



Reference Material for Mural Themes—Sherman Black History Series

Travis Street Mural Project

THEME I: THE ANDREWS BUILDING

This large commercial building, located in the 200 block of E. Mulberry Street, housed numerous businesses over its life before being destroyed by fire in the race riot of 1930. Businesses in and around it included:

Three restaurants
Pharmacy
Tailor
Shoe Store

Pool hall
Movie theater
Funeral parlor
Presser

Law Offices
Physician offices
Grocer
Dental office

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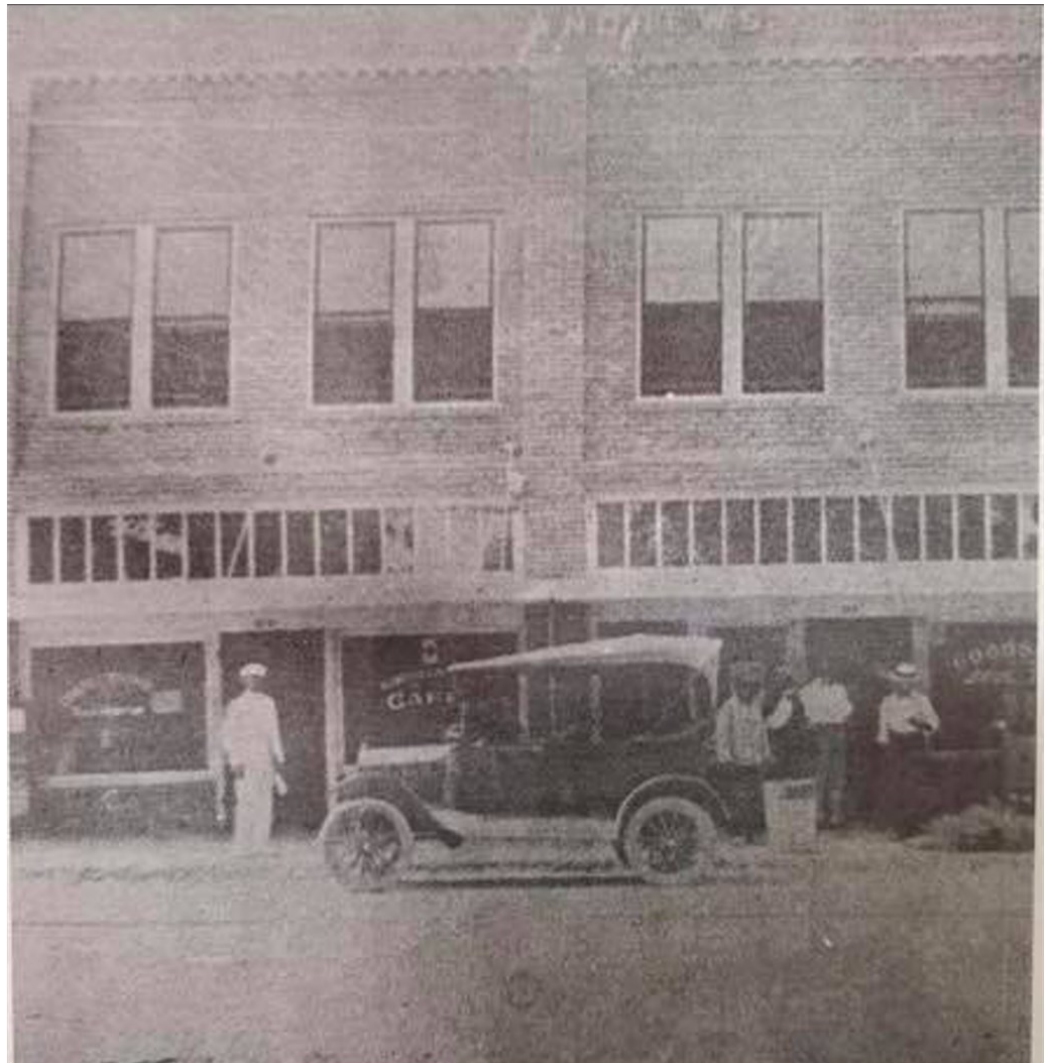
Legacies of American
Slavery Grant

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and places shared in this
document*

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THEME II: WILLIAM J. DURHAM, CIVIL RIGHTS ATTORNEY

William J. Durham lived in Sherman on Brockett Street, and officed in the Andrews Building. He continued his Sherman law practice after the 1930 riot, but later moved to Dallas.

Durham is known for his role in assisting Thurgood Marshall (who later became the first African-American justice to serve on the U.S. Supreme Court) in preparing *Brown v. Board of Education*, the case that successfully desegregated schools in America. Durham also argued the case that ended segregation of the State Fair of Texas.

See more in the Texas Historical Association's [Handbook of Texas entry](#), and in the [Rockwall County Herald-Banner's article](#).

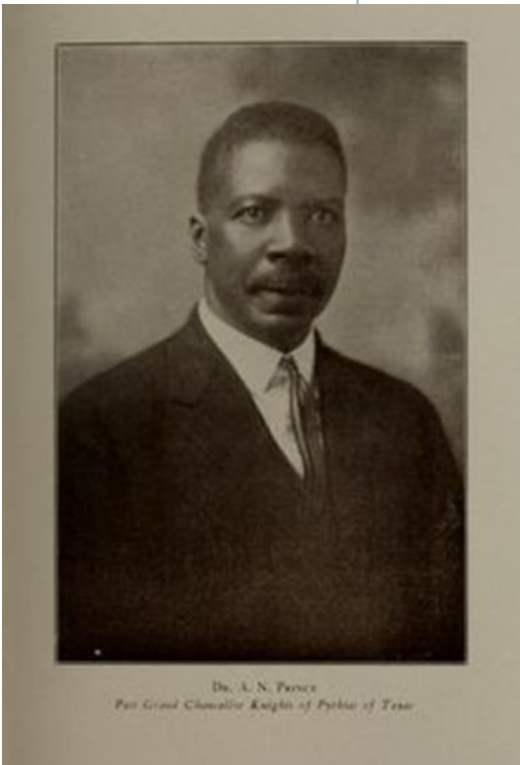


Right, Heman M. Sweatt with his attorneys, May, 1947. Left to right, Harry Bellinger, William J. Durham, Heman M. Sweatt, C. B. Bunkley, Jr. Courtesy Mrs. John Mangram.



THEME III: RECOGNITION OF MEDICAL PROFESSIONALS

Sherman's Black business community in the early 20th century included several influential medical professionals.



◀ Dr. Anthony N. Prince was a physician and surgeon, and 1888 graduate of Meharry Medical College in Nashville, Tennessee.

Dr. Daniel Webster Porter and Dr. Samuel Goodson also were physicians.

Dr. Goodson had a brother, Dr. Jeff Goodson, who owned and operated a drugstore in the Andrews Building.

Dr. Roy Stinnett was a dentist.

Most of these professionals had offices in the Andrews building.

After the 1930 fire, some moved their offices into homes and other nearby spaces.

Below is an [Interview](#) with retired schoolteacher William Hill. The interview includes Hill's personal experiences concerning race relations in Sherman, Texas, 1915-30. Here he is talking about Dr. Prince's influence on the community and mentions that all the Black doctors in Sherman were influential.

Hill: We had a very influential doctor--Dr. A.M. Prince--who spent a lot of his extra time with the church in trying to help them to secure better things as far as their homes were concerned and as far as their general livelihood. We had two or three doctors, and they were all instrumental in trying to see that people coming along there might be interested in better education, might be interested in better things for themselves, better homes. I think, all in all, it was quite an advantageous thing.

THEME IV: COMMUNITY LIFE

Sherman's African American community in the early 20th century included a public school (Fred Douglass School), several churches, the businesses in and around the Andrews Building (see Theme I); homes and neighborhoods. Some members of the community worked in the downtown Sherman hotels. Others worked for the railroad that ran through Sherman, as teachers at Fred Douglass School or were employed in the Black business district.

The [Interview](#) with retired schoolteacher William Hill (see Theme III) contains a few details of neighborhood life, which seemed peaceful and stable prior to 1930. Though the relative prosperity seen before the 1930 riot was never regained, Sherman's race relations improved in later decades and the smooth integration of Sherman schools in the 1960s became a model for many other communities, according to local families and leaders who were involved.



◀ Fred Douglass School

<https://www.shermanisd.net/domain/216>

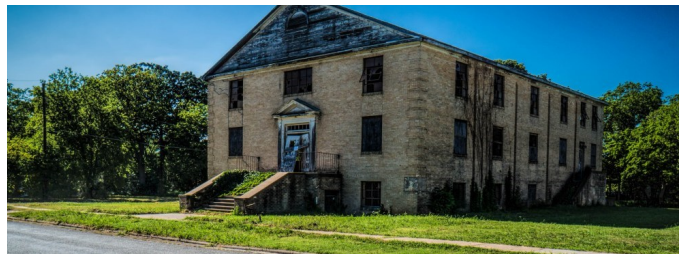
- One of the first 3 public schools in Sherman.
- Photo at left is 1920 brick building. Served grades 1-8, African American students. Survived the 1930 riot.
- Current Fred Douglass school building was built in 1957 and serves Head Start program.



◀ St John CME Church

<https://texashistory.unt.edu/ark:/67531/metaph256916/>

- First built in 1875 in a nearby small community referred to as Bushtown, a community of freed slaves/freed families
- Rebuilt in Sherman in 1926 on East Street, one block from the Black Business District
- Building known for iconic 4 pillars as well as its 2-story structure. Now in use as an Hispanic church. The St John's congregation relocated to a newer building.



▲ Harmony Missionary Baptist Church

- Founded in 1871. Served as the church building until 2006, when congregation moved to a newer building.
- Demolished in 2015.

THEME V. SHERMAN'S JAZZ NATIVES

Two successful jazz musicians were born in Sherman, living there briefly as children. These two are known but others may someday surface.



Photo from [DiscDogs website](#)

John Edward "Teddy" Buckner was born July 16, 1909. He became a "well-known trumpet player whose passion for New Orleans styled jazz and swing took him around the world during a career that spanned more than six decades," according to his biography on the [allmusic.com](#) website. The article notes, "Teddy Buckner appeared in a number of motion pictures during the 1930s and '40s. Most famously he stood in for Louis Armstrong in Pennies from Heaven and appeared with Fats Waller in King of Burlesque (both films date from 1936)."

Reference:

<https://www.allmusic.com/artist/teddy-buckner-mn0000016632#biography>

George Holmes "Buddy" Tate was born February 22, 1913. He was know for developing the "Texas Tenor" sound on the tenor saxophone, and notably played for many years with the Count Basie orchestra.

According to his bio on [allmusic.com](#)., "Tate led his own crowd - pleasing group for 21 years (1953-1974) at Harlem's Celebrity Club. During this period, Tate also took time out to record in a variety of settings (including with Buck Clayton and Milt Buckner) and he was the one of the stars of John Hammond's Spirituals to Swing concert of 1967."

Reference:

<https://www.allmusic.com/artist/buddy-tate-mn0000631071>

A portrait of Tate hangs in Kidd-Key Auditorium in the Sherman Cultural District. Tate also returned to Sherman for a performance with Sherman Community Series in 1979 at Austin College.



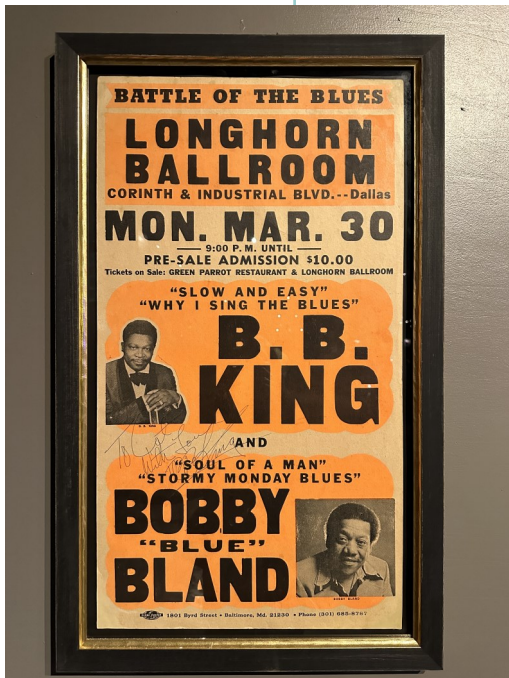
Photo from [KUVU Jazz Radio website](#)

THEME VI. BLACK PERFORMERS COME TO SHERMAN

Stories of African-American jazz & blues greats and musical acts are part of Sherman history.



From the 1960s and 1970s, residents recall the likes of Ike & Tina Turner, Al Green, and B.B. King performing in Sherman. Many of these musicians were participating in the “Chitlin Circuit,” a network of performance venues—mostly in the South—that were safe space for Black performers. According to a [Facebook post](#) from the Smithsonian Museum of African American History & Culture, “*The Chitlin’ Circuit was a network of performance venues, mostly located in the American South, that welcomed African American performers during the Jim Crow era. Black-owned nightclubs, dance halls, juke joints, and theaters facilitated a touring circuit that provided employment for hundreds of black musicians, including artists such as B.B. King, Sam Cooke, Otis Redding, and Ray Charles who went on to become industry giants and household names. Other artists who traveled the circuit did not achieve such widespread fame, but they built a name for themselves and were gainfully employed as performers on the circuit for years.*”



Research on the Chitlin’ Circuit in Texas reveals that San Antonio, Austin, Waco, and Dallas-Fort Worth were among the cities hosting these performers. Sherman was just an hour away from Dallas, also seeing some of these musicians as they traveled.

At the time of this Call for Artists, no archival print material has been collected, but several older African American citizens as well as other residents recall these performers coming to town. One can imagine that the shows were scheduled before or after appearances at Dallas’ Longhorn Ballroom, as seen in the actual posters that still grace the walls of the historic nightclub.