

ZONING CHANGE REVIEW SHEET

C20
1

CASE NUMBER: C14H-2010-0039

HLC DATE: September 27, 2010
October 25, 2010

PC DATE: December 14, 2010

APPLICANT: Historic Landmark Commission

HISTORIC NAME: Bradford-Nohra House

WATERSHED: Waller Creek

ADDRESS OF PROPOSED ZONING CHANGE: 4213 Avenue G

ZONING FROM: SF-6-NCCD to SF-6-NCCD-H

SUMMARY STAFF RECOMMENDATION: Staff does not recommend the proposed zoning change from Townhouse-Condominium Residence – Neighborhood Conservation Combining District (SF-6-NCCD) to Townhouse-Condominium Residence – Neighborhood Conservation Combining District - Historic (SF-6-NCCD-H) Combining District zoning. Staff recommends release of the demolition permit. The 1908 wood-frame house was completely obliterated when the house was stuccoed over and all of the windows were replaced with jalousie windows. A test for whether a building retains its integrity of materials and design is whether a figure from the historic period of the house would recognize it today, and staff believes that that house has lost its historic wood-frame appearance to such an extent that the house associated with the Bradfords has been completely lost. To qualify as an individual landmark, the Land Development Code states that a structure must maintain its historic appearance, and this house clearly does not. Therefore, while recognizing that the house has significance to the Hyde Park neighborhood groups who have pushed constantly for its preservation, the house does not qualify as a historic landmark because of the massive changes to its exterior. The current owner has no plans for restoration of the house because of its deteriorated state, and staff cannot recommend a building for landmark designation without a restoration of its historic appearance.

HISTORIC LANDMARK COMMISSION ACTION: September 27, 2010: Initiated a historic zoning case. Vote: 6-0 (Leary absent). October 25, 2010: Recommended a zoning change from SF-6-NCCD to SF-6-H-NCCD. Vote: 5-1 (Leary opposed; Hansen absent).

PLANNING COMMISSION ACTION: Pending.

DEPARTMENT COMMENTS: The house is listed as potentially contributing to the Hyde Park National Register Historic District.

CITY COUNCIL DATE / ACTION: December 16, 2010

ORDINANCE READINGS:

ORDINANCE NUMBER:

CASE MANAGER: Steve Sadowsky

PHONE: 974-6454

NEIGHBORHOOD ORGANIZATION:
Hyde Park Neighborhood Association

C20
2

BASIS FOR RECOMMENDATION:

The house does not maintain its historic appearance, and staff cannot recommend a house that does not maintain its historic integrity to this extent. The original frame house has been stuccoed; all the original windows have been removed and replaced with jalousie-type windows; the sleeping porches on the south side of the central block have been enclosed, and an unsympathetic non-historic addition has been built to the southeast of the main house at an odd angle. The house is not contributing to the Hyde Park National Register Historic District with all of these modifications and therefore does not maintain sufficient integrity of materials and design to qualify as a historic landmark.

The Hyde Park Neighborhood Association has been extremely diligent in researching the property and has found several photographs from the early part of the century which show the original appearance of the house; the photographs confirm the vast difference in the historic and current appearance of the house.

Architecture:

The building was originally a two-story frame house with a two-story porch wrapping around the front and south side. Full-length columns embellish the façade, with jalousie windows arranged two on each side and six above the simply pedimented door. The house is capped by a hipped roof with dormers on the north and south sides. A two-story addition is set at an unusual diagonal angle off the back with a style reminiscent of the 1940s, including metal-frame windows and a rooftop with an open metal railing. It is difficult to assess exactly when these changes were made - the 1922, 1935 and 1962 Sanborn maps all show the structure with the two-story wrap-around porch but without the angled addition.

Historical Associations:

The first known owner of the house was William A. Stewart, a real estate man, as evidenced by the listing in the 1909-1910 city directories. By 1912-13, the house was occupied by the Bradford family, who lived here for over 30 years. Clyde A. Bradford formed and became the president of Bradford-Dorflinger Company (later, the C.A. Bradford Company), which sold paints, oils, varnishes, and wall papers at 705 Congress Avenue.

Dewey C. Bradford was born in 1896 in Round Rock, was a former heavyweight boxer, a chariot driver, a football player for the U.T. Longhorns and served in the U.S. Marines during World War I. As a youth, he was interested in acting and spent time in Hollywood before returning to assume duties in the family business. He was also a patron of the arts, having introduced Porfirio Salinas, Charles Berkeley Normann and G. Harvey Jones to the art world. He assisted President Lyndon Baines Johnson and Lady Bird in selecting paintings for the White House. The Country Arts Store Gallery, located at 1304 Lavaca, was one of his businesses. Dewey Bradford lived in this house with his parents in the 1920s, and then he and his wife Josephine lived here until around 1944. The present owner purchased the property around 1944 and has lived here ever since. Helen Nohra, the current owner, is the widow of Charles Nohra. Charles Nohra was a restaurateur who owned or managed several cafes downtown. The Nohras lived here in the late 1940s, then rented the house out in the early 1950s; Helen Nohra operated the Parkview Nursing Home at 56 East Avenue, where she lived for several years, as well as the Shady Oaks Nursing Home on S. 1st Street before returning to this house.

PARCEL NO.: 02200614060000

LEGAL DESCRIPTION: Lots 1-5, Block 20, Hyde Park Addition No. 1.

ANNUAL TAX ABATEMENT: \$2,715 (owner-occupied); city portion: \$1,358 – no AISD or ACC participation.

APPRAISED VALUE: \$541,013

PRESENT USE: Residence

CONDITION: Poor

PRESENT OWNER:

Helen Nohra
Sylvia Dudney, Trustee
4211 Avenue G
Austin, TX 78751-3815

DATE BUILT: ca. 1908

ALTERATIONS/ADDITIONS: Several additions; the house has been covered in stucco, the windows are not original, and the gable on the south has been removed. The second story porch has been enclosed and is shown as a wrap-around porch by the Sanborn maps rather than a side porch. An odd diagonal addition appears to have been added in the 1940s.

ORIGINAL OWNER(S): William A. Stewart

OTHER HISTORICAL DESIGNATIONS: None.

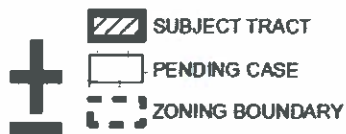
C20
/3

Location Map

C20
14



HISTORIC ZONING



ZONING CASE#: C14H-2010-0039
LOCATION: 4213 AVENUE G
GRID: K25
MANAGER: S.SADOWSKY



This map has been produced by the Communications Technology Management Dept. on behalf of the Planning Development Review Dept. for the sole purpose of geographic reference. No warranty is made by the City of Austin regarding specific accuracy or completeness.



9329 LIGHTWOOD LOOP
AUSTIN, TEXAS 78748
OFFICE: (512) 282-0455
FAX: (512) 282-2029

PROPERTY INSPECTION REPORT

Prepared For: Dudney
(Name of Client) (Report Not Transferable to any other buyer without company's consent)

Concerning: 4213 Ave. C
(Address or Other Identification of Inspected Property)

By: Scott Freeze 2363 July 6, 2007
(Name and License Number of Inspector) (Date)

PAID: yes
(Name, License Number and Signature of Sponsoring Inspector, if required)

The inspection of the property listed above must be performed in compliance with the rules of the Texas Real Estate Commission (TREC). The inspection is of conditions which are present and visible at the time of the inspection, and all of the equipment is operated in normal modes. The inspector must indicate which items are in need of repair or are not functioning and will report on all applicable items required by TREC rules. This report is intended to provide you with information concerning the condition of the property at the time of inspection. Please read the report carefully. If any item is unclear, you should request the inspector to provide clarification. It is recommended that you obtain as much history as is available concerning this property. This historical information may include copies of any seller's disclosures, previous inspection or engineering reports, reports performed for or by relocation companies, municipal inspection departments, lenders, insurers, and appraisers. You should attempt to determine whether repairs, renovation, remodeling, additions or other such activities have taken place at the property. Property conditions change with time and use. Since this report is provided for the specific benefit of the client(s), secondary readers of this information should hire a licensed inspector to perform an inspection to meet their specific needs and to obtain current information concerning this property.

ADDITIONAL INFORMATION PROVIDED BY INSPECTOR: CONTRACT - READ BEFORE SIGNING - SUBJECT TO BINDING ARBITRATION

I am aware this is a limited visual property condition inspection (and termite inspection if ordered) only of accessible areas and is a subjective report of the condition of the property ONLY as of the day of inspection. No representation of future performance of items is made. COSMETIC DEFECTS ARE NOT NOTED. It is agreed that Precision Inspection has no duty to point out potential problems with inspected items, nor inspect for quality of workmanship, or normal wear and tear. No tests were made for lead, radon, VOCs, asbestos, mold or other environmental hazards.

The inspector has not inspected hazardous waste which are concealed or require disassembly, nor has any comment been made regarding latent defects or conditions. No engineering or scientific tests were performed. Design deficiencies are not within the scope of the inspection. An AQI test study was not performed. Inspector will not test mold/moisture/air quality with this property. If buyer does not accept this risk, he agrees to call in specialists to perform the inspections.

The inspectors are not experts with respect to the items inspected. Where a comment is made, we recommend and buyer agrees to contact a qualified specialist to assess extent of defect/damage before going to court. This report does not guarantee dwelling adheres to any electrical, mechanical, plumbing or building codes. If customer institutes any legal action concerning this inspection, and fails to prevail on all of the causes of action alleged, customer agrees to be liable to Precision Inspection or its agents for all of its legal fees incurred in such action. It is agreed that if any portion of this contract is deemed to be unenforceable or voidable, the balance of the contract shall not be affected and shall be read as if the unenforceable part never existed. Precision is uninsured and not bonded. Buyer agrees that Precision Inspection's liability is limited to the amount of the inspection fee. I authorize Buyer's Home Security to call to discuss a special alarm system offer. I understand that not correcting noted defects may cause unintended consequences which could be expensive to repair or life threatening.

Precision (and/or its agents) and Buyer agree to binding arbitration to settle any dispute. Buyer agrees to pay for inspection whether transaction closes or not. A \$25 billing fee will be added to all charges not collected at inspection.

THERE ARE NO WARRANTIES, EXPRESSED NOR IMPLIED. After closing the Buyer agrees to blame Precision and waive in writing to make re-inspections before making repairs. I have read, understood and agree to above terms. By accepting or using this report for any purpose, buyer expressly agrees to above terms. Buyer agrees to verify proper completion of repairs before going to close (or having repair estimates made BEFORE their option period expires).

Buyer: X *Scott Freeze* Date: 7/9/07
(REPORT NOT VALID WITHOUT SIGNATURE)

We are not certified to inspect septic systems. Buyer agrees to have an inspection & records check by a sanitarian as well as a pumpout before moving.
1) We do not check utility lines or propane tanks. Gas lines checked only at appliances. 2) Alarm & solar systems not checked. 3) A/C not tested if ambient below 60°F. Heat pumps not checked if above 60°F (in final model). 4) We do not check for microwave radiation leakage. 5) We do not check electrical air filters. 6) Photoacoustic not checked. 7) "Soft Luster" and "Hard Luster" modes of ovens not checked. 8) Screen lines, outbuildings & fences not checked. 9) Utility meters not inspected. 10) Handrails not checked.

Additional pages may be attached to this report. Read them very carefully. This report may not be complete without the attachments. If an item is present in the property but is not inspected, the "NI" column will be checked and an explanation is necessary. Comments may be provided by the inspector whether or not an item is deemed in need of repair.

	NI	NP	R	Inspection Item
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NI=Not Inspected NP=Not Present R=Not Functioning or In Need of Repair

I. STRUCTURAL SYSTEMS

A. Foundations (If all crawl space areas are not inspected, provide an explanation.)

Comments: (An opinion on performance is mandatory.)

the house foundation is settling especially at the left side, suggest an engineers report; porch landings/steps leaning in towards house (drains water that way), little to no ventilation underhouse ground is wet/moist under house from plumbing leaks/rain, some white rot occurring, see foundation addendum (attached), this house is primarily pier and beam with a slab addition pull up carpet at the back left (family room) slab and check for cracks

B. Grading and Drainage

Comments:

water pooling at the left and right sides of house and at the front near porch slash edge and around additions slab (will cause slab to settle)

Page 3

attic above sunroom/addition, under house at middle to front right

Recent paint ☒ Yes ☐ No ☐ Yes on ☒ Yes ☐ No ☐ N/A Occupied ☒ Yes ☐ No ☐ GFCI tested ☐ Yes ☒ No

The following are at least 10 years old A/C furnace water heater dishwasher water inlet valve

6/2/04

120/8

At this time foundation is supporting the house without unusual or excessive deflections in my opinion and needs no repair except as noted on page 1 of the report. Foundation is 102 years old and does not comply with current code or engineering standards nor should it be expected to. Due to this, another inspector or engineer may say the foundation is defective and needs expensive repair. Ongoing movement of the building will occur causing sheetrock cracks, sticking doors, sloping floors, etc. If this is unacceptable to you, consult a structural engineer for a detailed foundation analysis before your option period expires.

C20
/9

MAXWELL ENVIROTECH INC.

781 LONESOME TRAIL # 300 DRIFTWOOD, TEXAS 78619



Telephone / Fax Number (512) 847-2797

Date: July 24, 2008

Proj. No. 080787

Page 1 of 3

To: Sylvia Dudney
4211 Avenue G
Austin, Texas 78751

Re: IAQ Investigation
4213 Avenue G
Austin, Texas

Dear Mrs. Dudney:

Maxwell Envirotech, Inc. performed Phase I Mold Bulk Sampling and Air - O - Cell Total Mold on the above referenced project July 14 and 21, 2008.

Inspection Summary

The initial visual inspection found water damage apparently attributable to various plumbing leaks (see photographs attached). The bulk sampling (Quantem Set ID 163971 attached) Samples SD.1-8 showed concentrations of mold in all rooms tested except the 2nd floor porch and north kitchen. The Air-O-Cell Total Mold air monitoring (Quantem Set ID: 164297 attached) showed elevated levels of several genres of airborne mold in the kitchen (Sample SD-10) elevated 73% the outside air (Sample SD-12) and the living room (Sample SD-11) elevated 185% the outside air. Of particular concern was the presence of genres (esp. *Aspergillus/Penicillium*) reported inside that were not present in the outside air.

Discussion

The presence of elevated mold in indoor air samples is a signpost of poor indoor air quality and a reason for concern. When disturbed by vibration, air movement or maintenance, etc. the presence of fungal contamination can result in increased episodic exposure. Occupancy of the area is not recommended for persons very young, old, pre-disposed to fungal aeroallergens or otherwise immuno-compromised.

Recommendations

The residence cannot be remediated for mold without prior extensive renovation of the structural, plumbing and mechanical systems which are beyond the scope of this report. In addition to the parameters causing the mold problems the facility does not meet code in numerous areas also beyond the scope of this report. It is the opinion of Maxwell Envirotech, Inc. the restoration of the facility to livable space is not economically feasible.

(cont)

C20
10

Total Bioaerosol Sampling

Total bioaerosol/particulate sampling was performed to identify and characterize general fungal and particulate concentrations. Total bioaerosol exposure is the result of both viable and non-viable airborne fractions. Samples were collected using Zefon Air-O-Cells linked to a vacuum pump calibrated at a flow rate of 15 liters per minute. Indoor collections were made over a 5-minute period. Morphologically distinct fungal components were identified to genus. Fungal spores having a spherical shape between 1-3 microns are reported as *Aspergillus/Penicillium-like*. Other particulate was identified into general categories of Mycelial debris and fibers when appropriate. All components were individually reported in particles per cubic meter (Part/m³). A total Particle/m³ was provided for each sample site. No scientific peer reviewed research is currently of record that indicates typical and/or acceptable levels for total (culturable and nonculturable) indoor fungal bioaerosols. Case studies published in leading industry journals and papers, generally suggest that total bioaerosols within indoor environments should be below 2000 particles (Part) per cubic meter (m³) and generally 50% of outdoor levels. No individual concentration criterion for these organisms has been established to date. This value is considered to be a "reactionary threshold". The principle fractions of the total concentration are typically due to the presence of *Aspergillus/Penicillium-like* and *Cladosporium* components. Concentrations exceeding 2000 Part/m³ and/or having unusual populations of fungi that are not mentioned in the outdoor air should incite some additional level of investigation with respect to a potential bias from prominent outdoor bioaerosols, inadequate air filtration, poor housekeeping, excessive indoor humidity and/or micro-humidity environments, and/or potential indigenous contamination sources. These recommendations are suggested as general guidelines only the author cautions on the indiscriminate use of any bioaerosol data and/or any specific remedial recommendation based solely on bioaerosol findings. Additionally, the >2000 Part/m³ is not intended to represent a threshold value having a medical or health significance with respect to exposure, nor is it necessarily representative of an unacceptable indoor environment. Rather, it is intended to be a "reactionary threshold" to incite further investigation as to the cause(s) of what is considered to be an above average concentration for total indoor bioaerosols.

To date, there is no data that supports a threshold limit or dose / response relationship for exposure to fungal aeroallergens. The Occupational Safety and Health Association (OSHA), The National Institute of Occupational Safety and Health (NIOSH), as well as other occupational health related associations, have not established permissible exposure levels (PEL's), recommended exposure limits (REL's), or other limit values for aeroallergens.

Bulk / Tape Samples

Tape samples were collected by placing the adhesive surface of clear cellophane tape directly on suspected contamination sites. Tape samples were placed on a standard microscope slide for light

(cont)

C20
11

microscopic evaluation. Tape/bulk samples were analyzed to evaluate and characterize general populations of potential fungal contaminants, as well as, to distinguish active and/or transitory fungal presence. The presence of active fungal growth in an indoor environment is not consistent with the practice of maintaining acceptable indoor environments and/or air quality.

Statement of Certification:

The undersigned certify that to the best knowledge and belief:

The statements of fact contained in the report are true and correct.

The reported analyses and conclusions are limited only by the availability of documentation and limiting conditions and are our personal, unbiased professional analyses, opinions and conclusions.

No other warranty either expressed or implied is hereby made.

Our compensation is not contingent on an action or event resulting from the analyses, opinions or conclusions in, or the use of this report.

Scott A. Maxwell is a Texas Licensed Mold Consultant and EPA Certified Inspector & Management Planner and NIOSH 582 Air Monitor, personally reviewed the available documentation and made personal inspection of the site.

Respectfully submitted,

MAXWELL ENVIROTECH, INC.

 7.24.2008
Scott A. Maxwell, I.H. - Pres.

TX#MAC0314

SM:vm
enclosures



C20
12

2033 Heritage Park Drive / Oklahoma City, OK 73120 / (405) 755-7272 / Fax (405) 755-2058

Microbiology Analytical Report

Quantem Lab ID 163971

Date Received: 07/15/2008

Received By: Rachel Moller

Analyzed By: Todd Jelinek

Date Analyzed: 07/18/2008

Methodology: Bulk, Qualitative NonCulturable
MM005

Client:

Maxwell Envirotech, Inc.
751 Lonesome Trail #300
Driftwood, TX 78619

Account Number: B000

Project: 080787

Location: N/A

Project No: N/A

AIHA ID Number: 101352

Quantem Sample ID	001	002	003	004		
Client Sample ID	SD.1	SD.2	SD.3	SD.4		
	Results	Results	Results	Results	Results	Results
Alternaria	Present					
Aspergillus	Present					
Cladosporium	Present					
Penicillium		Present				
Pollen	Present					
No Mold Detected			X	X		
Comments:			No Mold Detected	No Mold Detected		

Unless otherwise noted, upon receipt the condition of the sample was acceptable for analysis.

Approved:

Todd Jelinek

Todd Jelinek, Analyst

The results taken from your home, building, etc. cannot be interpreted without physical inspection of the contaminated area or without considering the building's characteristics and the factors that led to the present condition. Interpretation of results is the responsibility of the company or individual who conducted the investigation.

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C20/13

2033 Heritage Park Drive / Oklahoma City, OK 73120 / (405) 755-7272 / Fax (405) 755-2058

Microbiology Analytical Report

Quantem Lab ID 163971

Date Received: 07/15/2008

Received By: Rachel Molieri

Analyzed By: Todd Jelinek

Date Analyzed: 07/18/2008

Methodology: Tape, Qualitative NonCulturable
MM002

Client:

Maxwell Envirotech, Inc.
751 Lonesome Trail #300
Driftwood, TX 78619

Account Number: B000

Project: 080787

Location: N/A

Project No: N/A

AIHA ID Number: 101352

Quantem Sample ID	005	006	007	008		
Client Sample ID	SD.5	SD.6	SD.7	SD.8		

	Results	Results	Results	Results	Results	Results
<i>Alternaria</i>		Moderate				
<i>Ascospores</i>		Moderate		Moderate		
<i>Aspergillus</i>	Abundant					
<i>Basidiospores</i>		Few				
<i>Bipolaris/Drechslera Group (2)</i>		Moderate				
<i>Chaetomium</i>	Abundant	Moderate				
<i>Cladosporium</i>		Moderate	Moderate			
<i>Curvularia</i>		Few				
<i>Epicoecum</i>		Few				
<i>Nigrospora</i>		Few				
<i>Penicillium</i>				Abundant		
<i>Periconia/Mycosphaerella/Smuts</i>	Few	Moderate		Few		
<i>Pollen</i>	Few	Moderate		Few		
<i>Trichoderma</i>			Abundant			
Comments:						

Unless otherwise noted, upon receipt the condition of the sample was acceptable for analysis.

Approved:

Todd Jelinek
Todd Jelinek, Analyst

(2) Also includes spores from *Exosporium*, *Exserohilum* and *Helminthosporium*

Few=10 or fewer fungal structures detected over area analyzed; Abundant=fungal structures detected in 75% or more of the area analyzed or more than 500 fungal structures present; Moderate=fungal structure concentrations between few & abundant.

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C20
14

2030 Heritage Park Drive / Oklahoma City, OK 73120 / (405) 755-7272 / Fax (405) 755-2058

Microbiology Analytical Report

Quantem Lab ID 164297

Date Received: 07/22/2008

Received By: Barbara Holder

Analyzed By: Todd Jelinek

Date Analyzed: 07/23/2008

Methodology: Air-O-Cell, Quantitative
NonCulturable MM001

Client:

Maxwell Envirotech, Inc.
751 Lonesome Trail #300
Driftwood, TX 78619

Account Number: B000

Project: 080787

Location: N/A

Project No: N/A

AIHA ID Number: 101352

Quantem Sample ID	001	002	003			
Client Sample ID	SD.10	SD.11	SD.12			
Volume (L)	60	60	60			
Detection Limit (Counts/m ³)	17	17	17			

	Results Counts/m ³	Results Counts/m ³	Results Counts/m ³	Results Counts/m ³	Results Counts/m ³	Results Counts/m ³
<i>Alternaria</i>	183	517	217			
<i>Ascosporas</i>	283	550	983			
<i>Aspergillus/Penicillium Group</i>		317				
<i>Basillosporas</i>	50	217	33			
<i>Bipolaris/Drechslera Group (2)</i>	83	367				
<i>Ceratopora</i>			17			
<i>Chaetomium</i>	17	67				
<i>Cladosporium</i>	183	133	583			
<i>Curvularia</i>	67	367				
<i>Epicoceum</i>	33	117				
<i>Fusarium</i>			150			
<i>Hyphal Fragments</i>	533	583	167			
<i>Nigrospora</i>	50	83	17			
<i>Periconia/Myxomycetes/Slmuts</i>	183	800	133			
<i>Pithomyces/Ulocladium</i>	17	50				
<i>Prillen</i>		117	17			
<i>Sporidesmium</i>	17					
<i>Torula</i>		17				
Total Results (Counts/m ³)	1699	4302	2317			
Percent Coverage (%)	80	90	35			



C20
15

2033 Heritage Park Drive / Oklahoma City, OK 73120 / (405) 755-7272 / Fax (405) 755-2058

Microbiology Analytical Report

Quantem Lab ID 163971

Date Received: 07/15/2008

Received By: Rachel Molieri

Analyzed By: Todd Jelinek

Date Analyzed: 07/18/2008

Methodology: Bulk, Qualitative NonCulturable
MM005

Client:

Maxwell Envirotech, Inc.
751 Lonesome Trail #300
Driftwood, TX 78619

Account Number: B000

Project: 080787

Location: N/A

Project No: N/A

AIHA ID Number: 101352

Quantem Sample ID	001	002	003	004		
Client Sample ID	SD.1	SD.2	SD.3	SD.4		
	KITCH CLP	KITCH FLR	2 ND FLR PORCH	2 ND FLR		
	Results	Results	Results	Results	Results	Results
				N. KITCH		
<i>Alternaria</i>	Present					
<i>Aspergillus</i>	Present					
<i>Cladosporium</i>	Present					
<i>Penicillium</i>		Present				
Pollen	Present					
No Mold Detected			X	X		
Comments:			No Mold Detected	No Mold Detected		

Unless otherwise noted, upon receipt the condition of the sample was acceptable for analysis.

Approved:

Todd Jelinek, Analyst

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120/16

2033 Heritage Park Drive / Oklahoma City, OK 73120 / (405) 755-7272 / Fax (405) 755-2058

Microbiology Analytical Report

QuanTEM Lab ID 163971

Date Received: 07/15/2008

Received By: Rachel Moller

Analyzed By: Todd Jelinek

Date Analyzed: 07/18/2008

Methodology: Tape, Qualitative NonCulturable
MM002

Client:

Maxwell Envirotech, Inc.
751 Lonesome Trail #300
Driftwood, TX 78619

Account Number: B000

Project: 080787

Location: N/A

Project No: N/A

AIHA ID Number: 101352

QuanTEM Sample ID	005	006	007	008		
Client Sample ID	SD.5	SD.6	SD.7	SD.8		
	LR CLG	LR N Wall	Util RM	Util R		
	Results	Results	Results	Results	Results	Results
			Wall	CLG		
<i>Alternaria</i>		Moderate				
<i>Ascospores</i>		Moderate		Moderate		
<i>Aspergillus</i>	Abundant					
<i>Basidiospores</i>		Few				
<i>Blipolaris/Drechalera Group (2)</i>		Moderate				
<i>Chaetomium</i>	Abundant	Moderate				
<i>Cladosporium</i>		Moderate	Moderate			
<i>Curvularia</i>		Few				
<i>Epicoccum</i>		Few				
<i>Nigrospora</i>		Few				
<i>Penicillium</i>				Abundant		
<i>Periconia/Myxomycetes/Smuts</i>	Few	Moderate		Few		
<i>Pollen</i>	Few	Moderate		Few		
<i>Trichoderma</i>			Abundant			
Comments:						

Unless otherwise noted, upon receipt the condition of the sample was acceptable for analysis.

Approved:

Todd Jelinek
Todd Jelinek, Analyst

(2) Also includes spores from Exosporium, Exserohilum and Helminthosporium

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C20
17

CG&S Design-Build

Probable Cost of Construction

Date: 10-Nov-08
Client: Sylvia & John Duckey
Address: 4211 Avenue G.

Phase: Remedial Estimating
Job Description: Restoration/ Rehabilitation at 4213 Avenue G



Construction Costs

Category	Materials	Subs	Contract Estimate	Notes
1 New foundation at garage		20,078	\$ 20,078.00	excavate and pour beneath existing shored structure
Basement/Awalkways on private property	7,400		\$ 7,400.00	demo existing
Porch(es)/ stoops/landings/ exterior stairs	4,200		\$ 4,200.00	includes concrete demo
New foundation piers at house	38,000		\$ 38,000.00	
Associated substructure reinforcement (shaker beams, etc)	12,168		\$ 12,168.00	
Remove and replace existing underpinning to access foundation	4,444		\$ 4,444.00	
2 General Conditions, Protection of Finishes,				
Hardware & Accessories Installation, Venting, Temporary Protection,				
General / Daily Site Cleanup/Interior & Glass Cleanup (1-polish out),	47,884		\$ 47,884.00	
3 Port-O-Can	1,200		\$ 1,200.00	
4 Dumpster	6,625		\$ 6,625.00	
5 Survey and Inspection Fees	2,000		\$ 2,000.00	
6 Demo: Required demo at garage	1,890		\$ 1,890.00	
Demo at original porches	7,560		\$ 7,560.00	demo to facilitate restoration of original porches/verandas
Open existing walls/ceilings as necessary for access to MEPs	5,670		\$ 5,670.00	
Demo existing floor/ ceiling materials as necessary	2,835		\$ 2,835.00	
Demo upstairs kitchens(2)	1,134		\$ 1,134.00	
Demo central stairway (non-compliant)	2,268		\$ 2,268.00	reconstruction of stairway necessary to meet codes
Remove subfloor as required for access	378		\$ 378.00	
7 Rough and Finish Materials:	34,562		\$ 34,562.00	Cornice/ exterior trim, porch ceilings and trim, Columns, reframe stairs, walls/ceilings of stairwell, and garage framing
				Garage shoring/bracing, Garage roof/ wall framing replacement/repair, House cornice, exterior trim, columns, porches, Stairwell walls/ceilings stairs, close up non compliant stairways
8 Framing Labor	54,036		\$ 54,036.00	Included / restore existing
9 Doors: Interior and Exterior			\$ -	
10 Overhead Garage Door & Opener	2,500		\$ 2,500.00	
11 Windows	44,800		\$ 44,800.00	Demo existing windows / Replace all windows
				As a result of window replacement, existing cracking in stucco and subsequent cracking/damage as a result of house leveling it is assumed that all stucco will need to be completely replaced
12 Masonry: House and garage demo and new stucco	93,999		\$ 93,999.00	re-roof house and garage replace roof vents/ flashings, re-flash all penetrations
13 Roof	28,780		\$ 28,780.00	Identify and correct repairable plumbing and gas replace plumbing and gas as required- allowance for 160 hrs. ea. plumber/pipefitter
14 Plumbing & Rough Materials	18,000	17,600	\$ 35,600.00	assumed new midrange fixture at kitchen and 6 baths
15 Plumbing Fixtures	9,300		\$ 9,300.00	new hvac systems- 10 tons
16 HVAC		40,000	\$ 40,000.00	rewire house/garage to code, rebuild service demo existing
17 Electrical & Rough Materials		71,891	\$ 71,891.00	insulate at accessible walls/ceilings
18 Electrical Fixtures- included			\$ -	replace of drywall where possible due to water damage/mold and access issues
19 Insulation		10,732	\$ 10,732.00	
20 Drywall, Tape, Float, and Texture		10,890	\$ 10,890.00	
21 Painting and Cabinet / Millwork Finishes		89,432	\$ 89,432.00	
22 Cabinets		16,600	\$ 16,600.00	assumed low to midrange cabinetry at kitchen/baths
23 Hardware & Accessories - Doors and Cabinets			\$ -	assumed reuse existing
24 Flooring		43,880	\$ 43,880.00	assumed flooring demo and replacement throughout home at midrange average
25 Carpet & Pad			\$ -	carpet assumed at some areas in general flooring budget
26 Countertops	5,040		\$ 5,040.00	low to midrange countertops in kitchen and 6 bathroom
27 Fiberglass Pans	5,000		\$ 5,000.00	
28 Ceramic / Stone Tile - All tile work	15,000		\$ 15,000.00	it is assumed that due to house leveling, all wall surfaces/ceilings will require replacement
29 Trim/ Carpentry Labor	7,020		\$ 7,020.00	New trim labor as required/ reuse existing trim where feasible
30 Appliances and Installation	2,600		\$ 2,600.00	low to midrange appliances in kitchen
31 Supervisor/ Job Foreman 12 mos. @ \$ 8 Friday @ 26.00/hr		62,000	\$ 62,000.00	
Construction Costs Subtotal	58,862	755,784	\$ 814,646.00	
Markup Divisor:		0.60	\$ 1,021,379.89	
Number of months of project-mn.	12			
TOTAL FOR CONSTRUCTION COSTS INCLUDING ALL OPTIONS			\$ 1,021,379.89	

6/20/18

INFrastructure + Interiors

Ave G.

[12285] Demo - open walls/ceilings as necessary/where possible to access existing M.E.P.s 0/63 = 90 5670
 Remove flooring/ceiling mat'l. /63 45 2835
 Demo 2 upstairs Kitchens /63 18 1134
 Demo Stairs/Stairwell Framing 84 2268.
 Remove Subfloor as req'd. /42 9 378

[21872] R+F materials @ 8/d
 First Floor original house 1546¢
 Second Floor w/out porches/Add. - 1188¢
 Includes mat'l cost to Reframe stairwell walls close up non-compliant stairs wainscot wall

[10,530] ✓ framing to accommodate new electrical etc.
 Framing Labor - 36/42 @ 3 weeks 135 hrs.

[32600] ✓ Plumbing - hilly rate to identify leaks + correct problems
 Gas test, trace leaks repair etc.
 4 wks. + mat'l 1 plumber/helper @ 110/hr.
 17600 + mat'l est. 15,000

[54,450] ✓ Electrical - Rewire to code @ 5445¢ @ 10/d

[5000] ✓ Electrical Service - Rebuild

[40,000] ✓ Mech System - add 10 tons @ 4000/ton
 includes associated ductwork

[10732] ✓ Attic Insulation / floor Ins.
 @ 1.00/d 2433 @ 3/d 2433 = 7299
 Wall ins. as req'd. 1000.00

[10890] ✓ Drywall work @ ceilings/wainscots walls/new stairwells. 5445 @ 2/d

C20
19

4213 Ave. G. Sylvia Dudney - Rehab estimation

One Story Garage 1163 sf

house Foundation totals - 2433 sf x 2 levels = 4866 sf

covered Front porch area 579 sf

total area under roof = 3012 sf

7400

4200

flatwork porches/stoops/sidewalks at house (not street) 740 sf
demo 7 landings (stair pair 2 landing 1 ft stoops

pour 70 piers + beams/reinforcement etc.

35000

70 piers @ 500 ea. = 24500.00

12165

+ floor framing/shaker beams etc. @ 5/ft = 12165

4444

demo / replace under pin = 444 sf @ 10/ft 4444.00

416310

Restore porches - rear (up) side (2lvl.) front (Atrium hd.)

Remove/replace/repair damaged cornice @ all fascias

porch ceilings etc. → R+F matls. 222 lf - fascia

@ 5/lf. 1110 / porch ceilings/trim 2538 sf @ 5/ft 12690

✓ Demo Labor - Porches .014 2 wks 84 x 90 7560

✓ Framing/cornice/abx Porches 3/6 2 wks. 108/126 x 90 = 21060

✓ Porch columns @ 1000/ea. 1 + m = 5000

144000

Wdw replacement 44 ea @ 1000 ea. 44 ea @ 44000

Stucco work (mostly replacement) 222 lf x 30 = 6660

79,920

@ 12/ft = 79,920

21,500.00

Roofing/flashing/risers/penetrations 3012 x 1.4 = 43 sq.

43. sq. @ 450/sq. + tear off 500/sq.

27225

Painting @ 5/ft 5445 =

Totals

Hard cost subtotal 282164

General Conditions 89 22573

Supervision 82 22573

subtotal 327,310

÷ .75 436,413

C20/20

Cont. - Finishes

35,392

Int. Painting 5445 @ 6.50

15600

Cabs. Kitchen 12' Uppers, 12' lowers ^{+ pantry cab. 10} @ 1200

43560

6000 → + 6 bathroom Vanities @ 600 ea. + 4 inches @ 1200 ea.
Flooring total sp. @ avg. 8/ft =
5445 @ 8.00 → average assumes carpet in.
Some areas/refinishing etc'

5040

Countertops - Assume 72 ft @ 70/ft

15000

Shower pans.

15000

tile work 6 baths avg. 2500

9300

Fixtures - Kitchen, Sink, Faucets 1000.00

6 baths vanity 400

Faucets 150

Comode. 400

Shower/tub or tub 600

} avg. 1550 x 6

2500

appliances / d/w, oven, disposal

7020

from Carpentry 90 hrs. 36/42

hardcost subtotal

336771

GC.

26941

Sup.

26941

Sub.

390653

÷ .75

total

520,870

totals

436,413

Ext.

520,870

Int.

134,856

Garage

1,092,139.00

C20/21

- Garage remediation 1163 \$
- 29075 ✓ New Garage Foundation @ 25/\$
- 17445 ✓ Shore walls / temp supports / replace / repair damage
New roof framing etc.
- 4250 Roofing $1163 \times 1.4 = 17 \text{ sq.} @ 250/\text{sq.}$
- ✓ 1890 Demo as needed 45 hrs. @ 42
- ✓ 2500 Garage Doors.
- 8141 Electrical Wiring @ 7/\$
- 4000 Electrical Service Hood
- ✓ 14076 Siding/Ext. Cladding/Stucco, 1173 \$ wall footage @
12/\$
- ✓ 5815 Paint @ 5/\$ 1163 \$

Subtotal Garage (land costs.	87192
GC,	6975
SUP	6975
Subtotal	101,142
1.75	
total Garage	1134856

C70
22

4213 Avenue G
ca. 1908



Occupancy History 4213 Avenue G

C20
/23

City Directory Research, Austin History Center
By City Historic Preservation Office
March, 2007

- 1987 Helen D. Nohra, owner
Retired
- 1981 A: Vacant
 B: No return
- 1975 No return
 B: No return
- 1970 Greg Truelove, owner
No occupation listed
- 1966 Mrs. Helen D. Nohra, owner
Proprietor, Parkview Nursing Home, 56 East Avenue
Also listed are Charles Nohra, a book-keeper for Russell J. Horn, a lawyer with offices at 711 W. 7th Street; Charlotte Nohra, a pharmacist at Mt. Carmel Hospital; and Sylvia Nohra, a student.
- 1962 Mrs. Helen D. Nohra, owner
Proprietor, Parkview Nursing Home, 56 East Avenue, Shady Oaks Nursing Home (with Mrs. Lucille Baker), 804 S. 1st Street, and Vice-President, Allandale Nursing Home (Mrs. Lucille Baker, president), 2105 Cullen Avenue)
- 1958 Mrs. Helen D. Nohra, owner
Proprietor, Parkview Nursing Home, 56 East Avenue.
- Rear: Philippe and Maria Saucade, renters
 Laborer
- 1954 Mrs. Helen D. Nohra, owner
Manager, Parkview Convalescent Home, 56 East Avenue
- 1952 Jim and Corrine Larvin, renters
Jim: Student
Corrine: Lab tech, D. William P. Morgan, physician, 306 Capitol National Bank Building
Also listed is Bernard J. Larvin, a student at UT
NOTE: Charles J. and Helen Nohra are listed as living at 56 East Avenue (the address of the Parkview Convalescent Home); Charles J. Nohra operated the Monte Carlo Café at 903 E. 6th Street.
- 1949 Eugene and Betty Schuster, renters
Salesman
- 1947 Charles and Helen Nora, owners
Manager, Golden Glove Inn restaurant, 721 E. 6th Street
- 1944-45 Vacant
NOTE: Charles and Helen Nohra (or Nora) are not listed in the directory.
- 1942 Dewey C. and Josephine H. Bradford, owners
President, Bradford Paint Company, 9th and Colorado Streets
NOTE: There is also a listing for the Gamma Phi Beta Sorority at this address.

120/24

- 1940 Dewey C. and Josephine H. Bradford, owners
President, Bradford Paint Company, 9th and Colorado Streets
- 1937 Dewey C. and Josephine H. Bradford, owners
President, Bradford Paint Company, 201-03 W. 9th Street (corner Colorado Street)
- 1935 Dewey C. Bradford, owner
President, Bradford Paint Company, 201-03 W. 9th Street (corner Colorado Street).
NOTE: Josephine Bradford is not listed in the directory.
- Carleton F. and Thelma Card, renters
Salesman, Swift & Company
- 1932-33 Dewey C. Bradford, owner
Vice-President/Secretary, The Bradford-Barrett Company, Inc. (C.E. Barrett, President; wholesale and retail paint, wall paper, window glass, picture frames, 201-03 W. 9th Street, corner Colorado Street).
- Carleton F. and Thelma Card, renters
Salesman, Swift & Company
- 1930-31 Dewey C. Bradford, owner
Vice-President/Secretary, The Bradford-Barrett Company (C.E. Barrett, President; wholesale and retail paint, wall paper, window glass, picture frames, 201-03 W. 9th Street, corner Colorado Street).
- Carleton F. and Thelma Card, renters
Salesman, Swift & Company
- 1929 Dewey C. Bradford, owner
Vice-President/Secretary, The Bradford-Barrett Company, Inc. (C.E. Barrett, President; wholesale and retail paint, wall paper, window glass, picture frames; 201-03 W. 9th Street, corner Colorado Street).
- 1927 Carleton F. and Thelma Card, owners
Salesman, Swift & Company
NOTE: It appears that Thelma Card was the former Thelma Bradford, residing at this address while a student.
- Dewey C. Bradford
Employed by C.A. (Clyde A.) Bradford, paint, glass, wall papers, 201-03 W. 9th Street, corner Colorado Street
- 1924 Mrs. Lula V. Bradford, owner
Widow, Christopher C. Bradford
No occupation listed
- Also listed are Dewey C. Bradford, an employee of Clyde A. Bradford, paints, glass, and wall papers, 201-03 W. 9th Street; and Thelma Bradford, no occupation listed.
NOTE: Carleton F. Card is not listed in the directory.
- 1922 Mrs. Lula V. Bradford, owner
Widow, Christopher C. Bradford
No occupation listed
Also listed are Dewey C. Bradford, a salesman for C.A. Bradford (paints, glass, and wall papers), 705 Congress Avenue, and Thelma Bradford, no occupation given.
- 1920 Mrs. Lula V. Bradford, owner
Widow, Christopher C. Bradford
No occupation listed
Also listed are Dewey C. Bradford and Thelma Bradford; neither listed an occupation.

C20
25

- 1918 Clyde A. and Myrtle Bradford, owners
President, C.A. Bradford Company, paints, glass, and wall papers, 705 Congress Avenue.
Also listed are Mrs. Lula V. Bradford, the widow of Christopher C. Bradford, no occupation given;
Dewey C. Bradford, a student, and Thelma Bradford, a student.
- 1916 Clyde A. Bradford
President, C. A. Bradford Company, wall paper and paints, 705 Congress Avenue.
Also listed is Lula V. Bradford, the widow of Christopher C. Bradford, no occupation given; Dewey
Bradford, a student; and Thelma Bradford, a student.
NOTE: This house is the only house in this block on both sides of the street.
- 1914 Clyde A. Bradford
President, Bradford-Dorflinger Company, paints, oils, varnishes, wall papers, 705 Congress Avenue
Also listed is Lula Bradford, the widow of Christopher C. Bradford, no occupation given.
- 1912-13 Clyde A. Bradford
Lands and city properties, 418 Littlefield Building
Also listed is Lula V. Bradford, the widow of Christopher C. Bradford, no occupation given.
- 1910-11 George E. Christian
President, Austin Lumber Company, 220 W. 2nd Street.
Also listed is George E. Christian, the secretary-treasurer of Austin Lumber Company.
NOTE: The Bradfords are not listed in the directory.
- 1909-10 William A. Stewart
Real estate
NOTE: House is listed as 4215, and is the only house on this block.
NOTE: George Christian (no occupation given) is listed as living at 310 W. 10th Street; George E.
Christian, a student at the University of Texas, is listed at the same address.
- 1906-07 Address not listed

C20
26



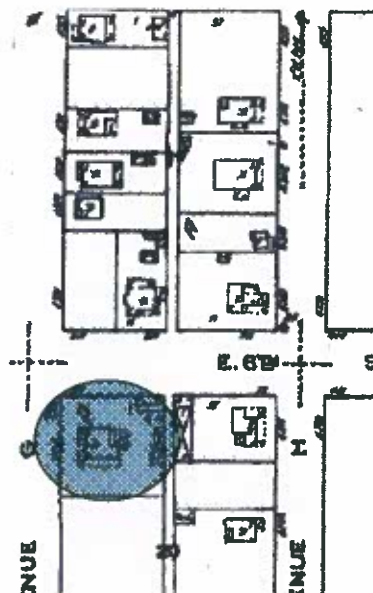
C20
27



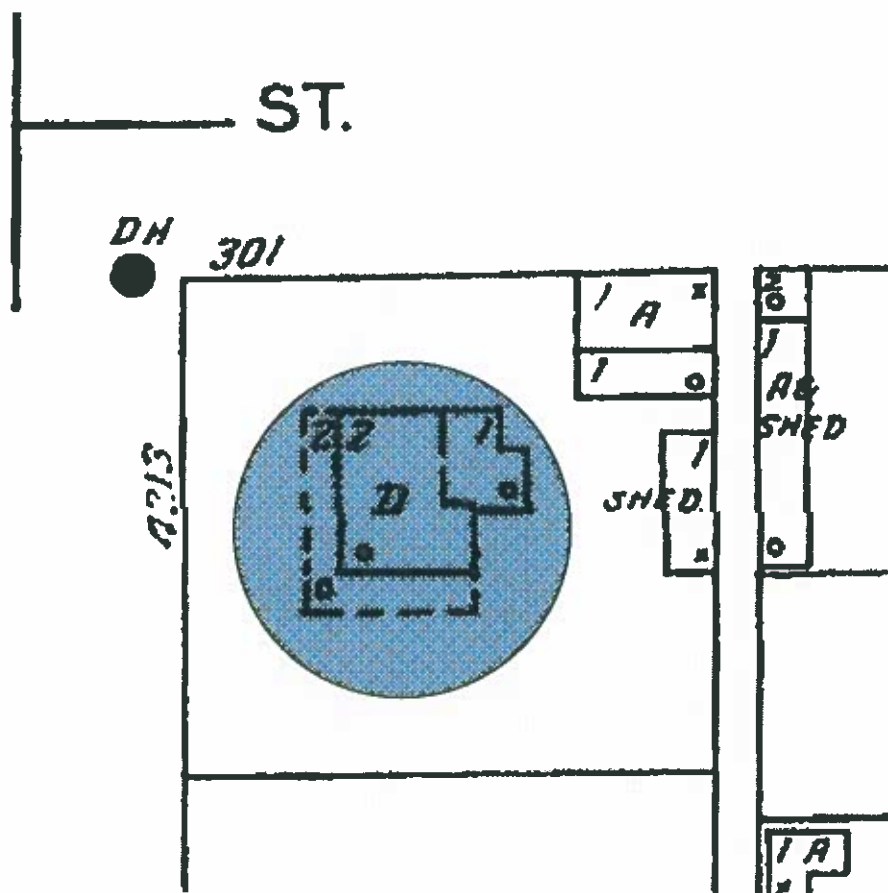
C29/28



020
29

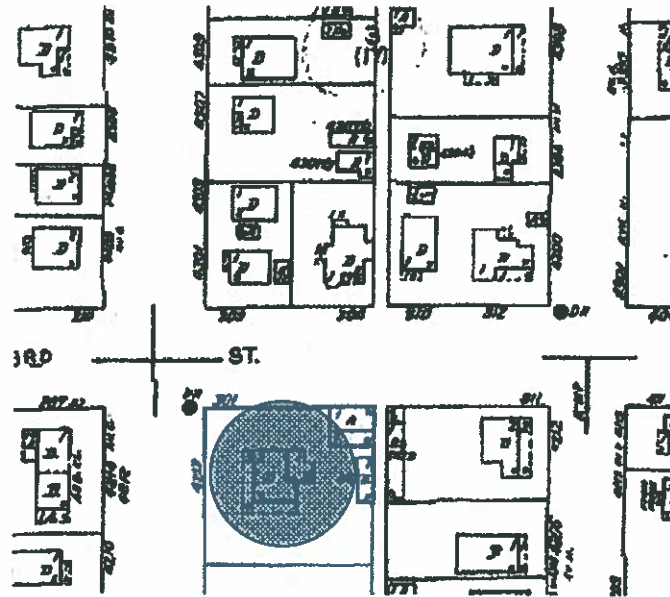


The 1922 Sanborn map shows the house with a two-story wraparound porch as shown in the historic photographs.



The 1935 Sanborn map shows the two-story wraparound porch and a one-story rear addition.

C20
30



The 1962 Sanborn map shows the same configuration as the 1935 map; the current rectangular addition to the southeast is not shown on this map.

HF-B100.
BRADFORD, Dewey Charles

C20
31

American Statesman
July 17, 1936

BRADFORD PAINT CO.



Photo by Jensen Studio

Dewey Bradford

Serving Dealers
Wholesale in the
Following Towns:

Bartlett
Bastrop
Belton
Bertram
Burnet
Cameron
Elgin
Florence
Georgetown
Giddings
Granger
Hutto
Killeen
Lampasas
Leander
Liberty Hill
Llano
Lockhart
Manor
Rockdale
Round Rock
Rogers
San Marcos
San Saba
Smithville
Taylor
Temple
Thorndale
Thrall

Serving Central Texas
Wholesale Retail

**DISTRIBUTORS FOR 27
PAINT, WALPAPER AND
ART MATERIAL LINES**

OUR OBJECTIVE

1. To carry in stock the largest possible amount of materials necessary to supply any demand.
2. To select for the customer safe products that he may have the cheapest that is good and the best that money can buy; assortments in grade, color and price.
3. To be an absolute authority on the method of application, chemistry of the product and responsible for the service of everything we sell.
4. To employ intelligent people who are completely trained in every detail — SPECIALIZATION—
5. To serve Austin and our customers faithful to one ideal, quality. Independent— Free to choose from all the world the best, most efficient, sensible products for our friends, the Painters, the Architects and decorators.



Photo by Jensen Studio

C. B. Mallory

Jobbers for the following lines:

Benj. Moore & Co's Paints.
Complete Line
Beardon's Bondex and Modex
Dutch Boy Lead, Nati Lead Co.
Pol-Mer-Ik Linseed Oil
Day's Shellacs
Illinois Aluminum
Sunflex Casein Paint
Valspar Varnish
Pariseal Varnish
Tilley Ladders
Painter's Supplies
Wooster Brushes
Wallpapers from
Birge, Lennon, Strahan,
Becker-Smith-Page, Niagara.
Paper Hanger's Supplies
Picture Mouldings from
Klicks
Grumbacher Art Brushes and Supplies
Winsor Newton Art Colors
Show Card Colors and Boards
Artist's Canvas and Papers
Pictures, Oils, Water Colors, and Prints.
Picture Frames
Insulation—"Metallation"
Old English and Jewel Floor Wax
Polishing Brushes

Am. St. 7/19/1936

Colorado at Ninth St.
WALL PAPER. PICTURE FRAMING AND ART MATERIALS

AF-BI(18)
BRADFORD, Dewey Charles

C20
1/32

"Austin Daily Statesman" - November 4, 1913

**THE PICTURE FRAMING
SEASON**

Is now here. We have received a nice
line of mouldings and frames and
would be pleased to show you speci-
mens of the work turned out in this
department.

**IT COSTS NO MORE TO HAVE
YOUR WORK DONE PROPERLY.**

Bradford-Dorflinger Co.
Austin. Taylor.

July 24, 1937



Dewey Bradford
Owner Bradford Paint Co.

C20
33

Dewey Bradford

AF-B108
BRAD-FORD, Dewey

'Art's the water, I'm the windmill'

By MARK SEAL
Citizen Staff

It was a morning new but in time. The phone rang. Dewey Bradford, founder of the Country Store Art Gallery, answered it.

"Mr. Bradford," the woman's voice said. "I want you to make my husband famous."

The woman's husband was a painter, Melvin Warren, and Bradford had never heard of him. But not being a man to judge something before he's seen it, Bradford told Mrs. Warren to send her husband to Austin with 10 of his best paintings.

When Warren arrived, Bradford found an artist who didn't know his own talents. His paintings were surrealist "twilight zone" scenes, but in his work Bradford saw a glimpse of talent.

"I told him to paint natural things," Bradford remembers. "He was to do 10 oil paintings for me and the tenth would be his masterpiece."

So it was. Warren, constantly coached by Bradford, improved with each canvas. Gone was the surrealism in his art. In its place, Warren painted things that he knew best — Texas scenery.

The tenth painting, "A Stopover at Boerne," with its rustic country stagecoach scene, became not only Warren's masterwork but a true Texas art classic. His work soon hung in Lyndon Johnson's White House and the homes of the privileged.

Mrs. Warren's desire, expressed in the phone call, had been realized. But for Bradford, it was just another instance of an artist finding justice.

Today, Warren's painting hangs on a wall in Bradford's home near Zilker Park. The painting is accompanied by the works of other artists whom Bradford has helped, criticized and commissioned through the years.

Bradford is Austin's premier patron of the arts and though he is now 60 and his Country Store is under new management, the subject of art is indelibly painted on Dewey Bradford's mind.

"An oyster will not produce anything unless there is a piece of sand in his belly," says Bradford, standing in the center of his living room, his back to the wall of paintings and facing a picture window full of the park and the Austin skyline. "Well, it's the same with the artist. He must be irritated to produce his best work."

To artists like Warren and Porfirio Salinas, Dewey Bradford supplied the grain of sand.

Bradford's history is a long story and, when asked about it, he struck a lecturer's pose in front of the picture window, in his bright red western shirt and orange scarf, and began a steady stream of oratory.

"If I had any dreams or ambitions at all, it was surely as a thespian," he explained. "I was in dramas in all manner of fact at UT. Later I went to Hollywood and played Ramon



Dewey Bradford is Austin's patron of the arts. The artists whom he's helped, criticized and commissioned now have their work hung on the walls of the weekly and their names inscribed in the annals of history. Citizen photo by Mark Seal

could hear the news and be near the bar.

"This new era," Bradford continued, "made people conscious of their decor. In order to let their image reflect their personality they needed decorative accessories."

"This was the threshold to admit people of talent. There was an impetus of sketches and realistic photography. Local artists brought in original oils on canvas. The artists that sketched the outdoor scenes up and down Bull Creek considered the Texas wildflower to be exotic and you'd think they'd just discovered the cactus in bloom. Their art was an awakening for the people of Texas who had always accepted all this beauty because it had always just been there."

Bradford paused, for emphasis, and said, "New paragraph."

"Then there appeared Porfirio Salinas," he said. "This artist transported to canvas an honesty in nature. He did the creeks, wildflowers, hills of burning colors, ranches and the Texas landscape. Born in Bastrop, his paintings were faithful to the seasons. And he became famous for the reason that he never changed his category of art and painted only the rustic scenery (with) which people were familiar."

Bradford's relationship with Salinas was one of the most important ones of his and the artist's life. For Salinas, whose bluebonnets and Texas landscape have become from the

joints, became Texas' foremost realist. He died in 1973, but today the art of Porfirio Salinas has never been more alive.

According to Dewey Bradford, the greatest artist has never painted. The strongest man doesn't know his own strength. The greatest writer has never appeared in print. The finest voice has never been heard.

And it's all because the artist, a strange creature if there ever was one, doesn't usually have the ability to get his art to the people.

"Few people have been allowed to reach their peak as artists," Bradford said. "Most art has been accidental and only a very small percentage of artists is ever recognized."

"Take this watercolor," he said, pointing to a crude Mexican painting hanging on one of his kitchen walls. "I picked this up in Mexico for \$2. This guy's a great painter. He's down there starving to death and I could make him famous."

Now that Bradford has retired and the artists whom he has helped have received their proper place in history, these are days for retrospection.

"In the language of food, I'd say I ran an artistic smorgasbord," he explained. "It was all full of flavor and spice and there was never one picture that was to hang alone."

"To me, the artist is the conquistador."

And you? Possibly the horse? "No," he said with a grin. "Art is the water in the ground. And I — I'm

No date

C20
34

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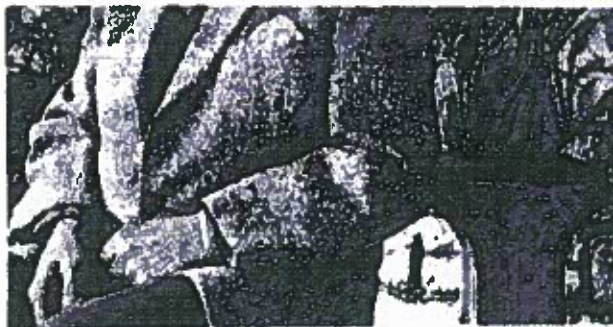
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"If I had any dreams or ambitions at all, it was surely as a thespian," he explained. "I was in dramatics in all manner of fact at UT. Later I went to Hollywood and played Ramon Navarro's double in the first 'Ben Hur,' among other things. But when my mother died and left me her business, an Austin paint store, I had to decide whether I wanted to throw my acting career away or come back to Austin and be civilized."

Bradford chose civilization.

"I was always intrigued by the local artists," Elizabeth Ney, Peter Mansbendel (a woodcarver), Slim Gideon and others. They were the beginning of formal art in Austin. At that time, in the early to mid-1900s, people were entertained outdoors. They pitched horseshoes, had hayrides, they hunted and fished and they spent their leisure time outdoors.

"Suddenly, though, when the radio, air-conditioning, wall-to-wall carpet and acoustical living rooms came about, everybody went indoors. Then, the swim parades and the man in the hammock moved indoors where he



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"This was the threshold to admit people of talent. There was an impetus of sketches and realistic photography. Local artists brought in original oils on canvas. The artists that sketched the outdoor scenes up and down Bull Creek considered the Texas wildflower to be exotic and you'd think they'd just discovered the cactus in bloom. Their art was an awakening for the people of Texas who had always accepted all this beauty because it had always just been there."

Bradford paused, for emphasis, and said, "New paragraph."

"Then there appeared Porfirio Salinas," he said. "This artist transported to canvas an honesty in nature. He did the creeks, wildflowers, hills of burning colors, ranches and the Texas landscape. Born in Bastrop, his paintings were faithful to the seasons. And he became famous for the reason that he never changed his category of art and painted only the rustic scenery (with which people were familiar)."

Bradford's relationship with Salinas was one of the most important ones of his and the artist's life. For Salinas, whose bluebonnets and Texas landscapes hang everywhere from the Governor's mansion to local beer

joints, became Texas' foremost realist. He died in 1973, but today the art of Porfirio Salinas has never been more alive.

According to Dewey Bradford, the greatest artist has never painted. The strongest man doesn't know his own strength. The greatest writer has never appeared in print. The finest voice has never been heard.

And it's all because the artist, a strange creature if there ever was one, doesn't usually have the ability to get his art to the people.

"Few people have been allowed to reach their peak as artists," Bradford said. "Most art has been accidental and only a very small percentage of artists is ever recognized."

"Take this watercolor," he said, pointing to a crude Mexican painting hanging on one of his kitchen walls. "I picked this up in Mexico for \$2. This guy's a great painter. He's down there starving to death and I could make him famous."

Now that Bradford has retired and the artists whom he has helped have received their proper place in history, these are days for retrospection.

"In the language of food, I'd say I ran an artistic smorgasbord," he explained. "It was all full of flavor and spice and there was never one picture that was to hang alone."

"To me, the artist is the conquistador."

And you? Possibly the horse?

"No," he said with a grin. "Art is the water in the ground. And I — I'm the windmill."

C20/35

DEWEY BRADFORD

Mr. Dewey Charles Bradford was born on October 4, 1898, in Round Rock, Texas, the son of Christopher Columbus Bradford and Lola Coffey Bradford. He is a former heavyweight boxer, a chariot driver, a football player (a guard for The University of Texas Longhorns), and a World War I marine. He has acted in local productions, and will be remembered for his role in "The Drunkard." He painted pictures for a number of years, and some suspect he was a much better artist than he admitted. He is a masterful story teller. His picturesque vocabulary and graphic narrative style reveal that he could have been a capable writer in addition to all his other accomplishments. His various trips, both in the United States and elsewhere, make him a most interesting conversationalist. He has made many trips to Europe, collecting art and making friends who were instrumental in locating many of the lovely paintings and art objects he has displayed and sold at his Country Store Gallery in Austin.

Mr. Bradford is not the man who sold a refrigerator to an Eskimo, but he could have sold the salesman ice cubes to carry as samples. Part of the charm of visiting his linseed-oil-and-landscape salon is discovering the proprietor's mood. One may be greeted warmly or coldly, flattered, entertained, or ignored. One of his favorite approaches is to go up to an old friend with extended hand and an apologetic smile and say, "I swear I have seen your face a thousand times, but I can't call your name."

Having thus put the visitor at ease, Mr. Bradford may follow up with several frank observations as to the man's generally run-down appearance, his seedy apparel, and his atrocious taste in any and all matters pertaining to art. Impressed with his own unworthiness, the customer humbly accepts Mr. Bradford's vastly superior judgment in the transaction at hand. Dewey does not insult total strangers in this manner, of course; and his friends have learned that his wide knowledge of art and his concern for their satisfaction make him a man to be trusted. His charming and persuasive manner also make him a master salesman. His versatility extends to the related fields of interior and exterior decorating; and in this work he has the help of his wife Josephine, a lovely lady who bears up well under the strain.

Portrait Salinas was one of many artists who took refuge in Dewey Bradford's sanctuary. As a result of his association with Austin's paint-art-and-portrait entrepreneur, he became better known in Austin than in his native San Antonio. For three decades

48

Bradford pushed Salinas — pushed his art on the market, that is, because Salinas was a full-time artist who pushed himself. He was no more averse to making money than Bradford. This may have had something to do with their rocky relationship, at one time bringing the artist to the point of accusing Bradford of holding out commissions from him. Dewey produced evidence substantiating his innocence and did not hold the incident against Salinas since he well knew that some artists are temperamental.

Salinas' range of artistic subjects was not great; but he knew a bluebonnet, a hummock, hanging moss, creeks, and Texas skies when he saw them. According to his biographer, Ruth Goddard, he knew them from his early youth, a situation which made John Connolly ask Bradford why, if the quality was the same, the price (of his later paintings) should go so high? He got no answer, but "Big John" should have known about the law of supply and demand. Salinas, who came from humble beginnings, made it rich and became world famous when President Lyndon Johnson purchased a number of his paintings for the White House and for his ranch home. He left a legacy which Dewey Bradford has promoted in a businesslike manner.

Salinas was only one of many artists whose talents Dewey recognized, took into a business arrangement, and guided in successful careers. He persuaded these artists to paint what customers liked to buy and featured their works in exhibits and gallery showings.

Roy Bedichek, the famous Texas naturalist and lover of birds, had observed the woodpecker for many years and regarded him as the clown of the bird world. He was also impressed by the bird's carpenter work on telephone poles. Roy observed that the hole on the pole was always on the east side, oval in shape, and beautifully and skillfully beveled, as if it were made by the tools of a master craftsman. Moreover, all this careful labor and planning were not without logic. This bird house was intended as a permanent home-stead for generations of woodpecker families.

Roy explained to Dewey that woodpeckers deserted the trees in the forests when telephone poles were introduced because it was easier for the birds to dig in the softer wood for insects. That, of course, left many magnificent forest trees unprotected from the insects. After the poles began to be chemically treated and telephone wires were sometimes laid underground, however, the birds found it necessary to return to their original habitat for a living.

To commemorate the telephone-pole art, Miss Carol Peabody, an artist, sculptor, and naturalist, accepted the Bedichek observations as a challenge and produced a museum art piece. She cut a section of a pole with a woodpecker's nest in it and artistically mounted three woodpeckers on it. The birds were artificial but covered with real feathers. This historical artifact was presented to Mr. Bradford, who

*Book review by "Bill" Warren of Ruth Goddard's *Portrait Salinas*, published in the *Austin American-Statesman* on November 20, 1976.

49

BRADFORD Dewey Charles

prizes it above all his other valuable possessions and regrets that Roy Bedichek did not live to see it.

The writer is indebted to Josephine Bradford for the biographical data on Dewey Bradford, and to Dewey himself for the story of his woodpecker masterpiece.

By Mabelle Purcell



Mr. Dewey Bradford displays his prized historical artifact, a woodpecker's nest cut from a telephone pole, with three woodpeckers artistically mounted on it. Photo by Joe Cottharp.

50

JOSEPH M. BURGER

As a phenomenal boy soprano, Joseph M. Burger of San Antonio sang professionally at the Princess Theater, a combination movie and musical theater where the present Frost Brothers store is now located, and at other prominent places in San Antonio. After his voice changed to baritone, he won two scholarships from the Texas Federation of Music Clubs to study under Mrs. Arendt and with William Shakespeare, both of Chicago. The latter was a son of the famous William Shakespeare, a voice teacher of London, England.

After graduating at the American Conservatory of Music in Chicago, Burger did postgraduate work at the Juilliard School of Music in New York. He studied under such famous teachers as Eleanor Mac Teller, whom he considers his best teacher. She taught Ellen Purcell, Jan Paeon, Roberta Peters, Brian Sullivan, and Mack Harrell, all Metropolitan Opera Company artists. The latter was also a Texan and excellent both in recitals and as a teacher. Burger's other excellent teachers were Karlson Hackett and Edward Sacredote in opera, and Sander Roderavich, all of Chicago, and Mary Jordan, Joseph Rognon, and Meneloe Singler. His Town Hall debut in New York was with Fay Foster, the renowned song writer of the Fay Foster Trio. He appeared successfully in concert and opera in New York, Chicago, Wichita Falls, Ft. Worth, Dallas, Corpus Christi, San Antonio, Austin, and other places.

For a time, Burger travelled as field representative out of New York for the Civic Concert Service. He also taught in two Texas universities, The University of Texas at Arlington and Trinity University in San Antonio.

In his later years, Burger maintained studies of voice and conducted choirs for five years at St. David's Episcopal Church in San Antonio. He then moved his studio to Corpus Christi and conducted the choir in the Church of the Good Shepherd. During this latter period, he also had a studio in nearby Robstown, Texas. He taught in a special room in the Purcell home one block from each of the three public schools, elementary (K-3), middle (4-6), and high school (7-12). This location provided an excellent opportunity for pupils (with parental approval) to step across the school playground and enrich their lives with all kinds of music. This room was also used by another famous musician, George Baner, to teach any instrument anyone had the desire to learn. The three Purcell children, then teenagers, were taught by both teachers.

The three Purcells provided the dining room for all golden wedding anniversaries of that area, church functions, and school

51

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C20
36

September 21, 2010

Chair Laurie Limbacher and Commission Members
Historic Landmark Commission
City of Austin
sent via e-mail

Re: Bradford-Nohra House

Dear Chair Limbacher and Commission Members:



HERITAGE
SOCIETY OF
AUSTIN

P.O. BOX 2113
AUSTIN, TEXAS 78710
512-474-5198
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The Board of Directors of the Heritage Society of Austin would like to show our support for the preservation of the historic Bradford-Nohra House, located at 4213 Avenue G. This home is a stately 100-year-old building that is graciously sited on a prominent gateway lot in the historic Hyde Park neighborhood. It is clearly worthy of preservation because of its historic character and its well-established value to the community, evidenced through the heroic efforts of the Hyde Park Neighborhood Association and demonstrated support from other community leaders. In fact, a member of our board and architect, Emily Little, FAIA, has provided assistance to the neighborhood association to determine some site development options that would allow keeping the historic house and garage while maintaining the front and side yards. Sensitive rehabilitation of the property would not only preserve an important piece of our city's history, but also promote our shared community values to reduce waste and protect the historic character of our inner-city neighborhoods.

It is fortunate that the Bradford-Nohra House is a contributing historic property in the pending Hyde Park Local Historic District application. We encourage the City to shepherd that application through to ratification in a timely manner in order to provide guidance relative to this property disposition and others in this exceptional neighborhood. Should the owners elect to rehabilitate the building as approved in accordance with the Design Standards created for the District, they will be eligible for a rehabilitation-based tax benefit to offset the costs of this work. The program benefits the owner and the community by encouraging reinvestment and maintenance in our historic properties.

Specifically related to the pending demolition permit that has spurred this hearing, we know that the potential loss of the Bradford-Nohra House would be felt deeply not only in Hyde Park, but throughout the City. We respectfully encourage the property owners to reconsider their demolition proposal, and the City of Austin to pursue the

www.heritagesocietyaustin.org
information@hsaustin.org

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1/37

appropriate measures to recognize this valuable resource. We will be glad to assist in any way that we can.

Thank you all for your many hours of hard work to preserve what is best about Austin for future generations.

Sincerely,

Courtney Read Hoffman
Courtney Read Hoffman
President