



Main House

**JUANITA J. CRAFT CIVIL RIGHTS HOUSE & MUSEUM
DALLAS, TEXAS
HISTORIC STRUCTURES REPORT**

**Prepared for
Juanita J. Craft Civil Rights House & Museum Steering Committee
Dallas, Texas**



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Executive Summary

Juanita J. Craft was central to the civil rights movement in Dallas and her native state of Texas. From 1950 until her death in 1985, Mrs. Craft's residence at 2618 Warren Avenue served as command central as she established a vast network across the state of Texas to promote equal rights for all Americans, organizing 182 branches of the National Association for the Advancement of Colored People (NAACP) and championing integration of the Texas State Fair in 1961. Working through the NAACP's Texas State Conference of Branches, Juanita Craft fought for the right of African Americans to serve on a jury, vote in the Democratic primaries, and receive an education from professional and collegiate schools. She was the first African American woman in Dallas County to vote and the first African American woman to serve on the Dallas City Council. Juanita Craft devoted her life to equal rights for all people to fully participate in American society, using the United States Constitution as the basis of her belief in equality and justice for all.

The Juanita J. Craft House, willed by Mrs. Craft for civic use, is now owned by the city and a recognized Dallas historic landmark. The site includes the house, the original garage (the "Little House"), the yard and gardens. The house sits at the ready to be interpreted to the community – and nation – as a reflection of the civil rights movement. Dallas has an opportunity to remember one of its brightest lights, Juanita J. Craft, and to preserve her house and grounds to further Mrs. Craft's mission to improve civil and human rights through education, advocacy, government and civil discourse.

The vision of the Juanita J. Craft Civil Rights House and Museum Steering Committee is rooted in Craft's own words:

"It is my hope that after I am gone, people of all backgrounds will visit my house and come to understand that individuals can make a difference, and to appreciate the importance of service to community and nation...you don't have to be rich to make an impact but you have to work and to care." - Juanita Craft, March 1985

The vision addresses the preservation of the house for the purpose of inspiring and transforming lives through service.

One of the challenges in preparing this report is the lack of documentation available on Mrs. Craft's home and its contents at the time it was delivered to the City of Dallas. Extensive research was conducted at the Dallas Public Library, on-line archives, and at the City of Dallas including the Office of Cultural Affairs, Park and Recreation Department, Municipal Archives Historic Preservation Office and the Building Department. These sources and others did not yield all the information that was anticipated regarding documentation of the property as it was delivered to the city and prior to alterations undertaken in 1994. In particular, photographic documentation of this period is very limited. Research should therefore continue to be a priority.

Our understanding of the changes that have taken place since the house was donated to the city, thus come primarily from building permit records that document the alterations in general terms and existing physical evidence. By the process of elimination of these alterations, we can understand the general state of the property at the time it was donated to the city upon Mrs. Craft's passing in 1985. This allows for the restoration of the house to the period of significance

1950 – 1985. However, the intent for this property is not only to preserve it and potentially restore it as a museum interpret Craft’s legacy, but to offer educational programs and the continued community engagement work that Craft began nearly 80 years ago.

This HSR documents the developmental history of the house and site as we understand it, the intended use of the property, the preservation treatment, interpretive goals and related recommended improvements. Based upon the intended use and an assessment of the existing conditions, the HSR makes recommendations for code, zoning and accessibility compliance, and for repairs, following the Secretary of the Interior’s Standards, for the site, Main House and Little House¹. These improvements and repairs are documented by the Condition Assessment Recommendations, Concept Plans and in a Preliminary Budget estimate.

Based on the city’s application for a National Park Service grant submitted in the Fall of 2018, this HSR describes two schedules for implementation: one that assumes the grant application was successful and the other that depends on continued private fundraising. Each of these schedules incorporates some initial milestones, the first of which was on February 9, 2019 - Juanita J. Craft’s birthday anniversary.

¹ Little House refers to the double garage located behind the Main House. The term Little House is used throughout the HSR since Mrs. Craft never stored a vehicle in the garage and instead used the building as her primary residence while she rented the Main House out to boarders. The use of the term Little House is remembered by the “Craft Kids” who recall Mrs. Craft referring to the garage structure as the Little House.



View of Juanita Craft House from the street.

Introduction

The Juanita Craft House is an important historic resource in the City of Dallas with local, regional and national significance that is under-recognized due to limited investment into previous efforts to create a civil rights museum in the house. The property is listed in the National Register of Historic Places as part of the Wheatley Place Historic District, is a Recorded Texas Historic Landmark, and is a designated City of Dallas Landmark. It has been operating sporadically with limited hours and staff as a house museum since 1994 until it was closed in May 2018 as the result of a burst pipe. It is located in an area of southern Dallas known today as South Dallas/Fair Park, near other historic districts developed in the early twentieth century as residential neighborhoods just outside of downtown.

In September of 2018, the Juanita J. Craft Civil Rights House & Museum Steering Committee contracted with McCoy Collaborative Preservation Architecture, PLLC (MCPA) to provide professional services associated with a Historic Structures Report (HSR) for the historic Juanita Craft Home.

The Steering Committee requested the HSR to provide guidance and a direction for the redevelopment of the historic property; an effort prompted in part by an incident involving a fire

sprinkler pipe burst that left water and moisture in several rooms of the interior that will require mold remediation. As part of the mold investigation, a survey was conducted to identify other hazardous materials which disclosed the presence of asbestos in the drywall texture material found throughout the house. The mold and asbestos thus needed to be remediated (abated). Lead-based paint was also found throughout the house, a condition that is common with this age of property and one that does not mandate abatement, however the lead-based paint could be abated at the same time as the mold abatement if desirable, as it is a city-owned house museum.

One of the immediate purposes of the HSR was to determine which interior components of the house are character defining features and how that impacted the abatement work. The City of Dallas' Office of Cultural Affairs (OCA) has engaged the expertise of Targus Associates to conduct the necessary hazardous materials surveys and to develop bid documents for the abatement. The Steering Committee, OCA and MCPA have met at the historic property on two occasions to discuss the specific preservation needs of the house and how those are impacted by the abatement. Following the completion of the bid documents, OCA engaged an abatement contractor to execute the work. Upon completion of that abatement, the house will be left without interior finishes such as sheetrock (in most rooms, the original boards, muslin and wallpaper will remain), and the trim, doors, built-in cabinetry and other features will have been carefully removed, catalogued, labeled and stored for future re-installation. The careful removal, etc., of these materials is unusual for an abatement contract and will require additional supervision on the part of Targus Associates and the Steering Committee to ensure that the historic materials are preserved and the historic integrity remains intact.

The Steering Committee recognized the need for a HSR to prepare a comprehensive document to record the building's history, its physical description, conditions and recommendations for repair, future use of the property and associated improvements, interpretation, an estimate of probable costs and a schedule for the long-term success of the property as a civil rights museum. The Steering Committee has contributed the history and interpretation information that are included as part of this HSR.

It was in this state, prior to abatement and after the removal of most of the house's contents with plastic protection installed over the areas most damaged by the pipe burst, that the HSR was prepared. The recommendations provided herein are meant to prolong the existence of the buildings and features by retaining as much of the original materials as possible, preserving the historical value as Mrs. Craft's home, and by stabilizing or inhibiting deterioration of these materials through conservation efforts in accordance with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Statement of Goals and Purpose

A historic structure report provides documentary, graphic, and physical information about a property's history and existing condition. Broadly recognized as an effective part of preservation planning, a historic structure report also addresses management or owner goals for the use or re-use of the property. It provides a thoughtfully considered argument for selecting the most appropriate approach to treatment, prior to the commencement of work,

and outlines a scope of recommended work. The report serves as an important guide for all changes made to a historic property during a project-repair, rehabilitation, or restoration-and can also provide information for maintenance procedures. Finally, it records the findings of research and investigation, as well as the processes of physical work, for future researchers.²

The HSR includes a developmental history of the property, a summary of which is provided in the body of the report, which for the first time documents the house and how it was used by Juanita Craft over a thirty-five year period. The history was prepared by the Steering Committee's Historic Research Team. Out of this history and collected documentation of the property, MCPA developed a summary and a building chronology.

The HSR also includes as-built drawings, in CAD format, of the house and Concept plans for its future use.

A current condition assessment was undertaken as part of this effort to identify the condition and integrity of the character defining features of the property. This assessment includes a description of each feature, its condition and recommendations for repair to bring the property to good and usable condition. Priorities were assigned to assist in the planning for use of available funding. The Steering Committee's goals for the future use of the property also resulted in recommendations for code compliance, accessibility, and other improvements. The construction costs for the necessary repairs and for improvements to suit the future use were defined in a preliminary budget and a schedule. These costs were then incorporated into two phasing options for implementation.

Vision Statement

The Steering Committee's vision is inspired by the following quote, provided by Chandler Vaughan from an interview with Juanita Craft in 1985:

"It is my hope that after I am gone, people of all backgrounds will visit my house and come to understand that individuals can make a difference, and to appreciate the importance of service to community and nation...you don't have to be rich to make an impact but you have to work and to care." - Juanita Craft, March 1985

The Steering Committee's vision is therefore to:

Restore the Juanita J. Craft Home to the period during which she lived and worked in it (1950- 1985) for the purpose of:

Inspiring the multi-colored rainbow of people to appreciate the power of the individual to transform lives, and to fully recognize the value of service, locally and nationally, through hard work and compassion.

In order to achieve this vision, the museum will develop interpretive and mission-related programming addressing themes that were important to Mrs. Craft such as:

² National Park Service description found at <https://www.nps.gov/tps/how-to-preserve/briefs/43-historic-structure-reports.htm> and accessed on October 31, 2018.

- Education- stressed the importance of education for ALL, fought for access to education, provided educational experiences for youth
- Equal rights- voter registration, health care, (carried out through policy, legal reform, activism, and education)
- Support of Youth- Led NAACP Youth Council, her home was home to all neighborhood children and youth, provided educational and experiential opportunities for youth, all ages with particular support for people on the cusp of voting
- Housing- fought for clean and safe housing for everyone, strong supporter of historic preservation, worked to change local housing discrimination policies
- Civic engagement- anyone can make a difference, starts with civic engagement, strong belief in service to community, state and nation
- Constitutional literacy- firm conviction that change comes through the legal system. The US Constitution is the foundation and guide for change
- Voter registration

Methodology for Assessment

The Steering Committee provided the history that formed the basis of this HSR. The history was then combined with on-site investigations that revealed physical evidence of the property's development over time. The MCPA team conducted the visual investigation of the structure and its immediate site in September and October of 2018.

The investigation and evaluation was undertaken to establish the existing construction and materials and their condition (the *descriptive* phase), and to define preliminary recommendations for addressing each of the conditions noted (the *prescriptive* phase).

The *Description/Condition/Recommendation* format of the report is based on a format that was established by the National Park Service and has been utilized as a standard system of inspecting and evaluating conditions for historic structures. The format establishes the Description/Construction of an element, followed by the existing Condition and finally, a Recommendation for its preservation.

The **Description** establishes the materials and other physical characteristics of the element.

The **Condition** of elements may be classified as follows:

Good:

The element is structurally sound and performing its intended purpose, and there are few cosmetic imperfections. Repair is not needed and only minor maintenance work is required to maintain the element in good condition.

Fair:

The element exhibits signs of wear, failure or deterioration but remains structurally sound and is performing or is able with minor repair, to perform its intended purpose.

Failure of a sub-component may have occurred. Repair or replacement of up to 25% of the element or sub-component may be required.

Poor:

The element is not structurally sound and/or is not performing its intended purpose. Failure of the element has occurred. Repair or replacement of more than 25% of the element or sub-component is required.

The **Recommendation** is based upon the analysis of existing conditions.

The **Priority** for addressing each element is established to provide a *framework* for the development of construction phasing strategies and the utilization of available funding. The code utilized describes the following categories:

- Priority Level 1:* Life safety issues and threatened historic fabric requiring immediate attention (5 years or sooner).
- Priority Level 2:* Active (dynamic) deterioration requiring future attention (5 years or more).
- Priority Level 3:* Stabilized (static) deterioration requiring potential future attention (10 years or more), aesthetic issues and enhancements.

It is recognized that the Steering Committee and the City of Dallas Office of Cultural Affairs may have other priorities that will also be addressed.

Preservation Philosophy and Treatment Approach

The preservation treatment, as defined by the Secretary of the Interior's Standards for the Treatment of Historic Properties is "Rehabilitation." Rehabilitation is defined by the Secretary of the Interior's Standards as "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. The Rehabilitation Standards acknowledge the need to alter or add to a historic building to meet continuing or new uses while retaining the building's historic character."

This treatment is more specifically defined with respect to the character-defining features of the structures – the House and Little House – in a Preservation Zoning Diagram that establishes a hierarchy for preservation based upon significance and historic integrity. This hierarchy serves to guide the Rehabilitation design process by suggesting where alterations are the least and most appropriate. There are three levels of hierarchy as follows:

Preservation/Restoration: this highest level of priority for preservation is assigned to ensure the preservation and potential restoration of these features.

Rehabilitation: this medium level of priority for preservation is assigned to maintain the essential qualities of the feature while allowing for alterations that are required by the reuse of the structure.

Renovation: this is the lowest priority for preservation is assigned to allow for significant alterations, if needed to achieve the functional, code and accessibility requirements for the property. These spaces should be maintained if alterations are not required.

The Preservation Zoning Diagrams follow. The entire exterior, including the back of the House and the Little House in its entirety receives a high level of priority for preservation in the Preservation/Restoration level.



FLOOR PLAN - HOUSE
SCALE: 1/8" = 1'-0"



FLOOR PLAN - LITTLE HOUSE
SCALE: 1/8" = 1'-0"



Condition Assessment Participants

This assessment was conducted by two preservation architects meeting the Secretary of the Interior's Professional Qualifications Standards. There was no structural assessment nor were the mechanical, electrical or plumbing systems investigated as part of this effort.



*At left: front porch before enclosure; at right: Little House entrance and grapevine, 1974.
Photos courtesy of the Juanita Craft Collection at the Dallas Public Library and the Juanita J. Craft Foundation*

Historic and Architectural Development

Historic Background and Context

The Juanita J. Craft House, located at 2618 Warren Avenue, was constructed in 1925 within the Wheatley Place Addition in South Dallas, in the style of a Craftsman bungalow. In the late nineteenth century much of the land south of downtown was used for agricultural purposes, orchards and fields. Though it was primarily settled by white families, by the late 1800s it included African-American settlements, like Queen City. As the general population of Dallas grew, so did the African American population, and they needed housing.

Around that time, the area where the 2618 Warren Avenue property is situated belonged to the widow, Mrs. W.A. (Camp) Warren and the property was known as the “Warren tract”. Mrs. Warren’s two sons (Alec and T.L. Camp) inherited the “Warren tract” and planned the development of Wheatley Place in 1916, for sale only to African Americans in a time when other nearby developments excluded them. When Mrs. Craft bought 2618 Warren Avenue in 1950, it was in a border area ripe for incursions by an ever-growing African American population, and the violent response that could create. O.M. Jackson and R.W. Ward were some of the first owners of the 2618 Warren Avenue property, before it was sold in 1945 to E.O. Cavender, and then sold in 1950 to Juanita J. Craft.

Juanita Craft moved to Dallas in 1925 and was employed as a bell maid at the Adolphus Hotel until 1934. She joined the Dallas chapter of the NAACP in 1935 and went on to hold various leadership

roles and organized 182 branches of the NAACP in Texas in a period of eleven years. She often worked on important issues of equality for African Americans including equal pay, voter registration and the desegregation of education. During this time she married Johnny Edward Craft on October 2, 1937, and made history in 1944 by becoming the first black woman in Dallas County to vote, and again in 1946 when she became the first black woman deputized in the state to collect poll tax.

When Mrs. Craft moved into the house at 2618 Warren Avenue, her husband had just passed away amid poor conditions in a segregated hospital. A series of violent bombings were taking place in South Dallas, when new African American homeowners in previously white blocks were targeted. Mrs. Craft herself received threats, but she stood her ground. In response to the threats, Mrs. Craft, along with the Dallas chapter of the NAACP, organized volunteer armed bodyguards for those African American homeowners who had moved into previously segregated territory.

During Mrs. Craft's ownership of the house, the front porch was enclosed and expanded and a rear addition was added for a laundry and storage room. She also converted the former garage in her backyard into an apartment for herself, and referred to it as the "Little House". She opened her house on Warren Avenue to everyone in the community. Her home became a central hub for the community as a place for school children to safely do their homework as well as get engaged in community discussions, community barbeques and picnics as well as meeting places for the many organizations in which she was involved including the NAACP and the youth council. Craft often used her house to board guests and visitors, relegating herself to staying in the Little House.

Mrs. Craft's legacy is often linked to the struggle for civil rights in Dallas and she worked through the courts and the legal system for equal opportunities and recognition for all people. When Joe Atkins was denied admission to North Texas State University in 1955 because of his race, she helped him gain admission through the courts. In 1967, Ms. Craft initiated an investigation of fraudulent trade-schools practices in black communities in Dallas. This investigation resulted in the passage of legislation establishing rules for such schools, and earned Ms. Craft the coveted Dallas Linz Award in 1969. Prior to being elected to the Dallas City Council, Ms. Craft had been involved in local and state politics for years by serving on a number of committees and boards. She also worked closely with Dallas schools and was awarded the Golden Apple Award by the Classroom Teachers of Dallas. She was elected to the Dallas City Council in 1975 at the age of 72 and was reelected in 1977.

In addition to the Linz Award, Ms. Craft also earned the NAACP Golden Heritage Life Membership Award (1978) and the Eleanor Roosevelt Humanitarian Award for public service (1984). In 1985, the NAACP recognized her fifty years of service to the organization. On August 5th, 1985, Juanita J. Craft passed away, leaving behind a legacy of civil engagement and equality while entrusting her home to the City of Dallas in the hopes that her story can continue to inspire people to become more involved in their community and civil rights.

More information on Juanita J. Craft is available in Appendix C: Additional Resources³.

³ G. Chandler Vaughan, *HSR History*, December 14, 2018, Biographical Report on Juanita J. Craft and 2618 Warren Avenue.

It should be noted that some of the most important sources of information about the state of the property, before any alterations were undertaken for its reuse in the 1990s, were the files of the City of Dallas Planning Department, historic preservation office, from the 1990s period during which the property was designated a City of Dallas Landmark. These files have not been found, but are reported to have included photographs of the house and grounds. These photographs represent the most important and the only documentation known to date on the condition of the property at the time of, or just after, Mrs. Craft's death – the end of the period of significance for this property. MCPA and the Steering Committee contacted current city preservation staff, and the past two city staff members, including the author of the Designation Report, and the City Archivist and while confirming the existence of these files, were unable to locate them. Few photographs have been located since the 1970s and very few photographs have been found in general, an atypical circumstance, particularly in light of the important activities that took place at the house. Several photographs in the Dallas Morning News archives have been found, but the quality is too poor to be informative and the News archives for photography do not exist. Photographic documentation of the property is anticipated from the Juanita J. Craft Foundation.



1990 photograph of the Juanita J. Craft House, before the 1990s renovations. Photo courtesy of the Juanita J. Craft Foundation.



2009 photograph of the Juanita J. Craft House. The porch siding has since been covered with a cementitious material; date unknown. Photo courtesy of the Texas Historical Commission.

Interpretive History for Museum Planning

The following history was compiled and written by Historical Research Team members Ms. Dealey Campbell and Dr. Evelyn Montgomery.

Section 1: Namesake By Dealey Campbell

Juanita Craft was an important civil rights leader and activist at the local, state, and national level who lived in Dallas, Texas from 1925 until her death in 1985.

Juanita Craft (1902-1985) is known for her lifelong work in support of education, civil rights, and the National Association for the Advancement of Colored People (NAACP). Born Juanita Jewel Shanks in Round Rock, Texas, on February 9, 1902, she was the only child of David Sylvestus and Eliza Lydia Balfour Shanks. Her grandparents were born slaves, her father was a high school principal and staunch constitutionalist, and her mother was a teacher and seamstress.

Ms. Craft received her earliest formal education from her father, and frequently accompanied him to school as early as the age of four. From her mother she learned skills like sewing and embroidery. Both parents instilled in her a love of reading and saw to it that they exposed their daughter to a wide variety of situations, opinions, and events. Politics and civic engagement was of

particular importance, and, to this end, her parents took their three year old to see President Theodore Roosevelt during his April 1905 visit to Austin. Over the course of her life, Ms. Craft would live to see or meet nine presidents.

“It is amazing to me now that that inspiration – going to see Teddy Roosevelt at that point – having been with Jimmy Carter recently, I’ve seen nine Presidents of the United States. And that’s what I say to young people when they criticize me for continuing to work in the community at my age. I usually say to them, out of the clear blue sky, ‘I’ve seen seven Presidents, I’ve seen eight Presidents, how many have you seen?’ And to say that to a 30-year-old is to me a big bash”⁴.

Ms. Craft grew up in Austin and – after graduating Anderson high school about a year after the death of her mother – she went on to attend Prairie View (now Prairie View A&M University) for two years, which, at the time, was a school for blacks only, where she studied sewing and millinery as well as some phases of business. Then she went on to Summer Normals in Austin (now Huston-Tillotson College) where she received a teaching certificate.

After briefly teaching kindergarten in Columbus, Texas, Ms. Craft moved to Galveston in 1922. She married Charles Floyd Langham, and worked as a drugstore clerk for three years. When her marriage ended in 1925, she moved to Dallas, where she was employed as a bell maid at the Adolphus Hotel from 1925 to 1934. This experience afforded Ms. Craft an opportunity to see everyone from Charles Lindbergh to Sonja Henie and Ester Williams during their stays in town, but was also,

“the thing that made a woman out of me. I saw America as it is. I saw the politicians. I saw the corruption. I saw the drunkards. I saw how people lived in their homes by how they lived in hotels. I saw the life of the prostitute. I saw the girls who left home with promises of the great white way and things of that sort and turned to prostitution. I’ve had whiskey thrown at me. I’ve had people offer it to me in any quantity you can dream of, but I’ve never touched it yet. So I give that job credit for keeping me as a person I wanted to be”⁵.

After leaving the Adolphus, she subsequently worked as a dressmaker until her marriage to Johnny Edward Craft on October 2, 1937.

Ms. Craft joined the Dallas branch of the NAACP in 1935, which, in many ways, marks the beginning of her long service as a civil rights activist. She quickly rose up through the ranks and was appointed Dallas NAACP membership chairman in 1942 and, in 1946, was promoted to Texas NAACP field organizer. With the assistance of Lulu Belle White of Houston, Ms. Craft organized 182 branches of the NAACP in Texas over a period of eleven years.

Ms. Craft made history in 1944 by becoming the first black woman in Dallas County to vote, and again in 1946 when she became the first black woman deputized in the state to collect the poll tax. She quickly emerged as a leader in the civil rights movement after her appointment as Youth Council advisor of the Dallas NAACP in 1946. Her work with the youth unit became a model for other NAACP youth groups throughout the country.

⁴ Craft, Juanita Jewel, Black Women Oral History Project, Schlesinger Library, January 20, 1977, p. 8.

⁵ Michael L. Gillette, “The Craft of Civil Rights,” Humanities Texas, February, 2010, available at: <https://www.humanitiestexas.org/news/articles/craft-civil-rights>

“I know Walter White personally. I knew Ralph Bunche personally; Judge (William) Hastie, Bishop (Stephen) Spottswood, (Justice) Thurgood Marshall – these are the types of people I’ve worked with over a period of time. I’ve had a lot of experience with the N.A.A.C.P. because I’ve attended every national convention since 1944. I served on one committee for 31 years, the credentials committee, which makes me a very well known person all over these United States”⁶.

In 1950, after the death of her second husband, Ms. Craft moved into her house at 2618 Warren Avenue. Her residence served as the focal point for an array of social initiatives of local, regional and national significance from 1950 to 1985. Over the years, the house functioned as a boarding house, bed and breakfast, crafting center, gathering and meeting space for students, the NAACP Youth Council, voter registration drives, women’s voting league meetings, and campaign headquarters for many races; including her own two successful city council races in 1975 and 1977.

Much of Ms. Craft’s work over the years involved young people. She influenced Ted Watkins, former president of the Dallas NAACP chapter, Diane Ragsdale, former member of the Dallas City Council, and Dallas’s first black judge, Louis A. Bedford, all as children. With Ms. Craft’s leadership and guidance, especially as it pertained to nonviolent demonstration – she both initiated and participated in challenging the institution of segregation in everything from universities and housing to restaurants, lunch counters, and theaters, to the State Fair of Texas. Many of these activities were organized in her house on Warren, and several won her national recognition. Prior to her 1963 visit with President Kennedy, Ms. Craft was interviewed in her millinery shop contained in a building in her back yard while making the clothes she’d wear to meet the President. When asked if she considered herself to be controversial for her work with the NAACP, she replied, “I consider myself an American citizen seeking first-class citizenship. If that makes me controversial, then I am that”⁷.

In 1967, Ms. Craft initiated an investigation of fraudulent trade-school practices in black communities in Dallas. This investigation resulted in the passage of legislation establishing rules for such schools, and earned Ms. Craft the coveted Dallas Linz Award in 1969. *The Dallas Morning News* is peppered with stories about her inviting these students into her home, feeding them in her kitchen and having cookouts under the grapevine in their honor in her backyard.

Although, Ms. Craft’s legacy is often linked to the struggle for civil rights for African Americans in Dallas, Ms. Craft was a passionate believer in equal opportunities and recognition for all people. “It is amazing to me that this country is a melting pot, made up of people all over the world – of lands all over the world – and yet they would want to deny those of color, their rights and privileges”⁸.

When Joe Atkins was denied admission to North Texas State University in 1955 because of his race, Ms. Craft helped him gain admission through the courts. And then later, when he graduated and returned to Dallas, she helped him gain employment suited to his education level and experience after he was repeatedly told he was only qualified for janitorial work based only on his skin color. “She was a great lady who worked to open doors,” said Atkins. “She spent her entire life opening doors for other people”⁹.

⁶ Craft, Juanita Jewel, Black Women Oral History Project, Schlesinger Library, January 20, p. 30.

⁷ “Former Teacher Sewing Clothes for JFK Dinner”, *The Dallas Morning News*, February 10, 1963.

⁸ Craft, Juanita Jewel, Black Women Oral History Project, Schlesinger Library, January 20, 1977, p. 18.

⁹ “Longtime Champion For Blacks Leaves Legacy”, *The Dallas Morning News*, August 7, 1985, page 16 A.

Prior to being elected to the Dallas City Council, Ms. Craft had been involved in local and state politics for years by serving on a number of committees and boards; including the Community Council of Greater Dallas, the Urban Rehabilitation Standards board (which she served as Vice-Chairman), and the Governor's Human Relations Committee (under Governor Preston Smith). She worked closely with Dallas Schools and was awarded the Golden Apple Award by the Classroom Teachers of Dallas.

In 1972, the city of Dallas renamed what was previously known as Wahoo Lake Park as the Juanita Jewel Craft Park and Recreation Center. Wahoo Lake was designated "Negro" by the City of Dallas in the 1930s as another park to serve the Wheatley Place neighborhood. Prior to the State Fair of Texas being officially desegregated in 1961, Ms. Craft assisted in bringing a carnival to the shores of the lake in Wahoo Park so the community could have an entertainment outlet – especially important to Ms. Craft and the neighborhood since the black community was denied access to the fair, midway, and attractions except on Negro Achievement Day. This carnival also served as a notice to the State Fair that – by keeping the fair segregated – they were losing revenue that would otherwise be generated by State Fair if access were granted to all.

At the age of seventy-two, Juanita Craft won a seat on the Dallas City Council in 1975 for the District 6 post and was re-elected in 1977. Her age was an issue during both campaigns with her opponents claiming that she was too old to serve on the council. Her response to this criticism was clear, "I've never heard anyone criticize Eleanor Roosevelt because of her age...Old wine is the best wine"¹⁰. For Ms. Craft, being elected was just another way for her to serve her city, and, during her four years on the council, she pushed for city programs against drug and alcohol abuse. She was tenacious and pursued her causes aggressively; even once suggesting that the names of local prostitutes and pimps be turned over to the Internal Revenue Service to monitor their reporting of taxable income. At the conclusion of her second term, in 1979, Ms. Craft made the decision to retire from the council. "My term on the City Council – I have been criticized. It has been said that I was low-key and so forth. But I have my own priorities...I owe a lot to the city of Dallas. I came here 52 years ago. I have lived here, I have grown here, I have made my contribution here. I've had no money but I've had service; I've had time and I've given that"¹¹.

She died on August 6, 1985 at the age of 83 and is buried in Austin, Texas. Although she never had any children of her own, she often said, "My life does not belong to me...I have adopted everybody. And I feel that if I can make any contribution to the lives of any person I want to be about that"¹².

In addition to the Linz Award, Ms. Craft also earned the NAACP Golden Heritage Life Membership Award (1978) and the Eleanor Roosevelt Humanitarian Award for public service (1984). She was also interviewed as part of the Black Women Oral History Project, along with other notable individuals like Rosa Parks, in January of 1977 by Radcliffe College, which is now part of the collection of Harvard University. In 1985, the NAACP recognized her fifty years of service to the organization. She visited the White House on four separate invitations from Presidents Kennedy, and Johnson, in addition to three visits with President Carter in the late 1970s.

¹⁰ "We Have Shown Them", *The Dallas Morning News*, December 24, 1975.

¹¹ Craft, Juanita Jewel, Black Women Oral History Project, Schlesinger Library, January 20, p. 31.

¹² Craft, Juanita Jewel, Black Women Oral History Project, Schlesinger Library, January 20, p. 31.

"I am female, I'm a woman, I have age, and of course, the proverbial black. I don't consider myself a black. If you're going to use black as a noun, what is a black? I'm very much concerned about the term. You can't be talking about my color, because the shoes I'm wearing are black. I have been told by young people, 'You've got to think black.' I don't know how to think a color. So I guess I can ostracize myself into a category that I've been proud of. I am an American citizen. I happen to be of a darker hue than some other Americans. I don't believe in segregation. And I refuse to segregate myself because that's the only way I can say to the other fellow, 'Don't you segregate me'"¹³.

Notes By Source

Dallas Morning News

"Race Relations", Letters From Readers, Juanita Craft, *The Dallas Morning News*, September 30, 1952

1. Written by Juanita Craft.
2. "Too many Negroes and white people are interested in better understanding between the races. If we fail in our race relations, we shall fail in our efforts to Christianize the world."

"Negro Youths To Work for Fair Boycott", *The Dallas Morning News*, August 18, 1956

1. State Fair of Texas protests.
2. "Mrs. Juanita Craft, senior advisor for the 600 teen-aged members of the Dallas Youth Council, said other councils over the state would be contacted in an effort to boycott the fair."
3. "On Negro Achievement Day last year Dallas Negroes picketed at the gates at all entrances trying to keep Negroes away. The picketing had little effect on attendance."
4. A State Fair official said, "Negroes are just as welcome as whites on any day during the fair...Negro Achievement Day is just a day set aside with entertainment slanted especially for the Negroes."
5. Negro Achievement Day will include four free performances on the Midway by Louie Armstrong and his orchestra, and two football games, Prairie View College against Tennessee State College and Booker T. Washington High School of Dallas and Marshall High School.

"Former Teacher Sewing Clothes for JFK Dinner", *The Dallas Morning News*, February 10, 1963.

1. Juanita Craft to visit White House.
2. Sewing clothes in a building in backyard.
3. "God wouldn't have made so much world if he didn't want me to see it."
4. Usually travels with a busload of her young people – NAACP Youth Council members – to historic sites.
5. The Youth Council members make her house their headquarters every Sunday.
6. The youth are America's hope.
7. "It makes our community poorer when the schools the Negro children attend are taught by people living in fear of their jobs. These young people who go away for their education – and they don't come back. And it's a vicious cycle – our children go to inferior colleges and return to teach."

¹³ Craft, Juanita Jewel, Black Women Oral History Project, Schlesinger Library, January 20, p. 8-9.

“‘45-65’ Plan Draws Nod From Hayes”, *The Dallas Morning News*, March 14, 1965

1. Teacher pay raise proposal.
2. Coffees to discuss proposal are scheduled at local homes; including Ms. Craft’s on Warren.

“School Staff Inadequate, Says Board Candidate”, *The Dallas Morning News*, March 17, 1965

1. Ms. Craft’s house on Warren listed.

“Leaders Charge Abuse”, *The Dallas Morning News*, May 1, 1967

1. Ms. Craft said there is some police “resentment” and “fear and distrust” due to unnecessary harshness by police on arrests for lesser offenses, such as motor vehicle violations.
2. “Mrs. Craft said all is not to be blamed on the police”.
3. “We have grown apart, and we have not known him (the white man), and all of a sudden when we meet him he had a gun in his hand.”
4. “The whole problem stems from segregation, being left out of the mainstream of society.”

“Students Stage Walkout,” *The Dallas Morning News*, September 28, 1967

1. “Students were gathering Wednesday at the home of Mrs. Juanita Craft, 2618 Warren.”
2. “They’re going to get a balanced meal for supper,” said Mrs. Craft, cooking up a meal for about 35 or more students.”
3. “Some of these girls were just left on their own in this city. That girl over there had just 2c when she go here.”
4. Those gathered at Mrs. Craft’s Wednesday to talk with investigators indicated they found the room and board unacceptable during their first week at the school.

“Business College Answers Charges”, *The Dallas Morning News*, September 29, 1967

1. Students taking meals at the home of Mrs. Craft.

“Religion, Clubs Knit Together Upper, Middle Class, Half Below ‘Poverty Level’”, *The Dallas Morning News*, October 1, 1967

1. Grapevine in Mrs. Craft’s backyard mentioned.
2. “White Dallasites’ concern about possible rioting here was shared by many Negroes including the South Dallas NAACP Youth Council.
3. The main business was deploring the racial violence in other cities and trying to prevent it in Dallas.

“‘Women Doers’ Get It Done”, *The Dallas Morning News*, November 10, 1967

1. Three “Women Doers” to be celebrated; one is Mrs. Craft.
2. Mrs. Craft selected for “exceptional community services”
3. Awards presented by Judge Sarah T. Hughes at Baker Hotel.
4. “Don’t just live in a community; get out and work at being a part of it.”
5. Mrs. Craft has won the NAACP’s highest honor, Prairie View College recognition as an outstanding graduate and by the YWCA as one of Dallas’ top 10 women.
6. She has made “command visits” to Washington.
7. Helped organize the Neighborhood Improvement Program.

“Torrent of Sympathy Pours Out Here For Dr. King”, *The Dallas Morning News*, April 6, 1968

1. Death of MLK, Jr.

2. Ms. Craft said, "I don't have the answer; it comes as such a shock. I don't think anybody has the answer. I feel sorry for the sick minds that destroyed this man. America is destroying itself through hatred."

"Women Voters League to Discuss Red China," *The Dallas Morning News*, November 18, 1968

1. Meeting in Ms. Craft's home.

"Juanita Lives Holiday Goal: Equality, Harmony Keep NAACP Leader Running", *The Dallas Morning News*, December 20, 1969

1. Picture of Ms. Craft cooking in kitchen.
2. "Juanita Craft is a Negro. But don't call her black, or she'll show some of the fire that is as much a part of her personality as her continual jokes and quips and the love she showers on most who come near."
3. "Although she is proud of her race, she abhors being singled out because of it."
4. "Don't call me a color. Call me a human being. I accept the responsibility of being a human being. And I want the opportunities. Let's quit alluding to people by colors. You can't describe everyone by color. No one's really black or brown or white. Let's forget color. Let's talk about what people do, what they are, what they stand for, what they say."
5. Mrs. Craft feels strongly that an integrated society is a better, stronger society.
6. Kids Kars Campaign (KKK)
7. Ms. Craft about her father, "He was an activist and a changer. He was an orator and militant as the devil. He believed that all people need is an opportunity."

"Victims of Crime", *The Dallas Morning News*, August 21, 1971

1. A cross section of Dallasites tell how it feels to be the victim of violent crime.
2. "Juanita Craft is a tireless crusader who wants to be described simply as a human being."

"Mrs. Juanita Craft joins Place 6 fray to give 'choice' in 7-candidate race", *The Dallas Morning News*, October 30, 1975

1. Picture of Ms. Craft
2. Ms. Craft running for City Council.
3. Currently serving on the City Council-appointed Environmental Quality Board.
4. Ms. Craft has been a precinct chairman 23 years, and active in civil rights and NAACP Youth Council work since the 1940s. She became, in 1944, the first black woman to vote in Dallas County.
5. Decided to run after being convinced the people in the district "had no real choice" among the candidates.
6. Ms. Craft on Albert Lipscomb: "I go the other way when I see him coming".
7. Only missed on meeting in four years on the Urban Rehabilitation Board, which was her first City Council appointment.
8. She doesn't drive. "That's what the \$50 a week (council pay) is for – taxi fare."
9. Concerns for the district include deteriorating housing, vacant lots resulting from demolished housing, weeds, neglect, children in the neighborhood, housing projects, litter, the "relocation of Downtown Dallas on the freeway," closing of downtown stores, and unavailability of loans for housing improvements.

"We Have Shown Them," *The Dallas Morning News*, December 24, 1975

1. Ms. Craft won the Place 6 City Council seat.

2. "My interest in the people is the thing that keeps me involved".
3. "My time goes to my people."
4. "I don't have any children of my own. They're all mine. I'm in better shape than the old lady who lived in the shoe."

"Juanita: Wear out, maybe; rust out, never", *The Dallas Morning News*, April 2, 1976

1. "Yes, I'm a rabble-rouser. I am determined to make things better for the people in this community."
2. "I came to Dallas 52 years ago, and I think now I'm going to make this my home."
3. "Their minds are trapped, and there's no reason for them to want to clean up, no reason to do the minimal ordinary requirements of being a citizen, a human being in this country."
4. Instead of emphasizing the improvement of park facilities, she stressed the need for job-oriented summer programs for young people, saying "a 17-year-old doesn't need to be told how to play."
5. "They're not fit for human habitation, and the community around them is bad. The kids need to see something besides the project. There's no need to ask them to die for their country if they don't know what they're dying for. The housing project isn't just a place to sleep at night, it's a place to grow up."
6. "I don't understand what we can do with all the poor people in this country. We can't push them under a rug."
7. "I don't understand America or what it's all about when I see people become emotional about denying rights given us by the Constitution. In 1954, the Supreme Court proclaimed segregation unconstitutional. The school system here in Dallas has been fighting it ever since."

"Juanita Craft 'retiring' to new 6-year project", *The Dallas Morning News*, September 17, 1978

1. Ms. Craft will not seek re-election to the Dallas City Council, but don't assume she is retiring.
2. Instead undertaking a six year project to bring the NAACP's 1984 national convention to Dallas. Fitting, because Mrs. Craft also managed to bring the 1954 NAACP convention to Dallas.
3. "Don you think that's black?" she asked, pointing to her brown skin. "These shoes I'm wearing are black. I don't talk about people in terms of color. I am a Negro. I am an American citizen of African descent. That's all."
4. Litter is one of her pet peeves.
5. "Up north they manage to work and live in buildings that are 200 years old. But down here we've got to tear them down after 30."
6. "Now you take housing projects. If I had my way, there wouldn't be one standing. I'd throw them all out. You've got to get people out of their surroundings. Housing projects are just a maze of poverty."
7. Mrs. Craft endorsed Mabel White.
8. On several of the potential candidates to replace her being under 30: "I've spent my life working with young people, but a green apple will hurt your stomach."

"Dallas when Jim Crow was king", *The Dallas Morning News*, September 14, 1980

1. Juanita Craft is "The Activist"
2. Picture of her standing in front of her house on Warren.

3. She participated in the fights to integrate the University of Texas Law School and, later, the Dallas ISD.
4. "I remember when I came to Dallas, the city hadn't gotten over this lynching thing".
5. "I lived next door to the head of the bell captain department of the Adolphus Hotel. I told him, 'Get me a job. I want a job.' I went down there, and got a job at \$2.50 a week salary. But it was a tipping job. I stayed there nine years. That's what got me out of it, the depression. When I first got there, I could make \$200 a month, or maybe \$300. That was all tips. \$2.50 a week didn't mean anything."
6. "The political arena I was interested in because a senator and an attorney that I met at the Adolphus were fascinating to me."
7. "I was the first Negro woman to vote by absentee ballot in Dallas County in the Democratic primary. I don't even remember what the election was about."
8. "One thing that inspired me to get into politics was this school situation. Of course, that has been a terrific struggle all these years. And we realize we have not won the fight completely yet."

"Revered Women", *The Dallas Morning News*, April 10, 1982

1. Joe R. Landin's memories of Ms. Craft and being on her youth council.
2. "I sought relief and Mrs. Craft was my refuge and battleground."
3. "She reaffirmed my belief that in this great country of ours, we can gain reforms, justified concessions and change through peaceful means."

"Blacks disagree on effectiveness of Dallas NAACP Chapter", *The Dallas Morning News*, July 10, 1983

1. Refers to the formerly segregated seats at the Majestic as the "buzzards' roost".
2. Declining memberships in NAACP and youth council.
3. "The parents are not interested...the parents just don't seem to care anymore."
4. "A lot of people think we don't need the NAACP any longer. But if they've read anything about the conditions of people when I was (younger)...they should be clamoring to join."

"Hillcrest High Negro Day", *The Dallas Morning News*, January 30, 1984

1. "Arthritis is the man you don't mess with, but I plan to make it a little while longer."
2. Visit from Tommy Teal, who was president of the NAACP youth group the year they integrated the State Fair in 1955.
3. Memories of integrating the State Fair of Texas.

"Eleanor Roosevelt Award bestowed on Juanita Craft", *The Dallas Morning News*, October 12, 1984

1. Eleanor Roosevelt Pioneer Award for distinguished humanitarian services from TWU.
2. "Juanita Craft is just the kind of person Eleanor Roosevelt herself would have chosen for this award...We honor you for all you have done for so many", said Dr. Mary Evelyn Huey.
3. "Everyone here has gray hair. What are the young women doing?"
4. List of awards.

"Rights Leader Juanita Craft Dies", *The Dallas Morning News*, August 7, 1985, p. 1a

1. Obituary
2. "Don't call me a color," Mrs. Craft once said. "Call me a human being."

3. Effect of her mother dying of tuberculosis after being refused admittance to San Angelo sanatorium. "The tragedy left Ms. Craft with a steely resolve to fight the injustices against blacks."
4. Ted Watkins said that Mrs. Craft gave many blacks "the courage to go on".
5. Police Chief Billy Prince: "She always tried to improve police-community relations, she always talked how we need police in the neighborhoods."
6. "She enjoyed being a pest -- she liked to claim that role," said former City Manager George Schrader, "but she radiated such love and affection that you ended up being a recruit of hers. "She pursued her causes aggressively and with determination," Schrader said, "but with kindness and a sense of humor. She added stature to her causes."

"Longtime Champion Flor [sic] Blacks Leaves Legacy", *The Dallas Morning News*, August 7, 1985, p. 16a

1. "A child's life can be a closed door or an open sky. It's my duty to let the children see how big the sky is."
2. Memories of Ms. Craft's backyard.
3. "I think Mrs. Craft will live on in the young people," said Ann Reagins, program director for the local NAACP chapter. "Generations of Dallas youth have been greatly influenced by Mrs. Craft. I think she leaves with them a sense of commitment to the community. She tried to make them the best citizens they could be."
4. Kathy Nealy: "She taught me patience. She didn't believe in violence. She was a lady of great patience. She taught me never to give up. She taught us that you can have whatever you want, as long as you have patience and determination."

"A Civil Rights Legend: State to Honor Juanita Craft", *The Dallas Morning News*, February 9, 1987, page 15 A.

1. "The 70th Texas Legislature is scheduled to read into the record a resolution honoring the 23-year veteran Democratic precinct chairwoman, who sued the state in 1928 challenging the whites-only Texas Democratic primary (blacks could vote only in the general election), said Chandler Vaughn, a trustee of Mrs. Craft's estate."
2. "A park and recreation center at 4500 Spring Ave. in South Dallas were named in Mrs. Craft's honor on her 72nd birthday in 1974, a year before she proved wrong those opponents who said her age would hinder her bid for the Dallas City Council. She won and served two terms."
3. Just two months before her death, Mrs. Craft was honored as a special delegate to the NAACP's 75th annual convention at Dallas in 1985. The organization saluted her 50 years of service.

Dallas Times Herald

"Empty home and an equally empty promise", *Dallas Times Herald*, February 12, 1988.

1. Laura Miller article.
2. Quote from Johnnie Mae Davenport: "That house of hers has seen many a senator and a congressman in there. We had a lot of good ol' meetings inside and in the back yard, too. We'd have a big campaign dinner, and Juanita would cook in the house and bring it outside, and the neighbors would bring a dish. She had four picnic tables."
3. Quote from Johnnie Mae Davenport: "If you don't put it where she wants, then you leave it where it is. You leave it right here. And you make it nice again."
4. "And the city is going to move a dead woman's house to a place she didn't want it."

Ft. Worth Star Telegram

“Rights activist says struggle isn’t over: Juanita Craft honored for pushing doors open for all people”, *Fort Worth Star Telegram*, October 11, 1984

1. Eleanor Roosevelt award from TWU.
2. “As a child, she was influenced by the attitudes of her grandfather, a former slave, and her father, a school principal who would take shoving from no one.”
3. Segregated train ride that made her mother’s illness worse.
4. “I am trying to get everyone to see that these kids have brains and can be good for society,” Ms. Craft said about the demonstrations.
5. Ms. Craft has served on state and national committees; including several set up by former Presidents JFK and LBJ.
6. She’s quick to lecture the youth of today on the important values of life. “Some young people today feel the majority of the work is over. But it isn’t. They should be more active when it comes to things that concern the community.”

“Rights Pioneer Juanita Craft Dies”, *Fort Worth Star Telegram*, August 7, 1985

1. Richard Hill on Juanita Craft: “She was one of the pioneers in the civil rights movement and a fighter for desegregation”.
2. Ms. Craft died at Presbyterian Hospital in Dallas at 2:15 PM.
3. Ted Watkins on Ms. Craft: “She was meek and mild on the surface, but underneath all that she was a very strong-willed and fierce competitor.”
4. Ray Bell on Ms. Craft: “She was among the greatest when you look at the times in which she came along. She was a civil rights activist before the movement really started.”
5. Walter Beatrice Barbour on Ms. Craft: “An unselfish public servant and a terrific role model for young people. She has left behind shoes that will be awfully hard to fill.”
6. Cedar Crest Funeral Home in Dallas handled her body, which was cremated before being entombed in a cemetery in Austin.
7. Survivors include a cousin, Hazel Williams, of Albuquerque, NM, who is also Ms. Craft’s closest living relative.

Oral Histories

Coleman, Willie May, Oral History, Juanita J. Craft Civil Rights House Oral History Project, conducted Oct. 31, 2018, by Stephen Fagin and Dealey Campbell

1. Memories of Ms. Craft and picketing.
2. Memories of Lake Wahoo and the carnival on the shores that ran at the same time as the State Fair of Texas.

Craft, Juanita Jewel, Black Women Oral History Project, Schlesinger Library, January 20, 1977

1. Most referenced source in narrative above.
2. Lots of quotes and thoughts about Ms. Craft about her life and accomplishments.

Craft, Mrs. Juanita, The Civil Rights Documentation Project Recorded Interview, Dallas Public Library, Dallas History and Archives, Juanita Craft Collection

1. Memories in Ms. Craft’s own words about her life and accomplishments.

Craft, Juanita, “A child, the earth, and a tree of many seasons: The Voice of Juanita Craft”, Chandler Vaughan, ed., 1982.

1. Mostly quotes taken from other oral histories and articles.

Edison, Robert, Oral History, Juanita J. Craft Civil Rights House Oral History Project, conducted Oct. 18, 2018, by Stephen Fagin and Dealey Campbell

1. Memories of Ms. Craft from about 1975 until her death.
2. Turning the house on Warren into a museum.
3. Perspective as an educator.
4. Recollections of integration of Dallas ISD and riding the bus from the Craft Recreation Center with students from south Dallas.

Gillette, Michael L., "The Craft of Civil Rights," Humanities Texas, February, 2010, Accessed December 2018: <https://www.humanitiestexas.org/news/articles/craft-civil-rights>

1. Memories of the Adolphus
2. Memories of Lulu White and her life and death.

Secondary Sources

Abernathy-McKnight, Mamie L., "Craft, Juanita Jewel Shanks", The Handbook to Texas Online, Available: <https://tshaonline.org/handbook/online/articles/fcr59>

1. Summary of Juanita Craft's life and legacy.

Burrow, Rachel Northington, "Juanita Craft," thesis, 1994, Southern Methodist University

1. Summary of Juanita Craft's life and legacy.
2. Full of quotes from Oral Histories that were conducted that can't be viewed.

Simek, Peter, "The Lost History of Dallas' Negro Parks", D Magazine, June 2016

1. History of Lake Wahoo and other Negro Parks in Dallas.

Section 2: Mrs. Craft's Neighborhood, South Dallas

By Evelyn Montgomery, Ph.D.

In 1950, Mrs. Craft moved from the established African American community of North Dallas to a house on Warren Avenue in South Dallas, on a block changing from black to white ownership. This move placed the accomplished NAACP organizer into the middle of violent resistance to purchasers such as herself, and positioned her for future political accomplishment. Ensuring that the city of Dallas protected the residents of South Dallas and helped improve conditions in blighted neighborhoods became one key part of her advocacy efforts.

Early Residence on Cochran Avenue

Mrs. Craft lived with her husband, Johnnie Edward Craft, at 3807 Cochran Street. That location was part of a contiguous swath of segregated African American neighborhoods north of downtown. North Dallas began at the Freedman's Town around State Street and Thomas Avenue and moved west through Stringtown to the area now commonly called Deep Ellum.

Freedman's Town was a thriving residential and commercial community in the early nineteenth century. It contained African American owned businesses, churches, and houses. Residents ranged

from unskilled laborers to teachers and other educated professionals.¹⁴ During the Crafts' years on Cochran Avenue, NAACP leader A. Maceo Smith lived at 2407 Thomas Avenue, within walking distance. In the 1940s, Mrs. Craft joined her neighbor as part of the core of Texas NAACP leadership which was concentrated in North Dallas.

By 1950, Mrs. Craft's immediate neighborhood and her personal situation changed. In 1942, Dallas built its first public housing project for African Americans across N. Washington Avenue from her home.¹⁵ Its 600 affordable units were long overdue and welcome, but may have altered the character of the neighborhood. When construction began on Central Expressway in 1950, it divided North Dallas and ended its period as a cohesive neighborhood.¹⁶ That same year Mrs. Craft's husband died. She sold her home and moved to South Dallas.

Warren Avenue in the Turbulent Landscape of South Dallas

The home she purchased at 2618 Warren Avenue was between Wheatley Place, a neighborhood originally created for African American homeowners, and the Warren Addition, which began as a white community. South Dallas contained many African American neighborhoods, including The Prairie, Mill City, Queen City, and Joppe. They were interspersed with white neighborhoods in a patchwork manner.

Willie May Coleman grew up in Queen City and recalled it positively. Just to the north was South Boulevard, a prestigious enclave populated by successful Jewish business leaders she called "shakers and breakers." They had moved their homes and temples from the Cedars neighborhood to the north in the 1910s, when that area became home to factories.¹⁷ Mrs. Coleman liked to visit South Boulevard because it was beautiful. She also recalled shopping at grocery stores owned by "real nice Italians."

But such proximity made border areas ripe for contested residential integration as populations changed. The African American neighborhoods were overcrowded and growing more so during and after World War II.¹⁸ The growing African American middle class desired nicer homes with less crowding.

Both Wheatley Place and the Warren Addition were developed by Alec C. Camp on land owned by his mother, Mrs. W. A. Warren. Wheatley Place comprised six full blocks and two partial blocks southwest of Meadow Street and southeast of Washington Road, now Lenway Street. It was established in 1916 and promoted as a neighborhood available to African American purchasers seeking new houses with modern Bungalow styling, city water connections, access to

¹⁴ Mamie L. McKnight, "Introduction: There is No History, Only Biography," in *African American Families and Settlements of Dallas: On the Inside Looking Out*, published by Black Dallas Remembered, Incorporated, 1990. The neighborhoods that made up North Dallas were "annexed to Dallas between 1890 and 1912. By that time, one of the largest, most vibrant and self-sufficient enclaves in the country had emerged," though that history was no longer visible in the changing Uptown area by 1990. This publication of local family history emphasizes the racism that created segregated communities and the social and commercial benefits to some residents in having their own community to inhabit.

¹⁵ Roy H. Williams and Kevin J. Shay, *And Justice for All! The Untold History of Dallas*, 1999. "Dallas officials recommended one of the 'Negro slum areas' for the first low-income housing project that would accept only African-Americans." The authors' quotation marks indicate the inaccuracy of the judgment of the white authorities regarding the neighborhood where Roseland Homes was built in 1942, next to Mrs. Craft's first Dallas home.

¹⁶ Arrie Hughes, Jr. and Deborah Fridia, "North Dallas: Freedman's Town/Stringtown/Deep Ellum," in *African American Families and Settlements of Dallas: On the Inside Looking Out*, published by Black Dallas Remembered, Incorporated, 1990. "The Expressway exits (Washington and Ross Streets) made the heart of the Black community difficult to enter...further commercial growth in Freedman's Town was hampered by the second phase of the Central Expressway and Good Latimer Street. ...homes....and longtime churches and businesses were torn down."

¹⁷ Willie May Coleman Oral History, Juanita J. Craft Civil Rights House Oral History Project, conducted Oct. 31, 2018, by Stephen Fagin and Dealey Campbell. Mrs. Coleman admired the lawns along South Boulevard and the kind Jewish people. Only later did she understand their shared fear of racism. She said everybody shopped at the Italian-owned grocery store and were treated well by the owners. Other South Dallas white residents were not friendly, including some poorer people on Warren Avenue.

¹⁸ Jim Schutze, *The Accommodation: the Politics of Race in an American City*, 1986. "By 1940 the city's 50,407 African Americans...found themselves crammed into segregated neighborhoods covering a mere 3.5 square miles, with several thousand more living in alleys and shacks in unincorporated areas outside the city limits. About 80 percent of black homes were deemed substandard." By the 1940s, new neighborhoods were not being created for them and new housing was not being built.

transportation and other amenities.¹⁹ It did not include 2618 Warren Avenue, but the authors of the Wheatley Place National Register nomination extended the original boundaries to include other areas with similar developmental and architectural characteristics, including Mrs. Craft's house.

The Warren Addition was further southwest, next to the tracks of the Houston and Texas Central line. Warren Avenue was its northwest border but its six-block territory ended at Atlanta Street. Mrs. Craft's house was located in the next block of Warren Avenue, and may have had as much in common with the Warren Addition as it did with Wheatley Place. It opened in 1906 for white buyers, priced for purchase by working class families.²⁰ Those residents may be the "poor whites" Willie Mae remembers as particularly resistant to residential integration.²¹

The United States Census of 1940 shows the residents of the block the 2600 block of Warren Avenue as uniformly Anglo, including Edward O. Cavendar, who sold his house to Mrs. Craft in 1950. He advertised the house in The Dallas Morning News' classified section S-37, "Real Estate for Colored." Clearly, the racial make-up of the block was already changing from its state in 1940. Mrs. Craft was not the first African American to buy a house there.

Some white south Dallas residents did not flee, but tried to discourage homebuyers who breached borders with terroristic bombings.²² Both earlier bombings in 1941 and those of 1950-51 were near enough to Mrs. Craft's new home as to place it in the embattled region. As Dallas historians have documented, Dallas city officials, the Dallas Citizens Council and African American leaders such as ministers worked together to stave off violence and the embarrassment it might cause Dallas in the eyes of the nation.²³ One result may have been increased opportunities for emerging leaders like Mrs. Craft who eschewed militancy in favor of peaceful tactics within existing legal structures.²⁴

Fighting for her new neighborhood

During Mrs. Craft's residency in South Dallas, she worked for the improvement of the area both as a citizen and as a public official. The general abandonment of South Dallas by white residents after the bombings ended did not solve all local problems.

One of her early moments of political recognition was her appointment to the city's Urban Rehabilitation Board in 1971.²⁵ Service on this board was not only a path to future political

¹⁹ Daniel Hardy and Terri Myers, *Wheatley Place National Register Nomination*, 1994. Mrs. Warren's second husband had owned the land her sons developed. For Wheatley place, named for the African American poet Phyllis Wheatley, her son worked with a local African American resident, Wash Russell, to promote the neighborhood as "a community devoted to the betterment of African-American citizens." He advertised in the Dallas Dispatch that the development would have "all streets at city grade, cement sidewalks, city water and sewerage, complete bath room in every house." It was near Anglo neighborhoods, including the 2600 block of Warren Avenue, but the houses in both places were of similar modest Bungalow architecture and this cohesive character justified the expanded boundary for the registered district.

²⁰ "Desire to Get Homes Makes Suburbs Grow," The Dallas Morning News, Nov. 29, 1908, p. 12, available at <https://infoweb.newsbank.com/resources/doc/nb/image/v2%3A0F99DD8671832188%40EANX-NB-106E5668351E0F24%402418275-106E5668D0870BE7%4011-106E566CAFA76BED%40Desire%2Bto%2BGet%2BHomes%2BMakes%2BSuburbs%2BGrow?p=AMNEWS>. Southern suburbs were growing, and were usually more affordable than the ones appearing in north and east Dallas. Warren Addition lots were lowest in cost and "in demand by persons of small means who wish to own their own places."

²¹ Williams and Shay, p. 47. : "Whites' anger developed into a wave of violence against blacks ...including 19 bombings, three shootings at homes, and a mob attempting to burn down a black-owned home."

²² Tanvi Misra, "The Ugly Story of South Dallas," <https://www.citylab.com/equity/2016/05/the-ugly-story-of-south-dallas/482283>, accessed 12/20/2018. A map at this site graphically depicts the locations of bombings. Mrs. Craft's house is closest to the northernmost site.

²³ Schutze. "The outcome...was a product of truce and accommodation. It was a social standoff, with the black community arrayed on one side, the South Dallas white community on the other, and the business oligarchs in the middle, threatening here, cajoling there, holding things together with political influence."

²⁴ Rachel Northington Burrow, "Juanita Craft," thesis, 1994, Southern Methodist University. "In the 1960s, Craft would assume a more visible, personal role as a liaison between the white and black communities in Dallas. With pressure from more militant activists, the leaders of the white establishment became more receptive to negotiating with Craft....responded to the moderation of her message."

²⁵ Letter to Juanita Craft from Dallas Mayor Wes Wise, October 14, 1971, Dallas Public Library, Dallas History and Archives, Juanita Craft Collection. Informing Mrs. Craft of her appointment to the Urban Rehabilitation Board, Mayor Wes Wise wrote "Your appointment to this group was based upon the particular contribution that the members of the Council felt you, personally, could make to the effectiveness of that group."

achievement, but an education in how city services and city code enforcement could help, or hinder, the efforts of less privileged neighborhoods to improve their environments.

The board had the power to force property owners to rectify cited code violations. Mrs. Craft was familiar with the struggle to pay for such repairs. In 1970 she participated in a federally funded program to assist homeowners with code compliance, Operation Can-Do. She was the first grant recipient in the second phase, which targeted South Dallas.²⁶ Her specific needed repairs are not known. She soon joined other recipients complaining to the Urban Rehabilitation Board that contractors did inferior work for them.²⁷ This likely triggered her appointment to the board.

In 1973 she interceded for a neighbor at 2631 Warren Avenue. To meet minimum standards, the owner needed to remove trash inside and out, repair the roof, siding, floors, walls and ceilings.²⁸ He also needed to “repair inside toilet” and add an interior lavatory and bathing facilities. Willie May Coleman recalls most houses in the area in the 1950s had bathrooms on the back porch. If additions, these might commonly be accessed from outside and thus not qualify as interior. As a Councilwoman in 1977, Mrs. Craft noted that her neighborhood still had many pit-toilets or outhouses, and that the city should rectify the problem. Indoor plumbing was desirable, but not necessarily affordable.

In other efforts, she sought parity for South Dallas in streets and sidewalks, rallied children to clean up the litter she hated to see in her neighborhood, and encouraged the rodent-proofing of houses to fight disease. She was interested enough in historic preservation to involve herself with the residents of the South Boulevard/Park Row historic district as they became landmarked, but would not support the use of eminent domain to remove downtown residents in order to insure the preservation of the Mobil Building at Commerce and Akard Streets.²⁹ She represented the interests of average citizens and understood the needs of her community.

Section 3: Mrs. Craft’s Home and Domestic Life

By Evelyn Montgomery, Ph.D.

The home at 2618 Warren Avenue had already received significant additions and modern conveniences when Mrs. Craft purchased it in 1950. The changes she made to it were focused on the exterior-the backhouse, yard, and front porch. All supported her use of the house as the base of her political and advocacy efforts, the workshop for income-generating craftwork, and welcoming home for the many people who benefitted from her generosity and love.

²⁶ “Check to Rebuild,” The Dallas Morning News, Jan. 28, 1970, p. 5, available at <https://infoweb.newsbank.com/resources/doc/nb/image/v2%3A0F99DDB671832188%40EANX-NB-0FD72AB6B85402C4%402440615-0FD72AB6D4EA7B8%404-0FD72AB7C04A17BE%40Check%2Bto%2BRebuild?p=AMNEWS>. Under a photograph of Mrs. Craft, notes that she received “the first federal grant under Phase II of Operation Can-Do, the city’s massive building code enforcement program in South Dallas.”

²⁷ “Can Do is Not Doin’,” The Dallas Morning News, April 18, 1972, p. 9, available at <https://infoweb.newsbank.com/resources/doc/nb/image/v2%3A0F99DDB671832188%40EANX-NB-0FCE5526837CA542%402441426-0FCE5526A11C9571%408-0FCE5528EB19BFE7%40Can%2BDo%2Bis%2BNot%2BDoin%2527?p=AMNEWS>. In April of 1972 Mrs. Craft spoke to the Dallas City Council about unlicensed contractors and their poor work. She also criticized the city inspectors who had “not lived up to their duties,” and noted that none were African American.

²⁸ Code-related letter and enclosures from the City of Dallas, Oct. 16, 1973, Dallas Public Library, Dallas History and Archives, Juanita Craft Collection. The letter is sent in response to Mrs. Craft’s request for details about the code issues and 2631 Warren Avenue, the home of Robert Russom. Enclosures include a letter to him regarding his need to comply with the city’s demands and a long list of needed repairs.

²⁹ a child, the earth, and a tree of many seasons: The Voice of Juanita Craft, Chandler Vaughan, ed., 1982. Mrs. Craft’s words on preservation: “Tearing down old buildings bothers me. This cuts us off from the past. What are you going to show your kids about the Dallas you grew up in? A bunch of Crackerboxes? These new buildings have no soul.”

Henry Tatum, “Council Shuns Downtown Plan,” The Dallas Morning News, Nov. 9, 1978, p. 103, available at <https://infoweb.newsbank.com/resources/doc/nb/image/v2%3A0F99DDB671832188%40EANX-NB-12A01750F89E6EE0%402443822-129EC9A1219B85DA%40102-12BFE25F2864B80%40Council%2Bshuns%2Bdowntown%2Bplan?p=AMNEWS>. Portman Properties asked the city to use eminent domain to clear property surrounding the Mobil Building at Commerce and Akard for a retail mall in support of the historic structure. Mrs. Craft said “We would use our powers to force out some people who have been there a long time...I believe there is too much land involved.” The Council did not approve the plan.

2618 Warren Avenue from 1925 to 1950

The house began as a modest, low-cost structure, with minimal exterior styling and without some amenities frequently seen in other houses of the era. The original house as constructed circa 1925 consisted of four rooms within a square perimeter. (Both the thickness of the wall between the kitchen and sewing room and the rooms behind, as well as an existing corner rafter tail at that same point on the proper right side indicate the rear rooms were not original.) One interior wall divides the house in the middle from front to back. It is crossed by a single dividing wall, at a point slightly to the rear of the middle, insuring that the front two rooms are slightly larger than those behind. The enclosed diamond-shaped chase where the interior walls meet vented the heat source.

The bungalow styling on the exterior is limited to the use of a low-hipped roof and revealed rafter tails. Alterations to the front porch make its original appearance uncertain, so we cannot know if the large gable roof was original, or if it might have had stylish columns. Homes of such simplicity and size were usually found in the back of home plan and kit house catalogues such as Bennett Homes, Sears or Wardway. Four rooms with no internal bathroom was the smallest size commonly offered in the 1920s. Two examples were “The Kimball” and “The Gary,” from the 1925 catalogues of Sears and Montgomery Ward, respectively.³⁰ Montgomery Ward offered discount pricing for quantity orders, as such modest houses could be used for factory worker housing.

Without an interior bathroom, the house may have originally had an outhouse. At some point, it may have had a toilet room on a rear porch, shielded by a simple roof and walls. Such were common for the neighborhood and a simple yet convenient addition of the most basic of modern plumbing.

The house was upgraded prior to 1950. One interior upgrade was the sheetrock in place as of 2018. Damage from the sprinkler system leak in May of 2018 revealed the walls’ hidden layers. The original shiplap was initially covered in wallpaper. Later, a layer of cardboard insulation in the form of grocery store advertising signs for Cliff Maid Bread was applied under the new sheetrock. Sheetrock like this, with gypsum sandwiched between two layers of paper, was sold after 1930, and became popular in the 1940s as fireproof and easily installed.³¹ The Oak Cliff Baking Co. was selling Cliff Maid by 1930 with the drawing of the maid seen on the advertisement, so that the 1940s was a likely period for the posters to be outdated and available for salvage in quantity. The doorbell chime mounted on the drywall in the sewing room is a compact electric bell with pressed metal cover of simplified Art Deco design, suggesting an affordable model of the 1940s.

In the kitchen, the sink cabinet is also from that period. It is a Geneva metal cabinet with slightly curved edges on drawers and doors, recessed center portion and circular inset pulls. This style was offered as a bargain option in the Sears catalog in 1950 and before.³²

³⁰ *Small Houses of the Twenties: The Sears, Roebuck 1926 House Catalog*, reprint, 1991. The “Kimball” plan had four rooms, with the living room and kitchen slightly larger than the bedrooms, and rear stairs to a cellar. The roof and its rafters show the minimal Bungalow style.

Wardway Homes: Bungalows and Cottages, 1925 reprint 2004. The “Gary” was offered sized 24’ or 26’ square with no bathroom and almost no embellishment.

³¹ “Drywall,” Wikipedia, available at <https://en.wikipedia.org/wiki/Drywall>. “Gypsum board evolved between 1910 and 1930 beginning with wrapped board edges and elimination of the two inner layers of felt paper in favor of paper-based facings.”

Haniya Rae, “An Exciting History of Drywall,” *The Atlantic*, archive from 2016, available at <https://www.theatlantic.com/technology/archive/2016/07/an-exciting-history-of-drywall/493502/>. Sheetrock’s ease of installation and fireproof qualities were promoted by manufacturers in popular publications such as *The Saturday Evening Post*. The 1940s were the beginning of major sales.

³² “Drywall,” Wikipedia, available at <https://en.wikipedia.org/wiki/Drywall>. “Gypsum board evolved between 1910 and 1930 beginning with wrapped board edges and elimination of the two inner layers of felt paper in favor of paper-based facings.”

The major rear extension was in place by 1950.³³ Advertisements in The Dallas Morning News that year list the house's features as three bedrooms and laundry facilities, at a time when automatic washing machines were still impressive. The double garage in back, fenced yard, access to transportation and excellent condition were also noted.³⁴ All four advertisements were larger than those nearby and located first under the section heading, "Real Estate for Colored."

The white owners of this house between 1925 and 1950 invested in its improvement and modernization. Demographic changes between 1940 and 1950 prompted white flight away from expanding African American areas of residency. The real estate advertisements make it clear that the selling party, Mr. Cavendar, valued the house and thought investing in an agent and prominent advertisement was worthwhile. Mrs. Craft may have been fortunate to secure a nice home recently devalued monetarily by the racial changes on the block, though Mr. Cavendar may have been less pleased.

Mrs. Craft's Use and Personalization of her Home

There is no evidence that Mrs. Craft was house-proud regarding her residence. Instead, she put it to use. She publicly expressed pride in her ability to live frugally on little income, and attributed such abilities to the lessons learned under slavery and during the limited financial options for African Americans during Jim Crow.³⁵ She is not recorded as having regular employment after she left her position as a bell maid at the Adolphus Hotel in 1934, until she became a City Council Member paid \$50 per month.³⁶

She used the lessons of her childhood to earn money at home. Her mother was skilled with a needle, sewing and embellishing clothing and domestic goods. She insisted her daughter master those crafts, as a lifelong source of financial security. Mrs. Craft produced goods for sale. She credited herself with a certain knack for spotting trends and opportunities, such as the box purses she began making just as a market opened up for that accessory.³⁷ She sewed dresses and was a skilled hat maker, though it was not her favorite craft.³⁸

She was willing to try new artistic production methods. She worked in ceramics. She repurposed found objects, such as napkin rings made from tin cans. She collected and creatively used natural

Haniya Rae, "An Exciting History of Drywall," The Atlantic, archive from 2016, available at <https://www.theatlantic.com/technology/archive/2016/07/an-exciting-history-of-drywall/493502/>. Sheetrock's ease of installation and fireproof qualities were promoted by manufacturers in popular publications such as The Saturday Evening Post. The 1940s were the beginning of major sales.

³³ Ron Seibler, "The Juanita Craft House, Inspection Report", 2018. "1940's...is most likely when indoor plumbing was first introduced to the house, as is evidenced by the outside plumbing by the kitchen window, along with the age of the metal kitchen sink cabinet."

³⁴ Real estate advertisements in The Dallas Morning News on June 7, 13, 20, and 27, 1950, pages 11, 10, 12, and 12 respectively. Available at: <https://infoweb.newsbank.com/resources/doc/nb/image/v2%3A0F99DD671832188%40EANX-NB-10215B7064B8BA2D%402433440-10215B715A7B8E17%4040-10215B74EB846368%40?p=AMNEWS>, <https://infoweb.newsbank.com/resources/doc/nb/image/v2%3A0F99DD671832188%40EANX-NB-10215795E9876240%402433446-10215796DA690F52%4041-1021579A20DBEF30%40?p=AMNEWS>, <https://infoweb.newsbank.com/resources/doc/nb/image/v2%3A0F99DD671832188%40EANX-NB-102157820879751B%402433453-10215782FA3D8FF0%4039-1021578667E3FD41%40?p=AMNEWS>, <https://infoweb.newsbank.com/resources/doc/nb/image/v2%3A0F99DD671832188%40EANX-NB-10215AB5639052B5%402433460-10215AB6431DD047%4035-10215AB9553F8C88%40?p=AMNEWS>. Each advertisement differed slightly in features of the house that were listed. All emphasized that it was superior house being sold at a low price.

³⁵ Rachel Northington Burrow, "Juanita Craft," thesis, 1994, Southern Methodist University. Mrs. Craft's mother "instructed Juanita to be industrious and frugal." She taught her sewing skills and encouraged her to fill any idle moments with handiwork.

³⁶ Black Women Oral History Project, Schlesinger Library Jan 20, 1977. "I'd never had a meaningful job that paid a salary."

³⁷ Black Women Oral History Project. "I've always made a living out of fads....little party aprons I sold them for \$8 and \$10....I say, it is another challenge that I can live without having a lot of money." "I took little cans and I made napkin rings out of them. I did a lot of soap carving at that time...I used to sell shell jewelry, necklaces and bracelets and earrings and things of that sort...making box purses...I've done ceramics; I've done a lot of types of art."

³⁸ Larry Grove, "Former Teacher Sewing Clothes for JFK Dinner," The Dallas Morning News, February 10, 1963, p. 21. Available at <https://infoweb.newsbank.com/resources/doc/nb/image/v2%3A0F99DD671832188%40EANX-NB-0FF7D1FB58B05535%402438071-0FF7D1FB9A203055%4020-0FF7D1FE39D28588%40Former%2BTeacher%2BSewing%2BClothes%2Bfor%2BJFK%2BDinner?n=AMNEWS>. Mrs. Craft was interviewed in the backhouse while sewing a suit she would wear to meet John F. Kennedy. The reporter noted many hats she was making. Mrs. Craft was pictures in front of the circular arrangement of pennants she collected during her travels.

objects such as rocks and shells. She also used her artistic skills in her volunteer work. Her NAACP Youth Group members used her silk screening supplies to make bumper stickers encouraging students to stay in school.³⁹

During her childhood, she also helped her father supplement his modest income by growing vegetables. She maintained a kitchen garden, growing vegetables and fruits. It included a grape arbor, the fruits of which she used to make jam.⁴⁰

She also monetized her home by taking in boarders. She converted the backhouse, termed a double garage in the 1950 advertisements, into living quarters. She then had three bedrooms in the house to accommodate paying tenants or people in need. As she had done in her previous Dallas home, she offered temporary housing to travelers barred from hotels by segregation. In 1952, the Warren Avenue house hosted the traveling cast of *Porgy and Bess*. By providing accommodations in her home, she both earned her income and helped people.

Her home was an important location for advocacy efforts. She hosted a coffee event for school board candidates in 1965 and a discussion group on international relations for the League of Women Voters in 1968.⁴¹ In both cases, the other hostesses lived in more prestigious Anglo neighborhoods. When she was helping defrauded trade school students fight against unfulfilled promises and poor accommodations in 1968, they staged a walkout and retreated to her house. She prepared food for 35 students while being interviewed by the press.⁴² Her home served as a base for voter registration drives, a meeting place for the youth she mentored, and hosted the celebration of her first election victory.⁴³ All of the important parts of Mrs. Craft's later life came together in that house.

The Key Spaces of 2618 Warren Avenue

For the interpretation of Mrs. Craft's use of her home, three spaces are key locations: the living room, the kitchen and the back yard. The backhouse, the location of her craftwork, is not as significant if that work can be presented elsewhere, as the building interior has been significantly changed. Similarly, the porch was the likely location of important meetings, but it has been altered and there is inadequate evidence of its appearance during her time.

The living room was a site for meetings and gatherings. It was something like her office, where she could welcome people who saw a display of her credentials, in the form of her many awards and recognitions hung on the wall. She related the story of how that display received the name "living

³⁹ The Civil Rights Documentation Project Recorded Interview with Mrs. Juanita Craft, Dallas Public Library, Dallas History and Archives, Juanita Craft Collection. "We have our own silk screen process of printing...bumper stickers and placards which said, 'Stay In School.' We did three slogans in Spanish and nine slogans in English....made sandwich signs."

⁴⁰ Black Women Oral History Project. "She was continuing the teachings of industrious parents. 'my mother taught me embroidery...to be using a needle at all times; thereby I started making my own clothing at 13.' " She helped her father in his garden, and they raised livestock, a practice she could not continue on Warren Avenue. a child, the earth, and a tree of many seasons: The Voice of Juanita Craft, Chandler Vaughan, ed., 1982. Her garden allowed her to avoid pesticides and other chemicals, of which she was suspicious. "I have a garden in my backyard. I grow peas, squash, tomatoes, and strawberries, to name a few. Natural. I know what I'm putting in me."

⁴¹ " '45-65' Plan Draws Nod From Hayes," The Dallas Morning News, March 14, 1965. Mrs. Craft and her home hosted one of four coffee events where school board candidates met with citizens.

"Women Voters League to Discuss Red China," The Dallas Morning News, Nov. 18, 1968. Over two days discussion meetings were held thirteen homes, many in prosperous white neighborhoods such as Preston Hollow and the Park Cities, and Mrs. Craft's home.

⁴² Kent Biffle, "Students Stage Walkout," The Dallas Morning News, Sept. 28, 1967. Students staged a walkout from their classes and lodging at an unnamed Dallas business school (later reported as Nationwide Business College). "Students were gathering Wednesday at the home of Mrs. Juanita Craft, 2618 Warren....They're going to get a balanced meal for supper, ...cooking up a meal for about 35 or more students. She signed written statements as a witness in her living room where a crowd of students, both men and women, milled and talked about their disappointment with the school's accommodations."

⁴³ Laura Allen, "We Have Shown Them," The Dallas Morning News, Dec. 24, 1976. "For the campaign workers and well-wishers bursting from the little white house at 2618 Warren, the victory was a time for public joy (sic) 'hoorays.'"

wall” from an unnamed visitor.⁴⁴ The visitor was impressed by the display, which revealed the owner’s life in tangible form. Mrs. Craft considered the awards “her pay as a self-proclaimed professional volunteer.” Those awards on the wall doubtless inspired those she met with to share her hopeful vision and reinforced her own determination when it flagged.

The kitchen was the place where Mrs. Craft prepared food as an offering of love to the people who came to her house. She cooked fried chicken and fresh rolls for voter registration volunteers.⁴⁵ She also hosted friends, like Michael Gillette and his wife.⁴⁶ They knew Mrs. Craft for years and fondly recalled one food-centered visit with her. “LeAnn and I sat in the small kitchen of the modest Craft home in South Dallas, as our hostess presided over a pot of turnip greens bubbling on the stove,” and discussed the progress for civil rights she had witnessed in her lifetime. The photograph taken that night by LeAnn Gillette shows Mrs. Craft cooking on a gas stove, using a covered, oval graniteware pan. Visible beyond the stove are the cabinets still in place next to the door to the sewing room. A tin match dispenser is visible on the frame of the door that currently leads to the water heater closet. It is an emblematic image of the hostesses welcoming and giving nature.

The back yard offered a roomier location for gatherings of all types when the weather allowed. It was here that her NAACP Youth Group members held regular meetings and were pictured discussing politics under the grapevine in 1968.⁴⁷ She hosted parties there, inviting diverse groups of guests to mingle and learn more about each other in a relaxed atmosphere.⁴⁸ In 1970, two local officials, a City Council Member and the county treasurer sent thank-you notes after attending such a pleasant evening.⁴⁹

Both the lot and the house at 2618 Warren Avenue are small. Mrs. Craft used every bit of space efficiently to provide for herself and others. Certain iconic images located there are evocative of her life and work: the wall of awards and the comfortable chair nearby, the kitchen stove (original or an appropriate replacement), the backyard brick barbeque (extant), the grapevine (no longer in place) and a vegetable garden. While major physical changes were not Mrs. Craft’s doing, her way of inhabiting the house imbued it with her character and marks the driving forces of her life: work, caring, comforting, and bringing people together.

⁴⁴ Black Women Oral History Project. Interviewer on Mrs. Craft’s home: “As I sat here in your living room, I have counted some 45 awards and plaques and I know very well that some of your material is already housed in the library and you tell me that there are still other awards that are not on display. ...I don’t know that I have ever seen a private citizen with so many awards.” In her response Mrs. Craft reminisced about some of her awards from organizations with which she worked and others. “I had a visitor one day and she said, ‘This is what you call Living Walls. Your life is on these walls.’ And of course, I thought about the dresser drawers and the cabinet drawers around here that could have been included in that statement.”

⁴⁵ Juanita Craft Thesis. When Mrs. Craft was the Democratic Precinct Chairman, her home served as a base of campaign and voter registration efforts, and she cooked these dishes for the volunteers.

⁴⁶ Michael L. Gillette, “The Craft of Civil Rights,” *Humanities Texas*, February, 2010, available at: <https://www.humanities-texas.org/news/articles/craft-civil-rights>. Michael Gillette knew Mrs. Craft for years and fondly recalled one food-centered visit with her. “LeAnn and I sat in the small kitchen of the modest Craft home in South Dallas, as our hostess presided over a pot of turnip greens bubbling on the stove,” and discussed the progress for civil rights she had witnessed in her lifetime.

Mrs. Craft described her mother’s meticulous standards of housekeeping and cleanliness, but said to a visitor in her home “Of course, that part of her training I don’t think I have maintained, as you can see.” Her higher duties may have interfered with her ability to equal her mother’s accomplishments.

⁴⁷ Dorothea Erwin and Julia Scott Reed, “Religion, Clubs Knit Together Upper, Middle Class,” in *The Dallas Morning News*, Oct. 1 1967, pp. 1A and 11A. Members of the South Dallas NAACP Youth Council were pictured and described discussing issues of violence and working on posters under the grapevine.

⁴⁸ Juanita Craft Thesis. “Craft had potluck friendship dinners in her backyard bringing blacks and whites together.” She helped introduce people to friendly, equal social interaction across racial lines.

⁴⁹ Letter from Garry Weber, City Councilman, Sept. 21, 1970, Dallas Public Library, Dallas History and Archives, Juanita Craft Collection. “Just a short note to tell you how much I enjoyed your backyard outing last Friday night.”

Letter from Warren G. Harding, County Treasurer, Sept. 21, 1970, Dallas Public Library, Dallas History and Archives, Juanita Craft Collection. “The party was real nice Friday evening, and it was a pleasure to attend....If I can ever be of any service to you here at the Courthouse, please call on me.”

Section 4: History of the Craft House Use (1985-Present)

By Dealey Campbell

Juanita Craft was an important civil rights leader and activist at the local, state, and national level who lived in Dallas, Texas from 1925 until her death in 1985. When she passed away she left her house, located at 2618 Warren Avenue, to the City of Dallas.

After her death in August of 1985, Ms. Craft bequeathed her house on 2618 Warren Avenue to the City of Dallas. It was Ms. Craft's "desire but not a condition of this gift" that the City of Dallas move her residence to Old City Park (now Dallas Heritage Village), and "sell the real property upon which it was located and use the proceeds from the sale of the real property as it determines appropriate"⁵⁰.

The idea for Ms. Craft to leave her house to the City was formulated before her will was executed when the then Chair of the Park Board and the Director of the Park Department met with Ms. Craft to discuss her bequest to the city. A 1988 memorandum about that meeting with Ms. Craft indicates the idea to move her house was first proposed by the Parks Chair and Parks Director when "they suggested to her that she provide in her will that the house should be placed in Old City Park"⁵¹. However, the Dallas County Heritage Society, who operates Old City Park, was never consulted about this plan before Ms. Craft's will was signed in the spring of 1984 or at any time before her death nearly a year and a half later.

Initially there was an effort to see Ms. Craft's desires met, and it was announced that the house would be relocated to Old City Park. However, the Board of the Dallas County Heritage Society, now aware of the late Ms. Craft's wishes, officially rejected the request in November of 1985 saying it was inconsistent with the other structures already located at the museum site. Additionally, the 1983 management agreement between the Dallas County Heritage Society and the City of Dallas clearly stated that Old City Park was to be developed as a museum of the architecture and cultural history of North Central Texas between 1840 and 1910. For a multitude of reasons including the house Ms. Craft owned was built in the 1920s, her work in the area of civil rights did not begin until the 1930s, and Ms. Craft did not occupy the structure until 1950, it "was acknowledged that resiting the house at Old City Park would clearly create a conflict between the desires of Ms. Craft and the stated mission of the Dallas County Heritage Society"⁵².

Moving the house to Old City Park, however, was not the only option. Five additional locations were also contemplated; including Fair Park near the planned site of the Museum of African-American Life and Culture (now the African American Museum). However, discussions with the museum resulted in a Park Board consensus that the Craft house was incompatible with the design of both Fair Park and the proposed museum renderings, given the placements proposed in February 1987 by the project architect. Thus, the Parks and Recreation Board voted unanimously in April 1987 to relocate the house to the less visible South Dallas Cultural Center, which prompted interested citizens to express concern that the house should be left in its current location on Warren.

⁵⁰ Last Will and Testament of Juanita Craft, signed March 28, 1984, pages 1-2. City of Dallas Archives.

⁵¹ Memorandum to Frank Wise, Director of Parks and Recreation, to Analesie Muncy, City Attorney, about the Location of Mrs. Craft's House, March 11, 1988. City of Dallas Archives.

⁵² Letter to the Honorable Mayor and Members of the City Council from Frank P. Wise, Director of Park and Recreation Department about the resiting of the Juanita Jewel Craft House, February 12, 1988. City of Dallas Archives.

At the request of Parks Board Member Vivian Johnson, a vote on where to relocate the Craft House was postponed for two weeks in January 1988 so community input could be sought and gathered. Presentations were made in February 1988 by Old City Park, Clean South Dallas, NAACP Dallas Chapter, Afro-American Artist Alliance, Junior Black Academy, and Black Dallas Remembered, and, afterwards, the Board reaffirmed its vote to relocate the Craft House to the South Dallas Cultural Center for a variety of reasons which included adequate onsite parking, minimal traffic impacts on neighborhood, ancillary facilities for performances, exhibitions, archives, meetings and storage, accessibility, and greater accountability in matching programming to Ms. Craft's intentions.⁵³

This decision touched off a storm of protests and cries of racism from some black leaders that saw the relocation of the house to the South Dallas Cultural Center as dishonoring her memory because, "She'd be outside the Fair Park gates again"⁵⁴, while other leaders and friends of Mrs. Craft said the civil rights leader would be "appalled" by the "shameful" controversy"⁵⁵. The City Council was called on to intervene, and voted 10 to 1 to ask the Parks Board to reconsider its decision and to urge the house be placed at Old City Park like Ms. Craft originally designated in her will.

Despite this and calls from Mayor Annette Strauss and other city council members for Old City Park to make an exception, Tom Smith, executive director of the heritage society, continued to argue that the Craft house would clash with the museum's existing mission, raise contractual issues – including potentially voiding their management agreement with the City of Dallas – and possibly put their museum accreditation at risk.

Ultimately, the Parks Board voted 6-1 at the end of March 1988 to keep Ms. Craft's house in its original location on Warren Avenue. This was done despite a long list of concerns that included everything from the lack of parking and inaccessibility of the space, to the high cost to secure, monitor, and operate it. In fact, leaving the house on Warren was most expensive option considered by the City by far, and it was understood from the beginning that broad use programming would likely not be possible there because of the lack of ancillary facilities, limited space for development and the site being difficult to buffer from adjacent residences. Additionally, it was acknowledged that funders might not want to contribute to the house if left there primarily because of the difficulty associated with achieving any physical prominence because of the house's location within an already established neighborhood.⁵⁶

Notwithstanding all the anticipated challenges associated with the original location on Warren Avenue, the Juanita Craft Foundation purchased the adjacent house at 2614 Warren Avenue from Beatrice Smith for \$32,500 to use as a support and administrative facility in June of 1990. Funds to purchase the home were donated by the Eugene McDermott Foundation as the first step in a much larger plan to renovate and stabilize the area, as well as transform the Juanita Craft home into a historic landmark that could one day be used as a center for social change, ethnic pride and interracial dialogue.

⁵³ City of Dallas Archives, Juanita Craft Blue Folder, Pros and Cons list for South Dallas Cultural Center.

⁵⁴ "The Storm Over Mrs. Craft's House – The late civil rights leader's home offers a lesson on the politics of preservation", *The Dallas Morning News*, March 13, 1988, p. 1C.

⁵⁵ "Craft Home will go to Old City Park", *The Dallas Morning News*, February 18, 1988, p. 1a.

⁵⁶ City of Dallas Archives, Juanita Craft Blue Folder, Pros and Cons list for Warren Avenue Site.

Still, the house continued to be boarded up for years more while questions over which entity should operate it continued to be debated. Finally, in late 1992, the Parks and Recreation Board rescinded a contract with Clean South Dallas, Inc., and granted the Office of Cultural Affairs (OCA) authority to manage the house and develop it as a museum about Ms. Craft and the civil rights movement. Dr. Marvin Dulaney and Robert Edison were chosen to oversee the project, which, after many more delays, finally opened to the public as a house and civil rights museum in April of 1994. But, from the very beginning, the challenges of a city-owned historic house and museum proved, in many ways, insurmountable.

Despite undergoing a \$50,000 renovation and having a \$50,000 annual operation budget in 1994, the museum was soon shuttered once more for additional repairs and maintenance to the structure. When it finally reopened again in 2000, the main house and “Little House”⁵⁷ (the original garage that Ms. Craft converted into her living quarters) were extensively renovated, and the house was designated a Dallas Historic Landmark. Black Dallas Remembered (BDR), headed up by founder Dr. Mamie McKnight, operated and programmed the site, and the main house, her living quarters in the former garage, and the grounds were managed by the South Dallas Cultural Center on behalf of the OCA.

In 1998, the idea for a Juanita Craft House Garden was first conceived for the vacant lot located adjacent to the Craft House property. But it was not until late 2002 that Dr. McKnight approached the Belo Foundation about the possibility of funding a garden project for elementary age students. Finally, after six years, a multiyear grant from the Belo Foundation, and additional funding from the OCA, the garden became a reality when it officially opened to the public on May 8, 2004. The design was donated by landscape architect Linda Tycher, the Department of Parks and Recreation provided the plants and labor, and Ms. Segura and Dr. McKnight did the research and writing of the interpretative signage. The Belo Foundation provided regular maintenance of the garden under a contract with the Park and Recreation Department until 2008.

Still, the museum did not maintain regular hours of operation. “The house doesn’t have any dedicated staff members, so it takes a few days – or longer – for someone to call you back. The home is well worth the wait, though. It’s a must-see for anyone living in Dallas”⁵⁸. Dr. McKnight moved to New York City – taking most of BDR’s collection of documents and photographs with her (many of which were used in Craft House displays) – and Belo’s funding for the memorial garden upkeep ended. Thus, the job of operating and programming the site fell back to the City of Dallas

On Friday, May 25, 2018, Robert Wilonsky wrote,

“For more than two decades, [Ms. Craft’s] residence has served as a city-run civil rights museum. But it’s more a scattershot assortment of photos, plaques, placards, knickknacks. Signs point to the house along Martin Luther King Jr. Boulevard, but its doors are usually locked. A memorial garden planted 14 years ago by local dignitaries has withered; a sign bearing a history lesson and a photo of a young, wide-smiling Craft has vanished. And now the house is deteriorating: Its roof rots; its foundation, too, among countless desperately needed fixes. Because this city has forsaken its duty to care for it.”

⁵⁷ Perez, Patricia, Oral History, Juanita J. Craft Civil Rights House Oral History Project, conducted January 14, 2019, by Dealey Campbell.

⁵⁸ “Exploring Black Dallas – Tour the local sites that made history”, *The Dallas Morning News*, February 16, 2007.

Less than 48 hours after Wilonsky wrote those words, the sprinkler system inside the attic of the Craft House and Museum malfunctioned and the house sustained extensive water damage. The leak, which started sometime during the long Memorial Day weekend, was not discovered immediately. Prior to the flood, the Craft House was overdue for improvements and maintenance. The house is currently closed and is undergoing abatement as plans for its renovation and future are once more considered.

"We will just repeat history: We fix it up, we close it up, we fix it up, we close it up".

- Robert Edison as quoted on May 25, 2018 about the Juanita Craft House.

The documented constraints of operating and programming a small house in a dense, single-family neighborhood as a civil rights museum have not changed since 1994. The city has limited resources to care for its cultural assets, even one as important as the Juanita Craft House. This renewed effort must acknowledge these limitations and look for opportunities within them to find its own path to relevancy and meaning. The house and grounds survive largely intact, and in the context of the neighborhood as Ms. Craft knew it.

Notes By Source

City of Dallas Archives

Last Will and Testament of Juanita Craft, signed March 28, 1984. City of Dallas Archives.

1. Ms. Craft's wishes for her home and property after her death.
2. "To THE CITY OF DALLAS all my interest in the real property and improvements thereon located in Dallas County, Texas and commonly known as 2618 Warren Street, Dallas, Texas, subject to any indebtedness on such property. It is my desire but not a condition of this gift that the City of Dallas move my residence to Old City Park, Dallas, Texas and sell the real property upon which it was located and use the proceeds from the sale of the real property as it determines appropriate."
3. "I give, devise and bequeath the rest and residue of my estate, of every kind and character, real, personal and mixed, not otherwise specifically given herein, to THE CRAFT FOUNDATION, an unincorporated association, or its successors. It is my desire but not a condition of this gift that THE CRAFT FOUNDATION, in its sole discretion, determine the disposition of the residue of my estate."
4. "I constitute and appoint one of the following persons in the order, priority and sequence named, to serve as sole Independent Executor of this my Last Will and Testament: 1. G. Chandler Vaughn, 2. Susan Mead, 3. Joseph G. Werner"
5. Will signed on March 28, 1985.

Letter to Jack Robinson from Thomas H. Smith, November 20, 1985. City of Dallas Archives.

1. References October 14, 1985 letter asking that the Dallas County Heritage Society review possible location of the Juanita Craft house at Old City Park.
2. Dallas County Heritage Society sent their Buildings and Grounds Committee to visit the Craft Home on October 25, 1985.
3. The resolution passed by the Board was enclosed with the letter, and Tom Smith offers to assist finding a more suitable location for Ms. Craft's house.

Memorandum to Analeslie Muncy at the City Attorney's Office regarding the Juanita J. Craft House from Sandra B. Matney, Acting Director of Parks and Recreation, April 8, 1987. City of Dallas Archives.

1. "Because of potential conflicts with the adjacent residential development, and vandalism problems associated with retaining the house in its present location, the Park Board has decided to move the house to another park location, the South Dallas Cultural Arts Center."
2. The land "would not make a good park site and it has not been used for park purposes to date."
3. "Janis Everhart has been contacted previously about this lot by Housing and Neighborhood Services, who may be interested in acquiring the lot to relocate a housing structure."

Memorandum to Frank Wise, Assistant Director of Park and Recreation Department from Galen M. Sparks, Assistant City Attorney, regarding the bequest of Juanita J. Craft, May 5, 1987. City of Dallas Archives.

1. It is possible to move the house to the South Dallas Cultural Center instead of the Old City Park or another location.
2. "The relocation of the house to the South Dallas Cultural Arts Center may be deemed by the Park & Recreation Board to be consistent with the testator's intent."
3. "It is clear that the lot may be sold by the City and the proceeds used 'as it determines appropriate'. This is exactly in accordance with Mrs. Craft's wishes.
4. "The City is also free to permit the Housing and Neighborhood Services Department to use or dispose of the lot in connection with one of the programs administered by that department, if the City finds it to be in the public interest."
5. "Mrs. Craft devised the house and lot to the City, subject only to any indebtedness on the property. It is our understanding that the property was clear of indebtedness. From a purely legal perspective, there are no legal restraints on the City's disposition of the property. "
6. "While the property was left to the City rather than the Park & Recreation Board, it would not be inappropriate for the Park & Recreation Board to recommend disposition of the property to the City Council."

Letter to the Honorable Mayor and Members of the City Council from Frank P. Wise, Director of Park and Recreation Department about the resiting [sic] of the Juanita Jewel Craft House, February 12, 1988. City of Dallas Archives.

1. "The evidence that has been compiled suggests clearly that Mrs. Craft wanted her home to become a repository and symbol of her valiant efforts to advance civil rights in our city, our state and our nation."
2. It was Mrs. Craft's desire that the house be moved to Old City Park but Ms. Craft "died before the Dallas County Heritage Society was consulted and was able to reaffirm that, as stated in their 1983 management agreement, Old City Park is to be developed as a museum of the architecture and cultural history of North Central Texas between 1840 and 1910. Since the Craft House was built in the 1920's and is of no particular architectural significance an because Mrs. Craft's

work in the area of civil rights did not begin until the 1930's, it was acknowledged that resiting [sic] the house at Old City Park would clearly create a conflict between the desires of Mrs. Craft and the stated mission of the Dallas County Heritage Society."

3. Other sites considered: Juanita Craft Park, Fair Park (at the site of the proposed Museum of African-American Life and Culture, the South Dallas Cultural Center, and the existing site on Warren Avenue.
4. Juanita Craft Park was dropped when it was determined that sufficient space was not available.
5. Fair Park was dropped when it was determined that the house would not be architecturally compatible with the new museum facility or existing art deco theme at Fair Park.
6. Important note: The Museum of African-American Life and Culture Board was willing to accept the challenge of incorporating Ms. Craft's house into their site and mission.
7. Reasons why South Dallas Cultural Center was selected include: sufficient acreage available, appropriate landscaping and lighting, park-like setting, close proximity to South Dallas Cultural Center facility and access to space, staff support, and storage, close proximity to Fair Park which Ms. Craft worked hard to integrate in the 1950s.
8. Reasons against keeping house on Warren include: inadequate parking, difficult to secure, impact of traffic and congestion on neighborhood, limited programming opportunities based on size of house, no space for archive or staff.

Memorandum to Frank Wise, Director of Parks and Recreation, to Analeslie Munch, City Attorney, about the location for Ms. Craft's House, March 9, 1988. City of Dallas Archives.

1. Cites Old City Park's management agreement, section 7(E)(1) that provides that the Society will select buildings to be relocated in the park and that the buildings will be submitted to the city for approval before relocation. Also goes on to include that any additional buildings placed in the park by the city shall also be operated by the Society.
2. Section 8 of the agreement states that Parks and Recreation Board is the approving authority for the city and that all structures must conform to the Master Plan. NO WHERE in the body of the contract does it provide that the structures relocated to the park must have been constructed between 1840 and 1910.
3. The Master Plan DOES very clearly require that structures placed in the park must have been constructed between 1840 and 1910. This document is convincing evidence that the Society and the city intended for this to be a requirement for structures in the park.
4. However, section 6(A) requires that the Master Plan must be approved by the Society and the Park Board. A search of the Park Board minutes indicates that the Park Board never approved the Master Plan. This failure raises a question as to the contractual enforceability of the Master Plan.

5. Conclusion: It is possible that the city could invoke its prerogative under Section 7(E)(1) and place Mrs. Craft's house in the park.

Memorandum to Frank Wise, Director of Parks and Recreation, to Analeslie Muncy, City Attorney, about the Location of Mrs. Craft's House, March 11, 1988. City of Dallas Archives.

1. "You have stated that before Mrs. Craft executed her will, the chair of the Park Board and the director of the Park Department met with Mrs. Craft to discuss her bequest to the city. The best information that you have indicates that they suggested to her that she provide in her will that the house should be placed in Old City Park."
2. "Considering all the facts surrounding the issue of the location of Mrs. Craft's house, our previous opinion concerning the interpretation of her will, and the lack of authority of city officials to bind the city in such cases, the city has no legal obligation resulting from the conversation between Mrs. Craft and the city officials."

Memorandum to Jerry Allen, Director of Cultural Affairs, from Thomas H. Smith, Director Dallas County Heritage Society, March 11, 1988. City of Dallas Archives.

1. American Association of Museums was contacted to determine whether or not accreditation would be affected should the Craft House be relocated to Old City Park.
2. Materials were sent on March 3, 1988 and will be reviewed by the Commissioner of Accreditation in Chicago.

Letter to Ida Papert, President of Parks & Recreation Board, from C. Victor Lander, Esq. with Lander and Associates, P.C. regarding the April 7, 1988 agenda for the Park Board Meeting Land Miscellaneous, Item 3, April 6, 1988. City of Dallas Archives.

1. Lander and Associates, P.C. is the legal counsel to the Dallas Branch of the NAACP.
2. Point of letter: to stop the "formal acceptance" of the transfer of control of the Juanita Craft home from the City of Dallas to the Parks and Recreation Department.
3. "Considering the position taken by our client, the NAACP, as well as other community organizations, that the Juanita Craft home should be relocated to Old City Park as she intended, it is imperative that transfer of the control of this property not be taken hastily, but reverently, thoughtfully, and in keep with the concept that city officials hold a public trust which must not be misused or abused."
4. "Any attempt to change the status quo of this historic property, except to move the home to Old City Park, as Ms. Craft intended, will be opposed by the NAACP most vehemently, including the possible taking of legal action to prevent such change."

Memorandum to Paul D. Dyer from Pat Benefiel, Superintendent of Community and Special Programs, about the Juanita Craft House Garden, June 19, 1998. City of Dallas Archives.

1. The idea for the garden came from OCA.
2. The lot is not park property (confirmed by Tom Anderson), and was purchased through a donation from the Margaret McDermott Foundation.
3. The McDermott Foundation donation was specifically for the creation of a garden.
4. OCA has selected an architect to design the garden.
5. The garden will provide a location to program groups too large for the house.
6. The garden will serve as an extension of the Juanita Craft House.
7. OCA is trying to get approval from Public Works or Parks to start plans for the garden.

City of Dallas Archives, Juanita Craft Blue Folder.

1. Projected annual cost of all sites considered for Craft house. Leaving on Warren most expensive option.
2. Pro and Con lists for all sites considered.

Dallas Morning News

“Tempers Flare Over Site For Craft Home”, *The Dallas Morning News*, February 5, 1988.

1. “City officials said Mrs. Craft had indicated that if the home couldn’t be located in Old City Park, she preferred that it be moved to the park bearing her name in South Dallas or to the African-American Museum of Life and Culture at Fair Park”.
2. Home’s current site have prompted concerns about space and security.

“Craft Home Will Go to Old City Park”, *The Dallas Morning News*, February 18, 1988, p. 1a.

1. “Dallas City Council members, some charging park and heritage society officials with racism and elitism, ordered Wednesday that the home of the late civil rights leader Juanita Craft be moved to Old City Park.”
2. Representatives of the Dallas County Heritage Society protested the decision, but council members made it clear that their verdict was final and non-negotiable.
3. "I think we have gotten to the essence of the question, and we have made our decision,' said council member Lori Palmer."The house belongs in Old City Park."
4. Ms. Craft said she wanted her home to become a repository and symbol of her efforts to advance civil rights in Dallas, the state and the nation.
5. City Council meeting at times erupted into name calling over the issue.
6. Some council members at various times called for unity and harmony, but council member Al Lipscomb called the society "racist" and Deputy Mayor Pro Tem Diane Ragsdale accused Rucker of "demeaning" the legacy of Mrs. Craft.
7. Council member Charles Tandy, former board member with the society, defended Smith.
8. "I don't want the heritage society to walk away from here thinking we are bad guys,' Tandy said."They have had more black heritage displays and receptions than any other major board in this city. "I personally learned more about Dallas' black history during my (tenure) on the board than at any other time, so let's not give the society a black mark.' Ms. Ragsdale countered, "You mean a white mark."

9. Rucker said, “said Mrs. Craft and her artifacts -- not the house itself -- were of significance and that the council could find some other way to honor the late human rights leader.” Ms. Ragsdale disagreed.

“Craft home Letters”, *The Dallas Morning News*, February 24, 1988.

1. Letter from William R. Farmer.
2. “Let the home of Juanita Craft go to Old City Park as an exception to the rule. Mrs. Craft wanted it to go there. We should honor her request.”
3. On Ms. Craft: “Throughout her life, she brought the best out of people, white and black, old and young. Her home represents the triumph of the human spirit over adversity and hatred.”

“Choices for Mrs. Craft’s home”, *The Dallas Morning News*, February 24, 1988.

1. Henry Tatum article.
2. “The dilemma for the historic group is obvious. The Heritage Society will not be able to raise private funds for Old City Park if it no longer has any control over the placement of buildings on the property.”
3. “It seems to me that the greatest gift to Mrs. Craft’s memory would be for the city and private donors to use her neighborhood as the starting point for an overall economic revival of South Dallas.”
4. “If there has been any hint of racism in all of the discussions, it has come from those who have said that Mrs. Craft’s home would not gain proper attention if it remained where it is now. As long as people believe that an important civil rights leader can only be honored by pulling out her roots and moving them elsewhere, Dallas will always be considered a divided city.”

“Decision on Craft home delayed”, *The Dallas Morning News*, February 26, 1988.

1. Lawrence E. Young article.
2. Decision postponed for 30 days.
3. Quote from Vivian Johnson: “This one issue, in the eyes of my community, is going to determine the level of sensitivity and value of this board. Every few years there is a major issue that comes up that allows us to make a difference. This is that issue for the Dallas County Heritage Society.”

“Still Confused”, *The Dallas Morning News*, February 27, 1988.

1. Letter from Larry V. Davis.
2. “Why not locate the house next to the Bryan Cabin and redesignate [sic] that as Founders Park?”

“Voice of reason”, *The Dallas Morning News*, March 1, 1988.

1. Letter from Sue S. Romberg.
2. “Although Mrs. Craft made many contributions to modern Dallas history, neither she nor her home is in any way relevant to Dallas history.”
3. “Race has nothing to do with this issue, but what is to be decided is what is good for the city as a whole.”

“Craft home issue seen as a test: Some black leaders say their credibility is challenged”, *The Dallas Morning News*, March 7, 1988.

1. Vivian Johnson quote: “We see it as more than a single issue. The bottom line is whether the white community perceives that the black community has come of age to determine what goes on within its borders”.

“Maverick on the park board: John takes causes outside panel when she feels it is insensitive”, *The Dallas Morning News*, March 9, 1988.

1. Vivian Johnson quote: “As a result of taking decisions out of the park board arena, we have created win-win situations for the city and the African-American community. I think that is going to have a spillover effect on all communities whose desires have not been made priorities.”
2. Vivian Johnson quote: “The community should be viewed as experts and park board members the technicians.”

“The Storm Over Mrs. Craft’s House – The late civil rights leader’s home offers a lesson on the politics of preservation”, *The Dallas Morning News*, March 13, 1988, p. 1C.

1. Timeline of house negotiations.
2. In early 1985, Dallas Park Board president Billy Allen and Park and Recreation Director Jack Robinson persuaded Mrs. Craft that Old City Park was the place for her house after her death.
3. Quote from Bill Allen: “The perception of crime in South Dallas is so widespread that we felt that visitors would not go to Juanita Craft Park”.
4. Quote from Chandler Vaughn: “The mistake we all made was not asking them (Old City Park). We just assumed that they would be overjoyed to have it.”
5. Quote from Joe Wyman, Executive Director of the Historic Preservation League: “From a philosophical standpoint we can’t endorse a project like Old City Park. A house is integral to its site, and once you separate the two the house loses most of its historical significance. Moving houses to create a museum is not what historic preservation is about. If that idea were dropped, this problem might get resolved”.
6. “It has been suggested that Juanita Craft would be dismayed to see her house the center of controversy. Maybe, but probably not. Hers was a political life, and she understood that the path of change is usually tortuous and unpredictable. The parties to this controversy have shown that they know how to approach a problem from many different directions. They have yet to demonstrate that, like Juanita Craft, they also know how to push through to a solution.”

“Juanita Craft Home to be Left at Present Site”, *The Dallas Morning News*, March 25, 1988, p. 1a

1. Dallas Parks board voted 6-1 to leave house on Warren.
2. Vivian Johnson was the dissenting vote.
3. Chandler Vaughn thinks Ms. Craft would like the house staying in original location.
4. Preliminary figures from the Park and Recreation Department show that it would be most expensive -- \$91,900 a year -- to operate the house as a museum at the

Warren Avenue location. Estimates of costs for the other four locations ranged from \$62,400 to \$65,000.

“Craft house supporters buy home – Acquisition related to proposed center”, *The Dallas Morning News*, June 6, 1990.

1. Supporters of plans to transform the Juanita Craft home into a historic landmark purchased an adjacent house Tuesday as a "companion structure" to the late civil rights leader's South Dallas house.
2. The Juanita Craft Foundation and the Dallas Park and Recreation Department are collaborating to turn Mrs. Craft's home at 2618 Warren Ave. into a center for social change, ethnic pride and interracial dialogue. Toward that end, Craft Foundation officials purchased the adjacent house, at 2614 Warren Ave., to use as a support and administrative facility in the effort, foundation officials said.
3. The foundation bought the post-World War II home Tuesday from former owner, Beatrice Smith, a grocery store employee, for \$32,500. Funds to purchase the home were donated by the Eugene McDermott Foundation in Dallas, said Chandler Vaughn, executor of Mrs. Craft's estate and president of the Craft Foundation.
4. Acquisition of the companion structure -- a three-bedroom, 1,120 square foot house -- brings the foundation and the park department closer to completing their long-term goals for the Craft house, foundation and park department officials said. Under the proposal, the park department and Craft Foundation would acquire vacant lots in the neighborhood and move houses onto the lots as a way to renovate and stabilize the area.
5. Advocates have been working on plans to renovate the Craft house, possibly as part of a larger historic district, since Mrs. Craft left her home to the city in her will.

“Questions persist on proposed museum to honor civil rights leader Juanita Craft”, *The Dallas Morning News*, November 29, 1992.

1. Seven years since city took control of the house and it is still boarded up.
2. Which entity should operate it still in question.
3. City has completed extensive work on the house, including installing central heating and AC, new wiring and plumbing, said Chandler Vaugan. No other major work is needed, but the city maintains the house and grounds.

“City to manage Craft house – Ex-civil rights leader’s home to be developed as a museum”, *The Dallas Morning News*, December 18, 1992.

1. Parks and Rec Board rescinded a contract with Clean South Dallas Inc. to develop and operate the house, and granted OCA authority to manage the house and develop it as a museum about Ms. Craft and the civil rights movement.
2. The contract was not approved by Dallas City Council because the city attorney's office concluded that Clean South Dallas had not competitively bid for the contract, as required by state law.
3. Mr. Shaw and other board members said, however, that the main reason they voted to turn the house over to OCA was because Clean South Dallas could not do the job.

“HISTORY HOUSE – Long-delayed Juanita Craft museum to open by February, supporters say”, *The Dallas Morning News*, December 23, 1993.

1. Article opens with this quote: “This time it’s really going to open”.
2. Various disputes have stalled its opening. Would the small frame be moved to another site? Who would operate the museum? Where would the money come from?
3. For several years, a large sign in the front yard read “Coming Soon Craft House Restoration”.
4. Sandra Crenshaw pushed for opening of the museum.
5. Proposal for the museum was written by Dr. Marvin Dulaney and Robert Edison. "The commitment, spirit and creative energy of Mrs. Craft was embodied in the day-to-day battles to abolish the racist institution of segregation in Dallas and the United States, and her story represents one of the finest chapters in Dallas's history," it says.
6. The proposal, approved by the Dallas Park and Recreation Board, says that each of the five rooms - three bedrooms, a living room and kitchen - will have memorabilia. There will also be furniture owned by Mrs. Craft.
7. "Mrs. Craft told me as executor (of her will) that she wanted the front room to be put back just as it was," said Chandler Vaughan, chairman of the Juanita Craft Foundation. "So we're going to make it look just like she went up and got a glass of water."
8. Several concessions have been made, though, to accommodate crowds. The front door has been widened. Central heating and air conditioning have been installed. And track lighting has been placed on the ceiling to highlight the exhibits.
9. Supporters hope the city can use a vacant lot across the street for parking. Visitors may also park in a nearby church lot.
10. The museum, which will offer free admission, will be open Thursdays, Fridays and Saturdays.

“A new life for Craft house may be near”, *The Dallas Morning News*, December 29, 1993.

1. Henry Tatum article. Recalls 1970s article about The Point that Tatum had written.
2. He describes her home as “action central for decades in South Dallas. Throughout each day, a constant flow of activity would be taking place in the front room. From young children involved in community cleanup projects to national civil rights leaders, there always would be someone visiting.
3. The City Council will consider in January the hiring of two full-time staff members for the house.

“Juanita Craft house officially opens as museum – Rights leader’s influence remembered by many whose lives she touched”, *The Dallas Morning News*, February 27, 1994.

1. Joe Atkins quotes and memories.
2. House will not open to public until April, after a curator and an assistant are hired.
3. Armetia Pinkston memories and quotes.

4. Robert Edison helped develop brochures and curriculum guides for visitors. "We're kind of creating a historic district. I'm sure a lot of students will take advantage of it to learn about civil rights".
5. The restoration cost \$50,000 and the museum will have an annual operating budget of \$50,000 as well.
6. To schedule group tours, call OCA.
7. Chandler Vaughan hopes to build another home next door for meetings and a civil rights library.

"In her footsteps – The men and women Juanita Craft Inspired are now a living legacy of the late civil rights leader", *The Dallas Morning News*, April 20, 1994.

1. The kitchen table - that's where Juanita Craft fed fellow civil rights leaders. The barbecue pit out back - that's where youngsters planned protests.
2. History pervades this house. One afternoon, Emma Goodson Lloyd and Mildred Honore return to the house, and they are children again. "There are good things that happened in this home," Ms. Lloyd, 63, says to her friend. "There are good memories here."
3. Next month, her house is scheduled to open as a museum that chronicles local civil rights history. The Juanita J. Craft Civil Rights House, located at 2618 Warren Ave., is scheduled to open in mid-May, pending the hiring of a curator. An educational coordinator has already been hired. The museum's hours will be 9 a.m. to 6 p.m., Thursdays through Saturdays. Those hours may change once the staff is in place. Group tours can be scheduled by appointment now by calling the South Dallas Cultural Center at 670-0314.
4. Memories of Ms. Craft from Ms. Emma Lloyd, Mr. Joe Atkins, Janice Washington, and Mildred Honore. Lots of really good quotes.

"Rights leader's home restored – Organizers hope to open Juanita Craft residence as a city museum", *The Dallas Morning News*, August 15, 2000.

1. Old, pink crape myrtle is in full bloom at home of Juanita Craft.
2. The city of Dallas has completed extensive restoration and returned the house close to its original state.
3. Mrs. Craft's achievements were legendary throughout the state and nation, and in May the Dallas City Council enhanced her legacy by approving a Dallas Historic Landmark designation for her home at 2618 Warren Ave.
4. Her work and tenacity was reflected in the home's current name: the Juanita Craft Civil Rights House. Now, city and community leaders are trying to return the original furnishings - and some of Mrs. Craft's artifacts - to the five-room frame house.
5. Organizers say they plan to reopen the community landmark, near Malcolm X and Martin Luther King Jr. boulevards, as a city museum in November.
6. The house opened as a museum in April 1994 after a lengthy neighborhood effort to carry out Mrs. Craft's wish that the house she donated to the city be used to serve the community. But it was soon closed so the city could do much-needed repairs and decide which community group and city department would operate

the facility. The city moved the house to Old City Park for a short period but returned it to its original site at the community's urging.

7. "I'm really excited about the possibility of what can happen with the house," said Mamie McKnight, founder of Black Dallas Remembered, a nonprofit heritage organization that will move its headquarters to the Craft house.
8. Black Dallas Remembered will run the house's programs and activities. The city-run South Dallas Cultural Center, a division of the city's Office of Cultural Affairs, will manage the property.
9. Black Dallas Remembered is collecting memorabilia about Mrs. Craft and asks anyone with mementos to donate them to the civil-rights museum, Mrs. McKnight said.
10. Mementos may include personal gifts and letters from Mrs. Craft and pictures of early NAACP Youth Council gatherings, most in Mrs. Craft's back yard. The hundreds of former Youth Council members in Dallas and Texas probably have many personal photographs of civil-rights protests and activities, Mrs. McKnight said. Mrs. Craft led the youths on numerous bus trips to do civil-rights work across the state.
11. Linda Darden Lydia, director of the Dallas NAACP Youth Council, said she works to see that the council maintains Mrs. Craft's standards as a "courageous, conscientious powerhouse." "She did more for youth than anybody in the history of the Dallas branch and about as much in the state," Mrs. Lydia said. "We always strive to mirror that record."
12. Craft Quote: "A child's life can be a closed door or an open sky. It's my duty to let the children see how big the sky is."

"Philadelphia ex-mayor to help charity", *The Dallas Morning News*, November 8, 2000.

1. People who were teenagers and young adults when they protested to end segregation in the 1950s recalled those times Saturday at the official opening of the Juanita J. Craft Civil Rights House at 2518 Warren Ave.
2. Juanita Craft, a prominent NAACP civil-rights leader, held many protest planning meetings at her South Dallas home. She died in August 1985 at 83.
3. Sponsors have restored the 1930s-era frame house as it was during Mrs. Craft's heyday. It will be a museum and headquarters for Black Dallas Remembered, a local historic preservation and research organization. The city-sponsored South Dallas Cultural Center will manage the property.
4. Tommy Teel of San Antonio and his wife, Marlene, talked about their work with the NAACP Dallas Branch Youth Council when the group demonstrated to integrate the State Fair of Texas. City officials, neighbors and others participated in Saturday's program and toured the facility.
5. The house will provide tours and exhibits, youth leadership training programs and historic research projects, said Craft House interim director Mamie McKnight, a Black Dallas Remembered founder. To inquire, call 214-333-0983.

"A monument to the struggle – If the walls of this Dallas landmark could speak...", *The Dallas Morning News*, December 12, 2001.

1. It has taken more than seven years and a couple of failed starts, but this Dallas Historic Landmark is on its way to becoming what its longtime owner wanted it to be: a place that preserves the history of the civil rights movement and promotes the ideals Mrs. Craft worked for all her life.
2. The house is now a museum and center of historical programs, operated by Black Dallas Remembered, a nonprofit heritage preservation organization. The group has worked for the last 18 years to preserve the city's black history, including researching and preserving documents as well as historically significant sites.
3. The group reopened the Juanita J. Craft Civil Rights House one year ago, after years of renovation and preparation. It currently is available for tours only by appointment. The tours are free, but officials may start charging admission early next year. They hope to raise enough money for an on-site staff.
4. "More than anything else, what we're trying to do is reflect the complete story of what happened here in Dallas during the civil rights movement," said Dr. Mamie McKnight, founder of Black Dallas Remembered.
5. Many reminders can be found in the house. Two picket signs used during protests against segregation greet visitors as they enter through the back room that serves as the entry. One sign reads: "Full Service or None." In an office behind the house, a crumpled and dusty purse bears a sticker: "Pay Your Poll Tax."
6. Rooms are furnished, as much as possible, with Mrs. Craft's original belongings, including a classic red dinette set. The walls contain photos of local and national civil rights leaders, including the late Thurgood Marshall, who visited the house as legal counsel for the NAACP. He went on to become the first black justice on the U.S. Supreme Court.
7. It was as a member of the NAACP that Mrs. Craft made her mark. Dr. McKnight noted that the NAACP Youth Council established in 1946 by Mrs. Craft became a model for the rest of the nation.
8. "The students of both Lincoln and Booker T. Washington high schools came to regard this as their second home," Dr. McKnight said. "Everything Mrs. Craft did with the youth group was designed to encourage voting and to train them to be good citizens."
9. One of those young people was Mildred Honore, who acknowledged that initially she wasn't excited about going to NAACP meetings. She went because her mother insisted. "Now I see how important it was - to have actually been involved in initiating and campaigning for blacks to vote was a great thing," said Ms. Honore, who retired two years ago from the city's Office of Cultural Affairs. Mrs. Craft "was like a role model for me and a lot of other people."
10. Dr. McKnight noted that since the house reopened last year, several school and church groups have toured the facility. Information about the house has spread mostly through word of mouth.
11. Black Dallas Remembered expects a bigger year in 2002, when Mrs. Craft would have been 100 years old.
12. The organization plans an exhibit about Mrs. Craft's life to be on display in the lobby of City Hall during January. The Feb. 9 birthday of Mrs. Craft, which falls during Black History Month, will be celebrated with a major event at the house.

"And we've already got about 30 schools lined up, either for tours of the house, or for us to visit them at the school, during the month of February," Dr. McKnight said. And in April, in conjunction with the house, Black Dallas Remembered will host a civil rights symposium.

13. There also are several ongoing youth projects, including a Youth Empowerment Academy that works with middle school children and a music program for elementary school kids. In June, the organization holds a fund-raising concert for the Craft house at which gifted young musicians perform.
14. Through these and other activities, Dr. McKnight's organization intends to transform the little house on Warren Avenue into what Mrs. Craft wanted it to be. Dr. McKnight emphasized that relating the history of the civil rights movement continues to be the main objective of the house. "It's a story we're very proud of," she said. "Even as I look at it now, I'm just in awe at what these people were able to do."

"Teens' message: 'Vote for me until I can'". *The Dallas Morning News*, April 3, 2002.

1. Story about Jacquelyn Morrison who is a NAACP Youth Council Member.
2. Linda Lydia is the NAACP youth adviser for the state and Dallas chapters.
3. About 40 council youths and their supporters toured the Juanita J. Craft Civil Rights House at 2618 Warren Ave. in the South Dallas/Fair Park area. Mrs. Craft died in 1985 at age 83.
4. Black Dallas Remembered, a nonprofit heritage preservation group, operates her home as a museum.
5. At an NAACP gathering this year in Little Rock, Ark., the Dallas council met Philander- Smith College president Dr. Trudie Kibbe Reed. She became the first female president at the historically black college in Little Rock in 1998. She grew up in Dallas and was a member of the Youth Council under Mrs. Craft in the 1960s. At the meeting, Dr. Reed gave the Dallas youths a receipt from a poll tax she paid as a young voter. Before 1964, black people in Texas had to pay a special tax in order to vote.

"Seminar honors civil-rights pioneer", *The Dallas Morning News*, April 10, 2002.

1. Through the Juanita J. Craft Civil Rights House, the nonprofit Black Dallas Remembered will present the first W.J. Durham/C.B. Bunkley Jr./L.A. Bedford Jr. Civil Rights Symposium.
2. Black Dallas Remembered operates the Craft house museum at 2618 Warren Ave. in South Dallas.

"Years after her death, civic leader's legacy grows – Garden dedicated to Dallas council member, civil rights legend", *The Dallas Morning News*, May 9, 2004, p. 22B.

1. 50 dignitaries, elected officials and residents gathered for the opening of the garden.
2. Quote from Hattie Owens, Ms. Craft's first cousin: "I'm just so filled with pride that I'm a part of her family. I really don't have words. ... I'm just so pleased and happy. I really feel like I'm in touch with her today. The garden is just marvelous."

3. Dallas City Council member Leo V. Chaney, who used to be Mrs. Craft's paperboy, said, "We used to meet here in her back yard learning and singing freedom songs."

"Exploring Black Dallas – Tour the local sites that made history", *The Dallas Morning News*, February 16, 2007.

1. "If there's a strong foundation of love, devotion, sharing, understanding, dignity - that's a home," Craft said in 1971. "Otherwise it's a house - and that's not much."
2. Today Craft's home is managed by Black Dallas Remembered, a nonprofit organization dedicated to preserving and chronicling local African-American history. Her treasures are on display everywhere: dresses she sewed, food she canned, dozens of plaques honoring her service, framed invitations to the White House.
3. Among the most inspiring items hanging on the wall are two picket signs leftover from a rally at the State Fair, which then only admitted African-Americans on Negro Achievement Day. The signs read: "Full Service or None" and "Is a Football Game That Important?"
4. Near the signs is another gem: An old, blackened silk screen, whose stenciled letters spell out "I Have a Dream" and "We Shall Overcome."
5. Location: 2618 Warren Avenue in South Dallas. Call the South Dallas Cultural Center at 214-939-2787 or Mamie McKnight at 214-333-0983 to set up a tour.
6. Visiting tips (as listed in the article): The house doesn't have any dedicated staff members, so it takes a few days - or longer - for someone to call you back. The home is well worth the wait, though. It's a must-see for anyone living in Dallas.
7. Photos relating to Craft in the article including picket signs belonged to an NAACP colleague of Craft's and an example of a photo of Juanita Craft on display in the home.

"The least we can do for Dallas' first black voter is to protect her house", *The Dallas Morning News*, May 25, 2018.

1. By Robert Wilonsky, City Columnist.
2. Written right before the flood.
3. "For more than two decades, her residence has served as a city-run civil rights museum. But it's more a scattershot assortment of photos, plaques, placards, knickknacks. Signs point to the house along Martin Luther King Jr. Boulevard, but its doors are usually locked. A memorial garden planted 14 years ago by local dignitaries has withered; a sign bearing a history lesson and a photo of a young, wide-smiling Craft has vanished."
4. "And now the house is deteriorating: Its roof rots; its foundation, too, among countless desperately needed fixes. Because this city has forsaken its duty to care for it."
5. David Fisher quote: "For many years, the house has been off the radar".
6. Cannon Flowers quote: "After all the talk about Confederate memorials maybe we can begin the healing process by restoring her home".

7. Chandler Vaughn stories that can't be confirmed or refuted are told about Thurgood Marshall, Ann Richards and President Jimmy Carter.
8. The house falls under the purview of OCA, which gives tours upon request, and the Parks and Recreation Department, which maintains the grounds. Yet not a cent out of the city's \$3.1 billion budget is dedicated for the home.
9. \$12,500 raised for repairs before fundraising in earnest.
10. Robert Edison, the DISD history teacher who served as curator, asked what happens after that. "Because to keep it locked up defeats the purpose. We will just repeat history: We fix it up, we close it up, we fix it up, we close it up".

"It's just devastation': Dallas' landmark Juanita Craft home severely damaged by burst pipe", *The Dallas Morning News*, May 31, 2018.

1. By Robert Wilonsky, City Columnist.
2. Flood discovered by Marilyn Clark when she came to tour a group of members of the National Organization of Women.
3. "Clark returned Thursday morning to find the house in ruin – its ceilings collapsed, its hardwood floors buckled by a flood in the attic that has wreaked untold havoc on the 88-year-old bungalow."
4. Before the flood the house needed a new roof, a new foundation and a bit of polish. These repairs would cost an estimated \$100,000.
5. Flood occurred over the Memorial Day Weekend holiday when a pipe burst in the fire- sprinkler system in the attic. City officials said it happened between Clark's Saturday tour and Tuesday morning.
6. "The attic filled with water until the ceilings in three rooms – the kitchen, a second bedroom and the back room – gave way."
7. "The house, already seldom visited, will be off-limits for the foreseeable future."

Dallas Times Herald

"Old City Park presents too pretty a picture of Dallas' past", *The Dallas Times Herald*, February 10, 1988.

1. Jim Schutze editorial.
2. Old City Park is "an almost totally European-American and heavily sentimental version of the past."
3. "The issues of race and slavery are treated with a kind of sugar-coated disdain".
4. "But there are just too many happy slaves in the picture at Old City Park and not any angry civil rights organizers. That's not history – that's somebody's dream. The purpose of Old City Park, which belongs to the city, ought to be to teach real history, and, if the rules don't allow that, then the rules need to be junked."
5. "For a lot of people in the black community right now, the bottom line is that, even in her death, Craft is being segregated out of the State Fair, segregated out of Old City Park and segregated out of official truth."

"Empty home and an equally empty promise", *The Dallas Times Herald*, February 12, 1988.

1. Laura Miller article.

2. Quote from Johnnie Mae Davenport: "That house of hers has seen many a senator and a congressman in there. We had a lot of good ol' meetings inside and in the back yard, too. We'd have a big campaign dinner, and Juanita would cook in the house and bring it outside, and the neighbors would bring a dish. She had four picnic tables."
3. Quote from Johnnie Mae Davenport: "If you don't put it where she wants, then you leave it where it is. You leave it right here. And you make it nice again."
4. "And the city is going to move a dead woman's house to a place she didn't want it."

"Old City Park focus may be misunderstood", *The Dallas Times Herald*, February 16, 1988.

1. Thomas H. Smith editorial in response to Jim Schutze editorial.
2. "The issue is not one of black or white, it is that of finding a suitable site to honor the memory of the work of a brave woman who saw a social ill and labored to remedy it."

Other Sources

Edison, Robert, Oral History, Juanita J. Craft Civil Rights House Oral History Project, conducted Oct. 18, 2018, by Stephen Fagin and Dealey Campbell

1. Turning the Craft House into a museum.
2. Problems and delays associated with the project.
3. Wishes for the house in the future.

Perez, Patricia, Oral History, Juanita J. Craft Civil Rights House Oral History Project, conducted January 14, 2019, by Dealey Campbell.

1. Describes garage as "The Little House" and talks about NAACP Youth Council meetings held there with Ms. Craft conducting the meetings while sitting on the bed.
2. Describes the main house as "The Big House".

Segura, Judith, "Juanita Craft House and Memorial Garden: Summary of Project", June 1, 2018

1. Timeline of the Belo Foundation's involvement in the memorial garden project.
2. Thoughts and reflections on the garden and participants (including Dr. McKnight, OCA, Craft Foundation, etc.).

Chronology of Site Development and Use

The alterations and events shown in **gray text** occurred after the death of Mrs. Craft and thus after the period of significance (1950-1985) and can be removed as part of the rehabilitation of the property.

- 1924** The house at 2618 Warren Avenue is built.⁵⁹
- 1926-1955** The Sanborn Fire Insurance map shows the footprint of the house without the expansions to the rear for the Laundry and Bedroom #3 and without the Little House. In place of the Little House is a small agricultural shed.⁶⁰
- 1924 - 1950** E.O. Cavender is among some of the first documented residents of the house and property at 2618 Warren Avenue, as well as T.A. Bates, G.L. Richards, P.B. Moore Jr., and J.D. Claxton.⁶¹
- May 16, 1950** Juanita Craft purchased the property.⁶² A *Dallas Morning News* for sale ad in 1950 listed the house at \$6,500 and described it as a 3-bedroom home with a double garage, suggesting that the agricultural shed was removed and a garage built in its place. The rear addition for Bedroom #3, indicating it was constructed between 1927 and 1950.⁶³
- 1970** Juanita Craft is awarded funding under the Can-Do initiative to help property owners make improvements or remodel to meet code standards.⁶⁴ It is not known exactly what Craft did with this funding but it is possible that it was used to improve the bathroom in the House and possibly the Little House.
- 1974** Photographic evidence from 1974 shows the front porch of the Juanita Craft house, before it was enclosed.⁶⁵
- 1950-1974** Photographic evidence shows that the Little House (aka garage) has been converted to probable living quarters for Mrs. Craft by 1974.⁶⁶
- 1976** The front porch was enclosed in early 1976.⁶⁷
- 1981 or 1982** Juanita Craft experiences an attempted assault; this may be the incident that caused her to enclose the front porch, although this conflicts with reports that the porch was enclosed in 1976.⁶⁸

⁵⁹ Co. Dallas City Directory, 1924, Dallas Public Library, Dallas, Texas, p 542.

⁶⁰ *Sanborn Fire Insurance Maps: Texas*, map, vol. 4, Dallas, TX (New York, NY), <http://sanborn.umi.com/cgi-bin/auth.cgi?command=AccessOK&CCSI=96n>.

⁶¹ Co. Dallas City Directory, 1936, Dallas Public Library, Dallas, Texas, p 415; *Ibid*, 1924, p 542; *Ibid*, 1927, p 1561; *Ibid*, 1928, p 1590; *Ibid*, 1933-1934, p 1215; *Ibid*, 1934-1935, p 532; *Ibid*, 1936, p 415; *Ibid*, 1937, p 249; *Ibid*, 1937, p 931; *Ibid*, 1938, p 278; *Ibid*, 1938, p 301; *Ibid*, 1939, p 188; *Ibid*, 1939, p 203; *Ibid*, 1942-1943, p 193; *Ibid*, 1942, p 197; *Ibid*, 1924, p 542.

⁶² Historical Marker designation, Marker #16679; G. Chandler Vaughan, *HSR History*, December 14, 2018, Biographical Report on Juanita J. Craft and 2618 Warren Avenue.

⁶³ *The Dallas Morning News*, June 20, 1950, Real Estate For Sale sec., Dallas Morning News Archives.

⁶⁴ *The Dallas Morning News*, "Check to Rebuild," January 28, 1970.

⁶⁵ Historic photographs from Chandler Vaughan.

⁶⁶ Photograph shows the door with small roof covering and windows that exist today and are assumed to have been added when the Little House was converted from a garage to Ms. Craft's living quarters between 1950 and 1974.

⁶⁷ Katherine Seale, "Re: Craft Porch / Rear Entrance 1974 snapshots," e-mail to Nancy McCoy and Chandler Vaughan, September 26, 2018.

Aug. 6, 1985	Juanita Craft passed away and willed her house to the City of Dallas. ⁶⁹
Sept. 20, 1993	Certificate of Occupancy was issued. ⁷⁰ Master Permit #9309201099 was filed for the Craft House Building and site renovation by the Dallas Youth Service, totaling 1,400 SF and \$10,500. ⁷¹ Work included driveway connecting existing at front of house extended to entire back, which is delineated also as handicapped access, closed off doors (bedroom 1 and laundry room) to exterior. HVAC unit shown but not clear if in the scope of this permit. Minor repair and painting of walls on interior and replacement of vinyl in bathroom (?).
Oct. 1, 1993	Operation of the Juanita Craft House is transferred to the OCA from the Park Recreation Department. ⁷²
Feb. 25, 1994	City of Dallas dedicates and opens the Juanita J. Craft House to the public as a museum. ⁷³
Feb. 22, 1995	The house at 2618 Warren Avenue is included as a contributing resource in the designation of the Wheatley Place Historic District onto the National Register (NR#95000331). ⁷⁴
Aug. 11, 1999	Master Permit #9908111046 was filed for interior renovation with "guest house" (Little House) "addition" by the City of Dallas/EBS, totaling 400 SF and \$105,400. ⁷⁵
Oct. 14, 1999	Landmark Designation report and preservation criteria filed. ⁷⁶
May 10, 2000	Landmark Designation report passed by City Council Ordinance #24253.
May 9, 2004	Dedication of the Memorial Garden in Juanita Craft's honor on lot next to the house.
2005-2008	Three year contract starts between the Belo Foundation and the City of Dallas PAR/OCA for the maintenance of the Craft Memorial Garden. ⁷⁷
2010	The Juanita Craft Civil Rights House is designated as a Recorded Texas Historic Landmark and a marker is placed outside the house (Marker #16679). ⁷⁸

⁶⁸ Chandler Vaughan suggested that an attempted rape at the age of "nearly 80" may have prompted the enclosure of the front porch; thesis also describes this incident with reference to improving security but without reference to the porch specifically.

⁶⁹ Angela Calvin, Urban Planner, Landmark Nomination Form for the "Juanita Craft Home" dated October 4, 1999.

⁷⁰ Texas. City of Dallas. Developmental Services Building Inspection Division. *Certificate of Occupancy – 9309201100*. 1993.

⁷¹ Texas. City of Dallas. Developmental Services Building Inspection Division. *Master Permit – 9309201099*. 1993.

⁷² Katherine Seale, "Fwd: FW: Juanita J. Craft House," e-mail to Nancy McCoy, September 17, 2018.

⁷³ Robert Edison files, "Talking Drum" February 1994, p. 6. The opening date on Ms. Craft's birthday, February 9th, was missed by two of weeks.

⁷⁴ Hardy, Daniel and Terri Myers. "Wheatley Place Historic District." National Register of Historic Places Nomination Form. Hardy-Heck-Moore, Dallas, August 1990.

⁷⁵ Texas. City of Dallas. Developmental Services Building Inspection Division. *Master Permit – 9908111046*. 1999.

⁷⁶ Dillon, D. "The storm over Mrs. Craft's House: The Late Civil Rights Leader's Home Offers a Lesson in the Politics of Preservation," *The Open-Ended City*, March 13, 1988.

⁷⁷ Katherine Seale, "Fwd: FW: Juanita J. Craft House," e-mail to Nancy McCoy, September 17, 2018.

⁷⁸ Texas Historical Commission, Recorded Texas Historic Landmark. "Juanita Craft House," 2618 Warren Avenue, Dallas, TX, Marker #16679.

Evaluation of Significance

Juanita J. Craft was an important figure in Dallas' history with respect to her contributions in the area of civil rights, education, and service to her community. Her home and place of work at 2618 Warren Avenue, Dallas is historically significant as the representative property associated with her life. The period of significance for this property is thus the period of Juanita Craft's ownership from 1950 through 1985. Craft herself requested that the house be preserved to represent and carry on her belief in the ability of individuals to make a difference, and to appreciate the importance of service to community and nation. As the hub out of which Juanita Craft played a significant role in the national civil rights movement, this house is also representative of the importance of individuals working collectively from their homes toward national changes in the area of equal rights and protections under the law for African Americans in the latter half of the 20th century. While the house itself is a typical 1920s Craftsman style modest home of the period, what happened inside it helped change the course of history and influenced many lives.

The Main House retains its historic integrity in all of the seven aspects of location, design, setting, materials, workmanship, feeling, and association. Alterations that were made to the house after Mrs. Craft's death do not diminish this integrity; alterations are generally reversible and affected the rear and rear-side facades of the house. When the abatement work is complete, it is anticipated that all of the trim, lighting, outlet plates and other materials will be returned to the house after the replacement of sheetrock. Sample of paint for a historic finishes analysis were obtained prior to the abatement process to capture color information.

The exterior of the Little House also retains its historic integrity in all seven aspects. However, the alterations made to the interior to convert it to office use did remove Mrs. Craft's own alterations when she converted the space to living quarters for herself. There is no photographic evidence available of what this space looked like pre-conversion to office use. Many "Craft Kids" have vivid memories of activities in the Little House and may find photographic evidence of the interior.

The landscape retains most of its historic integrity, although alterations made by the City of Dallas at the rear of the property altered features for which there is no photographic documentation available. The front yard retains historic planting beds and the general infrastructure of its appearance, sans planting. The rear yard is less intact but the form remains and can be rehabilitated.

Use of Property

Statement of Intent

The functional intent for the property is to continue Juanita Craft's work in the home she requested be preserved through a presentation of a portion of the home and a robust programming initiative to maintain a vital and active property while fulfilling the mission. This vision recognizes Juanita Craft's own desires for the house, its past use as a limited-access house museum, and the present-day understanding of the challenges facing historic house museums nationally as an economically sustainable model. In particular, Juanita Craft's house is small, located on a dense, single-family street in a residential neighborhood. The property has limited space, parking, wayfinding, lighting and its location are challenging for a historic house museum. The Craft House is owned by the City of Dallas and has typical limitations of a city-owned property.

The Steering Committee started by looking at 114 historic sites and house museums, then narrowing that down to a list of 7 most relevant sites that were studied in more detail. Key components were sites that incorporated civil rights, identification with an individual and the use of their home as the vehicle for celebrating their contributions, traditional historic house museums, mission based/alternative use examples such as research centers and hybrid models that incorporate the home into a larger mission. Out of this effort evolved three models: the Traditional House Museum, Alternative Use and Hybrid models. The Traditional House Museum model has proven itself to be difficult to sustain financially without an heir of means or extensive public financial support. The Alternative Use model was deemed appropriate for its ability to generate income through non-museum means while preserving the property. This model tended to shift focus away from the individual's contributions. Under this model, the Committee discussed the possibility of using the House or the Little House as the location for an Artist-in-Residence program and other income-generating uses. The Hybrid model combined the Traditional House Museum with the Alternative Use models.

While each model offered lessons, the result of the study was to focus on the Hybrid model and specifically on the model that fairly equally balanced the use of the property to further the mission of the individual with celebration and education about the individual and their contributions. The hybrid model that was deemed most relevant was the Modjeska Monteith Simkins House, which uses her former residence as a meeting space for people committed to improving the lives of the most under-repressed citizens in the community. The Simkins House is owned and managed by a non-profit historic preservation organization that runs it as a museum and meeting hall. The house museum interprets Ms. Simkins and her role as a civil rights leader. The use as a meeting hall, which is made available to the under-privileged, continues Ms. Simkins' work and the museum's mission while helping to activate the home year-round.

The examples studied by the Steering Committee included the following models:

Traditional House Museum model:

- *Daisy Bates House*, Little Rock, AK
Home of civil rights leader Daisy Bates, ranch style home serves as archive and interpretive



museum related to the Little Rock High School crisis of 1957. It is owned by the Christian Ministerial Alliance and operated by the Daisy Bates Foundation, a 501 (c) 3.
Photo credit: Wikipedia

- *Anne Spencer House & Garden Museum*, Lynchburg, VA
Home and garden of Anne Spencer, Harlem Renaissance poet and local civil rights leader, this beautiful home and garden is toured for its artistic value. It is owned and managed by Spencer's heirs; a local garden club maintains the gardens.
Photo credit: newsadvance.com



- *Ruth Payne House*, Irving, TX
Ranch style home in Irving presents the story behind Lee Harvey Oswald's wife living there and Oswald's use of the garage in association with the assassination of President John F. Kennedy. Has interpretive exhibit at local library and shuttle service to the property. Owned and managed by the City of Irving.
Photo credit: City of Irving, TX



Alternative Use model:

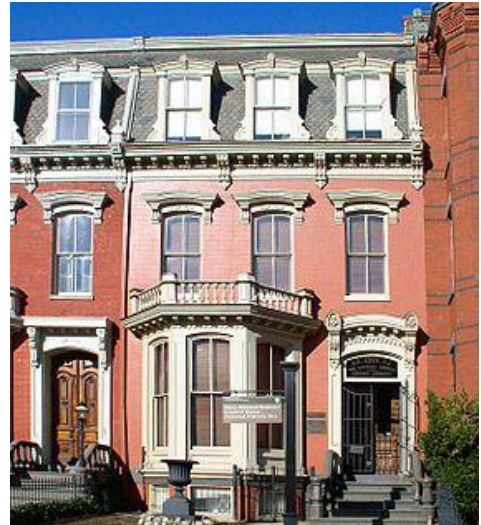
- *Caruth Homeplace*, Dallas, TX
This 1872 farm house was built by the Caruth family, one of Dallas' early and largest land holders, and converted to office space for three family foundations. Limited use of property for more public events was negotiated with the adjacent neighborhood. Owned and operated by the Communities Foundation of Texas.
- *Wilson House*, Dallas, TX
A late 19th century home is preserved and leased at non-market rates, to Preservation Dallas, dedicated to advocating and educating for historic preservation, as administrative offices and meeting space. In return, Preservation Dallas offers tours of the Wilson Block, which includes this house. Owned and operated by the Meadows Foundation, a privately endowed 501 (c) 3.



Photo credit: Preservation Dallas

Hybrid model:

- *Mary McLeod Bethune Council House*, Washington, D.C.
Urban townhome that served as first headquarters for the National Council of Negro Women and home of Mary McLeod Bethune, an educator, civil rights activist and leader for women. Opened to the public as the nation's first museum and archives dedicated solely for the purpose of the collection, preservation, and interpretation of Black women's history. Today, it serves as a temporary satellite center for the National Park Service, event location and offers self-guided tours and a video. Owned and operated by the National Park Service.
Photo credit: Wikipedia



- *Modjeska Monteith Simkins House*, Columbia, SC
Late 19th century house museum, archive and meeting hall celebrating Simkins's achievements in education, public health and human rights while serving as a community center and meeting space for targeted people. Tours are available by appointment. Owned and managed by Historic Columbia Foundation, a historic preservation advocacy and house museum organization and a 501 (c) 3.
Photo credit: Historic Columbia Foundation



Interpretive Goals

1. Prepare a professional Implementation Plan for the site.
 - Consideration of name
 - Finding a path to sustainability to ensure the mission is fulfilled
2. To create a museum experience dedicated to Juanita Craft's legacy in selective rooms.
 - Utilize technology, via website, and in-situ via interactive displays
 - Utilize voice recordings and/or commission a film
 - Utilize archival materials on display
 - Frame Craft's work in context of local and national civil rights movement
3. To continue Juanita Craft's life work by using the property for community engagement and education.

- Utilize the house for community gathering and meeting space
 - Outreach to schools and/or children and youth to continue the “Craft Kids” effort
 - Educational themes include education, housing and civil rights
- Utilize the front porch for community engagement, including exhibits (installed in 2018), scheduled neighborhood and citywide outreach via ‘Coffee with Mrs. Craft’ or similar Saturday morning open house type event.

4. To restore the home to the period of significance, the period in which Juanita Craft used the home and per her wishes.
 - Restore the living room and kitchen
 - Rehabilitate other rooms for museum and educational use
 - Rehabilitate the Little House for use as meeting and event space
 - Rehabilitate the back yard and the adjacent garden for continued use

Longer term goals include identifying options to accommodate group visits such as a Visitor Center and finding a path to sustainability to ensure the mission is fulfilled. The current size of the property limits the size of group that can utilize the facilities. A larger facility would enable larger groups and would provide space for further interpretation of Craft’s legacy. Discussion included potential acquisition of Davenport House (adjacent residence) to support Craft House and continue to build partnerships with the neighborhood churches to support larger group visits. Previously the adjacent church parking lot has been available for shared parking.

The immediate site is also part of the historic interpretation. The Juanita J. Craft Memorial Garden is in need of improvements and is part of the experience of the property.

Program of Requirements for Improvements

Improvements to achieve the interpretive and other functional goals for the property are noted below. These improvements, along with restoration work (refer to condition assessment), comprise the work proposed for the property upon which the preliminary budget estimate is based.

Site Work:

- Restore Juanita J. Craft Memorial Garden
- Restore or renovate features of the front and back yard; restore BBQ pit and planting bed areas and provide hardscape area for gatherings
- Restore or renovate plantings of the front and back yard and replace tree that was removed recently
- Remove 1990s driveway and create new accessible path to the Main House and Little House
- Further research the non-extant pie house and explore future reconstruction

Main House:

- Restore exterior of the house including the reconstruction of two exterior doors, and site conditions

- Restore Living Room and Kitchen, including original furnishings, stove and refrigerator, table ware and other objects where available and documented
- Install WiFi and hardwired data system with outlets and additional electrical capacity throughout the other three rooms of the house to enable a variety of media to be used for exhibits
- Install track lighting system at ceiling throughout the other three rooms of the house
- Provide increased electrical service (assumed) to accommodate increased needs
- Provide security system
- Provide exterior lighting for improved security and for use of the back yard
- Install sound system, integrated with data system
- Replace HVAC system; consider using micro-duct system to minimize impact on historic appearance of the house
- Re-establish running hot and cold water for the property
- Create flexible space with additional electrical outlets in Bedroom 3 per code
- Create a second restroom facility in the current Laundry space
- Repair sprinkler system

Little House:

- Restore exterior but leave non-historic windows in place
- Make improvements to interior for use as classroom space including lighting, provision of data and additional electrical systems, a sink and under-counter refrigerator and additional outlets and other infrastructure as determined to support use of the outdoor space and garden
- Reconfigure existing bathroom to meet TAS standards

Historic Finishes Analysis:

- Document historic finishes in a report prior to abatement

Interpretive Plan:

- Create professional Interpretive Plan for the property

Furnishings and Equipment:

- Furnish and provide equipment for Little House for functioning as classroom and meeting room space. Utilize flexible and easily stored tables and chairs; for indoor and outdoor use
- Provide climate controlled casework for exhibiting artifacts such as papers
- Provide equipment for office support function such as a computer and printer
- AV equipment such as a retractable screen, video equipment and sound equipment
- Provide kitchenette equipment for Little House

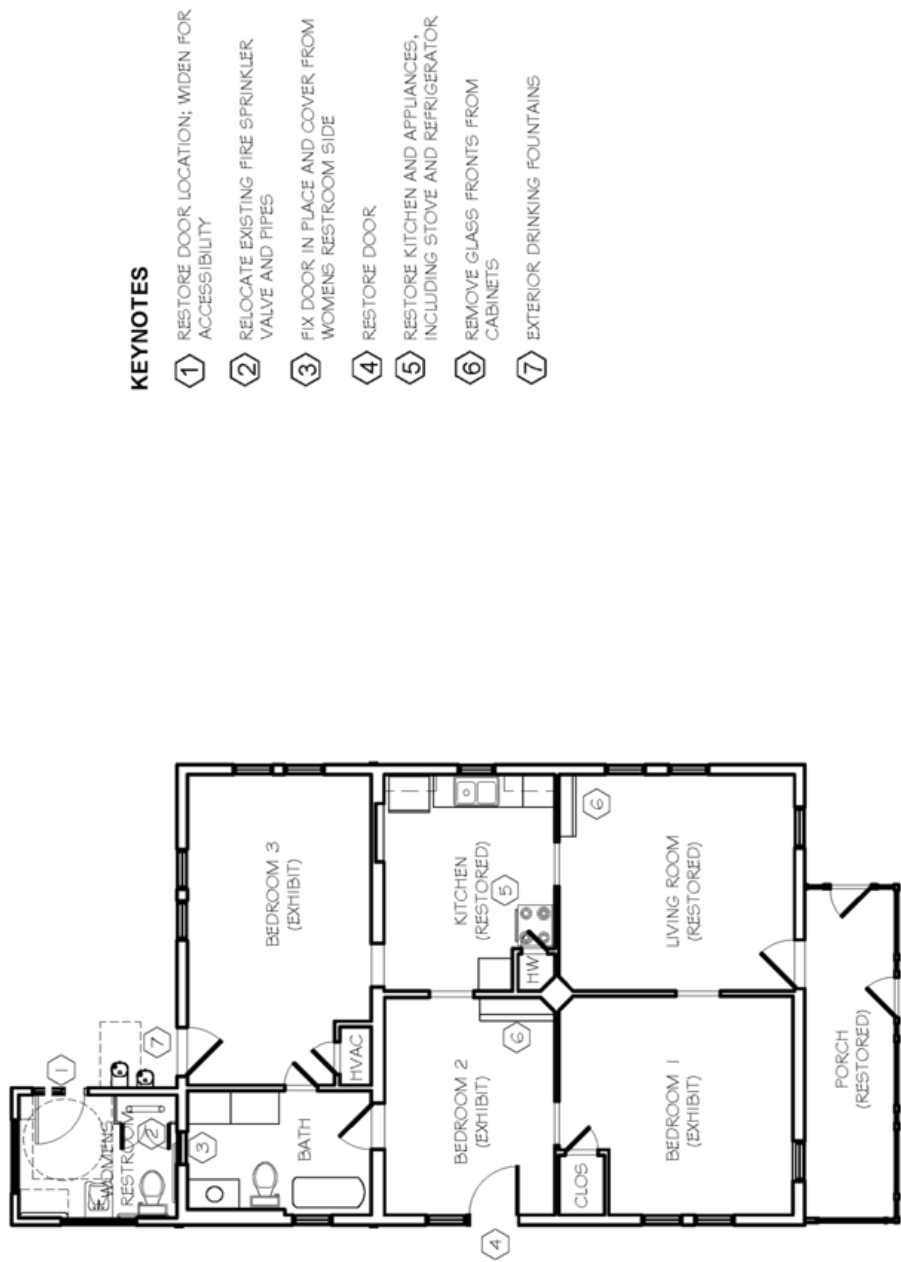
Exhibits:

- Create a professional Exhibit Plan for the property (can be in concert with Interpretive Plan)
- Provide exhibits, interactive, fixed and temporary for three rooms of the Main House
- Provide exhibits for the site, particularly the back yard

Future Goals

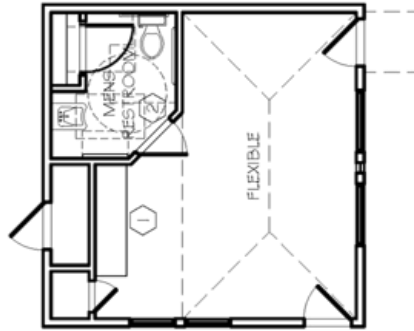
- Preserve House and Grounds.
- Continue to grow interest for the project from private sector. Form a 501(c)(3) non-profit to support the preservation of the house and develop the civil rights museum.
- Develop Strategic Vision and Implementation Plan to support future preservation efforts of house and grounds and the long-term sustainability of the civil rights museum.

Conceptual Plans



KEYNOTES

- ① ADD STORAGE CABINET UNIT WITH APPLIANCES
- ② REMOVE TUB AND MAKE BATHROOM ACCESSIBLE PER TAS STANDARDS



01 FLOOR PLAN - LITTLE HOUSE

SCALE: 1/8" = 1'-0"

Code and Zoning Compliance

This code and zoning compliance assumes a house museum use as the most stringent, while allowing for related uses such as education and meeting space. The Juanita Craft House is located in the City of Dallas and current applicable codes are part of the 2015 International Building Code family, as listed below:

- 2003 International Existing Building Code
- 2015 International Building Code
- 2015 International Mechanical Code
- 2015 International Plumbing Code
- 2015 International Fire Code
- 2015 International Energy Code
- 2017 National Electrical Code
- Texas Accessibility Standards, TDLR

Zoning

The site is situated in a residential area and is zoned Residential R-5 (A) overlayed with Planned Development PD 595 and Historic H100.

Zoning analysis is dependent upon use and the status of the Certificate of Occupancy (CofO). It appears that the CofO was issued for a museum use and without any parking in 1993; however, no research has been undertaken to confirm this as the standing CofO. As long as there is no change to the CofO, the lack of parking would be grandfathered.

According to the 1993 permit application, one accessible parking space was provided at the front drive. However, there is no sign or markings and the space is deficient with respect to current standards.

General Building Heights and Areas

Priority Level 3

Description

The one-story main house is classified as Assembly Group A-3 as a house museum. Its construction type is type VB, wood unprotected and the building is approximately 1,300 square feet. The Little House is classified as Business Group B as administration area. Its construction type is also type VB and the building is approximately 420 square feet.

Condition

Compliant. While the building code does not require a fire sprinkler size for buildings of this small size in the A-3 and B occupancies, a fire sprinkler system has been added. The modest buildings meet current allowable height and area restrictions.

Recommendation

Do not increase the floor area or building height beyond allowable code maximums.

Interior Finishes

Priority Level 3

Description

Historic interior wall and ceiling finishes shall be accepted as they are per 1203.5 Interior Finishes of the 2012 IEBC. Non-historic interior wall and ceiling finishes shall be as required by the 2015 IBC, Interior Wall and Ceiling Finish Requirements by Occupancy, for a sprinklered building.

Condition

Since abatement will cause the removal of all drywall, replacement material shall meet current code.

Recommendation

Provide Class B and Class C finishes for new construction as described above.

Means of Egress

Priority Level 3

Description

The occupant load factor at 30 net for a museum occupancy is approximately 43 people in the main house. The building has two exits – appropriately separated with one at the front and one at the rear. The occupant load factor at 100 gross for a business occupancy is approximately 5 people in the Little House. The building has two exits, although only one exit is required per current code.

Condition

Compliant. Exit doors may swing in (against the direction of travel) with an occupant load of less than 50. The travel distance to exits is well within the travel distance requirements.

Recommendation

Do not increase the floor area or building height beyond allowable code maximums.

Stairs and Handrails

Priority Level 1

Description

The front door is accessed by two steps and no landing.

Condition

Non-compliant. If this door is to remain operational, a landing is required per current code.

Recommendation

If the door is to remain operational, provide steps and landing to meet current code requirements.



Steps at front door to porch



Back door to Bedroom 3

Plumbing Fixtures

Priority Level 1

Description

One uni-sex restroom is provided in the Little House. A drinking fountain is not provided.

Condition

Non-compliant. Building code requires separate facilities provided for each sex based on the use group and occupant load

Recommendation

Provide a second code-required restroom within the Laundry space. Provide a drinking fountain or make other arrangements as allowed by code.

Accessibility

TAS requires that when a portion of an existing building is renovated, an accessible route to, from and including the specific areas being renovated, be provided. If the area is a primary space, the accessible route beginning with the parking space must be addressed.

Renovation work at the site would be considered an Alteration by TAS, and therefore subject to the minimum requirements associated with alterations of a primary function (in this case, the museum and Little House would be considered a primary function). The site is a designated historic property; therefore any proposed alterations to the historic house would be subject to TAS section 4.1.7 Accessible Buildings: Historic Preservation. Alterations include, but are not limited to, remodeling, renovations, rehabilitation, reconstruction, changes or re-arrangement of structural elements.

If no alterations are contemplated, the American Disability Act still mandates compliance. Non-compliance is in direct violation of this legislation and would put the City of Dallas in the position of potentially being sued. Therefore, improvements that improve compliance should be undertaken when the opportunity exists to do so and while making other improvements in the vicinity.

The review sequence of accessible elements and spaces used in this report generally follows TAS:

- A. Exterior Accessible Routes
- B. Parking & Curb Ramps
- C. Entrances
- D. Plumbing Elements and Facilities

Exterior Accessible Route

Priority Level 1

Description

TAS requires at least one accessible route within the boundary of the site. An accessible route is defined as a continuous, non-obstructed path connecting all accessible elements and spaces of a building or facility. Interior accessible routes may include corridors, floors, ramps, elevators, lifts, and clear floor space at fixtures. Exterior accessible routes may include parking access aisles, curb ramps, crosswalks at vehicular ways, walks, ramps and lifts. Accessible parking and curb ramps are discussed later in this section.

Condition

A low retaining wall along the street edge transitions the grade from the yard to the street elevation. The wall is recessed at the front sidewalk to form two steps. The wall turns to form a border for the sloping driveway. The driveway continues to rise more gently towards the rear of the house where it transitions to a sidewalk. The concrete paving at the rear of the house is more level and almost flush with the back door of the house and the doors to the Little House.

Recommendation

Provide an accessible route from the sidewalk to the house and Little House. Provide directional signage as required.

Parking & Curb Ramps

Priority Level 1

Description

Parking for the site is unmarked parking along the residential street and in the unmarked single-width driveway.

Condition

Parking is limited. There are no accessible parking spaces. There are no provisions for bus-drop.

Recommendation

Provide an accessible parking and signage as required by code.

Entrances

Priority Level 1

Description

The front door to the house and enclosed porch is accessed from two steps at the front with no landing or one step and covered side porch. The rear door of the house is almost level with the surrounding paving. The doors to the Little House are also almost level with the surrounding paving.

Condition

Entrances to the house and Little House are not currently designated as accessible or not accessible.

Recommendation

Designate the front and/or rear entrances to the house as accessible. If the front entrance is to be accessible, provide a ramp or sloping sidewalk and landings as required. If the rear entrance is to be accessible, confirm paving is within range for the accessible path and level areas at the door. Modify sills, doors and door hardware as required to comply with TAS / ADA requirements.

Plumbing Elements and Facilities

Priority Level 1

Description

One working restroom is located in the Little House. No drinking fountain is provided.

Condition

The existing restroom has a toilet with grab bars, shower and sink and adequate floor space around the toilet. The tub and shower do not meet current accessibility requirements.

Recommendation

Remove the tub and shower. Make adjustments to the toilet and sink to meet current accessibility requirements may necessitate replacement. Modify wing wall at the sink area so that it doesn't interfere with required clearances. Adjust or replace accessories such as grab bars and dispensers. If a drinking fountain is added, it should be accessible.

Architectural Description

The Juanita Craft house is located in an area known as South Dallas/Fair Park, approximately two miles south-east from downtown Dallas. The area is characterized by early twentieth century residential neighborhoods and small commercial structures. Highway construction for Central Expressway and Interstate 45 have crossed through some of these neighborhoods, subdividing and effectively changing their identity. The Juanita Craft house is located on Warren Street, the northern boundary within the Wheatley Place National Register Historic District (NR 95000331). Nearby are the Queen City Heights, (NR 95000332), Romine Avenue (NR 95000333), and South Boulevard/Park Row (NR 79002930) National Register Districts as well as one of Dallas' National Historic Landmarks known as Fair Park (NR 86003488), site of the 1936 Texas Centennial Exposition and the State Fair of Texas.

Set mid-block on a quiet street, the house fits in with its Craftsman/Bungalow style neighbors. A one-story wood framed structure with hipped roof, the building is simple, accented by a gable end front porch and simple wood trim. The exterior is composed of traditional wood tear-drop siding, wood windows and doors, exposed roof rafters and a red composition shingle roof. There is a narrow sidewalk leading to the central front door of the house and a drive way to the right that leads to a gate and beyond, to the historic garage. Additions to the house include extension and enclosure of the front porch, completed by Mrs. Craft as a way to improve security in a neighborhood that grew increasingly dangerous during her lifetime. The alterations to the original porch occur on both sides; on the left side, the porch floor has been extended, new double 4x4 wood columns added at the outside corner and where this extension adjoins the original porch structure, an almost flat corrugated translucent roof has been added. The alteration on the right side has a semi-hipped roof; the sidewalk leads one into this covered area at the front door. It appears that the original columns have been removed from the front porch, and replaced with the previously mentioned double 4x4 wood columns. A flush wood door has replaced the original front door. The porch has been enclosed with a wood siding half-wall, with Plexiglas above to the underside of the roof structure. It is understood that this porch enclosure was constructed at the direction of Juanita Craft, and provided her with a larger porch where she and guests could sit outside and enjoy the outdoors while somewhat protected from view. The rear porch was enclosed and expanded and another small addition was added to the rear of the house to enlarge the bathroom and create a laundry room. A historic garage of the same form and materials is located at the rear of the property; this structure was used by Mrs. Craft as living quarters so that she could rent out the rooms of the main house for income. Both buildings on the property are painted white. The yard is simple but embellished with stone walls and planting beds. The Juanita J. Craft Memorial Garden is located on the lot next door.

The interior plan of the house consists of six rooms: the front door enters into a living room, to the left is a bedroom, to the back of that bedroom is another bedroom, to the right of that is the kitchen. A bathroom is located behind the second bedroom and the enclosed back porch (Bedroom 3) is located behind the kitchen. The rooms have wood and linoleum floors, walls and ceilings have been covered with thin sheets of drywall and wood trim is simple and unadorned. The original wall material was likely to have been wallpaper over the wood boards and newspaper has been detected in some areas but the drywall was installed within Mrs. Craft's lifetime. The kitchen cabinets and fixtures and the bathroom are from the period of Mrs. Craft's lifetime. These elements are in generally good condition except where damaged by a recent sprinkler pipe burst. A survey for hazardous materials has identified the textured drywall as asbestos-containing, which will necessitate removal and replacement with new drywall. Doors and door hardware are also original giving the interior a high degree of historic integrity.

The Little House interior was renovated by the City of Dallas in the late 1990s for use as office space. The bathroom was renovated and made accessible to use with a wheelchair and the ceiling of the space was opened up to the roof framing for a higher and more dramatic space. This interior does not represent the period of Mrs. Craft's lifetime but is intended to provide administrative space and an accessible restroom that could be used by the public. The yard and garden are maintained in fair condition.



Site Assessment

The property consists of the residential lot that contains the Juanita J. Craft House and the adjacent lot, which contains the Juanita J. Craft Memorial Garden. Like many of the surrounding homes, the house faces the street with a walk connecting the front door with the street. A driveway is located along the west side of the house to the rear where it transitions to a sidewalk at the fence line. The lot to the west contains the Memorial Garden and the lot to the east contains a residence. The subject site is relatively flat with several mature trees. A low painted stone wall/curb is parallel to the street and serves as the only notable grade change on the site. Another wall of the same material is found closer to the house in the form of garden bed delineation. These site features are historic. The rear yard does not represent the period of time during which Mrs. Craft lived in the home and when she used the back yard as a gathering space, for events and to grow produce. Limited photographic evidence is available, which makes it impossible to accurately reconstruct this space. The brick BBQ pit in the back yard is a potential historic feature to retain. A pie shed was removed from the back yard in recent years. A detailed evaluation of the landscape features and plantings was not part of the scope of this HSR but it is recommended this be added in the future.

Grade and Surface

Priority Level 1

Description

The change of elevation along the street edge is accommodated by a low stone retaining wall with a break for a step at the walk to the front door. The low wall turns to edge both sides of the driveway as it slopes up alongside the house. The drainage for the site generally falls toward the

front of the house. While there is some change in elevation at the front yard of the house, the sides and back are nearly flat. New paving, installed in the 1990s, is located nearly at the same elevation as the interior of the house and the Little House, which prevents positive drainage away from the buildings and covers up the crawl space ventilation along the side and rear façades of the house.

Condition

Poor. After a rain, ponding occurs at the east side of the house and along the sides of the Little House. The paving along the back of the house is almost level with the floor inside the house. The walk and driveway do not meet current ADA/TAS requirements for an accessible route from the street. There is no cross ventilation for the crawl space of the house. In addition, the back-splash of rain water falling from the roof onto the paving and back onto the wood siding of the house has caused deterioration of the wood siding.

Recommendation

The paving and ground plane on the east side and around the Little House and other areas should be removed and redesigned to both provide positive drainage away from the house and to enable ventilation of the crawl space. Provide an accessible route from the street to the house as part of this effort. Design means of preventing excessive back-splash on wood siding from adjacent paved areas through use of gravel or planting beds.



Little to no slope along back of site



Deterioration at wood siding along paved walkways

Landscape and Vegetation

Priority Level 2

Description

There are a number of mature trees on the site. Planting beds surround the house, Little House and garden. Beds at the house are edged with red block while the beds at the garden are edged with stone. Boxwood hedges line the house and sidewalks. The lawn is grass with areas of dirt. Original plantings were removed in the 1990s; one photograph taken in 1990 shows some of the planting features.

Condition

Fair. The planting beds are well manicured in most areas. The plants along the front elevation are irregularly shaped. A large section of the front yard is dirt where the grass has died.

Recommendation

Replace the planting beds along the front elevation to match the original condition. Add sod or ground cover to dirt areas.



Plantings along driveway and garden area

Site Features

Priority Level 1

Description

The side and rear yards are fenced. A 42" black metal picket fence runs along the street and garden with a gate at the driveway area. A segment of white picket fencing is located at the side where the driveway transitions to a sidewalk. Other areas are chain link fencing. Lighting is limited to the building exteriors. The historic fencing was chain link, approximately 3' high.

Condition

Good. Fencing appears in good condition. Due to the height of the fencing, security is not improved.

Recommendation

Modify fencing as required for TAS/ADA improvements. Consider replacing white picket fence with chain link and adding additional lighting to the site as needed for security.



View of north elevation

Architectural Assessment Summary – Main House Exterior

Architectural Description of Exterior

The Juanita J. Craft House is a one story structure of wood frame construction. The rectangular plan is composed of a hipped roof volume oriented north and south, with a gable volume over the front porch protruding toward the street. The hipped roof bends slightly at a shallower slope near the eave.

The building's primary orientation is to the street. The front porch has been enclosed and expanded with an enclosed portion to the east and covered portion to the west. The rear of the house has been modified at least two times – once to enclose the back porch and once to add the laundry room. The back porch may have been an addition to the original house due to an angled rafter tail at the west elevation. These alterations fall within the period of significance. The building retains its historic appearance with a few exceptions from the renovations undertaken in the 1990s. The front porch wall, now stucco, was of wood paneling with vertical grooves. Other alterations are east and rear elevations.

Structure

Priority Level 1

Description

The structure of the main house is of wood frame throughout. Piers are unknown, but may also be of wood. Wood sheathing is used on the interior side of the studs and lapped (tear drop) siding is used on the outside of the studs. The roof is framed with lumber and wide plank boards as sheathing. Access to the crawl space and attic/roof structure was not possible, but photographs provided by Ron Siebler enable identification of materials – refer to Attic for additional information.

Condition

Unknown. There is no evidence of serious failure or excessive settlement in any particular area of the house. Since access to the crawl space and the attic was not possible, the condition of the wood framing is unknown.

Recommendation

An allowance to address unknown conditions, particularly with the piers, is recommended. Refer also to Crawl Space for additional recommendations.

Crawl Space

Priority Level 1

Description

The structure of the main house is unknown and is inaccessible. The crawl space is visible via the floor access panel in bedroom 1 where the dirt is only a few inches from the underside of the floor framing. Piers were not visible. There is no visible ventilation provided to the crawl space.

Condition

Poor where visible; unknown elsewhere. At the floor access, dirt was moist on the day of the assessment but ponding water was not noted in that limited area. The floors in the house are out of plumb to a noticeable extent. A larger support beam appears to be held up with narrow concrete or wood posts. There is no cross-ventilation possible due to the ground and paving elevation on the sides and rear of the house.

Recommendation

It is assumed that the house has settled (sunken) over the years while at the same time the grade around the house has risen, creating the poor drainage conditions that exist today. In the 1990s, paving was added at nearly the same elevation as the interior at the back of the property, which served to further raise the grade at the back of the property. In order to achieve a minimum of 8 inches from the dirt to the underside of the framing, raising and leveling the house is recommended while lowering the grade elevation around the exterior to the extent practical. The raising can be minimized to achieve the distance from soil to wood and to level the floors while hand-digging can be undertaken to create a trench with a minimum of 18 inches clearance for maintenance access. Raising will enable access to inspect the piers, which it is assumed would be left in place, with new piers being added at each location where settlement

is too extensive to shim. Raising, installing new piers, creating an accessible trench for maintenance/inspection of the crawl space, re-establishing cross ventilation and then lowering the house to its new and higher elevation is recommended. New site grading and the accessible entrance are also recommended.



Crawl space

Wood Siding

Priority Level 1

Description

The façade of the Juanita J. Craft House is enclosed with novelty wood siding that has been painted white. The rear porch addition, now Bedroom 3, Laundry and Bathroom have been sided with the same novelty siding to match the original structure's siding. The corner seams are covered with vertical wooden 2"x4" boards with a quarter-round painted white, with just the 2"x4" at the seams where the later additions meet the original structure. The exterior of the enclosed porch is the exclusion, while the exterior of the house which has been encased by the enclosed porch continues with the novelty siding.

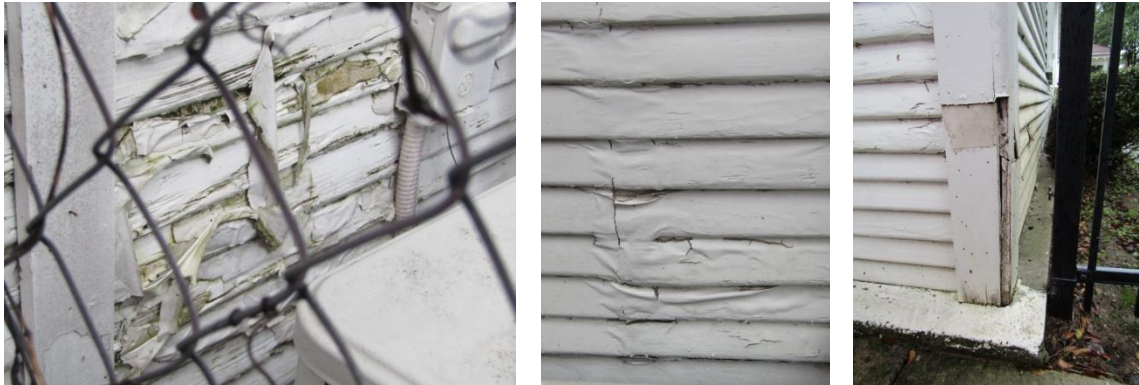
Condition

Fair. There are widespread areas of peeling and bubbling paint on each façade of the house. The bottom of the 2"x4" seam covers at the corners of the house, show deterioration and are

missing part of either the 2"x4" or the quarter-round in places such as the corner where the north and west elevations meet. There are also large areas of novelty siding that show major deterioration.

Recommendation

Remove and replace deteriorated wood siding and match existing detailing. Replacement wood should be a high quality wood similar to original species and have a rough sawn face, similar to existing. Remove loose and damaged paint and repaint.



Wood Siding conditions, October 2018

Windows – Double Hung

Priority Level 1

Description

Double hung wood sash windows are the predominant window type with wood stops and glazing putty. They include one-over-one lights; wavy glass was observed at a few locations. The sash chord is rope and hardware appears to have been replaced. Windows feature white painted wood casings and wood sills. The upper sashes are secured with brackets and the lower sashes are painted shut. The windows may be replacement sash, judging from the limited amount of paint on them and the hardware, but are most likely replicas or very similar to the original windows. Weather-stripping was not observed because windows were not operable. Frames and sills are of wood.

Condition

Fair to Good. The windows were painted shut. Most of the glass has been replaced with float glass. Typical conditions include paint cracking and deterioration at the bottom rails of both upper and lower sash. Some deterioration was noted at sills, primarily at the north and west elevations. Glazing compound is in poor condition. Frame conditions are similar to that of the windows. Some of the window sills are in very deteriorated condition.

Recommendation

Repair or replace selected rails and stiles. Replace missing hardware, including weather-stripping if not present. As part of window restoration, repair deteriorated wood, reglaze using glazing putty, replace glass with wavy glass (as an option), and repaint. Determine if windows

will remain painted shut for museum use purposes. Install weather-stripping and re-fix windows if desired for improved performance. Repair frames and sills similar to windows.



Typical single hung wood window; condition of glazing putty and sills, October 2018

Windows – Fixed and Hopper

Priority Level 1

Description

The laundry room includes a wood fixed window and wood hopper window. Both windows have patterned glass.

Condition

Good.

Recommendation

Repair or replace selected rails and stiles. Replace missing hardware, including weather-stripping if not present. As part of window restoration, repair deteriorated wood, reglaze using glazing putty, replace glass with wavy glass (as an option), and repaint. Replace missing

hardware, including weather-stripping if not present. Determine if windows will remain painted shut for museum use purposes. Install weather-stripping and re-fix windows if desired for improved performance. Repair frames and sills similar to windows.



Fixed and hopper windows

Doors

Priority Level 2

Description

Hinged wood four panel doors, 1 ¼" thick and painted white. Door hardware has been replaced in most areas with modern hinges and locksets. White aluminum storm doors with glass inserts are located at the front and back doors.

Condition

Fair. The door hardware does not meet ADA/TAS standards and weather-stripping is missing in most areas on exterior doors.

Recommendation

Replace hardware to be consistent including hinges, locksets and weather-stripping. Hardware should meet ADA/TAS standards at the designated accessible entrance(s). Perform minor repairs and repaint.



Back Door, October 2018



Assumed front door, October 2018

Porch

Priority Level 1

Description

The front porch was enclosed after 1974, starting at the left corner of the north elevation and encompassing the front entry door, ending before the north elevation living room window. The bottom half of the enclosed porch is wood framing exposed on the interior and covered in stucco on the exterior. The upper half of the porch consists of a series of aluminum sliding glass windows and fixed windows, allowing for a continuous view in the west, north and east directions. The slab is covered with forest green indoor-outdoor carpeting. Exterior screens area evident in some of the historic photographs.

Condition

Poor. Water and moisture infiltration has caused widespread damage and biological growth at the inside faces of the porch enclosure.

Recommendation

Replace deteriorated wood framing and infill panels. Remove biological growth. Portions of the porch framing and cladding may be replaced due to deterioration. Clean slab and check for deficiencies. Paint exposed surfaces. Replace the indoor-outdoor carpeting. Provide exterior screens at operable windows.



Porch, October 2018



Rafter Tails

Priority Level 2

Description

Rafter ends are wood 2" x 4" cut parallel to the wall and painted white.

Condition

Fair. Several rafter ends on the west elevation are deteriorated and splitting. Other areas are in good condition.

Recommendation

Repair and replace deteriorated wood to match original. Remove loose paint and repaint. Add painted metal covers with a small drip edge to protect end-grain over rafter tails, typical.



Deteriorated rafter tail, October 2018

Roof Decking

Priority Level 1

Description

The roof is decked with 1"x 6" wood, painted white at the eaves, exposing the underside of the overhanging roof.

Condition

Fair. Peeling paint is leaving the wood susceptible to damage.

Recommendation

Repair and replace any deteriorated wood to match original. Remove loose paint and repaint.



Roof decking, October 2018



Main Roof

Priority Level 3

Description

The overhanging sloped roof is covered with red asphalt composition dimensional shingles. The primary roof is hipped with a gable ended volume over the porch toward the front street elevation. The back porch, now enclosed, is a continuation of the main volume with a lower hipped volume over the laundry room. Shed roofs, an extension of the main roof, protect the back door and a former side door at the east. A black roof ventilator is located along the rear to provide ventilation to the attic. White aluminum gutters and downspout exists along a portion of the rear elevation.

Condition

Fair. The age of the roof is unknown. Debris, including tree leaves and limbs, are evident at the roof valleys and gutters, potentially causing damage to the roofing material. The gutters and downspouts are also in fair condition.

Recommendation

Remove tree leaves and limbs and other debris from roof and gutters.



Main Roof at rear of structure, October 2018

Porch Roof

Priority Level 1

Description

The front porch where it was expanded both east and west is clad with a low-sloped corrugated metal roof, painted white. White aluminum gutter and downspout exists along the east portion.

Condition

Poor. The roof has virtually no overhang to protect the walls below.

Recommendation

Reconstruct the porch roof using a water resistant membrane under the metal roof to match the original. Consider adding a small overhang to protect the walls below.



Porch Roof at east side, October 2018

Attic

Priority Level 1

Description

The attic is accessed from a pull down access door and folding ladder, which was inaccessible at the time of this condition assessment. However, attic/roof structure photographs, taken before the access was prevented, were provided by Ron Siebler and enable identification of materials. The roof deck is composed of wood planks and in other areas by nailing lath that would have been used for a wood shingle roof with a plywood deck above that. The attic ceiling is insulated with blown-in insulation, the amount of which could not be measured. Haphazardly located wiring and cabling was noted in these same photographs. The HVAC unit is located in this attic; access to this unit is haphazardly accomplished. The original brick flue is also visible in the attic, but does not extend through the roof. The chimney is visibly out of plumb.

Condition

Unknown. Since the crawl space and the attic was not accessible, the condition of the wood framing and roof decking is unknown. Once abatement is complete, access to the attic will be possible. The blown-in insulation has settled.

Recommendation

An allowance to address unknown conditions at the attic and roof deck is recommended until the abatement and crawl space access work is complete. Add blow-in insulation to the attic to improve the insulating value. Provide for safety of the pull-down staircase for access. Provide plywood walking platform in the vicinity of the access and HVAC air handling unit, relocate and organize wiring and cabling and provide lighting. Remove the brick chimney to the level of the ceiling.





Architectural Assessment Summary – Main House Interior

Architectural Description of Interior

The interior of the house is representative of the modest Craftsman style of the exterior with simple wood trim, five panel stile and rail wood doors, narrow board wood flooring, linoleum in wet areas such as the kitchen and bathroom, and drywall walls that were added at a later date over the original wood ship-lap boards with muslin and wallpaper finish. Here, the drywall incorporated a texture finish that contains asbestos, thus necessitating the removal of all the drywall. This was not uncommon in residential construction in the 1950s and earlier. The following is a summary of McCoy Collaborative Preservation Architecture's assessment completed in October 2018.

Environmental Conditions

Priority Level 1

Description

An Asbestos Survey by Targus Associates in August 2018 described textured walls and ceilings throughout the house as asbestos containing. A Limited Fungal Growth and Bioaerosol

Assessment by Benchmark Environmental in July and October 2018 described active fungal growth present on walls and ceiling of the home, moisture readings in the severe range and elevated levels of bioaerosol compared to outdoor samples. A Lead Paint Survey by Targus Associates in August and October 2018 described lead paint at various locations in the house.

Condition

Asbestos is scheduled for removal in April 2019.

Recommendation

Abate hazardous materials including asbestos per Targus Associates recommendations. Remediate environmental conditions and mold and follow recommendations by Benchmark Environmental and Targus Associates. Work will include the careful removal, cataloguing, labeling and salvage of historic materials prior to the abatement. These requirements were reviewed with Targus Associates on site and will be reviewed by the Steering Committee prior to bidding the abatement work. In four of the rooms, wood trim may remain in place because drywall was installed around the trim, rather than under it. In the remaining three rooms, wood trim will need to be salvaged. Work should be completed by specialists in these fields prior to construction operations. Work around areas with lead-based paint should follow federal and state requirements but will not be part of the abatement contractor's scope.

Living Room, Bedroom 1 & Closet



Left to right: Living Room and Bedroom 1

Flooring

Priority Level 3

Description

The floor in the Living room and Bedroom 1 is 3 ¼" hardwood flooring with transparent finish. The floor of the closet is loosely laid linoleum over the original hardwood flooring and floor hatch. The finish of the wood flooring is darker and appears older. The linoleum is primarily white, speckled with gray and brown colors.

Condition

Fair. There is some minor buckling and deterioration found in these two rooms, with small areas of faded stain. The most prominent area of buckling is found in the doorway between the Living room and Bedroom 1. The wood flooring beneath the loose linoleum in the closet exhibits worn finish, drops of paint and other substances, and a large area of unfinished plywood. The linoleum is curling at the edges as it is unsecured to the floor.

Recommendation

Repair buckling and maintain wood floors. Due to damage and buckling in areas most affected by burst pipe, replace buckled board and refinish flooring in these rooms.



Typical area of buckling in the doorway (left), and the wood floors under the linoleum in the closet (right)

Base

Priority Level 2

Description

The base along the walls in the Living room and bedroom 1 are a wood 5 ¾" board and quarter-round that have been painted white to match the color of the walls. The base in the closet visibly differs in height, starting at 6" on the left wall and 8 ¼" on the right wall, and coming together in the middle of the back wall.

Condition

Good. The base and quarter-round are in good condition with a few areas of peeling paint and a few spots where the quarter-round is split and detached from the wall.

Recommendation

Replace the damaged quarter-round in the areas where it is deteriorated or split. Remove loose paint from the base boards and quarter-rounds, and repaint.



Detail of differing base height in the closet

Walls

Priority Level 1

Description

The walls in the Living room and bedroom 1 are textured drywall, painted white.

Condition

Textured drywall to be removed as part of abatement work.

Recommendation

Replacement of drywall is necessary after abatement. Wood trim and other devices such as lighting, electrical switch and outlet plates, doors, hardware and wall bases, which will be salvaged from rooms where their removal was necessary to accomplish abatement, will be reinstalled; repaint. Toe molding will be replaced throughout.

Ceilings

Priority Level 1

Description

The ceilings are composed of the same textured drywall that has been painted white to match the walls.

Condition

Textured drywall to be removed as part of abatement work.

Recommendation

Replacement of drywall is necessary after abatement. Light fixtures, which will have been salvaged from rooms where their removal was necessary to accomplish abatement, will be reinstalled; repaint.



Detail view of ceiling in Living Room.

Doors

Priority Level 2

Description

Door casing is 4 ¾" wood, painted white. Closet door is a five panel wood door, 1" thick with ball tip hinges.

Condition

Fair. Door casing paint is bubbling and peeling in some areas.

Recommendation

Remove loose paint and repaint.



Closet door in Bedroom 1 and cabinet doors in Living Room

Cabinet

Priority Level 3

Description

The wood cabinet in the Living Room includes a 14" deep base cabinet with wood doors and top and fixed shelving painted white with open fixed shelves with glass doors above. The glass doors are thought to be an addition related to the use of the house as a museum, and not historic.

Condition

Good. The doors do not fully close.

Recommendation

Adjust doors to close. Determine if doors should be kept or removed.

Kitchen & Bedroom 2 (current Sewing Room)



Kitchen (left) and Bedroom 2 (right)

Flooring

Priority Level 1

Description

The floor in the Bedroom is 3 ¼" hardwood flooring with transparent finish. Most of the wood flooring in the kitchen, except along the north wall, is plywood, suggesting it had been replaced sometime after the original construction. The flooring in the kitchen was linoleum to match that found in the closet of Bedroom 3 and the Bathroom.

Condition

Poor. Water has damaged most of the flooring in Bedroom 2. The wood floor and the linoleum have been removed from the majority of the Kitchen, exposing a plywood sub-floor. The plywood subfloor is in fair condition.

Recommendation

Replace deteriorated wood with wood to match the original species. Refinish wood in rooms requiring repairs. Replace plywood and linoleum.



Damaged floor in Bedroom 2

Base

Priority Level 1

Description

The base along the walls in Bedroom 2 and Kitchen are a wood 8 ¾" board and quarter-round that have been painted white to match the color of the walls.

Condition

Poor. The base and quarter-round are deteriorated in areas and wavy at exterior walls. Paint is cracking and peeling.

Recommendation

Replace the damaged base and quarter-round in the areas where it is deteriorated or split. Remove loose paint from the base boards and quarter-rounds, and repaint.

Walls

Priority Level 1

Description

The walls in Bedroom 2 and Kitchen are textured drywall, painted white.

Condition

Textured drywall to be removed as part of abatement work.

Recommendation

Replacement of drywall is necessary after abatement. Wood trim and other devices such as lighting, electrical switch and outlet plates, doors, hardware and wall bases, which will be salvaged from rooms where their removal was necessary to accomplish abatement, will be reinstalled; repaint. Toe molding will be replaced throughout.

Ceilings

Priority Level 1

Description

The ceilings are composed of the same textured drywall that has been painted white to match the walls.

Condition

Textured drywall to be removed as part of abatement work.

Recommendation

Replacement of drywall is necessary after abatement. Light fixtures, which will have been salvaged from rooms where their removal was necessary to accomplish abatement, will be reinstalled; repaint.

Doors

Priority Level 3

Description

Door casing is 4 ¾" wood, painted white. Bathroom door is a five panel wood door, 1 1/4" thick with modern hinges and hardware.

Condition

Fair. Wood casing in the kitchen is deteriorated and peeling in some areas.

Recommendation

Repair wood casing, remove loose paint and repaint. Maintain door and hardware.

Cabinets

Priority Level 2

Description

The wood cabinet in Bedroom 2 includes a 19" deep base cabinet with wood top and doors and fixed shelving painted white with open fixed shelves with glass doors above. Glass doors are thought to be additions related to the museum use of the house and not historic. The base cabinet along the west wall of the Kitchen is a metal unit white in color with integral porcelain sink. This base cabinet is flanked by upper wood cabinets on both sides. Integral to the cabinet construction is a system for adjusting shelf heights within the cabinets, some of which is visible at the refrigerator location where the upper cabinet was modified. A wood base cabinet is located on the east wall and a section of wood shelving is built into the wall along the south wall. Upper wood cabinets are located along the west wall, above the stove at the north wall and above the base cabinet on the east wall. There appears to be a base cabinet or furnishings item missing from the right-hand side of the sink.

Condition

Fair. Cabinets are in fair condition.

Recommendation

Limited historic photographs of the kitchen are available. A determination for the appearance of the kitchen will need to be made or it can be returned to its appearance pre-pipe burst.

Bedroom 3 (current Craft Kid room), Bathroom & Women's Restroom (current Laundry Room)



Bedroom 3 (left) and Bathroom (right)



Bathroom looking into Laundry Room (left) and Laundry Room (right)

Flooring

Priority Level 3

Description

The floor in Bedroom 3 is 3 ¼" hardwood pine flooring with transparent finish. The floor of the Bathroom and Laundry Room is linoleum. The linoleum is primarily white, speckled with gray and brown colors. The same linoleum was also found in the closet of Bedroom 3.

Condition

Fair. The wood flooring is buckling along the joints in the floor around the middle span of the house, most likely the result of water damage sustained during the pipe burst. The linoleum flooring is peeling at the seams and ripped in a few areas.

Recommendation

Repair wood flooring and refinish as required. Replace linoleum flooring to match existing.

Base

Priority Level 1

Description

The base along the walls in Bedroom 3 and portions of the bathroom and laundry room is a wood 4 ¾" board and quarter-round that has been painted white to match the color of the walls.

Condition

Fair. The base and quarter-round is in good condition in Bedroom 3. Portions of base are missing in the laundry room.

Recommendation

Replace the missing sections of base. Remove loose paint from the base boards and quarter-rounds, and repaint.

Walls

Priority Level 1

Description

The walls in Bedroom 3, Bathroom and Laundry are textured drywall, painted white. The Bathroom has a tile wainscot of gold 3x3 tile to 36" high at the tub and sink and a painted green faux-tile 4x4 to 54" high at west wall. The latter suggests the end of the original construction, prior to the expansion of the Bathroom and addition of the Laundry.

Condition

Textured drywall to be removed as part of abatement work. Tile is in good condition.

Recommendation

Replacement of drywall is necessary after abatement. Wood trim and other devices such as lighting, electrical switch and outlet plates, doors, hardware and wall bases, which will be salvaged from rooms where their removal was necessary to accomplish abatement, will be reinstalled; repaint. Toe molding will be replaced throughout.

Ceilings

Priority Level 2

Description

The ceilings are composed of the same textured drywall that has been painted white to match the walls.

Condition

Textured drywall to be removed as part of abatement work.

Recommendation

Replacement of drywall is necessary after abatement. Light fixtures, which will have been salvaged from rooms where their removal was necessary to accomplish abatement, will be reinstalled; repaint.

Doors

Priority Level 3

Description

Door casing is 4 ¾" wood, painted white. Closet and bathroom doors are five panel stile and rail wood doors, 1 1/4" thick with modern metal hinges.

Condition

Good.

Recommendation

There are no recommendations for the doors.

Architectural Assessment Summary – Little House Exterior

Architectural Description of Exterior

The Little House is a one story structure of wood frame construction. The square plan is composed of a hipped pyramid roof volume, with a roof protrusion over the front entry door on the north elevation. The building was most likely initially constructed as a double garage and was converted to living space by Mrs. Craft. The interior was converted to office space by the City of Dallas in the late 1990s.



View of north elevation

Structure

Priority Level 1

Description

The structure of the Little House is of wood frame throughout with a slab-on-grade foundation. Wood sheathing may have been used on the interior side of the studs (not visible today) and lapped (tear drop) siding is used on the outside of the studs. The roof is framed with planks. Access to the roof structure was not possible; there is no accessible attic space.

Condition

Unknown. There is some damage to the wood siding, which may have also affected the wood stud framing, particularly along the sill plate. There is no evidence of serious failure or excessive settlement in any particular area of the Little House. Since visibility of the wood structure was not possible, the condition of the wood framing is unknown.

Recommendation

Perform a probe to uncover the condition of the sill plate and framing in areas of damaged wood siding.

Wood Siding

Priority Level 1

Description

The façade of the Little House is encompassed in novelty wood siding that has been painted white. The corner seams are covered with vertical wooden 2"x4" boards with a quarter-round painted white.

Condition

Fair to Good. There are widespread areas of peeling and bubbling paint on each façade of the Little House. The bottom of the 2"x4" seam covers at the corners of the Little House, show deterioration and in places are missing part of either the 2"x4" or the quarter-round. There are also large areas of novelty siding that show major deterioration.

Recommendation

Remove and replace deteriorated wood siding and match existing detailing. Replacement wood should be a high quality wood similar to original species and have a rough sawn face, similar to existing. Remove loose and damaged paint and repaint.



Siding conditions include peeling and bubbling paint, discoloration and rotting wood.

Windows

Priority Level 1

Description

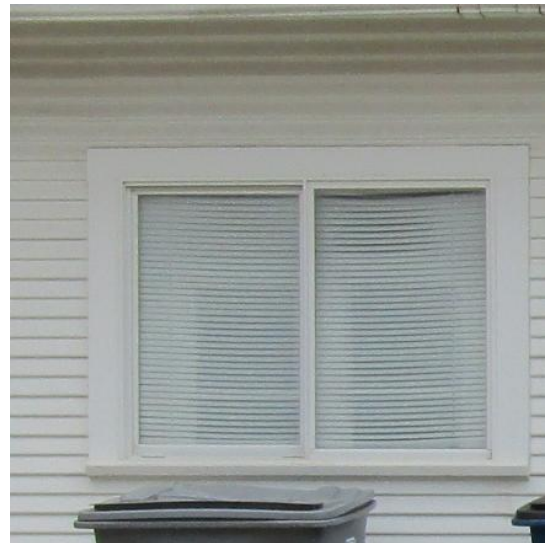
Single hung white vinyl windows are located on the east elevation. They are one-over-one light configuration. Sliding white vinyl windows are located on the north elevation. There is one small fixed window in between the two sliding windows. Windows feature white painted wood casings and wood sills. These windows are not historic but it is not known when they were installed (most likely post-Craft's death) but since the space will be used for non-historic purposes and is not to be interpreted as the place where Mrs. Craft lived, the existing windows are left in place.

Condition

Good. Windows appear relatively new.

Recommendation

Maintain windows.



Single hung windows (left), and white vinyl sliding windows (right).

Doors

Priority Level 2

Description

Hinged wood four panel doors, 1 ¼" thick and painted white. Door hardware has been replaced in most areas with modern hinges and locksets. A white vinyl storm door with a single full panel glass insert is located at the front door.

Condition

Good. The door hardware does not meet ADA/TAS standards and weather-stripping is missing in most areas.

Recommendation

Replace hardware to be consistent including hinges, locksets and weather-stripping. Hardware should meet ADA/TAS standards at the designated accessible entrance.

Rafter Tails

Priority Level 3

Description

Rafter ends are wood 2"x 4" cut parallel to the wall and painted white.

Condition

Good. Rafter ends are primarily in good condition.

Recommendation

Remove loose paint and repaint.

Roof Decking

Priority Level 3

Description

The roof is decked with 1"x 6" wood, painted white at the eaves, exposing the underside of the overhanging roof.

Condition

Fair. Peeling paint is leaving the wood susceptible to damage.

Recommendation

Repair and replace any deteriorated wood to match original. Remove loose paint and repaint.

Roof

Priority Level 3

Description

The overhanging sloped roof is covered with red asphalt composition dimensional shingles with white fascia. The roof is hipped pyramid with a shed roof protrusion over the front entry door on the north elevation. A black roof ventilator is located along the rear to provide ventilation to the attic. White aluminum gutters and downspout exists along a portion of the rear elevation.

Condition

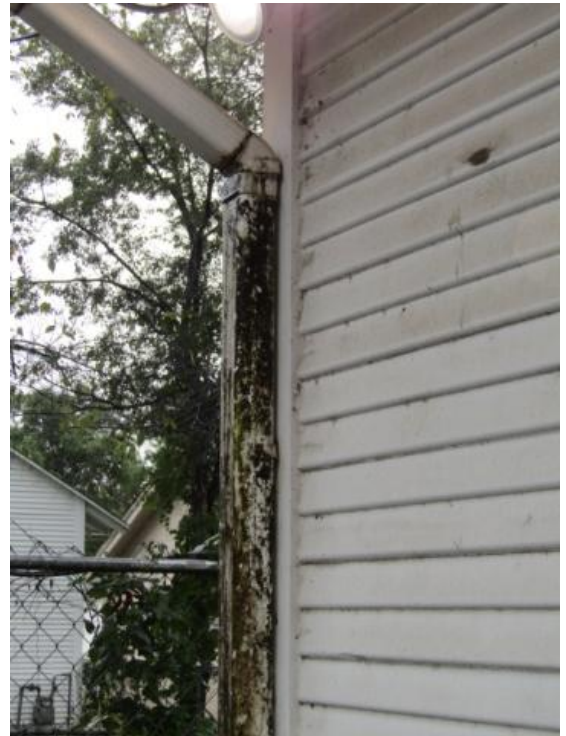
Good. The age of the roof is unknown. Biological growth is evident on the gutters and downspouts at the southeast corner by the A/C unit. Gutters and downspouts are in good condition.

Recommendation

Remove debris and biological growth from roof and gutters.



Biological growth on the downspout.



Architectural Assessment Summary – Little House Interior

Architectural Description of Interior

The Little House was converted to office use by the City of Dallas in the late 1990s. It is not known what the interior looked like at the time of Juanita Craft's death. The current condition is new drywall with an expanded ceiling that follows the underside of roof rafters on three sides, and a new restroom facility. The following is a summary of McCoy Collaborative Preservation Architecture's assessment completed in October 2018. After this assessment, the City of Dallas performed cosmetic repairs on the interior.

Flexible Room (current Guest Room) & Men's Restroom (current Bathroom)



Flexible Room

Flooring

Priority Level 1

Description

The flooring in the flexible room and closet is linoleum over the concrete slab. The linoleum is primarily white with flecks of gray. The flooring in the bathroom is 8x8 white ceramic tile. The tile transitions to the linoleum with a rectangular tile border angled with the door.

Condition

Fair to Poor. The linoleum has been severely damaged in the flexible room, with large areas of the linoleum missing, exposing the concrete foundation below. The ceramic tile is in good condition with no visible chips, cracks or missing tiles. The grout is faded and discolored, but also appears to be intact.

Recommendation

Replace linoleum to match existing. Clean ceramic tile.



Little house Interior



Base

Priority Level 3

Description

The base throughout the flexible room is a 3 ½" wood board, painted white. The wood base is also found in half of the bathroom, along the walls around the sink. The walls at the toilet and shower have cove base with tile wainscot above.

Condition

Fair.

Recommendation

Maintain existing base.

Walls

Priority Level 2

Description

The walls of the Little House are gypsum board, painted white. Two walls in the bathroom are covered with a tile wainscot to 36" of 4 ½ x 4 ½ off-white tiles with gray and orange speckles. The wainscot is topped with a light gray tile border.

Condition

The walls and tile wainscot are in good condition.

Recommendation

Maintain existing walls and tile wainscot.

Ceilings

Priority Level 2

Description

The ceilings of the flexible room and bathroom are of the same gypsum board painted white to match the color of the walls. The flexible room ceiling is vaulted over the main area, with a lower flat ceiling along the wall with the closet. The ceiling in the bathroom is flat.

Condition

Good. The ceiling is in good condition.

Recommendation

Replace.

Cabinet

Priority Level 3

Description

A wood base and upper cabinet, painted white, with plastic laminate top is located along the south wall. The lavatory in the bathroom is wood with a similar laminate.

Condition

Good.

Recommendation

Maintain existing cabinet.

Doors

Priority Level 3

Description

Door casing is 3 1/2" wood, painted white. Closet and bathroom doors are five panel wood doors, 1 1/4" thick with modern metal hinges.

Condition

Good.

Recommendation

Maintain existing doors.



Cabinet and doors

Preliminary Budget

A preliminary budget is established for this project. Preliminary construction costs are based on an order of magnitude of the proposed scope of work outlined in this report. These numbers include construction in 2019 dollars, along with contractor general conditions, overhead and profit. Added to the construction cost are soft costs such as professional fees and owner contingency, for a total project budget. The City of Dallas has funded an completed abatement work. Reference page 13 for a description of the priority levels. A breakdown of the costs as follows:

Construction Budget:

	Priority 1	Priority 2	Priority 3
Site Improvements	\$ 41,000	\$ 12,000	\$ -
Structural Modifications ⁴	\$ 52,000	\$ -	\$ -
Exterior Modifications	\$ 58,000	\$ 4,000	\$ -
Roof and Attic	\$ 14,000	\$ 6,000	\$ 7,000
Interior Modifications and Specialties	\$ 53,000	\$ 6,000	\$ 8,000
Plumbing and Electrical ⁵	\$ 65,000	\$ -	\$ -
Little House	\$ 42,000	\$ 3,000	\$ 10,000
General Conditions	\$ 61,000	\$ 13,000	\$ 9,000
Contractor Overhead, Insurance and Profit	\$ 96,000	\$ 11,000	\$ 8,000
Subtotal Construction Budget	\$ 482,000	\$ 55,000	\$ 42,000
TOTAL Construction Budget	\$ 579,000		

Soft Costs Budget:

A/E Fees (12%)	\$ 70,000
Historic Finishes Analysis	\$ 20,000
Permits/Testing (1%)	\$ 6,000
Owner Contingency (10%) ⁶	\$ 58,000
Interpretive Plan	\$ 41,000
Exhibit Plan Design & Fabrication ⁶	\$ 148,000
Furniture and Equipment	\$ 60,000
Juanita J. Craft Memorial Garden	\$ 15,000
TOTAL PROJECT BUDGET	\$ 997,000

Notes:

1. Construction budget figures do not include escalation, special conditions such as overtime work or an extended construction schedule. The City of Dallas may also have costs outside of those listed that will need to be added
2. Costs for removal of hazardous materials is not included.
3. Soft costs include anticipated A/E fees, owner costs and a construction contingency.
4. The building's structural condition has not been evaluated as part of this report. Foundation work and limited roof framing repair work is however anticipated and budgeted as an allowance.

5. The building's mechanical, electrical and plumbing systems have not been evaluated as part of this report. An allowance is included for budgeting purposes for new HVAC, plumbing, and electrical work noted by the City and others.
6. Budget figures for interpretive planning and exhibit design/fabrication are taken from the Texas Historical Commission's Interpretive Planner's data for similar properties under their stewardship, using the average cost.

Conceptual Construction Phasing

Scenario 1: National Trust for Historic Preservation African American Cultural Heritage Action Fund: if grant application is successful (grant application was to fund design and construction) and design followed by construction can proceed immediately. At this time, the grant application results are expected in June of 2019 with funds available 45 days thereafter. This schedule assumes that the City of Dallas will fund and procure abatement work and will be able to encumber the grant funds upon their availability.

Phase I – Planning and Kick-Off Event - completed

Inaugural Juanita J. Craft Humanitarian Awards	September, 2018
HSR Completion	January 8, 2019
Kick-Off Event Birthday Anniversary	February 9, 2019

Phase 2 –Abatement - completed

Abatement Documents	through March, 2019
Paint Analysis (samples only)	January – March, 2019
Abatement	April - May, 2019

Phase 3 – Construction and Opening Event

Design Procurement	August - September, 2019
Interpretive Plan	June –August, 2019
Design and Construction Documents	October, 2019 – April, 2020
Construction Procurement	May – July, 2020
Construction	August, 2020 – May 2021
Exhibits Design and Fabrication Procurement	August –October, 2020 (or before)
Exhibits Design and Fabrication	November, 2020 – May, 2021
Opening Event	June, 2021 or later

Scenario 2: Private fundraising effort of less than one year in duration is anticipated with the goal of opening on Ms. Craft’s birth date. This schedule assumes that the City of Dallas will fund and procure abatement work.

Phase I – Planning and Kick-Off Event - completed

Inaugural Juanita J. Craft Humanitarian Awards	September, 2018
HSR Completion	January 8, 2019
Kick-Off Event Birthday Anniversary	February 9, 2019

Phase 2 –Abatement - completed

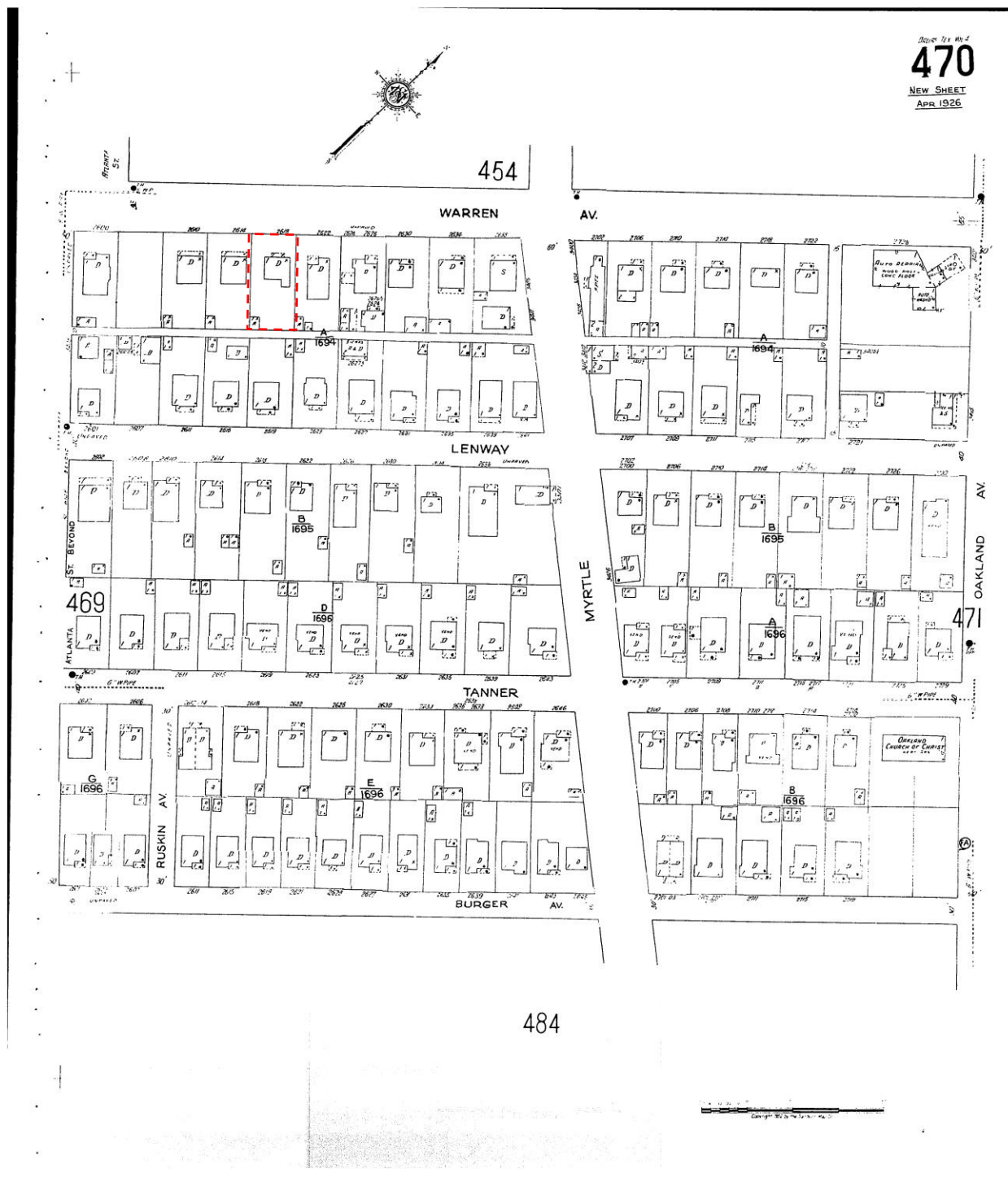
Abatement Documents	through March, 2019
Paint Analysis (samples only)	January – March, 2019
Abatement	April - May, 2019

Phase 3 – Construction and Opening Event

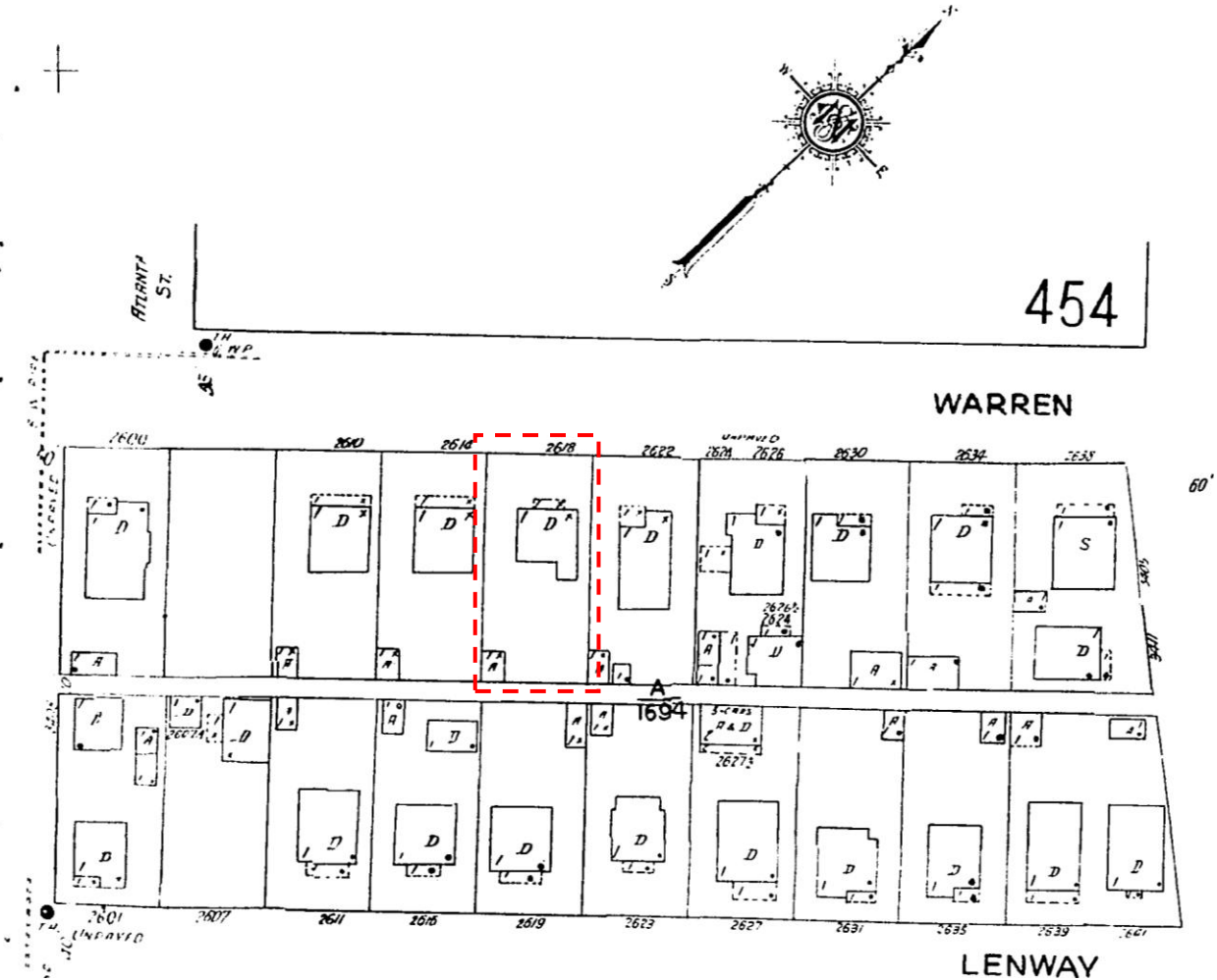
Design Procurement	February - March, 2020
Interpretive Plan	February – April, 2020
Design and Construction Documents	March - August, 2020
Construction Procurement	September – November, 2020
Construction	December, 2020 – September, 2021
Exhibits Design and Fabrication Procurement	April –June, 2021 (or before)
Exhibits Design and Fabrication	July 2021 – January, 2022
Opening Event	February 9, 2022

Appendix A: As-Built Drawings

Appendix B: Historic Photographs



1926 Sanborn Map (Volume 4, sheet 470) showing a red line around the property at 2618 Warren Avenue. Courtesy of The City of Dallas Library Archives.



A simple graphic analysis of the footprint of the house depicted on the Sanborn Map of 1927-1955 compared to the footprint of the house in 2018 indicates that sometime after the Sanborn map drawing, the house was expanded to both create Bedroom #3 and to further enlarge the Bath and to add a Laundry room, and the front porch was extended to the west. The Agricultural shed in the rear yard was also removed and replaced with the current Little House, most likely initially a garage (based upon 1950 ad for house for sale describing a "double garage" and size and shape of the current footprint). The 1950 for sale ad also describes a 3-bedroom house, suggesting that additions had already been made to add the third bedroom).



June 1974 view of the Juanita Craft House front porch. Courtesy of Chandler Vaughan and the Juanita J. Craft Foundation Archives.



June 1974 view of the Juanita Craft House Little House. Courtesy of Chandler Vaughan and the Juanita J. Craft Foundation Archives.



Photo courtesy of the Juanita Craft Collection at the Dallas Public Library.



Photo courtesy of the Juanita Craft Collection at the Dallas Public Library.



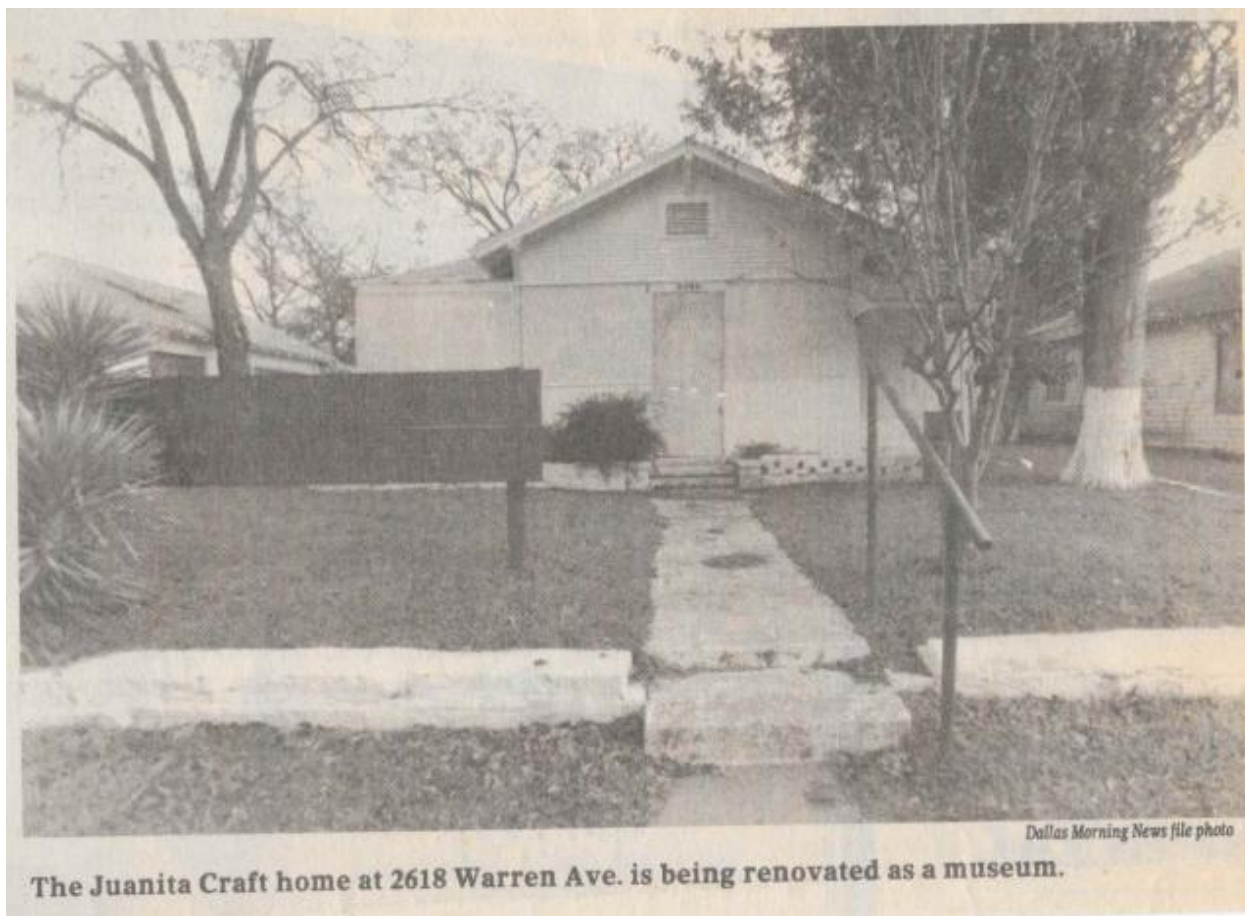
1974 view of the west façade of the Juanita Craft House and Little House. Courtesy of Chandler Vaughan and the Juanita J. Craft Foundation Archives.



Juanita Craft: "I'm not through with this whole thing."

1980 photograph of Juanita J. Craft with her house and front porch at 2618 Warren Ave. in the background. Photo courtesy of the Dallas Morning News Archives at the Dallas Public Library.⁷⁹

⁷⁹ Kenny, Steve, "Dallas When Jim Crow Was King," *The Dallas Morning News*, September 14, 1980, Dallas Morning News Archives.



1993 photograph of the Juanita Craft House. Photo courtesy of Chandler Vaughan and the Juanita J. Craft Foundation Archives.⁸⁰

⁸⁰ Norma Adams Wade, "Floor Plans for Craft Museum Reviewed," *The Dallas Morning News*, March 16, 1993.



1994 photograph of the Juanita Craft House. Photo courtesy of Chandler Vaughan and the Juanita J. Craft Foundation Archives.⁸¹



1990 photograph of the Juanita Craft House. Photo courtesy of the Juanita J. Craft Foundation.

⁸¹ "Juanita Craft Home Opening Saturday," February 25, 1994.



2009 photograph of the Juanita Craft House. The porch siding has since been covered with a cementitious material; date unknown. Photo courtesy of the Texas Historical Commission.⁸²

⁸² 2009. Texas Historical Commission, Dallas, Texas, Facebook, February 9, 2019, <https://www.facebook.com/TexasHistoricalCommission/photos/a.267545270024952/1972715292841266/?type=3&theater>.

Appendix C: Obituary

RIGHTS LEADER JUANITA CRAFT DIES

Dallas Morning News, The (TX) (Published as The Dallas Morning News) - August 7, 1985

- Author/Byline: Melinda Henneberger
- Edition: HOME FINAL
- Section: NEWS
- Page: 1a
- Correction: CORRECTIONS, CLARIFICATIONS *On Page 1A Wednesday in

an story about the death of civil rights leader, Juanita Craft, it

was incorrectly reported that in 1975 she became the first black

woman elected to the Dallas City Council. Lucy Patterson was elected

in 1973. (Correction ran Thursday, August 8, 1985.)

- Readability: 8-12 grade level (Lexile: 1100)

Former Dallas City Councilwoman and NAACP organizer Juanita Craft, who had been in failing health in recent months, died Tuesday at the age of 83.

The Austin native came to Dallas in 1925 as a seamstress and became a leader in the NAACP's fight for blacks to win the right to vote in the Democratic primary in 1927. In 1944, she was the first black woman to vote in a Dallas County primary. In 1975, she became the first black woman elected to the City Council.

The longtime civic leader often said school segregation and other inequities prompted her entrance into the political arena, where she continued to fight City Hall even after going to work there.

"Don't call me a color,' Mrs. Craft once said. "Call me a human being.'

Juanita Jewel Shanks was born Feb. 9, 1902, in Round Rock, in Williamson County. She was the granddaughter of slaves. Both her parents earned college degrees, and her father was a high school principal.

When Mrs. Craft was 17, her mother died of tuberculosis after being refused admittance to a San Angelo sanatorium because she was black.

The tragedy left Mrs. Craft with a steely resolve to fight the injustices against blacks.

Mrs. Craft graduated from Prairie View State University, now Prairie View A&M University, and worked briefly in Austin before moving to Dallas.

She was instrumental in helping to organize chapters for the National Association for the Advancement of Colored People and founded the Dallas NAACP youth council in 1946.

Ted Watkins, the president of the Dallas chapter of the NAACP, said Tuesday that Mrs. Craft gave many blacks "the courage to go on.'

"She told me always to look at life that you are not a second-class citizen,' Watkins said. "Lots of people were afraid, but when she led, you followed.'

Many followed Mrs. Craft as she worked to integrate the University of Texas Law School and, later, the Dallas Independent School District after the 1954 historic U.S. Supreme Court decision in Brown vs. Board of Education of Topeka, Kansas.

"We started asking for separate but equal facilities,' she said of that early battle. "Then we started asking for the whole hog.'

Mrs. Craft also turned her attention on the State Fair of Texas, bringing more than 1,000 black high school students to the fair one fall day in 1955. "But they couldn't get in because it wasn't Negro Day,' she said. "It was quite an experience.'

In the 1960s she organized a citywide anti-litter campaign from her South Dallas home.

She was a staunch supporter of the Dallas Police Department and worked with the department to acquaint young people with officers in the storefront police stations in her South Dallas neighborhood. There, in 1970, she met a young police sergeant who had just been assigned to the storefront operation.

"She was a great lady,' said the sergeant, now Police Chief Billy Prince. "She always tried to improve police-community relations, she always talked how we need police in the neighborhoods.'

She had a special fondness for children, though she had none of her own, and often gave unemployed young people food and a place to stay. "I have no children,' she told oral biographer Chandler Vaughn. "I have adopted the world.'

She was awarded the prestigious Linz Award for community service in 1968 and had a South Dallas park named after her in 1974.

After serving as a Democratic precinct chairman for 23 years, Mrs. Craft announced in 1975 that she would run for a seat on the City Council "to give the people a choice.' And when she won the seat by a 2-to-1 margin in the runoff, Mrs. Craft displayed the straightforwardness that was to become her political trademark. "What is there to be excited about?' she asked. "I knew I was going to win all the time.'

The newly elected councilwoman refused on the day of her election to make any predictions about her performance in office. "This is something you have to get into,' Mrs. Craft said. "I don't intend to make any casual remarks. There is a lot of work to be done.'

During her four-year tenure on the council, Mrs. Craft pushed for a city program against drug and alcohol abuse and once suggested that the names of local prostitutes and pimps be turned over to the Internal Revenue Service to monitor their reporting of taxable income.

"She enjoyed being a pest -- she liked to claim that role,' said former City Manager George Schrader, "but she radiated such love and affection that you ended up being a recruit of hers.

"She pursued her causes aggressively and with determination,' Schrader said, "but with kindness and a sense of humor. She added stature to her causes.'

In 1979, Mrs. Craft retired from the council to devote more time to bringing the 1985 NAACP Convention to Dallas, where she was an honored guest in June.

"When you look at the convention of 1954 and the one this week, you see that Dallas has grown up,' Mrs. Craft said during the convention.

"She was always saying after the convention I am going to give it up,' said NAACP program director Ann Reagins. "She talked about that convention for days afterward, how great it was.'

In recent years, Mrs. Craft often said she was disappointed in the attitudes of young blacks toward the battles she had helped win.

"I'm disappointed that we've opened the schools, yet those people who got their higher educations are doing little for the community,' she said in a 1980 interview. "They're just working for themselves. These people who have nice homes, they just stay in those nice homes and do little for the community,' she said. "I don't understand it.'

"She knew people from the White House and any other house,' Ms. Reagins said. "She was called Miss NAACP. If there is a Hall of Fame for humanity, she should be in it.'

Vaughn, who wrote a biography on Mrs. Craft and was named executor of her will, said the civil rights leader has donated the white frame house that was her home for more than 30 years on Warren Avenue in South Dallas to the city of Dallas.

Mrs. Craft wanted the house moved to Old City Park as a museum where people from throughout the city and state could view the extensive collection of momentos that chronicled both her history and that of the NAACP.

"She liked that idea,' said Vaughn. "Under the will, the house becomes the property of the Park and Recreation Department.'

Her historical papers will go to libraries that already have some of her documents -- the LBJ School of Public Affairs in Austin, the Dallas Public Library and Radcliffe College Women's Oral History Project.

Friends said late Tuesday that funeral arrangements were still pending for Mrs. Craft, who had no immediate family.

Staff writers Norma A. Wade and Dale Hudson contributed to this report.

• **Caption:** Photo: Juanita Craft ; LOCATION: Craft, Juanita (rancolor, bw filed.)

• *Index terms:* DEATHS OBITUARIES CIVIL RIGHTS LEADER ACTIVIST; JUANITA JEWEL CRAFT

• *Record:* DAL36156

• *Copyright:* Copyright 1985 The Dallas Morning News Company

Appendix D: Landmark Nomination and Preservation Guidelines

**Dallas Landmark Commission
Landmark Nomination Form**

1. Name

historic: Juanita Craft Home
and/or common:
date: October 14, 1999

2. Location

address: 2618 Warren Avenue
location/neighborhood:

block: A/1694 lot: 5 **land survey:** **tract size:**

3. Current Zoning

current zoning:

4. Classification

Category

☐ district
☒ building(s)
☐ structure
☐ site
☐ object

Ownership

☒ public
☐ private
☐ both
Public
Acquisition
☐ in progress
☐ being considered

Status

☐ occupied
☒ unoccupied
☐ work in progress
Accessibility
☒ yes:restricted
☐ yes:unrestricted
☐ no

Present Use

☐ agricultural
☐ commercial
☐ educational
☐ entertainment
☐ government
☐ industrial
☐ military

☒ museum
☐ park
☐ residence
☐ religious
☐ scientific
☐ transportation
☐ other, specify

5. Ownership

Current Owner: City of Dallas
Contact: Julie Pearson, AIA

Phone: 214-670-1427

Address: 1500 Marilla L2FS **City: Dallas** **State: TX** **Zip: 75201**

6. Form Preparation

Date: October 14, 1999

Name & Title: Angela Calvin, Urban Planner

Organization: City of Dallas, Planning and Development, Historic Preservation

Contact: **Phone: 214-670-1497**

7. Representation on Existing Surveys

Alexander Survey (citywide) local state national National Register
H.P.L. Survey (CBD) A B C D Recorded TX Historic Ldmk
Oak Cliff TX Archaeological Ldmk
Victorian Survey
Dallas Historic Resources Survey, Phase ____ high ____ medium ____ low

For Office Use Only

Date Rec'd: _____ Survey Verified: Y N by: _____ Field Check by: _____ Petitions Needed: Y N
Nomination: Archaeological Site Structure(s) Structure & Site District

8. Historic Ownership

original owner:
significant later owner(s):

9. Construction Dates

original:
alterations/additions:

10. Architect

original construction:
alterations/additions:

11. Site Features

natural:
urban design:

12. Physical Description

Condition, check one:

____ excellent
x good
____ fair

____ deteriorated
____ ruins
____ unexposed

____ unaltered
____ altered

Check one:

____ original site
____ moved(date _____)

Describe present and original (if known) physical appearance. Include style(s) of architecture, current condition and relationship to surrounding fabric (structures, objects, etc). laborate on pertinent materials used and style(s) of architectural detailing, embellishments and site details.

The Juanita Craft house, located at 2618 Warren Street, in South Dallas, is a modest, one-story wood-frame house, designed and constructed in the Craftsman's Bungalow style.

<i>Continuation Sheet</i>

<i>Item #</i> _____

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The Craftsman style houses were inspired primarily by the work of Greene and Greene, two brothers who practiced architecture together in California in the late nineteenth and early twentieth-century. They designed simple Craftsman-type, modest yet intricately detailed houses, called bungalows, which were typically one-story, with large front porches, wide eaves, exposed roof rafters, decorative beams and braces, a low pitched but interesting roof form, front and possibly side gables, and tapered square columns supporting the roof. This modest house type with its relatively open plan and intricate detailing was publicized extensively in popular magazines and pattern books, thus familiarizing the rest of the county with this style. This Craftsman 'bungalow' style of house immediately caught the attention of the public and became the most popular and fashionable small house type in the country; every community and city has neighborhoods of this house type. Minor adaptations were made to reflect differences in climate, available or commonly used materials and cultural mores within a region.

The Juanita Craft house is a typical example of this Craftsman Bungalow style with its partial width front porch, pyramidal hipped roof with intersecting front gable over the porch, exposed rafter tails and triangular knee braces at the gable, one over one wood double-hung windows, and novelty siding. It has been painted white, which is typical within its neighborhood.

The house originally contained a living room, located at the front of the house, kitchen, 3 bedrooms and a bath. A small addition has been made to the rear of the house, which enlarged the bathroom. The original interior finishes remain - drywall walls and ceilings, pine floors and simple wood trim which has been painted.

Modifications have been made to the exterior of the house over the years but these changes do not detract from its historic character. Extensions have been made to the original porch at each side; at the left side, the porch floor has been extended, new double 4x4 wood columns added at the outside corner and where this extension adjoins the original porch structure, and a almost flat corrugated translucent roof has been added. The extension at the right side also has a corrugated translucent roof; the sidewalk leads one into this covered area at the front door. It appears that the original columns have been removed from the front porch, and replaced with the previously mentioned double 4x4 wood columns. A flush wood door has replaced the original front door.

The porch has been enclosed with a wood siding half-wall, with Plexiglas above to the underside of the roof structure. It is understood that this porch enclosure was constructed at the direction of Juanita Craft, and provided her with a larger porch, where she and guests could sit outside and enjoy the outdoors while protected from view from the street and possible harm.

The front walk is concrete, with its surface pressed or stamped to look like concrete, and painted

<i>Continuation Sheet</i>

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<i>)</i>

white. A brick flower bed has been built up, surrounding this porch. This brick enclosure is about 15" high, and is painted white.

The house retains much of its original fabric - the bungalow form, most of its exterior doors and windows, and trim.

Also on the site was a guest house, but this is no longer there. The remainder of the lot is vacant of buildings or structures. A four-foot high chainlink fence is at the perimeter of the lot at the rear property line, and side yards.

Continuation Sheet

Item # _____ *(Page* _____ *of* _____*)*

13. Historical Significance

Statement of historical and cultural significance. Include: cultural influences, special events and important personages, influences on neighborhood, on the city, etc.

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Statement of historical and cultural significance. Include: cultural influences, special events and important personages, influences on neighborhood, on the city, etc.

Juanita Jewel Craft, the granddaughter of slaves, William and Amy Black Shanks, and the daughter of David and Eliza Shanks, was born on February 9, 1902 in Round Rock, Texas (Burrow 1994). An only child, born into an era that afforded little opportunity to blacks or women, she was to become one of the most influential civil rights advocates of her time. Craft, a firm believer in education and the right to pursue opportunity, dedicated her life to improving the rights of all through a lifetime of community service and NAACP leadership (Juanita Craft Collection).

Early in life, David and Eliza Shanks exposed their daughter to the spirit of advocacy through a variety of educational experiences. Advocates of the political and civil rights of blacks, the Shanks family encouraged the discussion of racial and social issues of the day. News of lynchings, burnings, and shootings, were frequent topics of family discussions. At an early age, Juanita was influenced by the words of speakers like Booker T. Washington and President Theodore Roosevelt. High school field trips to legislative sessions in Austin further encouraged the inquisitive young woman's interest in politics and human rights (Burrows 1994).

In 1918, the secure environment of the Shanks family was shaken by the tragedy of segregation. Mrs. Shanks, suffering from tuberculosis, was escorted on a Jim Crow train by sixteen year old Juanita to a San Angelo sanitarium. Upon arrival, Mrs. Shanks was denied admission because of her race. Nursing her mother for two months in a tent pitched in the backyard of a resident; Juanita nursed her mother even as her condition worsened. Nine days after the two returned to Austin on a segregated coach, Eliza Shanks died at the age of thirty-six. Her mother's death gave Juanita first hand exposure to the senselessness and tragedy of segregation. The incident ignited her resolve to break down the barriers of racial discrimination (Burrows 1994).

Juanita went on to pursue a college education. Although residing only a few blocks from the University of Texas campus in Austin, racial barriers prevented her from attending. She enrolled in Prairie View Normal and Industrial School resenting the segregated education she was forced to accept. Craft studied dressmaking and millinery, later obtaining a teacher's certificate from Samuel Huston College, a teacher's training school for blacks (Burrows 1994).

Arriving in Dallas in March 1925, Juanita struggled to survive. Typical of the Jim Crow era, Dallas maintained rigid racial lines that barred blacks from white schools, lunch counters, and other public facilities. Jobs were in short supply, but eventually, Juanita found work as a bellmaid at the Adolphus Hotel. While her father felt her work was beneath her, Juanita maintained a quiet dignity. She observed the lives of many of the wealthy, famous, and

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infamous visitors of the time including Charles Lindbergh and Eleanor Roosevelt. Juanita often boarded many black entertainers, including Duke Ellington and Louie Armstrong, who performed at the Hotel, but were not allowed rooms (Burrow 1994).

By 1935, Juanita had used her strong work ethic to create a stable life and again turned her focus towards advocacy by joining the NAACP. A firm believer in the Constitution, Craft was drawn to the NAACP because of the organization's strategy of using the courts to address injustices. She held various roles in the organization over the next five years. Craft lead membership drives, organized new branches, and traveled the State promoting the NAACP. Under her leadership, The Dallas NAACP expanded its membership from 1,200 to 7,000 in four years. Craft's impressive leadership was noted and in 1946, she was designated state organizer as well as director of youth councils (Burrows 1994).

During Craft's early years in the NAACP, she worked for the good of many groups. She worked with NAACP supporters in the fight to require the Dallas school board to pay black and white teachers on the same pay scale. She also organized youth to raise money and protest for the integration of the University of Texas at Austin. While supporting these and other important legal battles of the 1940s, Craft also worked diligently to inform and educate blacks on the important issues being fought by the NAACP (Burrows 1994).

Through her work with the NAACP, Craft became an important community leader. Craft participated with a variety of civic and professional organizations. In 1946, she was recognized as "one of the most progressive women in Texas". The same year, she became the first black woman in Texas to be deputized as a poll tax collector. Her successful and energetic introduction to politics led to Craft being elected Democratic Precinct Chair, a position she would hold for the next 23 years, in 1952 (Burrows 1994).

The 1950s began a new decade of work for the Dallas civil rights and community worker. It also brought the death of her husband, Johnnie Edward Craft in the Jim Crow section of Baylor Hospital—a basement, filled with clanging steam pipes. Her husband's death brought back memories of the death of Juanita's mother. Fueled by the anger of losing yet another loved one in degrading surroundings brought on by race and reminded once again of the events of her life that had been shaped by the hand of segregation, Craft committed her life to the civil rights struggle. She would later say it was hard times, during these early years, not a particular person that inspired her in the long struggle for equality (Burrow 1994).

<i>Continuation Sheet</i>

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It was also during the 1950s that Craft moved from Cochran Avenue in North Dallas to the home most associated with her life at 2618 Warren Avenue in South Dallas. An area filled with racial tension, it was often the site of bombings. Eleven bombings occurred between February 1950 and July 1951. Despite the violence, the small white house became her home. It was often used as a boarding house, with Mrs. Craft living in the converted double garage in the rear. Living frugally, and supporting herself through sewing and rents collected from boarders, Craft continued her spirit of volunteerism and community service in her new community (Burrow 1994).

Craft's new focus led her to belief that the future of the NAACP lay with black youth. Young people loved and respected the energetic and intense Craft. She instilled confidence and determination in all she worked with. Never raising her voice, Craft maintained a calm and reasonable manner with the youth. Her home became the gathering place for young people from all over Dallas. Her sense of humor, quick wit, and belief that "a child's life can be a closed door or an open sky. It's my duty to let children see how big the sky is." endeared her to all she knew (Burrow 1994).

Believing that "politics controls the air that you breathe", Craft emphasized the importance of advocacy with the young members of the NAACP. Under her advisement, Craft exposed them to more than the disadvantaged environment they knew. Young people worked on encouraging students to stay in school, traveled to cities across the country meeting other black youth as well as famous leaders, entertainers, and athletes, and spoke to groups about the importance of voter education and registration. These youth with young people from across the country were to become instrumental in preparing black students for school integration by preparing them for the prejudice and hate they would encounter (Burrow 1994).

Juanita Craft was instrumental in many of the victories won against segregation through her work with Texas youth. Craft's encouragement of Joe L. Atkins to apply for admission to North Texas State College in Denton led to the school's desegregation. Craft and her youth council led the desegregation of the State Fair of Texas. While, not alone in their fight, this determined group, led by Craft, raised the awareness of the injustice of segregation state-wide through investigations, picketing, and the distribution of handbills detailing the behavior of fair vendors. Although it took over a decade, and a change in times, Juanita Craft and her youth group led one of the earliest efforts against segregation at the Fair (Burrow 1994).

<i>Continuation Sheet</i>

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1960 found Juanita Craft in a more political role as liaison between the white and black communities in Dallas. While continuing her NAACP activities, Craft also began to participate in activities that were aimed at bridging the gap towards greater racial understanding. A member of such groups as the Tri-Ethnic Committee (an evolution of the Committee of 14, a group organized to peacefully desegregate Dallas), Craft worked closely with notable Dallasites, John Stemmons, Jack Evans, former State Senator Mike McKool, and former State Representative Paul Ragsdale. During these years, Craft was invited to the White House by President John F. Kennedy and President Lyndon Johnson (Burrow 1994).

Although the 1960s brought the militancy of the SNCC and the black power movement, Craft remained dedicated to changing the system from within. Craft responded to criticisms of her as a classic integrationist by saying, "The system denied me food, shelter, a place to use the restroom. Rather than give up or go downtown and throw a rock at a bank, I decided to work and change the system... Build a bridge—then carry them over to your side." This belief led to Craft shifting from protests to the board room and conference table. Many Dallas leaders acknowledge Craft's influence and the critical role she played in keeping the peace in Dallas during these turbulent times (Burrow 1994).

During the 1960's, Craft's honors increased. She received the Sojourner Truth Award and the NAACP merit award. She was also identified as one of the top ten Dallas Women News Shapers, one of the ten Outstanding Women of the Year, and one of the three Women Doers. In 1969, she received the City's most prestigious civic award for her work in dismantling fraudulent trade schools in Dallas. Cited as the "moving force" behind the investigation into schools that were falsely luring poor black men and women in search of education to Dallas, Craft received the Linz Award, an award presented annually to the Dallas citizen judged to have done the most for the community for no monetary compensation. On her 72nd birthday, the Park and Recreation Board unanimously voted to rename Wahoo Park and Recreation Center (4500 Spring Avenue) in her honor. The crowd gathered for the celebration was a testament to her work. In her address to the gathering she noted that less than fifty years ago, blacks and whites could not be gathered in the same park. The park further exemplified the spirit of Juanita Craft by providing services to both young and old (Burrow 1994).

As Juanita Craft approached her later years, she showed no intentions of slowing down. During a White House visit to accept an honor from the National Association of Retired Persons in 1975, Craft noted that she was the youngest, at age 73, in the room. Inspired by the achievements of women as much as twenty years her senior, Craft returned to Dallas seeking

new challenges. Only a few weeks later, Craft announced her candidacy for the District 6 City

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Council seat, left open as the result of an unexpired term. Craft won the bitter contest, carrying all but two of the twenty-three voting precincts and splitting another by an 18-18 count (Burrow 1994).

Juanita Craft's life came full circle with her journey into the political arena. She announced Her plans to run for City Council again, for a full term, at the Adolphus Hotel. Once a bellmaid who could not enter through the front door, Craft was once again within the Hotel walls, this time as the honoree of more than 230 officeholder, businessmen, and citizens of Dallas. She went on to win the election with 52% of the vote and served two terms on the City Council (Burrow 1994).

While in her 80's, Craft still held a position of respect in the Dallas community. She continued to serve her community on various boards and committees. Craft also lectured and encouraged young people in her community. Her home, as throughout all of her years, was always open to school children. During their visits, she shared the stories of her life and the struggles of the civil rights movement. She recounted her childhood discussions with her family on the tragedies resulting from discrimination. She also shared the lawsuits and protests launched through her work with the NAACP. When asked by a young boy why did she become involved in the civil rights movement, Craft responded, "I was thinking of you and you weren't even here." (Burrow 1994).

On August 5, 1985, after a life of service to the City of Dallas and the black community, Juanita Jewel Craft passed away at Presbyterian Hospital. Several hundred people gathered to honor Craft at the Hall of State at the fairgrounds she once stood outside of in protest. Juanita Craft's legacy lives on through the lives of the thousands of lives she touched. Craft's statement in a child, the earth, and a tree of many seasons provides the best summary of her life, "I have no natural children, I have adopted the world." (Burrow 1994).

14. Bibliography

Burrow, Rachel Northington. Juanita Craft. A Thesis Presented to the Graduate Faculty of Dedman College, Southern Methodist University, in Partial Fullfillment of the Requirements for the degree of Master of Arts with a Major in History. May 21, 1994.

Juanita Craft Collection. 1940-1985. Dallas Public Library.

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15. Attachments

District or Site Map

Site Plan

Photos (historic & current)

Additional descriptive material

Footnotes

Other: _____

16. Inventory of Structures-Historic District Only (Page ___ of ___)

Please complete this form for each structure in a proposed historic district

a. Location and Name

b. Development History

Original owner:

Architect/builder:

Construction/alteration dates:

c. Architectural Significance

Dominant style:

Condition:

Alterations:

d. Category

Contributing _____ *Compatible* _____ *Non-contributing* _____
excellent example of an *supportive of the district in age,* *intrusive; detracts from the character*
architectural style that is typical of *style and massing but is not* *of the district*
or integral to the district; retaining *representative of the significant style,*
essential integrity of design *period and detailing, or area of*
significance typical of the district

e. Statement of Significance

Juanita Craft, one of the most influential civil rights advocates of her time, dedicated her life to improving the rights of all through a lifetime of community service and NAACP leadership. Her contributions to the City of Dallas extended over fifty years and touched the lives of everyone who met her. Her home symbolizes the dedication she had for improving her community and the lives of her children.

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<i>Designation Merit</i>

- | | |
|---|--|
| <p>A. <i>Character, interest or value as <u>x</u> part of the development, heritage or cultural characteristics of the City of Dallas, State of Texas or the United States.</i></p> <p>3. <i>Location as the site of a <u> </u> significant historical event.</i></p> <p>7. <i>Identification with a person or <u>x</u> persons who significantly contributed to the culture and development of the city.</i></p> <p>7. <i>Exemplification of the cultural, <u>x</u> economic, social or historical heritage of the city.</i></p> <p>7. <i>Portrayal of the environment of a <u> </u> group of people in an era of history characterized by a distinctive architectural style.</i></p> <p>7. <i>Embodiment of distinguishing <u> </u> characteristics of an architectural style or specimen.</i></p> <p>7. <i>Identification as the work of an <u> </u> architect or master builder whose individual work has influenced the development of the city.</i></p> | <p>H. <i>Embodiment of elements of <u> </u> architectural design, detail, material or craftsmanship which represent a significant architectural innovation.</i></p> <p>I. <i>Relationship to other distinctive <u>x</u> buildings, sites or areas which are eligible for preservation according to a plan based on historic, cultural or architectural motif.</i></p> <p>J. <i>Unique location of singular <u> </u> physical characteristics representing an established and familiar feature of a neighborhood, community or the city.</i></p> <p>K. <i>Archaeological value in that it <u> </u> has produced or can be expected to produce data affecting theories or historic or prehistoric value.</i></p> <p>L. <i>Value as an aspect of community <u>x</u> sentiment of public pride.</i></p> |
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<i>Recommendation</i>

The Designation Task Force requests the Landmark Commission to deem this nominated landmark meritorious of designation as outlined in Chapter 51 and Chapter 51A, Dallas Development Code.

Further, the Designation Task Force endorses the Preservation Criteria, policy recommendations and landmark boundary as presented by the Department of Planning and Development.

Date:

***Victoria Clow, Chair
Designation Task Force***

—
***Jim Anderson, Urban Planner
Historic Preservation***

4-5-00

ORDINANCE NO. 24253

An ordinance amending CHAPTER 51A, "PART II OF THE DALLAS DEVELOPMENT CODE," of the Dallas City Code, as amended, by establishing Historic Overlay District No. 97 (Juanita Craft Home) comprised of the following described property ("the Property"), to wit:

BEING Lot 5 in City Block A/1694, fronting approximately 50 feet on the southeast line of Warren Avenue, beginning at a point 201 feet northeast of the northeast line of Atlanta Street, and containing approximately 5,250 square feet of land;

providing procedures, regulations, and preservation criteria for structures and property in the district; providing a penalty not to exceed \$2,000; providing a saving clause; providing a severability clause; and providing an effective date.

WHEREAS, the city plan commission and the city council, in accordance with the Charter of the City of Dallas, the state law, and the applicable ordinances of the city, have given the required notices and have held the required public hearings regarding the rezoning of the Property; and

WHEREAS, the city council finds that the Property is an area of historical, cultural, and architectural importance and significance to the citizens of the city; and

WHEREAS, the city council finds that it is in the public interest to establish this historic overlay district; Now, Therefore,

CHECKED BY

SSS

BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF DALLAS:

SECTION 1. That CHAPTER 51A, "PART II OF THE DALLAS DEVELOPMENT CODE," of the Dallas City Code, as amended, is amended by establishing Historic Overlay District No. 97 comprised of the following described property ("the Property"), to wit:

BEING Lot 5 in City Block A/1694, fronting approximately 50 feet on the southeast line of Warren Avenue, beginning at a point 201 feet northeast of the northeast line of Atlanta Street, and containing approximately 5,250 square feet of land.

SECTION 2. That the establishment of this historic overlay district shall not affect the existing underlying zoning classification of the Property, which shall remain subject to the regulations of the underlying zoning district, except that the following additional uses are permitted by right: library, art gallery or museum; and community service center. If there is a conflict, the regulations contained in this ordinance control over the regulations of the underlying zoning district.

SECTION 3. That a person shall not alter the Property, or any portion of the exterior of a structure on the Property, or place, construct, maintain, expand, or remove any structure on the Property without first obtaining a certificate of appropriateness in accordance with the Dallas Development Code, as amended, and this ordinance. All alterations to the Property must comply with the preservation criteria attached to and made a part of this ordinance as Exhibit A.

SECTION 4. That the building official shall not issue a building permit or a certificate of occupancy for a use on the Property until there has been full compliance with this ordinance, the Dallas Development Code, the construction codes, and all other applicable ordinances, rules, and regulations of the City of Dallas.

SECTION 5. That the director of planning and development shall correct Zoning District Map No. K-8 in the offices of the city secretary, the building official, and the department of planning and development to reflect the changes in zoning made by this ordinance.

SECTION 6. That a person who violates a provision of this ordinance, upon conviction, is punishable by a fine not to exceed \$2,000. In addition to punishment by fine, the City may, in accordance with state law, provide civil penalties for a violation of this ordinance, and institute any appropriate action or proceedings to prevent, restrain, correct, or abate the unlawful erection, construction, reconstruction, alteration, repair, conversion, or maintenance of a building, structure, or land on the Property.

SECTION 7. That CHAPTER 51A, "PART II OF THE DALLAS DEVELOPMENT CODE," of the Dallas City Code, as amended, shall remain in full force and effect, save and except as amended by this ordinance.

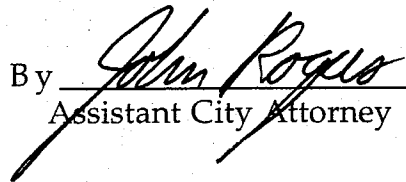
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SECTION 8. That the terms and provisions of this ordinance are severable and are governed by Section 1-4 of CHAPTER 1 of the Dallas City Code, as amended.

SECTION 9. That this ordinance shall take effect immediately from and after its passage and publication in accordance with the provisions of the Charter of the City of Dallas and it is accordingly so ordained.

APPROVED AS TO FORM:

MADELEINE B. JOHNSON, City Attorney

By 
Assistant City Attorney

Passed MAY 10 2000

Exhibit A
PRESERVATION CRITERIA
Juanita Craft Home
2618 Warren Avenue

1. GENERAL

- 1.1 All demolition, maintenance, new construction, public works, renovations, repairs, and site work in this district must comply with these preservation criteria.
- 1.2 Any alterations to property within this district must comply with the regulations contained in CHAPTER 51A, "PART II OF THE DALLAS DEVELOPMENT CODE," of the Dallas City Code, as amended. In the event of a conflict, these preservation criteria control.
- 1.3 A person may not alter a historic district site, or any portion of the exterior of a structure on the site, or place, construct, maintain, expand, remove, or demolish any structure in the historic district without first obtaining a certificate of appropriateness or a certificate for demolition or removal in accordance with Section 51A-4.501 of the Dallas Development Code, as amended, and the provisions of this ordinance. A person who violates this provision is guilty of a separate offense for each day or portion of a day during which the violation is continued, from the first day the unlawful act was committed until either a certificate of appropriateness or a certificate for demolition or removal is obtained or the property is restored to the condition it was in immediately prior to the violation.
- 1.4 The certificate of appropriateness review procedure outlined in Section 51A-4.501 of the Dallas Development Code, as amended, applies to this district.
- 1.5 Preservation and restoration materials and methods must comply with the Preservation Briefs published by the United States Department of the Interior, copies of which are available at the Dallas Public Library.
- 1.6 The Landmark Commission may approve a certificate of appropriateness for work that does not strictly comply with these preservation criteria upon a finding that:
 - a. the proposed work is historically accurate and is consistent with the spirit and intent of the preservation criteria; and
 - b. the proposed work will not adversely affect the historic character of the property or the integrity of the historic district.

2. DEFINITIONS

- 2.1 Unless defined below, the definitions contained in CHAPTER 51A, "PART II OF THE DALLAS DEVELOPMENT CODE," of the Dallas City Code, as amended, apply.
- 2.2 APPROPRIATE means typical of the historic architectural style, compatible with the character of the historic district, and consistent with these preservation criteria.
- 2.3 CERTIFICATE OF APPROPRIATENESS means a certificate required by Section 51A-4.501 of the Dallas Development Code, as amended, and these preservation criteria.
- 2.4 COLUMN means the entire column, including the base and capital.
- 2.5 DIRECTOR means the director of the Department of Planning and Development or the Director's representative.
- 2.6 DISTRICT means Historic Overlay District No. 97, the Juanita Craft Home Historic Overlay District. This district contains the property described in Section 1 of this ordinance and as shown in Exhibit B.
- 2.7 ERECT means to attach, build, draw, fasten, fix, hang, maintain, paint, place, suspend, or otherwise construct.
- 2.8 FENCE means a structure or hedgerow that provides a physical barrier, including a fence gate.
- 2.9 INTERIOR SIDE FENCE means a fence not facing a street or alley
- 2.10 INTERIOR SIDE YARD means a side yard not abutting a street or alley.
- 2.11 MAIN BUILDING means the Juanita Craft Home, as shown in Exhibit B.
- 2.12 NO-BUILD ZONE means part of the district in which no new construction may take place.
- 2.13 PERIOD OF SIGNIFICANCE means the period from 1950 through 1965, which has been determined to be the period of special significance to the history of Juanita Craft and this house.
- 2.14 PROTECTED means an architectural or landscaping feature that must be retained and maintain its historic appearance, as near as practical, in all aspects.
- 2.15 REAL ESTATE SIGN means a sign that advertises the sale or lease of an interest in real property.

3. BUILDING SITE AND LANDSCAPING

- 3.1 New construction is prohibited in the no-build zone shown on Exhibit B.
- 3.2 The main building is protected.
- 3.3 New driveways, sidewalks, steps, and walkways must be constructed of brush finish concrete or other appropriate material. Artificial grass, artificially-colored concrete, asphalt, exposed aggregate, and outdoor carpet are not permitted.
- 3.4 Circular driveways and parking areas are not permitted in the front yard.
- 3.5 New garages are permitted only behind the main building.
- 3.6 Outdoor lighting must be appropriate and enhance the structure.
- 3.7 Landscaping in the front and side yards must be appropriate to the period of significance, and reflect the historic landscape design of the period of significance. Landscaping should not obscure significant views of protected facades.
- 3.8 It is encouraged that landscaping and landscaping elements in the back yard reflect or re-create landscaping of the period of significance. Landscaping and landscaping elements must be reviewed through the certificate of appropriateness review procedure.
- 3.9 Existing trees are protected, except that unhealthy or damaged trees may be removed.
- 3.10 Any new mechanical equipment must be erected in the rear yard and must be screened.
- 3.11 Fence location.
 - a. Fences are not permitted in the front yard.
 - b. Interior side fences must be located in the rear 50 percent of the interior side yard.
- 3.12 Fences must be constructed of chain link, metal or wood. Brick, cast stone, and stone may be used as pilasters, low fence supporting walls (up to 24 inches high), accent materials, or in other minor ways if appropriate.

4. FACADES

4.1 Protected facades.

- a. The facades shown on Exhibit B are protected.
- b. Repair, reconstruction, renovation, or maintenance of protected facades must be appropriate and must employ materials similar to the historic materials in texture, color, pattern, grain, and module size.
- c. Historic solid-to-void ratios of protected facades must be maintained.
- d. Brick added to protected facades must match in color, texture, module size, bond pattern, and mortar color.
- e. Brick, cast stone and concrete elements on protected facades may not be painted, except that portions of the structure that had been painted prior to the effective date of this ordinance may remain painted.

4.2 Repair, reconstruction, renovation, or maintenance of nonprotected facades must be compatible with protected features.

4.3 Wood siding, trim, and detailing must be restored wherever practical.

4.4 All exposed wood must be painted, stained, or otherwise preserved.

4.5 Historic materials must be repaired if possible; they may be replaced only when necessary.

4.6 Paint must be removed in accordance with the Department of Interior standards prior to refinishing.

4.7 Aluminum siding , stucco, and vinyl cladding are not permitted.

4.8 Historic colors must be maintained wherever practical. Color schemes for non-masonry elements should conform to any available documentation as to historic color.

4.9 Exposing and restoring historic finish materials is recommended.

4.10 Cleaning of the exterior of a structure must be in accordance with Department of Interior standards. Sandblasting and other mechanical abrasive cleaning processes are not permitted.

5. WINDOWS AND DOORS

- 5.1 Historic doors and windows must remain intact except to reinstall a door that existed during the period of significance, or when replacement is necessary due to damage or deterioration.
- 5.2 Replacement of doors and windows which have been altered and no longer match the appearance during the period of significance is recommended.
- 5.3 Replacement doors and windows must express muntin and mullion size, light configuration, profile, and material to match the appearance during the period of significance.
- 5.4 Storm doors and windows are permitted if they are appropriate and match the existing doors and windows in width, height, proportion, profile, glazing material, and color.
- 5.5 Decorative ironwork and burglar bars are not permitted over doors or windows of protected facades. Interior mounted burglar bars are permitted if appropriate.
- 5.6 Glass and glazing must match historic materials as much as practical. Films and tinted or reflective glazings are not permitted on glass.
- 5.7 New door and window openings in protected facades are permitted only where there is evidence that historic openings have been filled or the safety of life is threatened.
- 5.8 The Secretary of the Interior's Standards for Rehabilitation should be referred to for acceptable techniques to improve the energy efficiency of historic fenestration.

6. ROOFS

- 6.1 The historic slope, massing, configuration, and materials of the roof must be preserved and maintained.
- 6.2 The following roofing materials are allowed: asphalt composition roof tiles. Built-up, metal, synthetic wood shingle, synthetic clay tile, and single-ply membrane roofs are not permitted.
- 6.3 Historic eaves, coping, cornices, dormers, parapets, and roof trim must be retained, and should be repaired with material matching in size, finish, module and color.
- 6.4 Skylights and solar panels on the roof must be set back or screened so that they are not visible on the front half of the roof.
- 6.5 Mechanical equipment may not be placed on the roof.

7. PORCHES AND BALCONIES

- 7.1 Historic porches and balconies, or those matching the appearance during the period of significance on protected facades, are protected.
- 7.2 Historic columns, detailing, railings, and trim on porches and balconies are protected.
- 7.3 Porch floors must be wood. Wood floors must be painted or stained. A clear sealant is acceptable on porch floors. Existing brick, concrete, or stone porch floors may not be covered with carpet or paint.
- 7.4 The existing low-clearance canopy at the front porch may be raised to allow for acceptable clearance.

8. EMBELLISHMENTS AND DETAILING

- 8.1 The following architectural elements are considered important features and are protected:
 - a. front porch and enclosure.
 - b. exterior wood windows.
 - c. front walk.
 - d. brick planters.
 - e. roof form and rafters tails.
 - f. building form.

9. NEW CONSTRUCTION AND ADDITIONS

- 9.1 Stand-alone new construction is permitted only in the areas shown on Exhibit B.
- 9.2 Vertical additions to the main building are not permitted.
- 9.3 Horizontal additions to the main building are not permitted.
- 9.4 The color, details, form, materials, and general appearance of new construction must be compatible with the main building.
- 9.5 New construction must have appropriate color, detailing, fenestration, massing, materials, roof form, shape, and solid-to-void ratios.
- 9.6 The height of new construction must not exceed the height of the main building.

9.7. Aluminum siding, stucco, and vinyl cladding are not permitted.

9.8 Accessory buildings.

- a. Accessory buildings must be compatible with the scale, shape, roof form, materials, detailing and color of the main building. Imitation siding is allowed on accessory buildings if consistent with the main building. Metal storage buildings are allowed if not seen from the street.
- b. Accessory buildings must be at least eight feet from the main building.
- c. Accessory buildings must not exceed 800 square feet in area, unless documentation shows that an original building exceeding this size was previously on the building site.
- d. Accessory buildings may have garage doors located at the rear yard setback from the alley only if electric garage door openers are installed.
- e. Minimum rear yard setback for an accessory structure is 2.5 feet, with a 1.5 foot roof overhang encroachment permitted.
- f. The minimum side yard setback for accessory structures is three feet, with a 1.5 foot roof overhang encroachment permitted.
- g. Accessory structures may be rebuilt in the location of a former structure if the location of the former structure is properly documented.

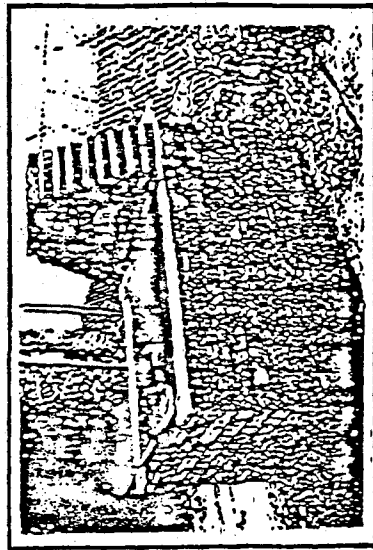
10. SIGNS

- 10.1 An identification sign may be located in the front yard. The identification sign may be up to two feet high, be a maximum of eight square feet in size, and be constructed of wood or other compatible materials if appropriate.
- 10.2 Signs may be erected if appropriate.
- 10.3 All signs must comply with the provisions of the Dallas City Code, as amended.

Exhibit B

24253

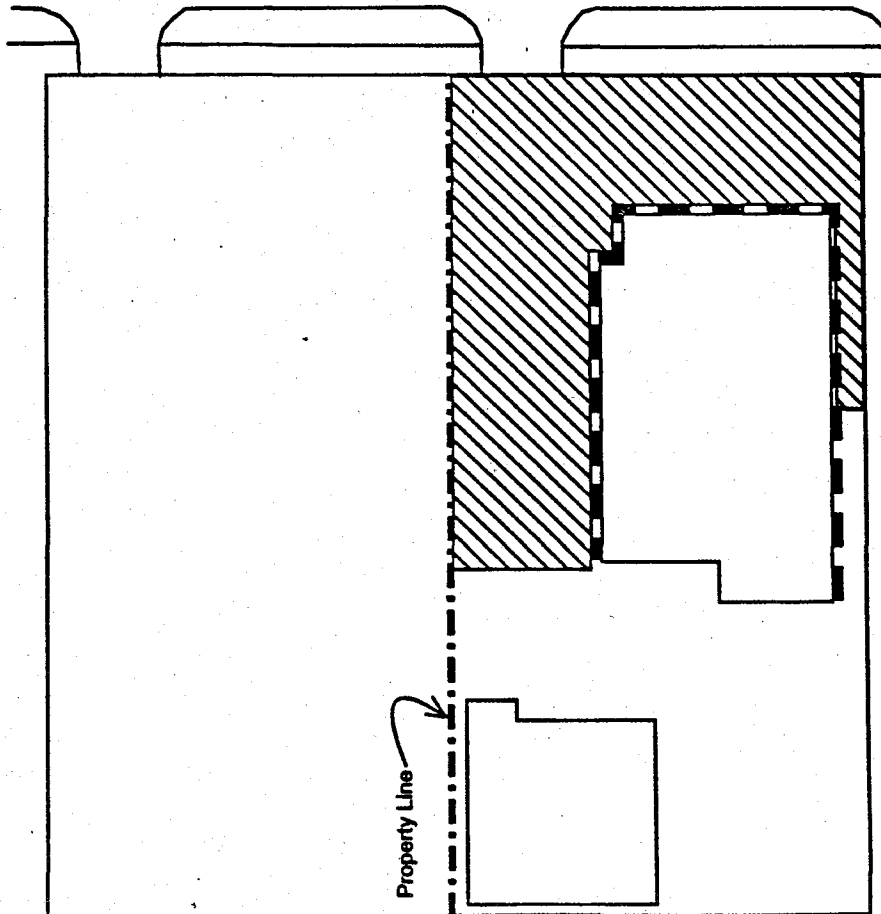
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Barbecue Pit

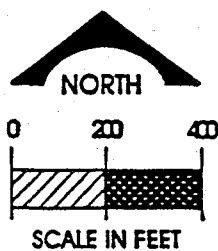
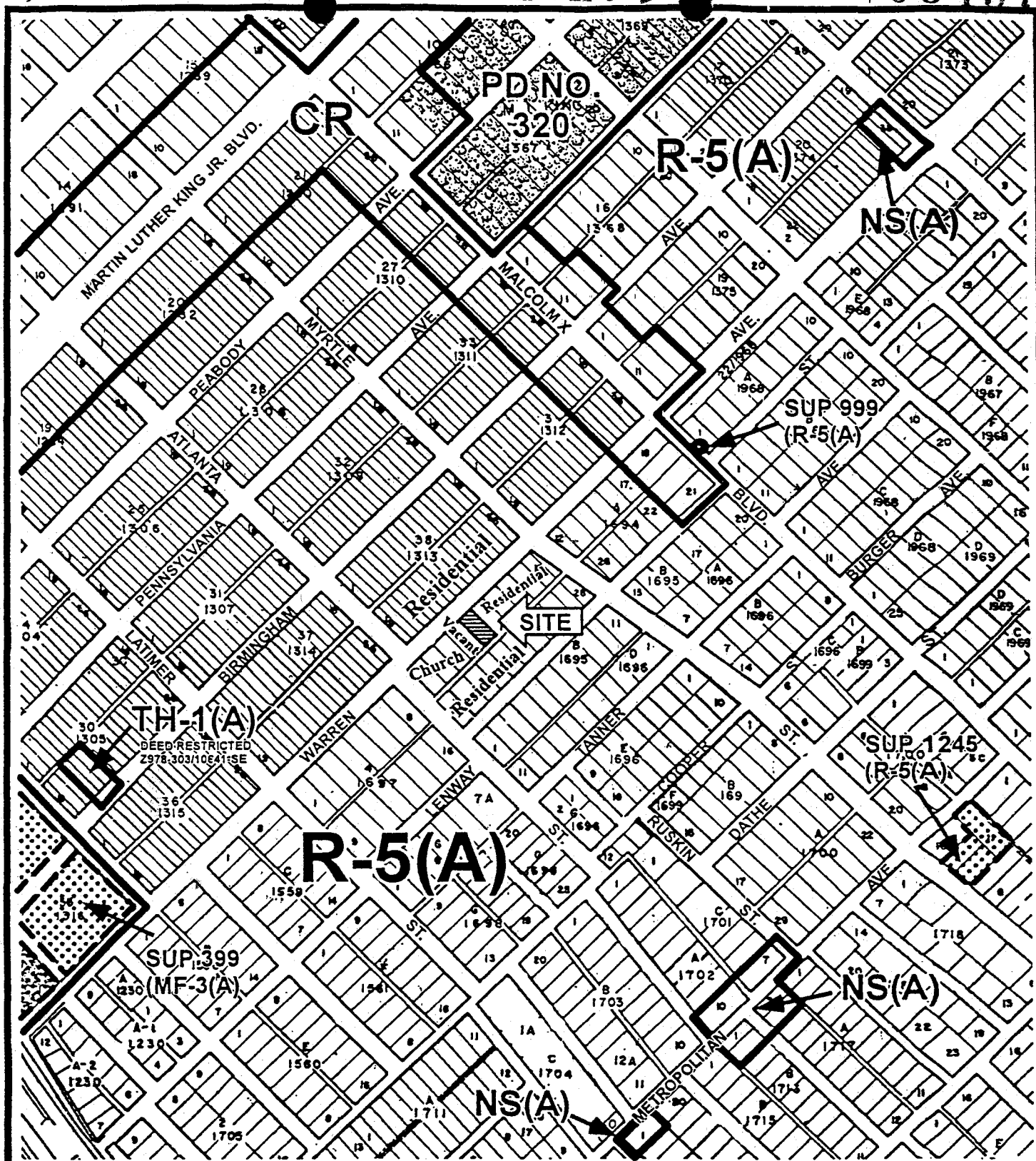


Guest House



- No Build Zone
- Protected Façades





ZONING AND LAND USE

MAP NO.

K-8

CASE NO. Z990-156/11109-SE(AC)

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Appendix F: Additional Resources

The following memoir by G. Chandler Vaughan, executor of the Craft estate, reflects his long association with Mrs. Craft and her fond memories of her story.



JUANITA CRAFT HOUSE
HISTORY & USE RESEARCH APPENDIX
WITH BIBLIOGRAPHY

1950-1985
1985 To the Present

IN SUPPORT OF
THE MCCOY COLLABORATIVE
HISTORIC STRUCTURES REPORT
FOR THE JUANITA CRAFT CIVIL RIGHTS HOUSE

G Chandler Vaughan
Juanita J. Craft Civil Rights House & Museum Steering Committee



“It is my hope that after I am gone, people of all backgrounds will visit my house and come to understand that individuals can make a difference, and to appreciate the importance of service to community and nation... you don’t have to be wealthy to make an impact but you have to work, to care and to persevere.”

I. Namesake

Juanita Jewel Shanks Craft (1902-1985) was born forty years after The Emancipation Proclamation near Austin, the grandchild of enslaved Americans. She was the only child of David Sylvestus Shanks, college-educated valedictorian of Prairie View Normal & Industrial College and a revered high school principal, and Eliza Balfour Shanks, an elementary school teacher and seamstress. Across five decades of civic engagement beginning in 1935, Juanita Craft helped shape and define the mid-century civil rights movement of the 20th century. Her biography is emblematic of that remarkable generation of African-American women born at the turn of the 20th century who worked from homes such as hers on 2618 Warren Avenue to organize, mobilize and sustain the largest social movement in the history of the United States.¹

Historian W. Marvin Dulaney frames Craft as “a woman of ordinary means who made an extraordinary contribution to racial and social justice in the United States who nonetheless is largely unknown, unheralded and unsung to the broader public.”² Her residence at 2618 Warren Avenue in the Wheatley Place National Register District served as the focal point for a remarkable array of social initiatives of local, regional and national significance from 1950 to 1985 which spanned the years of her residency there.

Events and personalities associated with her home are numerous. These include major NAACP milestones such as the organization of over 185 NAACP chapters and dozens of Youth Councils in five states from 1950 – 1957; service as a “citizenship school” for NAACP Youth Councils from 1950 to 1983; as a planning center for the 1954 NAACP Annual National Conference where Thurgood Marshall prepared his historic keynote address mapping the way forward after the *Brown v. Topeka* ruling; as ground zero for mobilizing direct action protest against segregated facilities at *The State Fair of Texas* in October 1955; as the venue for meetings with Rosa Parks strategizing about the Montgomery, Alabama bus boycott in November, 1955³ and as headquarters for the resistance of the national NAACP to the State of Texas’ legal challenge from 1956-1957 to shut down the NAACP in Texas.³

One of many underappreciated and understudied aspects of Craft’s career is her close networking and collaboration with other major women organizers in this region. Daisy Bates (Little Rock), Georgia M.

Johnson (Alexandra, Louisiana), Clara Luper (Oklahoma City), Christia Adair/Lulu White/Irma/Moses LeRoy (Houston) and Clara Belle Williams (New Mexico) are just some in Craft's circle who mobilized major civil rights initiatives of the mid-century Freedom Movements across this region.⁴

"Each of us should see ourselves as part of one human family."

Among its many uses, the house functioned as a "bed and breakfast" during the Jim Crow era for musical artists including Marian Anderson, Louis Armstrong and Duke Ellington; hosted First Lady Eleanor Roosevelt for tea in 1958 when Craft was designated by the First Lady as official hostess for her Dallas visit; served as the organizational nexus for the desegregation of Dallas' restaurants, movie theaters and public conveyances in the early 1960's; served as the mobilization center for the investigation and eventual dismantlement of fraudulent trade schools preying on vulnerable African-American youth from East Texas for which Craft was awarded Dallas' highest civic award – the Linz Award – in 1968; hosted President Carter and First Lady Rosalynn Carter in the 1970s; served as campaign headquarters for many races including her own two successful city council races in 1975 and 1977; and as the organizational center for the capstone of her public life – her successful effort to have Dallas named as the site for the 1985 NAACP National Convention which was convened in her honor. In June 1985, she introduced Dallas Mayor Starke Taylor to the 6,000 delegates and attendees just six weeks before her passing. His speech had been written with Craft in her kitchen - the site of countless other activities touching upon politics, culture and social change.⁵

Moreover, scores of individuals in her immediate South Dallas community, the larger Dallas and statewide community and the nation were impacted by her personally through time spent in this house, as were the many boarders she took into her home over the years that included journalists, students, young adults engaged in the civil rights movement, and individuals needing temporary assistance and a safe harbor.⁶ Her ability to surmount cultural, ethnic and cultural barriers and gather people together onto the common field of their humanity was Juanita Craft's special gift. She bequeathed her house on Warren Avenue to the city of Dallas for safekeeping in perpetuity so that future generations could come to understand "the importance of service to community and nation."⁷

II. Historical Context of the 2618 Warren Avenue Site and Contiguous Neighborhood

Immediately prior to the Civil War and continuing through the 1870's, the unincorporated land approximately two miles southeast of present-day Dallas' central business district where 2618 Warren Avenue is now sited accommodated peach and apple orchards along with other small agricultural enterprises owned by Anglos.⁸ This large swath of property came to be known as the "Warren tract" belonging to Mrs. W.A. (Camp) Warren who was the widow of two prominent landholders – Aaron C. Camp, partner of William H. Gaston, and James Warren, a South Dallas farmer and real estate developer.⁹

After the Civil War, freedmen in this area of Dallas County settled in "The Prairie," an African-American farming community contiguous to the Warren tract. African-American population growth outward from The Prairie fueled by in-migration from East Texas and Louisiana spurred new communities such as Queen City which had taken root by the late 1880's. These African-American settlements, vivid and culturally self-sustaining, were anchored by well-organized churches and independent civic organizations well prior to being formally platted into city additions in the opening decades of the 20th century.¹⁰

North of these African-American neighborhoods, Jews migrated into Dallas starting in the decades following the Civil War from other American cities, and from continental Europe including less well-educated Eastern European and Russian Jews fleeing pogroms and anti-Semitism primarily through the port of Galveston. They established near South Dallas neighborhoods like The Cedars and South Boulevard/Park Row into epicenters of Dallas' burgeoning Jewish life. The area became home to the Jewish community's three major synagogues, Forest Avenue High School and a clustering of Jewish-owned businesses along Forest Avenue now known as Martin Luther King Boulevard. By World War II, this district had expanded into one of the largest Jewish enclaves in the southern United States.⁵ Deed restrictions prohibiting Jewish home ownership in other parts of Dallas (i.e. Highland Park, University Park) were customary in this era thereby putting Jews, African-Americans and Latinos in the same special category subject to racial and ethnic exclusionary practices.¹¹

Given the limited employment choices of that time, many African-Americans living in nearby neighborhoods were employed as domestic and retail workers by residents of the wealthier Jewish enclaves. Many of these community relationships would later shape and inform the interpersonal Jewish/African-American social justice alliances of post-World War II Dallas.¹²

Meanwhile to the south, demand was escalating for African-American middle and working-class suburban developments contiguous to the Warren tract as Dallas grew and African-Americans shared in the economic prosperity of Dallas at the margins. Alec and T.L. Camp (Mrs. Warren's sons) responded initially with their Wheatley Place planned development in 1916 followed by others such as The Ideal Addition (1920s) and from 1922-1934, the English Place Additions One, Two and Three.⁷ Wash Russell, an African-American businessman and resident of Wheatley Place, was integral to the success of these exclusively African-American residential developments.¹³

2618 Warren Avenue was constructed in 1925 as part of Wheatley Place Addition, a deed restricted, Anglo-only housing development of Craftsman-style bungalow forms.¹⁴ This whites-only neighborhood south of Forest Avenue was populated primarily by working class whites employed primarily in the burgeoning manufacturing and service sectors of the local economy. In a very real sense, Warren Avenue became the east-west color line of residential segregation with civic organizations such as "The South Dallas Improvement League" established with the express purpose of insuring that African-American neighborhoods remained south of the Warren Avenue line.¹⁵

In the decades following the conclusion of World War I, these Anglo, working-class neighborhoods where 2618 Warren is located found themselves wedged between Jewish neighborhoods to the north and west, and the pent-up African-American communities to the south and east.

The rapid growth in the population of Dallas was so extraordinary – tenfold between 1900 and 1950¹⁶ – that demographic pressures for suitable new housing became radically distorted in the context of Jim Crow and the culture of white supremacy. Instead of income determining development of residential housing via normal market mechanisms, racial apartheid turned supply and demand upside down. The result was a pronounced housing demand for African-American residents that would eventually lead to the breach of the Warren Avenue color line after World War II.

Two Anglo men – O.M. Jackson and R.W. Ward – were the initial purchasers of 2618 Warren.¹⁷ They sold the property to another Anglo, E.O. Cavender in 1945 who subsequently sold the house on May 16, 1950 to Juanita Craft, one of the first African-Americans to cross the "Warren Avenue color line" into the Anglo working-class neighborhood.¹⁸ In response, a rash of dynamite bombings accompanied by

threatening phone calls ensued with a number of serious injuries but remarkably no deaths. Dozens of houses were badly damaged in a campaign that today would be characterized as white, domestic terrorism. In response, Juanita Craft and the local NAACP chapter organized volunteers to provide shotgun-armed volunteers for African-American homeowners who had purchased property in formerly whites-only neighborhoods.¹⁹

Craft herself received a number of these phone calls and customarily responded with “You are a coward – why don’t you come to my house and tell me these things to my face?” wherein the caller would hang up. More alarmingly, she was awakened by a disturbance in her backyard in the early morning hours of October 17, 1950 only to find a stick of dynamite with a defective fuse up against the door of the back house where she slept. She then tossed the explosive into her backyard fishpond.²⁰

A special “blue-ribbon” grand jury comprised entirely of members of the Dallas Citizens Council investigated the bombings and issued a report suggesting that some neighborhood Anglo churches and neighborhood associations may have been involved. Many African-Americans suspected police complicity. Thirteen people were indicted for the bombings with only one individual, Pete Garcia tried but acquitted. By the end of 1952, the matter fell off the front pages of the two major Dallas newspapers.²¹ With the exception of contemporary reporting in the African-American press, the scale and seriousness of this bombing campaign was downplayed by mainstream media of the time and is still largely absent from the public memory of the larger Dallas community today.

“White flight” then commenced in earnest. This included the wholesale migration of the Anglo working-class population to East Dallas and elsewhere, and the complete relocation of the South Dallas Jewish community to Preston Hollow in North Dallas. Forest Avenue High School closed as a whites-only school in 1956 and all three of the South Dallas Jewish temples closed and built new facilities in North Dallas by the end of the 1950’s.²²

Ironically, just as the physical footprint of African-American neighborhoods in near South Dallas reached its apex geographically by the early 1960’s, the economic diversity of its residents and locally accessible employment opportunities collapsed. Moreover, near South Dallas bore the sustained and traumatic brunt of new highway construction traversing and fragmenting neighborhoods that ripped asunder the previous coherence of established neighborhoods. Spot zoning permitted by the city of Dallas allowed industrial uses such as recycling facilities adjacent to residential areas, proliferation of liquor stores near schools and churches, and variances for apartment construction in single-family residential neighborhoods. Perhaps most egregiously, the wholesale destruction of historic African-American neighborhoods – many nearly a century old - resulted from massive eminent domain actions by Fair Park to establish physical buffers between the primarily white State Fair and museum grounds and the adjacent African-American neighborhoods in the 1960’s and 1970’s.²³

Compounding matters, the phenomenon of “black flight” ensued wherein many younger African-Americans raised in South Dallas did not return and by so doing, weakened the inter-generational fabric of these once vibrant neighborhoods that had previously enjoyed high social cohesion, strong family values and community stability for nearly a century prior. A predictable cycle leading to decline set in: Elderly homeowners died, their homes suffered from poor maintenance, were sold by heirs as rental properties, or fell victim to Dallas County tax auctions and were boarded up or demolished. The scourges of poverty, alcohol and drug abuse and other urban ills descended, leading to a decline in overall property values. The city’s chronically lax code enforcement in South Dallas led to a precipitous

decline in the physical appearance of the area as city maintenance was erratic, abandoned houses proliferated and public infrastructure decayed.²⁴

The 2600 block of Warren Avenue embodied these larger community stresses. In 1960, all sixteen single-family homes in the 2600 block of Warren Avenue were owner-occupied. By its low point in 2010, only three owner-occupied houses remained from the original sixteen (including the Craft House): one empty lot repurposed as the Craft Memorial Garden, five houses boarded up, one house used by squatters as a drug house, four homes razed by the city due to owner abandonment/tax liens, and two homes lost to arson. All sixteen of these Craftsman-style bungalows from the 1920's had been previously listed as contributing structures to the 1995 application for the Wheatley Place National Register District application and approval.²⁵

However, this destructive cycle in near South Dallas is beginning to wane and there is an encouraging trend toward the reinvigoration of Wheatley Place Addition. A number of existing houses have been renovated with some new housing construction for owner-occupants. Property values are recovering gradually in a manner not indicative of disruptive gentrification but rather affordable pricing creating a viable pathway for sustainable neighborhoods peopled by younger, lower middle-income home owners with families. The 2600 block of Warren also reflects this trend: two new homes have been constructed on formerly empty lots and two locally-owned rental properties have been upgraded and are leased.²⁶ Unfortunately, three vacant lots that had been reserved by the city of Dallas for future use in support of the Craft House (one of which was purchased by the Craft Foundation) were inexplicably sold by the city in the last few years to private investors.²⁷ The resilience of near South Dallas homeowners and their dogged commitment to preserving the coherence of these neighborhoods against overwhelming odds is inspirational.

III. History of the physical structure

IV. Use and utilization of 2618 Warren Avenue by Juanita Craft

In 1938, Juanita Shanks married Johnnie Edward Craft and moved to 3407 Cochran Street near Hall and Washington within the immediate neighborhood of NAACP attorney and colleague W.J. Durham, Reverend Maynard Jackson Sr. (New Hope Baptist Church), leading African-American educators and her church – Munger Avenue Baptist Church – which she and a group of her activist peers transformed into a prominent African-American social justice congregation. From 1938 until her move in May 1950 to 2618 Warren within four months following her husband's death, the Cochran Street address was the first residential house "headquarters" for Craft's burgeoning civil rights career. She would go to perfect her "social justice" house model at 2618 Warren. When asked in 1983 by the author about the details of her move to Warren Avenue from Cochran Street, Craft spoke at length, providing fascinating biographical insights from this oral history excerpt addressing how she used the Warren house for 35 years as a social justice center:

"My father died Christmas Day, 1947 so I inherited his house and other property in Austin, Columbia and Round Rock which I sold. When Johnnie died in 1950 – January 17th - in that colored-only basement room of Jim Crow Parkland beneath those clanging steam pipes – those old, exposed pipes also dripped water down the walls – I made a decision to start a new chapter with specific things in mind. This house here was so much bigger than Cochran Street, had the back house where I could live and rent rooms out in the front house, or keep guests, and a nice yard for meetings with the young people and the community, growing my greens and grapes. I had that barbeque pit out back built within a month of moving in. I've grilled a lot of chicken there...

At my NAACP Youth Council meetings on Cochran, we were packed in like sardines. When Thurgood (Marshall) came to Dallas there he always stayed with Bill (W.J. Durham) around the corner on Munger or with Maceo (A. Maceo Smith) in State Thomas, but Thurgood always had assistants coming in and out that stayed with me and Johnnie (Johnny Edward Craft). Johnny would often go stay with a friend to make room and I would sleep on the couch and then cook meals in that tiny kitchen. This house here had a nice kitchen, a big bathroom, a large back house where I could sleep and everything else I needed for all my activities – my work for NAACP, the youth, my neighborhood, my sewing, millinery, my canning preserves, all of that.

GCV: So you consciously choose this house because it could serve as your headquarters and double as your home and office?

[Craft laughter] Well, partly so I guess. Yes, maybe mainly so. [pauses] Also, Cochran was in an established area for Negro families but this area was changing, was integrating and there were immediate problems right away when the first negro families bought houses on Warren so I felt I had to help – you know Warren was like the Berlin Wall over here. A group of us – Maceo (A. Maceo Smith) and others organized volunteer guards at the NAACP to sit outside under the porch lights in lawn chairs all night, taking shifts with shotguns so those crazy fools with dynamite could see us – by the way, that was Lulu's (Lulu Madison White) idea. So I got a two for one – bought a nice house and integrated the neighborhood at the same time [Craft laughter].

GCV: In previous conversations, my notes refer to some things that really interest me- first, how you used the money from the sale of the Cochran house and your father's estate, and secondly, that your first summer in this house was really special – can you talk about these in greater detail?

If you insist. I see you scribbling all the time so I guess you really are listening to this old lady [chuckles] [pauses] I bought this house in May 1950 using a down payment from my father's inheritance and at the same time donated my proceeds from the Cochran house mixed in with some from my inheritance to the national NAACP for Life Memberships.

GCV: How much was that?

About \$2500 (author's note: approximately \$23,000 in present value dollars)

GCV: You could buy a house back then for that.

NAACP was doing so much good but there was so much more left to do – we were a long way from the promised land and I knew my father especially would appreciate using money that way. I completely believed in the NAACP and knew it would be used well. The organization was always short of funds – we were attacking on many fronts across the nation. It was expensive and except for our Jewish allies, we didn't much support.

GCV: Did people know you had done this, made such a large contribution?

[smiles] Well yes, word spread quickly, it brought me a lot of respect but I had a larger purpose in mind – to show that each of us has a greater obligation in this national fight for human dignity, to finally make real the promises of the Founding Fathers and the Constitution for my people and all the other

oppressed Americans of whatever color. My donation did make some waves with the society ladies who would never dream of doing something like that even though they had much more resources than a “widow woman seamstress professional volunteer” so to speak. What I am saying here is that for me, the fight was everything and I never doubted that we were making a difference but each of us needed to do all we could possibly do. That was the point I was making. What is it that our comrades say – “from each according to his abilities, to each according to his needs?”

GCV: *Yes, exactly! And now what about that first summer here in this house?*

1950. That was something special. There were the bombings going on and then on Monday June 5, 1950, the rulings came down from the Supreme Court that we had prevailed in both *Sweatt v. Painter* and *McLaurin v. Oklahoma* (author’s notes: landmark equal access Supreme Court rulings in which Craft was deeply involved as a mobilizer and organizer). People from all over the country came to this house to celebrate, plan what to do next.

GCV: *Who exactly?*

Thurgood (Marshall), Bill (W.J. Durham) all the lawyers, Walter White and Roy Wilkins, many more, we got telegrams from all over the country. [smiles] Eleanor Roosevelt sent me a nice one.

GCV: *What did that say?*

It’s up in the attic somewhere in a box. She quoted Churchill if I am remembering correctly – “congratulations, this is the end of the beginning,” something like that. It was that June that I bought all the benches and picnic tables outside – we had them out back, in the front yard, along the side of the house – some days we fed over a hundred people. The youth had the time of their lives but it was a great teaching moment for their young minds that yes – forcing change was hard work but that hard work could get results and the people you work with are special. I on purpose had the youngsters sit in on our planning sessions in the house so they could get a real feel for the process. We had so many people sleeping here for a couple of weeks that the two bedrooms in the front house looked like dormitories. All the while when night came we were keeping our eyes peeled for anything suspicious. There was a white policeman – Roy... I have forgotten his last name... but he was a good Catholic and friend of Pearl Anderson– who dropped by every night and sat on the front porch all lit up big as life in his black police uniform with his shiny badge to keep an eye on things for us. Roy really liked my potato salad, I think he really just came for that and my apple pie... [laughter]

GCV: *That is a really wonderful story. Please tell me more about how you used the backyard – when did these backyard gatherings begin?*

We all did it – the organizers in the NAACP - you open up your house, that’s what you did. Lulu (Lulu Madison White) and Moses, Erma (Moses and Erma LeRoy) did the same thing down in Houston. Almost every weekend or through the week my youth councils came to “Craft’s house” – I fed them, gave them a place that was safe to do their homework, socialize but then I got down to the serious business of opening their minds to the larger world. I like to think I made an impact. A lot of what went on in this house was teaching my children how to plan, how to organize, we talked a lot and I always listened – young people have always fascinated me. To watch them grow, to watch them learn means the world to me. I guess this house has been like a school but without the desks in a straight line or the school bells ringing on the hour. Youth have come here because they wanted to be with Craft and with each other,

and to make a difference. There have been people of all ages coming to this house at all hours – my door was always open to anyone that needed help...folks down on their luck...

Everything I do in this house – raising carrots and collard greens in paint buckets in the backyard, not using chemicals, spraying lemon juice to keep away the caterpillars, things like that; canning my blackberries and strawberries and grapes – my youth council members would participate with me. I have that huge Webster's over there, my books on famous negro scientists and artists and inventors and biologists, my rocks and all my books on insects and animals and plants – I kind of tricked them into getting interested and before they knew it, I gave them an appetite they didn't know they had - learned new words, how to plant, how to can, how to plan trips to the four corners of America. [pauses] I guess when I look back, this house really has seen a lot of history.

GCV: Out of all of these thousands of memories here, does one stand out in particular? That may be a foolish question given all that went on here.

[long pause, smile] One night, Thurgood and Maceo were sitting out in front of the back house drinking their whiskey and smoking their fat cigars, just talking and laughing. {another longer pause} The night the President died. I will never forget all of us sitting in the kitchen not saying much. Ralph Yarbrough (U.S. Senator Ralph Yarbrough) was there, hard for him to stop crying..."

V. History of Craft House Use from 1985 to Present

The Craft Foundation maintained the house from 1985 until accessioning the house to the city of Dallas in 1988 on the promise it would be used to further the memory of Juanita Craft and her life's work. There was a significant controversy after her death about moving the house to Old City Park which was referenced in her will as an option but not as a condition of the gift to the city. After convening a months' long task force exploring a number of options including moving the house to South Dallas Cultural Center, moving the house to Museum of African-American Life and Culture at Fair Park, or keeping the house on Warren Avenue, the Park and Recreation Department-led task force voted to keep the house at its original location. W. Marvin Dulaney and Robert Edison were the original curators and the house opened as a house museum for tours in 1993 but because of lack of city funds, closed in 1995 and remained closed until 2002 when Black Dallas Remembered managed and programmed the house under the Dallas Office of Cultural Affairs [to be completed]



You often ask me if I am proud of my achievements. Well, yes and no. Yes, I love Texas so I made her change all her bad habits [laughs]. Segregation and discrimination were everywhere - my people, the Mexican-Americans, the Indians, the poor of all races. Racism sits in people's hearts, clouds our minds like a mental illness. It took a whole lot of good folks to change this city, this state, this country - to begin to make the promises in our Constitution real. Though my life has been marvelous I didn't do enough, ran out of time, there is so much left to do. So no I am not ...pleased with myself about that [pauses]. It has been a long journey but all and all, I am a satisfied old woman. I think I made a difference [smiles].

- Juanita Jewel Craft, March 1985

Dear Mrs. Craft

*6-11-79
Dallas, Texas*

This is a thank-you note from the parents of Rhonda R. Armstrong. I wanted it to greet you when you returned from your trip. Rhonda's father and I thank you from the bottom of our hearts for taking the time to encourage and help our daughter. And also for the many, many years you have helped other children...Because to see your face as you talked about the children and places and the NAACP, it was like seeing a lighted candle...Again we thank you, we appreciate you, but most of all you have our utmost respect.

*Mrs. Earl & Marian
Alford*

Page 2 "Craft Reconsidered", Craft Foundation brochure, 2016

Mrs. Craft was a person you looked up to. She was gracious and commanding in her speech and presence. She stood for equality and high morals. Mrs. Craft changed my life and the lives of countless other young people, and people of all ages with whom she came into contact. She was fierce and kind and wise.

- **Joe L. Atkins (South Dallas Youth Council 1951-1955; Atkins v. Matthews 1956)**

She was not interested in the outer forms of protest. She had an inner conviction which even had an understanding of those who opposed her. That is the important thing about her that, if it isn't too trite, she really is a good Christian in the sense that she even loved her enemies.

- **Rabbi Levi A. Olan on Juanita Craft, 1982**

A VISUAL NARRATIVE OF THE JUANITA CRAFT HOUSE; 1950 to 2019



Johnnie Edward Craft/Juanita Craft/3407 Cochran Street

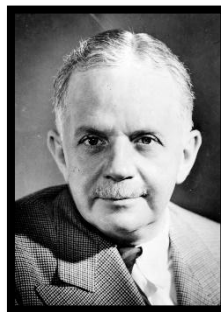


A successful campaign! /Smith v. Allwright, 1944

Juanita Craft with husband Johnnie Edward Craft at 3407 Cochran Avenue where she lived from 1938-1950 and firmly established herself as a “race woman” with unwavering support from her husband. This was the first “headquarters” for Craft’s burgeoning social justice career and, like her Warren Avenue home, was a beehive for her NAACP engagements where she hosted luminaries such as Heman Sweatt, Walter White, Thurgood Marshall, Christa Adair, Lulu White and Ella Baker. From 1946 until 1950, she served as NAACP regional organizer and Youth Council advisor for Texas and the four contiguous states from this home. After the death of her husband in January 1950, she sold this house and moved to 2618 Warren Avenue in May, 1950 where she would expand upon the use of her Warren Avenue house as an organizational hub using the template she first employed on Cochran Avenue. Today, the former site of the Cochran Avenue home now sits within a Dallas park - J.W. Ray Park.



Ella Baker



Walter White



Thurgood Marshall & Lulu White



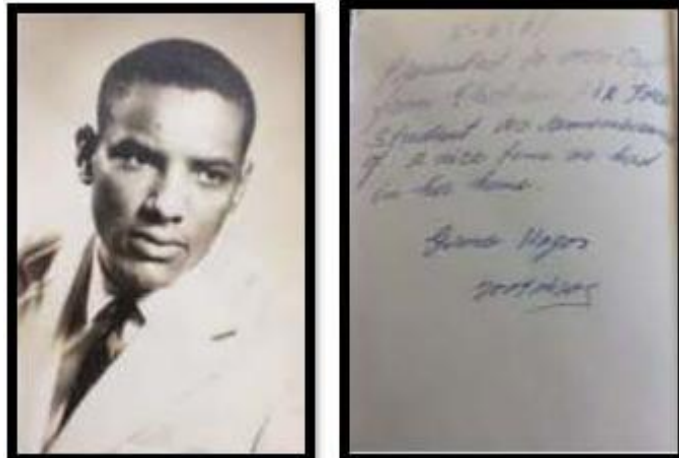
NAACP Youth Council – backyard of Craft home – 1955

Craft Foundation photographic archives – folder 1



October 17, 1955 / morning of State Fair protest

Craft Foundation photographic archives – folder 3 [notation on back]



"Presented to Mrs. Craft from Ethiopian Air Force Student as remembering of a nice time we had in her home." Girma Hagos [signature] May 6, 1961

Craft Foundation photographic archives – folder 3



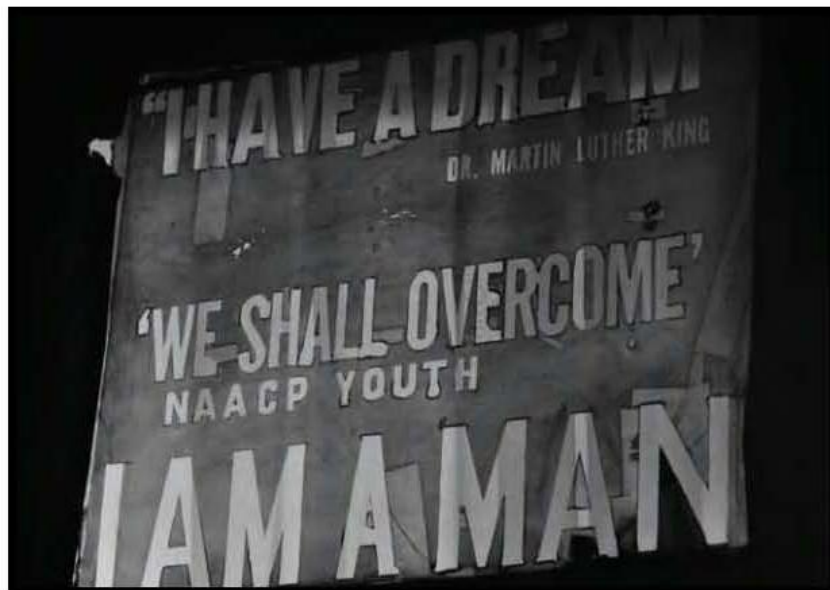
NAACP South Dallas Youth Council, early 1960's, Craft House living room

Dallas Library Dallas and Texas Division / Craft archives



United Nations Association meeting / guests from Africa / Craft Backyard [1965]

Craft Foundation photographic archives – folder 4



**Silk Screening of posters, bumper stickers and placards at the Craft House from 1950 to 1982
by NAACP South Dallas Youth Council**

Craft Foundation photographic archives – folder 4



Craft portrait, June 1968, Interview with author John Egerton

The Civil Rights Documentation Project, Washington, D.C.



1974, showing area prior to driveway installation – note original picket fencing demarcating side yard from backyard and tree in front of back house during Craft occupancy

Craft Foundation photographic archives – folder 4



1974, prior to addition of front porch

Craft Foundation photographic archives – folder 4



Clockwise from upper left-hand corner [1974]

1. grapevine bucket plantings in side yard (right-hand side from street);
2. kale/mint beds/bucket plantings in side yard (right-hand side from street);
3. bucket plantings/grapevines/picnic tables in front of back house;
4. azaleas at left-hand side of house from street;

Craft Foundation photographic archives – folder 4

JUANITA CRAFT ENCLOSED FRONT PORCH AND INSTALLED CHAIN LINK FENCING AROUND THE PROPERTY PERIMETER AS A SECURITY MEASURE IN THE 1975-1977 TIMEFRAME AFTER AN INTRUDER BROKE INTO HER HOME THROUGH A FRONT BEDROOM WINDOW. SHE FENDED OFF THE ASSAULT WITH MODERATE INJURIES.



***The Dallas Times Herald*, November 21, 1976; (this article is misidentified in Dallas Public Library archives as being November 21, 1975); Note dense landscaping of house during Craft occupancy – also note contiguous house at 2614 Warren where Craft Memorial Garden is now sited;**

Courtesy, The Dallas Times Herald



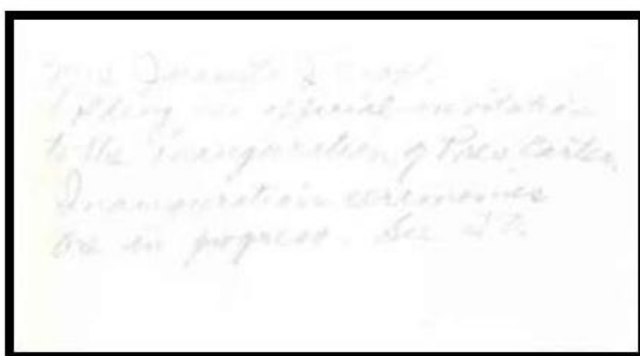
November 21, 1976, reversed photo taken from front door shows carpeting at time of Craft occupancy

Courtesy, The Dallas Times Herald



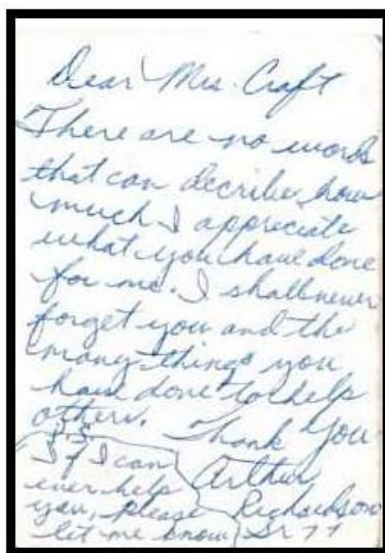
Juanita Craft in kitchen, February 9, 1974

Photograph, permission of Michael Gillette



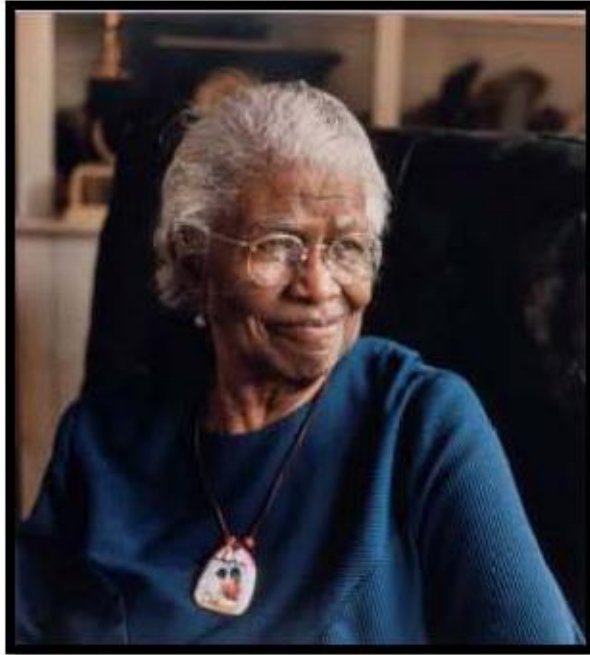
"Mrs. Juanita J. Craft holding an official invitation to the inauguration of Pres Carter, Inauguration ceremonies are in progress. See T.V." [January 20, 1977]

Craft Foundation photographic archives – folder 4



Arthur Richardson (Youth Council member/Class of 1977 Lincoln High School)

Craft Foundation photographic archives – folder 4



Judith Sedwick Portrait, living room, Craft House, 1982

Courtesy, Schlesinger Library, Harvard University

AUGUST 6, 1985: JUANITA CRAFT DIES

**1986: CRAFT ESTATE GIFTS HOUSE TO CITY OF DALLAS/PARKS
AND RECREATION DEPARTMENT FOR USE AS A HOUSE
MUSEUM AND COMMUNITY CENTER**

**1986: OLD CITY PARK REJECTS GIFT OF HOUSE; 7 YEAR
CONTROVERSY ENSUES; HOUSE MOTHBALLED (1986-1992)**

The Craft House: Legacy of Love, Symbol of Mistrust

BY RUTH MILLER PITTSBOROUGH PUBLISHED IN D MAGAZINE APRIL 1988



As the furor over how best to preserve the home of civil rights leader **Juanita Craft** unfolds bit by troubled bit, one thing becomes clear: the story is far more convoluted than you would guess from the current debate over whether the Craft house is appropriate to Old City Park.

But since that's where the dispute is centered at this writing, let's begin there. The park's defense is that it is an *architectural* museum created to capture Dallas's vanishing physical past. No other building has been placed there to serve as a monument to the person who lived in it.

But with today's racially electric political climate, that's just not enough of an argument for black community leaders like Park and Recreation Board member **Vivian Johnson**, who says, "It's time we replace rhetoric with action." The Craft house has come to symbolize the frustrations felt by a vociferous band of black leaders who are tired of being shut out. "We don't want Juanita Craft's house to be outside the fence [at Old City Park]," says Johnson. "We're tired of being outside the fence."

The twists and turns in this issue don't end there. As Park Board member **Jim Graham** says, "Mrs. Craft would turn over in her grave if she could see the way this issue has become a political football."

But first, the background. Juanita Craft's efforts to end segregation began as early as 1926 when she became the plaintiff in a suit filed by the NAACP challenging the legal basis of the whites-only Texas Democratic Primary. She worked diligently through the Thirties, Forties, and Fifties organizing new chapters of the NAACP and working in grassroots Democratic politics.

In 1955, Craft took a bold step. She decided to desegregate the State Fair of Texas, which at that time set aside only one "Negro Achievement Day" for blacks to enjoy the Fair. In her words (excerpted from her oral autobiography), "Kids from Hillcrest gave us their Fair tickets and we demanded entrance. When we grew tired of picketing, cab drivers and construction workers took over. There was a good deal of media coverage. We won. We desegregated the State Fair."

There were other conquests: North Texas State University in 1955, theaters and lunch counters in 1961. Mrs. Craft worked diligently and without violence, preferring to apply subtle pressures rather than shake angry fists.

Chandler Vaughan, thirty-four, has carried the torch of preservation. A Dallas native who spent his college years at Berkeley, Vaughan returned to Dallas, and in 1961 had a chance meeting with a woman he had long admired. Juanita Craft. Now an investment banker, Vaughan recalls that the two experienced an "extraordinary chemistry." One day while Vaughan was visiting Craft for lunch, he noticed boxes of papers, artifacts, and "notes on the backs of envelopes"—an ad hoc chronicle of the civil rights movement in Dallas—lying unattended on the back porch. Vaughan asked about the papers and was told that Bishop College was supposed to pick them up but had never done so. "I just knew that those papers were extremely valuable to this community," says Vaughan. "I offered to organize them."

Vaughan, who is white, did more than that. He printed Mrs. Craft's autobiography, funded by longtime civic leader **John Stemmons**.

Craft House controversy (1986-1992)

D Magazine, April 1988



Peter Johnson / Craft House protest / 1987

Photo, Courtesy of Dallas Morning News



The Dallas Morning News, December 18, 1992



Juanita Craft House, 1990 – side yard fencing was installed by Juanita Craft in the 1975-1977 timeframe where the front porch was also added for her security. This photograph is prior to the first renovation in 1993-1994 at which time the fence was removed. Original Craft shrubbery at front of house has already been removed by city though verdant shrubbery along the property line with 2614 Warren (converted to Craft Memorial Garden in 2004) remains.

FIRST RENOVATION: 1993-1994



The Dallas Morning News, March 16, 1993 / NOTE SITING OF ORIGINAL TREE TO RIGHT OF HOUSE WHICH BY 1999 WAS REMOVED;

JUANITA CRAFT HOUSE AND CIVIL RIGHTS MUSEUM PROJECT

MEMO

DATE: 30 March 1993

TO: Ms. Yvonne Washington

FROM: W. Marvin Dulaney and Robert Edison

RE: JUANITA CRAFT HOUSE CIVIL RIGHTS MUSEUM

We are ready to begin the second phase of converting the Juanita Craft House into a public museum. However, we need several things done to facilitate our actual work on the house.

Here are a list of things that we would like the city to do in conjunction with our beginning our work on the house.

1. Install a telephone with a permanent number.
2. Remove and seal the east side entry door and the rear entry door off the storage room.
3. Remove all of the carpets in the house.
4. Keep the grounds around the house cut and manicured. (This probably needs to be done once a week now.)
5. Begin the process of planning and measuring the site for the placement of entry and exit ramps for the handicapped.
6. Fix windows - I will provide more details shortly.

We would also like to begin immediate action on the following:

1. Installing a security system.
2. Acquiring materials for cleaning and painting the house.
3. Acquiring materials for the construction of exhibits.

These are just some of the things that we want to start doing now in order to begin actual work on the Craft House. Let me know when we can expect to make some progress on this short list items.

Craft House curator directs city of Dallas contractors to **1)** remove and seal the east side entry door; **2)** remove and seal the rear entry door off the storage room; **3)** remove all carpets on the house
Letter dated March 30, 1993

Dr. W. Marvin Dulaney papers: Craft Foundation document archives

JUANITA CRAFT HOUSE

5 January 1994

Mrs. Mildred Honore
Office of Cultural Affairs
Majestic Theater Suite 500
1925 Elm Street
Dallas, Texas 75201

Dear Mrs. Honore:

I am just writing to report on our progress on the Craft House project. Robert Edison and I worked almost everyday over the holidays and we have made alot of progress. 1. We installed the storm doors on the front and back of the house. (I will have a set of keys for you the next time that I see you.) 2. We have arranged all of the furniture in the house. 3. We have bought and installed some curtains. 4. We have installed part of the exhibits. 5. I have obtained the code for the security alarm system and it is operational. I set it each day before I leave the house. (The pass word is "Shanks" and the security code is 4871.) 6. We have also cleaned up most of the mess made by the Dallas Youth Services Corp (DYSC). (See below.)

I am also happy to report that the Dallas Youth Services Corp has pretty much "finished" the structural remodeling. Robert and I have been in the house almost everyday since December 26, and the DYSC has not returned to do anything. The DYSC electrician called me on January 4 about installing two electrical outlets. I returned his call, but he has not followed up. Nevertheless, except for installing the electrical outlets, I would like to assume that DYSC has finished its job and Robert and I can take it from here.

I do want to note the sloppy job that DYSC has done because Robert and I are still cleaning up behind them.

1. They dropped paint on the floors; Robert and I have been cleaning it up and we may have to refinish some of the floors.
2. They put caulk on the display cases and used them for work benches; fortunately, the felt covers will hide the caulk stains on the cases.
3. They broke the stone wall in front of the house!
4. They left a large gap in the handicap ramp; we will fill it with sakrete.
5. They left the light fixtures that they removed from the ceilings thrown haphazardly around the house; we picked them up and removed them.
6. Along the baseboards in two rooms, they painted the floors; we will remove the paint.
7. One room (the Juanita Craft Heritage Room) was painted so poorly that we had to repaint it--I had Payless computer-match the paint and I purchased it myself.
8. Some of the furniture that we placed in the house before the work crew finished was used for stools and dirtied. The work

Craft House curator references **1)** installation of storm doors on front porch door and back door, **2)** original light fixtures removed from ceilings, **3)** repainting of rooms, etc.; Letter dated January 5, 1994

Dr. W. Marvin Dulaney papers: Craft Foundation document archives

crew actually stood in some of the chairs and left footprints in them. We have cleaned the furniture and removed most of the stains. In addition, for some reason, they punched holes in the shades that we installed in the living room and in the "Dallas" room?

9. They have left their tools and cans of paint in the house, and they still have a set of keys that I want back--especially the keys for the new lock on the front door and the back door.
10. They took a can of white exterior paint that I bought to touch up the outside of the house.
11. I am going to hold their tools "hostage" until I receive the set of keys to the house and my paint.

I do not want to present a totally negative picture about the work done by DYSC. They did a very good job of taking out the doors on the side and in the back. The track lights are sufficient for the needs of the house. The bathroom is also okay. The second crew, led by the supervisor Jesse, also did a good job of completing the widening of the front door and the bathroom door.

Overall, however, they just took too long. Robert and I are glad that we can finally do something in the house and finish this project.

As I said above, since we are beginning to arrange things in the house the way that we want them, I have set the security alarm system to keep people out of the house unless I (or someone associated with the project) is there to provide supervision.

Sincerely,

W. Marvin Dulaney
Coordinator
Juanita Craft House Project

cc: R. Edison

P. S. Enclosure: invoice from the American Plastics Co. for the display case tops.

"They did a very good job taking out the doors on the side and in the back." "...completing the widening of the front door and the bathroom door." (3rd to last paragraph); Letter dated 01/05/1994

Dr. W. Marvin Dulaney Craft House papers: Craft Foundation document archives

2-25-94

PREVIEW



CIVIL RIGHTS SITE: A ribbon-cutting ceremony at the home of the longtime civil rights leader Juanita J. Craft takes place Saturday.

Juanita Craft home opening Saturday

Juanita J. Craft was called the "Mama of the Civil Rights Movement" by the youths she taught from 1935 until her death in 1985.

"Her home was a gathering place for teens to sit and discuss civil rights issues," says Joe Atkins, who met Mrs. Craft when he was 13. "It was a house of political action. Everyone wanted to be a part of Mrs. Craft's NAACP Youth Council. It gave you status. It meant that you were involved, that you were doing something for your people."

Mrs. Craft's home, which she willed to the city of Dallas, opens to the public for a ribbon-cutting Saturday at 10 a.m. And the doors will remain open to exhibit artifacts of her life and for educational programs.

Within the walls of her home, the black leader taught youths how to stand up for equality, gain political power, organize and get out the vote.

"Once you got the right person in office, then you turned on the pressure for them to deliver change," says Mr. Atkins, 57.

Mrs. Craft "was a person you looked up to,"

Dallas home, from which she ran numerous political campaigns.

Mr. Atkins remembers meeting many public figures at the Craft home: U.S. Supreme Court Justice Thurgood Marshall, former NAACP executive director Roy Wilkins, businessman and developer John Stemmons, civil rights leader and founder of the Progressive Voters League A. Maceo Smith, former Mayor Annette Strauss and former Texas Attorney General Jim Mattox.

Mr. Atkins took these lessons in activism to heart. In 1955, when he decided to go to North Texas State University, now the University of North Texas, in Denton, blacks were barred from enrolling. He and his father Willy filed a suit against the school, which led to the 1956 court order that ended segregation at the school.

Mr. Atkins says things are better, but more needs to be done.

"Now the civil rights movement needs to focus on education, employment, gangs and drive-bys," he says. "We still need Mrs. Craft — if she was here she'd be working on this."

NOTE: TWO LARGE TREES IN FRONT FLANKING HOUSE

The Dallas Morning News, February 25, 1994



February 26, 1994, Talking Drum newsletter, South Dallas Cultural Center, April 1994

Dr. W. Marvin Dulaney Craft House papers: Craft Foundation document archives

CRAFT HOUSE DEFUNDED BY CITY AND CLOSED: 1995-1998

SECOND RENOVATION: 1998-1999 ORIGINAL 1994 INTERPRETATION DISASSEMBLED INCLUDING SECURITY WINDOWS, DISPLAY CASES AND LARGE FRONT YARD TREE TO RIGHT OF HOUSE REMOVED. ANTICIPATED FUNDING WAS NOT MADE AVAILABLE BY CITY TO IMPLEMENT PLANNED EXPANSION DRAWN UP BY ARCHITECTS TO CONSTRUCT CRAFT HOUSE SUPPORT FACILITY ON 2614 WARREN AVENUE (SITE OF CURRENT GARDEN) AND PARKING LOT ON 2617 WARREN AVENUE.



May 20, 1999 C-Span video screenshot. a) view of right side of house prior to driveway installation but after tree removal; b) original tree in front of backhouse prior to removal; c) original picket fence has been removed and would be rebuilt in 2000-2004 timeframe during third renovation in concert with installation of concrete driveway and concrete in front of back house under Black Dallas Remembered management;



May 20, 1999 C-Span video screenshot / Note another view of original tree nearest street; security barriers on windows and porch were installed during first renovation in October, 1993 and removed in 2000 – 2001 timeframe;

THIRD RENOVATION: 2000-2004 SECOND LARGE TREE IN FRONTYARD REMOVED, CONCRETE DRIVEWAY AND CONCRETE AREA IN FRONT OF BACK HOUSE INSTALLED, PICKET FENCE IN SIDEYARD RECONSTRUCTED, CRAFT MEMORIAL GARDEN OPENED IN 2004. BLACK DALLAS REMEMBERED CONDUCTS ACTIVE PROGRAMMING OF HOUSE THROUGH 2010



Dr. Mamie McKnight, *Black Dallas Remembered*, Manager-Craft House, 2000-2010; *The Dallas Morning News*, December 12, 2001 article "A Monument to the Struggle."



Belo press release on garden dedication, April 15, 2004



Black Dallas Remembered Family Day, Craft House, 2010

Black Dallas Remembered folder A: Craft Foundation document archives

2011: BLACK DALLAS REMEMBERED MANAGEMENT ENDS

2011-PRESENT: CRAFT HOUSE MANAGED BY SOUTH DALLAS CULTURAL CENTER



Linda Lydia Facebook post, April 2017

2018: To redress institutional neglect and chronic paucity of funding and programming support, Juanita J. Craft Civil Rights House & Museum Steering Committee is established by Cannon Flowers, Office of Cultural Affairs Commissioner (Mayor's appointee) to organize professional plan and raise funds to create a sustainable Craft House Museum, Memorial Garden and community-based institution for the city, state and nation.



EXISTING CRAFT HOUSE ELEMENTS – 2019



BBQ pit



Coy fish pond



Porch chairs



Original bathtub hardware

Craft Foundation photographic archive, folder 5