

AMON CARTER MUSEUM OF AMERICAN ART ARCHIVES COLLECTION GUIDE

Collection Summary

- Title:** Amon G. Carter Papers
- Date:** 1934–1983
- Creator(s):** Carter, Amon Giles Sr. (1879–1955)
Amon G. Carter Foundation
Amon Carter Museum of Western Art
- Extent:** 25.5 linear feet
- Code:** AGC
- Repository:** Amon Carter Museum of American Art Archives
- Abstract:** The Amon G. Carter Papers are a single record group from Amon G. Carter's papers. These records document both Carter's and the Amon G. Carter Foundation's acquisitions and the daily business operations of the Amon Carter Museum of Western Art through 1983.

Information for Researchers

Access Restrictions

Museum Acquisition Files are open to qualified researchers; Museum Operating Files are open to qualified researchers by special request only.

Use Restrictions

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

Preferred Citation

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

Related Collections in the Amon Carter Museum of American Art Archives

Amon Carter Museum of American Art Central Files

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

Administrative Information

Acquisition and Custody Information

The Amon G. Carter Papers were given to the museum by the Amon G. Carter Foundation.

Processed By

Jonathan Frembling, Mary Jane Harbison, and Paula Stewart

Biographical Note

Amon Giles Carter Sr. (1879–1955) was born in a one-room log cabin in Crafton, Texas. His family moved to Bowie in 1893, where he worked at a variety of odd jobs. In 1900 he began working as a traveling salesman for the American Copying Company, a Chicago-based firm that specialized in oil-colored portrait photographs, and became national sales manager in 1901.

After a short stint with an advertising firm in San Francisco, Carter turned down a number of lucrative job offers to move to Fort Worth in 1905, where he established a one-man business, Texas Advertising and Manufacturing Company. He became advertising manager of the Fort Worth *Star*, which published its first issue on Feb. 1, 1906; he was promoted to business manager a short time later. At the time, he sold peaches from his small farm to local grocers to support the operations of the struggling newspaper.

In 1908 he convinced an investor to buy the rival Fort Worth *Telegram*, and it was merged with the Fort Worth *Star* soon after. By 1919 the paper had the largest circulation in Texas, a position it did not relinquish until the 1950s. It was during these years that Carter began calling archrival Dallas part of "East Texas" and tagged Fort Worth as the place "where the West begins." He expanded his media interests in 1922 when he established WBAP, the first radio station in Fort Worth. He became president and publisher of the *Fort Worth Star-Telegram* in 1923.

Carter was an early aviation enthusiast. In 1911 he headed a committee that brought the first airplane to the area. In 1917 he was responsible for three World War I flying fields being located in Fort Worth. By 1928 he was a director and part owner of the Aviation Corporation, later a component of American Airlines. When oil was discovered in North Texas in the 1920s, Carter helped persuade a number of oilmen to move to Fort Worth, encouraging the building of a number of skyscrapers and reinforcing his own interest in petroleum discovery. His first successful oil well was drilled in New Mexico in 1935, creating a strong financial base for his future philanthropy.

His taste in art sprang from a historic sense, and he avidly identified with the American West. So, it was only natural that he should collect the works of painters like Frederic Remington and Charles M. Russell. Carter became an important collector with his 1945 acquisition of Remington's masterpiece, *A Dash for the Timber* (1889).

Carter established the Amon G. Carter Foundation in 1945. When he died in 1955, his will stipulated that a museum to house his collection be established by the foundation, leaving the details to his daughter Ruth Carter Stevenson (b. 1923) and son Amon Carter Jr. (1919–1982).

Though Carter did not live to see the museum, it was built according to his wish that it be located on a hill commanding an excellent view of downtown Fort Worth. The Amon Carter Museum opened in 1961, six years after Carter's death.

Scope and Content Note

Amon G. Carter Papers are a single record group from Amon G. Carter's papers. The bulk of Carter's papers were given to the Special Collections division of the Mary Coats Burnett Library at Texas Christian University in Fort Worth, Record Group E was retained by the museum because the records relate to the artworks and books acquired by Carter and later by the Amon G. Carter Foundation. Many of these artworks and books formed the core for the Amon Carter Museum of American Art's collections.

The papers are divided into two series: Museum Acquisition Files (1934–1981), which documents both Carter's and the Amon G. Carter Foundation's acquisitions, and Museum Operating Files (1947–1983), which includes records of the daily business operations of the museum. The records related to the museum in this collection are the Carter Foundation's copies of museum documents, not the institutional copies. .

Subseries were assigned to these records. Subseries for Museum Acquisition Files are subject-based. Subseries for Museum Operating Files actually are box designations, rather than true subseries.

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

Inventory

Series I. Museum Acquisition Files

Dates: 1934–1981

Scope and Content Note: Museum Acquisition Files documents the acquisition of art and books. There also is a small amount of material related to the museum's opening. The series includes business correspondence, statements, receipts, loan agreements, memorandums, notes, telegrams, certificates, photographs, prints, transparencies, negatives, clippings, press releases, newsletters, pamphlets, posters, catalogs, calendars, postcards, notes, programs, and menus.

Artists represented in Museum Acquisition Files include George Henry Andrews; William Armstrong; John J. Audubon; Bryant Baker; E. A. Brisset; Belmore Brown; William de la Montagne Cary; G. V. Cooper; Jean Baptiste Camille Corot; E. Irving Couse; E. W. Denning; Edward Dufner; W. Herbert Dunton; Dwight E. Eisenhower; George H. Faker; Henry F. Farney; W. Fritz; Lillian Genth; E. S. Glover; Morris Graves; E. Green; Marsden Hartley; J. J. Henner; Peter Hurd; Henry Jackson; W. H. Jackson; Frank Tenney Johnson; Daniel Ridgeway Knight; August Koch; Walt Kuhn; Harry Learned; J. O. Lewis; Robert Ottokar Lindneux; Joseph Eddy Lipe; Hermann Lundkwitz; Hans Makart; Milton T. Menasco; John Mann; John Marin; Alfred Jacob Miller; Stanley C. Mitchell; Henry Moore; Peter Moran; Thomas Moran; C. W. Morse; Georgia O'Keeffe; Charles Robert Patterson; Donna Pons; Henrietta Rae; Frederic Remington; Peter Rindisbacher; Charles M. Russell; Anton Schonborn; Charles Schreyvogel; Olaf C. Seltzer; Joseph Henry Sharp; Emily Guthrie Smith; C. Sohon; John Nix Stanley; Seymour M. Stone; Granville Stuart; Electra Waggoner; Olaf Wieghorst; Clara McDonald Williamson; and Carl Wimar .

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Date: 1947–1983

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Box 55, Folder 11: Publications, 1966–1981

Subseries: Pu

Box 56, Folder 1: Publications Copyright, 1977–1979

Box 56, Folder 2: Publicity, 1950–1961

Box 56, Folder 3: Publicity, 1962–1966

Box 57, Folder 1: Publicity, 1967–1970

Box 57, Folder 2: Publicity, 1970–1975

Box 58, Folder 1: Publicity, 1976–1982

Subseries: Q–St

Box 59, Folder 1: Reproductions — R. R. Donnelley & Sons, 1960–1962

Box 59, Folder 2: Reproductions — Time Magazine, Inc., 1961

Box 59, Folder 3: Reproductions, Request for, 1957–1965

Box 59, Folder 4: Richardson, Sid W., Collection and Foundation, 1963–1980

Box 59, Folder 5: Roman Bronze Works, Inc., 1980–1981

Box 59, Folder 6: Safety Deposit Box, 1974–1977

Box 59, Folder 7: Security, 1968–1972

Box 59, Folder 8: Service Contracts, 1960–1975

Box 59, Folder 9: Sprinkling System, 1970

Box 59, Folder 10; State Sales Tax, 1961–1962

Subseries: Statement–T

Box 60, Folder 1: Statements, Financial, 1961–1962

Box 60, Folder 2: Statements, Financial, 1963–1964

Box 60, Folder 3: Statements, Financial, 1965–1976

Box 60, Folder 4: Tax Exemption, 1961–1975

Box 60, Folder 5: Truman, Harry S., Bronze Bust, 1950–1980

Box 60, Folder 6: Trustees, 1972–1976 **[Restricted]**

Subseries: U–Z

Box 61, Folder 1: U. S. Information Agency, 1972–1974

Box 61, Folder 2: Vehicles — Museum, 1977–1980

Box 61, Folder 3: Wall Covering, 1968–1973

Box 61, Folder 4: Wilder, Mitchell A., 1961–1979

Box 61, Folder 5: Woodward, Dr. Arthur, 1966–1967