



## Arlington Historical Society

**NEWSLETTER**  
**FEBRUARY / MARCH 2021**

Historic Fielder House 1616 W. Abram St.  
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### Hours

**Fielder House: Wed - Sat 11 am - 2 pm**

**Tours by appt. 817-460-4001 or 817-925-0686**

**Knapp Heritage Park: Sat & Sun 1 pm - 4 pm**

### The Berachah Home Part 2: Religion By Lydia Brosowsky

*This is the second installment of Lydia Brosowsky's history of Arlington's Berachah Home, continued from the December/January 2020-21 issue of the newsletter.*

Although historians are trained to approach each topic without prejudice or pre-conceptions, I must admit when I first read the Berachah Cemetery historical marker located at Doug Russell Park, my thoughts went to Nathaniel Hawthorne's *The Scarlet Letter*. I imagined a place where religion was used as a weapon against women, focused on harsh punishment as a means to redeem "fallen girls." However, as I researched the home's history, I found a somewhat different story.

I discovered that the Berachah Industrial Home for the Redemption of Erring Girls was one of an estimated 200 homes across the U.S. inspired by a national evangelical movement dedicated to improving the lives of young women in need. In a nutshell, the migration from rural to urban areas during the Industrial Revolution created an unexpected consequence: young women expecting to benefit financially by relocating to cities found themselves in an over-populated job market. Many turned to prostitution as a means to survive and opiates as a means to cope. Law enforcement did little to help the situation. The

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### From the Editor Denise Youngblood

This issue features articles by **Lydia Brosowsky** on the Berachah Home (p. 1, continued from the last issue), **Martha Martin** on the late Anita Garmon (p. 2), **Jason Sullivan** on touring historic downtown Arlington (p. 6), and **Tom Dodson** on video resources on Arlington's history (p. 9) and the AHS photo archive (p. 10). It's exciting to have so many member contributions; we welcome your stories and story ideas.

As always your comments, suggestions, and contributions for the newsletter are welcome and may be sent to me at [denise.youngblood@uvm.edu](mailto:denise.youngblood@uvm.edu).

## Amazing Anita

### My Personal Memories of a Dear Friend

By Martha May Martin

*AHS Board member Martha Martin offers this lovely tribute to her friend Anita Garmon. Anita, who was a longtime Arlington resident and life member of the AHS, was born April 5, 1922 and died November 29, 2020.*

Anita Garmon lived an extraordinarily rich and fulfilling 98 years, with amazingly diverse personal and professional achievements that truly made her stand out as a remarkable woman and role model. She was a passionate, enthusiastic participant in life and will be remembered as an environmentalist, vocalist, artist, model, volunteer, tutor, traveler, wonderful wife, mother, grandmother and friend to many.



Anita, a neighbor for generations in north Arlington, lived only 0.6 miles from her gate to ours (on what is now North Cooper). Our families bonded through a shared love of nature and saw the need to protect the natural environment of this area, both prior to city annexation and during the succeeding years. Originally, we lived on a narrow gravel road (named Gibbins for the pioneer family that settled in north Arlington in 1863), far beyond the Arlington city limits. The city later changed the Gibbins Street name to Cooper Street.

Anita's home was on secluded, wooded acreage which fostered a habitat close to nature. You see, she had a deep love and fondness for nature. She nurtured all of her plants, from the agave and perennials at the entrance, to the wild berries and trees within her property. One year the city mowed the bluebonnets and other perennials at her entrance before they had gone to seed. Anita proceeded with the necessary action to ensure this would never happen again ----and it didn't! There was never a plant that I showed Anita that she could not identify, first by its Latin name, followed by its common name.

Anita was always thrilled to tell me when "her little red fox" showed up for a visit. The quiet, natural habitat of her property was an invitation to wildlife. Anita fed them and talked to them, letting them know she was "their friend" and that they were always welcome.

Anita was more than willing to provide help with our animals when we were out of town. One particular time, when checking on the sheep, she was extremely concerned about the condition of one and was ready to call the vet, but what a surprise and relief when she returned the next day to discover a blessed event and the arrival of twins. She was almost breathless with excitement when retelling this story!

Her energy, enthusiasm and love of teaching touched and inspired both children and adults. She strived to share her knowledge and enjoyed helping young students through individual tutoring at Webb and Roquemore Elementary Schools and through environmental education projects such as the Hill Elementary Environmental Courtyard. Anita was an invaluable asset to the Molly Hollar Wildscape

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## BOOK REVIEWS ON TEXAS HISTORY

by Denise Youngblood

Shirley Reece-Hughes. *Texas Made Modern:  
The Art of Everett Spruce.*

College Station: Texas A&M University Press, 2020.

*Supported by the Amon Carter Museum of American Art, Fort Worth.*



Landscape painter Everett Spruce (1908-2002) was for a time Texas's most celebrated artist, his works collected by important museums around the country, including the Museum of Modern Art, the Phillips Collection, and the Art Institute of Chicago. By the 1970s, however, his reputation had dramatically declined, and these days he is remembered as a minor regional artist. Outside Texas, his paintings have been relegated to museum closets or have suffered "de-accessioning," the art world's term for the sale of art not considered worth the cost of storage. Shirley Reece-Hughes, a curator at the Amon Carter Museum, seeks to rehabilitate Spruce through this lavishly illustrated book, prepared in conjunction with the museum's major exhibition of Spruce's work last fall. It's a fascinating story of how difficult it is for artists who reject the New York City art scene to find enduring fame for their work and begs the question: what makes art "regional"?

According to the chronology (compiled for this book by Carter Museum staffer Janelle Montgomery), Everett Spruce was born in 1908 near Conway, Arkansas to a farming family and early exhibited his precocious talent for drawing. In 1925, the teenager was introduced to Olin Travis, a Dallas artist vacationing in the Ozarks. At Travis's invitation, Spruce moved to Dallas the following year to begin formal training as an artist as a scholarship student at the Dallas Art Institute, newly founded by Travis and his wife. By the late 20s, Spruce's work was winning local prizes; by the early 1930s, he was exhibiting in state and regional competitions and working for the Dallas Museum of Fine Arts. In 1935-36, Spruce's paintings were accepted at several prestigious Midwestern exhibitions, raising his national profile and leading to his participation in a juried exhibition at the Whitney Museum in New York in late 1936. Before the decade ended, he had had a solo show at a Manhattan gallery, and the Museum of Modern Art acquired a work first exhibited at the New York World's Fair. Despite the attention, however, Spruce's paintings didn't sell well (potential buyers considering them "strange"), and his New York gallery closed in 1940, prompting Spruce to leave Dallas for Austin, where he joined the newly formed University of Texas Art Department as an instructor.

It is hard to judge whether this was a good career move. Spruce continued to be a favorite at juried exhibitions, especially in the West and Midwest, but also at the Whitney, and in 1945 he found a new dealer in New York, who actually sold some of his paintings, which were regularly (and favorably) reviewed in the *New York Times*. By 1957, ironically the year Spruce was profiled in *Time* magazine, his refusal to embrace abstractionism meant that he was increasingly out of step with art trends. Although he continued to paint (and teach), invitations to exhibit outside Texas declined steadily.

Reece-Hughes carefully and clearly discusses Spruce's painterly style and its context with specific reference to dozens of works, most shown in color, including 34 full-page color plates. (I visited the exhibit at the Carter Museum and can testify that the quality of the

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**(Berachah Home, from p. 1)**

Protestant religious community responded by sending an army of rescue workers into the city slums to lead women to Christ. While their methods may today seem harsh, the history indicates that the evangelical movement was a sincere effort to right a social wrong.

Reverend James Tony Upchurch (1870-1950) and Maggie Mae Adams (1873-1963), founders of the Berachah Home, were dedicated proponents of this movement. Their story is preserved in the Berachah Home archives held at both the University of Texas at Arlington Library and the Church of the Nazarene Headquarters in Lenexa, Kansas. These archives consist of ledgers used for record keeping, correspondence, financial records, and monthly publications that provide insight into Reverend Upchurch's religious philosophy by publicizing news of the movement and its good works, information on upcoming revivals and rescue workers' conventions, or God's progress with the Berachah Home.

These publications went by various names, such as the *Purity Journal*, the *Purity Crusader*, and the *King Crusader*. In their pages, Reverend Upchurch also provided his own testimony. He explained that he felt an innate sense of kindness toward people in need. Although Upchurch admitted that he did not find God or religion until he was 20 years old, in that moment serving God became his life. He credited God for filling him with the Holy Spirit and priming him for his rescue work.

During the first five years after his conversion, Upchurch developed his religious philosophy within the Methodist Church. He studied the Bible with his mentors and gained valuable experience as he served first in the prison ministry, then as a rescue worker in the slums of Waco, Texas. It was during his rescue work that Upchurch met and married Maggie Mae Adams. According to the sermon he delivered at the May 14, 1903 dedication service of the Berachah Home, he and Maggie answered God's call in 1895. Together they embarked on a journey to follow God's will through work in the evangelical movement. Under guidance from God, they began to make plans for the home, hoping to sway the public's opinion of fallen girls. The home served as an example of God's grace and strived to restore the lives of countless girls until it closed in 1935.

J. T. and Maggie Upchurch ran the home based on their interpretation of the evangelical movement and their own Christian faith. The home's publications show that they fought battles on many fronts, seeking to end white slavery, outlaw abortion and contraception, raise the age of consent for females from 15 to 21, and remove the word "illegitimate" from the birth certificates of children born out of wedlock. Reverend Upchurch also kept his readers informed about the movement's ideology, especially its emphasis on God's ability to change lives and on the concept of "singular purity."

Reverend Upchurch particularly stressed God's ability to change lives. He often lamented society's prevailing notion that a fallen girl could not be redeemed, using his monthly publication to provide dramatic examples of success stories, presented as undeniable truths. For example, in the 1905 April edition of the *Purity Journal*, Upchurch told the story of a young girl in Fort Worth who was saved from her death bed by conversion to Christianity. Her body was completely healed, she was blessed, and she went on to lead a Christian life.

Upchurch also stressed the importance of "singular purity," the idea that young men should be held to the same purity standard as young women, with abstinence considered an essential trait for both genders. Throughout his publications, Upchurch and his staff seem perplexed as to why this double standard was so prevalent in the American social fabric. To them it was simple: a strict Christian upbringing identical for both boys and girls.

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**(Amazing Anita, from p. 2)**

and various projects with the Arlington Garden Club (past President), Arlington Historical Society, Arlington Conservation Council and other organizations. Additionally, her talents were demonstrated through her participation in arranging and judging entries for flower shows at the Bob Duncan Recreational Center. Anita was delighted and honored to design an arrangement for the opening of the River Legacy Living Science Center using an abundance of beautiful wildflowers from her own north Arlington property.

Anita was a phenomenal woman who made Arlington and the world a better place. Through her actions, she inspired others to carry on her legacy of appreciating, nurturing and protecting the environment.

*Donations in Anita Garmon's memory may be made to the Arlington Historical Society, 1616 W. Abram St., Arlington, TX 76013 and to the [Native Plant Society of Texas](#).*

**(Book Reviews, from p.3)**

reproductions does justice to Spruce's originals.) Another interesting aspect of this analysis is the inclusion of photographs Spruce took on his many trips to West Texas, which served as his inspiration for much of his professional life.

The book also includes a touching interview with Spruce's daughter, Alice Spruce Meriwether, who recounts her childhood on the periphery of his art and her efforts late in life to appreciate the paintings and restore her father's reputation. There's no bitterness or blame in her account, but it's clear that Spruce made little effort to inspire his children (or Alice, at least) with appreciation for art, whether his or anybody else's.

*Texas Made Modern* has multifaceted appeal. It introduces readers to an important Texas artist with local ties, provides a good illustrated overview of his work, and offers interesting insights into the Texas art world over a half-century, especially Dallas's lively art scene in the 1920s and 1930s.

**(Berachah Home, from p.4)**

However, the evangelical movement was not Reverend Upchurch's sole source of inspiration. Although Upchurch started his ministry with the Methodist Church, somewhere along the way he became involved with the more charismatic denominations and by 1908 became one of the founding members of the Church of the Nazarene. This denomination was formed when the Holy Church of Christ of Texas and the Pentecostal Church of the Nazarene united. While this new church was generally in step with the evangelical movement, they also developed their own theology. In addition to the evangelical emphasis on becoming saved, the Nazarenes greatly valued "sanctification": the development of a deep personal relationship with God in which certain acts of goodness yield the ability not to sin. Reverend Upchurch expected salvation and sanctification for all the Berachah Home residents, which he believed would lead to the public's acceptance of the girls in his care.

In 1921, E. M. Dealy, a reporter for the *Dallas News*, visited the Berachah Home. Not surprisingly, Dealy found it to be a deeply spiritual organization, but he also stressed its uniqueness compared to other homes of the time. For example, most homes required the mother and child to remain together for no more than 6 months before the child was put up for adoption. In sharp contrast, Upchurch strongly believed that mother and baby should remain together for at least one year, and the young women had to sign a contract agreeing to this stipulation before being accepted into the home.

**(Continued on p.8)**

## From Hayter to The Hill:

### Tour Historic Downtown Arlington, Part 1

By Jason Sullivan

Jason Sullivan is a writer from Arlington interested in local history and exploring his hometown. Check out his website at [JasonSSullivan.com](http://JasonSSullivan.com) for more. This is his first contribution to the AHS newsletter.

History comes alive in Downtown Arlington! A short trek up Center Street offers a unique look at the city's past. Much of Downtown Arlington is pedestrian-friendly. This tour would be a great way to explore the area on foot or bicycle.

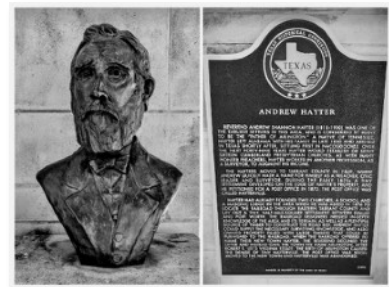
Part 1 explores some of the city's founders and early history. Part 2 takes us through historic neighborhoods that are still thriving today. Along the way, there are historical markers, local landmarks, people, places, and events.

From Hayter to The Hill, let's begin the Historic Tour of Downtown Arlington!

#### Part 1 highlights:

- **Founders Plaza**
- **City of Arlington historical marker**
- **George W. Hawkes downtown library branch**
- **Knapp Heritage Park**
- **Bankhead Highway through Arlington historical marker**

To start the tour, head to **Founders Plaza** located at the Levitt Pavilion. It's near Center and Abram Streets. The first stop is the **Andrew Hayter bronze bust and historical marker**. Originally from Tennessee, Reverend Hayter (1818-1900) was one of the early settlers in the area and is known to many as the "Father of Arlington." A pioneer preacher, as well as a surveyor, his skills proved helpful to railroad developers. His half-mile-square settlement, known as "Hayter" or "Hayterville," would soon become Arlington.



Founders Plaza also has plaques for six of the founding families of Arlington. These plaques provide information, stories, and photographs of the families and the early days of Arlington. Take a few minutes to read about the **Rose, Rankin, Cooper, Collins, Ditto, and Rogers families**. These families helped lay the foundation of modern-day Arlington.



Next, head north on Center Street to the **City Center Plaza**. Stop by the World War II tribute area. There's a historical marker and a life-sized bronze statue of **Colonel Neel E. Kearby (1911-1944)**. Colonel Kearby graduated from Arlington High School in 1928 and studied at what is now UTA. He joined the

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**(Tour of Historic Arlington, from p.6)**

U.S. Army Air Corps and was one of the most decorated fighter pilots of World War II, winning the Medal of Honor in 1943. He was killed in action in 1944, in the Pacific theater.

There are three other historical plaques in the area, which pay tribute to members of the armed forces in WWII who were associated with Arlington.

Near City Hall is the **City of Arlington historical marker**, which gives a brief overview of our city. Slightly to the west -- across from the Arlington Museum of Art -- is **Worthington National Bank**. It's a City of Arlington Local Landmark, built in 1939. Serving as the City of Arlington Post Office until 1964, the building was restored in 2001 and became a bank.



Before leaving City Center Plaza, stop by the Arlington Public Library's downtown branch as a worthy detour. They have an entire room dedicated to Genealogy and Local History, with books, special collections, maps, newspapers, databases, and many more resources.

Wow! All of that, and we've barely even started the tour. Let's keep going. The next stop is one of the Arlington Historical Society's venues: Knapp Heritage Park.

**Knapp Heritage Park** contains three of the oldest structures in Arlington. While here, you can enjoy guided tours of cabins from the mid-1800s and a 1910 schoolhouse. Also on display are a blacksmith shop, a general store, a water storage tank, a windmill, and even James Knapp's former law office.



Part 1 of the tour is nearing its end, but it's not over yet. Let's head back to Center Street and stop by Arlington Music Hall.

**Arlington Music Hall** opened in 1950 as a movie theatre. Today, it's used as a performance venue. This intimate theater is a great place to see concerts. The marquee sign outside still looks as it did in the 1950s.

The last stop on Part 1 of the tour is just down the block near Division Street. Check out the **"Bankhead Highway through Arlington" historical marker**. The name of this east-west route has changed over the years, but it helped make Arlington what it is today. Known today as Abram Street, this route helped transform Arlington from a small town to a thriving community. Tourism, commerce, and travel all benefited, and so did the city.

Across the street from the marker is the historic Vandergriff Building. The Vandergriffs were an influential family in Arlington's history. The building starts Part 2 of the tour, which will be in the newsletter's next issue (April/May 2021). We'll also visit the residential areas of the Old Town Historic District and The Hill.

## This Month in Texas History

**February.** February 8, 1933 marked the coldest day in Texas history, when temperatures fell to negative 23 degrees Fahrenheit in Seminole, a small town at the southwest edge of the Panhandle that serves as the Gaines County seat. The elevation there is just shy of 3,300 feet. Seminole is also known as the birthplace of country music star Tanya Tucker.

**March.** On March 2, 1861, Texas seceded from the United States and was formally admitted to the Confederacy three weeks later, on March 23. Texas sent an estimated 60-70,000 men to the Confederate Army out of a population of just over 600,000; approximately 20,000 lost their lives.

### (Berachah Home, from p. 5)

Moreover, the time the young mother spent with her child was not viewed as punishment, but as fulfillment of a religious duty on the road to sanctification. In the January 21, 1981 issue of the *Arlington Citizen Journal*, Upchurch's daughter Allie Mae Wiese (also Allie Mae Gilmore) explained her father's rationale for keeping mother and baby together as related to the biblical story of Moses. When Moses' mother placed him in a basket, then the river, to be rescued by the Pharaoh's daughter, God saw to it that Moses was returned to his mother until he was weaned.

Other Church of the Nazarene beliefs also helped shape Reverend Upchurch's approach to caring for women in need. For example, *The Manual of the Church of the Nazarene*, written in 1898, established the right of women to serve the church in every aspect, including as ministers (a concept still debated in some Protestant denominations). Even before women were allowed to vote, the Church of the Nazarene saw them as equals. These progressive notions about women were apparent at the Berachah Home. While other homes had religious training, it was not as in depth as what Reverend Upchurch offered. Entries in the *Purity Journal* describe the additional training provided to the girls who demonstrated an interest in Biblical study. Maggie Upchurch would take certain girls to the slums of Dallas to minister to the women of the streets, and the Berachah Home also produced several missionaries.

Upchurch also applied his progressive philosophy about women's roles to education and vocational training. My research reveals that the girls in other homes were taught little more than basic domestic skills. However, the Berachah Home integrated the advice of women's rights activist Ada C. Sweet (1853-1928), who argued all women in America should have the ability to support themselves. The home helped the girls learn how to take care of themselves and their babies, and they received a secular education in addition to their Bible studies. Girls who excelled in vocabulary and grammar were offered positions in the home's print shop, while others learned how to farm or care for the children. Additionally, the girls could learn "industrial" skills at the handkerchief factory or laundry.

Throughout his life Reverend Upchurch maintained that he was chosen by God to change the public's perception of "fallen girls" and put an end to the prejudices that followed them. From 1903 to 1935, the Berachah Home provided a place for him to put his calling into practice. Upchurch's methods may not have been perfect, but his efforts were to help desperate girls were sincere.

*The Berachah Home saga will continue in the April/May issue with a look at the daily life of the girls.*



## More Videos on Arlington History

*Compiled by Tom Dodson*

*The December/January issue of the newsletter described the Arlington Time Capsule video series produced by O.K. Carter and Donna Darovich (see p. 4). Longtime AHS volunteer and former newsletter editor Tom Dodson offers this compilation of additional visual resources.*

*If you are reading this online, just click on the hyperlink to access the videos. Videos may also be accessed at <https://www.historicalarlington.org/all-about-arlington-videos>.*

### [Arlington in the 1940s](#)

Video slide show with background music and plenty of identifying labels, produced by Tom Dodson. Running time: 25:03 min.

### [A Tour of Arlington in the 1940s, 1950s, and 1960s](#)

Video slide show with background music and plenty of identifying labels, produced by Tom Dodson. Running time: 17:35 min.

### **City of Arlington Videos on Arlington's History**

This series of four videos was produced for Arlington's 130th anniversary in 2006.

#### [Part 1 \(6:15 min.\)](#)

#### [Part 2 \(10:09 min.\)](#)

#### [Part 3 \(6:12 min.\)](#)

#### [Part 4 \(8:15 min.\)](#)

The City of Arlington also produced [Cultural Buzz: Bankhead Highway's 100th Anniversary](#)  
Running time: 8:48 min.

### [A History of Arlington from Trading Post to Wrecking Ball](#)

This 2007 video was sponsored by the Arlington Preservation Foundation and narrated by the late Marvin Wilson, who was an active member of the Arlington Preservation Foundation, the Arlington Historical Society, and the Tarrant County Historical Commission, to which he donated a large collection of historical photos and papers. Steve Myers of Steve Myers Productions was the videographer and editor. Running time: 39 min.

## New Additions to the AHS Historic Photo Collection

By Tom Dodson

UTA's large collection of historical photos has been digitized and made available to the public for downloading under the terms of a Creative Commons license. Following the license terms, I have downloaded **421 photographs** on Arlington's history to the AHS collection. (Some of these newly added photos are duplicates of superior quality to the ones we had.)

Many of these feature local personalities, for example: J. W. Dunlop, William J. Bardin and family, Walter Prescott, Walter Prescott Webb, Jenkins Garrett, Arista and Howard Joyner, Dora Nichols, H.A.D. Dunsworth, the Hooker Vandergriff family. Others relate to local institutions, for example: UTA News Service, *Star-Telegram*, *Arlington Citizen Journal*, Berachah Home, N.T.A.C. Ex-Students Association, Grubb's Vocational College.

### To access this digital collection on the Apple computer at the Fielder House

- Open "Finder," and then click on "geraldinemills"
- Double-click on "AHS-Arlington Historical Photos PhotosLibrary". (We have 2 separate "libraries" - one for historical Arlington photos, and another for photos related to the Historical Society activities.)

### To review the 421 photos that were added to the historical Arlington library, choose "Imports"

- Start with the photos imported on October 5, 2020
- Click on the green dot on the left to enlarge the view
- Click on the first photo then click on "information" (the letter i with a circle around it) to see information on each photo (including assigned keywords at the bottom of the box)
- To review at maximum size, double-click on the first photo
- Use the right and left arrows on the screen to move to the next (or previous photo). To move the information box, click on it and hold to drag it to a new position. Also, the keyboard left and right arrow keys can be used.

The program has powerful search capabilities; it can search titles, descriptions, and assigned keywords. To search:

- Click on "My Albums"
- On the top right of the screen is a search box
- Enter a word or words, for example: mineral well, Arlington Downs, mayor, schools, downtown (and there you will see options by decades, e.g., 1930s)

Note that photos of UTA and its predecessors are grouped separately; UTA-A is Arlington College; UTA-B, Carlisle Military Academy...and so on.

My hope is that one day, the AHS digital photo collection, with descriptions, can be made available to all online, like the [UTA Digital Collection](#).