

old Catalogues kept
in one of my bookshelves

Here, New
the old grand
and with
Childhood
presents with
Modern and Shad

I was debating the pros and cons of
the old grand answering Andrew Matson's Sunday July 8th
and will Star Telegram article "Gullies sludgeworks. ^{As I was not happy, some} ~~Palmer~~
Childhood Anniversary theme for reflection. I was definitely
leaning toward the "Cons". - "What's the use, & thought.
Modern as Salem. ^{No} ↑ While I was putting the booklets back, - I bid you

most - a small white catalogue slipped from
the shelf and landed at my feet. It was a catalogue
titled "Beyond Regionalism, The Fort Hare School
of Community Development". I was of course (mentally) ⁱⁿ the middle of reading it.

I don't see myself as an ^{overly} nostalgic person but reading that catalogue brought back old memories, many of them from a time of my growing up on the west side of Tod Walth. My father an Anesthesiologist, had been hired to head that Department at James Hospital and he brought the family here ^{for Dr. Henry McManis} in the Spring of 1948. Boy where back in that time was on N. Barry Ave. a few blocks from ^{at that} Emily Graham Smith. Emmy soon became one of my mother's closest friends and was perhaps the

for many Fort Worth Artists. ^{For} one of their common goals, an art museum, they decorated debutante balls, gave works for auction and spoke or demonstrated before civic and services clubs.

Nail further states, ~~that~~ "And so it was on Friday, October 8, 1954, after a decade of extraordinary support for all the arts, Fort Worth and the Fort Worth Art Association opened the doors of the Fort Worth Art Center (as it was then called).

In the catalogue for the inaugural exhibition, Sam Coney could write "The work of a local artist was first acquired by the Art Association more than forty years ago (c. 1914). The Art Center will continue to exhibit and acquire the works of Fort Worth Artists. The building is opening with a portion of the collection of art devoted to local work, and it is hoped that some will always be on view."

The Museum began to turn away from an active support of area artists under the directorship of Henry Hopkins who in my mind was one of the finest directors it ever had. It was he who ^{in the early 1920's} put an end to the Annual Show of Tarrant County Artists which had been an important annual yearly event at the museum for many years.

As
reminded:
from the
Fort Worth
Art Association
and other

My point is this: I do not believe
that I am longing to return to a
simpler time when Fort Worth,
smaller town then, had a stronger
sense of community and a respect for
its local artists that simply ~~does not~~
is not existentially recognized today.
If there was a community, it would
become artists, collector and appreciators
could ^{center} rally around a single idea - that
of an art museum that would reach
out to the world while ^{continuing} recognizing
our ^{rich} ^{diversity} ^{of} Area talent. If you want community,
you need recognition by the one institution
which has a tradition of support.