AMON CARTER MUSEUM OF AMERICAN ART ARCHIVES
COLLECTION GUIDE

Collection Summary

Title: Ruth Carter Stevenson Papers
Date: 1931–2013, bulk dates 1960s–1990s
Creator(s): Stevenson, Ruth Carter (1923–2013)
Extent: 9.2 linear feet
Code: RCS
Repository: Amon Carter Museum of American Art Archives

Abstract: The Ruth Carter Stevenson Papers document Stevenson’s work in the arts, education, and civic planning. The bulk of her papers date from her regency of the University of Texas system, chairmanship of the Amon Carter Museum of American Art and the National Gallery of Art, and work with the City of Fort Worth on public art, urban planning, and parks.

Information for Researchers

Access Restrictions

These papers are restricted. The collection is open to qualified researchers by special request only.

Use Restrictions

The Ruth Carter Stevenson Papers are the physical property of the Amon Carter Museum of American Art. The Amon Carter Museum of American Art assumes no responsibility for infringement of literary property rights or copyrights or for liability to any person for defamation or invasion of privacy.

Preferred Citation

Ruth Carter Stevenson Papers, [item identification], Amon Carter Museum of American Art Archives.

Related Collections in the Amon Carter Museum of American Art Archives

Amon G. Carter Papers
Related Collections in the Amon Carter Museum of American Art

Approximately 700 artworks were gifted or bequeathed by Stevenson to the museum’s art collection.

Contact the museum archivist at archivist@cartermuseum.org or 817.989.5077 for additional information.

Administrative Information

Acquisition and Custody Information

Gift of Ruth Carter Stevenson
Gift of the Ruth Carter Stevenson Estate

Processed By

Jonathan Frembling

Biographical Note

As the daughter of the museum’s namesake, Amon G. Carter Sr. (1879–1955), Stevenson was solely responsible for seeing that her father’s wish to establish a museum for the city of Fort Worth was realized. Under her leadership, the Amon Carter Museum of American Art opened to the public in January 1961.

Ruth Carter Stevenson was born in Fort Worth, where she attended North Hi-Mount Elementary School, Stripling Middle School, and Arlington Heights High School. At age fifteen she enrolled at the Madeira School in McLean, Virginia, taking her first art history course, which included trips to the landmark museums and galleries of Washington, DC. Upon graduation from Madeira, Stevenson attended Sarah Lawrence College in Bronxville, New York, graduating in 1945. Her exposure to art expanded still more during her years at Sarah Lawrence, when she traveled frequently to art destinations in New York City.

Stevenson returned home to Fort Worth in 1949, and at the age of twenty-six she was elected to the board of the Fort Worth Art Association. During her first year in this capacity, she was instrumental in organizing the first major American art exhibition in Fort Worth, which included works by Winslow Homer. The following year, she spearheaded an art education program for every fifth-grader in Fort Worth through her service in the Junior League. This activity would telecast her lifelong commitment to providing arts education for students. In the decades following the opening of the Amon Carter, she wholeheartedly supported and encouraged the educational program at the museum, and today more than 20,000 school students each year tour the Amon Carter’s galleries.

In 1960, Stevenson began a twenty-three-year association with the Fort Worth City Art Commission; many of these years she served as chairman. She also served on the board of Fort
Worth’s Trinity Valley School, and in 1963 she founded the Arts Council of Fort Worth and Tarrant County. That same year, she was appointed by then Governor John Connally to the board of regents of the University of Texas, becoming only the second woman to serve in that capacity. In addition to pressing for the preservation of the historic campus architecture, Stevenson played a key role in the full desegregation of the University of Texas school system. In 1992, the university established the Ruth Carter Stevenson Chair of Architecture.

Stevenson’s involvement with the arts reached far beyond the state of Texas. She served on the Visiting Committee of the Fogg Museum at Harvard; joined the boards of the National Endowment for the Arts, the National Trust for Historic Places, and the American Federation of Arts; and became the first woman appointed to the board of the National Gallery of Art in Washington, DC. In 1987, she was invited to the Supreme Court building in Washington as an honored guest at Justice Sandra Day O’Connor’s event for women who had made a difference in American society.

Later in life, Stevenson would again turn her focus fully onto the city of her birth and the museum she founded on a high point in Fort Worth’s esteemed Cultural District, a hub of international art centers she helped to establish. She assumed the presidency of the Amon G. Carter Foundation, renowned for its charitable giving, after the passing of her brother, Amon G. Carter Jr. (1919–1982). She served on the Amon Carter Museum of American Art’s board for more than fifty years, and in her last decade in that role she oversaw a massive expansion of the structure. The new building increased the museum’s gallery spaces fourfold and resulted in a state-of-the-art conservation facility and both cold- and cool-storage vaults for the museum’s expansive photography holdings.

Stevenson was active in many civic, philanthropic, and botanical pursuits until the end of her life. During the museum’s 50th Anniversary year, the museum acquired a rare painting by Mary Cassatt (1844–1926) in honor of her decades of leadership and guidance. In April of that year, she was honored at a gala on the museum’s plaza, which was attended by some 400 guests from around the country. On that occasion, Earl A. Powell III, director of the National Gallery and a longtime friend of Stevenson, made remarks in her honor. “Over its history, the Amon Carter has put together one of the great collections of American art. It is a great, great place Ruth has created for Fort Worth and the nation.”

Scope and Content Note

The Ruth Carter Stevenson Papers contain correspondence, published materials including articles, reproductions, and ephemera, oral histories, and photographs. The material is divided by physical form. Oversized items are housed separately. Contents retain their original order and are arranged chronologically. Undated material follows dated material. Published material was copied and left in its original order.

Oral Histories: Stevenson was interviewed about her various projects and interests across her career. Both audio tape and transcripts are available for most of these interviews.
Correspondence: A diverse collection of correspondence, primarily professional, regarding her many projects, associations, and commitments.

Personal Papers: Materials relating to Stevenson’s personal life and family.

Art Collection: Files on artists and artworks that she collected. The files document acquisitions, loans, and gifts of these works.

Professional Papers: Documents from Stevenson’s professional career. Documented are her service on various museum and educational boards, professional organizations, and achievements.

Photographs: Photographic documentation from childhood through her late life.

A more detailed series description appears at the start of each series in this finding aid.

Inventory

Series I. Oral Histories

Scope and Content Note: .

Box 1, Folder 1: Oral History—Interview by Jan Muhlert.

Box 1, Folder 2: Oral History—Interview by Scott Grant Barker.

Box 1, Folder 3: Oral History—Interview by Christopher Ohan, Deed of Gift.

Box 1, Folder 4: Oral History—Interview by Christopher Ohan [1].

Box 1, Folder 5: Oral History—Interview by Christopher Ohan [2].

Box 1, Folder 6: Oral History—Interview by Christopher Ohan, March 1999–May 2000, Final [1].

Box 1, Folder 7: Oral History—Interview by Christopher Ohan, March 1999–May 2000, Final [2].

Box 1, Folder 8: Oral History—Interview by Christopher Ohan, March 1999–May 2000, Final [3].

Box 1, Folder 9: Oral History—Interview by Christopher Ohan, August 2001, Draft.

Box 1, Folder 10: Oral History—Interview by Christopher Ohan, December 2001, Final.

Box 2, Folder 1: Oral History—Interview by Christopher Ohan, November 2004, Final.

Box 2, Folder 2: Oral History—Interview by Christopher Ohan, January–March 2006, Draft.

Box 2, Folder 3: Oral History—Interview by Christopher Ohan, January–March 2006, Final.
Box 2, Folder 4: Oral History—Interview by Christopher Ohan, Backup Files.


Box 2, Folder 6: Oral History—Lecture to Art History Class at Texas Christian University.


Series II. Correspondence

Scope and Content Note: Primarily correspondence to Stevenson and touching upon a broad range of subjects of mostly professional interests. Significant correspondents include Philip Johnson, Lady Bird Johnson, and Sandra Day O’Connor. A notable body exists at the end of the series between Amon G. Carter and his sister (Stevenson’s aunt), Addie Brooks. These papers deal with family business and were most likely removed from the Amon G. Carter Papers [A2012.006] by Stevenson. This series is arranged chronologically.

Box 2, Folder 8: Correspondence, 1931–1936.

Box 2, Folder 9: Correspondence, 1950.

Box 2, Folder 10: Correspondence, 1952.

Box 2, Folder 11: Correspondence, 1953.

Box 2, Folder 12: Correspondence, 1954.

Box 2, Folder 13: Correspondence, Thomas D. Church, Construction House, 1200 Broad Ave., Fort Worth, 1954–1956.

Box 2, Folder 14: Correspondence, 1955.

Box 17, Folder 3: Landscape, 1200 Broad Ave., Fort Worth, 1956–1959.

Box 2, Folder 15: Correspondence, Thomas S. Byrne, Construction House, 1200 Broad Ave., Fort Worth, 1956–1963.

Box 17, Folder 1: House, 1200 Broad Ave., Fort Worth, 1956 [1].

Box 17, Folder 2: House, 1200 Broad Ave., Fort Worth, 1956 [2].

Box 2, Folder 16: Correspondence, 1957.
Box 2, Folder 17: Correspondence, 1958.
Box 2, Folder 18: Correspondence, 1959.
Box 2, Folder 19: Correspondence, 1960.
Box 2, Folder 20: Correspondence, 1961.
Box 2, Folder 21: Correspondence, 1962.
Box 2, Folder 22: Correspondence, 1963 [1].
Box 2, Folder 23: Correspondence, 1963 [2].
Box 2, Folder 24: Correspondence, 1963 [3].
Box 3, Folder 1: Correspondence, 1964.
Box 17, Folder 4: Correspondence—Georgia O’Keeffe, 1964–1983.
Box 3, Folder 2: Correspondence, 1965.
Box 3, Folder 3: Correspondence, 1966.
Box 3, Folder 4: Correspondence, 1967 [1].
Box 3, Folder 5: Correspondence, 1967 [2].
Box 3, Folder 6: Correspondence, 1968 [1].
Box 3, Folder 7: Correspondence, 1968 [2].
Box 3, Folder 8: Correspondence, 1969.
Box 3, Folder 9: Correspondence, 1970.
Box 3, Folder 10: Correspondence, 1971.
Box 3, Folder 11: Correspondence, 1972 [1].
Box 3, Folder 12: Correspondence, 1972 [2].
Box 3, Folder 13: Correspondence, 1972 [3].
Box 4, Folder 1: Correspondence, 1973 [1].
Box 4, Folder 2: Correspondence, 1973 [2].
Box 4, Folder 3: Correspondence, 1974.
Box 4, Folder 4: Correspondence, 1975.
Box 4, Folder 5: Correspondence, 1976.
Box 4, Folder 6: Correspondence, 1977.
Box 4, Folder 7: Correspondence, 1978.
Box 4, Folder 8: Correspondence, 1979.
Box 4, Folder 9: Correspondence, 1980.
Box 4, Folder 10: Correspondence, 1981.
Box 4, Folder 11: Correspondence, 1982.
Box 4, Folder 12: Correspondence, 1983.
Box 4, Folder 13: Correspondence, 1984.
Box 4, Folder 14: Correspondence, 1985.
Box 4, Folder 15: Correspondence, 1986 [1].
Box 4, Folder 16: Correspondence, 1986 [2].
Box 4, Folder 17: Correspondence, 1987.
Box 4, Folder 18: Correspondence, 1988 [1].
Box 4, Folder 19: Correspondence, 1988 [2].
Box 5, Folder 1: Correspondence, 1989 [1].
Box 5, Folder 2: Correspondence, 1989 [2].
Box 5, Folder 3: Correspondence, 1990.
Box 5, Folder 4: Correspondence, 1991 [1].
Box 5, Folder 5: Correspondence, 1991 [2].
Box 5, Folder 6: Correspondence, 1992 [1].
Box 5, Folder 7: Correspondence, 1992 [2].
Box 5, Folder 8: Correspondence, 1993 [1].
Box 5, Folder 9: Correspondence, 1993 [2].
Box 5, Folder 10: Correspondence, 1994.
Box 5, Folder 11: Correspondence, 1995.
Box 5, Folder 12: Correspondence, 1996.
Box 5, Folder 13: Correspondence, 1997.
Box 6, Folder 1: Correspondence, 1998.
Box 6, Folder 2: Correspondence, 1999.
Box 6, Folder 3: Correspondence, 2001, Museum Re-opening [1].
Box 6, Folder 4: Correspondence, 2001, Museum Re-opening [2].
Box 6, Folder 5: Correspondence, 2001, Museum Re-opening [3].
Box 6, Folder 6: Correspondence, 2002
Box 6, Folder 7: Correspondence, 2003.
Box 6, Folder 8: Correspondence, 2006.
Box 6, Folder 9: Correspondence, 2007.
Box 6, Folder 10: Correspondence, 2008.
Box 6, Folder 11: Correspondence, 2009.
Box 6, Folder 12: Correspondence, 2010.
Box 6, Folder 13: Correspondence, 2011.
Box 6, Folder 13: Correspondence, Addie Brooks, 1936.
Box 6, Folder 13: Correspondence, Addie Brooks, 1937.
Box 6, Folder 13: Correspondence, Addie Brooks, 1939.

Box 6, Folder 13: Correspondence, Addie Brooks, 1940 [1].

Box 7, Folder 1: Correspondence, Addie Brooks, 1940 [2].

Box 7, Folder 2: Correspondence, Addie Brooks, 1941.

Box 7, Folder 3: Correspondence, Addie Brooks, 1944.

Box 7, Folder 4: Correspondence, Addie Brooks, 1945.

Box 7, Folder 5: Correspondence, Addie Brooks, 1946.

Box 7, Folder 6: Correspondence, Addie Brooks, 1947.

Box 7, Folder 7: Correspondence, Addie Brooks, 1948.

Box 7, Folder 8: Correspondence, Addie Brooks, 1949.

Box 7, Folder 9: Correspondence, Addie Brooks, 1950.

Box 8, Folder 1: Correspondence, Addie Brooks, 1951.

Box 8, Folder 2: Correspondence, Addie Brooks, 1952.

Box 8, Folder 3: Correspondence, Addie Brooks, 1953.

Box 8, Folder 4: Correspondence, Addie Brooks, 1954.

Box 8, Folder 5: Correspondence, Addie Brooks, 1955.

**Series III. Personal Papers**

**Scope and Content Note:** Papers dealing with family—notably weddings and funerals. This series is arranged thematically.

Box 17, Folder 5: *Appreciation Dinner Honoring Amon G. Carter*, March 9, 1939.

Box 8, Folder 6: Amon G. Carter Memorials, 1955 [1].

Box 8, Folder 7: Amon G. Carter Memorials, 1955 [2].

Box 8, Folder 8: Amon G. Carter Memorials, 1955 [3].

Box 8, Folder 9: Armand Solvay’s Townhouse Information, 1974.
Box 8, Folder 10: Wedding Arrangements—Invitations Lists, 1983.

Box 8, Folder 11: Wedding Arrangements—Ceremony, 1983.

Box 8, Folder 12: Wedding Arrangements—Tour, Cocktails, Brunch, 1983.

Box 8, Folder 13: Wedding Arrangements—Luncheon, Mr. and Mrs. Sid Bass, 1983.

Box 8, Folder 14: Wedding Arrangements—Hyatt Regency Hotel, 1983.


Box 8, Folder 16: Wedding Arrangements—Fort Worth Limousine Service, 1983.

Box 18, Folder 1: Congratulatory Banner—John and Ruth Carter Stevenson Wedding.

Box 9, Folder 1: Ruth Carter Stevenson Memorial, 2013.

Box 9, Folder 2: Carter Family Genealogy.


Series IV. Art Collection

Scope and Content Note: Records relating to Stevenson’s collection of art and the acquisitions, loans, and gifts of this collection. Files included correspondence with galleries, and in the case of living artists, with the creators of the artworks. Dealing heavily with the logistics of purchase, shipping, and condition of the objects this series is restricted as it contains confidential information. This series is arranged alphabetically within the three broad categories—acquisitions, loans, gifts.

Box 9, Folder 6: Art Collection, 1961–2010 [1] [Restricted].

Box 9, Folder 7: Art Collection, 1961–2010 [2] [Restricted].

Box 9, Folder 8: Art Collection, 1961–2010 [3] [Restricted].

Box 9, Folder 9: Art Collection, 1961–2010 [4] [Restricted].

Box 9, Folder 10: Art Collection, 1997 [1] [Restricted].

Box 9, Folder 11: Art Collection, 1997 [2] [Restricted].
Box 18, Folder 2: Poster—Calder at the Jacques Damase Gallery.

Box 10, Folder 1: Acquisition—James R. Blake [Restricted].

Box 10, Folder 2: Acquisition—Cynthia Brants [Restricted].

Box 10, Folder 3: Acquisition—Canaletto [Restricted].

Box 10, Folder 4: Acquisition—Peter Chinni [Restricted].

Box 10, Folder 5: Acquisition—Charles-François Daubigny [Restricted].

Box 10, Folder 6: Acquisition—Adolf Dehn [Restricted].

Box 10, Folder 7: Acquisition—Jim Dine [Restricted].

Box 10, Folder 8: Acquisition—Albrecht Dürer [Restricted].

Box 10, Folder 9: Acquisition—Edward R. Ferguson [Restricted].

Box 10, Folder 10: Acquisition—John Guerin [Restricted].

Box 10, Folder 11: Acquisition—Peter Hurd [Restricted].

Box 10, Folder 12: Acquisition—Edward Lear [Restricted].

Box 10, Folder 13: Acquisition—Willard L. Metcalf [Restricted].

Box 10, Folder 14: Acquisition—Piet Mondrian [Restricted].

Box 10, Folder 15: Acquisition—Ben Frank Moss [Restricted].

Box 10, Folder 16: Acquisition—Georgia O’Keeffe [1] [Restricted].

Box 10, Folder 17: Acquisition—Georgia O’Keeffe [2] [Restricted].

Box 10, Folder 18: Acquisition—Eliot Porter [Restricted].

Box 10, Folder 19: Acquisition—Donald Sandstrom [Restricted].

Box 10, Folder 20: Acquisition—Guillermo Silva Santamaria [Restricted].

Box 10, Folder 21: Acquisition—June Wayne [Restricted].

Box 10, Folder 22: Acquisition—Theophile Alexandre Steinlen [Restricted].
Box 10, Folder 23: Acquisition—Paul Signac [Restricted].
Box 10, Folder 24: Acquisition—Charles Umlauf [Restricted].
Box 10, Folder 25: Loan—Arts Club of Chicago [Restricted].
Box 10, Folder 26: Loan—Birmingham Museum of Art [Restricted].
Box 10, Folder 27: Loan—Chicago Art Institute [Restricted].
Box 10, Folder 28: Loan—Denied, A–Z [Restricted].
Box 10, Folder 29: Loan—Fogg Art Museum [Restricted].
Box 10, Folder 30: Loan—Fort Worth Art Center Museum [Modern Art Museum of Fort Worth] [Restricted].
Box 10, Folder 31: Loan—Knoedler and Co., Inc. [Restricted].
Box 10, Folder 32: Loan—Madeira School [Restricted].
Box 10, Folder 33: Loan—Dom Hillary Martin, OSB [Restricted].
Box 10, Folder 34: Loan—Museum of the Southwest [Restricted].
Box 10, Folder 35: Loan—Philbrook Art Center [Restricted].
Box 10, Folder 36: Loan—Royal Marks Gallery [Restricted].
Box 10, Folder 37: Loan—Sid W. Richardson Collection [Restricted].
Box 10, Folder 38: Loan—Smithsonian [Restricted].
Box 10, Folder 39: Loan—Solomon R. Guggenheim Museum [Restricted].
Box 10, Folder 40: Loan—R. M. Stovall [Restricted].
Box 10, Folder 41: Loan—Texas Christian University [Restricted].
Box 10, Folder 42: Loan—University of Texas at Austin, University Art Museum [Restricted].
Box 10, Folder 43: Loan—Wildenstein and Co., Inc. [Restricted].
Box 10, Folder 44: Gift—Amon Carter Museum [1] [Restricted].
Box 11, Folder 1: Gift—Amon Carter Museum [2] [Restricted].

Box 11, Folder 2: Gift—Historic City Views, Fort Worth City Hall [Restricted].

Box 11, Folder 3: Gift—Fort Worth Museum of Science and History [Restricted].

Box 11, Folder 4: Gift—Harry Jackson [Restricted].

Box 11, Folder 5: Gift—Kimbell Art Museum [Restricted].

Series V. Professional Papers

Scope and Content Note: Papers dealing with Stevenson’s professional career and her many associations. Divided into two broad groups—business records of the Amon Carter Museum of American Art, professional engagements, and urban planning. Stevenson founded the Amon Carter Museum at the behest of her father and served as board chair for 53 years. Records from these years range from fundraising efforts to institutional governance. The second group notably deals with her work on the boards of the University of Texas and the National Gallery of Art as well as her many other engagements and awards. Further, she actively agitated in areas of civic architecture and planning—working with the State of Texas and the City of Fort Worth on a variety of urban plans and monuments. This series is arranged thematically within the three categories—Amon Carter Museum records, professional records, and urban planning. Many of the files are restricted as they contain confidential information.

Box 11, Folder 6: Correspondence—Museum Business, 1961–1985 [1] [Restricted].

Box 11, Folder 7: Correspondence—Museum Business, 1961–1985 [2] [Restricted].

Box 11, Folder 8: Correspondence—Museum Business, 1961-2012 [3] [Restricted].

Box 11, Folder 9: Correspondence—Museum Business, 1961-2012 [4] [Restricted].

Box 11, Folder 10: Correspondence—Museum Business, 1961-2012 [5] [Restricted].

Box 11, Folder 11: Correspondence—Museum Business, 1961-2012 [6] [Restricted].

Box 12, Folder 1: Acquisition Lists Presented to the Board of Trustees, 1981–1995 [1] [Restricted].

Box 12, Folder 2: Acquisition Lists Presented to the Board of Trustees, 1981–1995 [2] [Restricted].

Box 12, Folder 3: Visiting Committee [Restricted].

Box 12, Folder 4: Amon Carter Museum Board of Trustees Meeting, October 20, 2011 [1] [Restricted].
Box 12, Folder 5: Amon Carter Museum Board of Trustees Meeting, October 20, 2011 [2] [Restricted].

Box 12, Folder 6: Amon Carter Museum Board of Trustees Meeting, May 4, 2012 [1] [Restricted].

Box 12, Folder 7: Amon Carter Museum Board of Trustees Meeting, May 4, 2012 [2] [Restricted].

Box 12, Folder 8: Board of Trustees Press Packet, 2012.

Box 12, Folder 9: Acquisition Campaign for Thomas Eakins’ Swimming Hole [Restricted].

Box 12, Folder 10: Excellence in Education Campaign [Restricted].


Box 12, Folder 11: Museum Re-opening, 2001 [1].

Box 12, Folder 12: Museum Re-opening, 2001 [1].

Box 12, Folder 13: Museum Exhibition History.

Box 12, Folder 14: Museum Ephemera.

Box 18, Folder 3: Amon Carter Museum Cloth Tote Bag.

Box 18, Folder 4: Amon Carter Museum Laminated Paper Tote Bag.

Box 12, Folder 15: American Association of Museums.

Box 12, Folder 16: American Federation of Arts

Box 12, Folder 17: Art Criticism—Stephanie Giles, 1963.

Box 12, Folder 18: Book—*Philip Johnson and Texas*.

Box 13, Folder 1: Botanical Research Institute of Texas.

Box 13, Folder 2: Children’s Promise.


Box 13, Folder 3: René d’Harnoncourt.

Box 13, Folder 4: Fort Worth Art Commission.

Box 13, Folder 5: National Council of Art Administrators.

Box 13, Folder 6: National Gallery of Art.


Box 13, Folder 7: National Gallery of Art Trustees Meeting, October 5, 2011 [Restricted].


Box 13, Folder 8: New York Center for Visual History.

Box 13, Folder 9: St. Ignatius Academy.

Box 13, Folder 10: Skowhegan School of Painting and Sculpture.

Box 13, Folder 11: Society of Professional Journalists and Texas Gridiron Club.

Box 13, Folder 12: Texas Society of Architects.

Box 13, Folder 13: University of Texas at Austin Board of Regents.

Box 17, Folder 8: Minutes and Reports—University of Texas at Austin, 1965 [Restricted].


Box 14, Folder 2: City Government in Fort Worth: The People and the Process.


Box 14, Folder 4: Planning Fort Worth, Texas: Past, Present, Future.


Box 14, Folder 8: Fort Worth—Central Business District Sector Report.

Box 14, Folder 9: Central Business District Community Workshop.
Box 14, Folder 10: Fort Worth—Streams and Valleys Committee.

Box 14, Folder 11: Streams and Valleys, Inc.

Box 14, Folder 12: Streams and Valleys, Inc.—Trinity River Vision.

Box 15, Folder 1: Streams and Valleys, Inc.—Gateway Park Addition.

Box 15, Folder 2: Heritage Park.

Box 15, Folder 3: Lawrence Halprin.

Box 15, Folder 4: Fort Worth: Trinity River Report [1].

Box 15, Folder 5: Fort Worth: Trinity River Report [2].

Box 15, Folder 6: Trinity River Planning Report.

Box 18, Folder 7: Artist’s Rendering of the Trinity River Development.

Box 15, Folder 7: Trinity Trails.

Box 18, Folder 10: Preserving Native Texas: A Master Plan for the Fort Worth Nature Center and Refuge.

Box 15, Folder 8: North Texas Commission.

Box 15, Folder 9: Open Space—North Central Texas: A Policies Plan.

Box 15, Folder 10: City Center Design.

Box 17, Folder 8: City Center.

Box 15, Folder 11: Mass Transit Plan.

Box 18, Folder 9: Greater Fort Worth Transit Program: Fort Worth Subregional Public Transportation Study, Volume 1.

Box 15, Folder 12: Fort Worth Water Gardens.

Box 17, Folder 11: Thematic Master Plan for the Fort Worth Cultural District.

Box 18, Folder 6: Dedication Token—Dallas/Fort International Airport, September 22, 1973.

Series VI. Photographs
Scope and Content Note: Photographs documenting Stevenson’s life and career—mostly, but not limited to, her work with arts organizations. Primarily photos from museum functions and openings, these files include the many notable people she associated with in her work in the international arts world. This series is arranged chronologically.


Box 15, Folder 14: Ruth Carter, ca. 1925.

Box 15, Folder 15: Amon G. Carter House, 1220 Broad Ave., Fort Worth, ca. 1950.

Box 18, Folder 11: Amon G. Carter and His Grandchildren, ca. 1954.


Box 15, Folder 17: Trip to Rome with Bishop Fulton Sheen, 1957.


Box 15, Folder 26: Opening Reception for Wild Flowers of the United States—Texas, October 9, 1969.


Box 16, Folder 2: Board Meeting at the Frick, 1970.


Box 16, Folder 4: Mrs. J. Lee Johnson Luncheon, October 3, 1972.

Box 16, Folder 6: Installation of the George Rickey Sculpture in the Fort Worth City Hall, 1974.


Box 16, Folder 9: Mrs. J. Lee Johnson Luncheon, April 1981.

Box 16, Folder 10: Ruth Carter Stevenson’s Reception at the Amon Carter Museum, May 21, 1983 [1].


Box 16, Folder 12: Prince and Princess of Wales at the National Gallery of Art, 1985.


Box 16, Folder 15: Ruth Carter Stevenson at the National Arboretum, April 1989.


Box 16, Folder 17: Ruth and Sherman Lee at the Amon Carter Museum, 1989.

Box 16, Folder 18: Philip Johnson and Ruth at the National Gallery, 1990.

Box 16, Folder 19: Ruth Carter Stevenson and Queen of Spain at the National Gallery Opening, Encountering the New World, November 1991.


Box 16, Folder 27: 80th Birthday Party, 2003 [1].


Box 16, Folder 29: Carter Family Photographs.

Box 16, Folder 30: Board of Trustees.

Box 16, Folder 31: Amon Carter Museum Exhibition Openings.

Box 16, Folder 32: National Gallery Openings [1].

Box 16, Folder 33: National Gallery Openings [2].

Box 16, Folder 34: Museum Acquisitions.

Box 16, Folder 35: Georgia O’Keeffe.

Box 16, Folder 36: Assorted Photographs.