Texas [hereafter referred to as TWCFWA].

³ A photo of the house after the 1915 alterations appears in Brenda S. McClurkin and Historic Fort Worth, Inc., *Fort Worth's Quality Hill* (Charleston, South Carolina: Arcadia Publishing, 2014), 98.

⁴ Unidentified newspaper article dated April 24, 1936 in Fort Worth Woman's Club Scrap Book, Volume 2, TWCFWA. The article states that the roof was copper but it is not known if this was referring to the porch roof of the roof of the building. According to an auditor's report, the cost of these alterations was \$5,411.30. See Woman's Club Yearbook, 1936-1937.

⁵ Sallie Blyth Mummert, "Artists and Exhibits," *Fort Worth Star-Telegram*, April 26, 1936.

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doors surmounted by divided-light transoms. In front of each set of doors is a wrought iron balconet. To the east and west of this grouping is a single opening containing multiple-light casement windows topped with a multi-light transom. At the center of the first floor and directly beneath the second story's French doors are three arched openings containing a large multiple-light window surmounted by a multiple-light arched transom. To the east and west of this grouping are large multiple-light windows without transoms. In front of the windows are wrought iron balconets similar to those on the second floor. On the west side of this elevation is a bronze plaque that reads "William G. Newby/Memorial/Woman's Club Building/MCMXXIII." On the east side of this elevation is a plaque that gives a brief history of the building and signifies that it is a RTHL (1967) (Photo 3).

The elongated east and west elevations continue the use of rounded arched openings for windows and doors on the first floor and rectangular window and door openings on the second floor (Figure 2 and Photo 4). Wrought iron balconets front many of these openings. Vented attic dormers break the roofline. A fire escape from the second story is located on the east elevation. The main entrances to the building are through the foyer at the rear (Photo 32) and Bewley Hall's Gallery (Photo 14).

The interior of the first floor is well-appointed with furniture, paintings, and decorative objects, most of which were donated by club members and their families. One such item is the Jarvis Light. This chandelier is located in the sitting room of the first floor women's lounge located off of the foyer. It originally hung in the Philadelphia home of Anna M. Jarvis, the founder of Mother's Day in 1907. The wood trim around ceilings, windows, and doors has been painted white as have other wood features such as ceiling beams and paneled wainscoting. The sun-parlor at the south (front) end of the building is used as a card room. Its large windows with arched transoms are covered with plantation shutters. Two doorways on the north wall of the card room lead to two rooms known as the Newby Memorial Suite. The left (or west) doorway accesses the music room. In it is a portrait of Etta Newby, the benefactress who gave the building to the club, and the Pangburn square grand piano, named for the prominent family who donated it. Proceeding north from this room, one encounters the central hall. The card room's right (east) doorway leads to a parlor known as the library. It has wood beams on the ceiling that are painted white. On the west wall is a fireplace with a large decorative wood over-mantle. In this room is a portrait of William G. Newby, the building's namesake. A wide entrance with wood pocket doors leads to a light-filled dining room. It has a slightly vaulted ceiling and paneled wood wainscoting. On the east side of the room is a large arched niche that contains a three-sided bay window filled with frosted leaded glass (Photo 5). To the west of the dining room is the central hall. It retains its original grand dogleg staircase with the balustrade of the lower flight set within open arches that extend to the ceiling, all of which are painted white (Photo 6). At the landing between the first and second floors is a large, colorful art glass window that was given as a memorial by the friends of the building's namesake. Two inscriptions are at the bottom of the window. The first contains a John Ruskin quotation that reads "Every noble life leaves the fibre of it interwoven forever in the work of the world" and the second reads "In Memory of William G. Newby By his Friends."⁶ At the south end of the hall are administrative offices and a foyer that is also notable for its fine furnishings and decorative objects. The crystal chandelier hanging from the ceiling was given in honor of Lillian O'Neill by her family. On the north wall is a drinking fountain of ceramic tile designed by Ernest Batchelder (1875-1957), a master craftsman of decorative tiles and a leader of the Arts and Crafts movement. The fountain was a gift of the Woman's Wednesday Club in 1929. From the foyer, one has access to the aforementioned women's lounge, Anna Shelton Hall, the Tillar Garden, and a hall that connects to the kitchen and Waples Hall. The second floor contains an office for the club's president, a board room, and other club rooms.

Alterations: At the time the club acquired the building, there were balconets in front of the windows and French doors on the second and first floors. The balconets were supported by brackets and each had a balustrade, possibly of wood. These balconets were removed and replaced with wrought iron balconets at an undetermined date. Their presence in a 1967 photograph confirms that they are a historic alteration (Figure 14). In the 1950s, several windows on the second story of

⁶ It is believed that the windows originally at this location were moved to the bay window on the east side of the dining room.

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the east elevation overlooking the Tillar Garden were replaced with fixed units. A fire escape was also added to the east elevation. The club added an interior elevator in the central hall during the administration of TWC President Margaret (Mrs. R. E.) Cox, 1945-1948. Following a massive hail storm in 1995, a faux slate shingle roof replaced an asbestos shingle roof. A DaVinci EcoBlend polymer slate was installed on the roof in August 2016.

The William G. Newby Memorial Building retains a high degree of integrity and is counted as a contributing building.

Resource #3: Anna Shelton Hall, 1925-26. Anna Shelton Hall was the first building constructed by TWC. It was designed by Sanguinet, Staats, and Hedrick and built by J. M. Gurley. This one-story building is set back from the front building line and is attached to the rear of the William G. Newby Memorial Building, lying perpendicular to it running east. Its north wall abuts Waples Hall. The hipped-roof with a gable on the east end is covered with green clay tiles. The overhanging eave of the south elevation is decorated with modillions. The cornice is composed of three rows of square tiles and blank cartouches. This elevation features five large arched openings flanked by smaller window openings crowned with a pediment. Multiple-light windows with fanlights fill the arched opening with the exception that the easternmost arch has paired French doors with a fanlight above. The arched openings are fronted by simple iron balustrades that are not original but are likely a historic alteration. Between the arched openings are round medallions with a lantern extending from the center (see Figures 5, 6, and 8 and Photo 7).

Near the south end of the east elevation is a multiple-light double-hung window with a pediment above. To the right of this window is a narrow 1/1 double-hung window. At the center of this elevation are three blind arches that originally contained multi-light windows. It is not known when the openings were infilled with brick. These windows were on a secondary elevation (and behind the hall's stage) and their loss has no significant impact on the integrity of the building.

The interior of the building features a large banquet hall and lecture room (Photo 8). The primary entrance to the room is at the south end of its west side where one passes through paired French doors and descends stairs from the foyer of the William G. Newby Memorial Building. The banquet hall has a barrel vaulted ceiling covered in acoustical tile and ribbons of ornamental plaster. Hanging from the center is a large crystal chandelier. There are four smaller chandeliers hanging near the corners of the ceiling. The chandeliers were gifts from members. Sconces with crystal prisms hang from the walls. A dark stained wainscot frames the room. On the east wall is a stage that has a rounded proscenium. A portrait of the building's namesake hangs to the right of the stage. The north wall contains six pairs of wood paneled doors that provide access to Waples Hall. In the center of the west wall were three entrances. The outer two entrances have been infilled and are covered with large full-length mirrors. The center opening has paired wood paneled doors. Above the windows on the south wall and the doors on the north and west walls are arched vaults, some of which contain decorative plaster medallions. The hall holds three of the club's nine baby grand pianos. A portion of the west end of the building houses the kitchen, which also extends into Waples Hall.

Anna Shelton Hall retains a high degree of integrity and is counted as a contributing building.

Resource #4: May R. Waples Hall, 1949. This one-story building serves as a banquet hall and tea room and is attached to the north side of Anna Shelton Hall. It was designed by W. G. Clarkson & Company and faces Lake Street. It has a flat roof with a green-tiled hip roof over a projecting portico. Its brick walls are painted white. Original plans called for a portico with arched entrances (see Figure 11). The arches were not executed and instead, the portico is fronted by two square columns with engaged square columns at the ends. Dentils replace a traditional capital. The columns support a simply decorated architrave. The floor of the portico is of red brick as are the stairs. Decorative metal hand rails extend down the stairs in front of three columns. A concrete handicapped ramp edged in red brick with metal hand rails has been added at the south end of the stairs. Under the portico are three entrances. The north and center entrances are composed of paired French doors. The south entrance has been altered with the addition of an aluminum-framed storefront-style door,

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transom, and full-length sidelight. A bronze plaque by the north engaged column reads "WAPLES HALL/NAMED IN HONOR OF/MAY R. WAPLES/MCMXLIX" (Photo 9).

The north elevation faces Woman's Club Drive. There are three small multi-light windows covered with metal grilles at the portico. In the center of the north elevation are six double-hung multi-light wood windows fronted by wrought iron balconets and topped by blind arches. To the west of these windows is a recessed entrance shielded by a large bubble awning as well as smaller windows in the building's service areas (Photo 10). The west elevation faces the Memorial Garden and has multiple-light windows that illuminate the kitchen and other service areas (the south part of the wall is actually the west wall of Anna Shelton Hall).

From the east entrance, one encounters a foyer that is called the Garden Room (Photo 11). It has a circular coved ceiling that is painted blue. Hanging from the center of the ceiling is a brass and crystal chandelier that formerly hung in the foyer in the Newby Building. It was moved to this location in 1998. Other decorative details include a wide cornice around the ceiling, paneled and wainscoted walls, and lintels above the doors, all of which are painted white. A built-in buffet is on the north wall. On it sits a large tureen that was left by the Frerichs family (the original owners of the William G. Newby Memorial Building). Light-colored terrazzo covers the floor. From the foyer, one enters a large dining hall called the Tea Room (Photo 12). On its ceiling are three round plaster medallions from which hang crystal chandeliers. The center chandelier has more than 1,000 pieces of crystal and was a gift of Mary (Mrs. Howard) Walsh in 1958. A large rosewood table that seats thirty is in the center of the room. It was a gift of six charter members when the building was dedicated in 1949. The north wall is filled with the large multiple-light windows that overlook Woman's Club Drive. The south wall has six pairs of wood paneled doors that open to Anna Shelton Hall. On the west end of the building is the kitchen and a hall that connect to Anna Shelton Hall and the foyer of the Newby Building

Alterations: A restroom was added off of the foyer in 1953. This room was modified to conform with ADA standards in 2010-12. As mentioned, other alterations include the replacement of the south set of doors at the west entrance and the addition of the ADA ramp on the stairs.

May R. Waples Hall retains a high degree of integrity and is counted as a contributing building.

Resource #5: Bewley Hall and Gallery, 1929-30 and 1966. The south portion of Bewley Hall was designed by noted local architect Joseph R. Pelich. It was originally constructed in 1929-30 as a link between William G. Newby Memorial Building on the east and Ida Saunders Hall on the west and for use as a lecture hall. It is setback from the front elevations of these two buildings. The one-story brick building has a flat roof. The north elevation's parapet features wrought iron balusters between brick piers. The walls of the building are painted white. Across the façade are large arched multiple-light wood windows. Wrought iron balconets front these windows. Near the east end is a flat-roofed portico that is supported by two Tuscan stone columns and two pilasters. Beneath the roof is a stone bracket flanked by finely detailed floral swags. A multiple-light window with fanlight is below the bracket. This portico was originally an entrance with paired French doors but was converted to a window after the construction of the Gallery (see below). To the right of this window is a bronze plaque that reads "Bewley Hall/In Memory/Of/Hallie C. Bewley." The multiple-light windows, balustrade, and columns suggest an Italian Renaissance Revival influence (Photo 13). An entrance is to the east of the portico and is set back from the main wall of the building. The building was originally known as the Lecture Hall. Its name was changed in April 1946 to Bewley Hall in memory of Hallie C. (Mrs. M. C.) Bewley, one of TWC's charter officers.

Bewley Hall was enlarged in 1966 with the addition of the Gallery along the north elevation. Designed by Kirk Voich Smith, the Gallery is also one-story and constructed of brick painted white. It has multiple-light windows and two entrances at each end of the building fronting the Memorial Garden. The entrances are set within an arched opening with French doors and multiple-light sidelights and fanlights. Each of the entrances is fronted by a brick landing and stairs and

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is protected by a copper bubble awning. The parapet is decorated with a wrought iron balustrade between brick piers (Photo 14).

The interior of the building is divided into two main rooms; the south room was part of the original building and the north room is part of the Gallery. The south room is used as a lecture hall. The walls have a wood panel finish. At the junction of the wall and ceiling is a plaster cornice with dentils and a band of rosettes. A chandelier hangs from a plaster medallion at the center of the ceiling. There are two entrances into the Gallery on the north wall; one near the east end of the room and one near the west end. An entrance into the Newby Building has paired baroque paneled doors. Large ornamented lintels are above the entrances. This room contains two of the club's nine baby grand pianos (Photo 15).

As the name suggests, the Gallery was constructed to serve as an art gallery as well as a link between the Newby Building and Saunders Hall. The arched window and door openings on the north wall fill the room with light. Two lanterns hang from the ceiling and there are two lantern sconces on the south wall. The floor is covered with white and black tile that creates a baroque-inspired design (Photo 16). The Gallery is now called the Davidson Galleria in honor of the Davidson Foundation following the gift of matching funds to TWC's Historic Preservation Trust Foundation, established in 1983.

Originally, a turned stone balustrade ran between the brick piers along the façade's parapet (Figure 9). This balustrade was replaced with wrought iron. Figure 14 reveals that this is a historic alteration. Since the 1966 addition, Bewley Hall and Gallery has had no substantial alterations and is counted as one contributing building.

Resource #6: Ida Saunders Hall, 1320 Pennsylvania Avenue, 1903, 1936, and later alterations. Ida Saunders Hall was the third house acquired by The Woman's Club. It is constructed of brick painted white, is two-and-one-half stories with a basement, and has a faux slate-covered hipped-roof with overhanging boxed and bracketed eaves. The symmetrical facade features a projecting central bay with a ribbon of three narrow, multiple-light windows set in arched opening on the second floor. In front of each window is an ornamental iron balconet. On the first floor is a recessed entrance set behind an arched opening with decorative impostes and a large cartouche instead of a keystone. Above the baroque panel door is a fanlight transom. Flanking the central bay are four multiple-light windows in a symmetrical arrangement—two on the second floor and two on the first floor. Wood shutters frame the first floor windows. A full-width terrace of chipped red tile and exposed aggregate fronts the building. It is surrounded by an ornamental metal railing. The terrace is accessed by exposed aggregate stairs (Photo 17). The east and west elevations have rectangular multi-light windows with cast sills and lintels. The west elevation has an entrance with a baroque paneled door that is protected by a flat-roofed overhang trimmed with dentils. A long concrete ramp approaches the entrance from the north and concrete stairs approach it from the south. The north elevation faces the Memorial Garden. It has a projecting bay on the east half of the building. A large blind arch is at the first floor level of this bay (Photo 32). A multiple-light window is at the north end of the second story of the bay's east elevation. To the right (west) of the bay are two rectangular window openings on the second floor and two arched window openings on the first floor. All are filled with multiple-light windows.

The interior of the first floor of Ida Saunders Hall has been modified to meet the club's needs, although the last major renovation occurred in 1966 at the same time the Gallery was added to Bewley Hall. At the front (south end) of the house is a game room that stretches across the entire width of the house (Photo 18). It has dentilled cornices, wood beams on the ceiling, and paneled walls, all painted white. On the east wall is a fireplace with stained wood mantle. North of this room is a hall that provides access to the stairs to the second floor. The stairs have a balustrade with turned wood balusters painted white, a stained wood handrail, and a quarter-turn with landing. Elsewhere on the first floor are a large hobby room, a powder room, and storage room. Servants' stairs are located at the north end of the building. The second floor contains the Texana Library and TWC's archives as well as office, storage, and meeting rooms.

The Woman's Club purchased the house in 1929. It was designed by L. B. Weinman and constructed c. 1903 for Morris Berney, a prominent businessman, and then was purchased by Henry Clay Edrington a few years later. A historic

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photograph reveals that the house originally had a massive presence with a large rounded dormer above the central bay and a full-width porch across the façade that had a heavy centered rounded arched opening set between large piers. The porch was surrounded by a brick balustrade. The house's windows were double hung units with numerous vertical lights in the upper sash and an undivided sash below. A large, flat-roofed porte cochere projected from the west elevation.⁷ The façade of the house was altered in 1936 and the openings of the upper windows in the central bay were changed from a rectangular shape to the arched appearance they have today. The windows were exchanged for multiple-light units. These alterations, as well as the painted white exterior give the building an appearance that reflects the Italian Renaissance Revival style and is harmonious with the William G. Newby Memorial Building.⁸ Sanborn Fire Insurance Company Maps from 1951 and c. 1961 show that there was a porte cochere along the west elevation that is no longer present. However, aerial photographs suggest that it was removed prior to 1961.

When the Gallery was added to Bewley Hall, it necessitated the removal of a bay window on the first floor of the east elevation and the filling in of a second story porch at the northeast corner of Saunders Hall. Other work included the repartition of the interior, including the creation of the hobby room and installation of new stairs.⁹ This work was also performed by Kirk Voich Smith in 1966. In 1995, a faux slate shingle roof replaced an asbestos shingle roof following a massive hail storm. A DaVinci EcoBlend polymer slate was installed on the roof in August 2016.

Ida Saunders Hall was designated a RTHL in 1966 and retains a high degree of integrity. It is counted as one contributing building.

Resource #7: Art Department Studio, c. 1903, 1929. The Art Department Studio is located behind Ida Saunders Hall near Woman's Club Drive (Photo 19). The wood-framed building is one story with a raised two-story center section. Composition shingles cover the roof. The roof above the two-story section has wide-overhanging boxed eaves. The one-story sections of the roof have overhanging eaves with exposed rafter tails. The front (east) section of the building has a clipped gable. White-painted brick covers the walls below the first story's windows. The walls above the brick are covered with wood shingled painted white. All windows are multiple-light wood-framed units. The main entrance to the building is located on the east elevation under a small projecting portico with a gable roof. The wood paneled door is recessed behind the portico's front wall. The north and south walls of the portico have a window topped with an arched multi-light transom. On either side of the portico is a single, double-hung 6/6 window. The south elevation has two large multi-light fixed windows and one set of paired double-hung wood windows on the first floor. The second story has a paneled door with multiple-lights fronted by a balconet with a simple metal balustrade that is painted black. The door may have provided access to a hay loft when the building functioned as a carriage house (see below). The north elevation has a variety of window types on the first floor and an entrance on the west end with a flush wood door. The second story portion of this elevation has a large wood door similar to the one on the south elevation as well as a small window. There are no windows or entrances on the west elevation (Photo 23).

A one-story carriage house with a two-story center section appears in this vicinity on the 1910 Sanborn Fire Insurance Company Map and was likely constructed around the same time as Ida Saunders Hall, c. 1903 (see Map 3). A similar building that functioned as a carriage house is partially visible in a historic photo of Ida Saunders Hall before it was acquired by TWC. Imitating the original features of the Saunders Building, the carriage house had a large arched opening on the first floor of the center two-story section of the south elevation and there appears to be another opening that faced Tucker Street. The center two-story section had a hipped-roof with two narrow windows below the roof line and a large

⁷ McClurkin, *Fort Worth's Quality Hill*, 99.

⁸ Unidentified newspaper article dated April 24, 1936 in Fort Worth Woman's Club Scrap Book, Volume 2, TWCFWA. According to an auditor's report, the 1936 alterations to Saunders Hall amounted to \$3,629.61. See *Woman's Club Yearbook, 1936-1937*.

⁹ Marion Day Mullins, compiler, *A History of The Woman's Club 1923-1973*, (Fort Worth: The Woman's Club of Fort Worth, 1973), 53. The bay window is shown in an undated photograph on page 101 in McClurkin, *Fort Worth's Quality Hill*.

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door immediately above the arched opening that may have provided access to a hay loft. The building appears to be sheathed with wood shingles above a brick wainscot, perhaps influenced by the Shingle style of the era.¹⁰

In 1929, local architect Joseph R. Pelich transformed the carriage house to an art studio (Figure 10). Original plans called for filling at least one of the arched openings with a large, multiple-light window with a fanlight. It appears this portion of the design was not executed. A historic photo suggests that the portico was fronted with two doors which were possibly screen doors. Features such as the wide overhanging eaves and the building's massing are suggestive of the Craftsman style. The 1951 Sanborn Map labeled the building "Annex" (see Map 4).

Pelich's plan for the first floor included a small office, a display room, powder room, print room, a shop, and a plate developing area. At the center of the first floor was a posing room which still exists. The second story plan featured a bedroom and living room. Today, the second story is one open room.

The Art Department Studio is counted as one contributing building.

Resource #8: Margaret Meacham Hall, c. 1904, altered 1929 and c. 1954-55 with later alterations. Margaret Meacham Hall is one of the most unique houses that survives from the Quality Hill-era. It was originally constructed as a single-family residence for J. F. Moore. The eclectic design of the two-and-one-half-story brick house was the work of local architect L. B. Weinman. It is prominently located at the northeast corner of Pennsylvania Avenue and Ballinger Street. Its design incorporates elements of the Queen Anne, Mission Revival, and Prairie School styles. A complex hipped-roof with wide overhanging boxed eaves gives the building an irregular rectangular massing. The front of the house sits on a raised basement atop a rusticated stone foundation. However, because of the slope of the site, the rear wall of the basement is fully exposed (Photo 23). The split-faced brick above the foundation is laid in a six course running bond with flush mortar joints and a single recessed course at the seventh row. This technique gives the walls a smooth banded texture. Other unique features include a stair tower with conical copper-covered roof, rounded and ogee arches, gargoyle corbels (Photo 21), embellished drips, wide stone lintels, a round bay window, and quatrefoil windows. Windows are typically 1/1 double hung wood units.

A projecting full-width porch with red chipped tile floor extends across the front of the house. Access to the porch is through large arched openings on the south and east elevations. Around the south arch is a work of wrought iron that follows the shape of the arch and contains the name "Junior Womans Club" (Photo 20). Around the porch's edge are arched openings with tapered stone balustrades between them. Each baluster has carved floral swags and other decorative details. The porch's flat roof provides a balcony for the second story. It is framed by a balustrade similar to the one around the porch. At the west end of the porch is a stone terrace with balustrade that wraps around to the west elevation and connects with an arcaded portico that is mostly enclosed.

At the corner of the south and west elevations is a two-story rounded stair tower that begins at the second floor and terminates above the attic level with a conical copper roof (Photo 22). The tower is sheathed with a split-faced brick with a rock-faced finish. It is laid in a six-course running bond with a single recessed course. The upper story of the tower has narrow arched window openings that would have illuminated the interior stairs. Towers were a common feature of Queen Anne style houses of the era.

The east elevation has a rounded bay window on the basement and first floor levels. The windows in the first floor's bay are of frosted leaded glass. The rear of the building consists of a three-ranked two-story hipped bay on the east half and a two-ranked one-story flat-roofed bay on the west half (Photo 23). As mentioned, the basement is at grade at the rear of the house. A large multiple-light metal window is located at the northeast corner of the basement. To the right of the window

¹⁰ McClurkin, *Fort Worth's Quality Hill*, 99.

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is a concrete stair structure that provides access to the entrance to the first floor. The stairs run across a 3/3 window at the basement level. At the first floor level of the hipped bay is a centered entrance that is accessed by the previously mentioned stair structure. There are two 1/1 windows flanking the entrance. Three openings with 1/1 windows are on the second floor; the west opening is filled with paired 1/1 windows. The one-story section of the rear has paired 1/1 windows with divided light transoms set within two ogee arches. At the basement level beneath the right arch are paired wood-paneled doors with divided lights. Running from above this entrance and over the stairs to the first floor entrance is a green canvas awning. A metal fire escape provides access to the roof of the one-story section before terminating at the ground.

The interior has several distinctive features. After the club acquired the property in 1954-55, an elegant sweeping staircase was added between the first and second floors (Photo 24). It was designed by L. B. Weinman and Sons, architects, the successor firm to the building's original architect. A curving window seat sits within the first floor rounded bay window on the east side of the building. There is a large lecture hall on the first floor (Photo 25) as well as a library. The second floor, which formerly served as the residence of the funeral home proprietors, now contains meeting rooms and offices. There is a kitchen on the first floor. Meacham Hall's basement receives more use than any of the other basements. It has a kitchen and a large meeting room known as the Legacy Room. Another large room is used for art classes. It has mirrors and barres on the wall that allow it to be used for tap dancing classes. There are also several storage rooms including one that has tiled walls and a drain in the floor from its use as the embalming room when the house was used as a funeral home (see below).

Alterations: As mentioned, Margaret Meacham Hall was originally constructed as a single-family home. In 1923, it was acquired by Baptist Hospital for use as a nurses' residence (see Figure 1). In 1929, it was acquired by the Robertson-Muellar-Harper Funeral Home. The funeral home spent \$57,000 adapting the home to its new use, including the creation of a chapel on the first floor. This room now serves as a lecture hall. TWC acquired the building in 1954 for the use of the Junior Woman's Club. The funeral home remained in the building until a new funeral home was constructed on Eighth Avenue. TWC renovated the building to meet its new use. Alterations included the installation of the sweeping stairway previously mentioned, the infilling of arched porch openings with brick, and the "modernization" of mantels. The exterior of the building was painted white to unify it with the club's other buildings. These alterations were done within the period of significance. Other exterior alterations include the infilling of a balcony at the third story level of the south façade (see Figure 1), the replacement of the windows in the tower, and the insertion of windows in the arched openings of the west loggia. It is not known when these alterations occurred but Figure 14 reveals that the third story porch had been infilled by 1967, indicating that it is a historic alteration. In the early 1970s, a new bath was added on the second floor, heating and air conditioning were installed, ceilings lowered, and walls received a "textoning" treatment.¹¹ In 1995, a faux slate shingle roof replaced an asbestos shingle roof following a massive hail storm. A DaVinci EcoBlend polymer slate was installed on the roof in August 2016.

An old carriage house cited near Tucker Street was removed in 1961. Today, a parking lot covers most of the rear yard.

The building was designated a RTHL in 1967. Margaret Meacham Hall is counted as one contributing building.

Landscape Features

Resource #9: Friendly Gates and Shuman Fence, 1933, 1950, 1965, 1972. Hare and Hare's landscape plan for the Pennsylvania Avenue side of the property included an ornamental gate that would provide an appropriate passageway to the Newby Memorial and Anna Shelton Hall. Located south of the Tillar Garden (see below) near the sidewalk parallel to Pennsylvania Avenue, the "Friendly Gates" are composed of two delicate wrought iron panels designed by W. G.

¹¹ Mullins, *A History of the Woman's Club of Fort Worth 1923-1973*, 57-58.

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Clarkson and Company and C. O. Chromaster, prominent Fort Worth architects, and installed in 1933 a few months before the Tillar Garden was completed (Photo 26). They were a gift of Florence (Mrs. A. L.) Shuman and were fabricated by Jeff Lowry Iron Works. Extending over the gate is a three-sided wrought iron arch that includes the words "Woman's Club" and the number 1316, TWC's address. The arch was a gift of Nettie Cobb in memory of her brother, B. E. Cobb, and installed in 1965. The lanterns flanking the gate were a gift of the club's Garden Department and were purchased with proceeds from the 1971 "Spring Festival." They were installed on January 4, 1972.

In 1950, Mrs. Shuman provided a wrought iron fence that extended in an arc from the Friendly Gates. It replaced a hedge that enclosed the south side of the Tillar Garden (see below) (Photo 27).

The Friendly Gates and Shuman Fence are counted as one contributing object.

Resource #10: Benjamin Johnston Tillar Memorial Garden, 1933. Between Anna Shelton Hall and the Friendly Gates is the site of a small garden designed by Hare and Hare in the 1920s. However, it was not completed until 1933 (see Figure 8). The garden is separated from Anna Shelton Hall by a patio of red concrete tile. Extending south from the patio is a walk of red concrete tile edge with brick that extends south to the Friendly Gates and the sidewalk near Pennsylvania Avenue. Within this walk is a small rectangular reflecting pool that is also framed by red concrete panels with a white border. Near the north end of the pool is the *Pan of Rohallion*, a small bronze fountain designed by Frederick MacMonnies. Facing Anna Shelton Hall, the fountain depicts a young Pan draped in a skin and playing two pipes. The figure stands on an orb held up by eight fish from which water spots. The fountain and pool were gifts of Genievre Eagon Tillar in memory of her husband, Benjamin Johnston Tillar (Photos 3 and 28). There is a bronze plaque at the south end of the pool that reads "Benjamin Johnston Tillar/Memorial/1933."

In 1950, S. Herbert Hare provided another design for the garden although what the plan consisted of has not been determined. This was the same year that Florence Shuman gave the wrought iron fence that extended from the Friendly Gates, thereby enclosing the garden on the south side.¹² Between 1956 and 1958, new walks were installed around the pool as a gift of Mrs. Tillar. The Tillar Garden was rehabilitated in 2015. The work consisted of repairs to the reflecting pool and fountain. The fountain formerly faced south toward the Friendly Gates, the formal entrance to The Woman's Club complex. As the gates no longer provide this function, the fountain was turned so that it faces north, thus enabling members a better view of it from the adjacent patio, Anna Shelton Hall, and the Newby Memorial Building.

Although the garden does not retain the planting plans developed by Hare and Hare, the pool and fountain are its most identifiable features. The Benjamin Johnston Tillar Memorial Garden is counted as one contributing site.

In addition to the Tillar Garden, the grounds of TWC includes other garden areas, sculptures, and hardscape features.

Hare and Hare's landscape plan in front of the Newby Building consisted of Southern laurel and ligustrum framing the building (see Figure 3). Today, across the front of the building is a low hedge of clipped boxwood. In front of this hedge is an oval garden outlined by a concrete curb. A boxwood hedge follows the shape of the oval. In the center of the garden is a concrete pedestal on which stands a 72" terra cotta sculpture of Hebe, the Greek goddess of youth, depicted as the official cup bearer to the Greek Olympian gods (**Resource #11**, Photo 29). The figure is holding a cup in her raised left hand and a jug in her lowered right hand. On the front of the base is a plaque that reads "In Memory of/ Mrs. E. B. Ingram/Given By/Mr. and Mrs. C. [Charles] H. Fleming." When the sculpture was installed on May 9, 1963, it had been painted antique green. It is now painted white.

The sculpture *Hebe* is counted as one contributing object.

¹² *Fort Worth Star-Telegram*, September 17, 1950.

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Flanking the center window on the south elevation of Anna Shelton Hall are two iron sculptures that face the Tillar Garden. They were the gift of Nettie Cobb in 1963 and are described in the records of the Grounds Committee as “antique French statues” and are variously called *The Students* or *The Scholars*. Each is approximately 5' 3". The left sculpture is of a young girl holding a book with a stack of books on the ground behind her right foot (**Resource #12**). The right sculpture is of a curly-haired boy holding a quill pen as if writing in a book. To the side of his left foot is an ink well sitting on a stack of books (**Resource #13**). Mounted on the wall of Shelton Hall above the sculpture is a bronze plaque that reads “HONORING/THE YOUTH OF FORT WORTH/THE FUTURE PERSONNEL OF THE/WOMAN’S CLUB/WITH WHOM I WORKED AND LOVED/DEC 1963 NETTIE COBB.” The sculptures were painted “antique green” in 1970 but have since been painted white (Photo 30).

The sculptures are counted as two contributing objects.

An exposed aggregate concrete drive separates Meacham Hall from Ida Saunders Hall. It slopes down from the south to the north.

Resource #14: Memorial Garden, 1962-1967. The Memorial Garden is located in a courtyard bounded by the Newby Building, Anna Shelton Hall, and Waples Hall on the east, the Gallery and Ida Saunders Hall on the south, and the Art Department Studio on the north. Designed by Carter & Burgess, planning for the garden began in 1962-63 and the execution was completed in 1967. Funding for the garden was derived from various clubs and departments, individuals, and two gifts from Sears, Roebuck and Company. It replaced a driveway that was used by the club president to park her car. The garden provides the primary access to all of the buildings except Florence Shuman Hall and Margaret Meacham Hall.

The walks within the garden are of exposed aggregate edged with red brick. The walks converge near the entrances to the Newby Building and the Gallery, creating a small rectangular garden (Photos 31 and 32). The original plans called for a small pool in this area but it was not executed. The space is outlined with manicured boxwoods. In the interior of the garden are more clipped boxwoods and other shrubs. At its center is a sundial on a tiered brick base. It was a gift of the club's Garden Department (Photo 14). Along the west side of the garden is a wall of ornamental concrete block. In the middle of the wall is a section of solid concrete block. At its center is a terra cotta arch that surrounds a small cherub fountain. Water flows from the fountain to a U-shaped splash pool below. Flanking the pool are bronze statues of a buck and a doe. They were crafted in Japan and were a gift of Birdie May Young. The fountain and sculptures are beneath a wrought iron trellis (Photo 33). The fountain was given to the club in 1932 and was originally located in Ann Shelton Hall. It was removed from the building and stored in a basement until it was installed in the Memorial Garden. Elsewhere in the garden are wrought iron benches, urns, and statuettes that have been given in honor or memory of members. Manicured boxwood hedges also frame the concrete block wall along the west side of the garden, the south elevation of the Art Department Studio, and the north elevation of the Gallery.

The Memorial Garden is counted as one contributing site.

Resource #15: Texas Garden, c. 1986. In front of Waples Hall is the Texas Garden which was created in celebration of Texas' sesquicentennial in 1986 (Photos 9 and 34). This garden features native plantings centered on a bronze Texas star. Two lead crane sculptures with bronze legs were the gift of Mr. and Mrs. William H. Gordon in honor of the '62 Club. The garden is edged by a brick wall on its east and north sides. Many of the bricks are inscribed with names in memory or in honor of members. The wrought iron gates on the north side of the garden were given by Doris and Robert Klabzuba. The wrought iron gates facing Lake Street were given by Anna Marie Hawkins (north panel) and Ruby and David Dean (south panel).

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Because it was created after the period of significance, the Texas Garden is counted as a noncontributing site.

In 1997, Tucker Street between the club’s buildings and the parking lot to the north was vacated and is now known as Woman’s Club Drive. Most of the club’s property, including the parking lot to the north (which is not included within the boundaries of the district) has been enclosed by a wrought iron fence with gates at the entrances to Woman’s Club Drive and along the west side of the parking lot. This was done as a security measure following the theft of the Pan fountain in 1998. Fortunately, the fountain was recovered and reinstalled in the pool in the Tillar Garden.

The Woman’s Club has evolved over the years, quickly growing from one building to six in less than a decade. It was further expanded with the construction of another building in 1949 and the acquisition of the last house on the block in 1954-55. The buildings have been modified over the years to meet the organization’s changing needs and to create a unified appearance. The most substantive modifications, the reconfiguration of the façades of two buildings, happened within the period of significance (1923-1967). All of the buildings retain a high degree of integrity on the exterior and interior. All possess integrity of design, materials, workmanship, and location. They have retained their integrity of feeling as the exteriors have been well maintained and the interiors are filled with antique furniture, decorative objects, and paintings that have been owned by the club for decades. The setting has changed as the hospital district to the south has grown and buildings to the west, north and northeast have given way to parking lots, including the block to the north that now serves as a parking lot for the club. However, the property on which the buildings sit has received no substantial changes since the end of the period of significance with the exception of the maturing tree canopy which obscures views of the buildings from Pennsylvania Avenue. The nominated property retains its integrity of association as the buildings still serve the same function that they did during the period of significance.

Summary of Resources within the nominated district

Resource Name	Date of Construction and alterations or installation	Resource type	Status	Map key
Florence Shuman Hall	c. 1903, 1915, 1936, 1991	Building	Contributing	1
William G. Newby Memorial Building	1910-11, 1954,	Building	Contributing	2
Anna Shelton Hall	1925-26	Building	Contributing	3
May R. Waples Hall	1949	Building	Contributing	4
Bewley Hall & Gallery	1929-30, 1966	Building	Contributing	5
Ida Saunders Hall	c. 1903, c. 1936, 1966	Building	Contributing	6
Art Department Studio	c. 1903, 1929	Building	Contributing	7
Margaret Meacham Hall	c. 1904, 1954-55	Building	Contributing	8
Friendly Gates and Shuman Fence	1933, 1950, 1965, 1972	Object	Contributing	9
Tillar Memorial Garden	1933	Site	Contributing	10
<i>Hebe</i> sculpture	1963	Object	Contributing	11
<i>The Students</i>	1963	Objects (2)	Contributing	12-13
Memorial Garden	1962-67	Site	Contributing	14
Texas Garden	1986	Site	Noncontributing	15

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Statement of Significance

Since its founding in 1923, The Woman's Club of Fort Worth has played an important role in the cultural, educational, social, and civic life of thousands of women and in the larger community. As its membership grew, so did its physical plan. Acquired or built between 1923 and 1954, the complex consists of eight historic buildings and related contributing resources. As such, its campus, nominated as a historic district, is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion A in the area of Social History. The period of significance is from 1923, the year the club was organized and acquired its first building, to 1967. The latter year recognizes the continued importance and occupation of the complex by The Woman's Club of Fort Worth and corresponds to the National Register's 50-year guideline.

The formation of women's clubs in America coincided with the Progressive Movement of the late nineteenth and early twentieth centuries as well as the growth of "home study associations, the lyceum movement, and chautauqua societies." Through these clubs, which were typically segregated by race, middle and upper class women found opportunities for self-expression through the study of the arts, history, literature, and numerous other topics. Clubs also provided an acceptable forum from which women could advocate for a variety of progressive reforms such as child labor laws, juvenile courts, education, city beautification, and conservation of natural resources. In Texas, women's clubs were credited with establishing seventy per cent of the state's public libraries. It was common for women's clubs to band together, forming federations at the local, state, and national levels. These federations further broadened the clubs' ability to influence change.¹³

The Formation of The Woman's Club of Fort Worth

As early as 1896, clubwomen in Fort Worth aspired to own space that could be shared by the numerous woman's clubs in the city. Financial obstacles prevented the idea from coming to fruition. The idea resurfaced in 1922 after Anna Shelton (1861-1939), a prominent business- and clubwoman, visited such a facility in Atlanta, Georgia. Upon returning to Fort Worth, then a city of more than 100,000 residents, Shelton convinced her fellow members of the Sorosis Club to take on such a project. At the invitation of this club, representatives from other woman's clubs met on January 13, 1923 at the First Christian Church to discuss the idea. With great enthusiasm, the women tasked a committee to explore the proposal. Shelton was elected as the group's president and Margaret McLain, another prominent clubwoman and civic activist, was elected secretary. The attendees adopted resolutions in support of such a building and a committee was formed to investigate possible sites.¹⁴

After visiting several potential sites, Anna Shelton presented one property for the committee's consideration. It was a house at 1316 Pennsylvania Avenue in the Quality Hill neighborhood, one of the enclaves favored by Fort Worth's wealthy white business and professional elites in the late nineteenth and early twentieth centuries. By the 1920s, the neighborhood was starting to decline as it began to fall out of favor as the wealthy turned their attention to other

¹³ *Handbook of Texas Online*, Megan Seaholm, "Texas Federation of Women's Clubs," accessed July 27, 2016, <http://www.tshaonline.org/handbook/online/articles/vnt01>. White women's clubs in Texas frequently joined the Texas Federation of Women's Clubs. Black women's clubs typically allied with the Texas Association of Colored Women's Clubs, now known as the Texas Association of Women's Clubs. See *Handbook of Texas Online*, Ruthe Winegarten, "Texas Association of Women's Clubs," accessed June 30, 2015, <http://www.tshaonline.org/handbook/online/articles/vet01>.

¹⁴ "Woman's Club has Properties Valued at \$250,000," unidentified newspaper article dated April 2, 1933, from Vertical File "Woman's Club of Fort Worth, 1930-1939," Genealogy, Archives, and Local History Unit, Fort Worth Library [hereafter referred to as GALHFWL]; Elizabeth Miller, *The Woman's Club of Fort Worth: The First Twenty-five Years, 1923-1948* (n.p.: 1959), 5. Anna Shelton was a charter member of the Fort Worth Federation of Women's Clubs. She also gained prominence as a real estate developer and businesswomen, skills that proved useful to The Women's Club of Fort Worth. See Ruth Karbach, "The Modern Women," in *Grace and Gumption: Stories of Fort Worth Women*, Katie Sherrod, editor (Fort Worth: TCU Press, 2007), 68-71 and 88-90.

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residential developments. The building under consideration was the former home of Heinrich Frerichs, a German cotton broker. The large two-and-one-half-story house was designed by architect G. Palmer Graves and constructed in 1910-11 for Frerichs. The Frerichs family returned to Germany in 1914. When World War I began, they were unable to return to the United States, leaving behind the house and its contents. This sparked rumors that Heinrich Frerichs was head of German intelligence in the southwest United States, which decades later was proved to be false. In 1917, following the United States' entrance into World War I, the house was turned over to the Alien Property Custodian and was occupied by military personnel.¹⁵

Members of the committee visited the house and thoroughly investigated it for the proposed use. Shelton became temporarily incapacitated following an attack of appendicitis but encouraged the committee to meet with a Mr. Kaufman, Frerichs' cousin and agent. It was reported that Kaufman was very accommodating but the committee members came to the realization that the clubs they represented did not have the means to purchase the property. Just as it seemed that the dream for a clubhouse would once again be dashed, a benefactress arose in the personage of Etta Newby, a local philanthropist who was not a clubwoman but was sympathetic to the principles for which the clubs stood. Newby had been looking for a suitable memorial to her late husband, William G. Newby, who died in 1916. As noted in an early history of the club, Etta Newby believed that the ideals held by the clubs matched those of her late husband. Those ideals included "fidelity to principal; concern for social welfare; love of Fort Worth, and participation in all things which were for the betterment; enjoyment of fine literature; good fellowship, and delight in social contact with congenial friends; a keen appreciation of the beautiful, and pleasure in artistic surroundings."¹⁶

When it was learned that the acquisition of the property was within their reach, the club women immediately organized a board of directors with one representative from each of the eleven clubs that had expressed an interest in participating in the proposition. A meeting was held on July 3, 1923 at the First Presbyterian Church to accept the gift. The board submitted an application for a state charter which was granted on July 17, 1923 under the name of The Associated Clubwomen of Fort Worth. The charter recognized the club as a Texas corporation.¹⁷

Etta Newby purchased the Frerichs house for \$35,000 and deeded it to the club. Her gift specified that Anna Shelton was to be president of the new organization, a position she held until a few months before her death in 1939. The charter and the deed transferring the property to the club also specified that membership was to be limited to white women's clubs (the clause "white women only" was removed from the charter in 1970). The club's bylaws made at-large membership possible for women not affiliated with one of the charter clubs and who were interested in the club's objectives, namely "the cultural and civic advancement of Fort Worth; and the study of literature, history, science, painting, music, and other fine arts." An amended charter changing the name of the club to The Woman's Club of Fort Worth (TWC) was granted on May 6, 1924 and included the name of another club that wished to be affiliated with the organization.¹⁸

¹⁵ Miller, *The Woman's Club of Fort Worth*, 6-7. See also "Echoes from the Founders Luncheon," *The Magazine of The Woman's Club* (April 1933): 5. In the 1990s, TWC member Lesbia Roberts contacted Frerichs' daughter in Germany and learned that Frerichs was not a spy. The reason the family did not return to Fort Worth was the death of the oldest son, Emil Adolph in 1916. However, the elder Frerichs continued to make business trips to Fort Worth and New York until his death in 1932. See Chris Vaughn, "Genealogist Rebuilds Reputation of Tycoon Labeled WWI German Spy: Historical Marker Will be Replaced," *Fort Worth Star-Telegram*, August 25, 1996.

¹⁶ "Echoes from the Founders Luncheon;" Miller, *The Woman's Club of Fort Worth*, 5-6.

¹⁷ Miller, *The Woman's Club of Fort Worth*, 6-7.

¹⁸ Miller, *The Woman's Club of Fort Worth*, 6-7; "In Dedication," *The Magazine of The Woman's Club* (November 1928): 6. The charter clubs were the Fort Worth Federation of Women's Clubs, Woman's Wednesday Club, Monday Book Club, 93 Club, Sorosis Club, Shakespeare Club, Penelope Club, Euterpean Club, History Club, College Women's Club, and Harmony Club. The Cadmean Club was added to the amended charter.

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The club held its first program in the house on November 2, 1923. A sum of \$17,000 was spent furnishing the building. Meetings were held in the "reception suite" on the first floor and were followed by tea and vanilla wafers in the dining room. The upstairs rooms were reserved for use by the literary clubs who also furnished them. By the end of the 1923-1924 club year, the organization had 1,068 members; 922 of whom were charter members. Annual dues were \$10 and those paying \$100 received the title of Life Member.¹⁹

The deed to the house was formally accepted on May 9, 1924. It specified that the building was to be known as the William G. Newby Memorial Building. The deed also included restrictions, some of which proved to be problematic with the passage of time. Women were prohibited from smoking on the premises and alcoholic beverages were forbidden. Playing cards on Sunday or for money was also banned and no mortgage was to ever be placed on the building. Mrs. Newby died in 1936 and in her will she left the club \$25,000 which was to be held in trust with the income to be used only for the upkeep of the Newby Building.²⁰

Expansion of the Physical Plan

Even before the deed for the Newby Building was formally accepted, it was apparent that the size of the building was inadequate for the club's growing needs. In April 1924, it was announced that TWC planned to erect a combination lecture and banquet hall that would adjoin the Newby Building. According to the *Dallas Morning News*, it was to be a two-story auditorium with a seating capacity of 1,000 on the upper floor and a banquet hall with a similar capacity on the lower floor. It was anticipated that the building would cost approximately \$100,000.²¹ In order to bring the plan to fruition, it would be necessary for the club to acquire the Ryan-Edrington House, located immediately east of the Newby Building at 1302 Pennsylvania Avenue. This was accomplished before the end of 1924. The house was purchased through the sale of bonds to members and their families, as well as funds from the affiliated clubs, contributions from the business community, and through benefits such as bridge tournaments.²²

A rendering in the May 17, 1925 issue of the *Fort Worth Press* provided additional details regarding the Club's plan for the new property. It indicated that the proposed auditorium was to be located on the site of the Ryan-Edrington House—perhaps as a remodeling of that building. The proposed façade of the new building was similar to the façade of the Newby Building. It had a rectangular massing with a hipped-roof and arched openings on the first floor. The two buildings were to be connected by a one-story link that would serve as the auditorium and banquet hall until the proposed auditorium could be constructed in the larger building.²³ Construction of the link began in 1925 and was completed in November 1926. The elegant one-story structure was designed by Sanguinet, Staats, and Hedrick, the city's most influential architecture firm during the first quarter of the twentieth century, and constructed by J. M. Gurley. The building extended south and east from the rear of the Newby Building. Its interior had a large open volume with a stage on the east wall. When used as a lecture hall, the space had a seating capacity of 650 and a capacity of 350 when used as a banquet hall. After its construction, the building was also used as a venue for art exhibitions.²⁴ The lecture hall was named Anna Shelton Hall in honor of the club's first president. The proposed auditorium on the site of the Ryan-Edrington House never materialized. Instead, the house served as the home of the Junior Woman's Club from 1927 to 1955.

¹⁹ Miller, *The Woman's Club of Fort Worth*, 8; *Dallas Morning News*, April 26, 1924.

²⁰ Miller, *The Woman's Club of Fort Worth*, 8, 23.

²¹ "Plan Auditorium for Fort Worth," *Dallas Morning News*, April 26, 1924.

²² Miller, *The Woman's Club of Fort Worth*, 8.

²³ *Fort Worth Record*, May 17, 1925.

²⁴ "Here's How the Woman's Club Will Look When Completed," *Fort Worth Record*, May 17, 1925, Vertical File "Woman's Club of Fort Worth, 1930-1939," GALHFWL; Miller, *The Woman's Club of Fort Worth*, 9; "Nine Years of Growth and Service Recorded by Woman's Club," *The Magazine of The Woman's Club* (May 1932): 9.

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When it was determined that it was not feasible to construct the large auditorium, TWC constructed a small one on the block immediately north of the main campus in 1925. W. C. Clarkson, a prominent Fort Worth architect, donated the design of the building. Known as the Music Box, the building was constructed for the Euterpean and Harmony clubs but was available for use by the public for concerts, lectures, and theatrical programs. When the building proved to be uncondusive for this use, it was leased to a theater group for approximately five years. In 1937, it was leased to local artist Blanche McVeigh for her School of Fine Arts. In 1938, it was leased to the Junior League. TWC sold the building in 1940 and it was converted to apartments (see Map #5). In the early 1960s, TWC purchased the building and had it demolished for parking.²⁵

In 1926, Hare and Hare, a landscape architecture firm from Kansas City, Missouri, completed a landscape plan for the club grounds. In 1925, the Board of Park Commissions hired the firm to create a master plan for the city's parks. That appointment, along with private commissions, meant S. Herbert Hare, one of the firm's principals, spent considerable time in Fort Worth. Hare's design was a gift to the Fort Worth Garden Club, the sponsor of the project, even though the organization was not a formal member of The Woman's Club. The design framed the Newby Building's front three arched windows with southern laurel and ligustrum. The elm trees along the street were trimmed to provide a better view. The landscaping was executed by the park department's recently hired city forester, Raymond C. Morrison, who also provided his services at no charge. The Fort Worth Garden Club spent \$4,000 on the project which was funded in part by the garden club's sale of a "Model Home and Garden" constructed in the Monticello neighborhood. Hare's plan called for the addition of a wrought iron gate and a small pool with a fountain to the east of the Newby Building and south of Anna Shelton Hall. These features were executed seven years later. Hare's design also included a terraced garden on the north side of Anna Shelton Hall. The cost of this work was nearly \$1,800 exclusive of any plantings. This project was also paid for by the Fort Worth Garden Club and executed under the supervision of Raymond C. Morrison.²⁶

In 1923, the house on the west end of the block, the future Margaret Meacham Hall, was acquired by Baptist Hospital for use as a nurses' residence, and in 1929, it became the location of the Robertson-Muellar-Harper Funeral Home. The club feared that something similar could happen to the house at 1320 Pennsylvania Avenue which was immediately west of the Newby Building. In 1929, the club acquired this home, partially insulating its buildings from further encroachment. Initially called the West Annex, it was opened for club use on October 4, 1929. A month prior, the Club entered into a contract for the construction of an architectural link between the West Annex and the Newby Building which was to be used as a lecture hall that could seat 200. The building was also intended to be used as a gallery for art exhibitions. It was designed by Joseph R. Pelich, a local architect whose Period Revival-style residences began to appear in upscale neighborhoods such as Mistletoe Heights, Park Hill, and River Crest earlier in the decade. Pelich also developed a plan to convert the carriage house behind the West Annex to an art studio which the club intended to rent. With the addition of the West Annex (named Ida Saunders Hall in 1938) and the lecture hall (later named Bewley Hall), it was thought that the club could accommodate a membership of 3,000, although it was said that President Shelton was hoping for a figure closer to 3,500.²⁷

²⁵ Mullins, *A History of The Woman's Club 1923-1973*, 179-80; Miller, *The Woman's Club of Fort Worth*, 9; "Nine Years of Growth and Service Recorded by Woman's Club," *Magazine of The Woman's Club*, (April 1933): 7. See also *Magazine of The Woman's Club*, (October 1933): 9.

²⁶ "This is My City," Fort Worth Garden Club brochure, c. 1926-28, copy in the possession of Susan Allen Kline; Miller, *The Woman's Club of Fort Worth*, 16; "The Garden Club Flower Show," *The Magazine of The Woman's Club* (November 1928): 10-11; "Garden Club Activity of Interest," *The Magazine of The Woman's Club*, (January 1929): 11. The developer of the Monticello Addition gave the site for the house to the garden club. Raymond C. Morrison designed the house and its garden.

²⁷ Elizabeth Miller, *The Woman's Club of Fort Worth: The First Twenty-five Years, 1923-1948* (n. p.: 1959), 9; Joseph R. Pelich, Addition to Woman's Club Building, Job No. 411, August 16, 1929 (plans in possession of The Woman's Club of Fort Worth). See also plans for the art studio dated October 3, 1929. Ida Saunders was a prominent clubwoman and community leader who was active in the Fort Worth Park League in the early 1900s. Her husband was pioneer physician Dr. Bacon L. Saunders.

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Interior work on the club's buildings was undertaken as the organization's needs changed and funds became available. Work on the foyer between Anna Shelton Hall and the Newby Building was completed in the spring of 1931. It was outfitted with "dignified furnishings of hand-carved walnut and tapestry, carrying out the Italian feeling of the architecture of the buildings." The "marble-like effect of the new floor finishing and the new wall decoration" transformed the foyer into a refined space worthy of its surroundings.²⁸

In 1932, a room in the West Annex adjacent to the lecture hall was devoted to use as a library. The library was intended to be a collection of books by Texas authors or about Texas, as well as a place to feature Texas artwork. The Texas Library was a project of the club's Literature Department and was the first such project undertaken by a woman's organization in the state. In 1935, the library became its own separate department. The library grew to include scrapbooks covering the history and activities of the Club as well as rare maps. By 1948, the collection contained 900 volumes, many of which were rare. The library, now located on the second floor of the building, is a highly regarded collection of books about Texas or by Texas authors, as well as other Texana materials.²⁹

In March 1933, wrought-iron gates were installed in the courtyard east of the Newby Building and dedicated a month later on April 17, 1933. They were the gift of Florence (Mrs. A. L.) Shuman. The delicate floral design of the gates was the work of W. G. Clarkson & Company and its chief designer, C. O. Chromaster. They were forged by Jeff Lowry Iron Works of Fort Worth.³⁰ Later that year, the pool in the courtyard garden designed by Hare and Hare was completed. The pool and a small fountain were donated by Genievre Eagon (Mrs. Benjamin J.) Tillar in memory of her husband. Titled *Pan of Rohallion* (or *Pipes of Pan*), the fountain was the work of Frederick MacMonnies (1863-1937), a prominent sculptor known for the large figural fountains in the Court of Honor at the 1893 Columbian Exhibition in Chicago.³¹

Ten years after its organization, TWC's property was valued at more than \$250,000. It contained 300 feet of valuable frontage along Pennsylvania Avenue and 220 feet along South Lake Street. Its indebtedness was less than \$20,000. To place the club on a more secure financial path, a brick duplex was constructed in 1930 at 3119 West Fourth Street on property that had been donated to the organization in 1923 by William J. Bailey. Income from the property, whether sold or leased, was to be used for an endowment for the club's lecture course.³²

As early as May 1933, club leaders were considering the renovation of the Junior Woman's Club building and the West Annex to conform to the "Italian Renaissance" design of the Newby Building and Anna Shelton Hall. It was thought that the added value that the improvements would bring would be worth the initial cost, estimated to be \$9,000.³³ These renovations occurred in 1936 as part of TWC's "contribution to Fort Worth's Frontier Centennial 'clean-up and beautify' movement." For the Junior Woman's Club, this meant squaring off the façade and removing its Prairie-style front porch

²⁸ "Woman's Club Activities," *The Magazine of The Woman's Club* (April 1931): 7.

²⁹ Miller, *The Woman's Club of Fort Worth*, 14-15.

³⁰ "Gates Given by Mrs. Shuman Installed," *The Magazine of The Woman's Club* (April 1933): 11; Advertisement for Jeff Lowry Iron Works, *The Magazine of The Woman's Club* (April 1933): 3. Charles Osborne Chromaster (1891-1955) came to Fort Worth in 1922 to become the chief designer for Clarkson's firm. Their collaboration extended from 1922 to 1939. See Judith Singer Cohen, *Cowtown Moderne: Art Deco Architecture of Fort Worth, Texas* (College Station: Texas A&M Press, 1988), 19.

³¹ MacMonnies created the original *Pan of Rohallion* in 1890 for Rohallion, the New Jersey estate of Edward Adams, a descendant of Presidents John Adams and John Quincy Adams. Reductions of the sculpture were commercially produced between 1891 and the 1920s. It proved to be one of MacMonnies' most successful works. Reductions can be found at The Mount, Edith Wharton's home in Lenox, Massachusetts from 1902 to 1911, and in the collections of institutions such as the Cleveland Museum of Art, the Indianapolis Museum of Art, and the Art Institute of Chicago. See *Antiques and Fine Art*, Erica Dennis, "Curator's Choice: Pan of Rohallion," accessed June 16, 2016, <http://antiquesandfineart.com/articles.cfm?request=362>.

³² "Woman's Club has Properties Valued at \$250,000; .Miller, *The Woman's Club of Fort Worth*, 9; *The Magazine of The Woman's Club* (January 1931): 8.

³³ "Some Ambitions for the Near Future," *The Magazine of The Woman's Club* (May 1933): 8.

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supported by massive brick piers. Patterson and Teague, architects, replaced it with a low-pitched hipped-roof supported by delicate wrought iron columns influenced by "New Orleans and Charleston before the war." Multiple-light windows replaced one-over-one units. Louvered wood shutters were installed around windows on the façade and elsewhere on the west and east elevations. Contemporary accounts described the new look as English Regency. The building was painted white to complement the Newby Building. Interior designer Earl Hart Miller of Dallas worked in conjunction with the architects on the building's transformation. The interior work included painting dark woodwork a light gray with green undertones, installing a new mantle reportedly made from an original mantle in the Morris-Jumel House in Manhattan where Washington had his headquarters in the Fall of 1776, and reproduction wallpaper. The massive porch and dormer window of the West Annex were also removed and the building was given a look that was softer than its former appearance. It, too, was painted white.³⁴

Following World War II, The Woman's Club set its sights on further expansion and refinement of the physical plan. In 1946, Anna Shelton Hall was redecorated. However, it was recognized that the size of the club's tea room made it inadequate to accommodate all who wished to use it. In January 1947, President Margaret (Mrs. R. E.) Cox sent a letter to members stating that the club had commissioned plans for the construction of a tea room on the location of the terrace north of Anna Shelton Hall. It was expected that the cost of constructing and equipping the tea room, as well as other proposed improvements (including air conditioning Anna Shelton Hall) would be \$100,000. President Cox reminded members that their yearly dues were only ten dollars and had never been raised. She asked the members to make generous donations so that the club could undertake these projects. In March, club leaders voted to name the new building Waples Hall in honor of the late May R. (Mrs. John G.) Waples. Mrs. Waples had served as the club's vice president for many years and had been one of its most generous supporters. By April 1947, the cost of the building and other improvements, which included the installation of an elevator in Newby Hall, something members had requested for a number of years, had increased to \$180,000.³⁵

Prior to the construction of the new tea room, improvements were made to other buildings. They included new curtains for the stage in Anna Shelton Hall and new carpet for the Newby Building. Some of the furniture was "bleached" and reupholstered. The upper walls of the west room off of the living room in Ida Saunders Hall were covered with wallpaper of "heavenly blue and rosy dawn morning glories." The room's wainscoting was painted in robin egg blue. Many of the rooms received new furniture or decorative pieces donated by members. It was reported that every room in Ida Saunders Hall, the Newby Building, and the Junior Woman's Club Building (in total more than fifty rooms) had "been redecorated or so thoroughly cleaned that it shines."³⁶

The original plans for the tea room were pared down, likely as a cost-cutting measure. Designed by W. G. Clarkson & Company, the one-story building was to have an arcaded loggia fronting Lake Street and arched windows were to face Tucker Street. However, the arches at the loggia were eliminated and replaced with brick columns supporting a simple architrave. The arched windows on the north elevation were also eliminated. Instead, blind arches were placed over the

³⁴ Pauline Naylor, "Woman's Club Life Members' Annual Luncheon on Friday," *Fort Worth Star-Telegram*, May 10, 1936 and Mummert, "Artists and Exhibits." Earl Hart Miller gained a reputation as an authority on Southern architecture and spent 25 years in Natchez, Mississippi where he worked on the restoration of several ante-bellum homes before returning to Dallas in the early 1970s. See "Antique Forum Will Include Tour," *Dallas Morning News*, March 2, 1974.

³⁵ Mrs. R. E. Cox, President, to Club Members, January 25, 1947, "Woman's Club New Tea Room is Waples Hall," *Fort Worth Star-Telegram*, March 16, 1947, and "Tearoom Goal Up to \$180,000," *Fort Worth Press*, April 29, 1947, all found in Vertical File "Woman's Club of Fort Worth, 1940-1949," GALHFWL; Miller, *The Woman's Club of Fort Worth*, 33.

³⁶ "Woman's Club is Shining for Opening of 25th Season Next Month," *Fort Worth Press*, September 8, 1947, Vertical File "Woman's Club of Fort Worth, 1940-1949," GALHFWL.

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window openings. Ground was broken for the building in January 1949. The building was opened on October 12 of that year with an informal reception at which Mayor F. E. Deen spoke to the assembled members and invited guests.³⁷

Throughout TWC's history, beautification and maintenance of the grounds has been a high priority. In 1950, Florence Shuman gave a wrought iron fence that enclosed the south end of the Tillar Garden and complemented the "Friendly Gates" which she gave in 1933. This project was part of an extensive renovation of the grounds on the Pennsylvania side of the complex. Part of the project also included the redesign of the Tillar Garden, a gift from S. Herbert Hare whose firm provided the original plan for the site. The scope of this work has not been determined.³⁸

With the aid of a \$50,000 gift from the Amon G. Carter Foundation, TWC acquired the house at the west end of the block from Robertson-Muellar-Harper Funeral Home in 1954 for \$125,000. This gave the club ownership of the entire block. The funeral home remained in the building for another year before it became the home of the Junior Woman's Club which had been previously housed in Shuman Hall. The new building was named Margaret Meacham Hall in honor of a long-time member (and the mother-in-law of Amon G. Carter, publisher of the *Fort Worth Star-Telegram* and the city's most prominent booster). It was opened to members on September 29, 1955. L. B. Weinman & Sons designed a new sweeping staircase for the interior as well as other alterations. The building received a new heating system and the basement was renovated to house a snack bar and lecture room. The first floor was to be used for bazaars and informal entertaining and also contained a sky-lit art studio. The funeral home's chapel was used as a lecture hall. The upstairs was renovated to accommodate card rooms, small teas, and lectures. With its namesake present, Margaret Meacham Hall was formally dedicated on April 20, 1956. The festivities included the unveiling of a portrait of Mrs. Meacham that was painted by Fort Worth artist Emily Guthrie Smith. This painting still hangs in the building.³⁹

As Margaret Meacham Hall was being renovated and for several years after, improvements were made to other buildings, including the installation of railings at all entrances. All of the buildings were painted "Antique Spanish White" and iron trim was painted black. The parking lot north of Tucker Street was enlarged with the purchase of additional property. The Newby Building, Anna Shelton Hall, and Florence Shuman Hall (now the home of TWC's Fine Arts Department) were air conditioned, and a "music system" was installed in Anna Shelton Hall. Other work was done at Bewley and Saunders halls. Generous members continued to bestow gifts on the club. These include Ida Nell Pangburn's gift of a Mathusek square grand piano and a hall clock given in memory of Mrs. W. J. Danforth by her family. Friends presented a portrait of Florence Shuman to hang in her namesake building. It was also painted by Emily Guthrie Smith and still hangs in the building.⁴⁰

As the steward of a substantial holding of real estate, TWC continued to face the challenge of maintaining and upgrading its collection of buildings through the 1960s. After careful study, a program of repair and rehabilitation was undertaken that included the replacement of cornices and downspouts, repair of windows, installation of ornamental iron trim, painting of all buildings, and installation of exposed aggregate sidewalks and drives.⁴¹ Planning for the Memorial Garden between the Waples, Shelton, Newby, and Saunders buildings, and the Art Department began in 1962 and was completed in 1967. In 1966, Bewley Hall was enlarged with an addition on its north side. The addition, known as the Gallery (or Galleria), continued the use of large fanlight windows like those on the building's south side. It was designed by the local

³⁷ Undated newspaper rendering and cutline [c. 1947] and "Woman's Club to Open New Dining Room on Wednesday," *Fort Worth Star-Telegram*, October 7, 1949, both from Vertical File "Woman's Club of Fort Worth, 1940-1949," GALHFWL.

³⁸ *Fort Worth Star-Telegram*, September 17, 1950.

³⁹ "Carter Gift Helps City Woman's Club Expand Properties," *Fort Worth Magazine* 29 No. 1 (January 1954): 30; "Buildings Tell Story of Woman's Club," undated article from the *Fort Worth Press* and "Just-Finished Meacham Hall Opens Today," *Fort Worth Press*, September 29, 1955, both found in Vertical File "Woman's Club of Fort Worth, 1950-1959," GALHFWL.

⁴⁰ Miller, *The Woman's Club of Fort Worth*, 40, 42-43.

⁴¹ Miller, *The Woman's Club of Fort Worth*, 51.

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architecture and engineering firm Kirk Voich Smith. The construction of the gallery necessitated alterations to the adjacent Ida Saunders Hall.

The Woman's Club of Fort Worth remains a conscientious steward of its property. In 1966 and 1967, the Saunders, Shuman, Newby, and Meacham buildings were designated Recorded Texas Historic Landmarks. The organization established the Historic Preservation Trust Foundation in 1983 for the purpose of maintaining its buildings. The entire complex was designated a City of Fort Worth Historic and Cultural Landmark in 1990.

The Woman's Club in the Life of Its Members

With the expansion of its facilities and its reach within the community, TWC became an important part of the lives of its members. For many, it was a "home away from home." As noted in a summary of the club's activities during its first nine years of existence, it provided its members with "a place in which they may entertain their friends, in a luxurious setting, with homelike atmosphere. There are facilities for any sort of entertaining, large or small, formal or informal."⁴² At one time it even offered living quarters to members. However, for many women, membership provided more than a beautiful backdrop for entertaining. This "home away from home" offered a place where like-minded women could gather to study literature, music, history, the arts, and other areas of interest.

From its early years, art has been an important area of study for members and TWC has acquired an art collection of note. The Art Department was one of the organization's original departments. Monthly exhibitions featuring a variety of media were held in the library and dining room of the Newby Building until the construction of Bewley Hall in 1929. The Art Department hosted the annual show of the Fort Worth Painters Club, as well as exhibits of works from private collections or galleries, or one-man shows of prominent artists. In addition, art classes taught by professional instructors were offered to members for a fee. Artwork owned by the club was acquired through donation and purchase. In 1927, Etta Newby donated a portrait of her husband (for whom Newby Hall is named) that was painted by Nicholas Brewer. In 1928, the club commissioned Murray Bewley (a talented artist who was also the son of prominent club member Hallie Bewley for whom Bewley Hall was named) to paint Mrs. Newby's portrait. Murray Bewley also painted portraits of Anna Shelton and Mrs. J. C. Terrell. The club bought works by Isabel Branson Cartwright, Frank Tenney Johnson, and Frank M. Armington, all of whom exhibited their work at the club. A painting by Charles Curran that had belonged to Olive Peak was donated to the club by Peak's niece, Mrs. Frank Kent, in her aunt's memory. The Junior Woman's Club started its own art collection in 1929 with the purchase of "Spring in Picardy," a landscape painted by Frank Townsend Hutchens.⁴³

The Junior Woman's Club was established in 1927 and met in the house at South Lake Street and Pennsylvania Avenue which had been purchased in 1924. By 1929, it was believed to be the largest Junior Woman's Club in the nation and the only one with its own clubhouse. Initially, membership was reserved for young women ages fourteen to twenty-four with the expectation that they would transfer to The Woman's Club when they aged out. When there was resistance to being forced out, the age limit was raised to thirty, and then to thirty-five in 1947. By that date, the total membership had been set at 500. Within the Junior Women's Club were ten study sessions and four bridge groups.⁴⁴

⁴² "Nine Years of Growth and Service," *The Magazine of The Woman's Club* (May 1932): 5.

⁴³ Miller, *The Woman's Club of Fort Worth*, 16-17; "Junior Club Starts an Art Collection," *The Magazine of the Woman's Club* (June 1929): 8.

⁴⁴ Miller, *The Woman's Club of Fort Worth*, 20.

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In 1931, TWC became the first woman's club in Texas to have its own radio hour. Air time was provided free three times a week, courtesy of Margaret Meacham, a club member and owner of radio station KFJZ. Subsequent owners also provided free air time and the programs were heard until 1940.⁴⁵

As part of its cultural and educational offerings to its members, TWC and its individual clubs and departments sponsored lectures and other programs on a variety of topics. Between 1935 and 1948, TWC's lecture course featured nationally-known speakers such as Gertrude Stein, John Erskine, Randolph Churchill, Norman Cousins, Ogden Nash, and Grant Wood.⁴⁶ Individual clubs also sponsored programs that frequently reflected current events. In 1954, the Etta Newby Club featured guest speakers who delivered addresses on "Atomic Energy for Peaceful Purposes" and "Signature of Communism." During this same period, the Legislative Committee kept members abreast of topics such as proposed amendments to the Texas Constitution, the United Nations' charter, and reforms to juvenile corrections programs in Tarrant County.⁴⁷

On June 2, 1939, The Woman's Club experienced a change of leadership with the installation of Mrs. A. W. Terrell as the organization's new president. Terrell had served as the club's second vice president and was Anna Shelton's hand-picked successor. Shelton was given the title of president emeritus in recognition of her sixteen years of service to the club. Ill health over the past two years had kept her from fulfilling all of the functions of her office.⁴⁸ She died August 28, 1939. Under Mrs. Terrell's leadership, the club sought to correct inconsistencies in its organization. Both the deed to the Newby Building and the club's charter stated that members had to belong to individual clubs. Those with at-large status were organized into a new club appropriately titled the Etta Newby Club.⁴⁹

From its inception, TWC looked to its members to raise funds for operation of the growing complex and administration of the organization. It sold non-interest bearing bonds to members, hosted bridge tournaments, published a cookbook, and raffled handmade quilts. Despite the economic downturn during the Great Depression, members of the club held bazaars and teas to raise money for the organization. Even with the renovations of the West Annex and the Junior Woman's Club buildings in 1936, TWC continued to make sizable payments on its indebtedness, and in 1940, the debt was liquidated.⁵⁰

When The Woman's Club celebrated its silver anniversary in 1948, it had a membership of 1,800 with a waiting list of 200. There were eighteen sections and departments, thirteen study clubs, and numerous other groups that met in its facilities. Its physical plant was conservatively valued at half a million dollars. Members had reciprocal privileges at nineteen clubs across the country plus a club in London and one in Montreal.⁵¹

The Woman's Club in the Community

From its inception, The Woman's Club of Fort Worth was active in the social, cultural, educational, and civic life of the community. The Social Service Department was formed the same year as the club's founding. Support was given to the Fort Worth Free Baby Hospital, the Orphan's Home, the Wesley House, and the Tarrant County jail. A Christmas package was given to every resident of the Tarrant County Poor Farm. A circulating library was made available to the home bound, and free music lessons were given to a small group of children. Charitable organizations such as the Lena Pope

⁴⁵ Miller, *The Woman's Club of Fort Worth*, 25; "Nine Years of Growth and Service Recorded by Woman's Club," *The Magazine of The Woman's Club* (May 1932), 5; "Echoes from the Founders Luncheon," *The Magazine of the Woman's Club* (April 1932): 1.

⁴⁶ Miller, *The Woman's Club of Fort Worth*, 13.

⁴⁷ *The Woman's Club Bulletin*, various issue between February 1954 and March 1955.

⁴⁸ *Fort Worth Star-Telegram*, June 2, 1939.

⁴⁹ Miller, *The Woman's Club of Fort Worth*, 26.

⁵⁰ Miller, *The Woman's Club of Fort Worth*, 30.

⁵¹ "Fort Worth Woman's Club Now Has Finest Plant of Kind in US," *Fort Worth Press*, October 25, 1948, from Vertical File "Woman's Club of Fort Worth, 1940-1949," GALHFWL.

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Home, a local orphanage and adoption center, were given free access to Anna Shelton Hall for their use once a year. TWC was also a sponsor of the Camp Fire Girls which held its meetings at the club with members of TWC "providing encouragement and stimulus."⁵²

During the Great Depression, members of TWC sought practical ways to help others in need. The Woman's Wednesday Club collected magazines and bottles to be given to the City-County Hospital. TWC made donations to the public library, Community Chest, Cancer Fund, United Service Organizations (USO), American Red Cross, and Birth Control League.⁵³ The Woman's Club is credited with saving the Fort Worth Symphony during this time. Initially, it gave the organization a yearly donation of \$100. When the symphony suffered financially as a result of the Depression, the club became its sponsor in 1931 and continued to do so for six years. The club's president, Anna Shelton, became president of the symphony and reportedly was the first woman president of a symphony society in the United States.⁵⁴

TWC had close ties to Fort Worth's business community, in part due to Anna Shelton's reputation as a businesswoman, other women business owners, and the fact that the wives of prominent businessmen were members of the club. As the Great Depression advanced, TWC distributed 25,000 directories produced by the Chamber of Commerce that highlighted locally made products. The club was also a sponsor of a Manufacturers' Luncheon that was attended by 1,000 people.⁵⁵ In addition, many Fort Worth businesses advertised in *The Magazine of The Woman's Club*. It was a reciprocal arrangement. The advertisements helped the club pay for the publication of the magazine and in turn, readers of the magazine were encouraged to patronize the sponsoring businesses.⁵⁶

Two organizations that were not directly affiliated with The Woman's Club were able to use its facilities until they found other accommodations. The Texas Federation of Women's Clubs used the West Annex for its state headquarters until its own building was completed in Austin in 1933.⁵⁷ The Fort Worth Garden Club was organized in 1926 under the auspices of TWC although it was not a formally affiliated club. The garden club used TWC's facilities for a number of years. Frances Portwood (Mrs. Ben O.) Smith was the garden club's first president (1926-1929) and it was during her tenure that the garden club secured the services of S. Herbert Hare to create a landscape plan for the complex.

During the presidencies of Mrs. A. W. Terrell (1939-42) and Mrs. James C. Wilson (1942-1945), the club's energies were mostly focused on the war effort, although it continued its lecture series and contributed \$100 to the building fund for a children's hospital. During the summer of 1940, the Red Cross used the Lecture (Bewley) Hall as a workroom. The Etta Newby Club began sewing for war relief. After the attack on Pearl Harbor, first aid and home nursing classes were held twice a week. The sewing room was opened to the public, and reading material was collected for soldiers. The Saunders Building was dedicated for Red Cross work. Wives of service members were offered reduced dues. Hundreds of layettes were given to military families in need. Cash donations were made to the Red Cross, USO, and the Community Chest. The club also purchased thousands of dollars of war bonds. All of this work commenced as the club carried on its regular activities. As previously noted, as this work was being initiated, the organization paid off its debt.⁵⁸

⁵² Miller, *The Woman's Club of Fort Worth*, 12; "Nine Years of Growth and Service Recorded by Woman's Club;" *Magazine of The Woman's Club*, (April 1933): 7.

⁵³ Woman's Wednesday Club Minutes, October 7, 1933-May 3, 1935, October 7, 1933, p. 7 (<http://texashistory.unt.edu/ark:/67531/metapth518676/>; accessed May 24, 2016), University of North Texas, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Tarrant County Archives, Fort Worth, Texas; Miller, *The Woman's Club of Fort Worth*, 26.

⁵⁴ Miller, *The Woman's Club of Fort Worth*, 18.

⁵⁵ "Nine Years of Growth and Service Recorded by Woman's Club."

⁵⁶ "Nine Years of Growth and Service Recorded by Woman's Club."

⁵⁷ Miller, *The Woman's Club of Fort Worth*, 8; *The Magazine of the Woman's Club*, (January 1930): 8.

⁵⁸ Miller, *The Woman's Club of Fort Worth*, 27-29.

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After the war, members of TWC continued to provide outreach to the community in a variety of ways. For several years in the mid-1950s, the Social Services Department provided support to five destitute little girls from one family. Several clubs and departments provided outreach to the U.S. Public Health Hospital in Fort Worth. The Spanish Department began a program of teaching English to Spanish-speaking patients and the Art Department taught classes there. Several of the music clubs performed for patients. In 1958, the U. S. Department of Health, Education and Welfare gave the club a Certificate for Volunteer Service for its work at the hospital. In 1960, the City of Fort Worth gave the club a citation ““for outstanding achievement in serving the needs of the Community.””⁵⁹

The Woman's Club of Fort Worth is still a vital and relevant organization in the lives of its members and within the community. Eleven of the charter clubs are still associated with it. It has approximately 1,400 members in 38 clubs and 18 departments. In addition, there are approximately 300 members of the Junior Woman's Club. Although the number of members has remained fairly constant, diversity within the membership has broadened. TWC focus still rests on educational and cultural enrichment of its members. There are clubs devoted to books, music, culinary arts, Shakespeare, and history, as well as clubs of general interest. Members of all clubs are encouraged to attend classes on art, creative writing, literature, conversational Spanish and French, needlework, bridge, mahjong, and tap dancing, among others. Each club also supports charitable causes. In addition, the organization supports a scholarship foundation that has provided \$400,000 in scholarships to 450 students since its founding in 1976. TWC makes its facilities available for use by other entities, including training sessions for members of the neighboring medical community.⁶⁰

Architects, Landscape Architects, and Builders

A number of the city's most distinguished architects were involved in the design of new buildings and gardens for the club as well as the renovation of existing buildings. Little information could be found on G. Palmer Graves, the architect of the William G. Newby Memorial Building. All of the contractors who constructed the buildings have not been identified. Joe Lollar constructed the Newby Building and J. M. Gurley constructed Anna Shelton Hall. No information has been found on Lollar. Gurley built Morningside Elementary School in 1935-37 and an addition to Charles E. Nash Elementary School in 1936. Other individuals and firms are discussed in more detail below.

Sanguinet, Staats, and Hedrick, architects

Marshall R. Sanguinet (1859-1936) was a native of St. Louis, Missouri where he attended St. Louis University. He later worked in the architectural office of his uncle, Thomas Walsh, in St. Louis before enrolling in a two-year course in architecture at Washington University in 1881. Upon completion of the coursework, he moved to Deming, New Mexico where he practiced architecture for six months before moving to Fort Worth in 1883. He formed several partnerships with other architects before establishing the firm of Sanguinet and Staats with Carl G. Staats (1871-1928) in 1902. Staats was born and educated in New York before starting work in 1891 with San Antonio architect James Riely Gordon, a prominent architect who left a legacy of notable county courthouses in Texas. He worked for Gordon until 1898 when he moved to Fort Worth to work as a draftsman for Sanguinet prior to the establishment of their own firm.⁶¹

Although the firm designed many types of buildings, they became well known for steel-framed skyscrapers and helped transform the skylines of cities such as Fort Worth, Dallas, Houston, Beaumont, Midland, and San Antonio. It became one

⁵⁹ Mullins, *History of The Woman's Club of Fort Worth*, 43-44.

⁶⁰ Taddie Hamilton, Past President (2010-2012), The Woman's Club of Fort Worth, interview with Susan Allen Kline, May 23, 2016.

⁶¹ *Handbook of Texas Online*, Carol Roark, “Sanguinet, Marshall Robert,” accessed June 13, 2016, <http://www.tshaonline.org/handbook/online/articles/fsta56>; *Handbook of Texas Online*, Christopher Long, “Staats, Carl G.,” accessed June 13, 2016, <http://www.tshaonline.org/handbook/online/articles/fstbd>.

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of the largest architectural firms in the state and operated branch offices in Dallas, Wichita Falls, San Antonio, Waco, and Houston.⁶²

Extant examples of their work in Fort Worth include West National Bank/Texas State Bank (1906, 1918), Flat Iron Building (1907, NR 1971), St. Andrews Episcopal Church (1909-12), First National Bank (original section, 1910, NR 2009), State National Bank Building (1912, NR 1980), Emergency Hospital (1913), Criminal Court Building (1917-18), W. T. Waggoner Building (1919-20, NR 1979), Winfield Garage and Livery (1919-20), and Farmers and Mechanics National Bank (Mauran, Russell, and Crowell as associate architects, 1920-21, NR 2012).⁶³

In 1922, Wyatt C. Hedrick (1888-1964), an engineer by training who had his own construction firm, purchased an interest in Sanguinet and Staats. Prior to joining Sanguinet and Staats, Hedrick's firm constructed several of their buildings in Fort Worth, including the Fort Worth Star-Telegram Building (1921) and the Neil P. Anderson Building (1921, NR 1978). Buildings designed by Sanguinet, Staats and Hedrick include St. Mary of the Assumption Church (1924, NR 1984), Monnig Dry Goods Company, Wholesale (1925) and Fort Worth Club Building (1925-26) as well as Anna Shelton Hall on The Woman's Club of Fort Worth's campus. When Sanguinet and Staats retired in 1926, Hedrick purchased their interests in the company. Hedrick's firm designed many notable buildings in Fort Worth, across the state, and around the country. At one time, it was considered to be the third-largest architecture firm in the nation.⁶⁴

L. B. Weinman (1867-1945), architect

Ludwig (Louis) Bernhart Weinman was born on March 14, 1867 in Rutlingen, Germany, one of nine children born to Jacob and Dorothea Minter Weinman. He attended the Stuttgart preparatory school and developed an interest in architecture at an early age. An older brother who was an officer in the Prussian army advised Ludwig to leave Germany, which he did, coming to the United States at the age of 15. At the age of 17, he joined his brother, Karl Weinman, in Atchison, Kansas. From 1884-1889, he interned with architect Alfred Meier of Kansas City. He also attended St. Benedict's College in Atchison part-time where he met his future wife, Mary Lily Ostertag.⁶⁵

From Meier's office, Weinman moved to San Antonio where he worked in design and drafting in the office of James Riely Gordon. A job with A. N. Dawson brought him to Fort Worth around 1890 where he designed the city's first permanent city hall. In 1896, he established his own architecture firm. Among his early commissions was the design of the Central Fire Station. It was constructed in 1899 at Throckmorton, Eighth, and Monroe streets. When the building was demolished in 1939, he reportedly said "It is a new deal . . . It will give work to other men."⁶⁶

Anti-German sentiment around World War I resulted in a significant decrease in the number of commissions Weinman received during this era. Prior investments in commercial and residential rentals provided some income for the family. It

⁶² *Handbook of Texas Online*, Christopher Long, "Sanguinet and Staats," accessed June 13, 2016, <http://www.tshaonline.org/handbook/online/articles/cms01>.

⁶³ *Dallas Morning News*, October 2, 1902; Carol Roark, *Fort Worth Central Business District* (Fort Worth: Historic Preservation Council for Tarrant County, 1991), 39, 42, 52, 56, 74, 76, 78, 80, 85, 91, 95, 99, 124.

⁶⁴ *Handbook of Texas Online*, Christopher Long, "Hedrick, Wyatt Cephas," accessed June 13, 2016, <http://www.tshaonline.org/handbook/online/articles/fhe51>; Carol Roark, *Fort Worth's Legendary Landmarks* (Fort Worth: Texas Christian University Press, 1995), 123; Roark, *Fort Worth Central Business District*, 38, 98.

⁶⁵ "L. B. Weinman, Early Day Architect, Dies," *Fort Worth Star-Telegram*, August 18, 1945; "Ludwig B. Weinman: An Inventory of His Drawings, 1890-1929," Alexander Architectural Archive, University of Texas Libraries, The University of Texas at Austin, accessed May 6, 2016, <http://www.lib.utexas.edu/taro/utaaa/00013.html>.

⁶⁶ "L. B. Weinman, Early Day Architect, Dies." Weinman's obituary states that he came to Fort Worth in 1890; the Alexander Architectural Archive biography, which is based on an oral interview with Weinman's son, Arthur O. Weinman, by Arthur W. Weinman (Louis' grandson), October 1982, infers that he came to the city in 1891.

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was around this time that Weinman changed his first name from Ludwig to Louis. His architectural practice resumed in the 1920s and 1930s and consisted mostly of multi-family and private residences.⁶⁷

Two of Weinman's sons, Louis B., Jr. and Arthur O. Weinman, joined their father's practice. Following the elder Weinman's death in 1945 and until approximately 1970, the firm operated under the name L. B. Weinman and Sons, mostly through the efforts of Louis B. Jr. It was during this period that the interior sweeping stairway in Margaret Meacham Hall was designed and constructed.⁶⁸

Weinman designed numerous stately homes in the Quality Hill area and in other late nineteenth- and early twentieth-century neighborhoods in Fort Worth, including a home for his family (demolished) that was across the street from the present TWC complex. Surviving examples of his residential work include the Morris Berney House (now TWC's Ida Saunders Hall), c. 1903; J. F. Moore House (now TWC's Margaret Meacham Hall), c. 1904; Guertler-Harris House, c. 1905 (attributed); Ambler House, c. 1907 (attributed); Garrettson-Chandler House, c. 1910 (attributed); Sparks House, 1911, (attributed); and Nash House, c. 1915. Most of these houses reflected Prairie School and Craftsman influences, often with full-width porches.⁶⁹

Wiley G. Clarkson, (1885-1952), architect

Wiley Gulick Clarkson was one of Fort Worth's most prominent and versatile architects during the first half of the 20th century. His work frequently reflected traditional architectural styles. When he delved into Modernist designs in the 1930s, his work displayed a strong classical influence. Born in 1885 in Corsicana, Texas, Clarkson attended the University of Texas for two years and then transferred to Chicago's Armour Institute of Technology where he studied engineering. He then enrolled at the School of the Art Institute in Chicago to study architecture. He returned to Corsicana in 1908 where he practiced architecture for four years and then moved to Fort Worth in 1912. He briefly partnered with E. Stanley Field under the name Field and Clarkson. Projects designed by the pair included Hubbard High School in Hubbard, Texas, (c. 1912-14, Recorded Texas Historic Landmark, 2013), Hebrew Institute in Fort Worth (1914), and a Methodist church in Coleman (1915).⁷⁰ In 1919, he and A. Wright Gaines (1884-1921) formed a partnership under the name Clarkson and Gaines until Gaines' death in 1921.⁷¹

Clarkson's residential designs could be found in neighborhoods such as Fort Worth's Ryan Place, Westover Hills, and River Crest. Educational, religious, institutional, and commercial work included the Mehl Building (1916), Texas Christian University Library, Trinity Episcopal Church, Sanger Brothers Department Store, Young Men's Christian Association, and the Woolworth Building (all 1925-27), First Methodist Church (1929), and W. I. Cook Memorial Children's Hospital and Methodist (Harris) Hospital (both 1930), and McLean Junior High (1935). Fort Worth projects in which he delved into Art Deco and Classical Moderne styles were the Sinclair Building (1929), Masonic Temple (1930-32), United States Federal Courthouse (associate architect to Paul Philippe Cret, 1933), Municipal Airport Administration Building (1936), North Side High School, and the City-County (John Peter Smith) Hospital (1938-39). Many of

⁶⁷ "Ludwig B. Weinman: An Inventory of His Drawings, 1890-1929."

⁶⁸ "Ludwig B. Weinman: An Inventory of His Drawings, 1890-1929."

⁶⁹ *Tarrant County Historic Resources Survey: Phase III, Fort Worth's Southside* (Fort Worth: Historic Preservation Council for Tarrant County, 1986), 27, 33, 40, 44, 45, 46, 60, 85, 91, 129, 130, and 138; McClurkin, *Fort Worth's Quality Hill*, 100.

⁷⁰ Hubbard High School, Historical Marker—Atlas Number 5507017693 (<http://atlas.thc.state.tx.us/details/5507017693>), accessed November 25, 2015; Hebrew Institute Building Fund Committee, Portal to Texas History (<http://texashistory.unt.edu/ark:/67531/metaph117173/?q=%22Field%20and%20clarkson%22>), accessed November 25, 2015; *San Antonio Express*, November 6, 1915.

⁷¹ Judith Singer Cohen, *Cowtown Moderne: Art Deco Architecture of Fort Worth, Texas* (College Station, Texas: Texas A&M Press, 1988), 19.

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Clarkson's designs were featured in the publication *Texas Architecture: A Pictorial Review of Texas Architecture* (1940).⁷²

In the late 1930s and 1940s, Clarkson frequently partnered with other prominent Fort Worth architects on projects for the federal government, including Ripley Place and Butler Place Public Housing complexes. One of his last projects was the Fort Worth Art Museum (later the Modern Art Museum, now the Fort Worth Community Art Center), done in association with A. George King, Herbert Bayer, and Gordon Chadwick, (1953).⁷³

Clarkson designed several projects for TWC. He provided the design for the club's Music Box which was located in the 1300 block of Tucker Street north of the club's campus. One image of the building suggests that its design followed the traditional styles preferred by the organization. Clarkson and C. O. Chromaster, an architect who worked in his firm, designed the club's "Friendly Gates" that were installed in 1933. He also designed Waples Hall which was constructed in 1949.

Clarkson was a charter member of the Texas Society of Architects and the Fort Worth chapter of the American Institute of Architects. He served as the TSA's president in 1942-43 and the president of the local chapter of the AIA in 1948. He died on May 5, 1952 in Fort Worth at the age of 66.⁷⁴

Joseph R. Pelich (1894-1968), architect

Joseph Roman Pelich was born in Prague, then part of Austria, in 1894. He immigrated to Cleveland, Ohio with his family when he was five years old. He received a Bachelor of Architecture degree from Cornell University in 1916. That same year, he also received the Beaux Arts Society, Charles Goodwin Sands Memorial, and Clifton Beckwith Brown Memorial medals. He also studied at the Sorbonne in France. From 1915 to 1917, he worked with architectural firms in Cleveland. When the country entered World War I, Pelich joined the U. S. Army Air Corps. He was sent to Canada for training with the Royal Flying Corps. From there, he was sent to Fort Worth, Texas and eventually became the chief flying instructor for the city's three army airfields. He was discharged from service in 1919 and then remained in Fort Worth to start his own architectural practice.⁷⁵

During the 1920s and 1930s, Pelich had numerous residential and institutional commissions in Fort Worth. His residential commissions were generally based on Period Revival styles. His work can be found in the Southside neighborhoods of Ryan Place, Mistletoe Heights, Park Hill and University West, as well as in the West Side's Arlington Heights, River Crest and the exclusive Westover Hills. The Mistletoe Heights Ponton House (c. 1920, NR 2006) is one of his earliest designs. Houses in the Park Hill neighborhood include the Fleming House (1927), Westbrook House (1928, NR 2009), and Friedson House, (1931). He also designed the Douglas Chandor residence in Weatherford, Texas (1936, NR 2014) and the Landreth Lodge at Eagle Mountain Lake. He had several school commissions during this time, including an addition to Alice E. Carlson Elementary School (1935), Oaklawn Elementary (1935-36), and Polytechnic Senior High School (1936-37). Two departures from the use of Period Revival styles were his Stripped Classical designs for the Ponton Clinic (1930s) and the Fort Worth Public Library (1938), both demolished. Pelich also designed the original Casa Manana outdoor theater for Fort Worth's Frontier Centennial (1936, demolished). Many of his pre-World War II works were included in a published portfolio under the title *Architecture and Design: The Work of Joseph R. Pelich, AIA*,

⁷² Ibid, 19-20; See Henry P. Whitworth, ed., *Texas Architecture: A Pictorial Review of Texas Architecture* (Miami, Florida: Texas Architecture [1940]), n.p;

⁷³ Cohen, *Cowtown Moderne*, 20.

⁷⁴ Ibid.

⁷⁵ *Handbook of Texas Online*, Judith S. Cohen, "Pelich, Joseph Roman," accessed June 13, 2016, <http://www.tshaonline.org/handbook/online/articles/PP/fpepv.html>.

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*Architect, Fort Worth, Texas.*⁷⁶

In the late 1930s and early 1940s, Pelich teamed with several area architects on government-sponsored projects. These included public housing complexes in Fort Worth (1939-40, with Wiley G. Clarkson, Chief Architect, C. O. Chromaster, Supervising Architect, Hubert H. Crane, Preston M. Geren, Sr., Wyatt C. Hedrick and Elmer G. Withers) and McCloskey Army Hospital in Temple (1942, as supervising architect in association with Wiley G. Clarkson, Preston M. Geren, Sr., and Joe Rady). Following World War II, Pelich's firm had numerous institutional commissions including the Greater Southwest International Airport (1953, in association with Preston M. Geren, Sr.) and Daniel Myer Coliseum (1950) and Carr Chapel—Beasley Hall—Brite Hall (1953-54), both at Texas Christian University, Eastern Hills High School and St. Joseph's Hospital (both 1950), Daggett Junior High School (1955) and the William Edrington Scott Theater (1966), all in Fort Worth. Near the end of his career, Pelich had a staff of six, preferring a small firm that could focus on quality, not quantity. He was quoted as saying, "We don't care about doing so much as we care about doing it well—to please our clients and to please us."⁷⁷

Pelich was a charter member of the Texas Society of Architects and the first president of the Fort Worth chapter of the American Institute of Architects. He was the first architect to receive the Texas Restoration Award from the Texas State Historical Survey Committee (now the Texas Historical Commission) for his work on the restoration of the birthplace of former president Dwight D. Eisenhower in Denison, Texas (1967). Pelich was a member of the Order of Daedalians, a fraternal organization of World War I military pilots, the Fort Worth Club, and the Fort Worth Boat Club. He died on July 19, 1968. Following his passing, the *Fort Worth Star-Telegram* published an editorial acknowledging his "quiet confidence" and his architectural legacy in Fort Worth and beyond.⁷⁸

Patterson and Teague, architects

Joseph Julian Patterson, FAIA (1894-1976) graduated from the University of Illinois and attended graduate school at Oklahoma A&M College. During World War I he served as a second lieutenant in the U. S. Quartermaster Corps. Following the war, he was an associate professor of architecture at Oklahoma A&M. In 1925, he came to Fort Worth to work as a designer in the office of Wyatt C. Hedrick. Patterson was described as a skilled draftsman and interpreter of historical styles and was assigned numerous projects in the Gothic and Beaux Arts styles.⁷⁹

James Eldric Teague (1907-1966) attended Texas A&M. As a student, he worked as a draftsman for Fort Worth architect Wilford S. Bogue as well as a college architect at Texas A&M under Charles McLaughlin and Henry Norton June. From 1929-1932 he was employed by Victor Marr Curtiss as a designer and delineator. In 1932, he began working with Joseph Julian Patterson and in 1933, the pair created their own firm under the name of Patterson and Teague. In 1940, he worked with his wife, Catherine Caldwell Teague in Fort Worth. By 1943, he was a Lieutenant with the Army Air Corp and apparently stationed in Santa Anna, California. By 1948, he was living in Washington, DC. He died in 1966 and is buried in Arlington National Cemetery.⁸⁰

⁷⁶ *Architecture and Design: The Work of Joseph R. Pelich, AIA, Architect, Fort Worth, Texas* (New York: Architectural Catalogue Company, Inc., 1937).

⁷⁷ Unidentified newspaper article by Mary Crutcher, c. 1966. Located in the file, "Pelich, Joseph R.," Preservation Resource Center, Historic Fort Worth, Inc., Fort Worth, Texas.

⁷⁸ Cohen, "Pelich;" *Fort Worth Star-Telegram* (morning edition), July 23, 1968, clipping found in "Pelich, Joseph R." file, Preservation Resource Center, Historic Fort Worth, Inc.

⁷⁹ Cohen, *Cowtown Moderne*, 22.

⁸⁰ Teague, James Eldric, Membership Files, The American Institute of Architect Archives, The AIA Historical Directory of American Architects, s.v. "Teague, James Eldric," (ahd1044421), <http://public.aia.org/sites/hdoaa/wiki> (accessed August 26, 2016).

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In addition to the redesign of TWC's Shuman and Saunders buildings in 1936, Patterson and Teague's work in Fort Worth included consulting on luxury apartments for A. C. Luther, numerous Period Revival residences in Westover Hills constructed through Luther's development company, and the Georgian Revival style Westover Hills Town Hall (constructed by the WPA in 1940).⁸¹ A departure from the Period Revival styles was the concrete and stucco Moderne style residence constructed for Marshall H. Kennady c. 1935 on the shore of Eagle Mountain Lake and the Harris Clinic, a reinforced concrete Stripped Classical design constructed in 1938.⁸²

In 1939, Patterson formed a partnership with Edward L. Wilson (1899-1964), practicing under the name Wilson and Patterson. In 1952, the name was changed to Wilson, Patterson and Associates and in 1958 was changed to Wilson, Patterson, Sowden, Dunlap and Epperly with the inclusion of more partners. By 1976, the firm had designed approximately 300 schools, 50 college buildings, 30 public buildings, 40 churches, 25 commercial buildings, and 10 hospitals. Wilson retired from the firm in 1964 and Patterson retired in 1973.⁸³

Patterson earned a reputation as an authority on traditional ecclesiastical architecture, serving as a consultant in this field after his retirement, and was a member of the Diocesan Commission on Architecture and Allied Arts, Episcopal Diocese of Dallas. One of his best known works is St. John's Episcopal Church which was constructed in 1952 in Fort Worth's Ryan Place neighborhood. The Gothic Revival style church is notable for its small scale and picturesque combination of polychrome brick, sandstone, and cast ornamentation. Other church buildings designed by him included the Second Church of Christ Scientist in Dallas, College Church of Christ in Abilene, Odessa's First Baptist Church, and Johnson Street Church of Christ in San Angelo.⁸⁴

Patterson served as president of the Fort Worth chapter of the American Institute of Architects in 1951, was a director of the Texas Society of Architects from 1958 to 1965, and was elected a fellow in the American Institute of Architects in 1962.

Hare and Hare, landscape architects

The landscape architecture firm Hare and Hare of Kansas City, Missouri was composed of the father-son team of Sidney J. Hare and S. Herbert Hare. The father, Sidney J. Hare (1860-1938) had no formal training as a landscape architect. High school courses in subjects such as horticulture, civil engineering, and surveying gave him rudimentary skills for a job with the Kansas City municipal engineer's office where he worked from 1881-1896. It was through this work that he became acquainted with George E. Kessler, a landscape architect who received national attention for his work with the Kansas City park system, among other projects across the country. Inspired by Kessler's work, Sidney left the city engineer's office to become the superintendent of Forest Hill Cemetery in Kansas City. Hare gained national attention for his thoughts on cemeteries as botanical gardens, arboretums, and bird sanctuaries. In 1902, Hare established his own landscape design firm. His son, S. Herbert Hare (1888-1960), joined the practice following graduate training in landscape architecture at Harvard University. In their partnership, the elder Hare concentrated on cemetery and park projects. The younger Hare worked with numerous communities on park and city master plans, the development of residential subdivisions, and private residential work. Between 1910 and 1925, the firm had completed projects in 28 states. Among

⁸¹ *Tarrant County Historic Resources Survey: Fort Worth, Near North Side and West Side, Westover Hills* (Fort Worth: Historic Preservation Council for Tarrant County, 1988), 138, 193, 196, 202. Three of Patterson and Teague's Westover Hills designs were featured in the publication *Texas Architecture 1940 Edition*, edited by Henry P. Whitworth, AIA.

⁸² *Tarrant County Historic Resources Survey, Fort Worth, Near North Side and West Side, Westover Hills* (Fort Worth: Historic Preservation Council for Tarrant County, 1988), 137-38, 193; *Tarrant County Historic Resources Survey: Selected Tarrant County Communities* (Fort Worth: Historic Preservation Council for Tarrant County, 1990): 165; and Cohen, *Cowtown Moderne*, 166-69.

⁸³ Cohen, *Cowtown Moderne*, 22-23, 24; *Fort Worth Star-Telegram*, January 11, 1976.

⁸⁴ Cohen, *Cowtown Moderne*, 23; "J. J. Patterson, FW architect, to be buried," *Fort Worth Star-Telegram*, June 28, 1976. *Tarrant County Historic Resources Survey: Phase III Fort Worth's Southside*, 81.

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their best known works were the Country Club District and Country Club Plaza in Kansas City and the master plan for Longview, Washington.⁸⁵

Hare and Hare had hundreds of projects in Texas that included significant commissions in Houston, Dallas, and Fort Worth. In 1925, the firm became park consultants to the Board of Park Commissioners in Fort Worth. Over the next 35 years, the company had more than 200 commissions for park projects in that city, not all of which were executed. The firm's most notable design was for the city's Municipal Rose Garden, completed in 1933 in what became known as the Fort Worth Botanic Garden (NR 2009). With funding from New Deal programs of the 1930s, numerous parks and school grounds were improved in accordance with plans created by Hare and Hare. The firm continued to consult with the city's park board through the early 1960s.⁸⁶

The firm was also responsible for the design of Fort Worth subdivisions such as Park Hill, West Oakhurst, Monticello, Ridglea, and Wedgwood, and numerous residential designs. Their list of clients was a who's who of Fort Worth's professional and business elites with familiar names such as John A. King, Amon G. Carter, Morris E. Berney, Bernie Anderson, Marvin Leonard, and Guy L. Waggoner.

The landscaping project for TWC was one of the firm's early commissions in the city. S. Herbert Hare's design (which he provided to the club *gratis*) consisted of a planting plan of southern laurel and ligustrum that framed the front of the William G. Newby Memorial Building and a small reflecting pool and garden on the building's east side. The latter was not executed until 1933. Other work at the club included a terrace north of Anna Shelton Hall that was removed with the construction of Waples Hall in 1949 and a redesign of the Tillar Garden in 1950, which he also provided *gratis*.

Carter & Burgess, architects and engineers

The engineering and architecture firm Carter & Burgess was established by boyhood friends Eugene H. Carter (1912-2000) and John J. Burgess (1913-1998) in 1939. It became one of the most successful engineering firms in the nation before it was bought by Jacobs Engineering in 2007, several years after the deaths of its founders.

Eugene H. Carter was born on January 27, 1912 in Tennessee. His family moved to Fort Worth when he was eight and settled in the Mistletoe Heights neighborhood. After graduating from Central High School, Carter studied landscape architecture and engineering at Cornell University. He returned to Fort Worth and for a while worked on the school district's WPA landscaping program. He briefly partnered with Raymond C. Morrison after Morrison left his position with the Fort Worth park department in late 1938. The pair collaborated with Hare and Hare on landscape designs for Fort Worth's public housing projects, Ripley Arnold Place and Butler Place.⁸⁷

John J. Burgess was a Fort Worth native born on August 18, 1913. He, too, was a graduate of Central High School. He received a bachelor of science degree in civil engineering from Virginia Military Institute in 1935, graduating magna cum laude. He served in the Marine Corps during World War II and resumed his partnership with Carter after the war.⁸⁸

⁸⁵ Cyndey Millstein, "Hare, Sidney J.," "Hare, S. Herbert," and "Hare and Hare," in *Pioneers of American Landscape Design: An Annotated Bibliography*, edited by Charles A. Birnbaum and Lisa E. Crowder (Washington, DC: U.S. Department of the Interior, National Park Service, Cultural Resources, 1993): 60-61. Although he completed the coursework, S. Herbert Hare did not receive the graduate degree because he lacked the necessary prerequisites.

⁸⁶ See Susan Allen Kline and the Fort Worth Parks and Community Services Department, *Fort Worth Parks* (Charleston, SC: Arcadia Publishing Company, 2010).

⁸⁷ Chris Vaughn, "Eugene H. Carter, 88, of Carter & Burgess—Fort Worth Resident Co-founded Firm," *Fort Worth Star-Telegram*, November 28, 2000 (corrected December 1, 2000); George Smith, "Raymond Morrison, Known as Father of the Botanic Garden," *Fort Worth Star-Telegram*, April 14, 1989.

⁸⁸ Karen Rouse, "John Burgess, 85, Noted Engineer," *Fort Worth Star-Telegram*, November 27, 1998.

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Carter and Burgess grew their two-man firm to one that had many notable projects in the Fort Worth area as well as projects across the Southwest. Fort Worth-area projects included the Dallas/Fort Worth Airport, Carswell Air Force Base, Amon Carter Stadium, First Presbyterian Church, Tandy Center, Hulen Mall, U. S. Bureau of Engraving and Printing's Fort Worth plant, Miller Brewery, Mrs. Baird's Bakery, and the expansion of the General Motors plant in Arlington.⁸⁹ Its Memorial Garden project for TWC developed over a five-year period from 1962-1967. The garden now serves as the main entrance to the club's complex.

Carter retired from the firm as chairman emeritus in 1986; Burgess retired in 1988. At the time of Carter's retirement, Carter & Burgess had 230 people in offices in Fort Worth, Dallas, and Houston. After aggressive acquisitions, the firm had 2,500 employees by 2000, including offices in Boston and Los Angeles. When Jacob's Engineering acquired the firm in 2007, Carter & Burgess had 3,200 employees, including 700 who worked in Carter & Burgess Plaza, a smoked-glass tower in the heart of downtown Fort Worth.⁹⁰

Kirk Voich Smith, architects

Don W. Kirk, FAIA (1921-2012) was the founder of one of Fort Worth's longest operating architecture firms. Kirk was a Minnesota native who received a degree in architectural engineering from the University of Texas at Austin in 1943. In 1956, he started a structural engineering firm which became known as Don W. Kirk, Architect-Engineer in 1960. Within a few years, the firm had expanded with the addition of Michael R. Voich (1917-2006), an architectural engineer, and Cecil Smith, engineer. It operated under the name of Kirk Voich Smith and then Kirk Voich after Smith left in 1967. By the mid-1970s, the firm's name had changed to Kirk Voich Gist. It continued under that name following the death of its president, Jack Lee Gist, in 1986. After the addition of Randy Gideon and James Toal, the name was changed in 1993 to KVG/Gideon Toal. By 1997, KVG was dropped from the name. In 2007, Gideon Toal was named firm of the year by the Texas Society of Architects. Toal and Gideon left the firm in 2010 after selling it to employees. In 2011, the name was changed to Bennett Benner Pettit and then to Bennett Benner Partners in 2013.⁹¹

Kirk Voich Smith was responsible for the design of the Gallery addition to Bewley Hall. This design continued the tradition of using large multiple-light windows and French doors surmounted by fanlights. The construction of the Gallery necessitated alterations to the adjacent Ida Saunders Hall, both on the exterior and interior. This work was also designed by Kirk Voich Smith. Around the time that the firm was working on the Bewley Hall addition, it was also working on designs for a six-story parking garage for downtown, the textured concrete seven-story Medical Tower, located at 8th Avenue and Rosedale (demolished c. 2012), and an addition to the Fort Worth Real Estate Board's office.⁹²

Conclusion

For nearly ninety-five years, The Woman's Club of Fort Worth has been an important cultural, educational, social, and civic asset to Fort Worth. Since its founding in 1923, the lives of thousands of women have been enriched through comradery with their sister members and the programs and activities provided by the organization. In turn, members of

⁸⁹ Vaughn, "Eugene H. Carter;" Rouse, "John Burgess."

⁹⁰ Vaughn, "Eugene H. Carter;" Rouse, "John Burgess;" Sandra Baker, "Buyout 'Opened Up the World,'" *Fort Worth Star-Telegram*, November 12, 2007.

⁹¹ Smith returned to the firm in 1989 as its vice president and chief structural engineer. See *Fort Worth Star-Telegram*, May 8, 1989; *Fort Worth Star-Telegram*, February 10, 2012, February 18, 2006, May 8, 1989, December 30, 1991, November 16, 1986, May 17, 1993, October 7, 2011. See also Willis Cecil Winters, FAIA and W. Mark Gunderson, AIA, "The Genealogy of Fort Worth Architecture: 1877-1946," Texas Society of Architects 69th Annual Convention, Fort Worth, October 25, 2008. Accessed May 9, 2016, <http://www.aiafw.org/wp-content/uploads/2013/02/Fort-Worth-Genealogy.pdf>.

⁹² *Fort Worth Star-Telegram*, March 6 and July 10, 1966.

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TWC have also greatly enriched the larger Fort Worth community through outreach, volunteerism, and financial support of other institutions and charities. The complex of eight historic buildings and associated resources that comprise its campus is the best representation of TWC's enduring legacy. Nominated to the National Register of Historic Places as a historic district, The Woman's Club of Fort Worth is significant at the local level under Criterion A in the area of Social History. The period of significance is from 1923, the year the club was organized and acquired its first building, to 1967. The latter year recognizes the continued importance and occupation of the complex by The Woman's Club of Fort Worth and corresponds to the National Register's 50-year guideline.

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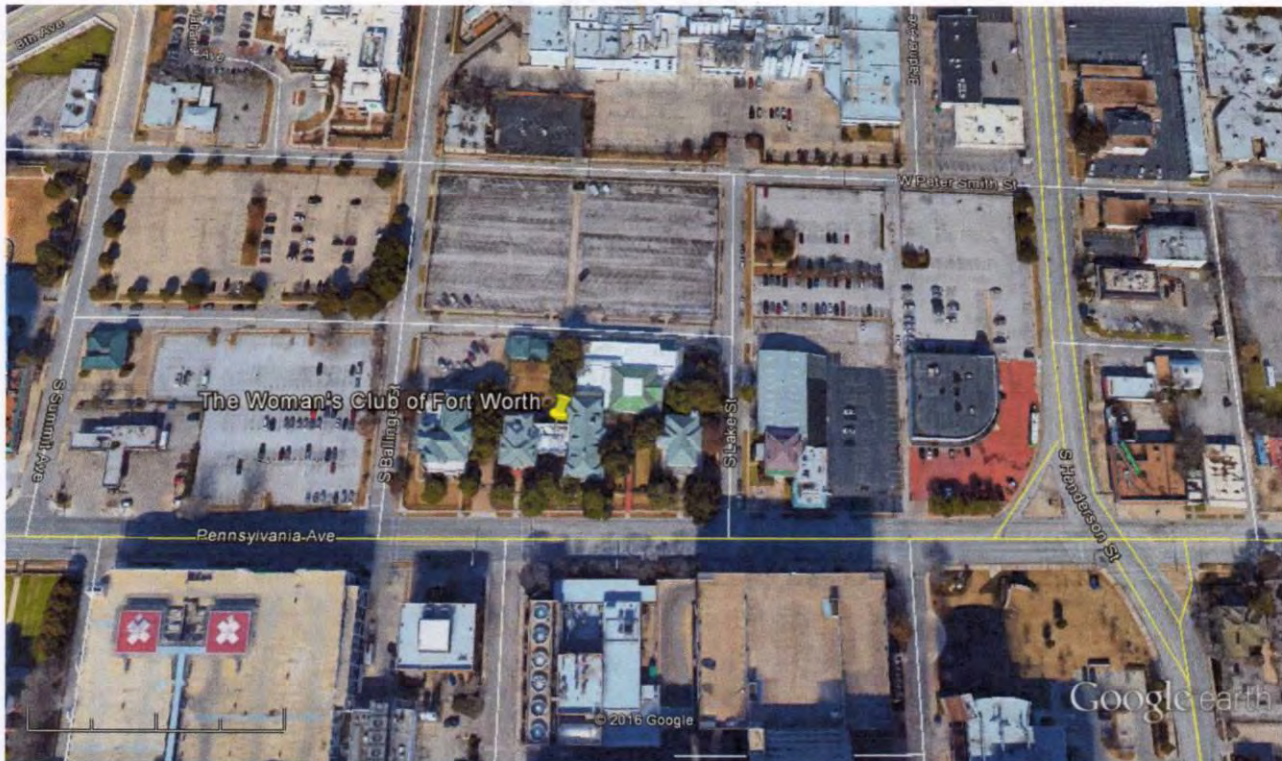
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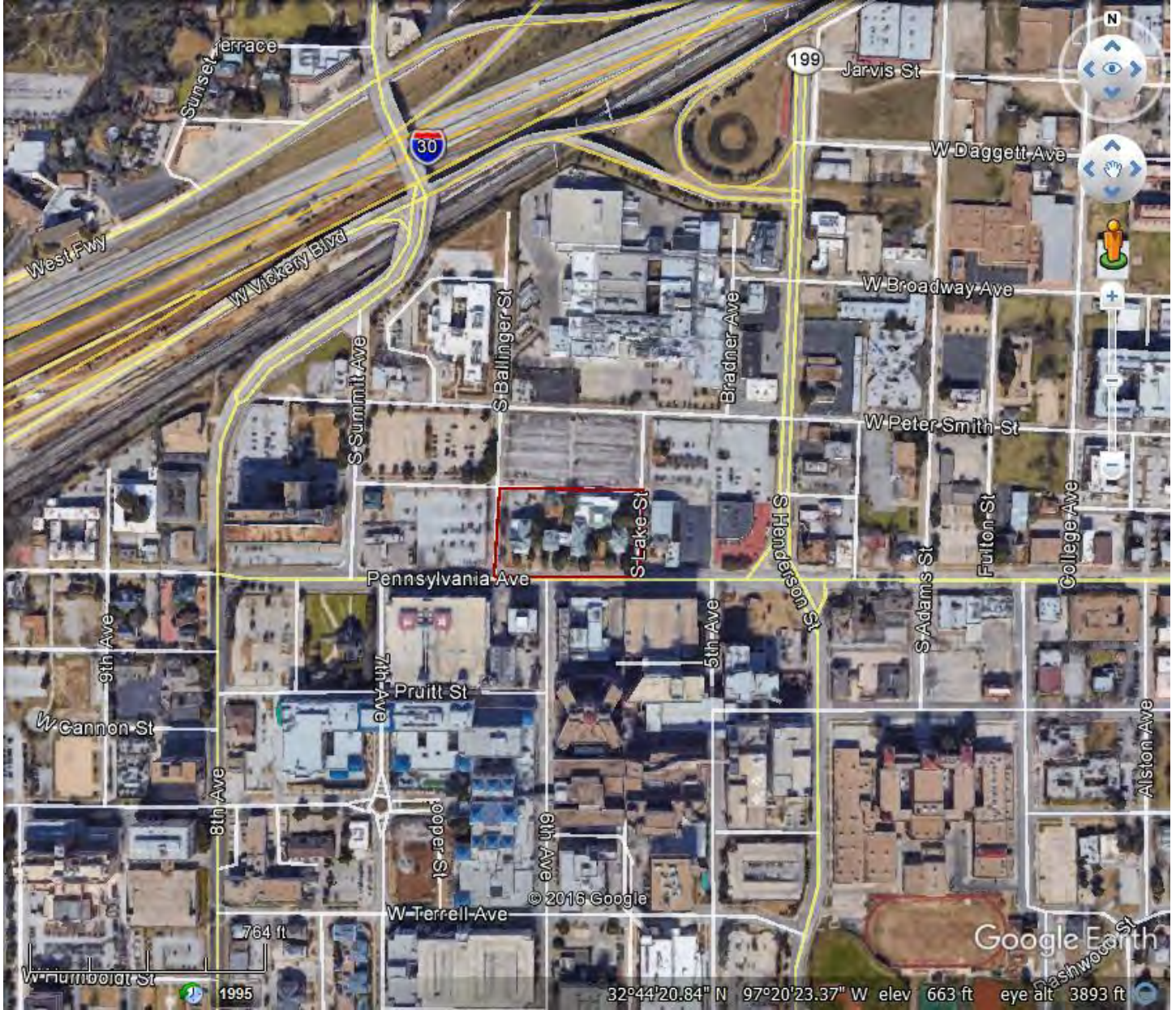
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Map 1: The Woman's Club of Fort Worth.
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Google Earth, accessed June 14, 2016.



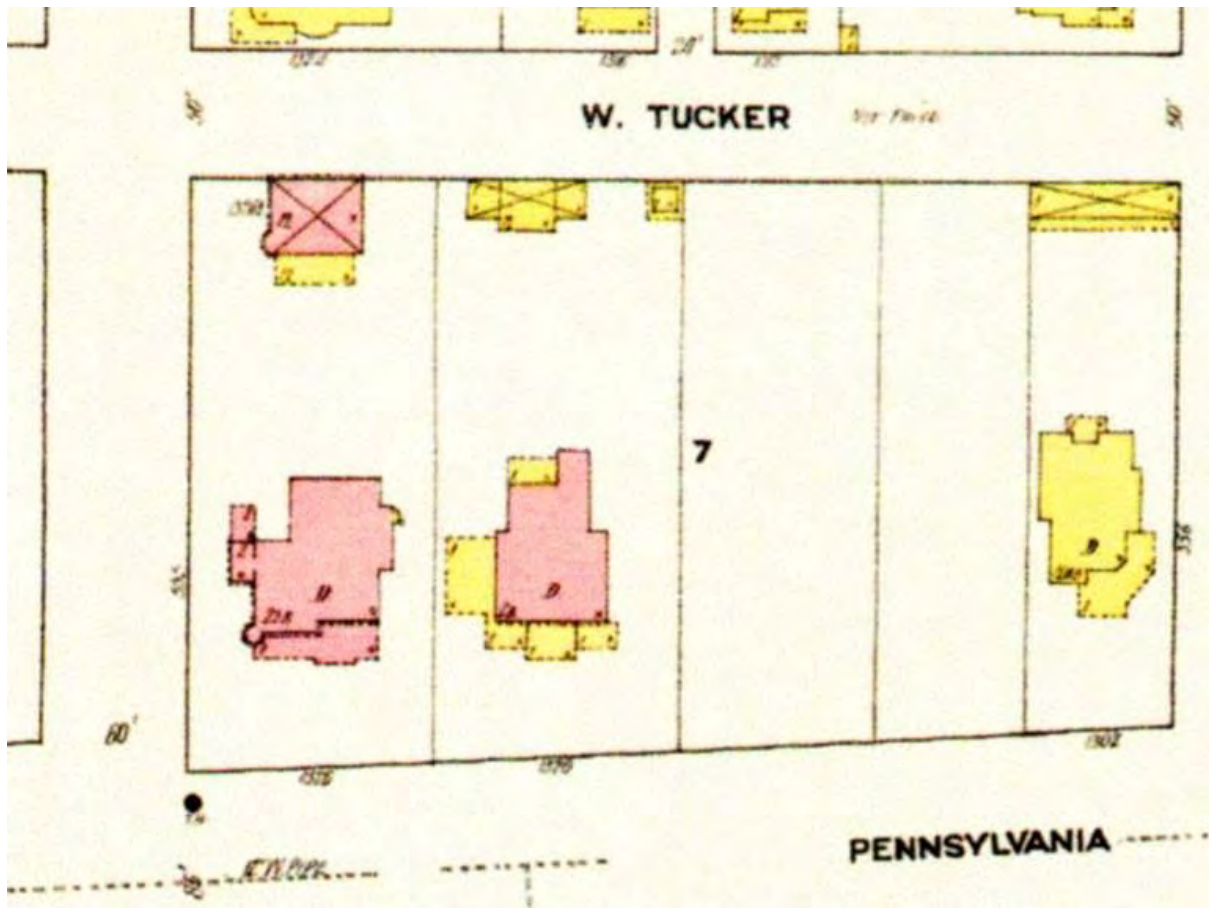
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Map 2: Showing boundary of The Woman's Club of Fort Worth.
Google Earth, accessed January 21, 2016.



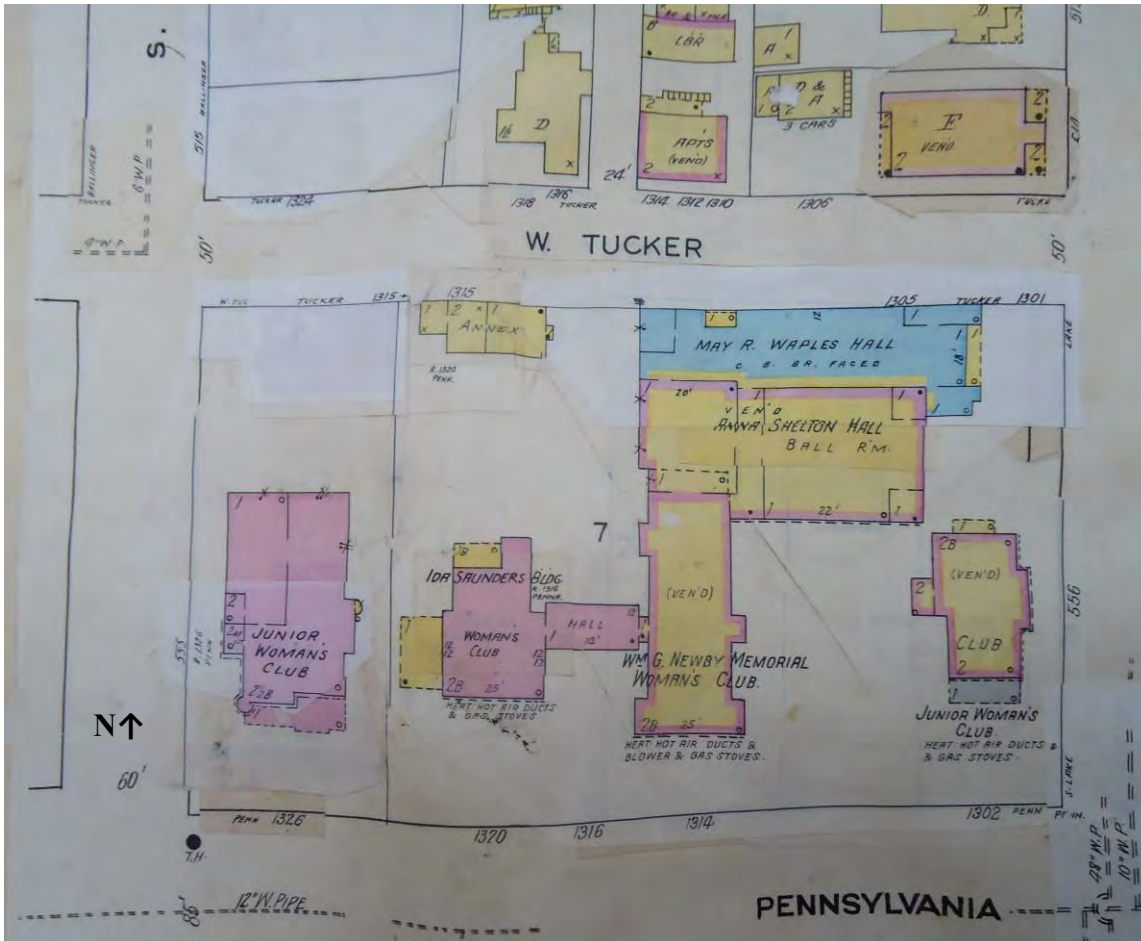
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Map 3: Sanborn Fire Insurance Company Map, Fort Worth, Volume 1, Sheet 30, 1910. This shows four of the buildings before their acquisition by The Woman's Club. The Frerichs House at 1316 Pennsylvania Avenue (the future William G. Newby Building) had not been constructed yet and the Ryan-Edrington House at 1302 Pennsylvania Avenue (the future Florence Shuman Hall) had not been clad with brick. Courtesy Dolph Briscoe Center for American History, University of Texas at Austin.



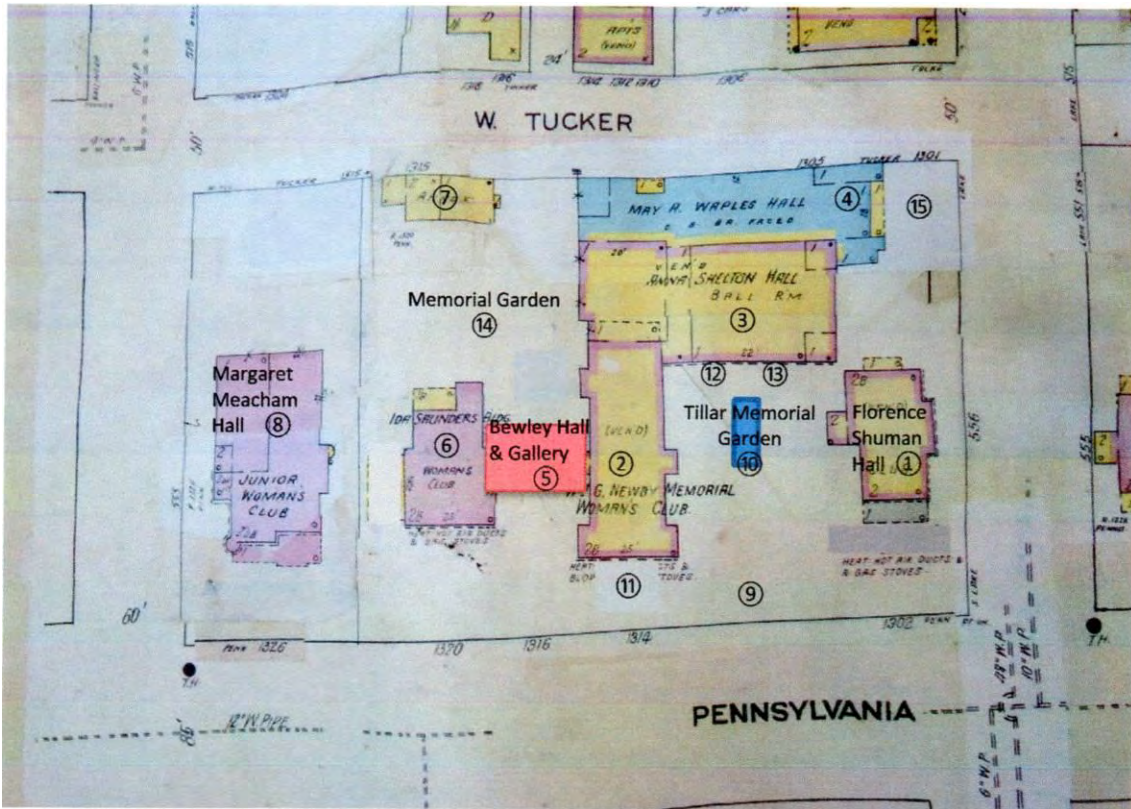
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Map 5: Updated Sanborn Fire Insurance Company Map, Fort Worth, Volume 1, Sheet 30, c. 1961. Bewley Hall (before the addition of the Gallery) is the link between Ida Saunders Hall and William G. Newby Memorial Building. This view shows that there were still residences on the block to the north. The building at 1310-14 West Tucker Street was originally TWC's Music Box, constructed c. 1925 and sold and converted to apartments in 1940. *Courtesy Historic Fort Worth, Inc.*



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Map 6: Resources of The Woman's Club of Fort Worth, based on Sanborn Fire Insurance Company Map, Fort Worth, Texas, Volume 1, Sheet 30, c. 1961. Not to scale. N↑

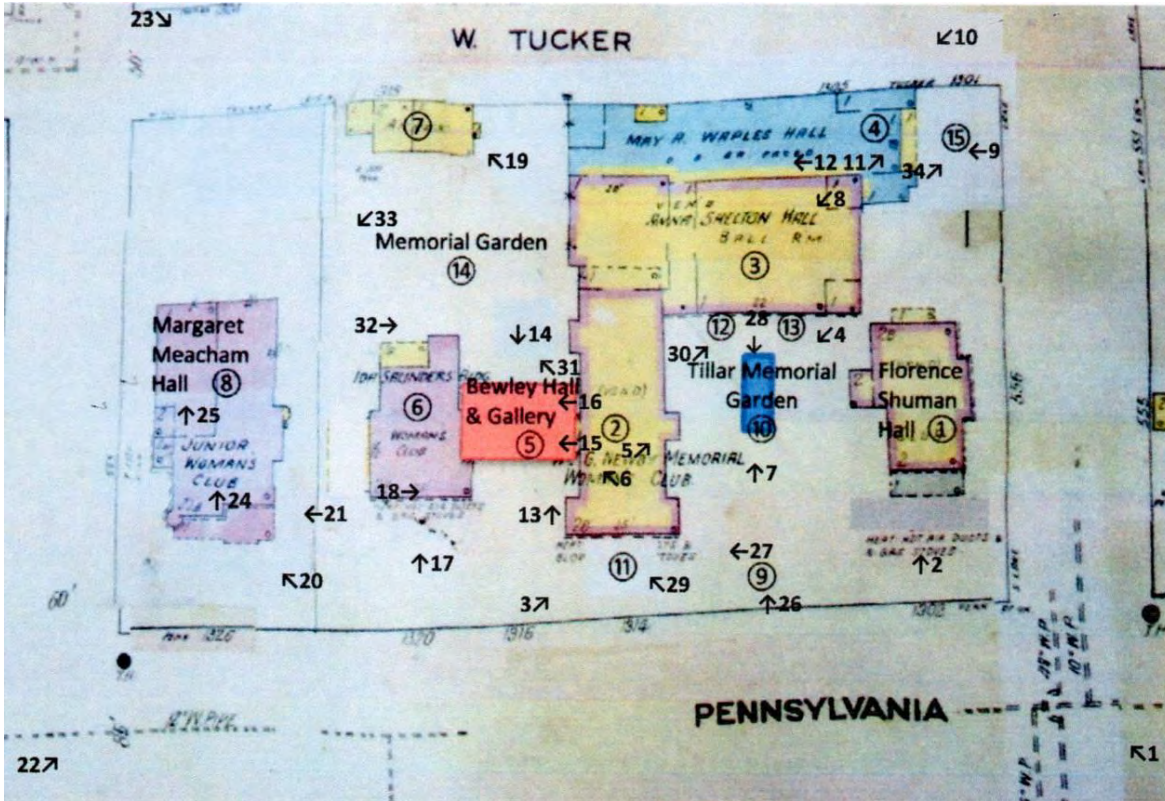


Resource #

- | | | |
|-----|------------------------------------|--------------------------|
| ① | Florence Shuman Hall | contributing building |
| ② | William G. Newby Memorial Building | contributing building |
| ③ | Anna Shelton Hall | contributing building |
| ④ | May R. Waples Hall | contributing building |
| ⑤ | Bewley Hall & Gallery | contributing building |
| ⑥ | Ida Sanders Hall | contributing building |
| ⑦ | Art Department Studio | contributing building |
| ⑧ | Margaret Meacham Hall | contributing building |
| ⑨ | Friendly Gates and Shuman Fence | contributing object |
| ⑩ | Tillar Memorial Garden | contributing site |
| ⑪ | Hebe sculpture | contributing object |
| ⑫-⑬ | The Students sculptures | contributing objects (2) |
| ⑭ | Memorial Garden | contributing site |
| ⑮ | Texas Garden | non-contributing site |

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Map 7: Photo key. Based on Sanborn Fire Insurance Company Map, Fort Worth, Texas, Volume 1, Sheet 30, c. 1961. Not to scale. N↑



Resource #

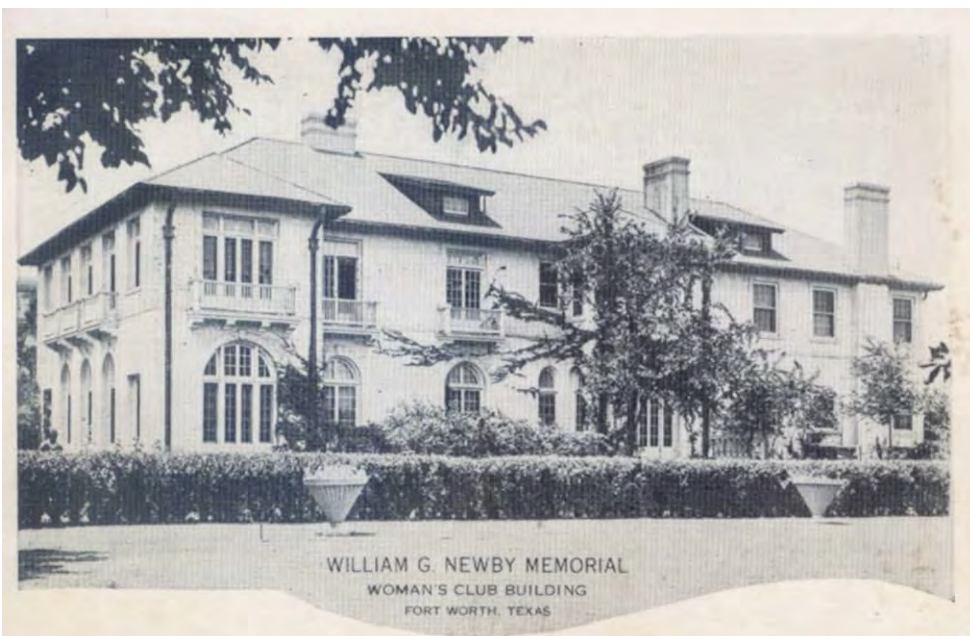
- ① Florence Shuman Hall
- ② William G. Newby Memorial Building
- ③ Anna Shelton Hall
- ④ May R. Waples Hall
- ⑤ Bewley Hall & Gallery
- ⑥ Ida Sanders Hall
- ⑦ Art Department Studio
- ⑧ Margaret Meacham Hall
- ⑨ Friendly Gates and Shuman Fence
- ⑩ Tillar Memorial Garden
- ⑪ Hebe sculpture
- ⑫-⑬ The Students sculptures
- ⑭ Memorial Garden
- ⑮ Texas Garden

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Figure 1: View of Margaret Meacham Hall when it served as a nurses' residence for Baptist Hospital (1923-29). The house was originally constructed in c. 1904 as a residence for the J. F. Moore family. It was purchased by TWC in 1954. View looking northeast. *Courtesy Larry Schuessler.*



Figure 2: The William G. Newby Memorial Building was the first building acquired by TWC. Formerly a private residence constructed in 1910-11, it was purchased by Etta Newby as a memorial to her late husband and given to the club in 1923-24. View looking northwest. *Courtesy Larry Schuessler.*



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Figure 3: Early view of William G. Newby Memorial Building and landscaping designed by S. Herbert Hare. From the brochure "This is My City," published by the Fort Worth Garden Club c. 1926-29. View looking northeast. Author's collection.

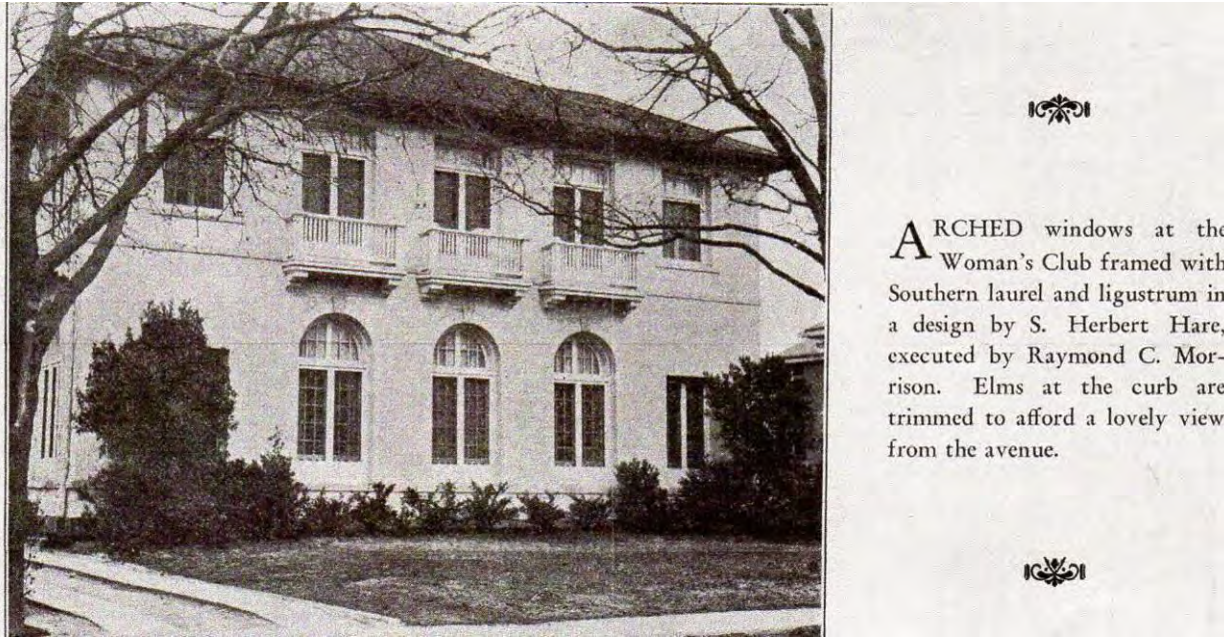


Figure 4: This structure was acquired by TWC in 1924 and became home to the Junior Woman's Club in 1927. It was extensively altered in 1936 under the direction of Patterson and Teague, architects. It is now known as Florence Shuman Hall. View looking northeast. *Courtesy Carol Roark.*



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Figure 5: Anna Shelton Hall was the first building constructed by TWC and was erected in 1925-26. This photo was taken prior to the installation of the Benjamin Johnston Tillar Memorial Garden in 1933. View looking north. *Courtesy Larry Schuessler.*



Figure 6: View looking northwest at the William G. Newby Memorial Building (left) and Anna Shelton Hall (right) prior to the installation of the Friendly Gates and the Tillar Memorial Garden in 1933. *Courtesy Larry Schuessler.*



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Figure 7: Study for what became known as the Tillar Memorial Garden. Drawing by Hare and Hare, landscape architects. TWC Archives. N↑

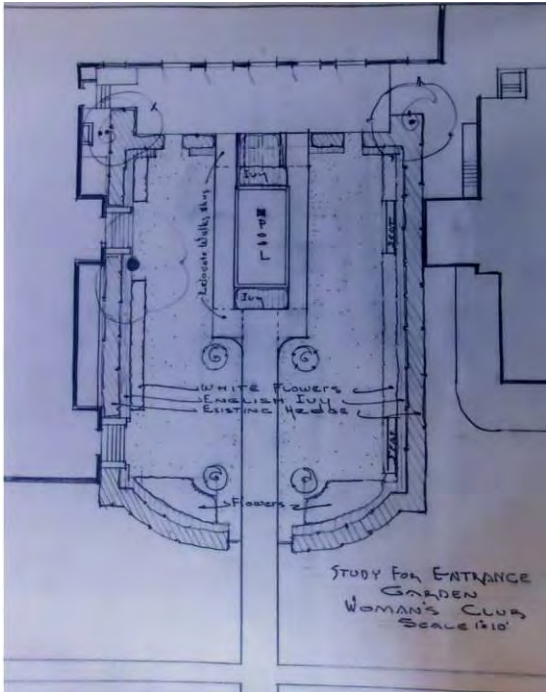
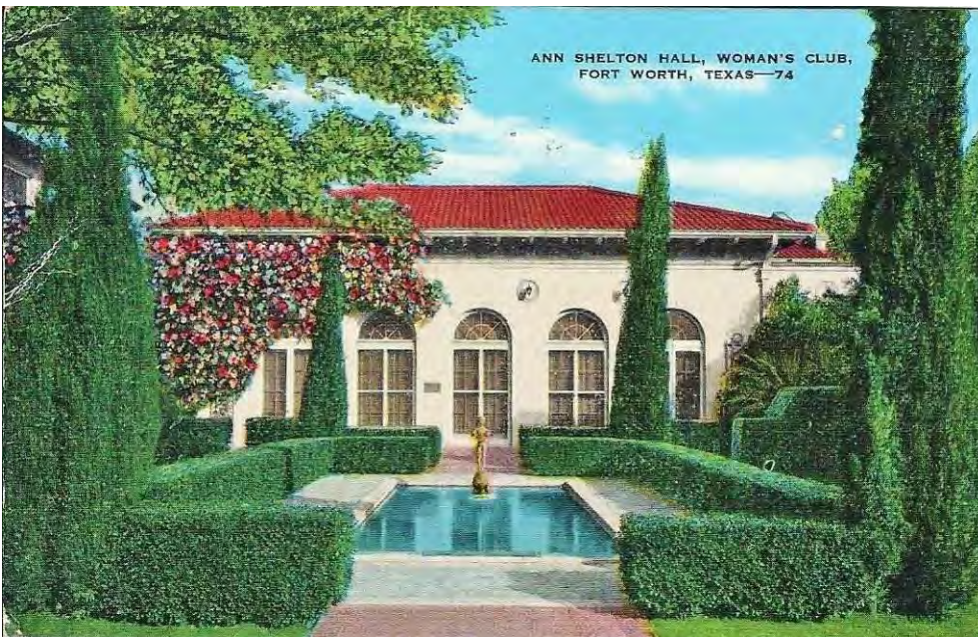


Figure 8: Anna Shelton Hall after the installation of the Tillar Memorial Garden in 1933 based on a plan developed by Hare and Hare, landscape architects. View looking north. *Courtesy Carol Roark.*



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Figure 9: Rendering of Bewley Hall by Joseph R. Pelich, architect, 1929. This view depicts the appearance of the hall's south entrance before it was converted to a window c. 1966 and the original turned stone balustrade along the parapet. It also provides a glimpse of the West Annex's (Ida Saunders Hall's) original porch on the left. Image from *A History of The Woman's Club of Fort Worth, 1923-1973*, p. 93.

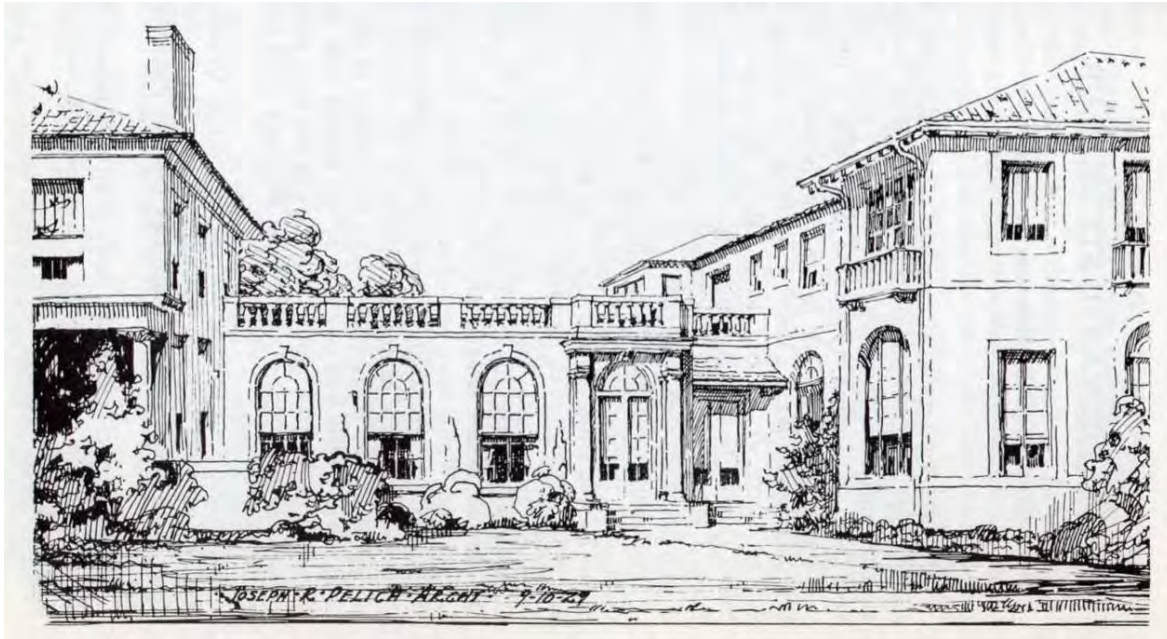
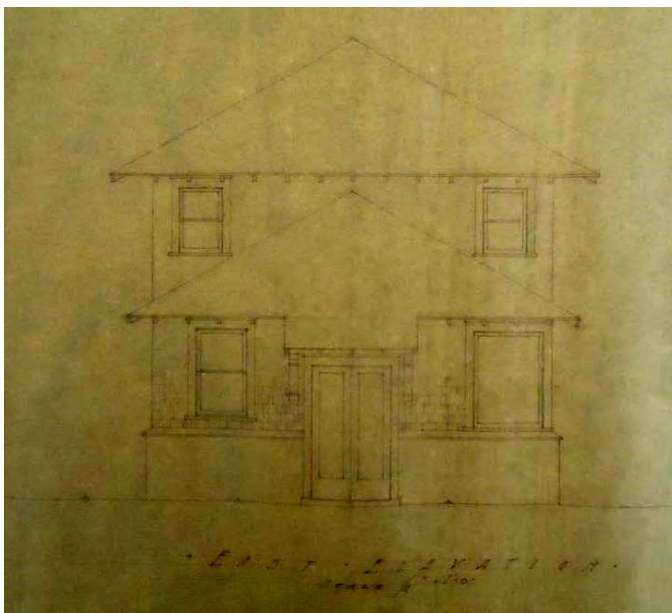


Figure 10: Plan for the renovation of the carriage house behind the West Annex (Saunders Hall) to become the home of the Art Department Studio. Drawing by Joseph R. Pelich, architect, 1929, view of east elevation. *Courtesy TWC.*



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Figure 11: East elevation of Waples Hall (right) as it ties into Anna Shelton Hall (left). The building that was constructed did not have arched entrances to the portico as depicted in this drawing. W. G. Clarkson & Co., architect, 1949. *Courtesy TWC.*

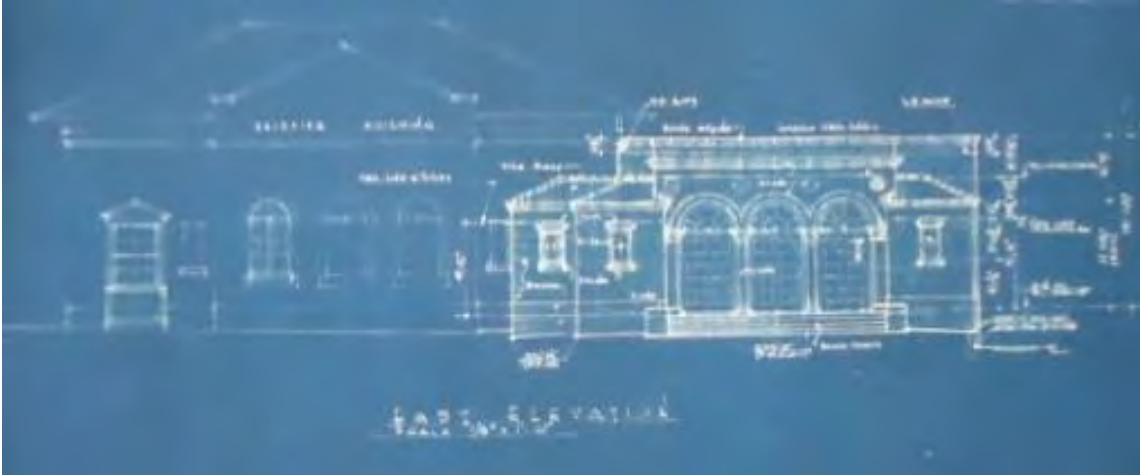
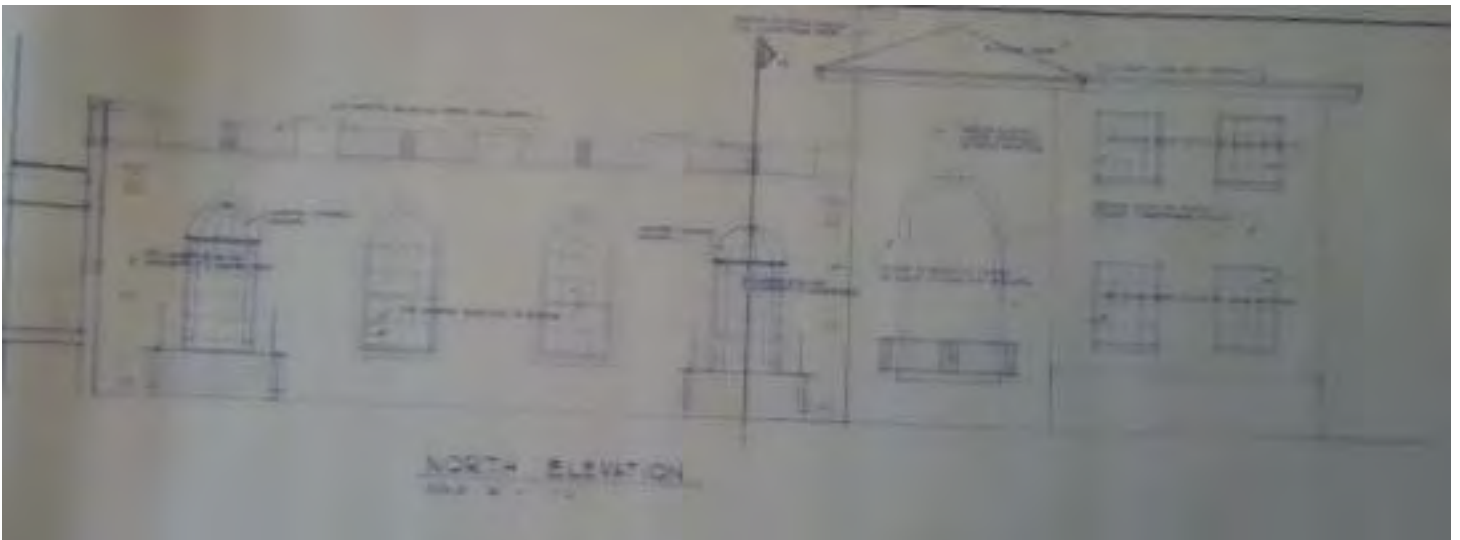


Figure 12: Gallery addition to Bewley Hall (left) and north elevation of Ida Saunders Hall (right), c. 1966. Kirk Voich Smith, architects. *Courtesy TWC.*



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Figure 13: Plan showing the Gallery addition to Bewley Hall as well as the first floor of Ida Saunders Hall on the left. Kirk Voich Smith, architects. N† *Courtesy TWC.*

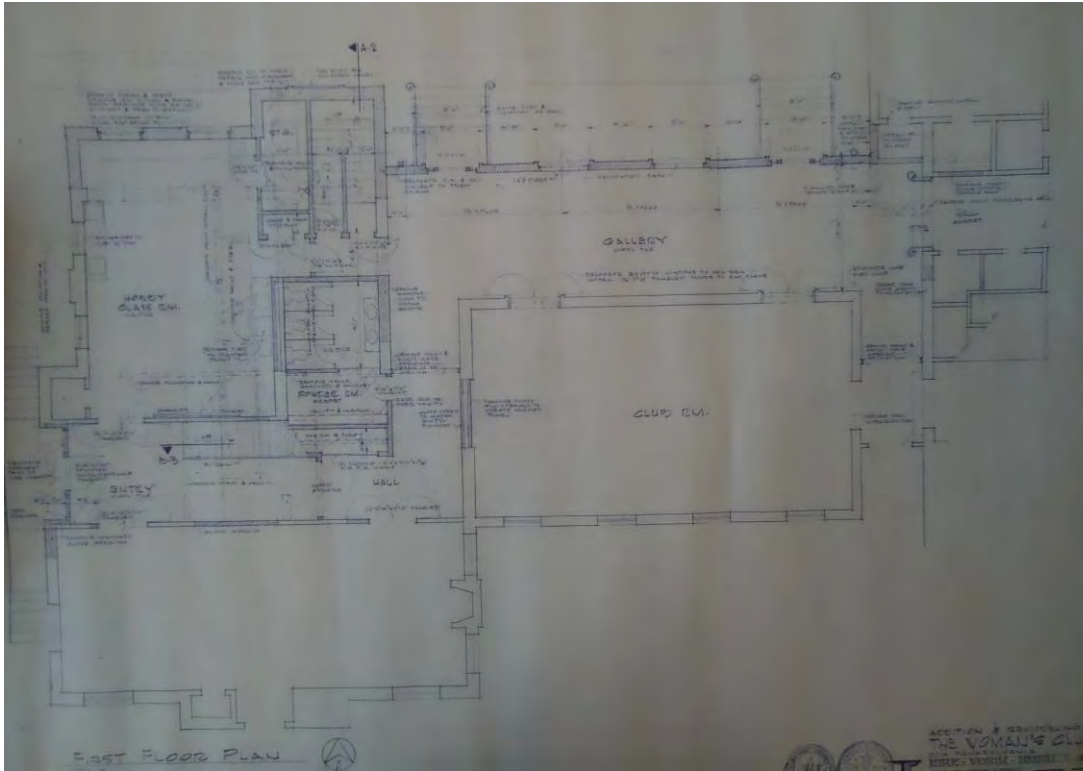


Figure 14: Panoramic view of The Woman's Club of Fort Worth around the time the four main buildings were designated Recorded Texas Historic Landmarks. Left to right Margaret Meacham Hall, Ida Saunders Hall, Bewley Hall, William G. Newby Memorial Building, and Florence Shuman Hall. Anna Shelton Hall is partially visible between the Newby Building and Shuman Hall. View looking north. Photograph by Tony Record, December 10, 1967, ID#10010288, AR406-5-9-10, Fort Worth Star-Telegram Collection, Special Collections, University of Texas at Arlington Library.



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Photo 1: Streetscape along north side of 1300 block Pennsylvania Avenue, June 16, 2016, looking northwest.



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Photo 2: Florence Shuman Hall, March 18, 2015, looking north.



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Photo 3: William G. Newby Memorial Building, March 18, 2015, looking northeast.



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Photo 4: William G. Newby Memorial Building (east elevation) and Benjamin Johnston Tillar Memorial Garden, February 12, 2016, looking southwest.



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Photo 5: William G. Newby Memorial Building, dining room, May 25, 2016, looking northeast.



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Photo 6: William G. Newby Memorial Building, central staircase, August 30, 2016, looking northwest.



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Photo 7: Anna Shelton Hall and Benjamin Johnston Tillar Memorial Garden, June 16, 2016, looking north.



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Photo 8: Anna Shelton Hall, banquet hall and lecture room, February 12, 2016, looking southwest.



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Photo 9: May R. Waples Hall and the Texas Garden, June 16, 2016, looking west.



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Photo 10: May R. Waples Hall (north elevation) and Woman's Club Drive (formerly Tucker Street), June 16, 2016, looking southwest.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 11: May R. Waples Hall, Garden Room, February 12, 2016, looking northeast.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 12: May R. Waples Hall, Tea Room, February 12, 2016, looking west.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 13: Bewley Hall, February 12, 2016, looking north.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 14: Bewley Hall (north elevation) and Memorial Garden, February 12, 2016, looking south.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 15: Bewley Hall, lecture room, June 16, 2016, looking west.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 16: Bewley Hall, gallery, June 16, 2016, looking west.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 17: Ida Saunders Hall, March 18, 2015, looking north.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 18: Ida Saunders Hall, card room, June 16, 2016, looking east.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 19: Art Department Studio, March 18, 2015, looking northwest.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 20: Margaret Meacham Hall, March 18, 2015, looking northwest.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 21: Margaret Meacham Hall (details, east elevation), May 25, 2016, looking west.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 22: Margaret Meacham Hall, showing new copper and faux slate roofs, August 21, 2016, looking northeast.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 23: Left to right, Art Department Studio, Newby, Bewley, Saunders, and Meacham buildings, March 18, 2015, looking southeast.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 24: Margaret Meacham Hall, central staircase, February 12, 2016, looking north.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 25: Margaret Meacham Hall, lecture hall, February 12, 2016, looking north.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 26: Friendly Gates, June 16, 2016, looking north.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 27: Shuman Fence, north of the Friendly Gates, June 16, 2016, looking west toward William G. Newby Memorial Building.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 28: Benjamin Johnston Tillar Memorial Garden with *Pan of Rohallion* fountain, February 12, 2016, looking south.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 29: *Hebe*, in front of William G. Newby Memorial Building, February 12, 2016, looking northwest.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 30: *The Students*, in front of Anna Shelton Hall, June 16, 2016, looking northeast.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 31: Memorial Garden and Art Department Studio, March 18, 2015, looking northwest.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 32: Memorial Garden, May 25, 2016, looking east toward the Newby Building's rear entrance; rear of Ida Saunders Hall on right.



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 33: Memorial Garden, fountain, bronze statues, trellis, February 12, 2016, looking southwest



The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

Photo 34: Texas Garden, February 12, 2016, looking northeast.







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THE JUNIOR WOMAN'S CLUB













The
Woman's Club

Small rectangular sign on the right fence post.









ANNA DELLEN BULL
MAY 18 1840
ANNA DELLEN
MAY 18 1840
THE MUSEUM

ANNA DELLEN BULL
MAY 18 1840
ANNA DELLEN
MAY 18 1840
THE MUSEUM









UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: Date of Pending List: Date of 16th Day: Date of 45th Day: Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Edson Beall Discipline Historian

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

TEXAS HISTORICAL COMMISSION
real places telling real stories



TO: Edson Beall
National Register of Historic Places
National Park Service
1201 Eye Street, NW (2280)
Washington, DC 20005

From: Mark Wolfe, SHPO
Texas Historical Commission

RE: The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas

DATE: February 13, 2017

The following materials are submitted:

<input checked="" type="checkbox"/>	Original National Register of Historic Places form on disk.
<input checked="" type="checkbox"/>	The enclosed disk contains the true and correct copy of the National Register of Historic Places nomination of The Woman's Club of Fort Worth, Fort Worth, Tarrant County, Texas
	Resubmitted nomination.
<input checked="" type="checkbox"/>	Original NRHP signature page signed by the Texas SHPO.
	Multiple Property Documentation form on disk.
	Resubmitted form.
	Original MPDF signature page signed by the Texas SHPO.
<input checked="" type="checkbox"/>	CD with TIFF photograph files, KMZ files, and nomination PDF
	Correspondence.

COMMENTS:

- SHPO requests substantive review (cover letter from SHPO attached)
- The enclosed owner objections (do___) (do not___) constitute a majority of property owners
- Other:

