

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**



1. NAME OF PROPERTY ARLINGTON POST OFFICE

HISTORIC NAME: Arlington Post Office
OTHER NAME/SITE NUMBER: Old Post Office/Site H-8, #201

2. LOCATION

STREET & NUMBER: 200 W. Main Street
CITY OR TOWN:
STATE: Texas **CODE:** TX **COUNTY:** Tarrant **CODE:** 439 **ZIP CODE:** 76010
NOT FOR PUBLICATION: N/A
VICINITY: N/A

3. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

[Handwritten Signature]
Signature of certifying official

01/11/00
Date

State Historic Preservation Officer, Texas Historical Commission

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- entered in the National Register
 See continuation sheet.
- determined eligible for the National Register
 See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

[Handwritten Signature]
Signature of the Keeper
Edson H. Beall

Date of Action
3/9/00

5. CLASSIFICATION

OWNERSHIP OF PROPERTY: PUBLIC-LOCAL

CATEGORY OF PROPERTY: BUILDING

NUMBER OF RESOURCES WITHIN PROPERTY:	CONTRIBUTING	NONCONTRIBUTING
	1	0 BUILDINGS
	0	0 SITES
	0	0 STRUCTURES
	2	0 OBJECTS
	3	0 TOTAL

NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER: 0

NAME OF RELATED MULTIPLE PROPERTY LISTING: N/A

6. FUNCTION OR USE

HISTORIC FUNCTIONS: GOVERNMENT/Post Office

CURRENT FUNCTIONS: GOVERNMENT/Government Office=School District Tax Office

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: LATE 19TH AND 20TH CENTURY REVIVALS=Colonial Revival

MATERIALS: FOUNDATION CONCRETE
WALLS BRICK
ROOF TILE
OTHER

NARRATIVE DESCRIPTION (see continuation sheets 7-5 through 7-7).

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DESCRIPTION

The Arlington Post Office, designed by Louis A. Simon, Supervising Architect of the U.S. Treasury Department, is representative of the Colonial Revival architectural style applied to many small town post offices constructed during the Depression. These elements include the symmetrical facade, simplified entablature, wrought-iron light fixtures, and decorative frieze and figure of an American eagle above the central entry bay. The interior of the post office features extensive marble wainscoting, decorative cornice, and a number of original fixtures. The post office also contains Otis Dozier's mural "Gathering Pecans," an important chapter of the artist's career as an American regionalist and a good representative example of the U.S. Treasury Department's post office mural program. The building has retained a majority of its integrity of design, materials, workmanship, location, setting, feeling, and association, and is an important anchor of Arlington's original downtown commercial district.

The Arlington Post Office, at 200 West Main Street, is a freestanding building occupying the northeast corner of West Main and South Pecan streets. The building faces north on Main Street and is bordered by a concrete sidewalk (see map 1). A strip of landscaped ground serves a buffer between the sidewalk and the post office, and is planted with low shrubs and native and ornamental trees. Running parallel with the original sidewalk on the northeast side of the building is a more recent concrete walkway providing handicap access to the front entry. A steel flagpole, surrounded by a circular concrete apron is situated at the northeast corner. The remaining east side of the property is landscaped with grass and mature trees and shrubs. A separate sidewalk runs along the east side of the property, giving pedestrian access to the rear of the building. The back of the post office consists of a loading platform and a parking lot. The post office is surrounded by primarily one-story brick and concrete commercial buildings dating from the mid-1940s to the early 1980s.

The Arlington Post Office is a one-story with basement building detailed with simplified Colonial Revival architectural elements. Built on a rectangular plan, the post office is composed of buff colored brick walls resting on a concrete base and covered with a simple hipped roof (see photograph 1). The roof is sheathed with flat ceramic tiles and capped with an octagonal cupola. A simplified cast concrete entablature runs across the face of the building. The front facade of the post office has five symmetrically arranged bays, including one central entry bay and four recessed window bays. Each window bay has a double-hung, multi-light wood window framed with cast concrete sills and lintels (see photograph 2). The central entry bay is composed of a single aluminum and glass door. The door is approached by five granite steps bordered with curved wrought-iron balusters (see photograph 3). Above the door is a glass transom and simple wooden entablature featuring a denticulated upper cornice and a figure of the American eagle in the center of the frieze (see photograph 4). Surrounding the doorway are fluted pilasters with square capitals elaborated with an acanthus leaf design. Wrought iron light standards are provided on each side of the doorway (see photograph 5). On the west corner

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of the building is a cornerstone inscribed with the date of construction and the name of Louis A. Simon and other U.S. Treasury Department officials.

The symmetry of the main facade does not continue along the other elevations of the post office. The west elevation is divided into four window bays, each featuring the same double-hung, multi-light window configuration as the front facade (see photograph 6). The east elevation has three double-hung, multi-light windows and two narrow windows recessed in the brickwork near the northeast corner of the building (see photograph 7). The rear elevation is divided into three window bays identical to the other elevations, with one narrow window located at the southeast corner. The rear elevation is defined by a loading platform arranged at a right angle from the center of the facade (see photograph 8). The loading dock contains a single bay sheltered by a cantilevered roof.

The interior of the building is based on a simple rectangular plan divided into public, office, and service areas (see maps 2 and 3). The first floor of the building is accessed through a wooden vestibule surrounded by multi-light glass windows and doors leading to the public lobby. The lobby is composed of a long rectangular room surfaced with a marble and granite chip Terrazzo floor accented by marble wainscoting. The original service window is located at the south wall of the lobby and has a wooden cornice that continues along the entire length of the wall (see photograph 9). The west end of the lobby has an open passage leading to the central service area and rear quarters of the building. Otis Dozier's mural, "Gathering Pecans" is situated above the door to the postmaster's office at the east end of the lobby (see photograph 10). Original fixtures on the ground floor include two steam radiators in the entry vestibule, a glass encased bulletin board in the lobby, and a Schwab safe located in a small room that originally served as the vault.

Below the first floor is a full basement accessed by either an interior stairwell in the rear of the building or an exterior stairwell near the loading platform (see map 3). The basement, which was originally set aside for storage and office space, has large concrete light wells outside each basement window to provide natural light and ventilation.

Otis Dozier's mural, "Gathering Pecans" consists of an oil painted canvas measuring approximately 12 feet in width and four feet in the height. The brightly painted scene depicts a family picking pecans. The six human figures are arranged primarily in the foreground along an axis across the bottom of the painting. The figures are all of the same scale with the exception of a male figure located in the left corner of the painting. From left to right are a male and female picking pecans from the ground; a seated female shelling pecans, and a young male and old man sacking pecans into a burlap bag. Occupying the center area of the canvas is a rust-red pickup filled with burlap bags. The background consists of a wash of blue and earthy green, brown, and gray tones conveying dawn or approaching nightfall.

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The Arlington Post Office has experienced few alterations. Changes to the exterior have been minimal, consisting primarily of replacing the original wooden central entry door with an aluminum design in 1988. The original lead glass transom was also removed around this time and replaced with a clear light. Other alterations include covering the original lettering "United States Post Office" with a new sign in ca. 1966, installation of a handicap accessible entry ramp and railing in ca. 1987, and the replacement of the original slate roof with red tile in 1989. Changes to Arlington's commercial district have somewhat affected the setting of the post office. These changes have mainly been the demolition of surrounding early to mid-twentieth century commercial buildings and wood-frame houses. Despite these alterations, the post office has retained a majority of its integrity of design, materials, workmanship, location, and sufficient integrity of setting, feeling, and association to convey its significance.

8. STATEMENT OF SIGNIFICANCE

APPLICABLE NATIONAL REGISTER CRITERIA

- A** PROPERTY IS ASSOCIATED WITH EVENTS THAT HAVE MADE A SIGNIFICANT CONTRIBUTION TO THE BROAD PATTERNS OF OUR HISTORY.
- B** PROPERTY IS ASSOCIATED WITH THE LIVES OF PERSONS SIGNIFICANT IN OUR PAST.
- C** PROPERTY EMBODIES THE DISTINCTIVE CHARACTERISTICS OF A TYPE, PERIOD, OR METHOD OF CONSTRUCTION OR REPRESENTS THE WORK OF A MASTER, OR POSSESSES HIGH ARTISTIC VALUE, OR REPRESENTS A SIGNIFICANT AND DISTINGUISHABLE ENTITY WHOSE COMPONENTS LACK INDIVIDUAL DISTINCTION.
- D** PROPERTY HAS YIELDED, OR IS LIKELY TO YIELD, INFORMATION IMPORTANT IN PREHISTORY OR HISTORY.

CRITERIA CONSIDERATIONS: N/A

AREAS OF SIGNIFICANCE: ARCHITECTURE, ART

PERIOD OF SIGNIFICANCE: 1939-1950

SIGNIFICANT DATES: 1939; 1941

SIGNIFICANT PERSON: N/A

CULTURAL AFFILIATION: N/A

ARCHITECT/BUILDER: Federal Works Agency, Public Building Administration

NARRATIVE STATEMENT OF SIGNIFICANCE (see continuation sheets 8-8 through 8-14).

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY (see continuation sheet 9-15 through 9-16).

PREVIOUS DOCUMENTATION ON FILE (NPS): N/A

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

PRIMARY LOCATION OF ADDITIONAL DATA:

- State historic preservation office (*Texas Historical Commission*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository:

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STATEMENT OF SIGNIFICANCE

The Arlington Post Office, is representative of the Colonial Revival style of architecture typical of small-town post offices constructed by the Federal Works Agency during the Depression. The Colonial Revival style is expressed in the symmetrical façade, simplified cast concrete entablature, and restrained use of classical details around the central entry bay. The building is noteworthy for its Otis Dozier mural depicting one Arlington's major industries during the Depression. The painting is an important chapter of Dozier's career as an American regionalists during the 1930s and 1940s, and is a good example of the post office mural program. The post office is nominated at the local level of significance under Criterion C, in the area of Architecture, as a good representative example of a federal architectural style and as an example of work of the noted architect, Louis A. Simon. The property has additional significance under Criterion C, in the area of Art, as a work of an important regional artist and as a good example of the U.S. Treasury Department's public arts program.

Historical Overview of Arlington

The first attempt at Anglo-American colonization in Tarrant County occurred within the current city limits of Arlington in 1841 with the establishment of Bird's Fort on the West Fork of the Trinity River. The outpost, consisting of three families was soon abandoned in 1842, when the settlers migrated to John Neely Bryan's new settlement of Dallas. Johnson Station, founded in ca. 1847, by Middleton Tate Johnson, became the second settlement in the area. Johnson, a member of the Texas legislature, began with a two-story log cabin and soon attracted sufficient population to establish a stop on the Star Mail Route and stagecoach line to Fort Worth. The settlement prospered through the 1850s, attracting merchants and opening a post office in 1851.

On March 3, 1871 the United States Congress granted a charter to establish the Texas Pacific Railroad Company. Renamed the Texas and Pacific Railway Company in 1872, the railroad began building a line from Eagle Ford (Dallas) to Fort Worth in 1875. In surveying the new line, the railroad determined that it needed to establish a stop between the two cities. Positioned already on a stagecoach line and mail route, Johnson Station would have been the logical stop, but because a land owner objected, the stop was shifted three miles north. The railroad company hired Andrew S. Hayter, a Presbyterian minister, to survey and plat the new town. Typical of an early railroad community, Hayter created a symmetrical plat, with two railroad-facing business streets on either side of the tracks. These business streets named Main Street and Front Street were backed by a grid of streets forming blocks to be divided into residential lots. The original 1876 boundaries of the Original Town included five east-west streets and seven north-south streets covering one square mile. At first called Johnson City, the town changed its name to Hayter between 1875 and 1877, and later to Arlington, in honor of Robert E. Lee's hometown in Virginia (Shannon, 1996: 239).

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Arlington soon attracted settlers to its town site. The earliest residents included storeowners who moved their businesses from Johnson Station to take advantage of the railroad. Typical of these merchants, was James Ditto, Sr., who relocated his grocery and dry goods store to Hayter in April of 1876. By 1880, the town had an estimated population of 275 and included a number of stores, churches, and hotels. The town's residents were mainly of southern origin and predominantly white. African Americans comprised only six percent of the population (Carney, 1953: 276). In 1884, Arlington became incorporated and had grown to support 800 people. Despite the nationwide economic depression of 1893, Arlington continued to grow during the 1890s, establishing its first newspaper, the *Arlington Democrat*, and opening its first bank, public school, and college.

By the turn of the century, Arlington's population had grown to 1,200 and included several brick commercial blocks situated along Center and Main streets and new residential additions north and south of the Original Town boundary. Perhaps the greatest change that came to Arlington during this period was the arrival of the Dallas-Fort Worth Electric Interurban in 1901. Running cars between Dallas and Fort Worth every half-hour, the interurban soon brought a new type of resident to town, the commuter, and influenced the development of Arlington as houses began to line the interurban line along Abram Street.

During the first two decades of the twentieth century, Arlington flourished as a trade center for the surrounding cotton growing region. Because of its advantageous location along the rail line, Arlington prospered as a cotton center after the principal cotton growing area shifted from East Texas to the Blackland Prairie region in the late 19th century. In addition to three gins, Arlington supported other cotton related industries, including two cottonseed oil mills and two cotton compresses (Sanborn Map Company, 1911, 1917, and 1927). These cotton byproduct businesses elevated Arlington from a simple gin town to a cotton processing and shipping center. The profits from the cotton trade spread throughout the community, resulting in an increase in population and an upgrade of the city's infrastructure. City improvements during this period included the installation of the first electric power plant, natural gas line, and municipal water system.

During the 1920s, Arlington evolved into a fast-growing suburb because of its location along the interurban and Bankhead Highway. While the interurban continued to influence Arlington, it was really the highway that would shape the future of the city. Running along Division Street, the original Dallas-Fort Worth Road became part of the national Bankhead Highway in 1916, extending from San Diego to Washington, D.C. By 1921, the highway from Dallas to Arlington had been widened to a 20-foot concrete paved roadway carrying interstate traffic through the center of Arlington. Being part of this nationwide transportation network changed Arlington from an agrarian trade center to a transportation oriented city.

The character of the town also changed as the agricultural economic base shifted from cotton to mixed agriculture. Following the general trend to reduce cotton acreage in the mid 1920s, Arlington area farmers became more diversified, starting fruit and vegetable gardens, nurseries, dairies, and poultry ranches (Joyner 1982: 106). One of the forerunners of this trend, who would play a central role in Arlington's agricultural

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economy through the 1940s, was nurseryman O.S. Gray. Gray, a 1917 graduate of the Agricultural and Mechanical College of Texas came to Arlington in 1927 to join the faculty of North Texas Agricultural University. The following year he planted 20 pecan trees that became the basis of Gray Nursery, founded in 1932. The nursery flourished under Gray's direction, developing five varieties of pecan trees that were shipped to homeowners and nurseries throughout the South.

Although the Depression initially impacted the city during the 1930s, Arlington soon experienced its second population boom with the opening of two aircraft plants in nearby Fort Worth and Grand Prairie in the early 1940s. In common with many towns in Texas during the Depression, Arlington benefited from work-relief projects that improved the infrastructure of the city. These included several Works Progress Administration (WPA) road projects that installed concrete curbs and paved streets throughout the city. Federal work-relief agencies also financed one educational building in the city. The North Side School, featuring an Art Moderne influenced design, was constructed by the WPA between 1935-1937.

In 1941, California-based North American Aviation opened a new aircraft assembly plant at Hensley Field, in nearby Grand Prairie. By 1945, 20,000 aircraft were being produced at the Grand Prairie plant by more than 39,000 employees working three around-the-clock shifts (Bilstein, 1985: 95). A second aircraft assembly plant opened in 1942 on 563 acres of Carswell Air Force Base in Fort Worth. Consolidated Aircraft Corporation operated its mile-long plant producing more than 3,000 bomber and cargo planes, and at its peak employed up to 38,000 workers (Kleiner, 1996: 281). Arlington's close proximity to these two plants increased the city's population from 3,452 at the beginning of the decade to 7,692 at the close.

After the close of World War II, Arlington's population exploded as the city continued to develop as a commuter suburb and manufacturing center. The election of Mayor Tom J. Vandergriff in 1951 ushered in a new era of frenzied growth, as General Motors opened an auto plant within the city limits in 1952, followed by the formation of the Great Southwest Industrial District in 1956. These developments spurred a tremendous rise in population, increasing the number of residents to 45,000 by the close of the decade. With the increase in population came the demand for housing, as new residential subdivisions spread across the city. This development, along with the opening of the Dallas-Fort Worth Turnpike (IH-30) in 1957, greatly changed the fabric of the old Arlington.

Arlington's First Permanent Post Office

Arlington's postal service began in 1875 in a corner of James Ditto's general store on Main Street. The post office consisted of 16 pigeonholes, one for each resident of the town. Arlington's second post office operated out of a commercial building at 108 East Main Street between ca. 1910 and 1939. The simple post office featured a general delivery window and money order registry window and a wall of letterboxes. Land for Arlington's first permanent post office was purchased by the federal government from Edna Morgan Ditto and

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her husband Tom Ditto on April 10, 1939 for \$3,250.00 (Tarrant County Deed Records: Vol. 1379, p. 57). The deeded land consisted of Lots 1 and 2 of the Original Town boundary, located just west of the commercial district. This block of West Main Street was then sparsely populated with vacant lots and one-story frame houses, including one dwelling on the site of the future post office.

To construct the post office, the Federal Works Agency utilized a standard plan designed by U.S. Treasury Department Supervising Architect, Louis A. Simon. Its components were of standard specifications, with the bricks originating from the Malakoff Brick Co., of Malakoff, Texas. Completed in 1939, the \$67,000 structure was dedicated in September of 1940 with 300 people attending the ceremony. In 1944, Arlington was designated a first-class post office after revenues exceeded \$40,000.00. The building served as Arlington's main post office until 1964, when it was replaced with a larger facility located at the corner of South and East streets. In 1965, the property was deeded over to the Arlington Independent School District, where it currently houses various offices of this agency.

Standard Post Office Design During the 1930s

The Arlington Post Office is typical of a standard plan post office constructed under the Federal Works Agency's public building program during the 1930s. Its symmetrical design and simplified classical elements represent the Colonial Revival style given to hundreds of post offices built under this program. Standardization of post office design began much earlier in 1915, when U.S. Treasury Secretary William McAdoo advised for the creation of standardized plans and specifications to reduce the cost of construction and keep the buildings in character with the needs of the community (Bruns, 1998: 81). To this end, McAdoo created a classification system (Class A-D), to determine the size, materials, and amount of ornamentation for a particular post office based on the location's annual receipts and volume of mail processed.

The use of standard post office plans continued during the Depression under the Public Building Administration program of the Federal Works Agency. Although a number of post offices built under this program featured an Art Moderne or Art Deco style, the vast majority were designed with the Colonial Revival style, representing the Roosevelt Administration's interest in economy and simplicity (Bruns, 1998:95). The style was essentially a modern building, planned with classical symmetry and proportion, but reduced in scale and ornamentation. A typical Colonial Revival style post office consisted of a one-story brick building, featuring a symmetrical facade with one central entry door flanked by windows accented by cast concrete window sills and lintels. Because of its spare ornamentation, the term "Starved Classicism" was applied to style by Louis Craig, Director of the Federal Architecture Project for the National Endowment of the Arts (Bruns, 1998: 95). About a half dozen of these designs were developed during the 1930s, with standard floor plans and specifications repeated in identical fashion for hundreds of small town post offices across the country.

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The Colonial Revival post office standard plan is generally credited to Treasury Department architect Louis A. Simon. Simon, an 1891 graduate of Massachusetts Institute of Technology oversaw the Supervising Architect's office between 1915 and 1933, and served as the Supervising Architect until 1939. During his period as Supervising Architect, Simon designed dozens of small post office across the western states in this style. The Arlington Post Office is good example of one of Simon's designs of the late 1930s. The building's symmetrical facade and restrained use of ornamentation adhere to the standard plan dictum, yet include enough variation to give the building visual prominence in its setting.

"Gathering Pecans" and the works of Otis Dozier as Public Artist

During the Depression a number of federal programs were devoted to the advancement of the arts. One of these programs, the Public Works of Art Project (PWAP), financed 3,700 artists to decorate public buildings across the country between 1933 and 1934 (Parisi, 1996: 294). The short-lived program sponsored 40 artists in Texas before it ran out of funds. In 1934, the PWAP was replaced with the Treasury Department's Section of Painting and Sculpture, as the premier sponsor of public art. Operating as a non-relief project, the program commissioned 1,200 post office murals across the country, including approximately 97 works in Texas (Parisi, 1996: 294). The Section of Painting and Sculpture, later renamed the Section of Fine Arts financed works of art by typically allocating one-percent of the building's costs toward decoration. The commissions were awarded on the basis of regional or national competitions, with the higher profile projects awarded to the top competitors.

The post office murals commissioned under the Treasury Department's program typically depicted an idealized view of America before the Depression. Since post offices were often the central focus of a community, the administration stressed that murals should transmit the common struggles and democratic ideals of Americans represented at the local level. To this end, the artists were required to meet with the town's citizens to gather information on the region's history and local industries. Typically the artists chose to depict scenes of early settlement, small town life, or current economic base of the particular locality. In Texas this would include themes of pioneer life in post office murals in Big Spring and Brady; ranch scenes in Fredericksburg and Amarillo, and oil discovery in Kilgore and Graham (Parisi, 1996: 294). Completed in 1941, Otis Dozier's *Gathering Pecans*, represented one Arlington's major industries of pecan growing. Like many Depression-era murals, Dozier's painting emphasized the collective effort and enterprise of a family collecting pecans.

Otis Marion Dozier (1904-1987) was born in Forney, Texas to James and Valta Dozier. Most of his childhood was spent on a farm in Lawson, Texas, a small community just south of Mesquite. It was there that Dozier developed a love of wildlife and native Texas landscapes that would later influence his work (Curlee, 1996: 694). In the early 1920s, the Dozier family relocated to Dallas, where Otis received formal art instruction from Vivian Aunspaugh, Frank Reaugh, and Cora Edge.

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During the 1930s Dozier became involved with a group of regional artists called the Dallas Nine. Key members of the group, which numbered up to 25 artists at one time, included painters Jerry Bywaters, Charles Bowing, William Lester, Everett Spruce, and Alexander Hogue. In common with these painters, Dozier showed a keen sense of regionalism influenced by the state's Hispanic-Indian past and the landscapes of rural Texas. In 1932, Dozier became a charter member in the Dallas Artists' League, which published the magazine *Southwestern Arts* between 1932 and 1933 and sponsored art lectures, and the annual Alice Street Art Carnival. During this period Dozier showed his works in the Dallas Allied Arts exhibition and taught painting and composition at the Dallas School of Creative Arts.

At first influenced by the bold colors and abstract lines of European artists of Picas, Leger, and Matisse, Dozier shifted during the 1930s to the muted earth tones preferred by the American regionalists (Curlee, 1996: 694). Otis Dozier's paintings of this period often depicted the plight of farmers stricken by drought or pestilence. The painting "Grasshopper and Farmer" (1937) reveals an oversized grasshopper trampling a farmer lying face down in parched soil. As a result of successful shows in Dallas, Dozier began garnering a national reputation, having major exhibits at the International Watercolor Exhibition, San Francisco (1932); the Museum of Modern Art, New York (1933), and the First National Exhibition, Rockefeller Center, New York (1936) (Curlee, 1996: 694).

"Gathering Pecans" is an important part of Dozier's career as a public artist during the 1930s and 1940s. The mural is the second of three post office murals commissioned during this period, and reflects a change from portraying scenes of rural poverty to painting nostalgic views of regional history and community life. Dozier received his first commission to paint a post office mural in 1937. Located in the post office in Giddings, the mural "Cowboys Receiving Mail" represents a nostalgic look at early frontier life in Texas.

Prior to painting the Arlington mural, Dozier met with Postmaster A.C. Barnes and former Mayor W.F. Altman to gather information on the community. The theme of pecan growing was selected as an appropriate subject matter, as it represented a major industry in Arlington at the time. Dozier actually painted the mural in Colorado, where he studied and taught at the Colorado Springs Fine Arts Center in Colorado Springs. Although Dozier was well familiar with the Texas ritual of pecan gathering, the trees in the painting resemble more the evergreens of Colorado than the native pecans of Texas. Dozier's wife, Velma Davis Dozier, modeled for the mural and is seen as the woman kneeling in the left corner of the painting.

After completing the Arlington mural, Dozier worked on one other post office project. Located in the Fredericksburg Post Office, "Loading Cattle" (1942) returns to a nostalgic view of the frontier West with a scene of stockmen loading cattle into a railroad car. Although this would be Dozier's last post office commission, he also painted murals at the Forest Avenue High School and the Agricultural and Mechanical College of Texas during this period.

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In 1945 Dozier returned to Dallas where instructed drawing at Southern Methodist University (1945-1948), and painting and drawing at the Dallas Museum of Fine Arts (1945-1970). His art continued to center on themes of nature, but moved away from the techniques, color palette, and ideology of the regionalism movement (Curlee, 1996: 281). After traveling extensively throughout Asia and Mexico, Dozier retired from his teaching post at the Dallas Museum of Fine Arts School in 1970. Dozier continued to paint through the 1980s, often using the landscapes of West Texas as his subject matter, until he died of heart failure on July 28, 1987.

Today the post office continues to function as a government building, housing offices of the Arlington Independent School District. Situated prominently on West Main Street, the building retains its link with Arlington's historic downtown and serves as a reminder of the important role the New Deal played in building the city's first permanent post office. Despite minor modification to the building, the Arlington Post Office qualifies for listing in the National Register at the local level of significance under Criterion C as a local example of a standard plan post office designed by U.S. Treasury Department Supervising Architect, Louis A. Simon. The post office has additional significance under Criterion C for containing a mural painted by noted regionalist artist, Otis Dozier, under the U.S. Treasury Department's public arts program.

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Section 9 Page 16

Arlington Post Office
Arlington, Tarrant County, Texas

Sanborn Map Company. *Arlington, Texas-Fire Insurance Maps*. Various dates

Shannon, Gayla Weems. "Arlington, Texas." *The New Handbook of Texas*. Austin: Texas State Historical Association, 1996. vol. 1, 238-239.

Stewart, Rick. *Lone Star Regionalism: The Dallas Nine and Their Circle*. Austin: Texas Monthly Press, 1985.

Tarrant County Deed Records: Vol. 1379, p. 57.

10. GEOGRAPHICAL DATA

ACREAGE OF PROPERTY: 0.369 acres

UTM REFERENCES Zone Easting Northing
 1 14 677260 3623440

VERBAL BOUNDARY DESCRIPTION Lot1,2, and east 40' of lot 3, Block 17 of the Original Town Addition

BOUNDARY JUSTIFICATION The site boundaries reflect the current property lines

11. FORM PREPARED BY (with assistance from John W. Murphey, THC Historian)

NAME/TITLE: City of Arlington Landmark Preservation Committee

ORGANIZATION: City of Arlington

DATE: May 15,1999

STREET & NUMBER: 101 W. Abram Street

TELEPHONE: (817) 459-6503

CITY OR TOWN: Arlington

STATE: TX

ZIP CODE: 76010

ADDITIONAL DOCUMENTATION

CONTINUATION SHEETS

MAPS

PHOTOGRAPHS (see continuation sheet Photo-20)

ADDITIONAL ITEMS (see continuation sheet Plan-17 through Plan-19)

PROPERTY OWNER

NAME: Arlington Independent School District

STREET & NUMBER: 1203 W. Pioneer Parkway

TELEPHONE: (817) 460-4611

CITY OR TOWN: Arlington **STATE:** TX

ZIP CODE: 76013

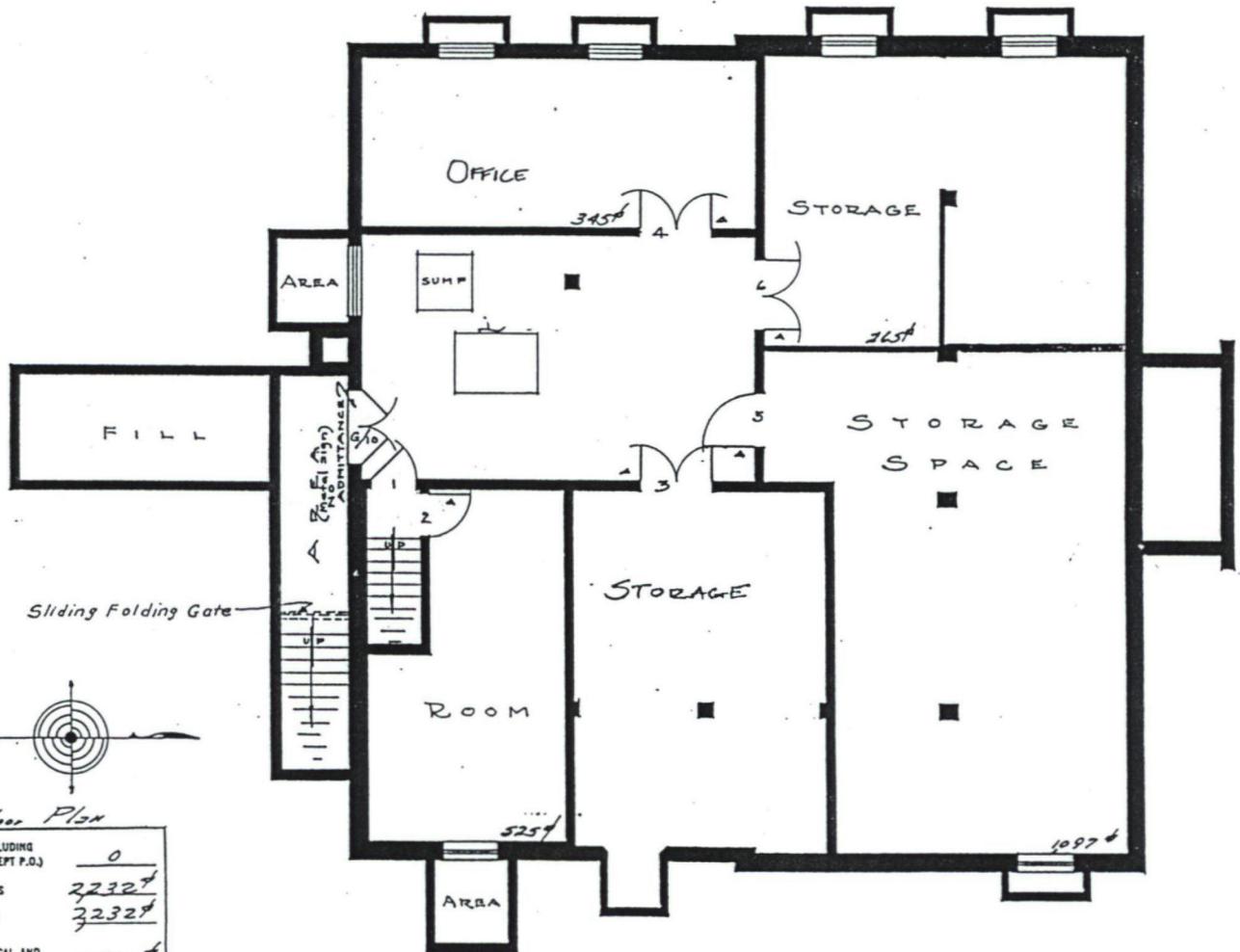
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section PLAN Page 18

Arlington Post Office
Arlington, Tarrant County, Texas

PLAN TWO GROUND (BASEMENT) FLOOR PLAN

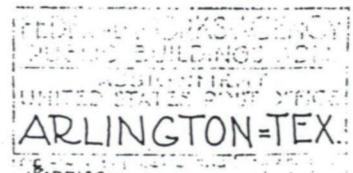


Ground Floor Plan

NET AGENCY AREAS INCLUDING CUSTODIAL AREAS (EXCEPT P.O.)	0
NET POST OFFICE AREAS	2232'
NET ASSIGNABLE AREAS	2232'
CIRCULATION, MECHANICAL AND CONSTRUCTION AREAS	1540'
GROSS AREA	3772'

GROUND FLOOR PLAN
1/8" = 1' 0"

NOTE
DOORS MARKED A
NOT TO HAVE TITLES
PAINTED ON.



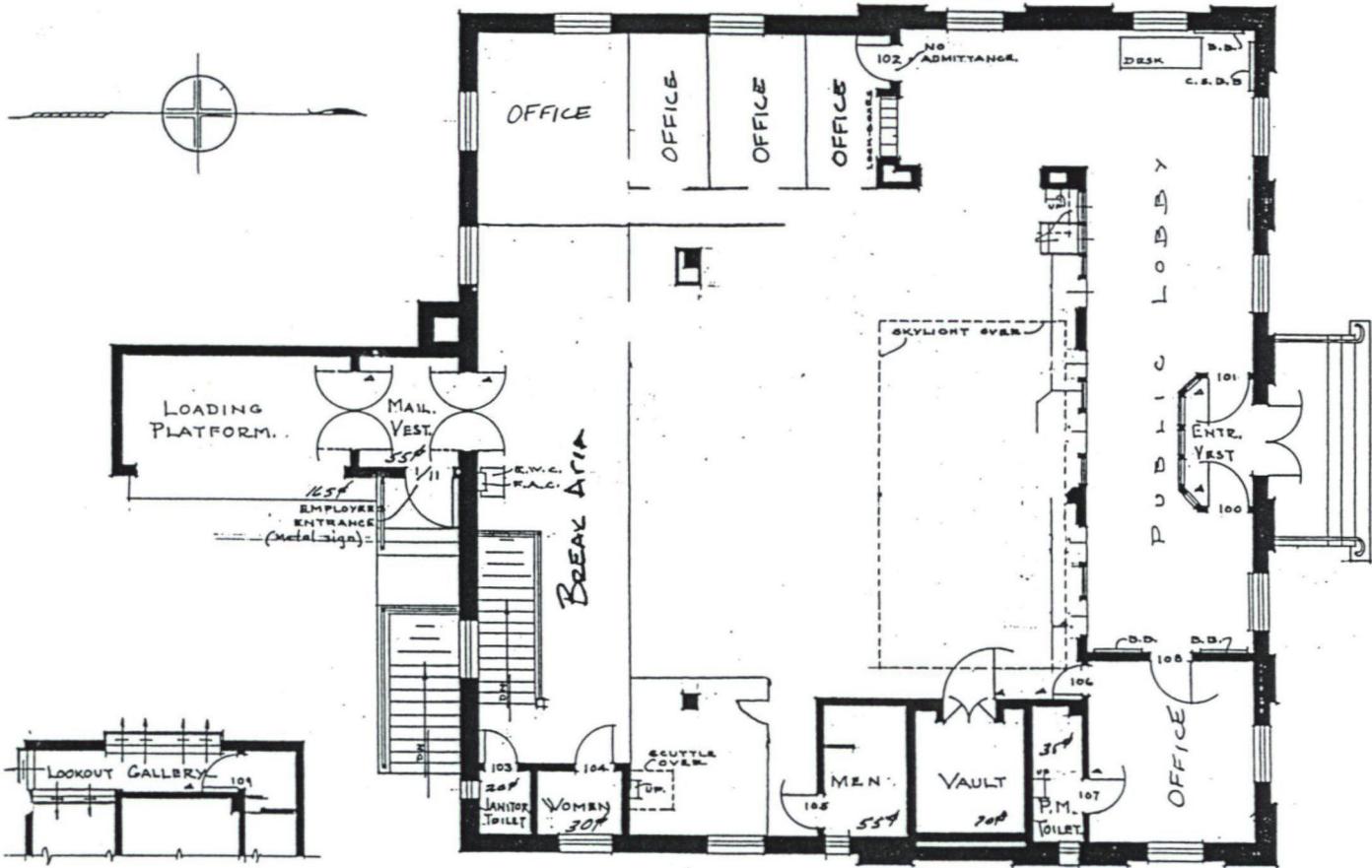
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section PLAN Page 19

Arlington Post Office
Arlington, Tarrant County, Texas

PLAN THREE
FIRST FLOOR PLAN



PLAN OF LOOKOUT GALLERY.
1/8" = 1'0"

FIRST FLOOR PLAN
1/8" = 1'0"

NET AGENCY AREAS INCLUDING CUSTODIAL AREAS (EXCEPT P.O.)	204
NET POST OFFICE AREAS	2890
NET ASSIGNABLE AREAS	2910
CIRCULATION, MECHANICAL AND CONSTRUCTION AREAS	973

NOTE
DOORS MARKED A
NOT TO HAVE TITLES
PAINTED ON.

FEDERAL WORKS AGENCY
PUBLIC BUILDINGS ADM.
ASSIGNMENT
UNITED STATES POST OFFICE
ARLINGTON-TEX
HARRISS REVISIONS

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section PHOTO Page 20

Arlington Post Office
Arlington, Tarrant County, Texas

PHOTO LOG

Arlington Post Office
200 W. Main Street
Arlington, Tarrant County, Texas
Unknown
City of Arlington Department of Planning and Development Services
June 1999

Photo No.	1 of 10
Camera Facing	South
Photo No.	2 of 10
Camera Facing	South
Photo No.	3 of 10
Camera Facing	South
Photo No.	4 of 10
Camera Facing	South
Photo No.	5 of 10
Camera Facing	East
Photo No.	6 of 10
Camera Facing	Southwest
Photo No.	7 of 10
Camera Facing	East
Photo No.	8 of 10
Camera Facing	Northwest
Photo No.	9 of 10
Camera Facing	Southwest (interior)
Photo No.	10 of 10
Camera Facing	East

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Arlington Post Office

MULTIPLE NAME:

STATE & COUNTY: TEXAS, Tarrant

DATE RECEIVED: 2/01/00 DATE OF PENDING LIST: 2/15/00
DATE OF 16TH DAY: 3/03/00 DATE OF 45TH DAY: 3/18/00
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 00000188

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 3/9/00 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in the
National Register**

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



ARLINGTON POST OFFICE
200 W. MAIN STREET
ARLINGTON, TARRANT CO., TEXAS

PHOTOGRAPH 1 of 10



ARLINGTON POST OFFICE
200 W. MAIN STREET
ARLINGTON, TARRANT CO, TEXA

PHOTOGRAPH 2 of 10



ARLINGTON POST OFFICE

200 W. MAIN STREET

ARLINGTON, TARRANT CO., TEXAS

PHOTOGRAPH 3 of 10



200

NO SMOKING
CITY ORDINANCE

[Notice]

No Soliciting

SENTINEL

ARLINGTON POST OFFICE
200 W. MAIN STREET
ARLINGTON, TARRANT CO, TEXAS
PHOTOGRAPH 4 of 10



ARLINGTON POST OFFICE
200 W. MAIN STREET
ARLINGTON, TARRANT CO., TEXAS

PHOTOGRAPH 5 of 10



ARLINGTON POST OFFICE
200 W. MAIN STREET
ARLINGTON, TARRANT CO., TEXAS

PHOTOGRAPH 6 of 10



ARLINGTON POST OFFICE

200 W. MAIN STREET

ARLINGTON, TARRANT CO., TEXAS

PHOTOGRAPH 7 of 10



ARLINGTON POST OFFICE

200 W. MAIN STREET

ARLINGTON, TARRANT CO., TEXAS

PHOTOGRAPH 8 of 10



ARLINGTON POST OFFICE
200 W. MAIN STREET
ARLINGTON, TARRANT CO., TEXAS

PHOTOGRAPH 9 of 10



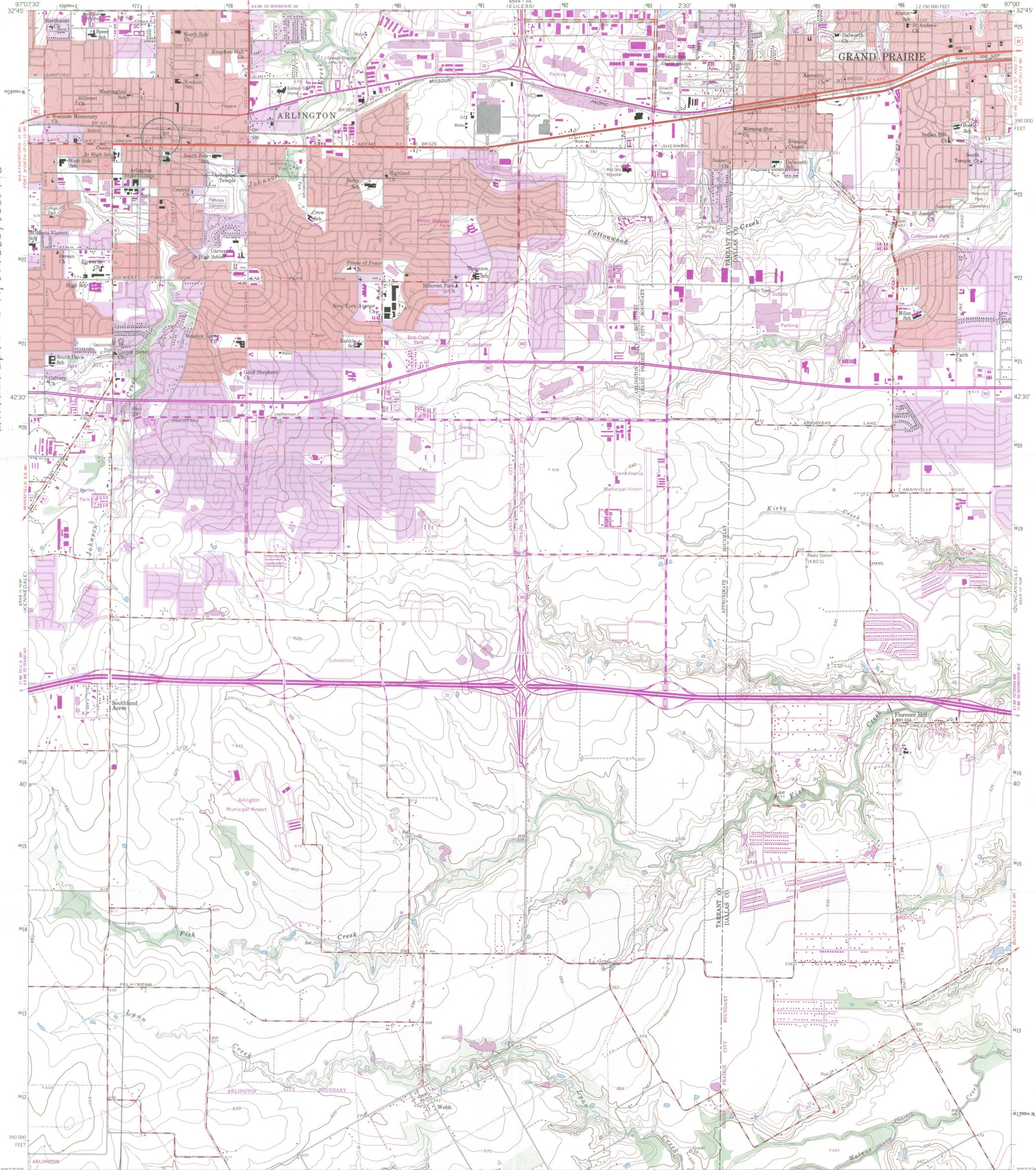
COMMUNITY RESOURCE LIAISON

ARLINGTON POST OFFICE

200 W. MAIN STREET

ARLINGTON, TARRANT CO., TEXAS

PHOTOGRAPH 10 of 10



ARLINGTON POST OFFICE
200 W. MAIN STREET
ARLINGTON TARRANT CO. TEXAS
UTM REFERENCE: 14/077260/3623440

MANSFIELD 9.6 MI.
KENNEDALE

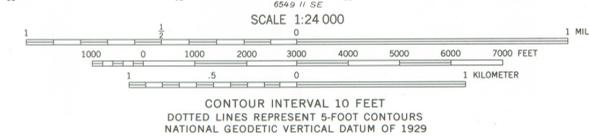
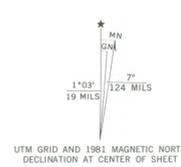
MANFIELD 9.6 MI.
KENNEDALE

MANFIELD 9.6 MI.
KENNEDALE

MANFIELD 9.6 MI.
KENNEDALE

6649 14 SW
TRIVIN

Mapped, edited, and published by the Geological Survey
Control by USGS and NOS/NOAA
Topography by photogrammetric methods from aerial
photographs taken 1956. Field checked 1959
Polyconic projection. 10,000-foot grid ticks based on
Texas coordinate system, north central zone. 1000-meter
Universal Transverse Mercator grid ticks, zone 14,
shown in blue. 1927 North American Datum. To place
on the predicted North American Datum 1983 move
the projection lines 11 meters south and 27 meters
east as shown by dashed corner ticks
Red tint indicates areas in which only landmark buildings are shown
Revisions shown in purple and woodland compiled from
aerial photographs taken 1978 and other sources. This
information not field checked. Map edited 1981
Purple tint indicates extension of urban areas



ROAD CLASSIFICATION	
Heavy-duty	Light-duty
Medium-duty	Unimproved dirt
Interstate Route	U. S. Route
	State Route



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

3297-414

ARLINGTON, TEX.
NE/4 ARLINGTON 15' QUADRANGLE
N3237.5 - W9700/7.5
1959
PHOTOREVISED 1981
DMA 6549 11 NE - SERIES V882



TEXAS
HISTORICAL
COMMISSION

The State Agency for Historic Preservation

GEORGE W. BUSH, GOVERNOR

JOHN L. NAU, III, CHAIRMAN

F. LAWERENCE OAKS, EXECUTIVE DIRECTOR

February 8, 2000

Alexis Abernathy
National Register of Historic Places
National Park Service
1849 C Street NW, NC400
Washington, DC 20240

RE: Arlington Post Office, Arlington, Tarrant County, Texas

Dear Ms. Abernathy:

Enclosed is the second page of the Arlington Post Office nomination, printed on archival paper. If you have any questions, please don't hesitate to call me at (512) 463-6013, or email me at greg.smith@thc.state.tx.us. Thank you for your assistance.

Sincerely,

A handwritten signature in black ink that reads "Greg Smith".

Gregory Smith
National Register Coordinator