

# Heritage Park Paddock Park

Public Art Master Plan

**FWP**

FORT WORTH PUBLIC ART

**Legge Lewis Legge LLC**





# Heritage Park Paddock Park

## Public Art Master Plan



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March 2023

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**Above: Lawrence Halprin's  
Heritage Park Plaza Entry, July 2021**

**On the covers: urban wild  
on the bluff at Heritage Park, 2021**

**Photo: Legge Lewis Legge**

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\*million years ago

**Introduction Executive Summary**



**Photo:** Legge Lewis Legge

**Left: Lawrence Halprin's Heritage Park Plaza:** Cantilevered walkway looking south, July 2021

# Executive Summary

This master plan for public art at Heritage Park should serve as a jumping off point for artists embarking on research and development of public art for the park, or for anyone who has an interest in Heritage Park. To quote an insightful stakeholder, "There is never just *the* story to tell, but many stories."

## Background

On April 18, 1980, Heritage Park Plaza, designed by Lawrence Halprin, was formally dedicated on the bluff overlooking the confluence of the Clear Fork and West Fork of the Trinity River, just north of the historic Tarrant County Courthouse. In 2007, Heritage Park Plaza was closed due to safety concerns. A plan is now in place to renovate and re-open the Halprin plaza, which has been listed as a National Register District by the Texas Historical Commission (see Site Study pg 16 for all historic designations within the Heritage Park site).

Downtown Fort Worth Initiatives, Inc. (DFWII), in partnership with the City of Fort Worth (CFW), began working on Heritage Park approximately a decade ago. In 2014, DFWII and CFW began working with Bennet Partners and Studio Outside to design the improvements for the restoration and renovation of the Lawrence Halprin-designed plaza. This led to a master planning effort of the area, which included the balance of Heritage Park, Paddock Park and the surrounding streets. In January 2021, the CFW authorized an agreement with DFWII for

design work for Heritage and Paddock Parks (a small public park directly to the north of the Tarrant County Courthouse) using 2014 bond funding. MIG, a renowned landscape & design firm, was contracted to continue the work initiated by Bennet Benner Partners. The updated plans by both firms include the renovation of Heritage Park Plaza and Paddock Park, (including pedestrian and traffic safety improvements all around the courthouse), as well as improvements to the forecourt of Heritage Park Plaza and new access down to the river from the bluff. This planned access to the river includes the creation of a "River Stairs" and "Canopy Walk" through the trees down the bluff to the west of Heritage Park Plaza. This establishes an accessible pedestrian connection from the top of the bluff down to the Trinity River. Together, these improvements, from Paddock Park to Heritage Park Plaza to the proposed River Stairs and Canopy Walk comprise a new Heritage Park, anticipated to begin construction in 2024.

DFWII expressed interest in having a Design Team Artist work closely with the design firm to explore ways in which public

## Introduction Executive Summary

art could be woven into improvements throughout the parks and tell the story of this historic site. And as part of the Design Team Artist and Master Plan commission, the artist/artist team might also be retained to develop a public art project for the new park.

In early 2021, a group of artists and artist teams were selected as finalists from the *Fort Worth Public Art Pre-Qualified List of Established Public Artists*. After a finalist interview process, Legge Lewis Legge LLC (LLL) was chosen to create the Heritage Park public art master plan. Further, on Monday, January 31, 2022, the Fort Worth Art Commission voted to recommend that LLL develop a concept and design for a public art project for Opportunity #2 in this plan (see pg. 78).

### Process

The writing of this public art master plan document has involved site visits, site study and modeling, stakeholder meetings, and much general research. The master planning process began with the creation of a site history timeline that maps the history of the site starting at the fossil record over 500 million years ago. The timeline puts the site's human cultural histories, which will be the focus of the public art plan, into perspective with respect to geologic time.

LLL conducted multiple stakeholder meetings, both remotely and in person, and research in Fort Worth. Drafts of the plan were presented to the Fort Worth Art Commission, the Heritage Park Steering Committee and MIG. LLL also regularly updated Arts Fort Worth and DWFII at various stages of the process. During these meetings, discussions and presentations, LLL consistently heard that the public art should include the diversity of

the cultural heritage of the park site, that local artist participation should be encouraged, and that the work should strive to be accessible to all. The public art plan for Heritage Park also aligns with several aspects of the 2017 Fort Worth Public Art Master Plan Update, which was referenced during the writing of this plan.

### Goals

Public art should embrace the heritages of the underrepresented people who have inhabited the banks of the Trinity River, specifically Native Americans, African Americans and Mexican Americans.

- ▶ Public art should be physically and conceptually accessible to all.
- ▶ Public art should not be didactic but rather strive to create a poetic moment that helps connect people to place and time.
- ▶ Public artist selection process should strive for diversity, and include local as well as national artists.
- ▶ The design process for the public art should include meaningful community engagement to bring awareness to the process, and to give the public at large some opportunity to engage with the artists commissioned to create the work.

### Recommendations

#### Types of Public Art

This public art plan makes recommendations for the general types of work to be commissioned and also suggests specific opportunities and sites for five works. The plan recommends three general types of public art be considered and, in some cases, specifies which type of work should be considered, for a specific opportunity. The following are the three types of public artwork.

(An artwork can be all three at once: **iconic, interactive and light-based.**)

### Opportunities & Locations

The plan recommends five artwork opportunities and their siting. Using the concept of "heritage" as the basis for the plan, it recommends that Native American, Mexican American, and African American legacies be addressed where possible. Both temporary and permanent artwork should be considered.

**1. Paddock Park:** Permanent iconic sculpture addressing Native American heritage at Heritage Park site and beyond as well.

**2. The Flats & La Corte Barrio:** Permanent interactive work inspired by the history of The [Battercake] Flats and La Corte Barrio. (Legge Lewis Legge project)

**3. Tarrant County Parking Garage:** Program of long term temporary vinyl or lighting projects which engage the entire north facing parking garage facade surfaces, in partnership with Tarrant County. (*2019 FWPA Iconic Artworks Strategic Plan* (see pg 107)).

**4. The River's Edge:** Program of temporary works sited along the River Walk trails and possibly engaging the river. A suggested theme for the first program is 'River Bottom'. The Trinity River shores and floodplains were initially home to many disenfranchised people including formerly enslaved people immediately after Emancipation.

**5. River Stairs and Canopy Walk:** Permanent or temporary projects that are situated on the River Stair and/or Canopy Walk, to be installed after construction is complete.

At time of this writing, the plan specifies minimum budgets for Opportunities 1 and 2.



# Introduction

**Heritage Park Plaza**, the walled garden designed by Lawrence Halprin and constructed between 1977 and 1980, is the centerpiece park object within the new Heritage Park project. The new Heritage Park encompasses Paddock Park, the new River Stairs and Canopy Walk down the bluff to the river, and the restored Heritage Park Plaza. The name Heritage Park derives directly from Heritage Park Plaza and provides the conceptual basis for this public art plan. Because Halprin based the design of Heritage Park Plaza loosely on the plan of the city's namesake fort, which was situated nearby on the bluff, the plaza's associated heritage is understood to be that of the fort and the region's early white settlers. This plan does not propose a critique of the Halprin work but rather an open dialogue with it. Times change, as do the ways that a culture perceives its history. This plan encourages an open and inclusive interpretation of the Heritage Park site's heritage.

That acknowledged heritage formally began when Fort Worth was established as a frontier post on the bluff on June 6, 1849 by Major Ripley Allen Arnold of Co. F., 2nd Dragoons, 8th Dept., U.S. Army. The fort was named for Major Ripley's superior officer, Major General William Jenkins Worth. The fort was to protect East Texas settlers from raids by Native Americans and to enable expansion west. The fort's vantage point on the bluff above the Trinity River offered views across the river to the plain beyond.

Formally, Heritage Park Plaza is an exemplary work of brutalist, fort-like architecture. Halprin's work introduces other ideas and formal moves to the morphology, including water elements and areas for quiet contemplation. The self-enclosed form reads as a contemporary ruin, presenting austere blank walls to the city. In a direct reference to the original fort, an abstracted plan drawing of the fort is inscribed on the wall near the western entry into the plaza, but Heritage Park Plaza is more than an interpretation of the old fort. It is a complex work of architecture that is enclosed on the three city sides but open to the bluff side, allowing visual and physical access to the space over the bluff. Halprin understood that this space between the bluff, the river, and the flats below was the operative zone of the fort that provided the security, distance, and control of the settlement. Moving northward toward the bluff within the Halprin structure, the ground drops away and a series of cantilevered walkways, jetties, and stairs allow visitors to occupy the mid-air space between the former fort location and the flats and river below. Within the Halprin park, the experience of moving from intense walled fortification to the wide open airspace above the bluff can be read as a metaphor for the limitless hopes and dreams of western expansion that were the fort's original inspiration and purpose.

To expand the understanding of the site's heritage, this plan addresses the spaces

## Introduction



around Halprin's plaza: Paddock Park, Franklin Street, the River Stairs and Canopy Walk, La Corte Barrio, and the Trinity River Trails. To quote one stakeholder:

"You can't call it Heritage Park without recognizing the heritage of everyone that's been there."

This plan proposes that artists embrace and draw inspiration from the rich and complex history of the peoples that occupied the park site to the west of the fort. These peoples include early Clovis, Caddo, and Native American Plains Indians, all of whom occupied the banks of the river at various times from 15,000 to 200 years ago. More recently, at the turn of the last century, the

site went by many names; *Battercake Flats*, *Buttermilk Flats*, *The Trinity River Bottom*, or just *the Flats*. It hosted Fort Worth's most marginalized and poorest people, including a few remaining Native Americans, formerly enslaved African Americans, Mexican Americans and some poor whites, all of whom survived precariously on the active floodplain of the Flats. The last group to inhabit the park site were Mexican American and indigenous families that later formed La Corte Barrio and remained until 1974. The ruins of this barrio are still visible at the park site.

This is a rich and complex cultural history that is not easily summarized and should not be condensed or reduced. It is a history that is important to acknowledge and an exciting basis from which to consider public art.

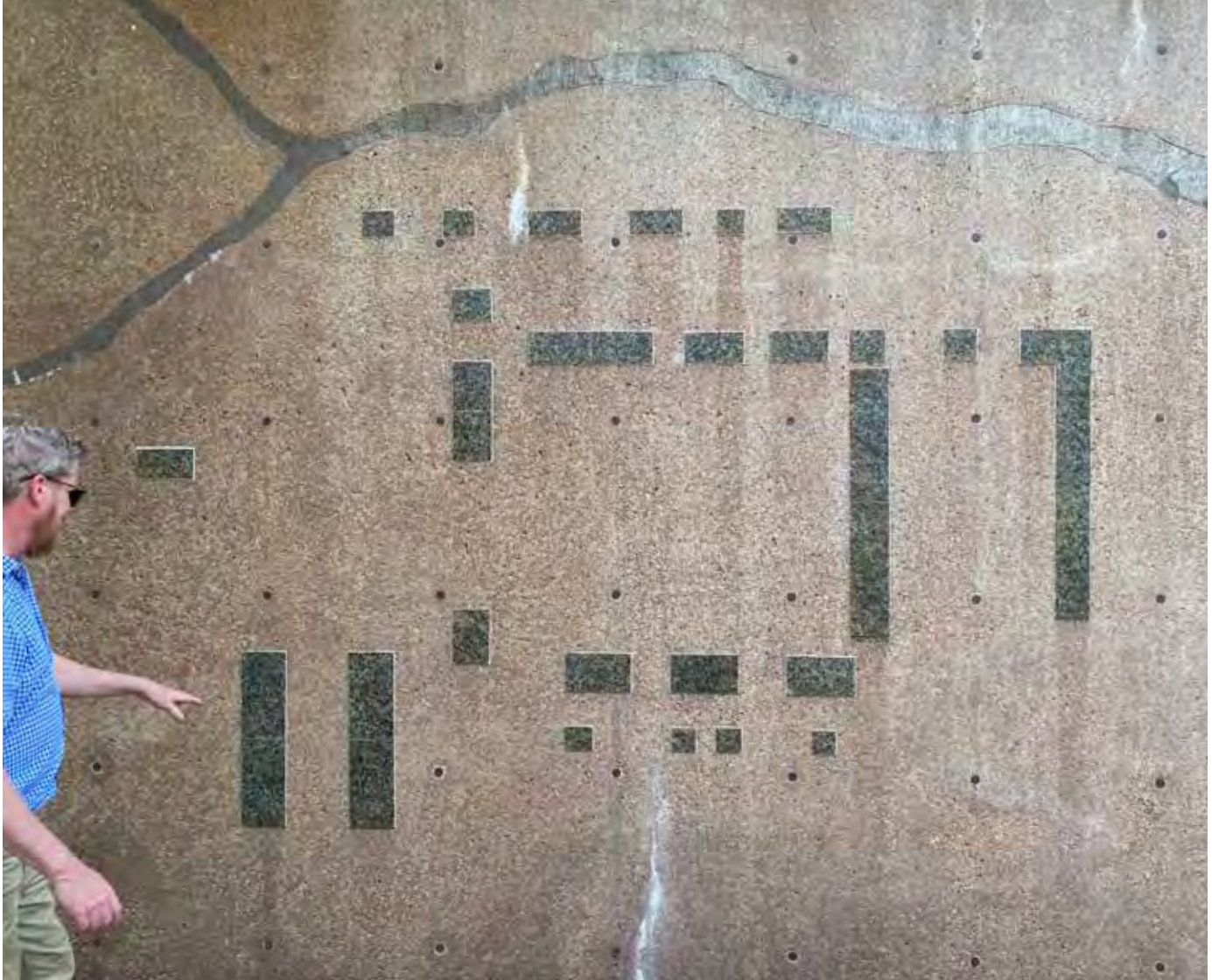


**Above:** View north toward the future site of the Panther Island development from Lawrence Halprin's Heritage Park Plaza overlook. 2021

As a point of reference, artists can draw attention to these cultures while gaining inspiration from them. The way in which an artist addresses these histories is open to interpretation, however, the public artwork that the plan proposes is not intended to be didactic. It is not meant to teach histories or tell a singular story of a culture or a people. Historic markers and plaques are being considered, and they can play that role.

Rather, public art can create opportunities for poetic moments that help people to question or connect to a particular place, time or history.

This plan also recommends seeking diversity in the artist selection process. Emphasis should be placed on engaging local artists, in addition to reaching out to nationally recognized artists where appropriate.



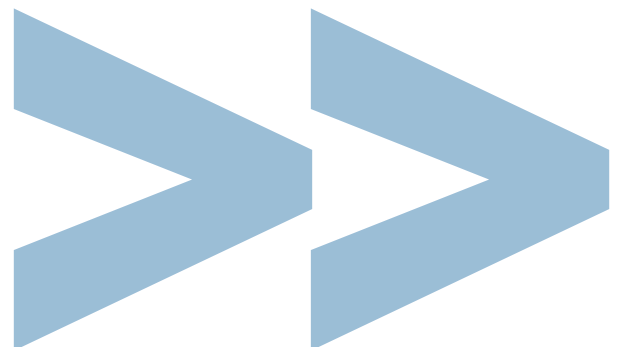
**Lawrence Halprin's Heritage Park Plaza:**  
The original fort plan and Trinity River (not to scale with each other) are inscribed on an interior wall of the Plaza. As well, this is the proposed Heritage Park site.

Photo: Legge Lewis Legge

# Research

This plan is the result of extensive research conducted over the course of a year, from May 2021 through May 2022. Research includes a site and design plan study and site modeling. It also includes the development of a timeline of the Heritage Park site, starting 539 million years ago at the beginning of the fossil record, and going forward into the future to include the planned development of Panther Island directly across the Trinity River from Heritage Park.

Research also includes a look at the diversity of the Fort Worth public art collection as it pertains to themes of works and artists commissioned. And finally, many stakeholder meetings and interviews were conducted remotely and in person with people representing a wide range of interests in the future park. These discussions are summarized in the following pages.



# Site Study

## Including planned improvements

The Heritage Park site includes Paddock Park, the Lawrence Halprin-designed Heritage Park Plaza, The Plaza forecourt (a pedestrian walkway area to the west of the plaza), Franklin Street, the planned River Stairs and Canopy Walk, the La Corte Barrio ruins, and the trails at the bottom of the banks along the Trinity River. A site study must also take into account the bluff itself, the Tarrant County Courthouse, and the Paddock Viaduct.

### Tarrant County Courthouse, Paddock Viaduct and the bluff

The Tarrant County Courthouse was designed by the architecture firm of Frederick C. Gunn and Louis Curtiss and built by the Probst Construction Company of Chicago, between 1893 and 1895. It is a pink Texas granite building in Renaissance Revival style, closely resembling the Texas State Capitol.<sup>1</sup> In 1970 the Courthouse was listed on the National Register of Historic Places and is listed as an historic site by the Texas Historical Commission, as is the historic Paddock Viaduct, built in 1914, which intersects the bluff to the north of the courthouse in monumental fashion. This viaduct was the first reinforced concrete arch in the nation to use self-supporting, reinforcing steel. The bluff itself recently received designation as a traditional cultural landscape to be listed on the National Historic Register.

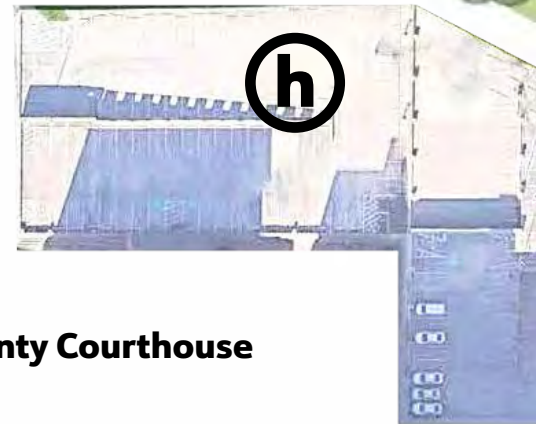
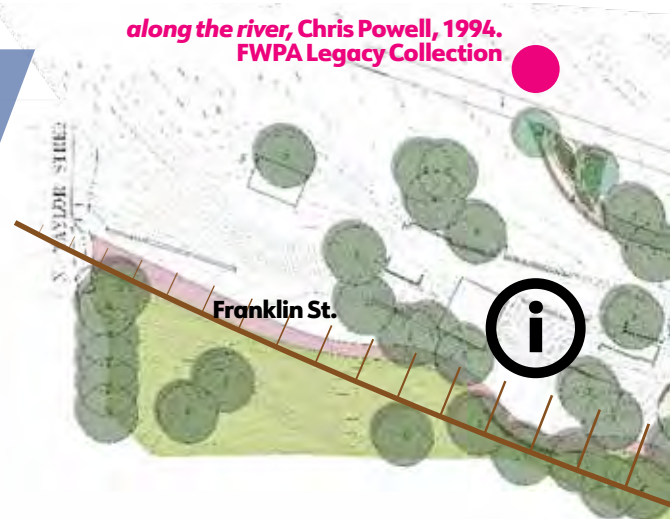
Heritage Park is a complex and layered site with many overlapping histories. It interfaces with a wide range of historic landmarks, built roads, buildings, and urban objects, including the bluff, the Tarrant County Courthouse and the Paddock Viaduct. As mentioned above, all three are iconic Fort Worth landmarks. For the purposes of this plan, the following formal descriptions delineate areas and context for proposed public artwork sites. A reading of Heritage Park Plaza, the conceptual basis for the plan, has already been presented in the Introduction.

### Paddock Park

When George Kessler (1862-1923), a renowned landscape architect, completed Fort Worth's first 'park and boulevard' master plan in 1909, he envisioned the bluff as a prime northern gateway to the courthouse, and Paddock Park (also called Bluff Park) as the centerpiece

<sup>1</sup> The Portal to Texas History; <https://texashistory.unt.edu/ark:/67531>

along the river, Chris Powell, 1994. FWPA Legacy Collection



**a** Tarrant County Courthouse

**b** The Bluff

**c** Paddock Park

**d** Lawrence Halprin's Heritage Park Plaza

**e** Heritage Park Plaza forecourt

**f** Paddock Viaduct

**g** River Stairs, Canopy Walk

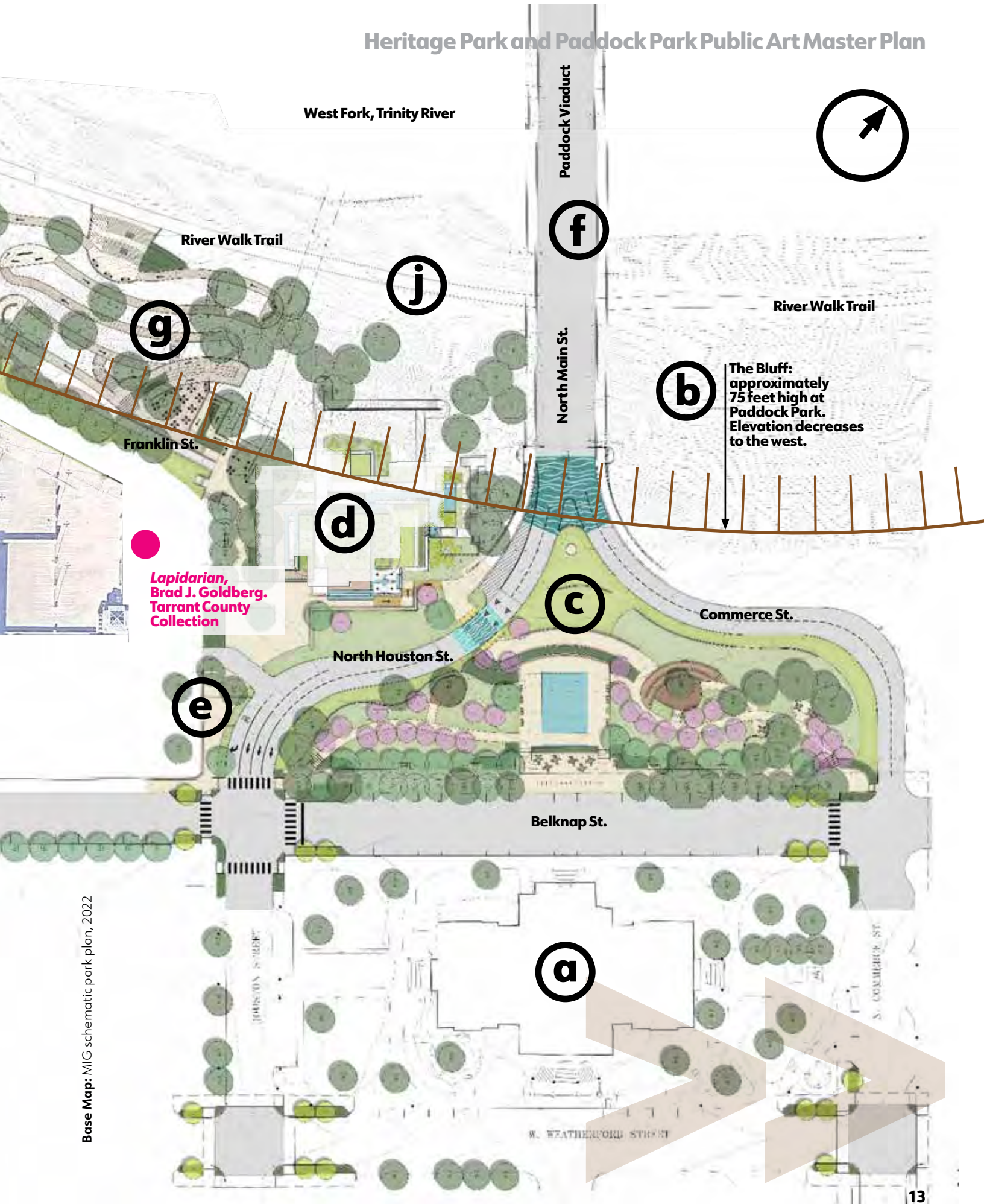
**h** Franklin St., Tarrant County Parking Garage

**i** La Corte Barrio ruins

**j** Trinity River Trails

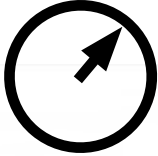
Existing public artworks

# Heritage Park and Paddock Park Public Art Master Plan



West Fork, Trinity River

Paddock Viaduct



River Walk Trail

**f**

River Walk Trail

**j**

**b**

The Bluff: approximately 75 feet high at Paddock Park. Elevation decreases to the west.

**g**

Franklin St.

North Main St.

**d**

Lapidarian, Brad J. Goldberg, Tarrant County Collection

**c**

Commerce St.

**e**

North Houston St.

Belknap St.

**a**

W. WEATHERFORD STREET

Base Map: MIG schematic park plan, 2022

## Research Site Study

of this plan. Paddock Park and the Paddock Viaduct are both named after Buckley Burton (B. B.) Paddock, a Fort Worth mayor and newspaper editor. The current Paddock Park stairs were built by the Works Progress Administration, marking contributions by the New Deal.<sup>2</sup>

Situated at the top of the bluff at street level, Paddock Park is perhaps the most readily visible element of the Heritage Park plan. Located just north of the historic Tarrant County Courthouse, the park, effectively a very large traffic median, is surrounded by busy roadways. North Main Street terminates at the park where the Paddock Viaduct crosses the Trinity River and splits into Commerce and Houston streets as it winds around the park. The park acts as a kind of wedge or 'ship's prow' separating the roadways. This context sets up the opportunity for artwork that is visible to motorists as they approach the courthouse from the north on the viaduct (itself a historic structure), and drive around the courthouse. Paddock Park is owned jointly by the City of Fort Worth and Tarrant County. The park's historical features include stairs that were built by the WPA in the 1930s. It carries with it the added symbolic context of the courthouse being the center of political and judicial life, and its location up-slope from Heritage Park Plaza places it within the symbolic settlement area that the original fort defended. Any artwork should take these important historical and contextual conditions into account.

### Proposed River Stairs & Canopy Walk

MIG's design team proposes a design for the River Stairs and Canopy Walk that involves a complex set of fully accessible ramps, elevated walkways, and stairs that will create a connection from the top of the bluff adjacent to Heritage Park Plaza down to the Trinity River, connecting to the trails there. Visitors will be suspended in the space above the riverbank as they move through the trees. This procession and accompanying views into the tree canopies, out to the river, and across the river to the future Panther Island development provide the context for the artwork in this location. Panther Island is a large mixed-use waterfront development soon to go into construction across from the park site. A river bypass channel has been proposed there to enable development on what used to be a vast flood plain. Eventually Panther Island and Heritage Park will be linked by a new pedestrian bridge.

### Tarrant County Parking Garage

Historic Franklin Street used to be the main drag for the communities of the Flats. Today, it is a pedestrian path and still the only existing way to get from the city down

to the river at Heritage Park. It is bordered on its north side by the Tarrant County Parking Garage, which defines the northern border of Heritage Park. The garage's monumental wall commands a significant presence and offers the opportunity for iconic artworks, either temporary or permanent. Possibilities include murals, vinyl wrap or light-based works that would be visible from the Paddock Viaduct or across the Trinity River, far beyond the physical boundaries of the park.

### La Corte Barrio Ruins

The stone ruins of La Corte Barrio lie just to the west of the planned Canopy Walk. These are the remains of the last of a progression of communities that had existed on the site for thousands of years, including the Clovis, Plains Indians, and formerly enslaved African Americans. The last occupants were the Maldonado family, of Mexican American and Kickapoo Indian descent, who finally vacated the site in 1976. The Maldonados built innovative, multi-story stone homes in the 1930s which were carved into the bluff and accessed via a third floor up on Franklin Street. These houses are the best preserved remnant of the neighborhood, as are several concrete stairs that acted as pedestrian streets. Two of La Corte Barrio's former residents have conveyed an oral and visual history of the neighborhood for this document. Please see page 44 for an illustration of the neighborhood and a summary of a discussion with Martha Maldonado Dickinson and her daughter Dr. Patrisia Gonzales.

### The Trinity River & Trail System

At 710 miles, the Trinity River is the longest river with a watershed entirely within the state of Texas. Its headwaters lie in the extreme north of Texas, just south of the Red River. In 1690 Spanish explorer Alonso de León named the river "La Santísima Trinidad" ("the Most Holy Trinity"), in the Spanish Catholic practice of memorializing places by religious references.<sup>3</sup> But the Native American name for the River had long been "Arkikosa," and there is a movement today to change the name of the river back to this original Indian name.

The Trinity River Trail, a paved path along its verdant banks, offers respite away from the city high above on the bluff. The Trail section that runs through the Heritage Park site is popular with runners, walkers, and cyclists. Planned connections to existing trails will eventually go all the way to Dallas. The trail at Heritage Park is thus a popular location, bordered by the verdant bluff on one side and the wide, sparkling river on the other. This location could be appropriate for temporary works and impromptu performances.

<sup>2</sup> Susan Kline, Fort Worth Historian <sup>3</sup> Wikipedia



# Heritage Park and Paddock Park Public Art Master Plan

## HERITAGE PARK JULY 2021

**Sites identified  
for public art,  
clockwise from  
top:**

**Paddock Park**  
looking south  
down Paddock  
Viaduct backed by  
the Tarrant County  
Courthouse.



**La Corte Barrio**  
ruins, looking  
south toward the  
parking garage.



**Tarrant County  
Parking Garage**  
looking west down  
Franklin Street



**Trinity River Trail**  
at "toe" of bluff,  
looking east with  
public artwork  
*along the river* by  
Chris Powell (1994)



**River Stairs and  
Canopy Walk  
(planned)** down  
the bluff:  
Approximate  
location of  
the planned River  
Stairs and Canopy  
Walk under  
Lawrence Halprin's  
Heritage Park  
Plaza overlook.



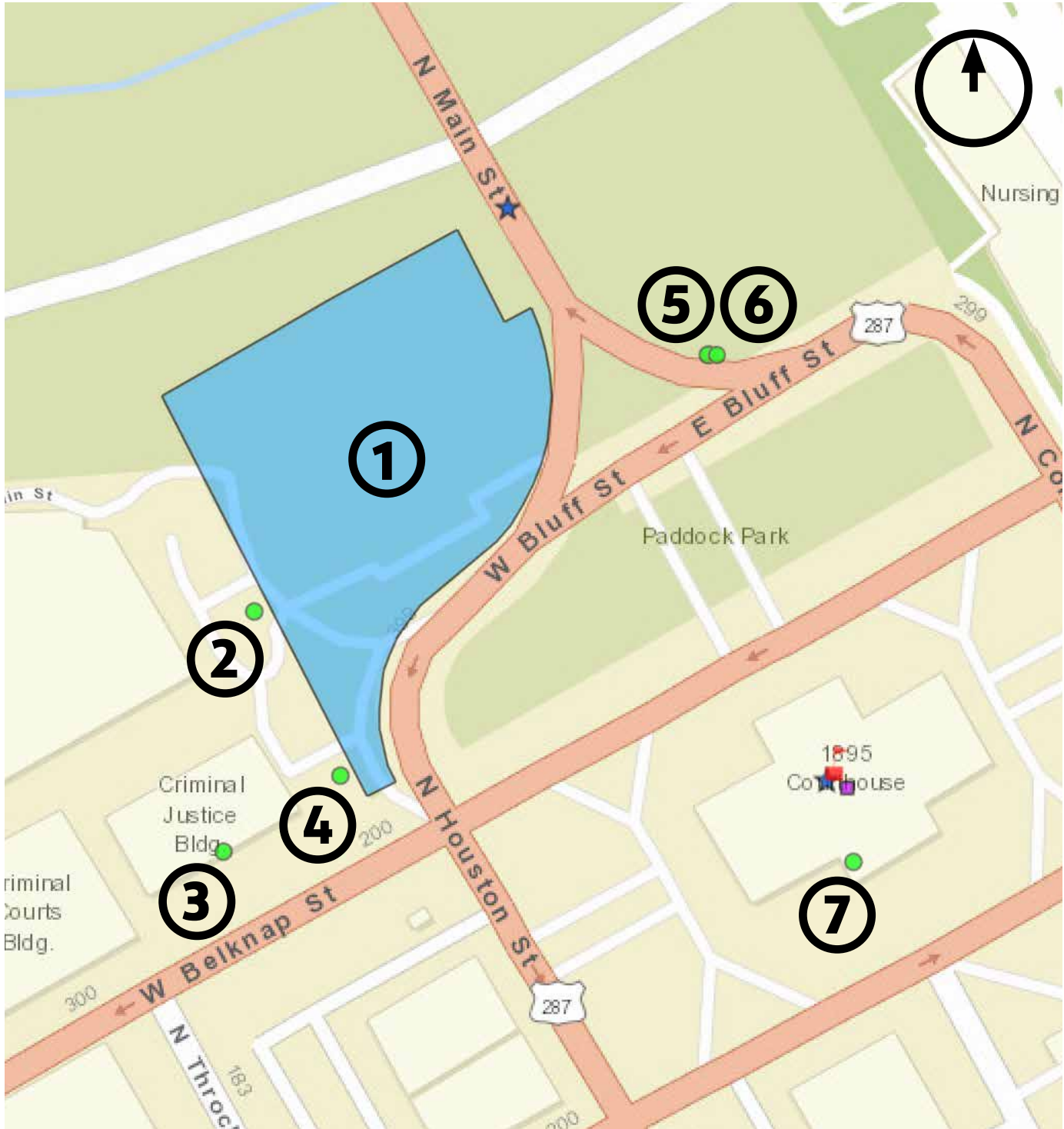
Photos: Google Earth (Courthouse); Legge Lewis Legge



# Texas Historical Commission

## Historic markers at Heritage Park site (as of January 2022)

Texas Historical Commission, Texas Historic Sites Atlas. <https://atlas.thc.texas.gov/>



## 1. Heritage Park Plaza (Upper Heritage Park; Heritage Park) National Register District

Atlas Number 2010000253

## 2. Fort Worth Hotel

**Marker Text** Situated in the northwest corner of the public square, the Fort Worth Hotel was the stage coach terminal for travelers arriving at and leaving Fort Worth. The original structure remained on this site for over 70 years. Over its lifetime, the hotel had several additions and was known under different names. Early settler and "Father of Fort Worth" Ephraim M. Daggett bought two empty lots on the fort grounds in 1855 and erected a two-story building to serve as his home and a tavern for the public. In 1857, Lawrence G.A. Steel purchased the property and renamed the business the Fort Worth Hotel, commonly known as Steel's Tavern. It was expanded into the opposite lot and featured unique items including a 1782 bell mounted to the hotel used to announce arrivals, fires and social activities. In 1859, Albert T. Andrews purchased the property and operated the business until his death in 1867. In the 1870s, the hotel was renamed the Transcontinental Hotel, advertised as "The Best Hotel in Northern Texas." By 1879, the stage coach terminal moved to the El Paso Hotel, and the hotel operated as the Lindell Hotel. It was around this time that well-known gunfighter Luke Short boarded in one of the rooms. By the early 1890s, newer and larger hotels opened in Fort Worth and business began to decrease. The original buildings were demolished in 1892 and in 1925. The grand live oak trees are the only remaining remnant of the original site, a reminder of early Fort Worth history. (2017). Atlas Number 5507018806

## 3. Tarrant Criminal Court Building

**Marker Text** Built in 1917-18, this structure is located on land upon which old Camp Worth was constructed in 1849. The noted Fort Worth architectural firm of Sanguinet and Staats designed the building, incorporating elements of the Beaux Arts and Classical Revival styles. In addition to a criminal courtroom, it originally housed the jail and gallows, a jail hospital, mental wards, and offices for the Sheriff, District Attorney, and District Clerk. Atlas Number 5439005196

## 4. Fort Worth: "Where the West Begins"

**Marker Text** Founded June 6, 1849, as frontier post of Co. F., 2nd Dragoons, 8th Dept., U.S. Army. The commander, Maj. Ripley Arnold, named camp for his former superior officer, Maj. Gen William Jenkins Worth. In 4 years of operations, the post had but one serious Indian encounter. A town grew up alongside the fort, as center for supply stores and stagecoach routes. In 1856 Fort Worth became county seat of Tarrant County. A boom started after 1867 when millions of longhorns were driven through town en route to Red River Crossing and Chisholm Trail. Herds forded the Trinity below Courthouse Bluff, one block north of this site. Cowboys got supplies for the long uptrail drive and caroused in taverns and dance halls. After railroad arrived in 1876, increased cattle traffic won city

the nickname of "Cowtown". By 1900, Fort Worth was one of world's largest cattle markets. Population tripled between 1900 and 1910. Growth continued, based on varied multi-million-dollar industries of meat packing, flour milling, grain storage, oil, aircraft plants and military bases. Fort Worth also has developed as a center of culture, with universities, museums, art galleries, theatres and a botanic garden. Atlas Number 5439002026

## 5. Paddock Viaduct National Register Property

**Marker Text** Low-water crossing and ferries originally provided the only access across the Trinity River at this location, connecting the downtown area of Fort Worth with northern sections of the city. A two-lane suspension bridge, constructed near this site in the 1890s, proved inadequate for the growing population. This span, designed by the St. Louis firm of Brenneke and Fay, was built in 1914. It was the first reinforced concrete arch in the nation to use self-supporting, reinforcing steel. The bridge is named in honor of B.B. Paddock, former State Legislator and Mayor of the City. Atlas Number 5439003905

## 6. Eastern Cattle Trail

**Marker Text** This native stone, dug from the Trinity River Valley, marks the route of the Eastern Cattle Trail, where cattle were driven north on Rusk Street, now Commerce Street, through the City of Fort Worth, Texas, to the bluff and then across the Trinity River to the broad valley below, where they rested before continuing their long drive north. From the end of the Civil War to the bringing of the railroad in 1876, great herds of cattle passed this way to Abilene, Kansas. The Eastern Trail, also called the McCoy Trail, became the Chisholm Trail when it reached the Red River. Fort Worth, the last place for provisions before Indian Country, received its name, "Cow Town", and its first major industry, from this period. Atlas Number 5439001369

## 7. Tarrant County Courthouse

**Marker Text** The architectural firm of Gunn & Curtis designed the Tarrant County Courthouse. Construction began on the four-story Renaissance Revival structure in 1893, by the Probst Construction Company of Chicago, and was completed in 1895. It is constructed of red granite with projecting central and end pavilions. A central clock tower extends from the roof of the structure and is capped by a domed lantern. The main (south) front pavilion is decorated with paired columns, pediments and entablatures. There is a portico topped with a classically styled parapet that is supported by elongated, paired Doric columns encompassing the first two stories. On the third and fourth levels, the designer chose to use paired Ionic columns. Some crested mansard roofs are visible above the balustrade at the top of the building. Atlas Number 4302000038

## Research Site Study Timeline

### **PADDOCK PARK & HERITAGE PARK Natural & Cultural Timeline**

**This Timeline, either accordion-fold printed or appearing digitally on the following pages in the Master Plan digital version, is an art project** inspired by research carried out by Legge Lewis Legge for this Heritage Park & Paddock Park Public Art Master Plan. It focuses on the park sites and their histories and environs only. It does not attempt to represent the breadth of Fort Worth's or Texas' history in a comprehensive way.





# HERITAGE PARK & PADDOCK PARK

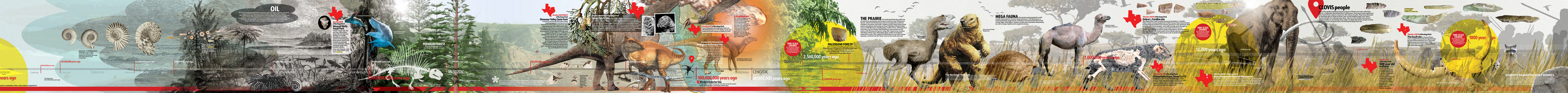
## a Natural and Cultural Timeline

Prehistory to present day and beyond

Scroll right

Heritage Park & Paddock Park  
Public Art Master Plan 2023  
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FWPA  
FORT WORTH PUBLIC ART



### OIL

Most of the fossil fuel material we use today comes from algae, bacteria, and plants - some of which date back even before the Devonian Period, 419.2 million to 359.9 million years ago. The Carboniferous Period is famous for its swamps and swamp forests which covered large areas of what is now Texas. Swamps produced the coal forests, and the term "Carboniferous" comes from the fact that the Fort Worth area the oil is found in younger Carboniferous period rock "soaked" this Carboniferous oil up from underneath like a sponge.

### 40 miles WEST of Heritage Park

**Mineral Wells Fossil Park**  
Fossils here are just over 300 million years old: ancient sea creatures like trilobites (sea lilies), echinoids (urchins), brachiopods, pelecypods (clams and oysters), bryozoans, corals, trilobites, plants and even teeth from primitive sharks.

### PERMIAN FOREST

Shrubs, fossils, ferns and diverse varieties of ferns.  
Permian fossils include trilobites, brachiopods, and pelecypods (clams and oysters).

### 40 miles SOUTHWEST of Heritage Park

**Dinosaur Valley State Park**  
Home to numerous dinosaur tracks made by gigantic saurpods and theropods during the Cretaceous age approximately 150 million years ago. Saurpods, like *Sauroposeidon proteles*, and *Palaeoyurus jonesi* (right) were 70 feet long and 15 feet high at the hip, and weighed 20 to 30 tons. A left hind footprint is over 36" long, with smaller, clawless horseshoe-shaped front footprints. The three-toed theropod tracks were most likely left by the carnivorous *Arcosauropus*, a smaller relative of *Tyrannosaurus rex*. This dinosaur chased its prey on two legs, was 30 feet long, 10 feet tall at the hip, and weighed 3 to 5 tons.

### 40 miles SOUTHEAST of Heritage Park

**James Ranch Site**  
In 1969, a large accumulation of sauropod bones and the tracks of a dinosaur were found at the James Ranch, Hood County, Texas. Part of track was broken and identified as a new dinosaur, *Palaeoyurus jonesi*, which is now the Texas State Dinosaur. The track was over 70 feet long. Also discovered at this site were fossils of Cretaceous age conifers not previously found in Texas. Fossil of a conifer from one of the Texas State Dinosaur and *Palaeoyurus jonesi* are shown at right and in 3D reconstruction (left).

### THE PRAIRIE

It is estimated that the initial rise of extensive grasslands and savanna started in the Pleistocene. It is thought that the Pleistocene was characterized by restricted forests and meadows. Evidence shows that many prairie plants and grasses that make up Texas' Blackland Prairie today have their roots in the Pleistocene. Big Bluestem, Indian Grass, Tall Dropseed, and trees such as Juniper and Hackberry were present as far back as the Pleistocene Epoch. Long after inland seas receded, relentless inland rivers deposited large swaths of sediment toward the coast. This created fertile land very rich with marine deposits, and built-out the Texas coast to the south and east.

### 20 miles EAST of Heritage Park

**Arlington Archosaur Site**  
In 2003 the Arlington Archosaur site was discovered, producing numerous fossils of scientific importance including a new species of the hadrosaurid dinosaur *Prohadrosaur byrdi*. These rare fossils represent a chance to study Middle Cretaceous coastal ecosystems. The site is also among the few major fossil excavations to occur within an urban setting.

### 20 miles EAST of Heritage Park

**Paleogene Forest**  
The proliferation of palm fossils in Texas that make Petrified Palmwood (above) the Texas State Stone.

### 100 miles SOUTH of Heritage Park

**Waco Mammoth National Monument**  
In 1978 the rugged banks of the Bosque River near Waco, TX revealed the bones of a 19 Columbian mammoth. It was the largest mammoth ever and was more adaptable to change. They were very similar to mammoths that drowned by rapidly rising flood waters approximately 72,000 years ago. Also found was a skeleton of a Western Camel *Camelops hesternus* and Giant Tortoise *Meiolanella orrhopryga*.

### 150 miles SOUTH of Heritage Park

**The Gault Site**  
In Central Texas was occupied intensively during all major periods of the prehistoric era. The Gault Site has been excavated since 1930, and many Clovis and pre-Clovis artifacts have been discovered.

### MEGA FAUNA

Vast prairie and grasslands could sustain many species of extra large mammals. The Pleistocene is characterized by mega fauna, including a terrestrial bird that stood six feet high, Giant Bison, camels, horses and Columbian Mammoths, as well as moose replicas such as giant tortoises.

### 100 miles SOUTH of Heritage Park

**Friesenhahn Cave, Bexar Co. TX**  
Similar-toothed cats *Homootherium serum* lived in Texas approximately 20,000 years ago and were very adaptable to change. They were very similar to mammals that drowned by rapidly rising flood waters approximately 72,000 years ago. In 1949, well preserved bones of an adult and two kittens were found in Friesenhahn Cave just outside San Antonio TX.

### 150 miles SOUTH of Heritage Park

**The Gault Site**  
In Central Texas was occupied intensively during all major periods of the prehistoric era. The Gault Site has been excavated since 1930, and many Clovis and pre-Clovis artifacts have been discovered.

### CLOVIS people

One of the earliest believed people in the Fort Worth area were called the Clovis, a civilization that dates back 12,000 years. They were hunter-gatherers who moved from camp to camp over the course of a year. They were attracted to riverbank sites in Texas by fresh, year-round drinking water and 'char' - a fine, brittle stone that it chipped makes an extremely sharp edge. It is likely that Clovis people at least traveled, if not camped at the current day Heritage Park site.

### 150 miles SOUTH of Heritage Park

**The Gault Site**  
In Central Texas was occupied intensively during all major periods of the prehistoric era. The Gault Site has been excavated since 1930, and many Clovis and pre-Clovis artifacts have been discovered.

### GOODBYE MAMMOTHS, HELLO BUNNIES

Most of the large species of mammals that roamed the Pleistocene time frame were eventually killed off by humans. But smaller mammals from this time, such as bunnies, cotton-tailed rabbits, muskrats, and weasels were more adaptable to change. They were very similar to mammals that drowned by rapidly rising flood waters approximately 72,000 years ago.

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### 1000 years ago

Time Scale Change: Here increases expand. See continuous red bar at bottom of timeline for a visualization of area in exact proportion.

### 1000 years ago

Time Scale Change: Here increases expand. See continuous red bar at bottom of timeline for a visualization of area in exact proportion.

### 1,000,000 years ago

Time Scale Change: Here increases expand. See continuous red bar at bottom of timeline for a visualization of area in exact proportion.

### 2,580,000 years ago

Time Scale Change: Here increases expand. See continuous red bar at bottom of timeline for a visualization of area in exact proportion.

### 12,000 years ago

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### CORN

First appears around A.D. 800, but may not have become the mainstay of the economy until after A.D. 1100

CLAVIS blades  
Spanish horse did the American  
Gull site, actual size

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### ATTORNER'S PRIZE CHICKEN

The Attorner's Prize Chicken is one of the most endangered birds in North America due to its small range in the Texas Hill Country area near Houston, TX, and is currently listed as a vulnerable species. The chicken is native to the Texas Hill Country area near Houston, TX, and is currently listed as a vulnerable species. The chicken is native to the Texas Hill Country area near Houston, TX, and is currently listed as a vulnerable species.

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### CADDISFLIES

Caddisflies are a group of insects that live in freshwater environments. They are known for their larval stage, which is often used as an indicator of water quality. Caddisflies are found in various parts of the world, including North America.

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### ATLANTIC COAST

The Atlantic coast of Texas is home to a diverse range of wildlife and natural resources. It is a popular area for recreation and tourism. The coast is also an important area for agriculture and industry.

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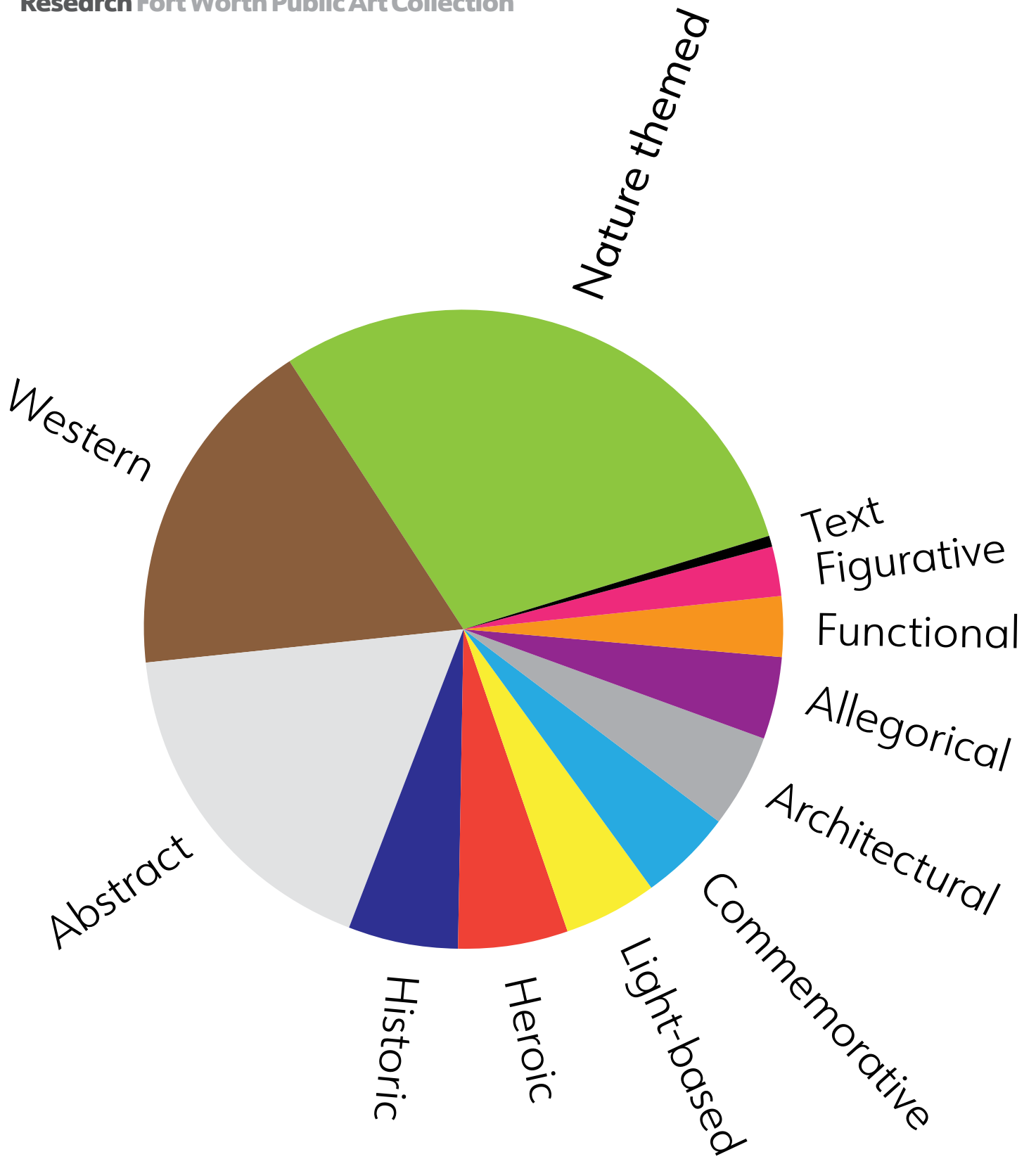
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# Research Fort Worth Public Art Collection



**Fort Worth  
Public Art  
Collection:**  
Artworks categorized  
by formal theme



# The Fort Worth Public Art Collection and Heritage Park

**Since the public art program's inception in 2001**, the City of Fort Worth has commissioned, purchased, or received 148 public artworks with a total value of \$23,574,139.89, resulting in an important and diverse collection that enhances neighborhoods throughout the city, and celebrates the culture and history of this remarkable metropolis. Fort Worth's public art collection has received many accolades and awards over the years, including four from Americans for the Arts' prestigious recognition program, Year in Review, as well as AIA Fort Worth, Texas Society of Architects, Historic Fort Worth, and the Fort Worth Weekly.

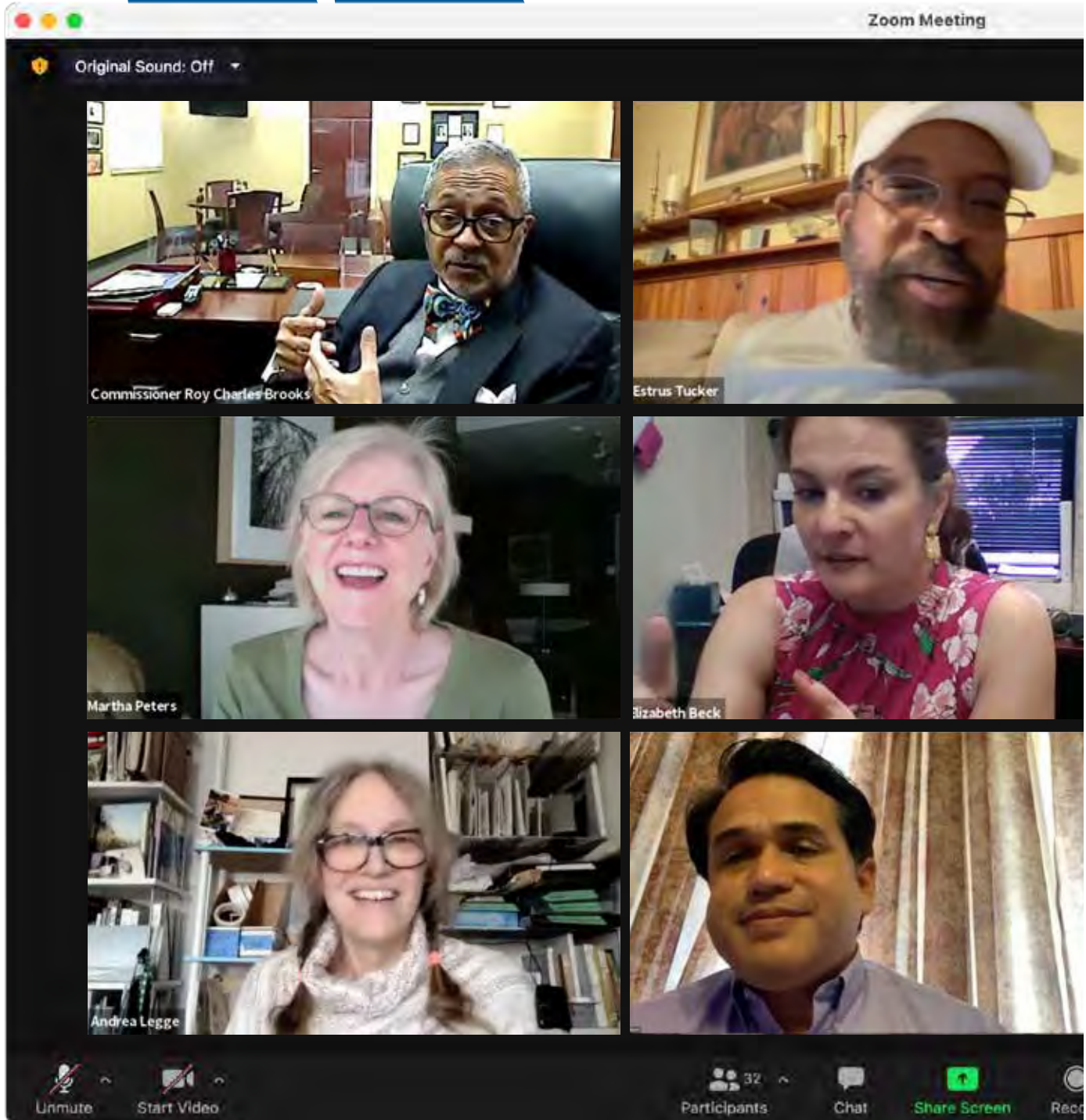
In October 2016, the city's public art program, Fort Worth Public Art (FWPA), marked an important milestone: 15 years of working with artists and communities to create distinct and memorable places. Much like Fort Worth, the public art program has matured and evolved in the years since its establishment. The 15-year mark offered the perfect opportunity to review the 2003 master plan and assess the program along with the ensuing collection. The 2017 Fort Worth Public Art Master Plan Update amends the original master plan, and seeks to craft priorities and establish a collective vision for what public art can accomplish in Fort Worth in the upcoming years.<sup>1</sup>

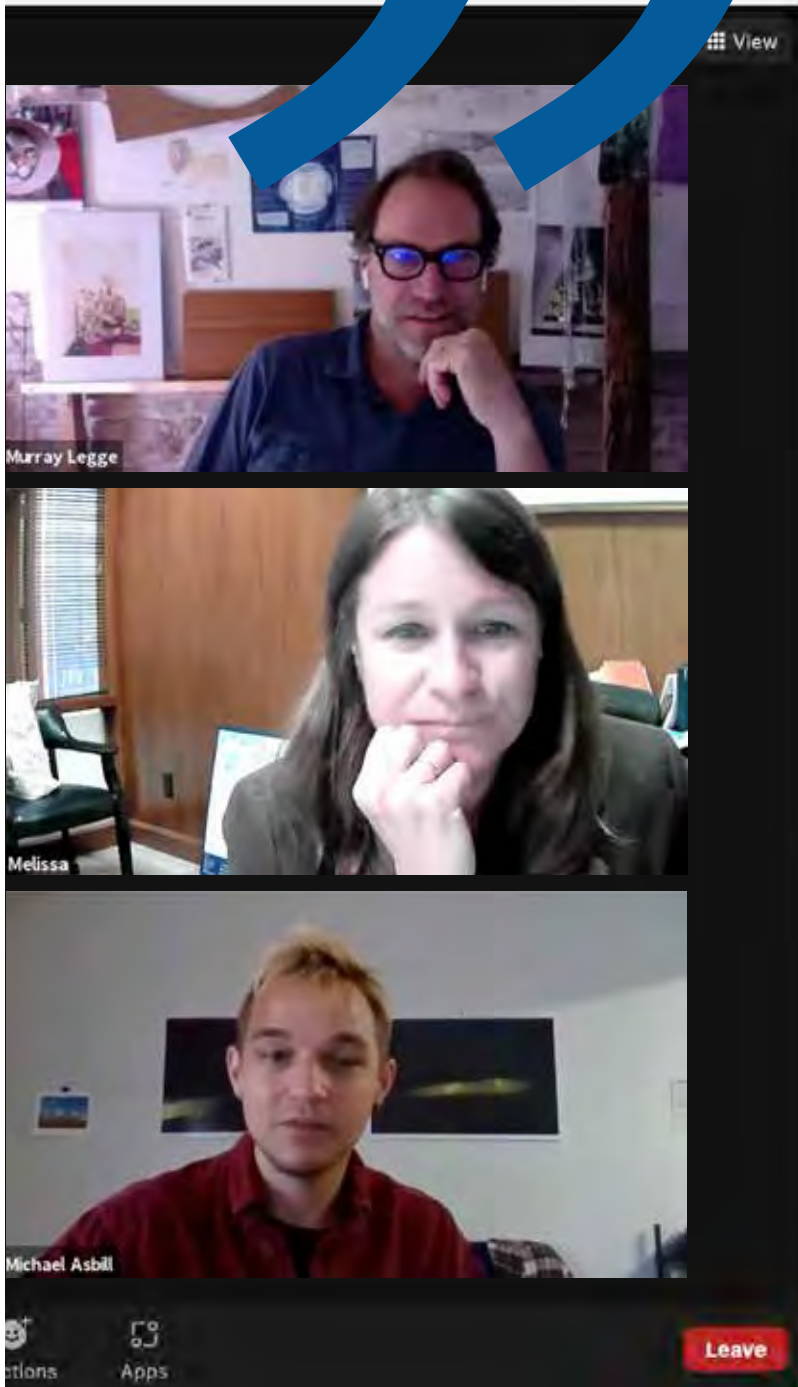
## **Heritage Park**

This Heritage Park public art master plan is closely aligned with the 2017 Fort Worth Public Art Master Plan Update, identifying goals and opportunities in the update and addressing them as opportunities for public art in the new park. This plan takes up goals such as creating iconic works at specific sites in Fort Worth, some of which are within Heritage Park. It continues the 2017 update's vision of extending opportunities to artists who may be underrepresented in the collection. This plan also examines an analysis of themes represented in Fort Worth's public art collection, and illustrates this data in the chart at left. In an effort to help round out and further diversify the collection, this plan recommends types of public art that are less represented in the collection: iconic (heroic), interactive (functional), and light-based. Also, given the plan's theme of "heritage," recommended artworks could be considered as commemorative, which is, according to the data, also a less-represented theme.

<sup>1</sup> Fort Worth Public Art Master Plan Update (2017) Section II Pg. 9. Introduction

# Research Stakeholder Interviews





## Stakeholder Interviews

From October 2021 through April 2022, conversations were held with fourteen groups of Heritage Park stakeholders and community members. Meetings were held via Zoom, in-person, phone and emails back and forth. Arts Fort Worth and Legge Lewis Legge (LLL) facilitated this research in conjunction with Downtown Fort Worth Inc.. Meetings lasted approximately one hour. LLL prepared questions and discussion points pertinent to each group in advance of meetings. On the following pages are summaries of these discussions, including some follow-up research recommended by stakeholders.



CACTUS *opuntia inermis*

*P. J. Redouté pinx.*

CIERGE raquette *sans épines*

**Pierre Joseph Redoute, *Cactus opuntia inermis*. Stipple engraving with original hand color, 1799, France. From *Plantarum Succulentarum Historia, The Arader Natural History Collection of Art, BRIT Collections***

Pierre-Joseph Redoute (1759 – 1840) was a botanist and painter. Having originated from Belgium, he was the official court painter at Versailles for Marie Antoinette as well as Empress Josephine at Malmaison and was widely known as an exceptional and unmatched botanical illustrator.

*Cactus opuntia* or Prickly Pear Cactus are native only in the Americas and common throughout Central and West Texas. This was perhaps drawn from a succulent collection at Versailles.

10.13.2021

# Botanical Research Institute of Texas, Fort Worth Botanical Garden

## Participants

**Erin Starr White**, Director of Community Education, Botanical Research Institute of Texas (BRIT)

**Tiana Franklin Rehman**, Herbarium Collections Manager, BRIT

**Martha Peters**, Director of Public Art, Arts Fort Worth

**Michael Asbill**, Community Engagement Manager, Arts Fort Worth

**Andrea Legge**, Legge Lewis Legge LLC

**Murray Legge**, Legge Lewis Legge LLC

The 120-acre Fort Worth Botanic Garden / Botanical Research Institute of Texas (BRIT) is one of the largest centers for botanical exploration and discovery in the United States.

## The BRIT Collection

The BRIT houses 1.5 million specimens, the oldest of which was collected in Mexico in 1791. The collection includes specimens gathered in Tarrant County by prolific collector and amateur botanist Albert Ruth circa 1925, which holds relevance to the Heritage Park site. The BRIT is currently digitizing its botanical illustrations and herbaria specimen collection, which will be available to the public online. The BRIT's herbarium is a repository of all specimens, but its ethos is very much native plant oriented. One of the institute's missions is to teach the community about native plants that are hardy, water-wise, and support native pollinators, birds, and wildlife, thus providing sustainable gardening strategies.

## Botanical Illustration and Art

For centuries, art and botanical illustration were the primary methods of cataloging and sharing information about these plants and what they looked like. BRIT's rare book room includes books from the "Incunabula" period, which was the beginning, and center of, modern book

making in Egypt. Egyptians depicting plants on papyrus scrolls were the earliest known botanical illustrators. The BRIT also has large holdings of botanical prints from the 16th, 17th, and 18th centuries. Botanical illustration is still relevant today; when scientists describe a new species it is best practice to request that an illustration be made of it. Botanists and scientists continue to consult historical illustrations of related plants for research.

## Community Outreach

BRIT is a world-class research institution. Its education department strives to make research accessible while maintaining academic rigor by creating programs that engage the public. This creates an emotional connection to the environment, which in turn can spur action to alleviate climate change.

Programs include:

- ▶ 'Botany 101' courses for the public.
- ▶ Walks through the Fort Worth Botanic Garden led by ethnobiologists and medical anthropologists to discuss medicinal plants and their use by native peoples.
- ▶ Nature hikes in the Tandy Hills Natural Area, a preserved prairie acreage close to downtown Fort Worth.
- ▶ Visits to Fort Worth Nature Center and Preserve, which hosts a herd of bison.
- ▶ Visits to a sustainable cattle ranch operation.
- ▶ A new children's play area designed by OLE, a design firm that specializes in outdoor learning experiences.

## Public Art Collection at BRIT

Art in the Fort Worth Botanic Garden is officially part of the Fort Worth public art collection due to FWBG's previous ownership by the City of Fort Worth. BRIT seeks to highlight these pieces to bring a different perspective to the garden and its plants and to allow art and plants to complement one another. The language of gardeners and horticulturists often mirrors that of artists in the elements and principles of design.



11.04.2021

# Prehistoric Fort Worth

## Participants

**Dori Contreras, Ph.D.**, Curator of Paleobotany, Perot Museum of Nature and Science

**Ron Tykoski, Ph.D.**, Director of Paleontology and Curator of Vertebrate Paleontology, Perot Museum of Nature and Science

**Rebecca Koll, Ph.D.**, Paleobotany Postdoctoral Research Scholar, Perot Museum of Nature and Science

**Martha Peters**, Director of Public Art, Arts Fort Worth

**Michael Asbill**, Community Engagement Manager, Arts Fort Worth

**Andrea Legge**, Legge Lewis Legge LLC

**Murray Legge**, Legge Lewis Legge LLC

Legge Lewis Legge has created a timeline of the Heritage Park site and an approximate 200-mile radius going back 539 million years. The timeline identifies sites and digs where fossils from all time periods were found, and maps these sites in relative distance from Heritage Park. This is not to assume that all flora and fauna whose fossilized remains were found 200 miles away would also have been present at the park site. The Heritage Park site has rocks from the Cretaceous Period, along with much younger Pleistocene fossils, especially in the Trinity riverbed. While older rocks from the Cambrian Period, (the earliest Period in the Paleozoic Era) for instance, can be found in Texas, they have not been discovered in Fort Worth, because they are too deep in the subsurface of the Earth to be reachable. The Cambrian Period marks the beginning of organisms developing hard body parts and thus the beginning of a good fossil record, as soft-bodied creatures rarely leave fossils.

## The Paleozoic Era (539-252 mya\*)

The Paleozoic Era ecosystem is critical to our understanding of modern ecosystems. As an “analog” environment, it is studied to understand current climate change as well as conditions during that time. The ecosystem included

\*million years ago

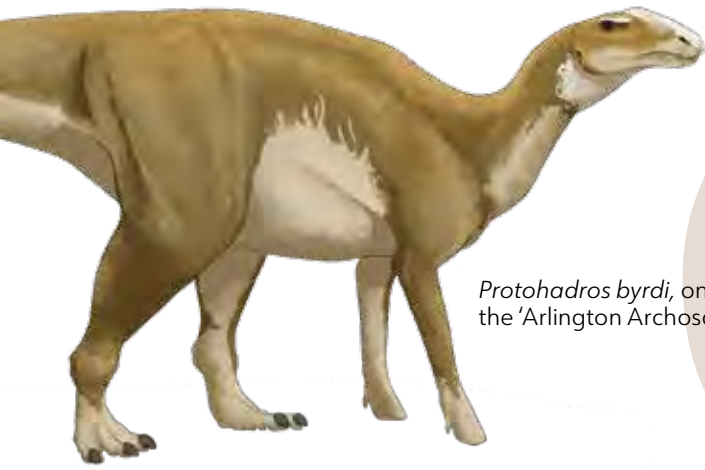
plants that are now extinct, but structurally and ecologically it resembled a seasonally dry tropical forest, such as is found in some areas of Costa Rica. Scientists don't fully understand Paleozoic animals and plants because they are so strange, and many seem to be bizarre versions of what exists today. But environmentally this era is very similar to current times, so we can learn from it.

The area west of Fort Worth has what are called the Permian “red-beds”, and was a focal point of vertebrate paleontology fossil finds for the better part of the 20th century. These rocks record evolution of life in this part of the world from around 270 million years ago. They also tell an outstanding paleobotanical (prehistoric plants) story from a time when Texas was at a tropical latitude. Parts of West Texas (Baylor, Knox, and Throckmorton counties) have a rich record of plants spanning the middle to end of the Paleozoic Era, which is rare, and includes the most extensively studied Permian record in North America.

The Paleozoic had some strange plants that don't resemble anything we know today, and Paleozoic plant body architecture may have been much less diverse than what we see today, although new plant forms continue to be discovered. Prehistoric plants that appear a bit later in the timeline such as ferns and conifers have been successfully reconstructed for study and display.

## The Mesozoic Era (252-66 mya)

A broad swath of fossil-rich Cretaceous rocks runs down the center of Texas, and all the rocks in the Fort Worth area are Cretaceous in age, the last Period in the Mesozoic Era. A prolific nearby fossil site is the 96-million-year-old “Arlington Archosaur” site (AAS) located between Fort Worth and Dallas, discovered in 2003. There were bones of ancient crocodiles, turtles and dinosaurs. Nearby rocks of the same age produce some of the best bird fossils in the region and many interesting plant fossils as well, all from 30 million years before the great extinction of dinosaurs. The AAS environment was much like that of the Heritage Park site: bottomlands on the Trinity River.



*Protihadros byrdi*, one of the 'Arlington Archosaurs'

### The Cenozoic Era (66 mya-present day)

The Pleistocene Epoch, (which is part of the Quaternary Period in the Cenozoic Era) started 2.6 million years ago and is known as the "Ice Age", when massive ice sheets spread across large parts of the northern hemisphere. Glaciers extended as far south as Iowa and Illinois, which compressed climate zones southward and created ecological combinations that would be alien to us today. The environment in north Texas at the time was more like what you see in modern-day Missouri. Pleistocene scientists identified these combinations in the same layers of sediment, indicating species that today would never cross paths actually co-existed in the same environment. The arrangements of organisms we see as normal today are simply the latest snapshot in a continually changing environment.

Much of the Pleistocene and younger sediments at the Heritage Park site were deposited in a series of terraces that document different species of animals such as Columbian mammoths appearing and vanishing over time. Also recorded are changes from extinct species of giant Bison to our modern variety, *Bison bison*. A flurry of other animals that we would almost recognize but that went extinct include the dire wolf, giant ground sloths, endemic horses, camels and giant tortoises. At the same time, they co-existed with animals that we recognize today: white tailed deer, raccoons, opossums, rabbits and skunks. These smaller animals survived, but the largest, more resource-dependent animals did not. Humans typically, but not always, change their environment wherever they go, and early humans killed off many of the megafauna for food. The Pleistocene was also a time of great climate stress with environments that changed rapidly, relative to rates of adaptation and evolution. Large mammals simply couldn't adapt fast enough.

### Texas: The Prairie and Oil

After the subtropical forests of the early Cenozoic Era gave way to the drier grasslands and savannas of the Pleistocene, a great, gorgeous mosaic of prairie and

Humans  
typically, but  
not always,  
change their  
environment  
wherever  
they go.

forest ecosystems covered most of Texas. Early European explorers' diaries describe seas of grasses and wildflowers as far as the eye could see and gigantic herds of bison. Unfortunately, the prairie has been greatly diminished since settlers came, and only .01 percent remains intact due to plowing and urban development. The prairie was a diverse ecosystem that influenced the watersheds and worked in sync with megafauna. More recently the prairie was a bison-influenced ecosystem: bison had high quality forage from the native prairies, and their trampling helped to constantly reseed the prairie. The pre-plow and pre-urban age Fort Worth would have been a diverse and very productive grassland/forest ecosystem.

But Texas is known above all for its oil reserves, and Fort Worth area oil and gas in Carboniferous-aged rocks such as the Barnett Shale comes from deep Paleozoic rocks laid down by organic-rich prehistoric seas. Without the ancient Texas ocean, we would have neither the vast oil reserves in west Texas nor the oil and gas reserves in the east. And without oil and the prairie—two of the most influential resources in modern American civilization—present-day Texan culture would be entirely different.

10.14.2021

# Art & Planning Group

## Participants

**Estrus Tucker**, DEI Consultant; Chairman, Fort Worth Art Commission

**Cassie King**, Artist; Landscape Architect, DDRB; Heritage Park Steering Committee

**Daniel Villegas**, Parks & Recreation Advisory Board, District 9

**Leslie Thompson**, Director of Adult Programs, Sid Richardson Museum; Commissioner, Fort Worth Art Commission

**Martha Peters**, Director of Public Art, Arts Fort Worth

**Michael Asbill**, Community Engagement Manager, Arts Fort Worth

**Andrea Legge**, Legge Lewis Legge LLC

**Murray Legge**, Legge Lewis Legge LLC

## Initial thoughts

The name “Heritage Park” implies history. This park can be restored to the list of Fort Worth’s great amenities such as Sundance Square and the Water Gardens. And, when Panther Island is developed across the river and the connectivity to the river is complete on both sides, Heritage Park will become an even more important feature.

The park should be welcoming and inviting to all residents of Fort Worth. It should beckon to visitors and be provocative and respectful to a wide range of people. It will serve as both a destination and a passage, especially after the Trinity River Trails System has been completed.

## Community Engagement

Effective community engagement should take a robust approach to stakeholder needs with a range of community members and stakeholders across all local ethnicities, cultures, ages and genders. One outcome of community engagement should be clarity about what kinds of projects people want. Once completed, if the goals

are not achieved and no community-to-project connection has been made, that should be acknowledged, and those issues should be addressed in the marketing of the project going forward.

That end goal can then determine who is part of the conversation. The team should broaden the scope outside typical stakeholders and consider future users of the river when more people live downtown and at Panther Island.

One community engagement strategy is to create opportunities for engagement that are tacked onto larger events, connecting with people where they are already gathering. The more people are engaged and acquainted with plans for the park, the more they will use it once it is built.

## Cultural History of the Site

It is important not to sugar-coat the cultural history of Heritage Park, but also to present those facts respectfully. Many stories are associated with the site and these histories should attempt to consistently lift human dignity, and not elevate some at the expense of others. To this end, a Land and Water Acknowledgment should be written specifically for Heritage Park and written by local Native Americans if possible.

The relationship between the cultural background of the artists commissioned for works at Heritage Park and the art is important. A demonstrable relationship between the artist and the community is preferable, as there are many examples of public art where someone is telling someone else’s story. So this means trying to select an artist who represents, or has ties to, the community. But while a balance of local and regional artists is a goal, sometimes the best person for the work might indeed come from outside the area. In the case of a Native American artist, for example, it would be acceptable to have ancestral bloodroots vs. current roots in Texas. Every attempt should be made to ensure due diligence in local artist selection, especially if in the end, an artist from outside the region is the final choice.



### Types of art and locations

The Fort Worth Parks and Recreation Department will need to know all future maintenance costs and concerns with all public art in Heritage Park, as they will be the ones maintaining the works. Therefore, plans for new media and electronic art commissions must be clear about future maintenance costs right up front. The value added by a new media project must be assessed to determine its feasibility and appropriateness in light of maintenance issues with new technology.

Lighting the underside of the Canopy Walk in an unexpected and sophisticated way was suggested, as lighting would draw attention to the architecture of the walk and stair, and also enhance security, which was a concern in early park planning and stakeholder meetings.

The team could establish one focal spot where people will meet or a series of gathering spots that will give Heritage Park several “hearts.” One such space could be up on the bluff, visible from the road that acts as a place-making destination that people reference. But creating a big focal point in the Halprin Plaza forecourt might stop people from being drawn into the park, so this location should be avoided.

### Memorializing Histories

It is a lot to ask of public art to attempt to tell—or even imply—all the stories of a site. Revealing untold histories is critical, and there are myriad stories about a place or culture. Integrity in the story that is told is a catalyst for other stories to emerge. There is consensus that if lines of communication are open and many perspectives are considered and people are honest about those perspectives and opinions, then it will be a great project.

Opportunities exist to apply for Texas Historic Landmark plaques and markers to acknowledge the history of the site in a literal, more didactic and educational way. The team can also consider including digital resources on the Fort Worth public art website for people who want to learn more about a particular subject on the park site. This will allow the public art to be more inclusive of a wider range of inspirations, and to offer poetic moments that creatively and artistically imply those histories.

It is a lot to ask of public art to attempt to tell *all* the stories, and yet there is never just *the* story.

# Research Stakeholder Interviews



**Left:** Future Panther Island Development showing planned bypass channels, “town lake” and canals. Heritage Park is outlined in red at lower right.

11.01.2021

# Streams and Valleys Inc. and Tarrant Regional Water District

## Participants

**Stacey Pierce**, Executive Director, Streams and Valleys Inc.

**J D Granger**, Tarrant Regional Water District

**Martha Peters**, Director of Public Art, Arts Fort Worth

**Michael Asbill**, Community Engagement Manager, Arts Fort Worth

**Andrea Legge**, Legge Lewis Legge LLC

**Murray Legge**, Legge Lewis Legge LLC

## History of the Trinity River

The Trinity River was originally called “Arkikosa” by indigenous peoples. It was a camp, a meeting and trading site, and a resource for water and food for early Clovis and Caddo peoples and, later, Plains Indians. The river was named *La Santísima Trinidad* by Spanish explorers in 1690, and the name “Trinity” has stuck.<sup>1</sup> When settlers arrived, these uses continued and the original Fort Worth was erected on the bluff overlooking the river in 1849. The town of Fort Worth formed around the river and eventually replaced the fort. As the town grew, indiscriminate pollution of the Trinity River grew with it. So much so that in 1904 Major Cheney, a Black resident who had land along the river sued the meat packing giant Armour and Company because he felt that runoff from the meat packing plant was polluting the Trinity River and compromising a major source of water for his family and for many others.<sup>2</sup> Fort Worth also experienced catastrophic and deadly floods in the Trinity River in the first half of the 20th century. Flood control measures carried out by the Army Corps of Engineers had, by the 1960s, further compromised the river’s natural health, as well as the public’s perception of it.

## Streams & Valleys Inc.

In 1969, Phyllis Tilley and a small committee of concerned Fort Worth citizens organized a Trinity River bus tour for

community leaders and elected officials to discuss necessary steps to reclaim the Trinity River, which they recognized as the city’s most valuable resource. In 1971, the group incorporated as Streams & Valleys Inc., a non-profit organization that championed the rehabilitation of the river and the development of the system as a recreational amenity. Streams & Valleys Inc. seeks to educate the community, raise money for river-related projects, improve community access, and beautify the river and trails.

Heritage Park Plaza was one of Streams & Valley Inc.’s first projects. Lawrence Halprin himself did the first site study for the Trinity River rehabilitation, and Heritage Park Plaza was commissioned for the 1976 USA Bicentennial. Halprin envisioned “a ribbon of water flowing from one end of downtown to the other”, and that all neighborhoods would be connected. Heritage Park, as the center of this plan and in the center of downtown, is therefore well placed to tell the stories of the river and people’s interactions with it. Many different ethnic groups and neighborhoods have a relationship with Heritage Park Plaza because of its location.

## The Tarrant Regional Water District

Streams and Valleys Inc. has a 50-year history of working with the Tarrant Regional Water District and with the City of Fort Worth on water cleanup, riparian restoration, trail creations, and connections involving many partners and organizations. Its big vision for its Confluence Master Plan (2018) is to connect trails all the way to Dallas, creating a 235-plus mile network of multi-modal trails between, in, and around both cities.

The Tarrant Regional Water District (TRWD) covers a ten-county service area and is the largest water improvement district in the state. Although its primary functions are water supply and flood control, around 20 years ago recreation was formally attached to its mission, increasing opportunities for the public to safely use the Trinity

<sup>1</sup> <https://www.dmagazine.com/frontburner/2019/05/is-it-time-to-change-the-name-of-the-trinity-river-back-to-the-arkikosa-river/>

**NOTE:** The Caddo Initiative of Texas is currently working to have the Trinity River name changed back to “Arkikosa.”

<sup>2</sup> Saunders, Drew; *The Garden of Eden, The Story of a Freedmen’s Community in Texas*. 2015 TCU Press, pg. 75.

## Research Stakeholder Interviews

River. The public now had use of TRWD maintenance roads for exercise and hiking trails, and TRWD started formally advertising the roads and trails as the “Trinity River Trail System.”

Because of Fort Worth’s growth and the increase of impervious cover, the original Trinity River flood control system from the 1940s is no longer adequate; what was a 500-year protection system is now effectively a 200-year protection system. This is being addressed through a levee system of bypass channels and canals planned for the ambitious new mixed-use development called Panther Island, which TRWD is overseeing directly across from the Heritage Park site. These bypass channels not only act as the water retention system for Panther Island, but also create approximately 12 miles of aesthetically pleasing waterfront for public use. The new levees and channels will also allow for the decommissioning of old levees, enabling a redesign of the water’s edge just east and north of downtown Fort Worth to provide more safe access to the river, and effectively re-create the city as a waterfront community.

The Trinity River that runs through Fort Worth is now the cleanest section of urban river in all of Texas. Generally, it is safe for swimming year-round except for days right after hard rains, which produce a lot of runoff. Boating on the river is by permit only and TRWD owns all public access points, including boat ramps and launches. This enables effective monitoring of how the river is used. To maintain water quality, all gas-powered engines must be permitted by TRWD. The department also sponsors fishing tournaments, paddle board outfitters and public locker systems for paddle boards and kayaks, all of which are included in the bypass channel design for Panther Island.

Currently, TRWD has jurisdiction over most of the Heritage Park property below the bluff, starting at the base and including the “toe” of the bluff, the “overbank” flat area of grass and trails, and the riverbank right down to the water. TRWD is working on a plan to dedicate the Heritage Park property to the City of Fort Worth, and eventually the park will be administered and maintained by the city’s Parks and Recreation Department.

### Connections

The paved riverside trail that runs through Heritage Park currently officially ends just east of the Paddock Viaduct. (An unpaved and unofficial “desire trail” continues north along the river.) A paved trail will eventually connect Heritage Park to Trinity Trails to the east and north, but this won’t be completed within the timeline of the Heri-

tage Park project, largely because progress on acquiring easements has been slow. Property owners are coming to realize that trails add value to their properties, and that access to the trails in the area east of the viaduct and Heritage Park will be a reality in the future.

At least one new pedestrian bridge is planned to connect Panther Island with the south riverbank at or near Heritage Park. As of this writing, there is one existing pedestrian bridge that spans the river just west of the Heritage Park site. (The Paddock Viaduct has a pedestrian walkway but it does not extend the entire span and the viaduct can’t be augmented because of its protected historic status.) A new bridge would enable a walking loop around the Panther Island “town lake” created by the bypass channel to Heritage Park and back. Location(s) of new bridge(s) are to be determined.

### Art and the River

TRWD strongly supports temporary or time-based events and art installations on the river. For instance, TRWD sponsors *Rock in the River* and *Sunday Funday* events that feature concerts on barges in the river for audiences on the shore or floating in inner tubes. An estimated 420,000 people have participated in these events since their inception.

TRWD would be a willing partner in producing temporary public artwork on the river. A temporary lighting festival at the Heritage Park site would help attract attention to, raise consciousness about, and further civic investment in, the Heritage Park project. TRWD already sponsors the Trinity Trails Art Program by allotting \$50,000 per year to commission local and national artists to design and paint permanent murals on concrete control structures like outfalls and sewer riders throughout the entire Trinity River system.

Public art teams should present any ideas that interface with the river to TRWD so the Army Corps of Engineers can approve it. TRWD has jurisdiction over any amenities that are built near the flood control channels.

### Conclusion

Water is always moving. It is a symbol of connection and the future, and a symbol of Fort Worth. Water engenders many different thoughts and metaphors, feelings and experiences. The river is perhaps Fort Worth’s grandest civic space as it runs through all of the city’s neighborhoods. This project presents a wonderful opportunity to positively address the challenges we faced, and continue to face during the pandemic as cities across the country struggle to practice tolerance and inclusion.



**What a wonderful opportunity to tell our story, both our genesis, and our evolution into a place that transcends how we were founded. Now is perhaps the most ideal time for this project to come to fruition.**



10.27.2021

# Councilwoman Elizabeth M. Beck

## Participants

**Elizabeth M. Beck**, Councilwoman, City of Fort Worth, District 9

**Melissa Konur**, Planning Director, Downtown Fort Worth Inc.

**Martha Peters**, Director of Public Art, Arts Fort Worth

**Michael Asbill**, Community Engagement Manager, Arts Fort Worth

**Andrea Legge**, Legge Lewis Legge LLC

**Murray Legge**, Legge Lewis Legge LLC

## District 9

The north end of District 9 near the park is mostly government, education, and commercial concerns although more residential development is coming to the downtown area. The south end of District 9 is residential, heavily Latinx, and somewhat economically depressed, but has many parks already, so not many people from the south end of District 9 would regularly frequent the new Heritage Park.

Downtown Fort Worth is a neighborhood with high-rise class A office space and a thriving and growing residential community. More mixed-use residential and commercial buildings are being planned and developed, including affordable housing. The residential population is growing at a rate of about 20,000 people per year. More residential space brings more restaurants, clubs, theaters, galleries, etc.

District 9 has many pressing concerns: environment, bike lanes and bike safety, as well as pedestrian safety. Because the perception that downtown is not a “neighborhood” is a significant issue, creating that sense of community is important for the immediate area around the Heritage Park site. Part of how we do that would be to preserve, develop, and nurture parks and green

space. Heritage Park could help to lure young families—who need open space—to move into downtown.

## Heritage Park in District 9

Right now, Fort Worth doesn't have enough green space downtown. Heritage Park has a vast, natural urban wild all along the bluff, and this is a unique and important amenity to preserve. It is perhaps even more important than the planned art and design amenities, as it is so critical to have green space where people can experience nature and enjoy a peaceful respite from the city.

## Importance of Cultural Heritage

The city of Fort Worth, like the rest of the country, is in a time of reckoning right now. We recognize that certain people have been marginalized in very significant ways for a long time. The events and protests of 2020 have brought the issue of nation-wide, systemic racism to the forefront. There is a new city council coming on in Fort Worth, and an awareness to pay tribute to those that we should have been acknowledging long ago. When planning anything in Fort Worth, not just Heritage Park, but anything in the public realm, paying that tribute is a very important step in the process. This project is a good opportunity to continue that momentum.

In addition, eventually Heritage Park will serve as a connection between downtown Fort Worth and the new Panther Island development in District 2, which is directly across the Trinity River from Heritage Park. Within District 2 is Northside, a historic Hispanic community, and it will be important to honor that community and all the diverse groups that have lived on the Heritage Park site.

Contemporary art does not seem appropriate for Heritage Park, nor would art that references nature, as it is hoped that the park's existing urban wild will be preserved to speak for itself. So paying tribute to the cultural history of the place is probably the most appropriate angle from which to approach public art in the park.



**Heritage Park is an opportunity to provide green space and a much needed natural urban wild. It’s very important to be able to escape all the pavement and get lost in the trees.**



11.01.2021

# History of Heritage Park Site

since settlement

## Participants

**Jerre Tracy**, Executive Director, Historic Fort Worth

**Steve Kline AIA**, Fine Arts and Historic Preservation Officer for the Greater Southwest, GSA (retired); Former Art Commissioner

**Susan Kline**, Local Historian

**Chad Wooley**, Professor of History TCU

**Dr. Jim Schrantz**, Dept. Chair History TCU

**Melissa Konur**, Planning Director, Downtown Fort Worth Inc.

**Martha Peters**, Director of Public Art, Arts Fort Worth

**Michael Asbill**, Community Engagement Manager, Arts Fort Worth

**Andrea Legge**, Legge Lewis Legge LLC

**Murray Legge**, Legge Lewis Legge LLC

## Cultural History of the Bluffs

Information gathered during the Army Corps of Engineer's review of the Heritage Park plans qualified the bluffs around the Heritage Park site as a rare "traditional cultural landscape" to be listed on the National Register of Historic Places. The Comanche Empire occupied present day Fort Worth when the area was considered "where the West begins." And as the location of interactions between Native Americans and European settlers, it was a trading site and, at times, disputed land. And later, when the fort was built, the fort itself added to the historical significance of the place.

Fort Worth began life when its namesake fort was abandoned by the U.S. Army in 1853 after just 4 years of service. The fort had to move with westward expansion happening so fast at the time. Local settlers moved into the empty structures on the bluff over the river and began building out into the surrounding area. They first called themselves Fort Town to distinguish their little community from the military post. Among the pioneer settlers

were Ephraim Daggett, who generously gave land for civic improvement; John Peter Smith (often referred to as the "father of Fort Worth"), who started the first school in 1854, Henry Daggett and Archibald Leonard, who opened general stores, and Julian Feild, who started a flour mill and served as the first postmaster in 1856. The little village was connected to the outside world by the U.S. mail stage line that began operation to surrounding communities in 1856, followed by the Butterfield Overland stage line two years later. In 1878 mail and passenger service from Fort Worth to Yuma, Arizona, began. The 1,560-mile route was the longest in the United States and took seventeen days to traverse one way.

Although Fort Worth was indeed a frontier town for more than two decades and would later call itself "The City Where the West Begins," it was never seriously threatened by American Indians. Virtually all the tribes that came through the area were peaceful groups more interested in gifts and protection from their warlike neighbors than in raiding. Local legend may say otherwise but is not supported by written records.<sup>1</sup>

Cattle drives to the stockyards and railheads gave Fort Worth its rich history of cowboy culture, an enduring image that thrives to this day. Early cowboys were a very diverse group: former confederate soldiers, African Americans, Mexican "vaqueros", and Native Americans. Cattle drives and the stockyards brought a lot of money and opportunity for anyone with cowboy skills. A robust economy was built around transactions at the bluff.

## Heritage Park Plaza

Heritage Park Plaza is considered a work of art and should be recognized as the most significant part of the park. Every attempt should be made to maintain that integrity. The program to preserve Heritage Park Plaza has made great strides to protect its historical aspects.

Any proposed public art for Heritage Park should respect the thoughtfulness of Lawrence Halprin's design, which makes it unique as a sculptural element. It is important to preserve the site around the Halprin work, including the extreme bluff that it is built upon.

<sup>1</sup> <https://www.tshaonline.org/handbook/entries/fort-worth>





Bill Potter, *Old Fort Worth U.S. Army Outpost on the Trinity*. Drawing, 1992.

Halprin's piece created outdoor rooms and intimate transitional spaces that allow visitors to be enclosed in rooms and then taken out to the bluff and thrust out in space some 30 feet above the ground. Designed in the 1970s, Heritage Park Plaza reflects the brutalist style of architecture popular at the time. Halprin drew inspiration for the form of the plaza from descriptions of the original fort that was sited nearby. The exterior form of the plaza aligns with austerity of the fort architecture.

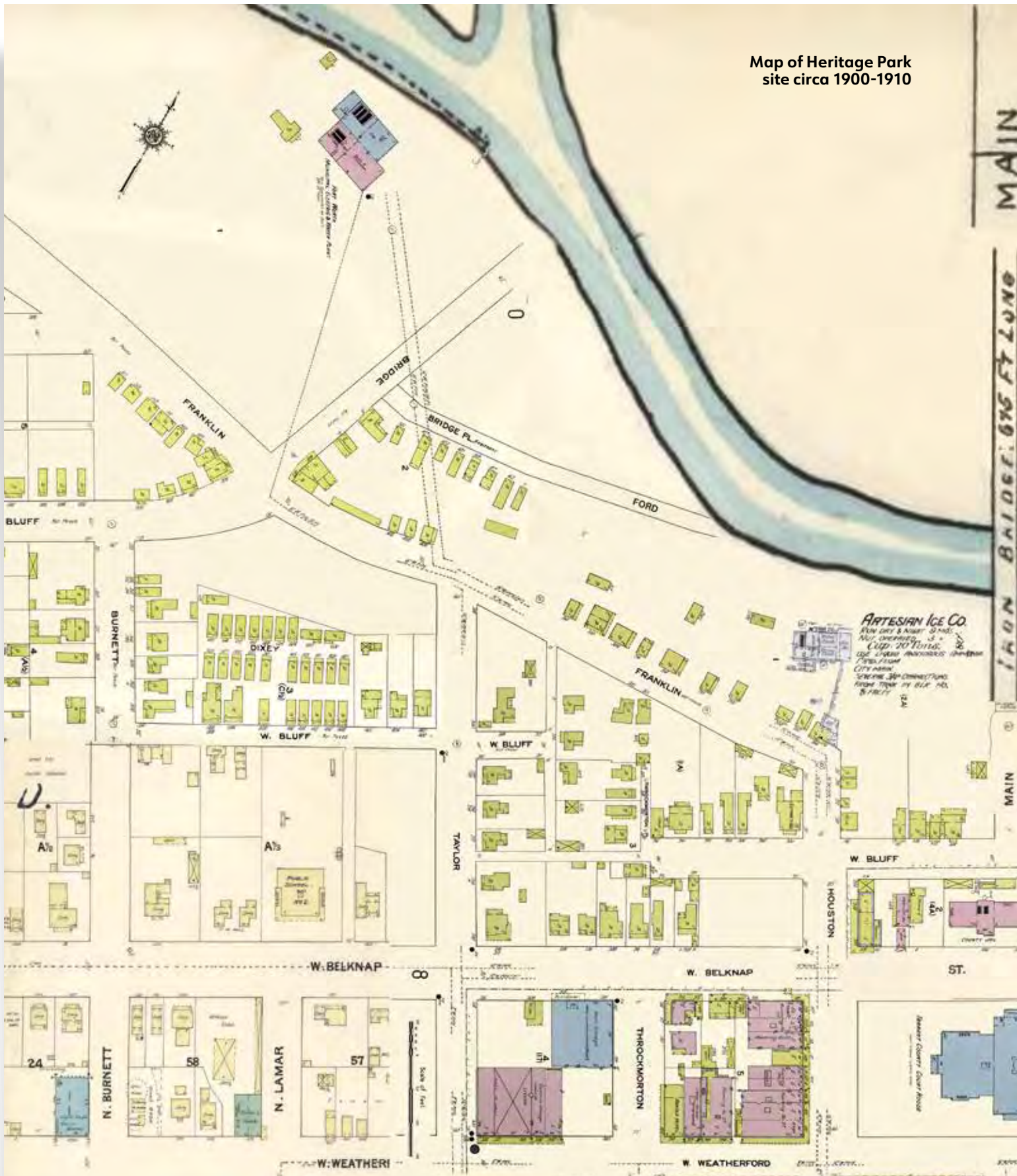
Although it is difficult, it can be appropriate and even necessary sometimes to update historic architecture. The planned renovation of Halprin's work achieves a good balance between preserving the historic integrity of the structure of Heritage Park Plaza and creating a safe and modern connection to the community. The Halprin piece is and will remain brutalist on the outside, but will be softer and more inviting on the inside, something people will appreciate.

## Paddock Park

George Kessler's 1909 park master plan envisioned the bluff as a prime northern gateway to the courthouse, and Paddock Park as the centerpiece of that park system. The park's historical features include stairs that were built by the WPA in the 1930s, which still exist and should be recognized. Also the park has live oak trees that were planted around the same time, and now almost 100 years old. Preserving these historical aspects of Paddock Park is difficult because the park is perceived mainly from the point of view of drivers trying to navigate around it. Because most people in Fort Worth are probably unaware of the park's historical significance, raising awareness should be considered part of planning for art at this site. It is hoped that the Paddock Park improvement plans which update the park would create a more contemporary character and make the park more inviting and amenable to pedestrians, as well as help highlight its history.

# Research Stakeholder Interviews

Map of Heritage Park site circa 1900-1910



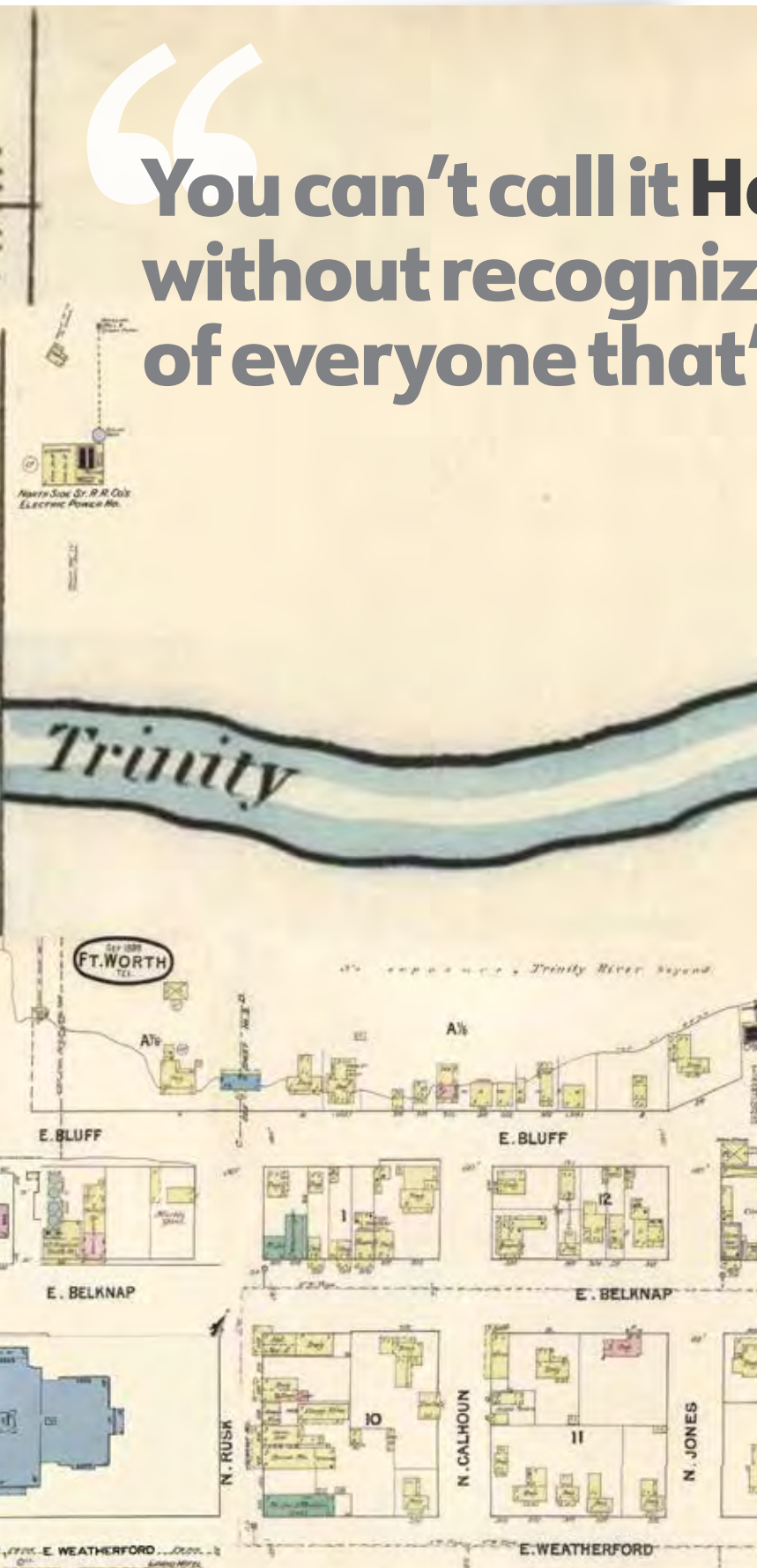
**You can't call it Heritage Park without recognizing the heritage of everyone that's been there.**

### Remnants of the "Flats" Communities

The La Corte Barrio ruins, an example of another traditional culture of the bluff, further the legitimacy of the bluff as a traditional cultural landscape. One of the ruins at La Corte is of a unique three-story stone building designed and built by Bonifacio Maldonado, an immigrant who was a trained architect in his native Mexico. A few of these buildings were uniquely designed to be literally set into the bluff, with the main floor being the third floor, which was accessed at Franklin Street on top of the bluff. Living quarters were on the second and third floors, with a shop on the bottom floor. We can think of Heritage Park being "bookended" by these two visionary architects. One, Lawrence Halprin, was highly visible and nationally appreciated. The other, Bonifacio Maldonado, was essentially invisible then as well as now. The La Corte buildings could be stabilized and recognized as culturally significant.

And going back further, before La Corte Barrio was established, the area was a shantytown called "the Flats," among other things. It housed mostly marginalized people, including many formerly enslaved Black people who were then just newly freed. It is important to touch on the history of all the original inhabitants of the Heritage Park site, whether through art or other means, because these stories have been lost. Fort Worth is a more vibrant place when it recognizes all cultures that existed here historically. The ruins could be a destination for heritage tourism, which would make the site more culturally significant and historically fascinating.

In conclusion, the Heritage Park site is so much about the bluff and its magnetism. At the dedication of Heritage Park Plaza in 1976, the Right Reverend Sam Hulse said of the bluff, "This is as sacred a place as I have ever been."



Map: A Portal to Texas History <https://texashistory.unt.edu/>

11.03.2021

# Mexican American History in Fort Worth

## Participants

**Tiffany Garcia**, Liaison for Maldonado family and activist for the La Corte Historical Marker Project

**Dr. Jonathan Perez, Ed. D**, Educator, Community Leader

**Melissa Konur**, Planning Director, DFWII

**Martha Peters**, Director of Public Art, Arts Fort Worth

**Michael Asbill**, Community Engagement Manager, Arts Fort Worth

**Andrea Legge**, Legge Lewis Legge LLC

**Murray Legge**, Legge Lewis Legge LLC

## Preserving Latinx History

In the process of having his genealogy analyzed, educator and community leader Dr. Jonathan Perez discovered that his Mexican American heritage genealogy records were destroyed, wiping out any documentation of his ancestry in Fort Worth. He did find out where his great-grandparents lived, and that the second barrio of Fort Worth—La Corte Barrio—was located on the site of Heritage Park. He took his children to see the existing barrio ruins and realized that the story of the barrio may have been excluded from the initial process of planning Heritage Park. Dr. Perez also learned from his relatives about another neighborhood with people of color called Rock Island, located to the east of the Heritage Park site. Dr. Perez then began advocating for the story of Mexicans and Mexican Americans in Fort Worth and at the future Heritage Park site to be told more completely.

## 'Foreign-born whites'

In the late 1800s, the Dallas-Fort Worth area in Texas only held very small Mexican communities, but that population increased rapidly after the Mexican Revolution in the early 1900s and has now grown to possibly millions.

Mexicans had been legally declared part of the “white” race during the mid-nineteenth century, with the signing of the Treaty of Guadalupe Hidalgo at the conclusion of the Mexican-American War, and thus were theoretically deserving of all of the privileges that went along with being white in the United States. But for Mexicans, legal declarations of whiteness did not equate to social equality. For instance, many Mexicans were seasonal laborers who were released from farms and ranches when the agricultural season was over. They would migrate to Fort Worth and Dallas where, despite being classified as “foreign born whites,” they were not wanted and often deported back to Mexico. Sometimes even Mexicans who were born in the USA were sent to Mexico if they could not find employment. Unlike Blacks, who were tolerated and ‘knew their place in society’ it was said at the time, Mexicans, on the other hand, were treated as mostly unwanted outsiders who were undesirable if not working to advance the interests of (largely white) farms or establishments.

## Little Mexico near the Courthouse

Little Mexico was a predominantly Mexican community that formed at the turn of the 20th century behind the courthouse near the site of Heritage Park today. For 40 years it served as a home and community to Mexicans. In 1939 when it was cleared for the construction of the Ripley Arnold Public Housing Project, reports show that 620 Mexicans and 113 Mexican families resided there. Of these Mexican families, well over half were headed by documented American citizens, but legal status had little to do with whether or not one was truly considered American. Even though Mexicans were told all along that since they were “legally white” and it was possible that they could move into the Ripley Arnold housing project, no Mexicans from Little Mexico ever did. Average Mexican household incomes were not high enough, and often Mexicans lived in large family units with more than 2 adults residing together, and the Ripley Arnold project

rules prohibited more than 2 adults in one unit. In the end, only white families moved into the project. The razing of Little Mexico for the benefit of Anglos is another example of early institutional racism and how Mexicans and Mexican Americans were consistently marginalized.<sup>1</sup>

### Telling the La Corte Barrio story

In 2018, Tiffany Garcia, a Fort Worth resident, started working with Martha Maldonado Dickinson and her daughter Patrisia Gonzales, both of whom had resided in the La Corte Barrio but who no longer lived in Fort Worth, to submit to the Texas Historical Commission an Under-told Marker Application for La Corte Barrio. Bonifacio Maldonado, grandfather to Martha and great grandfather to Patrisia, had been trained as an architect in Mexico. In Fort Worth he was a builder and also a

unearths forgotten histories in and around Fort Worth. Mike Nichols gave permission to Tiffany Garcia and the Maldonado family to use his research and writing in the La Corte historical marker submission narrative, as well as for citations in this document.

### Mexican Americans in the Arts

Mexican Americans are considered underrepresented in public art and in other ways in Fort Worth. While Mexican American culture is celebrated at Artes de la Rosa Cultural Center for the Arts and at culturally specific events, it could be even more visible around Fort Worth.

Heritage Park presents a meaningful opportunity for an artist who may lack visibility as a result of entrenched discrimination. While the ethnicity of the artist is an important concern, this is not to diminish the importance

**There are going to be many different viewpoints of what the art should be and cohesively bringing it all together would be an artist's main job.**

"curandero" (healer). He designed the three-story stone homes at the park site and built them with his sons in the early 20th century. They were excellent stone masons and concrete designers, as evidenced by the design of the homes built into the bluff and the fact that the stone ruins of some of the homes still stand today.

Most people in La Corte Barrio worked in the service industry, concrete businesses, and as traqueros (railroad workers). Much of Fort Worth's infrastructure was built by La Corte residents and businesses. While a historical marker will not necessarily preserve La Corte, continuing to tell the history will. This can be done through art and recordings of oral stories or other media. It is important that the Mexican and indigenous cultures are highlighted, along with other groups that inhabited the site.

Some research for the La Corte historical marker application came from the *Hometown by Handlebar*<sup>2</sup> website. *Hometownbyhandlebar.com* started as a daily blog by historian and writer Mike Nichols, a former columnist and travel writer for the Fort Worth Star-Telegram. It has grown into a large and detailed online project which

of the content of the art. While it is important to seek a local artist, it is perhaps more important to understand their intent, what their work is about, and whether the concept resonates with what the community is desiring.

### Community Engagement

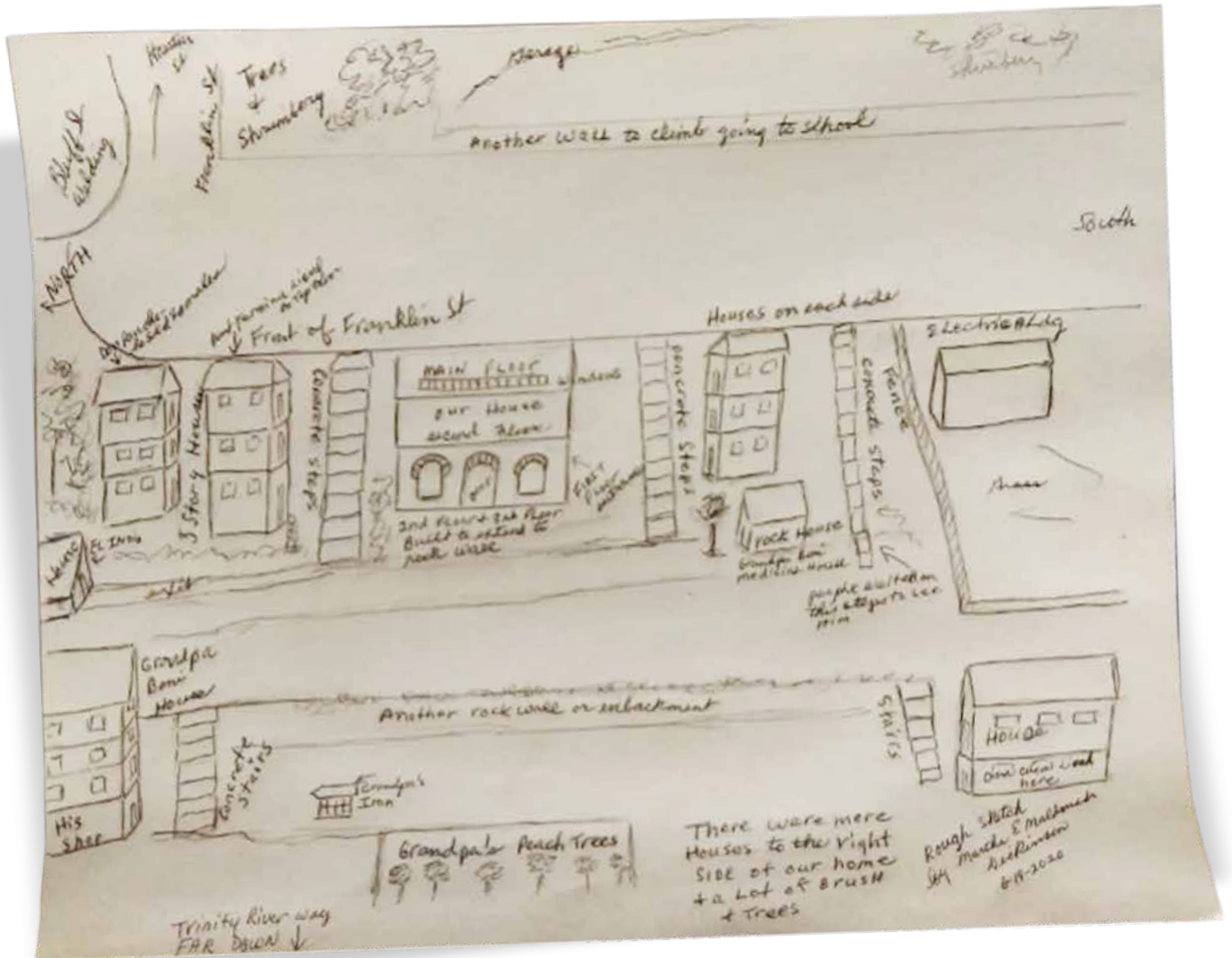
In the community outreach and cultural history research it is important to connect with the people who are the history. These are often older people who are not using devices or social media. Most of this history is oral, so reaching their grandchildren is important. Online surveys shared by younger people who can bring them to the attention of older people on social media might be beneficial for community engagement. For a list of Mexican American cultural organizations and events held throughout the year in Fort Worth, please see page 93; 'Community Engagement'.

**More information on La Corte Barrio and interviews with original inhabitants of homes there on following pages.**

<sup>1</sup> Martinez, Peter, *Colonia Mexicana: Mexicans Subject to Modern Empire in Fort Worth, Texas*. The Journal of South Texas Vol. 33, No. 1

<sup>2</sup> <https://hometownbyhandlebar.com/?p=31907>

# Research Stakeholder Interviews



Photos: clockwise from top left: Legge Lewis Legge; courtesy Martha E. Maldonado Dickinson; Sketch of La Corte Barrio by Martha E. Maldonado Dickinson

**Opposite, clockwise from left:** a La Corte Barrio ruin, 2021; children on temporary steps during the construction of stone house in La Corte, circa 1940s; pen and ink sketch of Franklin Street homes by Martha E. Maldonado Dickinson

**11.04.2021**

# La Corte Barrio

## Participants

**Martha E. Maldonado Dickinson**, Born and raised in La Corte Barrio.

**Patrisia Gonzales Ph.D.**, Associate Professor of Mexican American Studies at The University of Arizona.

**Carlos Flores**, Councilman, City of Fort Worth, District 2

**Martha Peters**, Director of Public Art, Arts Fort Worth

**Michael Asbill**, Community Engagement Manager, Arts Fort Worth

**Andrea Legge**, Legge Lewis Legge LLC

**Murray Legge**, Legge Lewis Legge LLC

## A Sacred Site

Martha E. Maldonado Dickinson was born in 1935 and grew up in a house that is now one of the stone ruins at the Heritage Park site. Her father, Jesus “Jesse” Maldonado, a stone mason and contractor built the home in the 1930s. It followed a design devised by her grandfather, Jesse’s father, Bonifacio “Boni” Maldonado, who had been trained as an architect in Mexico. Although he no longer practiced architecture once he arrived in Texas, his skills and ingenuity are evident in the remnants of the three-story homes built into the historic bluff along Franklin Street. Martha’s daughter, Dr. Patrisia Gonzales lived in these homes as a young girl. She is now associate professor of Mexican American studies at the University of Arizona and a healer and author who specializes in indigenous medicine and ways of knowing. These women’s unique perspective is an invaluable resource in the process of building a framework for some of the public art at Heritage Park.

## Early La Corte

The Maldonado family are indigenous Mexican, Nahua, Spanish, Kickapoo and Comanche going back many generations. Two generations of Maldonado men were

World War I and II veterans, serving in the U.S. Air Force and U.S. Army. Bruno, one of Patrisia’s uncles, earned a Purple Heart while serving in Japan.

The Heritage Park site was at one point a Comanche camp and the bluff was a trading and gathering site for indigenous peoples of the area. Patrisia has performed ceremony at the site recently, and other indigenous groups would like to have access to the site for ceremony as well. The Maldonados consider the La Corte Barrio site sacred to their family.

Bonifacio Maldonado settled in what became La Corte Barrio sometime in the 1920s. He was a neighborhood curandero and “bone setter” and conducted his practice from what was known as the *Rock House*, a single-story stone structure and sacred space that was only accessible to people who were there to see the healer. Known as “the maestro,” Boni was a great healer; people came from all over the country to see him. And women of the barrio often acted as defacto midwives, “catching the babies” at home births, which were common. Many umbilical cords are buried throughout the barrio, as is indigenous tradition.

Boni was also the supervisor or caretaker for the barrio for a Mr. Johnson, a white man who also lived in the barrio, who either owed the land, or, more likely, was himself the official caretaker who delegated the work to Mr. Maldonado.

As stated previously, most inhabitants of La Corte were service workers, construction workers, traqueros or small business owners. Martha’s father Jesus owned a contracting business and one of Patrisia’s aunts owned two restaurants and three beauty shops in downtown Fort Worth at various times. The families were very large, often with 10 children or more.

## The Homes

Most other homes along the bluff were built of wood and were rental homes that housed one family to each floor.

The quality of these solid old structures that are still standing today is evocative of a rich past that says so much about the people that inhabited the place.



The Maldonado homes, though, were grander and, being stone and concrete, of much stronger construction. They were excavated and constructed by hand as a family project with many family members helping. The main entrance was on the top floor, accessed directly from Franklin Street on top of the bluff. This floor had master bedrooms, the boys' bedrooms, a library, study, and boys' bathroom. The second floor had the girls' bedrooms with dressers that had cedar-lined shelves literally cut into the rock face of the bluff, and a living area with stone fireplaces. Martha remembers being entrusted by her father to choose paint colors for the interior walls, which were cement and later sheetrock. Careful consideration was given to the process of interior color: bright rich colors were applied and then rubbed off once partially dry. Varnish was then applied to seal the color in the walls. The effect was subtle and more sophisticated than flat paint color. The innovative kitchen was constructed with bespoke ovens and a rotating *comal*, (a large round griddle made of earthen-

ware or metal) which enabled large gatherings and efficient large-batch food prep. Daily dinners could include more than 10 people, as uncles and cousins returned from work hungry. Sometimes during traditional tamales-making sessions at Christmas, as many as 70 family members could be at the home to celebrate and prepare food. Children and cousins lived in the homes until they married and left home. Boys and girls were raised in separate bedrooms and bathrooms, and sometimes even in separate houses. On the bottom floor of the home was a workshop.

### **The Barrio Neighborhood**

Several sets of concrete stairs connected Franklin Street to the bottom of the bluff and to the various levels of the Barrio below and between the homes. Martha and Patrisia have vivid memories of running up and down the neighborhood stairs, some of which remain today.

Although the bluff and immediate riverbank were largely choked with brush at that time, some areas on the





**Above:** Heritage Park site in 1955, looking south. La Corte Barrio homes are visible among trees at right.

flat “overbank” were cleared for fruit trees and gardens. Bonifacio Maldonado devised a kind of uphill irrigation system fed by the river to irrigate his peach orchard, watermelon and vegetable patches. He also constructed a fence along the river and planted rose bushes to keep neighborhood children safe and away from the river. Children were strictly forbidden to play in the water, although Martha recalls that her uncles and cousins did sneak down to swim occasionally. While devastating floods could wash entire neighborhoods away, the solid stone houses in the base of the bluff were never flooded.

By 1976 the Maldonados were finally forced to move out of their house in La Corte. The city had earmarked the land for a park and used eminent domain to force the Maldonados to sell. By then, theirs had been the only remaining occupied house in the Barrio for several years. Although there was a plan to retain the main house as a historic home, a later fire caused extensive damage to the abandoned structure and it was partially demolished for safety reasons.

**Photo:** W.D. Smith, courtesy UTA Fort Worth.

### Public Art and La Corte

Applications for historical markers and interpretive plaques to commemorate La Corte Barrio in a didactic manner have been submitted. Also, a digital component or phone walking tour is suggested. So, while public art for Heritage Park should not ignore the indigenous cultures that inhabited the site, it should take a more poetic approach if referencing a cultural history or storytelling. And if possible, the artist(s) chosen to directly address a cultural history at the site should be local and have a connection to the place.

In the future, Heritage Park will be the gateway to Fort Worth from the north, as well as a central amenity for both downtown Fort Worth and the planned Panther Island development immediately across the river, serving as a passage from the past to the present.

For more information on the Maldonado Family and La Corte Barrio, please visit the Indigenous Institute of the Americas: [iiamericas.org](http://iiamericas.org) and *The Last Caretakers of the Trinity River* by Dr. Patrisia Gonzales. <http://iiamericas.org/last-caretakers-of-the-trinity-river>

11.09.2021, 02.24.22, 04.05.22

# Native American History

## in Fort Worth & Texas

### Participants

**Eddie Sandoval**, Apache Nation, Lakota Sun Dancer, Educator, Native American Cultural Historian

**Sallie Cotter Andrews**, Wyandotte Nation; Seated Faithkeeper, Wandat Yanosetsih; Peace Circle Advisory Committee Member, City of Grapevine, Texas.

**Jim Lane**, attorney; past City Councilman, Fort Worth; member, Comanche tribe.

**Michael StumblingBear Tongkeamha**  
Outreach Coordinator at the Urban Inter-Tribal Center of Texas; Kiowa Tribe of Oklahoma

**Martha Peters**, Director of Public Art, Arts Fort Worth

**Michael Asbill**, Community Engagement Manager, Arts Fort Worth

**Melissa Konur**, Planning Director, Downtown Fort Worth Inc.

**Randy Hutcheson** City of Fort Worth Planning Manager, Historic Preservation and Design

**Andrea Legge**, Legge Lewis Legge LLC

**Murray Legge**, Legge Lewis Legge LLC

### Native American Fort Worth

Many American Indian nations lived in the Fort Worth area before and during the arrival of Europeans, including prairie tribes who were hunters and followed the herds of bison, and agricultural tribes who were more stationary. Some of these nations were the Comanche, Kiowa, Apache, Kickapoo, Caddo, Wichita, Tawakoni, Muscogee, Delaware and Shawnee.

American Indian tribes that were mobile traveled as far as from Canada to Mexico following the bison herds. The Caddo people, who lived mostly east of the Fort Worth area, developed large villages and complex societies. The Caddo called the Trinity River the "Arkikosa."<sup>1</sup>

The Comanches were a large nation including five bands; the Yamparika, Kotsoteka, Nokoni, Penateka and

Quohada. The Apache nation included the Chiricahua, Jicarilla, Lipan, Mescalero, Plains Apache, and Western Apache. Living in smaller groups of about 125-150 people enabled the Apaches to quickly mobilize if needed. Apaches lived in small shelters known as wickiups in contrast to the bigger tipis of the Comanches.

The Apaches eventually acquired horses from Spaniards deep inside Mexico, and the Comanches got their first horses from the Apaches. The horse drastically changed the culture of all the Plains Indians, who mastered skills on horseback, enabling them to more effectively pursue bison and travel great distances.

In the 1840s, American Indians and Mexicans were inhabiting the land along the bluff and river when the white settlers came into the area. Everyone was drawn to this place due to the bluff, the river and the fertile land for growing crops. Conflicts arose over who had the right to the land. The Fort (Worth) was constructed in 1849 to protect white settlers from Indian attack. It was one of 10 federal forts that were built along the western frontier. There were no outright attacks on Fort Worth by the Indians, and three years after the fort was established it was abandoned by the military as the frontier pushed rapidly west. Indian raids occurred when Texans ignored land treaties along this frontier, and captives were often taken by both sides.

### Cynthia Ann Parker & Quanah Parker

One famous story of a captive abduction is that of Cynthia Ann Parker. Born in Crawford County, Illinois, in either 1824 or 1825, Cynthia Ann was 9 or 10 years old when her family moved to Central Texas. They settled there and built Fort Parker on the headwaters of the Navasota River in what is now Limestone County, about 100 miles southeast of Fort Worth.

On May 19, 1836, a large number of Comanche warriors accompanied by Kiowa and Kichai allies attacked the fort and killed several of its inhabitants. During the raid, the Comanches seized five captives, including Cynthia Ann. While the other four captives were eventually

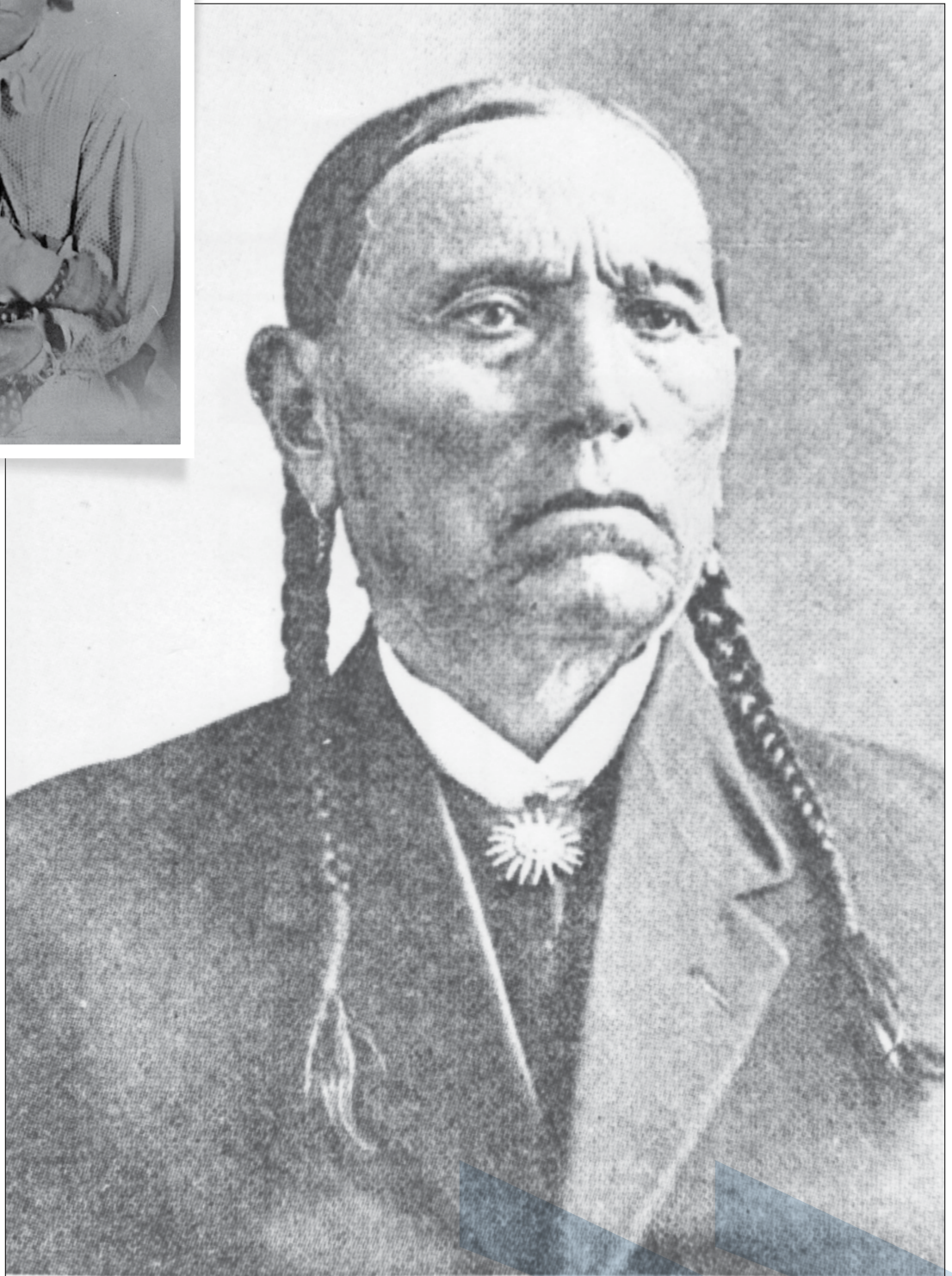
<sup>1</sup> The Caddo Initiative of Texas is working to have the Trinity River renamed "Arkikosa."

Photos: University of North Texas Libraries, The Portal to Texas History, <https://texashistory.unt.edu>; crediting Tarrant County College NE, Heritage Room.



**Above:** Cynthia Ann Parker nursing her daughter Topsannah (Prairie Flower).

**Right:** Quanah Parker as Comanche Judge, photograph, ca 1900.



QUANAH PARKER, COMANCHE CHIEF

## Research Stakeholder Interviews



**Apache homes:** *Apache wickiup*. Southwest USA, ca. 1903

released, Cynthia Ann remained with the Comanches for almost 25 years. She embraced a Comanche identity, married Chief Peta Nocona, and gave birth to a daughter and two sons. She refused to return to her Anglo culture and family even when given the chance, explaining that she loved her husband and children too much to leave them. She was eventually “re-captured” in 1860 by the Texas Rangers and taken to Birdville, 12 miles north-east of Fort Worth, where she remained with her uncle, Colonel Isaac Parker, for two years. She then went to live with her sister in Van Zandt County, and there Cynthia Ann died in 1871, it is said, of a broken heart.<sup>2</sup>

<sup>2</sup> Texas State Historical Association Handbook of Texas, <https://www.tshaonline.org/handbook/entries/parker-cynthia-ann>

Her son grew up to be Chief Quanah Parker, the last chief of the Quahada Comanches. In May 1875 the Comanches were the final nation to be moved from their Texas land to a reservation in Oklahoma. Quanah Parker was very successful and adept at straddling both the settler and Indian cultures in the service of helping his people. Today the Comanche Nation is headquartered in Lawton, Oklahoma, and has 17,000 enrolled citizens.

### **Native Spirituality vs. Settler Christianity**

In 1492 there were more than 600 native nations in America comprised of between seven and ten million



W. S. Soule, Photo.

Entered according to Act of Congress, in the year 1873, by John P. Soule, in the Office of the Librarian of Congress, at Washington.

Fort Sill, I. T.

### **Comanche homes:** 4 Comanche in front of tipi, Fort Sill, Indian Territory, ca. 1873

people. The Indian nations each had unique cultures and diverse dialects. They also acknowledged a Creator through a variety of ceremonies and traditions that were not alike. These ceremonies and traditions were not familiar to white settlers and seldom if ever recognized as a comparable form of worship to their own. A deeper understanding would have revealed many common beliefs, such as the Kiowa tenet “love thy neighbor.”

Native spirituality involves being thankful and respectful for all creation and for all the Creator has provided for in this life and beyond, and living in a virtuous way with family and nature. European Christianity involves

recognizing the evil within the human spirit, making recompense for it through faith, and living in a good way according to the teachings of the Bible. While different, there were similarities between these theologies that were not usually recognized or acknowledged in the days of early settlement, or even today. The European act of eradicating the bison in order to conquer the land and its inhabitants was against every fiber of the native spirituality. The American Indian belief that land was to be occupied but not owned (how could you buy and sell your Mother, the Earth?), was beyond the understanding of most European settlers.

### Removal of Indians from Settlements

The term “settlers” implies someone who stays in one place. Lands over which nomadic Plains Indian cultures traversed for centuries were eventually fenced and deeded “private” by European settlers. The settler culture and Plains Indian culture clashed once the Indians could no longer travel at will.

Europeans settling Canada, the U.S. and Mexico all had very different ways of eradicating the native tribes. The Spanish in Mexico were particularly vicious; it was conversion to Catholicism or death, resulting in the slaughter of whole tribes. In Texas and other states, land treaties were made and broken with regularity, resulting in battles and no peace for anyone. In the end, American Indians were removed from their Texas lands to reservation land in Oklahoma. Settlers were coming into Texas in great numbers, had many guns and weapons, and were motivated by their own spiritual beliefs and “Manifest Destiny;” the steadfast belief of entitlement to the land for followers of the Bible.

In the end, by 1875 almost all American Indians were removed from their Texas land to reservation lands in Oklahoma Territory. But some of these reservation lands established were not safe havens for long. Through the Dawes Act of 1887, the Organic Act of 1890 and the Curtis Act of 1898, the federal government divided certain reservation lands held in common into individual properties. This made it possible for white settlers to purchase what had been the American Indians’ land.

Some Indians stayed behind in Fort Worth. To avoid deportation to reservations in Oklahoma, they blended in with Mexican communities and lived as Mexicans. Members of the Maldonado family of La Corte Barrio, (see pg 44-47) describe their own heritage as a mix of Mexican and Native American (Kickapoo) owing to the fact that there were Native Americans among their community going back generations.

In 1956, the United States government enacted an ill-conceived program intended to help native people assimilate into white society. The Indian Relocation Act was designed to move native people off reservations and into urban environments, including Dallas and Fort Worth. But many native people returned to their reservations due to the lack of services and support for them in the cities.

In 1971 the Urban Inter-Tribal Center of Texas was founded to help native people in direct response to these issues of relocation to urban areas. The Center serves citizens of more than 20 tribal nations including the Choctaw, Wichita, Kiowa, Apache, Comanche, and Caddo with job training, medical care and community support.

### Native American Culture in Fort Worth Today

American Indian culture may seem less visible than white, African American or Mexican American culture in the Fort Worth area, but community does exist. Powwows, social gatherings, educational activities, radio broadcasts and more can be found and enjoyed.

*Peace Circle*, a major collaborative public art installation featuring Sam Houston and 10 American Indian chiefs and captains, sculpted in bronze by artist Linda Lewis, was dedicated in nearby Grapevine TX in September 2021. Representatives from more than 20 American Indian nations participated in the event.

### Conclusion

It is very important to present the American Indian culture of the Heritage Park site in its public art installations. Another way to show respect is to adopt and offer a *Land and Water Acknowledgment* at events on that land. Native people appreciate the acknowledgment that this land was their land, and the recognition that they believe that land and water are sacred.

In 2016, the body of an American Indian woman believed to be 1,100 years old was found during digging for the installation of a light pole near the Heritage Park site. Local American Indians, including Heritage Park cultural stakeholder Eddie Sandoval, performed ceremonial funeral rites for her as she was reburied in an appropriate cemetery. While discoveries such as these are rare, it is important that all human remains are handled with respect. In American Indian culture, commercial excavation of Native sites for profit is always seen as trespassing on sacred ground.

### Community Engagement

See Page 93 “Community Engagement” for a list of Native American civic groups and events in Fort Worth that are willing to help with outreach to the community.

“

Indians were a prominent presence at the fort and they must be included in the story.

”

12.09.2021, 12.21.2021, 04.05.22

# African American History

## in Fort Worth & Texas

### Participants

**Blake Moorman**, Member of the NAACP Fort Worth; Vice President, Rotary Club of Fort Worth

**Estella Williams**, President of NAACP Fort Worth

**Brenda Sanders-Wise**, Executive Director of the Tarrant County Black Historical and Genealogical Society, Inc., Curator of Lenore Rollo Heritage Center Museum

**Carol Roark**, Independent Historian

**Faith Cary Ellis**, Farmer, Fort Worth native, daughter of Fort Worth historian, teacher and author Reby Cary.

**Bob Ray Sanders**, Newspaper, television and radio Journalist

**Martha Peters**, Director of Public Art, Arts Fort Worth

**Michael Asbill**, Community Engagement Manager, Arts Fort Worth

**Andrea Legge**, Legge Lewis Legge LLC

**Murray Legge**, Legge Lewis Legge LLC

### Preserving Black History in Tarrant County

Heritage Park Plaza (the Halprin work) represents the fort and consequently the original European settlers who lived in the fort after it was decommissioned. These settlers effectively founded the town of present-day Fort Worth at the site of the original fort. But other peoples have inhabited the area, both before the fort was established (Native Americans) and afterward (Mexican Americans and African Americans). These voices are underrepresented in most contemporary tales of the "heritage" of the Heritage Park. It is important to bring these voices forward, to find out as much as possible about the early inhabitants of the park site, and to share this information with as many people as possible.

One organization striving to uncover and preserve Black history in Tarrant County is The Tarrant County Black Historical and Genealogical Society. Founded by

<sup>1</sup> <https://www.tarrantcountyblackhistory.org/about-us>

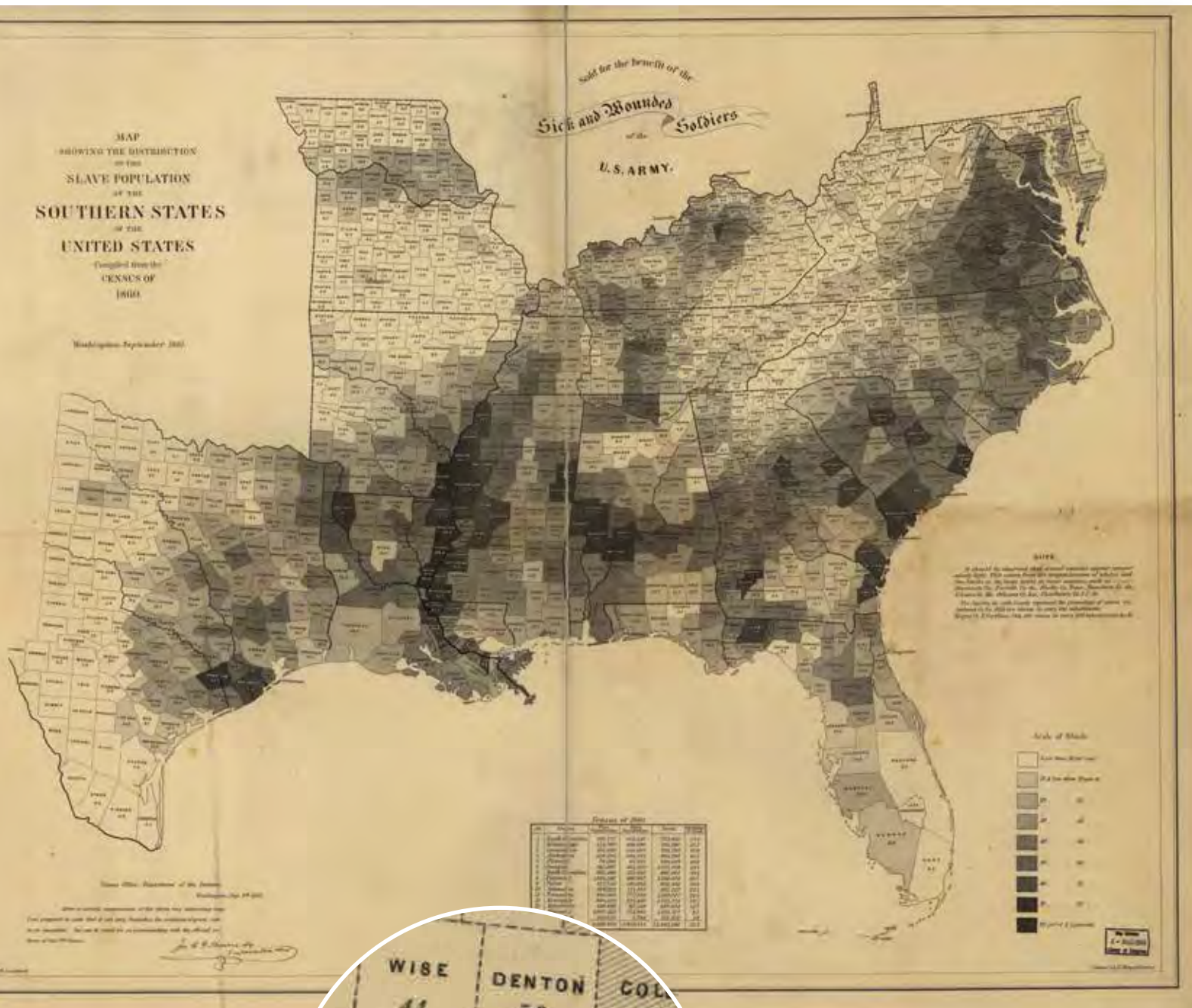
Lenora Rolla in 1974, the organization's mission is to locate, collect, analyze, organize and preserve African-American history in Fort Worth. This information can be used to educate, empower and interpret the African-American experience through art, history and culture in the areas of education, science, business, politics, sports, art in all media, music, and performing arts in Tarrant County.<sup>1</sup> Lenora Rolla was an African American activist and advocate for Black human rights throughout her life. Among her many humanitarian pursuits, she was once a docent with the Fort Worth Museum of Science and History. While there, she couldn't find any significant historical archives or information on Black contributions to Fort Worth history in the museum. She started collecting archives, stories, photos, and documents about Black history in Fort Worth from private citizens who were the only holders of this information. This history is a significant part of the developmental heritage and growth of Tarrant County that informs educational programming and genealogy workshops for adults and children. Other charter members included Frank Moss and Marie and Marion Brooks, Fort Worth historian and author Reby Cary, and Opal Lee, the "Grandmother of Juneteenth" who advocated successfully for a Juneteenth Museum in Fort Worth and for establishment of a federally recognized Juneteenth holiday, inaugurated on June 19, 2021.

The Tarrant County Black Historical and Genealogical Society now partners with the Fort Worth Public Library. A large portion of the organization's archive is on loan to the library and available to researchers upon request and with permission of the Genealogical Society.

### Black History in Texas

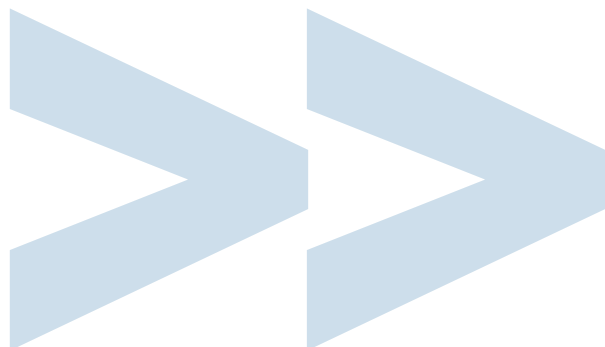
President Lincoln's 1863 Emancipation Proclamation did not end slavery immediately for the entire nation, but it transformed the character of the Civil War after January 1, 1863. Moreover, the Proclamation announced the acceptance of Black men into the Union Army and Navy, enabling the liberated to become liberators. By the end





Map: Portal to Texas History: [texashistory.unt.edu/ark:/67531](http://texashistory.unt.edu/ark:/67531)

Distribution Map of Enslaved People in the United States, 1860 Census; Inset; Tarrant Co.



# Research Stakeholder Interviews



**Map of Rock Island Bottom [and Battercake Flats,] by Robert Smith AIA, 1940s.** Battercake Flats on the site of future Heritage Park is marked on the map just above the courthouse at left

**Map:** Robert Smith, AIA from *A History of Fort Worth in Black and White*, by Richard F. Selcer, 2015, University of North Texas Press, pg 141.

of the war, almost 200,000 Black soldiers and sailors had fought for the Union and freedom.<sup>2</sup>

Formerly enslaved men also enlisted in Texas' Frontier Regiment, (later called the 'Buffalo Soldiers' by Plains Indians) a militia whose mission was to protect settlers along the western frontier, mainly from Indians, but also from cattle poachers. In a bizarre twist, the Frontier Regiment was turned over to the Confederate Army on March 1, 1864 with the condition that the Regiment maintain its mission of protecting settlers on the frontier. This would mean that Black soldiers were actually fighting for the Confederate Army. However, there is little specific evidence of Black soldiers on the rolls of the Confederate Army after the turnover. Black Confederates did exist in Texas, but they had little choice of whether or not they served; in most cases enslaved men accompanied their owners to the front to act as servants.<sup>3</sup>

The map on the previous page shows the distribution per capita of enslaved African Americans throughout the United States in 1860, just before the Civil War. The darkest shaded areas have the most enslaved people per capita and are situated throughout the southern states and up and down the Mississippi River, where cotton plantations had river frontage that facilitated the transport of cotton. Texas shows a few denser counties down toward the coast in East Texas, with Tarrant County having 14.1 percent per capita enslaved people per population at that time. Many enslaved people arrived in Texas when their owners brought them to work land acquired by the distribution of land grants during the westward expansion. It was this westward expansion and attendant land grants given to (mostly white) settlers that displaced and eventually eradicated the Native Americans indigenous to Texas at the time. (See Native American History, pg 48.)

By 1868, many (by then former) slave owners in Fort Worth could no longer afford to board formerly enslaved people still working their land. Thus a number of African Americans were let go and had nowhere to live. Many left Fort Worth for east Texas, where Blacks were more numerous and jobs more plentiful. Those who stayed continued working in menial jobs as "servants" (room and board but not wages) or tenant farmers.<sup>4</sup>

Formerly enslaved people starting out to make lives from nothing were tremendously resilient and working

the land was the only way for many Black people to survive, let alone make a living. Black people bought small parcels of land, and Black settlements sprang up in and around Fort Worth: Mosier Valley, Bear Creek, 4th Street - Rock Island Bottom, Stop Six, and The Garden of Eden to name a few. Brenda Sanders-Wise, the great, great granddaughter of Major Cheney, who settled The Garden of Eden community in 1860, has initiated a project to preserve the community as a historic rural oasis just east of downtown Fort Worth.

### Bottomlands

Many of these communities were on "river bottoms" or "bottomlands," including the present Heritage Park site. It was land without services like sewers or electricity and land that white people didn't want. Although it was fertile, its location meant it was also prone to flooding or marshy conditions; what we know today as the floodplain. It was in this way that many formerly enslaved people made up the early inhabitants of the river bottom land on which present-day Heritage Park now sits. By the 1880s, in the years after the Civil War and Emancipation, the river edge below the bluff was named "Battercake Flats" or "Buttermilk Flats," or just "the Flats." It had become a refuge for people of color, formerly enslaved people and the 'have-nots'. Most residents were the poorest of the poor and lived in wood shacks, tents, or under trees.

### Floods and Raids

The Flats flooded regularly, probably more often than the worst recorded catastrophes of 1908, 1915, and 1922. Whole communities were swept away in these floods, yet the Flats' residents returned to the floodplain again and again, building back their communities, such as they were.

During the early 1900s the Flats were occasionally cleared out in the name of "keeping the peace and controlling crime." Homes and belongings were destroyed, and inhabitants chased out in order to "clean up the town" (of Fort Worth). Eventually inhabitants of the Flats never returned after the floods and sweeps and no evidence of these communities exist there today. Ruins of the homes of La Corte Barrio do remain. They were built later of stone and cement at the base of the bluff so they were out of reach of the worst of the flooding.

<sup>2</sup> <https://www.archives.gov/exhibits/featured-documents/emancipation-proclamation>

<sup>3</sup> Sanders, Drew; *The Garden of Eden, The Story of a Freedmen's Community in Texas*. 2015 TCU Press, pg 12-13.

<sup>4</sup> <https://www.blackpast.org/african-american-history/fort-worth-texas-where-west-and-south-meet>

**In this project it would be very important to have something that speaks to the African American culture, even if it's just a part of a broader spectrum of representation.**

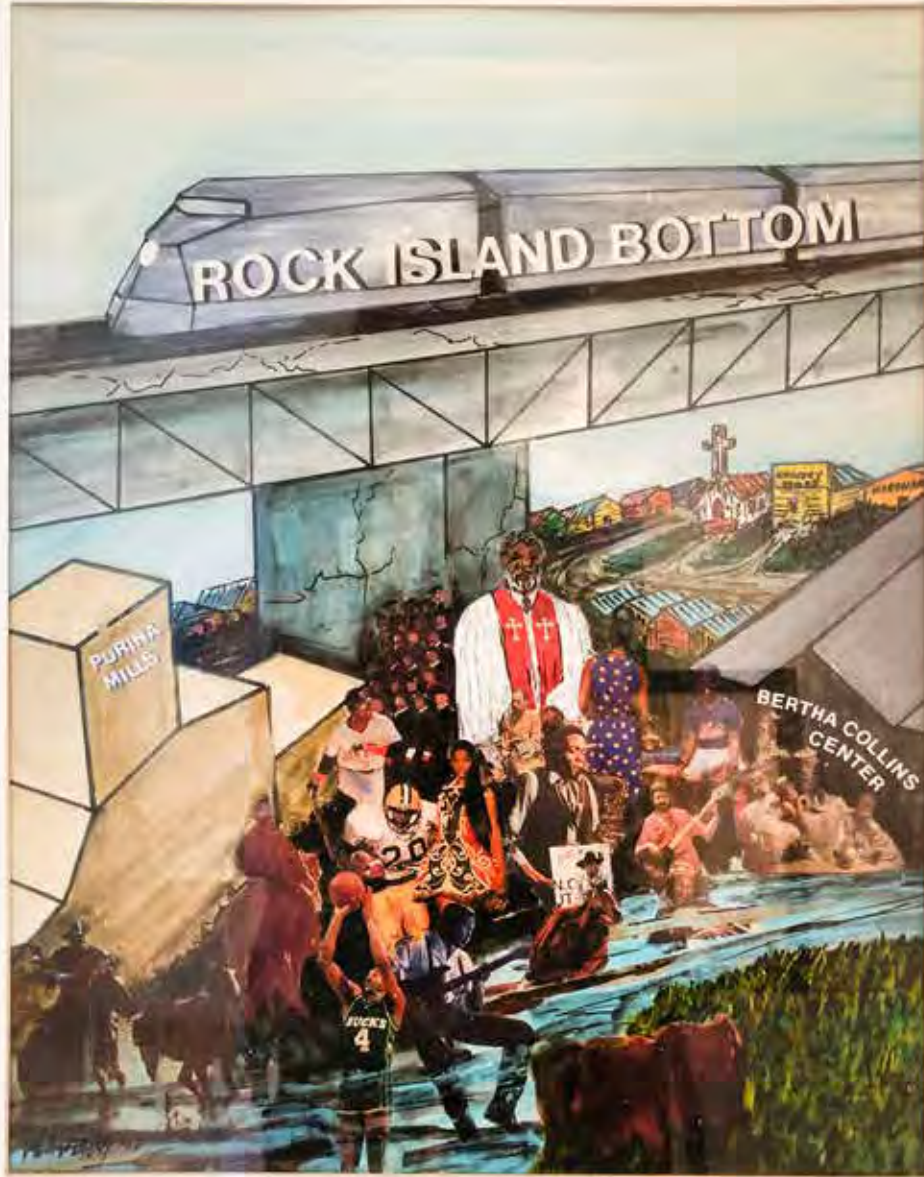
### **African American Representation in the Arts in Fort Worth**

The Black community has rich history in Fort Worth pertaining to the visual arts, music, education and activism. Jazz musician Ornette Coleman was born in Fort Worth and many entertainers on the Chitlin' Circuit came out of Fort Worth. Evans Avenue Plaza, on the historic South Side, commemorates the contributions made to Fort Worth by its Black community. And recently, largely due to the persistent activism of Fort Worth resident Opal Lee, Fort Worth was chosen as the

site for a National Juneteenth Museum. Nevertheless, the Black community feels that it can be even better represented in the city's arts. To that end, Arts Fort Worth works to add more diverse artists, and sees opportunity for Black representation in the Heritage Park project.

### **Community Engagement**

See pg 93 'Community Engagement' for a list of Black civic groups in Fort Worth that would be willing to help with outreach to the black community.



Courtesy Lenora Rolla Heritage Center Museum & Tarrant County Black Historical and Genealogical Society.

**Above:** Eddie McAnthony, *Rock Island Bottom*, watercolor and collage, 1992. Collection, Lenora Rolla Heritage Center Museum.

01.14.2022

# Downtown Fort Worth Inc. Board of Directors

## Participants

**Bob Jameson**, DFWII Board Member; President and CEO, Visit Fort Worth

**Rachel Marker**, DFWII Board Member; EMRAES; Heritage Park design team with MIG

**Brian Newby**, DFWII Board Member; Attorney, Cantey Hanger

**Raul Pena**, DFWII Board Member; Fort Worth Art Commissioner; Senior VP, Transystems

**Mechelle Thurston**, DFWII Board Member; Senior Administrative Officer, Frost Bank

**Robert Bass**, DFWII Board Member; Property Owner; Philanthropist

**David Campbell**, DFWII Board Member; VP, Huitt-Zollars Architects

**Johnny Campbell**, DFWII Board Member; President and CEO, City Center Management

**Bob Semple**, DFWII Board Member; Chairman, Tarrant County at Bank of Texas

**Andy Taft**, President, Downtown Fort Worth, Inc.

**Melissa Konur**, Planning Director, Downtown Fort Worth, Inc.

**Becky Fetty**, Director of Marketing and Membership, Downtown Fort Worth, Inc.

**Barbara Sprabary**, Executive Assistant, Downtown Fort Worth, Inc.

**Sevanne Steiner**, Senior Planner, City of Fort Worth

**Martha Peters**, Director of Public Art, Arts Fort Worth

**Michael Asbill**, Community Engagement Manager, Arts Fort Worth

**Andrea Legge**, Legge Lewis Legge LLC

**Murray Legge**, Legge Lewis Legge LLC

## North vs. South

One board member mentioned that in all the time he was growing up in Fort Worth, neither he nor his family ever went to the area of the Heritage Park site behind the courthouse, in the north part of the business district, unless someone had business in the courthouse. It is generally thought that the area north of downtown Fort Worth has been and continues to be neglected, devoid of amenities and people. It is hoped that the new improvements at Heritage Park will help to activate the area and unify it back into downtown. The park will invite people down to the river and be a link project with the future Panther Island development, bringing more interaction with the river. There is a great need to activate the access to the river, which has been underused. The park could engage people already using the Trinity River Trail system.

Heritage Park will be many different things to many different people, whether you are a runner using the trails or a business person coming out to have lunch on the River Stairs. The Park could offer historical information throughout, and if you want to stop and ponder and learn, you can do that, or if you want interactivity for your kids...there are so many different opportunities. An art plan should be as broad-based as possible because everyone is going to use the park for different reasons.

## History of the Heritage Park site

The Heritage Park site contains many significant historical components. Referring to those histories helps to give people a sense of place. The Fort could be called out in some way as just one piece of a story that includes many other stories. Obviously the park was aptly named so we must try to reflect that heritage in the context of other things we'd like to accomplish with the space.

There needs to be a robust discussion of what that heritage and history looks like, and how encompassing and comprehensive that is, considering all the different folks that are part of this community and that are the heritage

# Consider art that is visible from the road: something that could inspire someone to ‘become a pedestrian’ and explore the park

of this community. There’s a tendency to [tell this history] through a western view, but it’s bigger than that, so we should think hard about what that looks like.

There are opportunities to tell the history of the park site no matter what the history is, and in this day and age there’s no reason to bury it. It is important to learn about it and learn from it.

## **Water**

It is really important to have activities and amenities on the north end to draw people to this park, just as there are on the south end of downtown with the Water Gardens. The Water Gardens are a great draw, so this is an opportunity to have a counterpart on the north end, which would mean that in all of downtown one would always be within five blocks of a water park. Both

Paddock Park and Heritage Park Plaza have distinctive water features. This would distinguish Fort Worth for the unique characteristic of having its business district framed by two parks focused on water. The most popular element in social media posts from in and around Fort Worth is water, and Fort Worth is actually situated where it is because of the confluence of the West and Clear Forks of the Trinity River. Talking about recognizing the heritage is important, but so are the connections down to the river and extending the art space down to the river.

## **Art at the Park**

Attention should also be paid to the vantage point of automobiles coming from the north off the Paddock Viaduct. Art there could be seen from cars and could

“It is important to try to draw people to the north of downtown where there is a great asset that has long been neglected: **the Trinity River.**”



inspire people to stop and come down to the park. Also, artwork at the point of arrival near Heritage Park Plaza at street level, or something dramatic at Paddock Park or on top of bluff could draw people in and down to the park. Both active and passive park users can take advantage of vista spots to stop and take in the view. Separate zones can be created for reflection, rest, activity and for kids, so active spots won't disrupt passive resting spots and vice versa.

The public art should create a "Fort Worth" spot, recognizing and promoting local identity, i.e. Instagrammable spots in the park that are iconic and tell you that you are in Fort Worth, making connection with this historic area and with the history of the city.

Art should be maintainable, a presence that endures but which, at the same time doesn't burden the city with maintenance or technology that becomes outdated. In permanent new media works, try to only use technology that can be updated.

Fort Worth Public Art and Downtown Fort Worth Inc. have both done very well in activating spaces with temporary installations and this project lends itself to that. There's enough space in the park for static pieces that refer to some history or element that are permanent for everyone to experience every time they came. Then there could also be temporary opportunities to refresh the space, temporary installations that enable people to experience the place in a different way every time they visit.

There's an opportunity to engage and collaborate with local museums that have pieces they could loan to Heritage Park to help draw people there. A rotating "empty plinth" program of curated museum-loaned artworks would help draw people to the park, especially fans of fine art.

Temporary projects, providing they stimulate the area fairly often (i.e. they change more than once a year) have the quality of promising something new and differ-

ent, current and timely for local people to experience repeatedly. Temporary installations or programs of changing artworks can also commemorate or celebrate events or important dates in new and fresh ways.

Permanent works, on the other hand, help to enhance and solidify the identity or brand of a place, helping to draw visitors and tourists and to help familiarize them with it.

There is plenty of room at the park for both permanent and temporary public art.

### **Community Input**

Framing downtown Fort Worth as a place that more people can use and enjoy should help get people involved in the process of making that happen. Fort Worth has a good track record of including community engagement in its planning processes. Public events and experiences offered in Burnett Park and Sundance Square Plaza have created opportunities for people to participate with artwork. It would be interesting to explore how to engage a broader group in the planning of the art at Heritage Park. Generally people would want to be involved and have an opportunity to play a role in determining what the art might be. Getting them involved generates a higher level of interest in the project. Social media could help facilitate interest in projects and events as they are actually happening.

Downtown Fort Worth Inc. has a robust framework in place for community engagement and soliciting input for projects from the public at large through social media. Let DFWII help with getting the community involved through social media as much as they see fit.

The large up-front investment and ongoing responsibility for this park are worth it for Fort Worth's future. The improvements will leverage both local people and visitors who come to the park to promote Fort Worth and its history and this strengthens the community, both socially and economically.

12.08.2021

# Downtown Stakeholders

## Participants

**Ann Zadeh**, Councilwoman, City of Fort Worth, District 9, 2014-2020

**Larry Anfin**, Chair Downtown Fort Worth Inc.

**Roy Charles Brooks** Commissioner Precinct 1. Tarrant County

**Glenn Darden**, Downtown Property owner

**GK Maenius** County Administrator Precinct 1. Tarrant County

**Martha Peters**, Director of Public Art, Arts Fort Worth

**Michael Asbill**, Community Engagement Manager, Arts Fort Worth

**Andrea Legge**, Legge Lewis Legge LLC

**Murray Legge**, Legge Lewis Legge LLC

Heritage Park will not only be a gateway into the city of Fort Worth from the north, but also into the seat of Tarrant County and the historic Tarrant County Courthouse, which is a landmark in its own right. The iconic courthouse is the major feature visible when approaching downtown Fort Worth from the north. Also, the two parks, Paddock Park and Heritage Park, abut Tarrant County College's downtown campus. Tarrant County is keenly interested in reopening both parks and is, at time of writing, completing the plans for street work necessary to enable people to access the parks from downtown.

Heritage Park is not considered a separate parcel or destination unto itself, but a part of a continuum of public spaces and amenities: Paddock Park, Heritage Park Plaza, and future developments along the bluff and riverfront from Main Street west to Tarrant County College. As one part of the redevelopment of downtown Fort Worth and the river, Heritage Park can be a space that draws people through downtown from the Water Gardens to Sundance Square. It will also draw people up from

the river to downtown, especially once Panther Island is developed and pedestrian bridges span the river.

## Public Art

Downtown stakeholders discussed what kind of programming might go into Heritage Park's planned amenities of the River Stairs and Canopy Walk, and whether the park is conceived as a quiet respite or a more active space, or both. For instance, including a space for kids to play may detract from the park as a quiet, contemplative space. The existing Halprin plaza's views already provide dramatic "Instagrammable" spots from the high cantilevered walkways, and the new River Stairs and Canopy Walk have planned vista points as well.

With more residential development planned for downtown Fort Worth, Heritage Park can fulfill a role as an urban green space and natural respite from the city. Keeping as much of Heritage Park as green and as natural as possible is advised.

The historical aspect and the cultural history of the site are important. Native American, Mexican and African American cultures were present on the site before and after settlers came, and they all overlapped at various times. It would be difficult to choose which cultures to represent or focus on in public art. If an overall concept for public art might include four pieces, maybe there is a way to represent all the cultures in those four opportunities. This could be done by making sure that relevant constituents have input into the kind of art, and/or that artists from those cultures are commissioned.

Artworks can address cultural histories but should not be too focused, didactic, or dioramic. The art must be interesting, appealing, and conceptually accessible to a wide range of people. The area is rich in history, some of which, like that of the fort, has already been recognized and honored. To create art that gives a nod to that history, we must include everyone's culture and history while ensuring it is appropriate and balanced.

Tarrant County owns the multi level parking garage that abuts the site, and the County is not opposed to



**Heritage Park is not a separate parcel. It is thought of as part of a continuum of public spaces that exist now, and that are planned for the future along the bluff and the Trinity River**

the northern wall of the garage being used as a canvas for public art. Rotating or temporary lighting projections and/or murals are possibilities here and would be one way to engage many artists in one project, in either temporary or permanent projects.

In conclusion, four groups had claim to the Heritage Park site through its history and should be considered: settlers who lived in the fort, Native Americans, African

Americans (some of them formerly enslaved people), and Mexican Americans. There were also some notorious and infamous women of all cultures who lived on the flats as boarding house proprietors and, in some cases, petty thieves, grifters, and jail breakers. The history of the Heritage Park site is colorful and bawdy, and we shouldn't attempt to sanitize it or the history of greater Fort Worth.

## Research Summary



Photo: Legge Lewis Legge

Left: urban wild on the bluff  
at Heritage Park, 2021

# Research Summary

The Heritage Park site is layered in natural and cultural histories going back thousands, if not millions, of years. To summarize the research, the site is divided into culturally significant sections relevant to an emergent theme of “heritage” for public art.

## The Bluff

Information gathered during the Army Corps of Engineers’ review of the Heritage Park plans was submitted to the National Register of Historic Places to establish the bluff as a traditional cultural landscape, a rare designation. As the site for trading between Native Americans and European settlers, the bluff was also sometimes disputed land. The Comanche Empire occupied the area that became present day Fort Worth at a time when it was considered to be “where the West begins.”

A robust economy was built up around transactions at the bluff. The establishment of the fort, officially named Fort Worth by the United States War Department on November 14, 1849, added historical significance. The fort on the bluff above the Trinity River protected the newly established settlements from raids by Native Americans, its location offering a vantage point across the river and the plain below. Later, cattle drives and the stockyards brought money and opportunity for a diverse range of people with cowboy skills including Mexican vaqueros, African Americans and Native Americans.

## Heritage Park Plaza

Commissioned to commemorate the USA Bicentennial in 1976 and formally dedicated in 1980, Heritage Park Plaza, designed by Lawrence Halprin, sits on the bluff overlooking the confluence of the Clear and West Forks of the Trinity River just north of the Tarrant County Courthouse. The design is inspired by and references the original fort from which Fort Worth gets its name. Although austere and fort-like on the exterior, it is composed of a series of rich and layered spaces on the interior, including water features, walls and intimate

rooms that open out to cantilevered walkways over the bluff 30 feet above the river. Heritage Park Plaza was closed in 2007 due to safety concerns. Heritage Park Plaza was listed on the National Register of Historic Places on May 10, 2010.

It is an exemplary work of landscape architecture, and the restored plaza must remain a significant part of the new Heritage Park. Every effort should be made to maintain its integrity as a historical site.

## Native Americans

Many prehistoric peoples and Native American Plains tribes lived in the Fort Worth area before and during the arrival of Europeans, beginning approximately 15,000 years ago and continuing up until the 19th century, when Indians were forcibly driven out to reservations in Oklahoma by expanding settler presence in the Fort Worth area. Of the tribes, the Comanche were the largest group that inhabited the area, while the Apache roamed in smaller clans of 125-150 people, which provided them easier mobility. The Apache moved south down to Mexico to obtain horses from Spanish occupiers, which they then traded to the Comanche. The arrival of the horse drastically changed the culture of the Plains peoples by enabling them to conduct large-scale bison hunts and to travel further afield.

The Caddo peoples, who primarily inhabited the regions of East Texas and Arkansas were likely early inhabitants of the area around the bluff as well.

## African Americans & The Flats

Little is known about the community that resided in what was called at various times “the Trinity River Bottoms”, “Battercake Flats” or “Buttermilk Flats.” It existed on what

## Research Summary

was then the active floodplain of the Trinity River in the general location of the Heritage Park site during the later 19th century and into the early 20th century. The Flats are understood to have housed, more or less, the poorest and most marginalized people in Fort Worth. Many were Black and lived in board shacks or canvas tents at best, or no shelter at worst. After the Civil War it was likely home to many formerly enslaved people.

Mike Nichol's "Hometown by Handlebar" blog and website describes Franklin Street as the main street of the Flats that was essentially the backyard of the courthouse and jail:

"The heart of Battercake Flats lay between Franklin Street and the river (the area on the 1909 map not plotted into city lots). Most of the homes in the heart of the Flats were not along its four streets. Who needed streets? Streets were for automobiles, streetcars, horse-drawn wagons. No one in the heart of the Flats had the money for such extravagances. Many of them did not own a pair of shoes."<sup>1</sup>

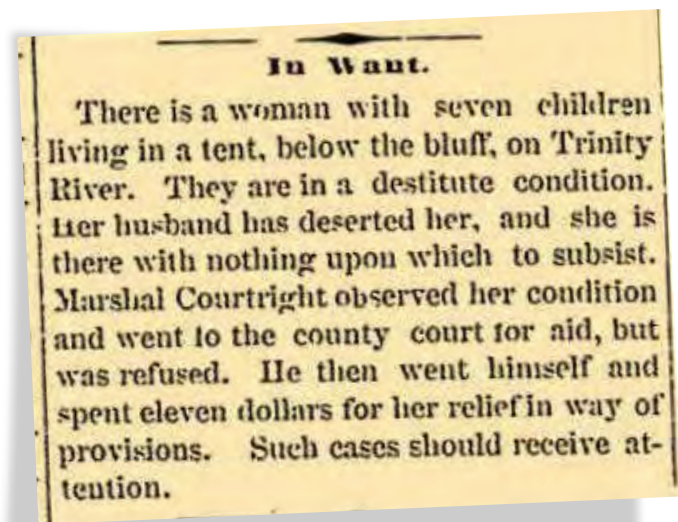
The following entry from blackpast.org; *Fort Worth, Texas; Where the West and the South Meet: A brief history of the city's African American Community, 1849-2012* mentions the Flats:

"At the end of the 19th century, most of the 1,600+ black working adults [in Fort Worth] were either domestics or involved in vice in Hell's Half-Acre, the red-light district on the south end of town. They lived in shanty towns in the Trinity River bottoms or in other areas considered undesirable by whites. Those neighborhoods had colorful names like Buttermilk Flats, Irish Town, and Baptist Hill."<sup>2</sup>

In 1915 and twice more later, much of the Flats was flooded and many of the homes were repeatedly washed away.

### Women & Others

The Flats was also home to numerous women, another category of the under-represented in the 19th century. In the 1800s, long before women's right movements, poor single women without means did not fare well in



society. The women of the Flats came from all cultures but were mainly white and Black, according to the newspaper articles of the times. Most were single for whatever reason: widowed, abandoned by husbands, or simply trying to escape an unwanted marriage. Many had children to feed, and opportunities for these women were few. Some stories imply that at least one notorious woman of the Flats was openly gay and often beaten for it. Other women of the Flats were prostitutes or ran "boarding houses," and some were career criminals. These "soiled doves," to which they were patronizingly referred, engaged in petty theft, cons and muggings, usually of drunk johns who came down to the Flats for prostitutes. One such woman, Bessie Williams, was an infamous (and brilliant) jail breaker.<sup>3</sup>

In addition, a disproportionate number of newspaper stories about denizens of the Flats caught in run-ins with the law involved chronic drunkards of all sexes. Long before the modern, somewhat compassionate concept that addiction is a disease treatable with rehabilitation, drunks and addicts were often ostracized from society. Stories from the Flats' heyday tell of more than a few individuals suffering from 'Jake Leg' which was a sometimes permanent paralysis that resulted from drinking an improperly distilled grain alcohol known as 'Jake'. The Flats was undoubtedly home to many hopeless alcoholics and drug addicts of all genders and cultures.

### La Corte Barrio

The La Corte Barrio was the successor to this earlier Flats neighborhood. The ruins of the La Corte Barrio are still visible today. The neighborhood was built in the late 19th century/early 20th century, and remained active until its last inhabitants, the Maldonado family, were forced out in 1976. The concrete and stone ruins of the Maldonado home are the most intact. Most residents of La Corte Barrio were Mexican American, along with

<sup>1</sup> <https://hometownbyhandlebar.com/?p=31907> Las Reliquias (Part 1): Casa de la Corte and the Last Man on Franklin Street.

<sup>2</sup> <https://www.blackpast.org/african-american-history/fort-worth-texas-where-west-and-south-meet-brief-history-citys-african-american-communi/>

<sup>3</sup> Nobles, Mark A., *We're for Smoke, Outlaws and Outliers of the Panther City*. TCU Press, 2021, pg 142.



**Above:** La Corte Barrio aerial photo 1956: Yellow arrow points to the only remaining houses at La Corte Barrio in 1956.

**Left:** Newspaper announcement, early 1900s. —[hometownbyhandlebar.com](https://hometownbyhandlebar.com); *Battercake Flats: Shanty Town in the Shadow of the Courthouse.*

some families of both Mexican and Native American heritage. Many worked in service jobs or were small business owners, construction workers and traqueros (railroad workers). Besides the Maldonado homes, most other homes in La Corte were built of wood and were rented, housing one family to each floor.

Bonifacio (Boni) Maldonado settled in La Corte Barrio sometime in the 1920s. A *curandero*, he practiced from the “Rock House”, a single-story stone structure. Boni was known as “the maestro,” a great healer, as well as an architect and builder. He was also the caretaker for the barrio for a white man who either owned the barrio land, or, more likely, was himself the official caretaker who delegated the care-taking work to Boni.

The homes built by Boni Maldonado were stone and concrete, much grander and of much stronger construction than the other wood buildings and shacks of the Flats. They were excavated out of the bluffs and constructed by hand by many as a family project. The main entrance was on the top of the bluff at Franklin Street above, with three stories reaching down to the ground

below the bluffs. Many sets of concrete stairs in La Corte also connected Franklin Street to the multiple levels of the Barrio and the river’s edge.

## Conclusion

The communities that settled on the flats were complex mixes of peoples and individuals whose presence there overlapped both culturally and chronologically. For ages, Native Americans first camped beside the river and later mixed with Mexican Americans to avoid deportation to Oklahoma. European settlers founded present day Fort Worth on the bluff once the Fort was decommissioned. Formerly enslaved and newly freed African American families settled along the undesirable, flood-prone riverfront because it was the only land available to them. Marginalized single women tried to make their own way on the flats. And last to actually inhabit the site was a family of Mexican American and Native American heritage who built solid stone homes that literally lasted generations. ‘Heritage Park’ could not be more apropos name for a place with such rich cultural history.

## Cultural Heritage and Artist Selection

Stakeholders stressed that artists selected for commissions be sensitive to the cultural themes desired for artwork at Heritage Park, and to follow the guidelines in this plan. While it is of utmost importance to gather as culturally diverse an artist pool as possible, it was expressed that provided there is due diligence to cultural diversity during artist selection, artists do not necessarily have to share the cultural heritage of the theme for which they are chosen. For stakeholders, it is quality, sensitivity to theme and clarity of concept that is most important in artist selection.

## Recommendations

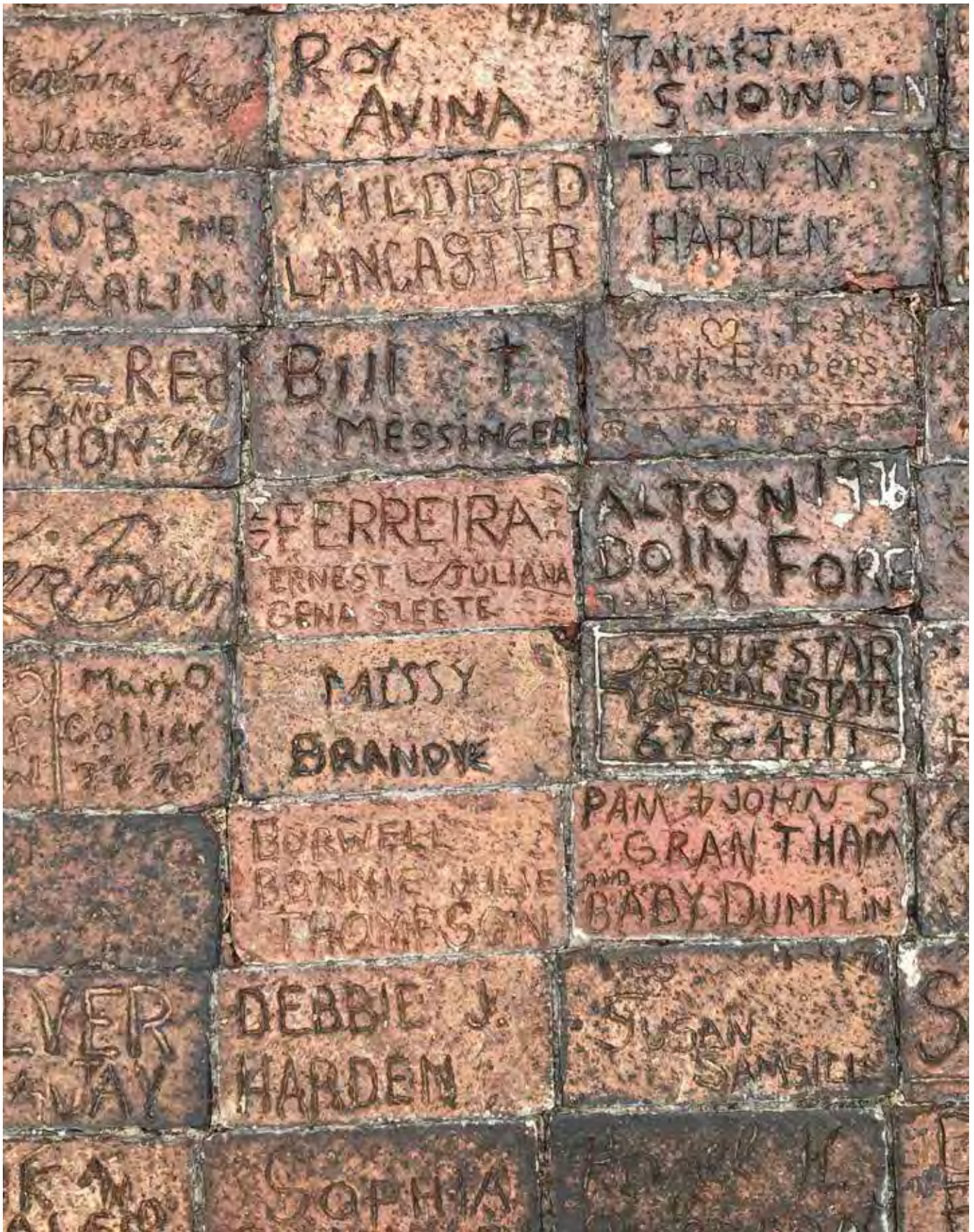


Photo: Legge Lewis Legge



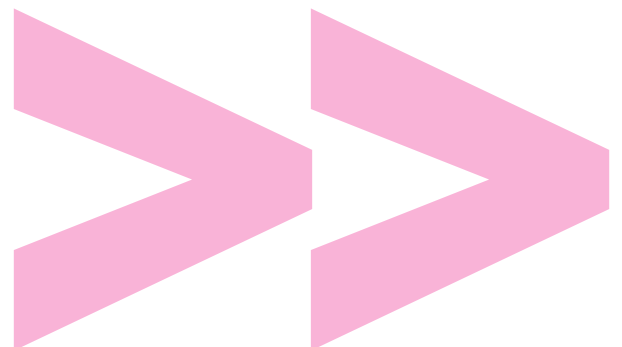
**Left: Franklin Street, 2021.**

Bricks etched with community names from a past Streams and Valleys Inc. fundraising project.

# Recommendations

The following pages outline 5 opportunities for public artwork at Heritage Park, recommendations for the types of artwork, and sites. The plan recommends three different general types of artwork that should be considered, and in some cases specifies which type of artwork is recommended for which specific opportunity, citing temporary or permanent artwork.

As “heritage” has emerged through research as its conceptual basis, the plan recommends that Native American, African American, and Mexican American heritage be addressed where possible, and this concept is elaborated further in this section. A Land and Water Acknowledgment specific to the Heritage Park site was commissioned for this plan, and is also included here.



**Recommendations Land & Water Acknowledgment**



**Photo:** Legge Lewis Legge

**Left: Trinity River**  
looking east under the  
Paddock Viaduct.  
Heritage Park, 2021

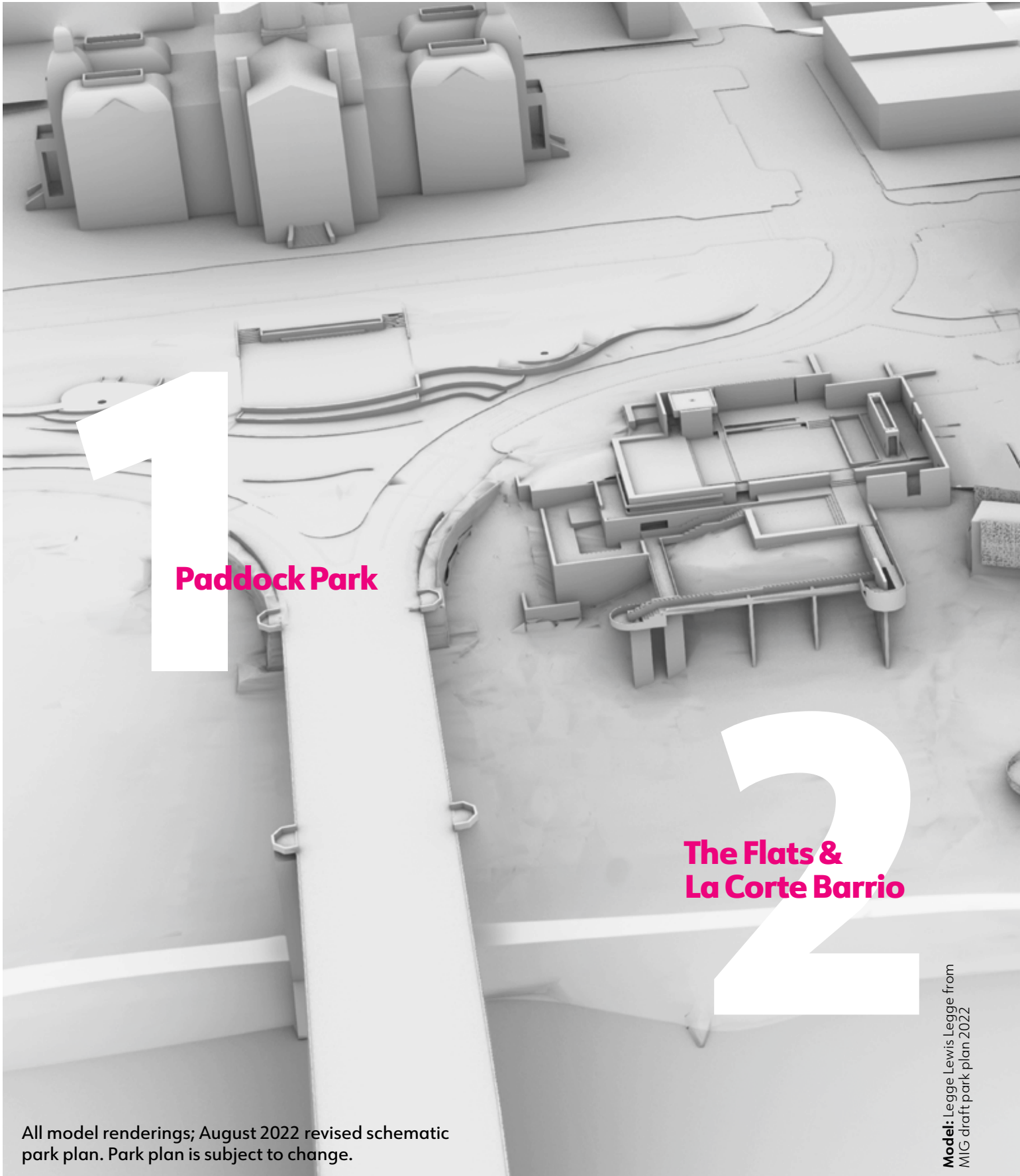
# Land & Water Acknowledgment

All projects and events associated with public art that are held within Heritage Park should commence with the following Land and Water Acknowledgment (LWA). This statement was prepared specifically for Heritage Park by two members of the local Native American community.

**We acknowledge this place is a sacred site where land and water come together, where herds of animals, flocks of birds, and schools of fish have lived since prehistoric times.**

**This was the home of communities of ancient people who dwelt on this land and refreshed themselves with its water, whose bones and spirits remain here, held by the land. We are mindful of these ancestors, and of the people who later traversed this land, such as the Apache, Biloxi, Caddo (Anadarko and Ioni), Cherokee, Comanche, Delaware, Kickapoo, Seminole, Tonkawa, and Wichita (Kichai, Taovaya, Tawakoni and Waco).**

**We acknowledge our responsibilities to protect the land and water from harm, both accidental harm and harm done with knowledge, so the gift of land and water may remain for generations to come, for those whose faces we have not yet seen.**



1

**Paddock Park**

2

**The Flats &  
La Corte Barrio**

All model renderings; August 2022 revised schematic park plan. Park plan is subject to change.

**Model:** Legge Lewis Legge from MIG draft park plan 2022

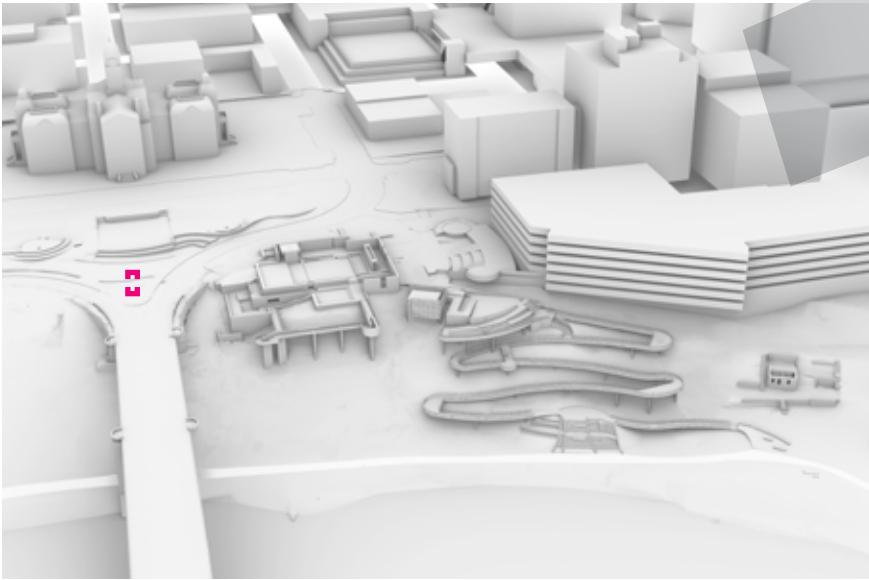
# Opportunities

for Public Art

**3**  
Tarrant County Parking Garage

**4**  
The River's Edge

**5**  
River Stairs & Canopy Walk



## Paddock Park

### ► Iconic Gateway Artwork

### ► Advised for Native American Artist(s)

► Opportunity for an iconic work of art in alignment with the 2017 Fort Worth Public Art Master Plan Update recommendation for iconic works (see Appendix, pages 104-105) and the 2019 Iconic Public Works Strategic Plan (see Appendix, pages 106-108).

► The suggested location of this work is in the triangular area in front of Paddock Park, visible to vehicles approaching from the north as well as to pedestrians.

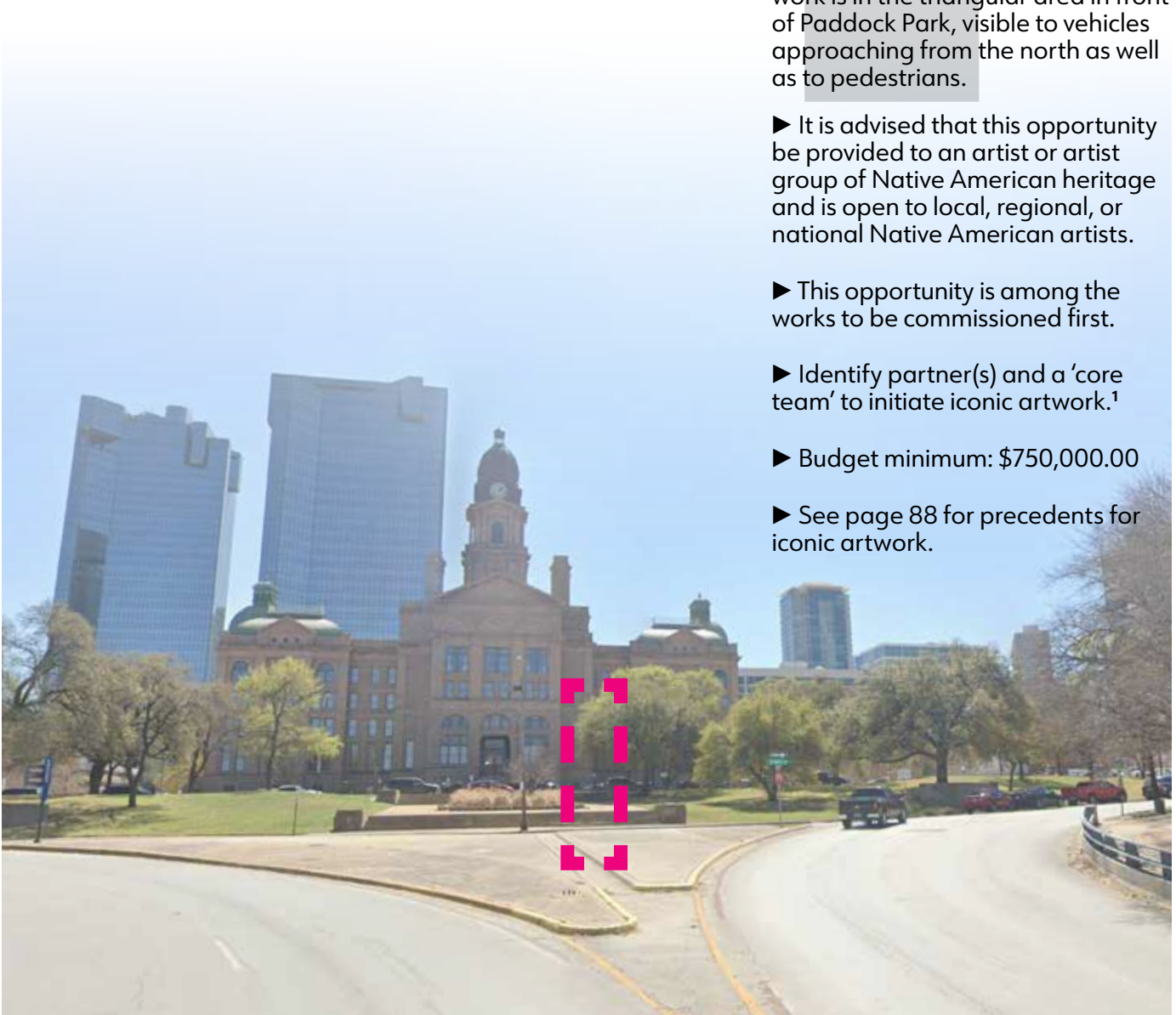
► It is advised that this opportunity be provided to an artist or artist group of Native American heritage and is open to local, regional, or national Native American artists.

► This opportunity is among the works to be commissioned first.

► Identify partner(s) and a 'core team' to initiate iconic artwork.<sup>1</sup>

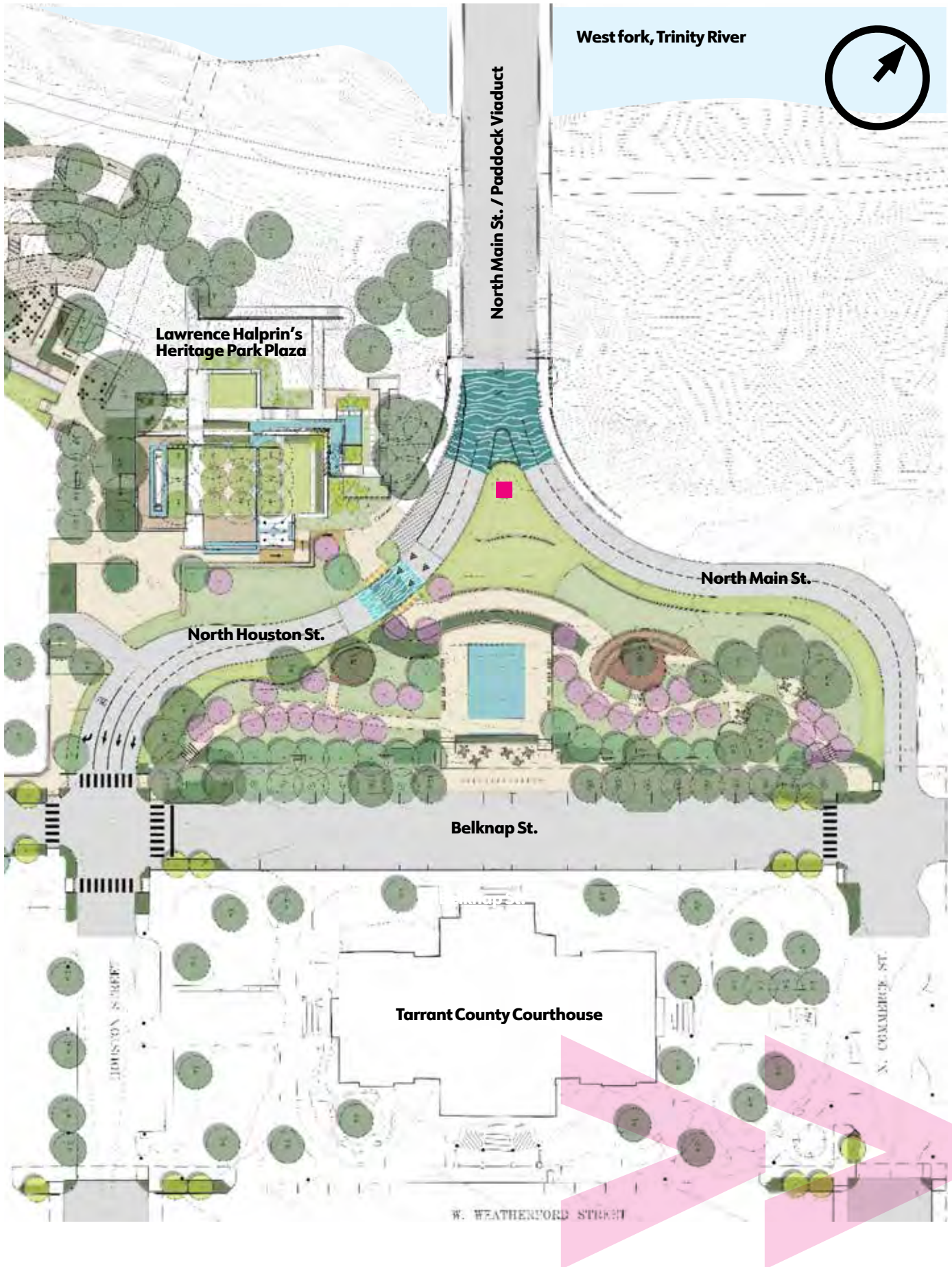
► Budget minimum: \$750,000.00

► See page 88 for precedents for iconic artwork.

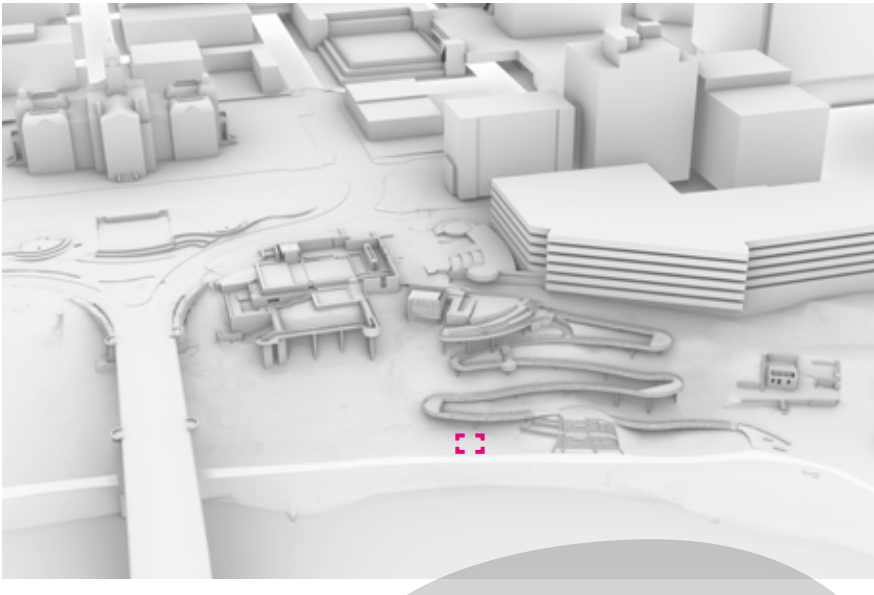


<sup>1</sup> 2017 Fort Worth Public Art Master Plan Update, 2019 Iconic Public Works Strategic Plan

# Heritage Park and Paddock Park Public Art Master Plan



## Recommendations Opportunities for Public Art



### The Flats & La Corte Barrio

► An interactive work of art inspired by the history and stories of The [Battercake] Flats and La Corte Barrio.



### Preserving the La Corte Barrio ruins

The Public Art Master Plan recommends that a preservation plan should be developed by the City or other appropriate entities for the La Corte Barrio ruins, in order to ensure the sustained preservation of the ruins and this historic area.

In 2021, an “Undertold Marker Application” for historic designation for the La Corte Barrio ruins and environs was submitted to the Texas Historical Commission.



## Heritage Park and Paddock Park Public Art Master Plan

► This opportunity is among the works to be commissioned first and is to be undertaken by Legge Lewis Legge as part of the Design Team Artist / Heritage Park Public Art Master Plan contract.

► To be sited to the east of the River Stair portion of the Canopy Walk, so as to not interfere with sight-lines to *along the river* a 1994 public artwork by Fort Worth artist Chris Powell.

► Budget minimum: \$750,000.00

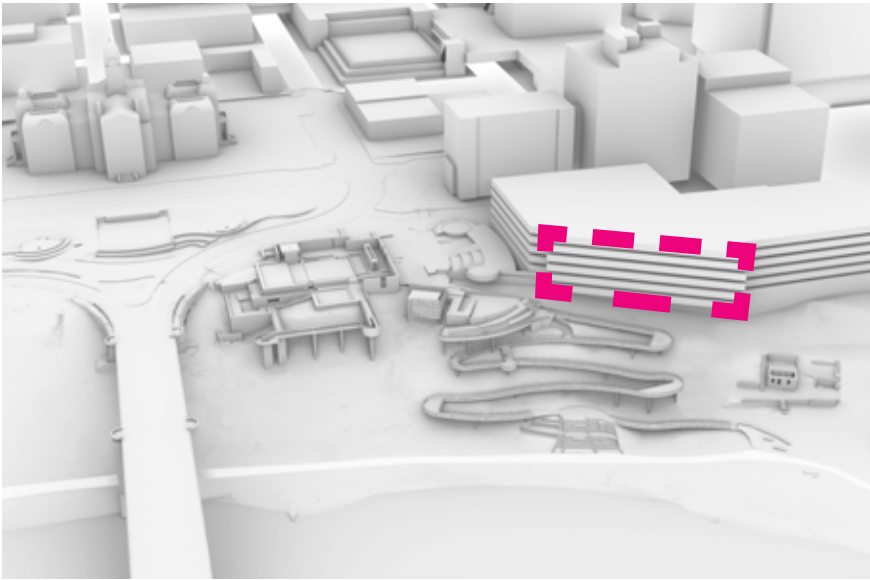
► See pg 90 for precedents for interactive artwork.

Ruins of Maldonado family home, La Corte Barrio.

*along the river*, Chris Powell, 1994.  
Fort Worth Public Art Collection



## Recommendations Opportunities for Public Art



**LONG TERM TEMPORARY BILLBOARD VINYLs:** Proposal for vinyl signage/billboard treatment of Tarrant County Parking Garage to raise awareness of the park. Proposed as a long-term (1-5 years) temporary project to be installed prior to and during construction of the park. Design by Legge Lewis Legge, based on the Timeline project in this document. Going forward, long-term vinyl designs could change in a curated, rotating program of local artists.

# Tarrant County Parking Garage

► **Long term temporary painted or vinyl murals (see proposal for vinyl murals at left) or light-based projections\* on lower wall along Franklin St., and/or LED screen type installations\* on upper portions of north-facing walls.**

\*Per preliminary feasibility consultation by AURORA in April 2022.

► An opportunity to partner<sup>1</sup> with Tarrant County for billboard-like vinyl designs or new media artwork in the form of light-based LED screens to be installed before, during and/or after park completion. This opportunity has the capacity to eventually involve different artists in a revolving program of long-term temporary curated artworks, either vinyl designs or light-based works.

► Open to all artists.

► Budget minimum: TBD \*per full feasibility study by AURORA at a future date.

► See page 92 for precedents of light-based artwork.



Model: Legge Lewis Legge model from MIG draft park plan 2022. Renderings: Legge Lewis Legge

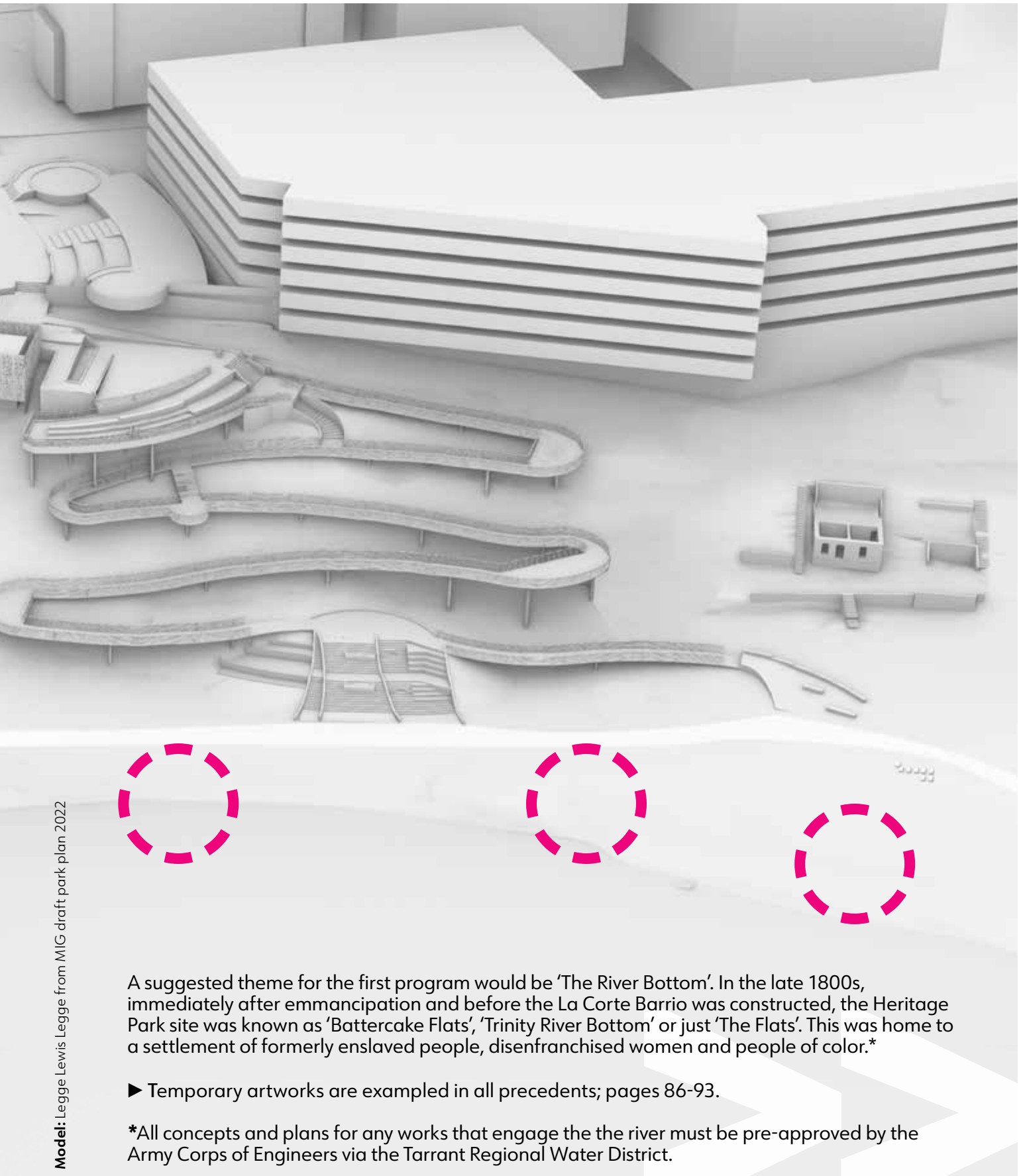
<sup>1</sup> Appendix pg 104-106: 2017 Fort Worth Public Art Master Plan Update



## **The River's Edge**

► **Program of Temporary  
Artworks along the River Walk**

► Engages the Trinity River, its banks, and trails with site specific installations and performances, e.g. storytelling, a musical composition commissioned for the park, a light festival along the water.

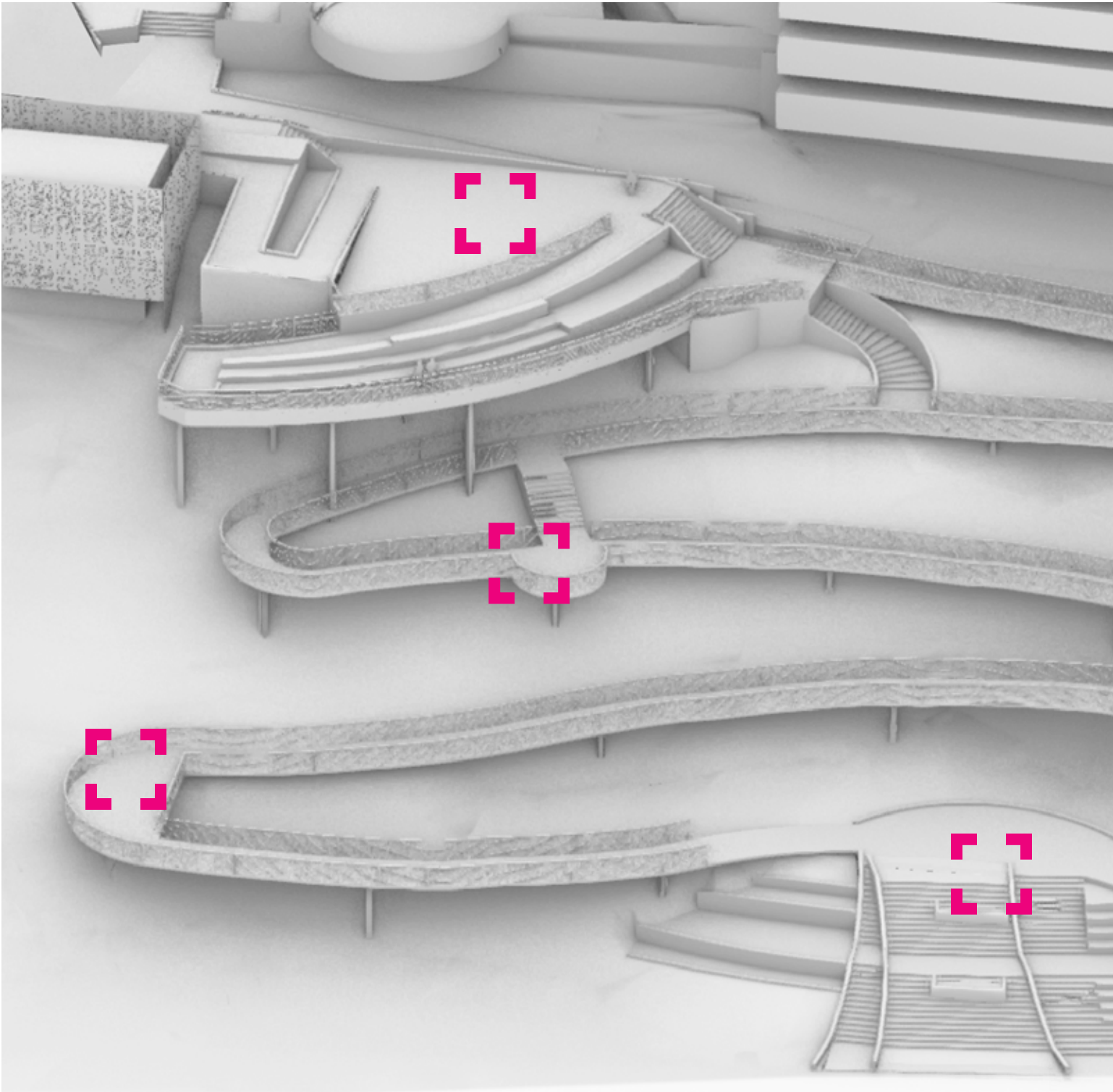


Model: Legge Lewis Legge from MIG draft park plan 2022

A suggested theme for the first program would be 'The River Bottom'. In the late 1800s, immediately after emmancipation and before the La Corte Barrio was constructed, the Heritage Park site was known as 'Battercake Flats', 'Trinity River Bottom' or just 'The Flats'. This was home to a settlement of formerly enslaved people, disenfranchised women and people of color.\*

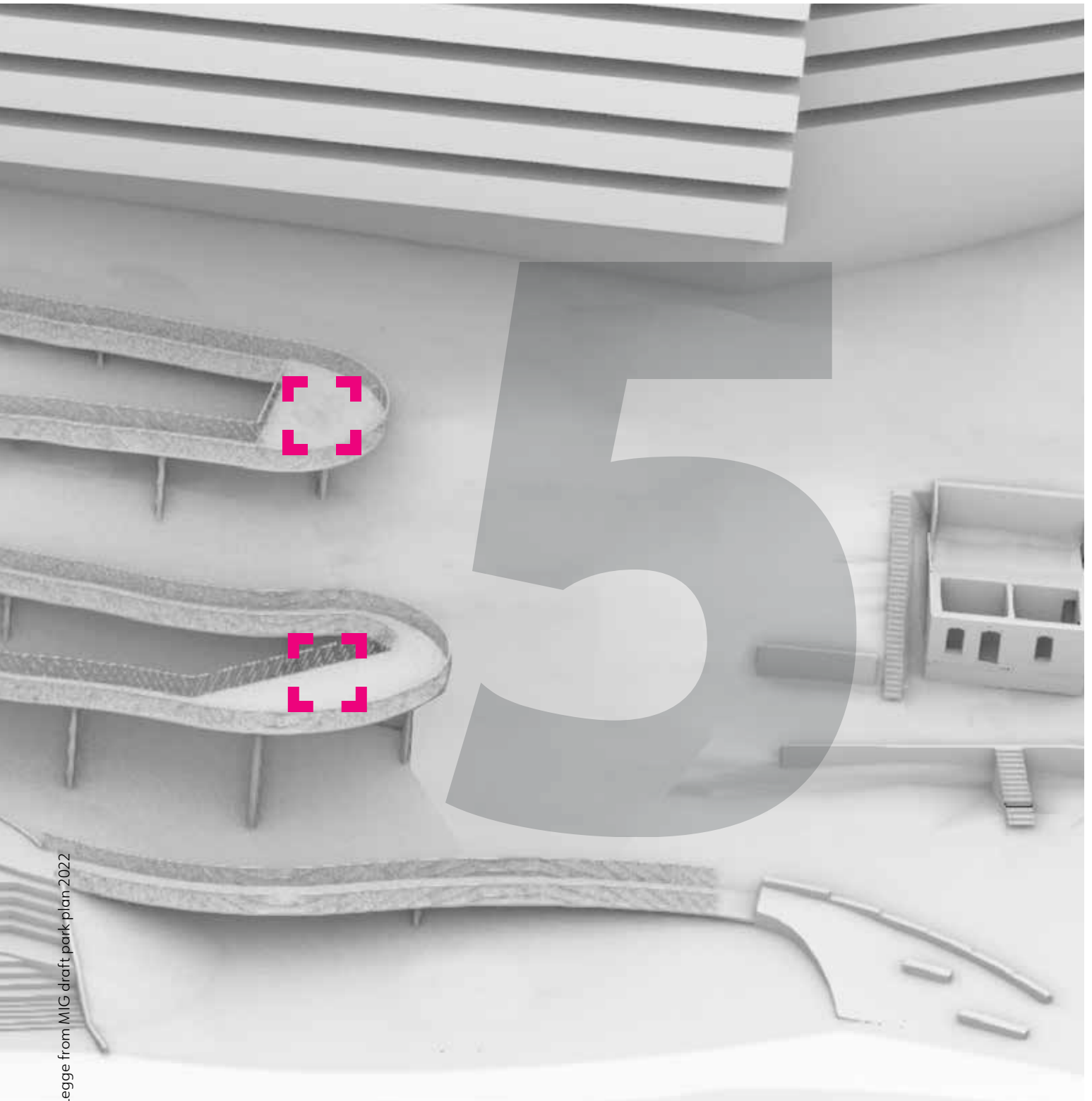
► Temporary artworks are exemplified in all precedents; pages 86-93.

\*All concepts and plans for any works that engage the the river must be pre-approved by the Army Corps of Engineers via the Tarrant Regional Water District.



## **Canopy Walk & River Stairs**

► Permanent or temporary projects that are situated on or interact with the River Stair and/or Canopy Walk.



**Model:** Legge Lewis Legge from MIG draft park plan 2022

► Depending on size and scope, this can be one larger installation or many small installations, permanent or temporary. These opportunities would be installed only after the River Stairs and Canopy Walk construction is complete.

## Recommendations Precedents



### Precedents for iconic, interactive and light-based installations:

**Left, from top:** Simone Lee, *Brick House*. High Line Plinth, NYC, NY 2020.

Yuri Suzuki, *Sonic Playground*. High Museum of Art, Atlanta, GA. 2018.

**Right:** Quayola, *Texas Surveys*. Series of 4K Videos, Commissioned by the City of Fort Worth for Pioneer Tower, Will Rogers Memorial Center. 2021.



# Precedents

The following pages show precedent examples of each of the three types artwork recommended for Heritage Park: **iconic, interactive and light-based**. Any project could be temporary, and a project could combine two or all three types.



## Recommendations Precedents



### Precedents for iconic and gateway public art:

**Above left, from top:**  
Jorge Marín, *Wings of Mexico*. San Antonio, TX. 2021

Simone Lee, *Brick House*. High Line Plinth, NYC, NY 2020.

**Right, from top:**  
Robert Indiana, *LOVE*. Philadelphia, PA. 1976.

Hank Willis Thomas, *Unity*. Brooklyn, NY, 2020.

Photos: Clockwise from left: Hugh E Dillon; Mary Frost; Courtesy of the City of San Antonio; Courtesy of the High Line.

# Iconic

## Permanent vs temporary

Permanent works become familiar and hopefully beloved to local communities, and can help to enhance and solidify the lasting identity or brand of a place. Iconic permanent works can draw visitors and tourists from afar.

Temporary projects have the quality of promising something new and different or current and timely for local people to experience repeatedly. Temporary work can commemorate or celebrate fleeting events or important dates in new and fresh ways. Temporary artwork and programs of changing iconic artwork can also involve more artists—including more local artists—than permanent works.

**Iconic or gateway public artworks** are large, usually permanent sculptures that are visible from afar and emphatically mark a particular spot or boundary, for instance the entry to a city or cultural district.

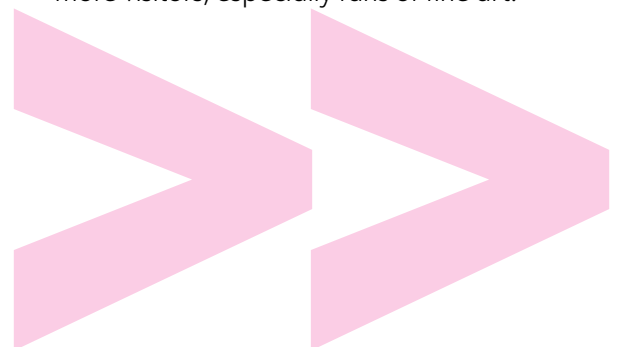
The 2017 Fort Worth Public Art Master Plan Update states: *Fort Worth Public Art has been developing a reserve for future iconic projects for several years. Based on responses [throughout the community engagement process] the residents of Fort Worth view several locations throughout the community as shared places to come together and gather. The consulting team recommended that the top four be considered for future iconic projects.*

The four locations identified are Pioneer Tower, the downtown terminus of Main Street, the Stockyards, and the Trinity River Trails. Two of these locations, the downtown terminus of Main Street and the Trinity River Trails, are either directly related to the Heritage Park site or in the vicinity.

Hopes for Heritage Park are that it become an iconic destination in itself and it would be fitting that it be the site of an iconic work of the type recommended in both the 2017 Update (Appendix pp 104-105) and the follow-up FWPA 2019 Iconic Public Works Strategic Plan (Appendix pp 106-108). Information relevant to Heritage Park recommendations in both documents is highlighted.

The Strategic Plan's Potential Partners section suggests developing *a full vision for each project with a select group of partners, including public agencies, cultural institutions, philanthropists, corporations, and private developers. Since iconic projects tend to have larger budgets, this directive should apply to Heritage Park iconic works projects.*

Iconic artworks can be temporary, especially with partnership programs for loaned artworks. *Wings of Mexico*, pictured at left, was a temporary interactive bronze sculpture that people stood in front of to be photographed as if they had wings. *The Highline Plinth* in New York City, also pictured at left, is an example of a partnership to acquire iconic sculpture that is installed temporarily atop a permanent plinth as part of a curated program of changing exhibitions. An "empty plinth" program of artworks loaned by local museums and galleries or leased from local artists could connect more artists and Fort Worth's world class museums to the park and attract even more visitors, especially fans of fine art.





# Interactive

**Interactive artwork** is often referred to as “immersive” or “destination-quality” artwork.

Interactive works are creative artistic structures, sculptures or installations that can be occupied or interacted with on a range of levels. For instance, a work that is made of highly reflective materials in which one can see one’s reflection might be considered immersive or interactive on a passive level. Other works can be highly interactive on a more active level, such as slide down a hill, a structure one climbs, or an idiosyncratic space one can occupy in different ways. Interactive art often activates more than just the sense of sight. It also appeals to the senses of touch, smell and

sound and is often a 360-degree experience where the fixed object of the viewer’s gaze is replaced by an experience.

Although permanent interactive public artworks can require more resources, planning, and collaboration among stakeholders than traditional sculpture, these works often attract more visitors. Interactive projects are often considered a destination in themselves, as opposed to being a decorative feature of a site or locale. These can also be temporary works intended to attract and engage visitors. An example of this is *Loop*, (pictured at right), an enclosed putting green shaped like an ellipse for endless mini-putt if one misses the cup.

Photos: Clockwise from above: Philip Greenberg for The New York Times; J. Meejin Yoon, MY STUDIO; Murray Legge.



**Precedents for interactive and immersive public art:**

**Above:** West 8, *Slide Hill*. Governor's Island, NYC, New York. 2016

**Left, from top:** Yuri Suzuki, *Sonic Playground*. High Museum of Art, Atlanta, GA. 2018.

J. Meejin Yoon, MY STUDIO, *Light Drift*. Schuylkill River, Philadelphia. 2010

Mell Lawrence, *The Treehouse*. Pease Park, Austin, TX. 2021.

**Opposite page:** Anish Kapoor, *Cloud Gate*. Chicago, IL. 2004.



## Recommendations Precedents



### Precedents for light-based public art:

#### Left, from top:

Tony Oursler, *Tear of the Cloud*. Hudson River Park, New York, NY. 2018. Temporary.

Leo Villareal, *The Bay Lights*. Bay Bridge, San Francisco, CA. 2013-2015 Temporary. 2016 Permanent.

Legge Lewis Legge, *Light Bridge*. Austin, TX. 2014. Temporary Project for *Creek Show*, an annual festival of curated light installations along Waller Creek to highlight and celebrate the Waterloo Greenway Chain of Parks project part of which restores Waller Creek to a healthy riparian ecology.



#### Opposite page:

Refik Anadol, *Pioneer Tower Dreams*. Series of 4K Videos, Commissioned by the City of Fort Worth for Pioneer Tower, Will Rogers Memorial Center. 2021.



Photos: Left, from top: Nicholas Knight; James Ewing; Legge Lewis Legge. Right: Paperlyte



# Light

There are many types of light art and installations, both permanent and temporary, ranging from large-scale digital light projections to interactive light-based installations and 3D light sculptures.

Creative lighting installations can be used to enhance and secure public spaces, bring a city's history to life, and draw people together. The lighting of public spaces to create displays that delight and attract visitors has a long history; Paris was proclaimed the world's first "City of Light" as long ago as the 1800s.

Light art became recognized as an official art form in the late 20th century, but only in the last 25 years has light art been commissioned in cities and public spaces. The last decade has brought about significant changes and innovation in the field. This is largely due to the availability of LEDs and a range of new technologies that originated in the 1990s and are now available to consumers and artists. Examples are: programmable RGB technology, digital projection systems, LED video screens, and sound-and-light systems.<sup>1</sup>

Permanent lighting installations proposed for Heritage Park center on the River Stairs and Canopy Walk. During stakeholder meetings, the underside of the Canopy Walk was identified as a location for a possible light-based installation. Such a work would be seen from afar, spurring interest while highlighting and enhancing the new park features.

It was also suggested by stakeholders that a temporary lighting installation at the site before or even during construction could raise awareness that something new is happening there. As noted earlier, lighting works can be seen from afar, thus eliminating the need to invite people onto a potentially dangerous construction site to enjoy a temporary artwork. Such a project in effect announces the park's future to all passersby, encouraging more buy-in at the local community level and alerting visitors to future amenities. See the precedent *Light Bridge for Creek Show* at left.

<sup>1</sup> #blog, MK Illumination. <https://www.mk-illumination.com/>

**Recommendations Artist Selection, Budgets & Maintenance**



**Photo:** Legge Lewis Legge



Left: **urban wild** on the bluff  
at Heritage Park, 2021

# Artist Selection, Budgets & Maintenance

The following recommendations are consistent with the guidelines outlined in the Fort Worth Public Art Master Plan<sup>1</sup>, adopted by City Council on October 17, 2017. Some of these documents are referenced in the Appendix pages 104-108.

### **Artist Eligibility**

Specific artist eligibility requirements may be established for certain projects. For example, some projects may be restricted to artists living in the North Texas area. Others may be open to artists from Texas, and still others may be open nationally or internationally. The decision on geographic eligibility may be due to the scale or budget of the project, or may relate to the art commission's objectives for a specific project recommended in this Heritage Park Public Art Master Plan.

Artists must be at least 18 years of age to enter into a contract with the City of Fort Worth. To ensure a diverse public art collection, panels will be encouraged to consider selecting artists who have not recently completed a project in Fort Worth. In any event, artists will not be considered for new projects if they are currently engaged in a City of Fort Worth project. This restriction will apply only to artists who are the primary recipient of a commission and not a member of an artist team.

### **Pre-Qualified Lists**

In April 2022, the Fort Worth Art Commission approved a new Pre-Qualified List to serve as the Fort Worth Public Art program's primary source for artist selection. It includes emerging public artists from North Texas, as well as established public artists from Texas and the United States, who work in a variety of styles and media.

Robust efforts were made to encourage previously under-represented artists to apply. A diverse panel of art professionals, including curators, artists with public art experience, and an architect, were appointed by the Art Commission to review applicants' qualifications, which included 10-20 images, descriptions of past work and a resume.

The Fort Worth Public Art program staff curates artists from this list for presentation to artist selection panels appointed for specific projects, keeping in mind the goals of the project and types of work that could be incorporated into the specific site.

<sup>1</sup> 2017 Fort Worth Public Art Master Plan Update: <https://fwpublicart.org/fwpa-master-plan/>

# Recommendations Artist Selection, Budgets & Maintenance, Community Engagement

## Invitational Competition

This process is particularly appropriate in the case of large, complex projects that a limited number of artists may be capable of successfully completing. It is also appropriate in a case where there are schedule restrictions or other specific limitations, such as the need to commission an artist who works in a style or medium that is inadequately represented on the pre-qualified list or in the Fort Worth Public Art Collection.

Based on the project requirements, the Art Commission may approve a short list of artists to be invited to submit a letter of interest and qualifications. This process may also be conducted in two stages, with the first phase based on qualifications and the second based on proposals with compensation.

## Curatorial Panels

For iconic artworks, a curatorial panel is engaged to nominate artists to develop proposals that are able to address specific goals of the project. For example, a curatorial panel will be convened to identify Native American artists appropriate for the iconic artwork opportunity at Paddock Park.

## Loaned Artworks

An “empty plinth” program of rotating curated artworks, usually loaned by local museums and galleries or leased from local artists could connect more local artists and Fort Worth’s world class museums to the park and attract even more visitors, especially fans of fine art.

## Gifts

The acceptance of gifts or the purchase of existing artworks for Heritage Park are strongly discouraged. It is recommended that all artworks the park be commissioned to assure utmost relevance and site specificity.

## Artist Approval

Regardless of the selection method, the panel will forward its final recommendation to the Art Commission for review and recommendation to the City Council for approval. If the Art Commission disagrees with a panel recommendation, it will direct staff to reconvene the panel and present specific concerns for consideration.

While contract authorization ultimately rests with the City Council, it shall be its policy to rely on the Art Com-

mission in matters of art and aesthetics as they relate to public art. City Council established the Art Commission to ensure that the city’s public art program is overseen by a body representative of the community, and includes diverse professionals with expertise in the fields of art and design. While taste in art is subjective, the commission shall have the responsibility of ensuring that the city’s collection is of the highest quality and inclusive of a broad and comprehensive range of styles and content.

In the case of artists from the pre-qualified list who have been included as design team members, the art commission will be notified of the selection of the entire design team as an information item at the next regularly scheduled meeting.

## Budgets

Funding for implementation for artworks recommended in the master plan are expected to be derived from the 2% from the 2022 Bond Program, expected to be approved by voters in May 2022. The Fort Worth Art Commission will recommend the amount for the Heritage Park project in their Public Art Plan for the 2022 Bond Program.

Funding partners should be considered for iconic projects by developing a full vision for each project with a select group of partners, including public agencies, cultural institutions, philanthropists, corporations and private developers.<sup>1</sup>

## Maintenance

The responsibility for maintenance of public artworks at Heritage Park will be under the jurisdiction of the Fort Worth Public Art program. It will be a requirement in every public art commission for Heritage Park that artworks be low-maintenance and delivered with clear and simple maintenance manuals. In the case of new media works, only technology that is easily updated will be considered.

<sup>1</sup> FWPA 2019 Iconic Public Works Strategic Plan: <https://fwpublicart.org/fwpa-master-plan/>. Also see pp 106-108

# Community Engagement

During research of the plan, COVID-19 uncertainty generally curtailed in-person meetings and events for the team. During stakeholder interviews, most conducted via Zoom, participants were asked about community engagement within their constituencies. The following is a list of regularly scheduled events, celebrations, and organizations that were recommended as Heritage Park community engagement opportunities.

## General Outreach

**Main Street Arts Festival** Annual arts festival in downtown Fort Worth. Usually held in April

**Mayfest** Spring festival held annually in Trinity Park in May

**Artspace 111** Community-minded art gallery in downtown Fort Worth

**Streams & Valleys Inc.** Lists of Trinity River user groups

**Tarrant Regional Water District** Lists of Trinity River user groups

**Downtown Fort Worth Inc.** DFWII has a robust framework in place for community engagement through social media.

**Online Surveys** In the community outreach and cultural history research it is important to connect with the people who “are the history”; older people who are often not on social media or using devices. As a lot of this history is oral, reaching younger family members is important. Online surveys shared by younger people on social media who can bring them to the attention of older people might be successful.  
Contact: Arts Fort Worth

## Native American Outreach

**Indigenous Institute of the Americas Native American Gathering** Cleburne, TX. Usually held in April contact: Annette Anderson via Michael Tongkeamha, Dallas Inter Tribal Center

**Comanche Tribal Council** contact: Jim Lane

**Urban Inter-Tribal Center of Texas** Dallas/Fort Worth contact: Michael Tongkeamha

**Beyond Bows and Arrows** Weekly American Indian radio program on Sunday nights. <http://www.knon.org/>

**Arts Fort Worth** contact: Alida Labbe

## Mexican American Outreach

**Artes de la Rosa** Art group in District 2 that hosts regular historical lectures at the Rose Marine Theater.

**Clamato Michelada Festival** Annual festival which celebrates Mexican American heritage. Held in October.

**Chorizo & Menudo Community Breakfast** Monthly breakfasts in the Hispanic community, located on the Northside.

## African American Outreach

**The Tarrant County Black Historical and Genealogical Society and Lenora Rolla Museum.** Some archives and museum of Black history in Fort Worth

**The Tarrant County Black Historical and Genealogical Society at Fort Worth Public Library** Archives of the Tarrant County Black Historical and Genealogical Society. Appointments needed.

**Rotary Club of Fort Worth**

**NAACP** monthly meetings

**Historically Black fraternities and sororities**

**The Federated Women’s Club at Evans Plaza**

Arts-minded Black women’s group in existence for over 100 years

**Fort Worth Metropolitan Black Chamber of Commerce**

**Tarrant County Harambee Festival** William Madison McDonald YMCA. Partners with Amon Carter Museum art workshops all day for children. Held in October

**5K Fun Run and 5K walk** Start in front of Lenore Rollo Museum and run/walk through Black neighborhood area. Held in November

**Important Black History days:**

Juneteenth (June 19th) and Martin Luther King Jr. Day.

# Appendix

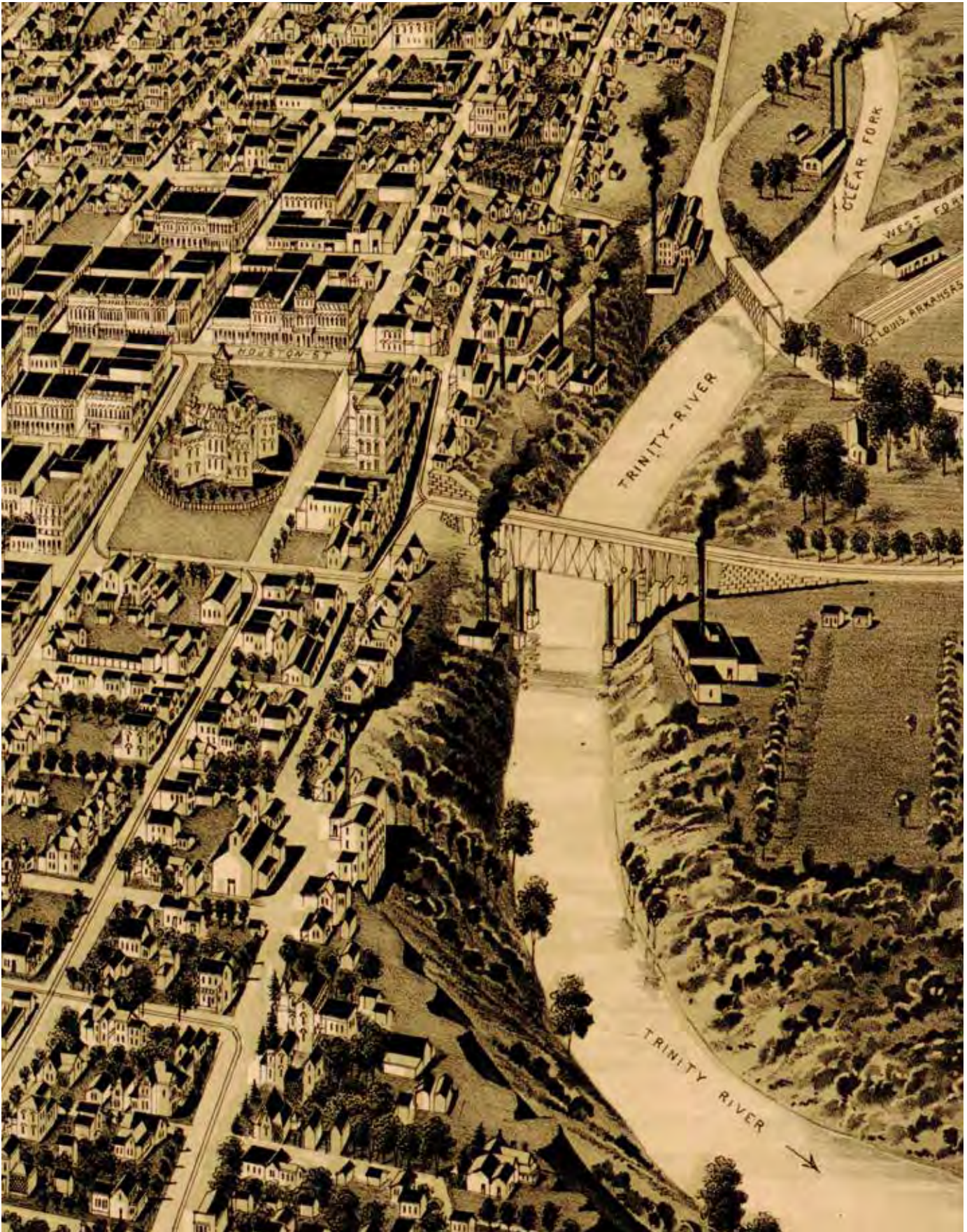


Illustration: Library of Congress, Geography and Map Division.

# Appendix

**Left:** Detail, Heritage Park site. Perspective map of Fort Worth, TX. 1891. Wellge, H. (Henry) American Publishing Co. (Milwaukee, Wis.)



**Appendix Acknowledgments**



**Photo:** Legge Lewis Legge

Left: Fox kit, Heritage Plaza, 2021.

# Acknowledgments

This plan is the product of months of collaboration with many individuals and organizations. The team would especially like to thank Martha Peters of Arts Fort Worth and Melissa Konur at Downtown Fort Worth Inc., for their particular attention and insight. We are grateful to all who contributed and to everyone who generously shared their time and knowledge at stakeholder meetings:

## **Arts Fort Worth**

**Karen Wiley**, President and CEO

**Martha Peters**, Director of Public Art

**Michael Asbill**, Director of Community Engagement

## **Fort Worth Art Commission**

**Estrus Tucker**, Commission Chairman, DEI Consultant;

**Leslie Thompson**, Commissioner, Director of Adult Programs, Sid Richardson Museum

## **Downtown Fort Worth Inc. Board of Directors:**

**Larry Anfin**

**Robert Bass**

**David Campbell**

**Johnny Campbell**

**Bob Jameson**

**Rachel Marker**

**Brian Newby**

**Raul Pena**

**Bob Semple**

**Mechelle Thurston**

## **Downtown Fort Worth Inc.**

**Andy Taft**, President

**Melissa Konur**, Director of Planning

**Becky Fetty**, Director of Marketing and Membership

**Barbara Sprabary**, Executive Assistant

## **Tarrant County**

**Roy Charles Brooks**, Commissioner Precinct 1

**GK Maenius**, County Administrator

## **City of Fort Worth**

**Elizabeth M. Beck**, Councilwoman, District 9

**Carlos Flores**, Councilman, District 2

**Daniel Villegas**, Parks & Recreation Advisory Board, District 9

**Cassie King**, Artist; Landscape Architect, DDRB; Heritage Park Steering Committee

**Randy Hutcheson**, Planning Manager, Historic Preservation and Design

**Sevanne Steiner**, Senior Planner

## Appendix Acknowledgments

### Tarrant County Black Historical and Genealogical Society

**Brenda Sanders-Wise**, Executive Director  
**Carol Roark**, Independent Historian

### NAACP Fort Worth

**Estella Williams**, President  
**Blake Moorman**, Member, VP, Rotary Club of Fort Worth

### First Nations

**Eddie Sandoval**, Apache Nation, Lakota Sun Dancer, Educator, Native American Cultural Historian

**Sallie Cotter Andrews**, Wyandotte Nation, Seated Faithkeeper, Wandat Yanosetsih; Peace Circle Advisory Committee Member, City of Grapevine, Texas.

**Michael StumblingBear Tongkeamha**  
Outreach Coordinator, Urban Inter-Tribal Center of Texas

### Citizen & Cultural Stakeholders

**Bob Ray Sanders**, Newspaper, television and radio journalist

**Jim Lane**, attorney; former Fort Worth City Councilman; at-large member of the Tarrant Regional Water District Board of Directors

**Faith Cary Ellis**, Farmer; Fort Worth native; daughter of Fort Worth historian, educator, politician, and author Reby Cary.

**Martha E. Maldonado Dickinson**, Born and raised in La Corte Barrio.

**Dr. Patrisia Gonzales** Associate Professor of Mexican American Studies at The University of Arizona.

**Ann Zadeh**, former councilwoman District 9 (2014-2020)

**Tiffany Garcia**, Quality Engineer, Biochemist; Liaison for La Corte Historical Marker Project

**Dr. Jonathan Perez**, Educator; Community Leader

**Glenn Darden**, Downtown property owner

**Mark Gunderson AIA**  
Fort Worth Artist Community

### Historians

**Steve Kline AIA**, Retired Fine Arts and Historic Preservation Officer for the Greater Southwest, GSA; Former Art Commissioner

**Susan Kline**, Local Historian

**Mike Nichols**, *hometownbyhandlebar.com*

### Tarrant Regional Water District

**J D Granger**, Executive Director, Trinity River Vision Authority

### Streams and Valleys Inc.

**Stacey Pierce**, Executive Director

### Texas Christian University

**Dr. Jim Schrantz**, Department Chair, History

**Chad Wooley**, Professor of History

### Historic Fort Worth, Inc.

**Jerre Tracy**, Executive Director

### Botanical Research Institute of Texas

**Erin Starr White**, Director of Community Education,

**Tiana Franklin Rehman**, Herbarium Collections Manager

### Perot Museum of Nature and Science

**Dori Contraras, Ph.D.**, Curator of Paleobotany

**Ron Tykoski, Ph.D.**, Director of Paleontology and Curator of Vertebrate Paleontology

**Rebecca Koll, Ph.D.**, Paleobotany Postdoctoral Research Scholar

Special thanks

**Canan Yetman**, editor,

**Stephen McCann**,

**Marion Legge** and **Phil Marsh**

# Thankyou



# Interview Protocol

From October 2021 through April 2022, interviews were held via Zoom and in person with 14 groups of Heritage Park stakeholders, community members and subject matter experts. General questions and in-depth discussion points were prepared pertinent to each group in advance. Below are some of the general questions asked.

Are you familiar with the plans for the new park?

Are you moved either way to comment on the plans?

Who do you think will use the new park, and how will they use it?

What do you consider successful community engagement when it comes to planning for public art in the community?

Can any of you tell us about a successful community engagement event in your constituency that you have either planned or attended in Fort Worth?  
What made it is so successful?

Are you familiar with the Fort Worth Public Art Collection?

This is an opportunity to expand the public art collection.  
What do you feel is missing?

Are there still very under-represented artists whom we would like to reach?  
Who are they?

If a cultural history is to be addressed through art, should the artist who addresses that history necessarily be of that particular heritage?

How do you feel about the use of new media and technology in public art, such as sound, light or projection as permanent work?

Are there public artworks in Fort Worth that are meaningful to you?  
Or public artwork anywhere that is meaningful to you?

What kind of public artworks would be most meaningful at Heritage Park?



*Alas de Mexico (Wings of Mexico)*, 2010  
Jorge Marín  
Bronze  
Temporary installation in  
Downtown Fort Worth, 2015

## 8. Embrace New Initiatives and Partnerships

Fort Worth Public Art has accomplished much of what was set forth in the original public art master plan and its success has stimulated an interest in commissioning destination quality, iconic artworks from nationally and internationally-recognized artists, as well as developing temporary artworks that encourage experimentation and risk-taking. The following are suggestions for how to begin realizing these projects.

### A. Iconic Artworks

FWPA has been developing a reserve for future iconic projects for several years. The consulting team recommends the following to assist with implementation:

- Add projects in the recommended locations to FWPA 5-year plan, and allocate a portion of the funding to each as seed money to initiate the process (as allowable by the funding source) and leverage other funding sources.
- Develop the full vision for each project with a select group of partners, including public agencies, cultural institutions, philanthropists, corporations and private developers.
- Engage a curatorial panel to nominate artists to develop proposals for each iconic artwork.

### B. Recommended Locations and Budgets

Based on the responses throughout the process, the residents of Fort Worth view several locations throughout the community as shared places to come together and gather. The consulting team recommends that the top four be considered for future iconic projects.

1. **Pioneer Tower:** Commission an artist to create an illumination program for the tower of the Will Rogers Memorial Center in the Cultural District. Recommended budget: \$450,000.



2. **Downtown - Terminus of Main Street:** Commission an artist to create a large sculptural work for the terminus of Main Street in front of the Convention Center expansion. Recommended budget \$2.5 million (\$.5M for phase one, design development and \$2M for project implementation).
3. **Stockyards:** Commission a major work of sculpture in the Stockyards. This project will require \$500,000 in seed money for artist outreach and selection, and design development. Recommended budget: \$1.5M
4. **Trinity River Trails:** Develop one or more public art initiatives including permanent works, temporary installations or a festival type event, that are tied to the Trinity River, the trail system and the Trinity River Vision plan. Coordinate project development, design, and installation of initial projects with partners such as Streams and Valleys, Inc. and Trinity River Vision Authority. Recommended budget: \$500,000 for an initial project, such as a series of temporary installations.

### C. Temporary Public Art

Based on the input received during the planning process, there is particularly strong interest in seeing Fort Worth develop temporary installations of all kinds. Countless participants referenced their delight at the installation of 'Wings of the City' by Jorge Marín, for example, as well as projections, posters and other 'street art' projects common in other cities.

- These projects will require the development of partnerships and a funding source that can be used to support temporary or educational projects.
- Temporary artworks can be 'one-off' installations, be a multi-part exhibit, or even become the City's signature public art event, such as Paris' Nuit Blanche, or Vivid Sydney.
- Locations identified for such temporary installations include along 7th Street or a section of the Trinity River.

### Iconic Public Artworks Strategic Plan

#### Purpose

The purpose of this strategic plan is to formulate an overarching approach to Iconic Public Artworks, based on the *Fort Worth Public Art Master Plan Update* recommendations, that collectively and inclusively reflects Fort Worth's citizenry and their aspirations for the future. In addition, this plan seeks to prioritize the Iconic Public Artworks to take advantage of opportunities to engage with capital improvement projects that the City of Fort Worth and other entities are planning and implementing.

#### Process

On January 14, 2019, Fort Worth Art Commission (FWAC) Chairman Robert Lee appointed two Iconic Artwork Committees - one to consider an overall approach for Iconic Public Artworks and the other to study locations and identify potential partners. During the months of February and March, committee members toured the sites recommended in the *Fort Worth Public Art Master Plan Update*. Each committee subsequently convened to discuss their findings and recommendations. Chairman Robert Lee presented both committees' reports to the Art Commission on April 8, 2019 and on May 13, 2019, the Art Commission approved the plan for recommendation to City Council.

#### Overall Approach for All Iconic Artworks

Key attributes for all Iconic Artworks fall into four major categories:

- Artistic
  - Curator-driven artist selection resulting in works on the level of those in museum collections that change viewers' perceptions
  - Welcoming and accessible (e.g. a 'gateway' in the city or focal point within a park)
- Impactful
  - Have the 'Wow!' factor; Create excitement
  - Large-scale works in prominent locations with budgets to attract national and international artists
- Respectful
  - Tied to the past, yet future and forward focused
  - Dynamic and reflective of all of the citizens of Fort Worth so they see themselves in the work
  - Ensuring all steps in the process are viewed through a lens of inclusivity and cultural sensitivity
- Responsible
  - Universal appeal to visitors and citizens
  - Embracing and advancing cultural equity
  - Using City funds to leverage and gather community support and dollars

## Sites and Community Partnerships

Key attributes for Iconic Artwork sites:

- Follow the *Fort Worth Public Art Master Plan Update* outline for locations
- Recognize the Cultural District, Downtown, and Stockyards sites are visitor-focused while also frequented by citizens
  - Build on existing relationships with visitor, civic, and infrastructure-focused organizations and private entities
- Emphasize the Trinity River sites (various locations) as focused on residents
  - Look at places of connection, both existing and future
  - Work toward partnerships to incorporate temporary art exhibits and installations
- Art locations should be in existing gathering places to build upon the energy already there
- Iconic Public Artworks should take advantage of opportunities to build on capital improvement projects that the City of Fort Worth and other entities are planning

## Project Prioritization and Recommendations

Key recommendations, preferred locations, and proposed order of development of outlined sites:

### 1. **Cultural District: Pioneer Tower (project in progress)**

RECOMMENDATIONS:

- This is an ongoing project based on existing funds and should continue on the existing timeline with anticipated completion in 2021
- The artist(s) selected for the projection mapping project should be guided by the overall approach for Iconic Public Artworks listed above, as well as specific input from the Project Core Team and City staff advisors

### 2. **Downtown: Exterior Work in General Worth Square at the Convention Center**

RECOMMENDATIONS:

- Utilize available Iconic Artwork funds (less the amount needed for Pioneer Tower), to seed the project at Fort Worth Convention Center/General Worth Square site
- Work with partners to identify an ideal location within the future planning framework
- At such time that a financing plan is put in place for the Convention Center allocate 2% total for an exterior Iconic Public Artwork and interior artworks for the Fort Worth Convention Center
- Seek partners to provide major matching contributions to build toward a budget that reflects the expectations for this most prominent location
- Timeline for this project to begin upon City Council's approval of this strategic plan with estimated completion in FY 2024 and/or coinciding with the completion of the Convention Center Expansion/General Worth Square improvements (*see Appendix for general project outline for this project*)

**3. Trinity River: Gateway Park (plus others in a series along the river TBD)**

RECOMMENDATIONS:

- Approach the Trinity River as a location for a series of public art projects of which the Gateway Park Project would be the first with anticipated start date in FY 2021 (when the Park and Recreation Department commences the roadway improvement project) and completion in FY 2023
- Consider partnering with Streams and Valleys, Inc., and other partners to identify other possible sites for future projects as recommended in *Confluences: Trinity River Strategic Plan*

**4. Historic Stockyards: TBD**

RECOMMENDATIONS:

- An Iconic Artwork at the Historic Stockyards should be deferred until new development has revealed a suitable site with the appropriate attributes (e.g., a 'gathering place') and funding partners are identified
- If appropriate, commence this project in FY 2024

The Arts Council of Fort Worth and Tarrant County Inc. has offered to serve as the 501(c)3 entity to receive funds on behalf of the City of Fort Worth for Iconic Public Artworks. In June 2019, the Arts Council's Board of Directors approved entering into an agreement with the City of Fort Worth to serve as the fundraising arm of the *Iconic Public Artworks Strategic Plan*.



## **Downtown Iconic Public Art Project General Project Outline**

### **Type of Artwork**

Large outdoor sculptural work at the Terminus of Main Street at 9<sup>th</sup> Street\*

### **Site**

North End of the Fort Worth Convention Center (*necessitates an outdoor plaza to be incorporated with the design of the Convention Center expansion to accommodate the artwork*)

OR

General Worth Square (*closure of Main Street could create an ideal location for public art*)

### **Budget**

Total budget TBD. Currently, a total of \$1,335,700.00 appropriated to Iconic Public Artworks from the Public Art Fund and the 2014 Bond Program is available as seed money for the Downtown Iconic Public Artwork Project.

### **Potential Partners**

Develop a full vision for each project with a select group of partners, including public agencies, cultural institutions, philanthropists, corporations, and private developers.\*

### **Iconic Project Core Team**

This Project Core Team will consist of arts professionals, leaders from the area where the artwork will be placed, donors, and institutional partners.\*

The role of the Project Core Team is as follows:

- To assist FWPA to develop the project descriptions and goals
- To inform and participate in artist selection panels
- To orient and assist the artist with understanding the context of the project
- To represent the project to others in the community
- To provide comments to FWPA staff during project review stages
- To attend Art Commission meetings as representatives of their communities
- To inform City Council member about the project of the project\*

*\*Text from the Fort Worth Public Art Master Plan Update.*



### **Curatorial Panel**

Engage a curatorial panel to nominate artists to develop proposal for each iconic artwork.\*

*NOTE: It is anticipated that this panel will be made up of a culturally diverse group of highly-qualified local, Texas and national curators.*

### **Invitational Competition**

The panel will invite a limited number of artists to submit qualifications (resumes and examples of part work). This may be conducted in two stages, with the first phase based on qualifications and the second based on a proposals.\*

*NOTE: Details of the process are to be determined and approved by the Fort Worth Art Commission at a later date.*

### **Artist Selection Panel (Voting)**

A nine-member artist selection panel is recommended for larger, high projects and include, as minimum, the following:

- Mayor/City Council Member in whose District the project will be located, if they desire to serve
- Lead project designer, if applicable
- One or more practicing artist(s)
- Other arts-related professional(s) or knowledgeable individual(s), including curators, art historians, architects, designers, writers and critics, arts administrators, arts activists or arts patrons
- Member(s) of the Project Core Team whom they elect to serve as their representative\*

*NOTE: The panel will reflect the cultural and economic diversity of Fort Worth.*

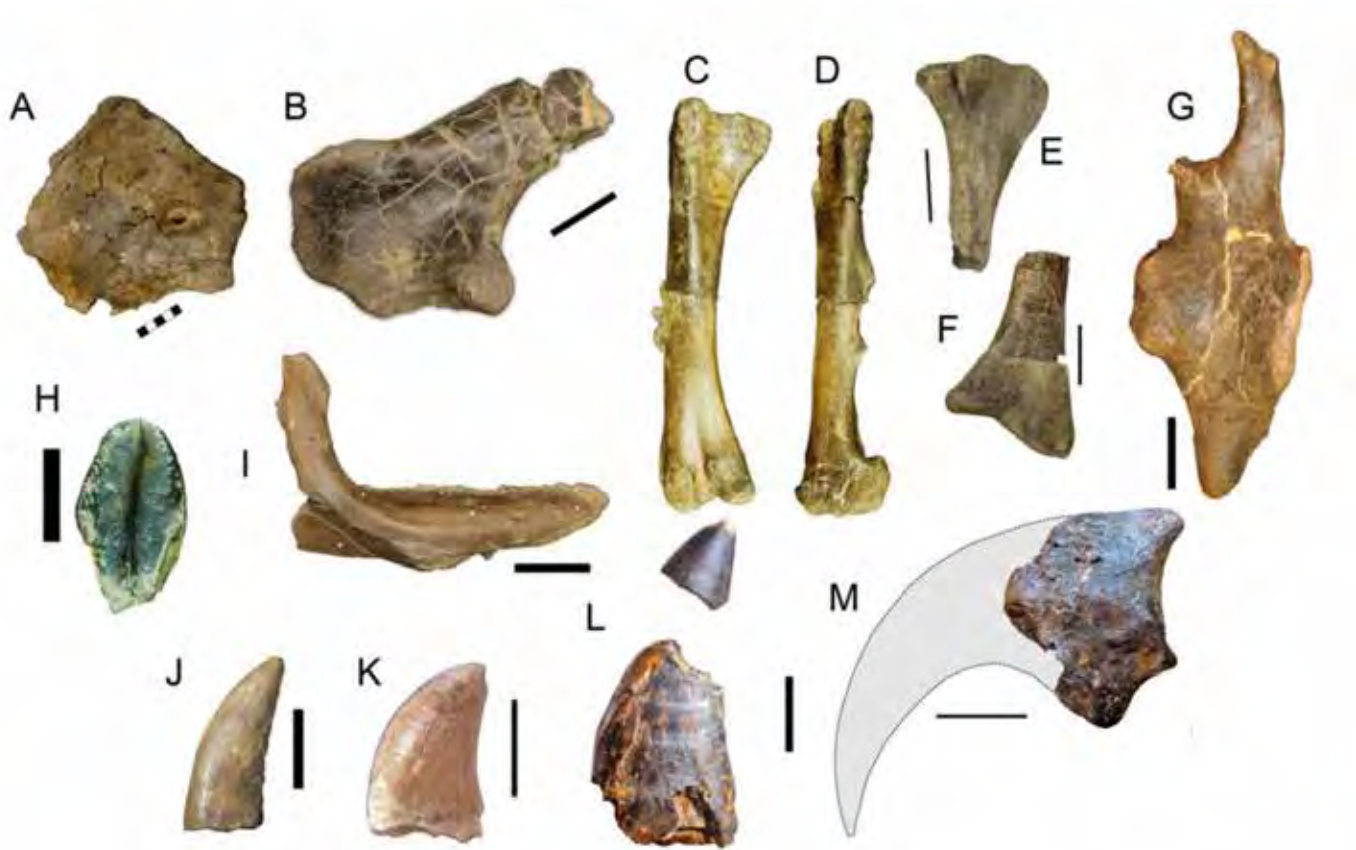
### **Advisors (Non-Voting)**

Non-voting advisors may include:

- City Council Member in whose District the project will be located if they desire to serve and have chosen not to serve as a voting member
- Members of the Project Core Team who are not serving as voting members
- Members of applicable City Board or Commission (other than the Art Commission)
- City Department Representative or other City staff, as appropriate\*

*\*Text from the Fort Worth Public Art Master Plan Update.*

## Appendix Historic Timeline Credits & Attributions



**Above: Examples of dinosaur remains found at the Arlington Archosaur Site** attributed to the hadrosauroid *Protohadros* (A–I) and theropods (J–M).

**A**, left coracoid in lateral view, scale bar equals 5 cm. **B**, partial left scapula in lateral view, scale bar equals 10 cm. **C**, juvenile right femur in anterior view, scale bar equals 10 cm. **D**, juvenile right femur in medial view, scale bar equals 10 cm. **E**, juvenile proximal tibia, scale bar equals 10 cm. **F**, subadult distal tibia, scale bar equals 10 cm. **G**, left ilium in lateral view, scale bar equals 10 cm. **H**, unworn dentary tooth crown, scale bar equals 1 cm. **I**, juvenile right dentary in lateral view, scale bar equals 10 cm. **J**, Theropod tooth morphotype C, scale bar equals 50 mm. **K**, Theropod tooth morphotype A, scale bar equals 1 cm. **L**, Theropod tooth morphotype B, scale bar equals 1 cm. **M**, Theropod manual ungual assigned to *Allosauroidea* indet. with reconstruction, scale bar equals 5 cm.

**Below: Clovis blades; approx. 15,000 years old.**



## Site History Timeline

# Credits & Attributions

### Paleozoic

**Amonites:** Earnst Heakel 1860s

**Echinoderm fossils:** <https://www.mineralwellsfossilpark.com/what-can-i-find.html>

**Prehistoric etching collage:** Original file: Oswald Heer; Louis Figuier 'La Terre Avant le Deluge'; F. Wellcome. all 1800s Wikipedia Commons

**Carboniferous Sharks:** Original file: Julius Csotonyi, Smithsonian Institution

**Sailback skeleton:** Original file: H. Zell CC SA 3.0

Mineral Wells Fossil Park: <https://www.mineralwellsfossilpark.com/>

Permian Forest: Courtesy Perot Museum of Nature and Science

### Mesozoic

**Walchia Conifer Walchia hypnoides**  
Alamy stock

Dinosaur Valley State Park: <https://tpwd.texas.gov/state-parks/dinosaur-valley>

**Conifer Reconstruction:** Courtesy Perot Museum of Nature and Science

**Cretaceous Pine cone:** Axsmith and Jacobs 2005, The conifer *Frenelopsis ramosissima* Cheirolepidiaceae in the Lower Cretaceous of Texas. Courtesy Perot Museum of Nature and Science

**Sauropod Paluxysaurus Jonsei:** Original file: Levi Bernardo, CC BY-SA 3.0 <<https://creativecommons.org/licenses/by-sa/3.0/>>, via Wikimedia Commons. Illustration traced in Adobe Illustrator CC.

Jones Ranch Site: *Paleoenvironment at Jones Ranch, an Early Cretaceous Suaropod Quarry in Texas, U.S.A.* Dale A. Winkler and Peter J. Rose

Texas Pterosaur: *Aetodactylus halli*: <https://www.nationalgeographic.com/science/article/100428-new-species-pterosaur-dinosaurs-dallas-texas>

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Western Interior Sea: [https://en.wikipedia.org/wiki/Western\\_Interior\\_Seaway](https://en.wikipedia.org/wiki/Western_Interior_Seaway)

Arlington Archosaur Site: <https://www.myfossil.org/the-arlington-archosaur-site-a-model-of-citizen-science-in-paleontology/>

**Texas Pterosaur, *Aetodactylus halli*:**  
© Joshua Knüppe

**Protohadros byrdi, one of the 'Arlington Archosaurs'** Audrey M. Horn, CC BY-SA 4.0 <<https://creativecommons.org/licenses/by-sa/4.0/>>, via Wikimedia Commons

K-PG Boundary: Perot Museum of Nature and Science

### Cenozoic

Paleogene Forest: Courtesy Perot Museum of Nature and Science

**Petrified Palmwood:** <http://wheretexasbecametexas.org/texas-state-gem-blue-topaz-texas-state-stone-petrified-palmwood/>

The Prairie: Perot Museum of Nature and Science; Axelrod, Daniel I. "Rise of the Grassland Biome, Central North America." *Botanical Review* 51, no. 2 (1985): 163–201. <http://www.jstor.org/stable/4354053>; <https://www.tshaonline.org/handbook/entries/grasslands>

Mega Fauna: Perot Museum of Nature and Science

Waco National Monument: <https://www.nps.gov/waco/index.html>

**Terror Bird *Titanus Walleri*:** Original file: derivative work: Snowmanradio (talk)Paraphysornis\_BW.jpg: Nobu Tamura (<http://spinops.blogspot.com>), CC BY 3.0 <<https://creativecommons.org/licenses/by/3.0/>>, via Wikimedia Commons

**Giant Ground Sloth:** Original file: courtesy Anzo-Borrego State Park

**Giant Tortoise:** Original: Jacob Biewer  
**Western Camel *Camelops hesternus*:** Original file: Sergiodlarosa, CC BY 3.0 <<https://creativecommons.org/licenses/by/3.0/>>, via Wikimedia Commons

Friesenhahn Cave, Bexar County, Texas <https://www.tshaonline.org/handbook/entries/friesenhahn-cave>

### Sabre-tooth cat *Homotherium*:

Original file: Dantheman9758 at English Wikipedia, CC BY 3.0 <<https://creativecommons.org/licenses/by/3.0/>>, via Wikimedia Commons

### Holocene

**Columbian Mammoth:** Original file: Robert Bruce Horsfall, Public domain, via Wikimedia Commons

Debra L Friedkin Site: [https://en.wikipedia.org/wiki/Buttermilk\\_Creek\\_Complex](https://en.wikipedia.org/wiki/Buttermilk_Creek_Complex)

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5000-year-old artifacts found in Dallas: <https://www.dmagazine.com/frontburner/2017/06/the-forgotten-pre-history-of-dallas/>

**Giant Bison skull:** Texas Memorial Museum. Andrea Legge

Attwater's Prairie Chicken: US Fish and Wildlife Service: <https://www.fws.gov/refuge/attwater-prairie-chicken>

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Caddo Mounds Historic Site: <https://www.thc.texas.gov/historic-sites/caddo-mounds-state-historic-site>

## Appendix Historic Timeline Credits & Attributions

**Clovis blades, Gault Site:** <https://www.texasbeyondhistory.net/gault/images/MB33.html>

**Bottle; 1200–1400; Caddoan;** Metropolitan Museum of Art, public domain

**Seed Jar; 1300–1500; Caddoan:** Metropolitan Museum of Art, public domain

**Bottle; 1400–1600; Caddoan:** Metropolitan Museum of Art, public domain

**1500 Map of Native American Tribes in Texas:** <https://www.tshaonline.org/handbook/entries/spanish-texas>. Lydia L. M. Skeels, *An Ethnohistorical Survey of Texas Indians*, Texas Historical Survey Committee, Office of the State Archaeologist, Report No. 22, Austin, 1972.

The Bison: Texas State Historical Association. <https://www.tshaonline.org/handbook/entries/caddo-indians>; Perot Museum of Nature and Science

Plains Indians: Stakeholder Interview: Native American History; Texas State Historical Association. <https://www.tshaonline.org/handbook/entries/kiowa-indians>

**Fort Worth area arrowheads:** [worthpoint.com](http://worthpoint.com)

The Horse: Texas State Historical Association. <https://www.tshaonline.org/>

**Girls' Moccasins (Kiowa):** Legge Lewis Legge, Metropolitan Museum of Art.

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**Frederic Remington Bronze Stampede:** Remington Museum

Cattle Drovers and Stockyards: Stakeholder Interviews: Site History; <https://www.tshaonline.org/handbook/entries/fort-worth-stockyards>

**Ripley Arnold Bronze:** Legge Lewis Legge

Settlers: Major Ripley Allen Arnold Monument. Monument text.

Establishment of Fort Worth: <https://www.tshaonline.org/handbook/entries/arnold-ripley-allen>

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Hagar Tucker: *Former slave has place in police history*, Bob Ray Sanders, Fort Worth Star-Telegram, 3/25/2007, Metro section, p. B1

Civil War, Emancipation Proclamation and Juneteenth: <https://www.archives.gov/exhibits/featured-documents/emancipation-proclamation>

Indian removal & Quanah Parker: <https://www.tshaonline.org/handbook/entries/parker-quanah>

**Chief Quanah Parker:** *Quanah Parker as chief of the Kiowa-Comanche Reservation in 1890* Daniel P. Sink. Public domain, via Wikimedia Commons. Image available on the Internet and included in accordance with Title 17 U.S.C. Section 107.

### 1880 ►

**Portrait of a Child. A young lady poses for a tintype photograph, Fort Worth, 1870-1880.** Courtesy Fort Worth Public Library, The Tarrant County Black Historical and Genealogical Society Collection Archives.

**Heritage Park site map circa 1910:**

A Portal to Texas History <https://texashistory.unt.edu/>  
Census document: <https://www2.census.gov/library/publications/>

**"In Want"** <https://hometownbyhandlebar.com/?p=20040>  
*Shanty Town in the Shadow of the Courthouse*

The Flats: [hometownbyhandlebar.com/?p=20040](https://hometownbyhandlebar.com/?p=20040) *Shanty Town in the Shadow of the Courthouse*; BLACKPAST.ORG <https://www.blackpast.org/african-american-history/fort-worth-texas-where-west-and-south-meet-brief-history-citys-african-american-communi/>; *We're for Smoke Outlaws and Outliers of Panther City*. Mark A. Nobles 2021 TCU Press

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*Las Reliquias (Part 1): Casa de la Corte and the Last Man on Franklin Street*

Stockyards: <https://www.tshaonline.org/handbook/entries/fort-worth-stockyards>

**Tarrant County Courthouse:** <http://www.texascourthouse-trail.com/>

**Paddock Viaduct:** Legge Lewis Legge

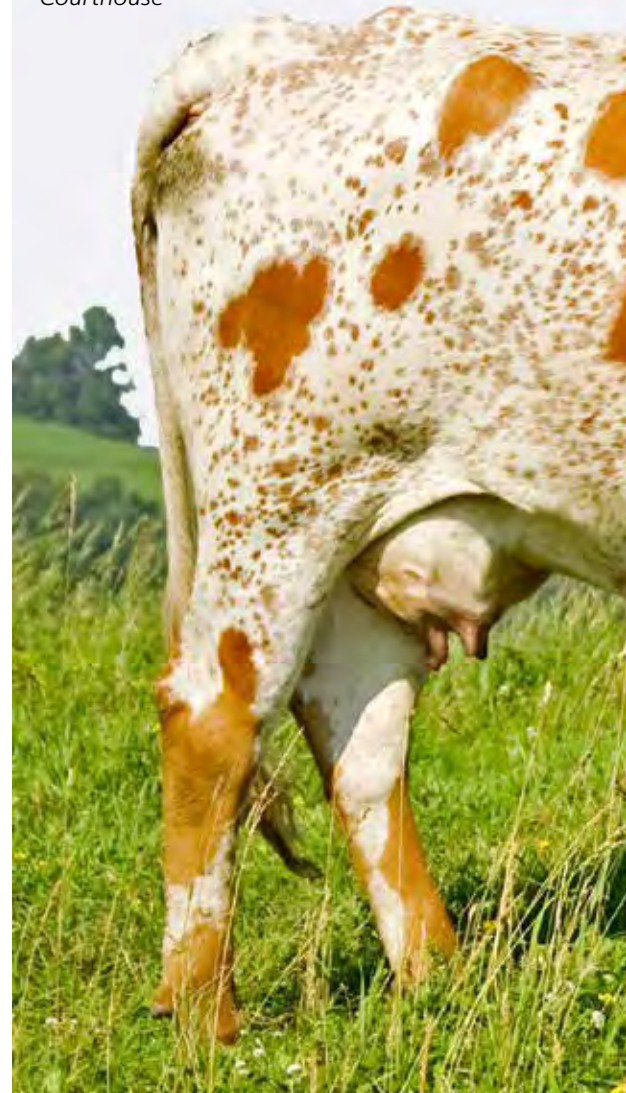
Paddock Viaduct: Texas Historical Commission, atlas map of historical markers. <https://atlas.thc.texas.gov/Map>

The Flats Raids: *We're for Smoke Outlaws and Outliers of Panther City*. Mark A. Nobles 2021 TCU Press

First Mexican Mission: Star-Telegram, <https://hometownbyhandlebar.com/?p=31907> *Las Reliquias (Part 1): Casa de la Corte and the Last Man on Franklin Street*

**"Two Girls Tunnel Through Jail Wall..."** <https://hometownbyhandlebar.com/?p=20040>

*Shanty Town in the Shadow of the Courthouse*



# Heritage Park and Paddock Park Public Art Master Plan

Bessie Williams et al: Mark A. Nobles *We're for Smoke Outlaws and Outliers of Panther City*. TCU Press 2021; <https://hometownbyhandlebar.com/?p=20040> *Shanty Town in the Shadow of the Courthouse*;

**"Deacon is Robbed..."** <https://hometownbyhandlebar.com/?p=20040> *Shanty Town in the Shadow of the Courthouse*

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La Corte Barrio: Carlos E. Cuellar, *Stories from the Barrio: A History of Mexican Fort Worth* 2004 Texas Christian University Press; <https://>

[hometownbyhandlebar.com/?p=31907](https://hometownbyhandlebar.com/?p=31907) *Las Reliquias (Part 1): Casa de la Corte and the Last Man on Franklin Street*; Peter Martinez: *Colonia Mexicana: Mexicans Subject to Modern Empire in Fort Worth, Texas* from *The Journal of South Texas* Vol. 33 No. 1.; Kenneth N. Hopkins: *The Early Development of the Hispanic Community Hispanic Community in Fort Worth and Tarrant Count, Texas, 1849-1949* from *The East Texas Historical Journal* Vol. 38 Issue 2.

**Jesse Maldonado:** courtesy the Maldonado family

Bonifacio Maldonado & La Corte Barrio: Stakeholder Interviews, La Corte Barrio, Martha E. Maldonado Dickinson & Patrisia Gonzales

**La Corte Barrio ruins:** Legge Lewis Legge

**Fort Worth Star Telegram:** <https://hometownbyhandlebar.com/?p=30766> *Double Trouble: The Twofer Flood of 1915*

The Flats floods: Stakeholder Interviews, Tarrant Regional Water District.

Streams & Valleys Inc: Stakeholder Interviews, Streams & Valleys Inc.

Lawrence Halprin's Heritage Park Plaza: Stakeholder Interviews, History of the HP Site. Stakeholder Interviews, Streams & Valleys Inc.

Downtown Fort Worth Inc.: <https://www.dfw.org/about>

**Lawrence Halprin's Heritage Park Plaza:** Legge Lewis Legge

The bluff: Stakeholder Interviews, Heritage Park site history.

Panther Island: <https://pantherislandcc.com/panther-island.php?tab=Phase2>



Texas Longhorn Cow

**Appendix Design Team Artists**



**Legge Lewis Legge LLC** is a collaborative studio focusing on art and architecture. LLL was founded in 2001 by architect Murray Legge FAIA (center) and filmmaker Deborah Eve Lewis (left), based in Austin, TX, and artist Andrea Legge (right) in New York City. Legge Lewis Legge is a family studio; Deb and Murray are married partners, and Andrea and Murray are siblings.



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