

ZONING CHANGE REVIEW SHEET

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CASE NUMBER: C14H-2010-0039

HLC DATE: September 27, 2010
October 25, 2010

PC DATE: December 14, 2010
January 11, 2011

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: Postponed to January 11, 2011 at the neighborhood's request. Vote: 6-0 (Chimenti, Reddy, and Hernandez absent).

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

CITY COUNCIL DATE / ACTION: December 16, 2010: Postponed to January 13, 2011 at staff's request due to the postponement by the Planning Commission.

ORDINANCE READINGS:

ORDINANCE NUMBER:

CASE MANAGER: Steve Sadowsky

PHONE: 974-6454

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NEIGHBORHOOD ORGANIZATION:

Hyde Park Neighborhood Association

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.

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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.

Location Map



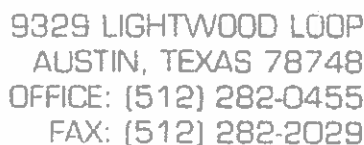
HISTORIC ZONING

 SUBJECT TRACT
 PENDING CASE
 ZONING BOUNDARY

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.



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I	NI	NP	R	Inspector's Rem.

wood roof trim water damaged at some areas around roof edge still, shingles torn off at the front right corner of the upper roof (can see through to attic), water pooling at flat roof area at the lower front right roof above porch, roof surface wearing out above back right roof deck door area,

seal lead pipe flashings at the tops of the plumbing vent pipes at back, railings around upper back right roof not child proofed, reinforce rafter support braces at upper roof + no ridge beam or corner rafter beam support braces, some eaves are water damaged, a sewer vent pipe terminates in the

some wood siding water damaged at upper right enclosed porch, many diagonal cracks in the interior walls of house especially at tub wall tiles, interior walls water stained/damaged at laundry room (down); note - numerous repairs have occurred at the exterior stucco siding

ceilings water stained/damaged from past bathroom leaks above at laundry/down right kitchen and up back left sunroom from past roof leak (all dry now); floors water stained/damaged under most bat rooms, floors slope through out house especially at left apartment

lower door frame trim starting to rot at the back left/right and upper right roof access door, repair/replace water heater closet door and frame, several interior doors open onto stairwell, front door damaged at latch/strike plate

glass broken and many windows especially at metal window, window sills rotten at the left apt. a/c, many screens are missing, right metal bathroom window rusting out

none are functional

water stain at the upper front porch ceiling from past roof leak + bowed, lower left front porch column rotten, right side steps railings not child proofed, front porch slab/stone work broken at most areas, no hand railing at left entry steps

Roof; some roof eaves are water damaged, roof eave leaks/ water damaged above the right wooden steps: low head room at front interior stairs, no hand railing at back interior stairs: note - house had been divided into 4 apartments in the past with separate kitchens/baths but all were on the same elec./water/gas meters with one central furnace and water heater

no main breaker, separate ground and neutral wires at all sub elec. panels off main elec. panel, no ground wire clamp at plumbing pipe, secure inner elec. panel covers, bushings missing around some wires coming into place, panels, some federal pacific elec. problems considered problematic in the

past and some breakers have been recalled, have a lic. electrician evaluate elec. systems and make repairs where needed, replace all knob and tub wiring and related outdated outlets and switches where needed, there are few to no gfci plugs at kitchens/bath/exteriors, many 3 prong outlets are not grounded, most of the elec. power to the addition out/door not work, most smoke alarms missing/inop some lights are not grounded above sinks, exterior surface wiring loose/not in conduit at elec. pan and to most window a/c units (some of the wires have insulation coming off), open wire splices under

central gas/ gas space heaters
central furnace inop. + replace brass gas lines to control valve, do not use gas space heaters (not vented) cap off all gas jets to space heaters, air supply from inside house

clean all filters, some older models not working properly

clean out right clothes dryer vent pipe/cap, left dryer vents under house

many of the water lines to all sinks/tub-shower faucets have lower water pressure problems/leak/leak at stems/varying water pressures when other faucets are turned on/clogged water lines and or not working at all, water lines very rusted/corroded and leaking to addition, there is a broken water supply line under ground/in slab at addition area, many commodes not flushing properly + bowls are loose on floors at some baths, some tub and sink stoppers inop./missing, no back flow preventers at outside hose faucets, some water lines are corroded under house + some starting to leak,

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I	NI	NP	R	I-Inspected	NI-Not Inspected	NP-Not Present	Re-Not Functioning or In Need of Repair
				Inspection Item			

☒ ☐ ☐ ☐ B. Drains, Wastes, Vents Comments
many sewer lines leak and are very corroded under house (suggest a sewer line leaks test), sewer vent pipes are loose at many areas where they were run along the exterior of house and terminate under eave at right and into upper attic (one),

☒ ☐ ☐ ☐ C. Water Heating Equipment (Report as in need of repair if no hot water, indicate as recognized hazards by IRLC rules.) Energy Source: water heater (GAS) Comments:

no air supply, pressure relief line not 1/2" metal pipe from valve, one 40 gal. water heater supply at 4200 sq. foot house

☐ ☐ ☐ ☐ D. Hydro-Therapy Equipment Comments

☒ ☐ ☐ ☐ V. APPLIANCES

☐ ☐ ☐ ☐ A. Dishwasher Comments: rusted
one are disconnected/not working/and/or trays xxxx. and run noisy

☐ ☐ ☐ ☐ B. Food Waste Disposer Comments:
most do not work

☐ ☐ ☐ ☐ C. Range Hood Comments:
none work, all need service, make sure they vent outside

☐ ☐ ☐ ☐ D. Ranges/Ovens/Cooktops Comments:
service all stoves and replace brass gas line connectors to stoves where needed

☐ ☐ ☐ ☐ E. Microwave Cooking Equipment Comments

☐ ☐ ☐ ☐ F. Trash Compactor Comments

☐ ☐ ☐ ☒ G. Bathroom Exhaust Fans and/or Heaters Comments:
gas wall heaters not vented outside, do not use

☐ ☐ ☐ ☐ H. Whole House Vacuum Systems Comments

☐ ☐ ☐ ☐ I. Garage Door Operators Comments

☒ ☐ ☐ ☐ J. Door Bell and Chimes Comments
OK

☐ ☐ ☐ ☐ VI. OPTIONAL SYSTEMS

☐ ☐ ☐ ☐ A. Lawn Sprinklers Comments

☐ ☐ ☐ ☐ B. Swimming Pools and Equipment/Spas Comments

☐ ☐ ☐ ☐ C. Outbuildings Comments

☐ ☐ ☐ ☐ D. Outdoor Cooking Equipment Comments

☐ ☐ ☐ ☐ E. Water Wells (A column service is recommended.) Type of Pump: Submersible Type of Storage Equipment: pressure tank
Comments:

☐ ☐ ☐ ☒ F. Miscellaneous Comments

refrigerators not grounded, eave above right wood stairs leaks/rotten at corner there, 4 outlet box left of elec. panel has no cover/hangs from wire/ not mounted and has not GFI plugs, need to be replaced at junction + break heat (same missing)

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

Recent paint: ☐ Yes ☐ No Gas: ☐ Yes ☐ No ☐ Yes ☐ No ☐ NA Occupied: ☐ Yes ☐ No ☐ NA GFC: ☐ Yes ☐ No

The following are at least 10 years old: A/C, furnace, water heater, refrigerator, water lines, roof

C. S. E.

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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 02 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.

MAXWELL ENVIROTECH INC.

751 LONESOME TRAIL # 300 DRAFTWOOD, 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.

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/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)

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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



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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		
	Results	Results	Results	Results	Results	Results
<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
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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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>Epicoccum</i>		Few				
<i>Nigrospora</i>		Few				
<i>Penicillium</i>				Abundant		
<i>Periconia/Myxomycetes/Smuts</i>	Few	Moderate		Few		
Pollen	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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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>Basidiomycetes</i>	50	217	33			
<i>Bipolaris/Drechslera Group (2)</i>	83	367				
<i>Ceratophora</i>			17			
<i>Chaetomium</i>	17	67				
<i>Cladosporium</i>	183	133	583			
<i>Curvularia</i>	67	367				
<i>Epicoecum</i>	33	117				
<i>Fusarium</i>			150			
Hyphal Fragments	533	583	167			
<i>Nigrospora</i>	50	83	17			
<i>Periconia/Myxomycetes/Smuts</i>	183	800	133			
<i>Pithomyces/Ulocladium</i>	17	50				
Pollen		117	17			
<i>Sporidesmium</i>	17					
<i>Tarula</i>		17				
Total Results (Counts/m ³)	1699	4302	2317			
Percent Coverage (%)	80	90	35			



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Microbiology Analytical Report

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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		
	Kitchen	Kitchen	2nd Floor	2nd Floor		
	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

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Microbiology Analytical Report

QuanTEM Lab ID 163971

Client:

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

Date Received: 07/15/2008

Received By: Rachel Molieri

Analyzed By: Todd Jelinek

Date Analyzed: 07/18/2008

Account Number: B000

Methodology: Tape, Qualitative NonCulturable
MM002

Project: 080787

Location: N/A

AIHA ID Number: 101352

Project No.: N/A

QuanTEM Sample ID	005	006	007	008		
Client Sample ID	SD.5	SD.6	SD.7	SD.8		
	LR CLG	LR N WALL	UTL RM	UTL R		
	Results	Results	Results	Results	Results	Results
			WALL	CLG		
<i>Alternaria</i>		Moderate				
<i>Ascosporos</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>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*

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.

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.

This report shall not be reproduced except in full, without the written approval of the laboratory.

This report may not be used to claim endorsement by AIHA or any other agency of the U.S. Government

C1
T7

CG&S Design-Build

Probable Cost of Construction

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

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



Construction Costs

Category	Materials	Subs	Current Estimate	Notes
1 New foundation at garage	20,078		\$ 20,078.00	excavate and pour beneath existing shared structure
2 Footwork/walkways on private property	7,400		\$ 7,400.00	demo existing
3 Porches/ stoops/landings/ exterior stairs	4,200		\$ 4,200.00	includes concrete demo
4 New foundation piers at house	35,000		\$ 35,000.00	
5 Associated substructure reinforcement (shaker beams, etc)	12,165		\$ 12,165.00	
6 Remove and replace existing underpinning to access foundation	4,444		\$ 4,444.00	
7 General Conditions, Protection of Finishes, Hardware & Accessories Installation, Venting, Temporary Protection, General / Daily Site Cleanup/Interior & Glass Cleanup (1-polish out)	47,664		\$ 47,664.00	
8 Port-O-Can	1,200		\$ 1,200.00	
9 Dumpster	5,625		\$ 5,625.00	
10 Survey and Inspection Fees	2,000		\$ 2,000.00	
11 Demo: Required demo at garage	1,890		\$ 1,890.00	
12 Demo at original porches	7,680		\$ 7,680.00	demo to facilitate restoration of original porches/verandas
13 Open existing walls/ceilings as necessary for access to MEP's	5,670		\$ 5,670.00	
14 Demo existing floor/ ceiling materials as necessary	2,835		\$ 2,835.00	
15 Demo upstairs kitchen(2)	1,134		\$ 1,134.00	
16 Demo central stairway (non-compliant)	2,265		\$ 2,265.00	reconstruction of stairway necessary to meet codes
17 Remove subfloor as required for access	378		\$ 378.00	
18 Rough and Finish Materials:	34,562		\$ 34,562.00	Cornice / exterior trim, porch ceilings and trim, Columns, reframe stairs, walls/ceilings at stairwell, and garage framing
19 Framing Labor	54,035		\$ 54,035.00	Garage shoring/bracing, Garage roof/wall framing replacement/repair, House cornice, exterior trim, columns, porches, Stairwell walls/ceilings stairs, close up non compliant stairways
20 Doors: Interior and Exterior			\$ -	included / restore existing
21 Overhead Garage Door & Opener	2,500		\$ 2,500.00	
22 Windows	44,000		\$ 44,000.00	Demo existing windows / Replace all windows
23 Masonry: House and garage demo and new stucco	53,955		\$ 53,955.00	As a result of window replacement, existing cracking in stucco and subsequent cracking/damage as a result of house levelling it is assumed that all stucco will need to be completely replaced
24 Roof	25,760		\$ 25,760.00	re-roof house and garage replace roof vents/ flashings, re-flash all penetrations
25 Plumbing & Rough Materials	15,000	17,500	\$ 32,500.00	Identify and correct repairable plumbing and gas replace plumbing and gas as required- allowance for 160 hrs. ea. plumber/helper
26 Plumbing Fixtures	9,300		\$ 9,300.00	assumed new midrange fixture at kitchen and 6 baths
27 HVAC		40,000	\$ 40,000.00	new hvac systems- 10 tons
28 Electrical & Rough Materials	71,591		\$ 71,591.00	rewire house/garage to code, rebuild service demo existing
29 Electrical Fixtures- Included			\$ -	
30 Insulation	10,732		\$ 10,732.00	insulate at accessible walls/ceilings
31 Drywall, Tape, Joint and Texture	10,890		\$ 10,890.00	replace all drywall where possible due to water damage/mold and access issues
32 Painting and Cabinet / Millwork Finishes	68,432		\$ 68,432.00	
33 Cabinets	15,600		\$ 15,600.00	assumed low to midrange cabinetry at kitchen/baths
34 Hardware & Accessories - Doors and Cabinets			\$ -	assumed reuse existing
35 Flooring	43,580		\$ 43,580.00	assumed flooring demo and replacement throughout home at midrange average
36 Carpet & Pad			\$ -	carpet assumed at some areas in general flooring budget
37 Countertops	5,040		\$ 5,040.00	low to midrange countertops in kitchen and 6 bathroom
38 Fiberglass Pans	5,000		\$ 5,000.00	
39 Ceramic / Stone Tile - All tile work	15,000		\$ 15,000.00	it is assumed that due to house levelling, all wall surfaces/flashings will require replacement
40 Trim Carpentry Labor	7,020		\$ 7,020.00	New trim labor as required/house existing trim where feasible
41 Appliances and Installation	2,500		\$ 2,500.00	low to midrange appliances in kitchen
42 Supervisor / Job Foreman 12 mos. @ 8 hr/day @ 25.00/hr	52,000		\$ 52,000.00	
Construction Costs Subtotal	58,862	758,764	\$ 817,626.00	
Markup Driver:	0.00		\$ -	
Number of months of project min.	12			
811 Fees (see estimate)			\$ -	
TOTAL FOR CONSTRUCTION COSTS INCLUDING ALL OPTIONS			\$ 1,023,279.59	

C1
18

Infrastructure + Interiors

Ave G.

- [12285] Demo - open walls/ceilings as necessary/where possible to access existing ME.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 @ 8/11
 First Floor original house 15468
 Second Floor w/out porches/Add. 11888
 Includes mat'l cost to Reframe stairwell walls close up non-compliant stairs wainscot wall framing to accomodate 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¢ @ 10/11
- [5000] Electrical Service - Rebuild
- [40,000] Mech System - Add 10 tons @ 4000/ton includes associated ductwork
- [110732] Attic Insulation /floor Ins.
 @ 1.00/11 2433 @ 3/11 2433 = 7299
 Wall ins. as req'd. 1000.00
- [10890] Drywall work @ ceilings/wainscots walls/new stairwells. 5445 @ 2/11

C1
19

4213 Ave. G. Sylvia Dudley - Rehab estimating

One Story Garage 1163 ϕ

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

covered Front porch area 579 ϕ

total area under roof = 3012 ϕ

7400

4200

flatwork porches/stoops/sidewalks at house (not street) 740 ϕ
demo & landings (stoop pair 2 landing 1 ϕ stoops
500 500 800 600 600 1200

pour 70 piers + beams/reinforcement etc.

35000

70 piers @ 500 ea. = 24500.00

12165

+ floor framing/shake beams etc. @ 5/ ϕ = 12165

4444

demo / replace underpin = 444 ϕ @ 10/ ϕ 4444.00

46310

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

Remove/replace / repair damaged cornice @ all fascia

porch ceilings etc. \rightarrow R+F mat. ls. 222 lf - fascia

@ 5/lf. 1110 / porch ceilings/trim 2538 ϕ @ 5/ ϕ 12690

✓ Demo Labor - Porches - 0/4 2 wks 84 x 90 7560

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

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

44000

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

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

79,920

@ 12/ ϕ = 79,920

21,500.00

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

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

27225

Painting @ 5/ ϕ 5445 =

Totals

Hard Cost Subtotal 282164

General Conditions 89 22573

Supervision 82 22573

subtotal 327,310

$\div .75$

436,413

9
20

Cont. - Finishes

35,392

Int. Painting 5445 @ 6.50

15600

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

6000 → + 6 bathroom Vanities @ 600 ea. + 4/linens

43560

Flurring, total sf. @ avg. 8/ft = @ 1200 ea.

5445 @ 8.00 → average assumes carpet in.
Some areas/refinishing etc'

5040

Countertops - Assume 72 ft @ 70/ft

5000

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 f.d/w, oven, disposal

7020

trim 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

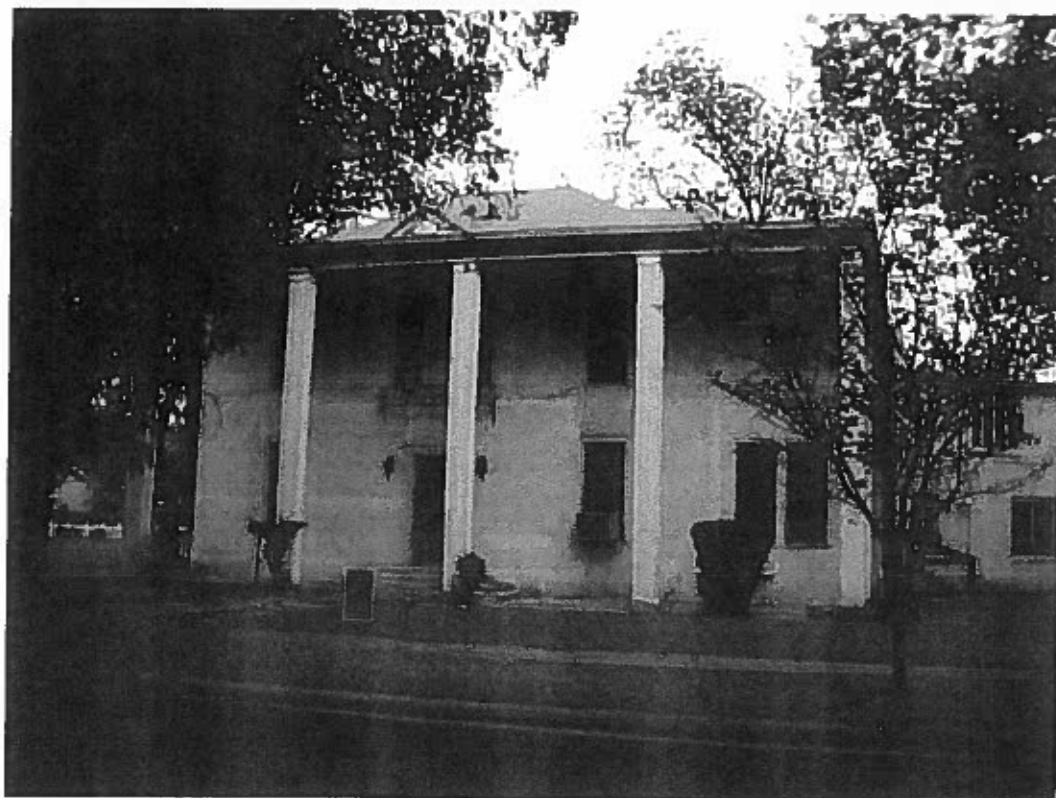
C1
21

- 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 build costs.	87192
GC	6975
SUP	6975
Subtotal	101,142
4.75	
total Garage	1134856

C1
22

4213 Avenue G
ca. 1908



Occupancy History
4213 Avenue G

C1
23

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

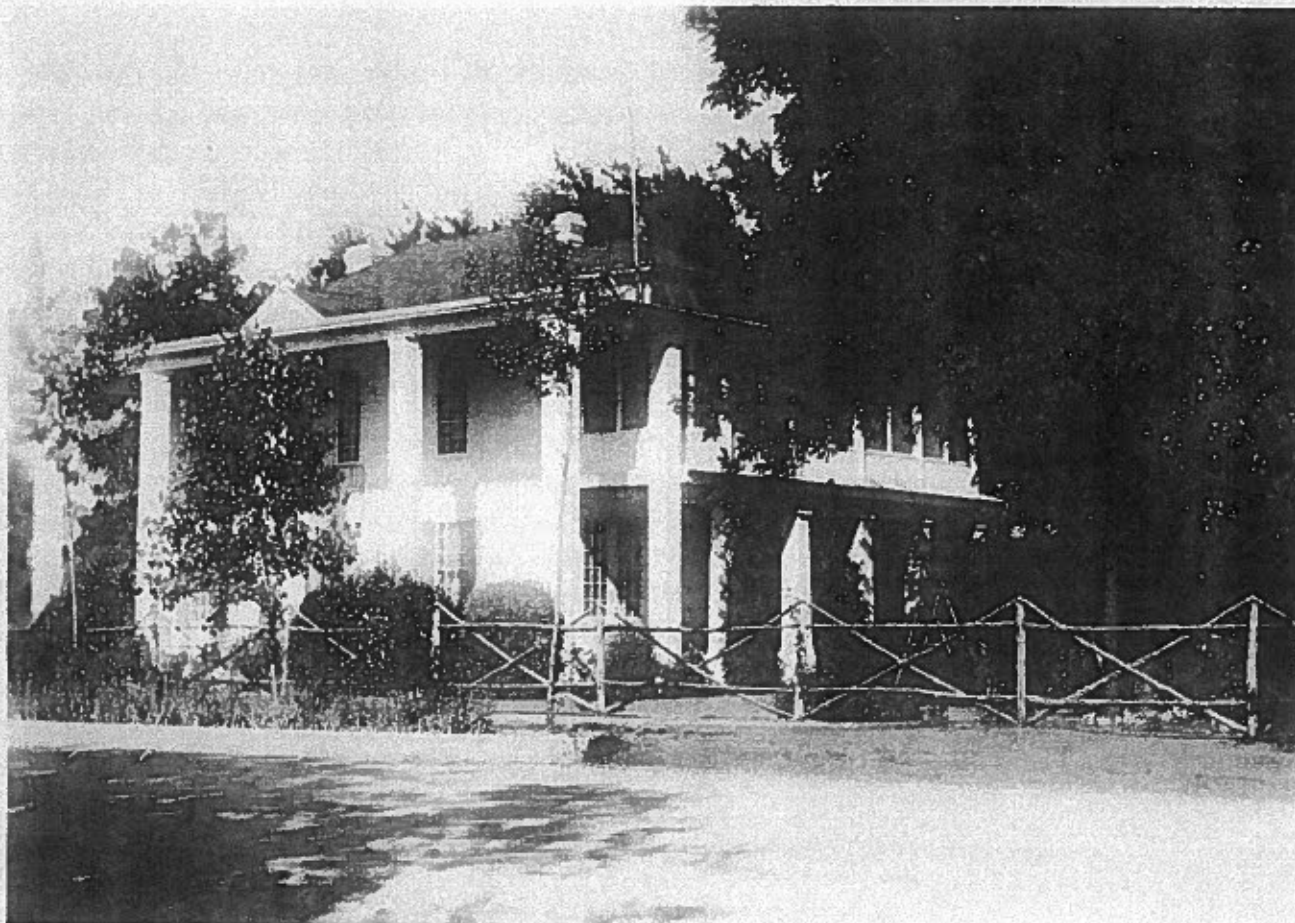
- 1987 Helen D. Nohra, owner
 Retired
- 1981 A: Vacant
 B: No return
- 1975 No return
 B: No return
- 1970 Greg Truelove, owner
 No occupation listed
- 1966 Mrs. Helen D. Nohra, owner
 Proprietor, Parkview Nursing Home, 56 East Avenue
 Also listed are Charles Nohra, a book-keeper for Russell J. Horn, 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.

9
24

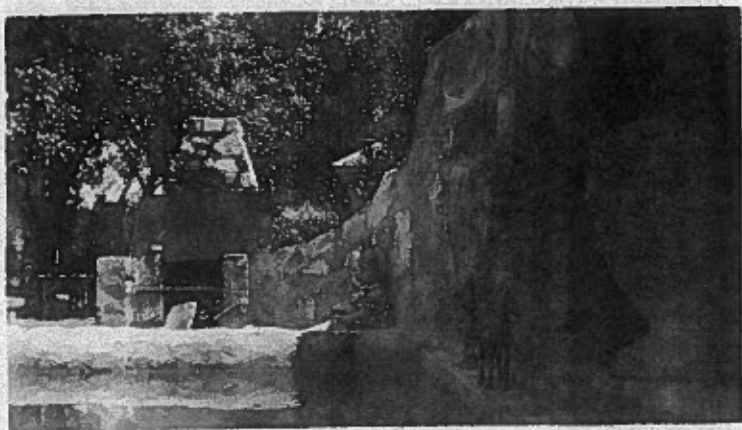
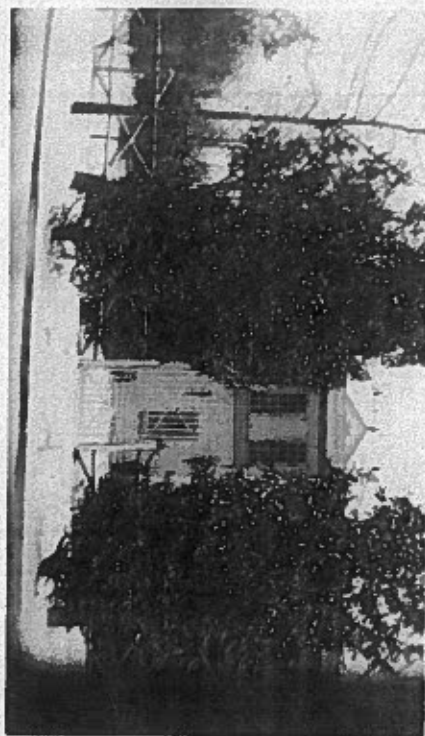
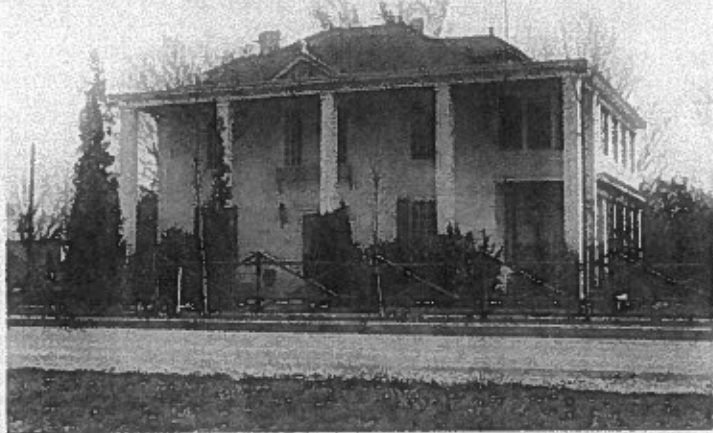
- 1940 Dewey C. and Josephine H. Bradford, owners
President, Bradford Paint Company, 9th and Colorado Streets
- 1937 Dewey C. and Josephine H. Bradford, owners
President, Bradford Paint Company, 201-03 W. 9th Street (corner Colorado Street)
- 1935 Dewey C. Bradford, owner
President, Bradford Paint Company, 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.

C1
25

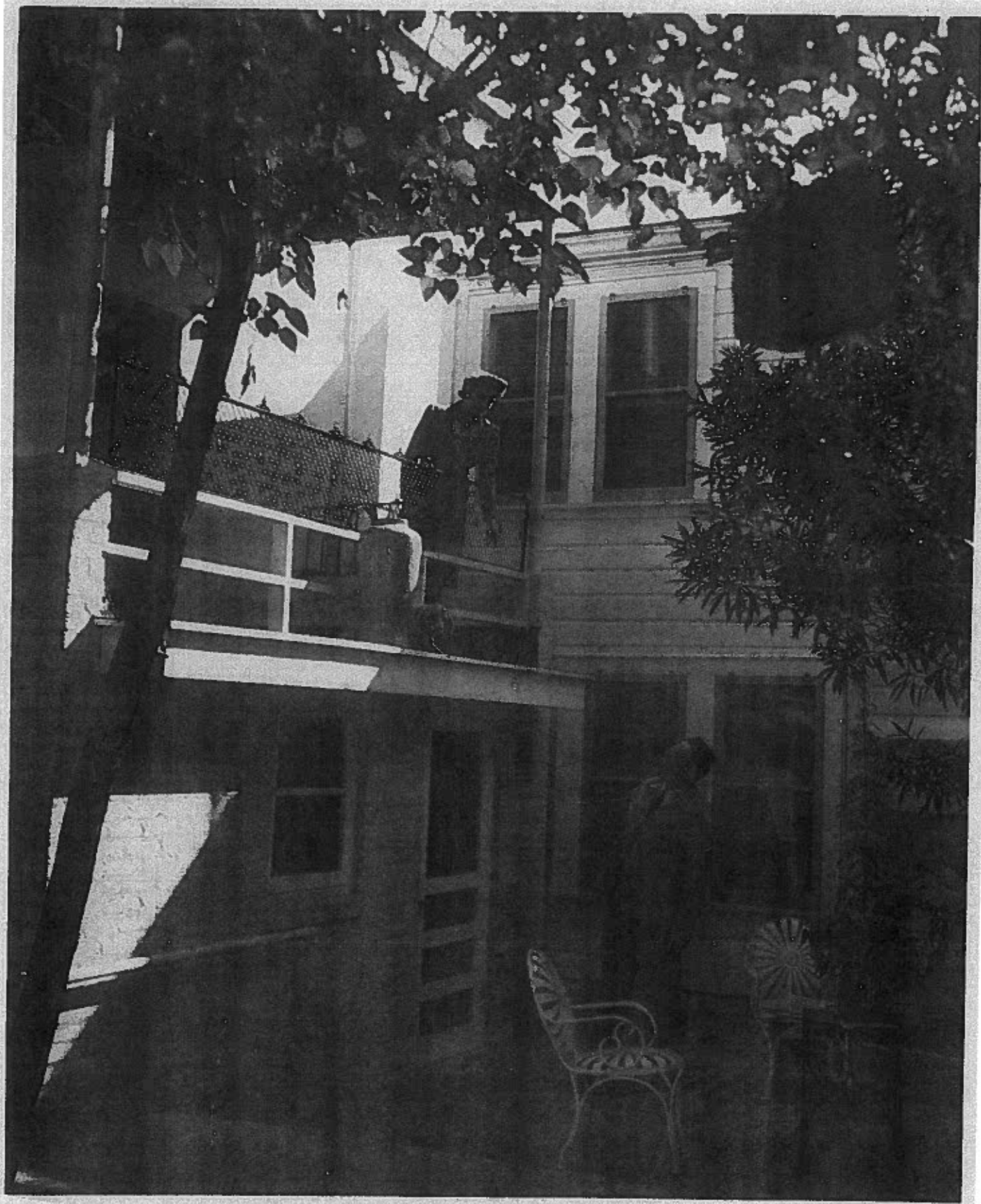
- 1918 Clyde A. and Myrtle Bradford, owners
President, C.A. Bradford Company, paints, glass, and wall papers, 705 Congress Avenue.
Also listed are Mrs. Lula V. Bradford, the widow of Christopher C. Bradford, no occupation given;
Dewey C. Bradford, a student, and Thelma Bradford, a student.
- 1916 Clyde 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



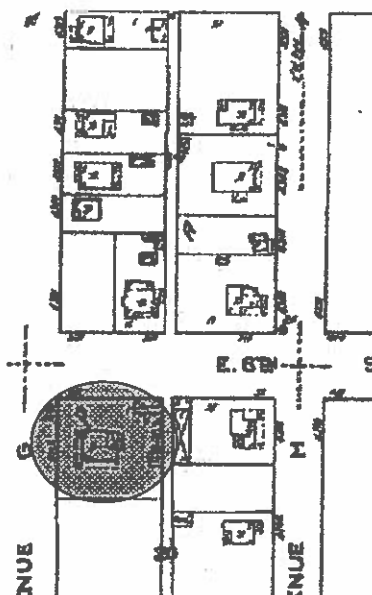
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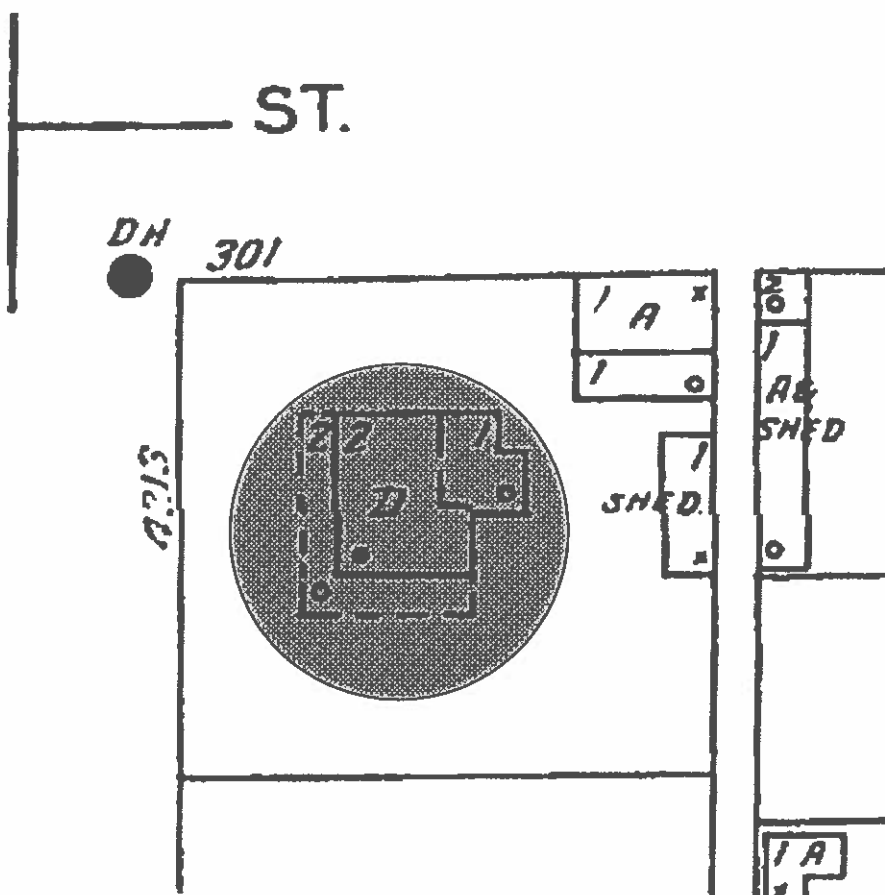
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C1
29

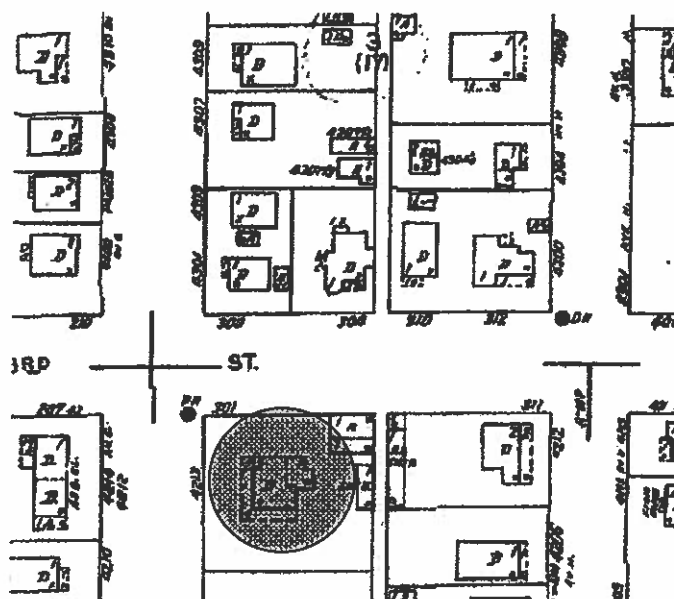


The 1922 Sanborn map shows the house with a two-story wraparound porch as shown in the historic photographs.



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

C1
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-B106.

BRADFORD, Dewey Charles

C1
31

American Statesman
July 12, 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
Reardon's Bondex and Modex
Dutch Boy Lead, Nat'l Lead Co.
Pol-Mer-Ik Linseed Oil
Day's Shellacs
Illinois Alluminum
Sunflex Casein Paint
Valspar Varnish
Perisecal 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

Colorado at Ninth St.

WALL PAPER. PICTURE FRAMING AND ART MATERIALS.

Ath. St. 7/19/1936

AF-B116
BRADFORD, Dewey Charles

James Dewey Bradford

C1
32

"Austin Daily Statesman" - November 2, 1912

**THE PICTURE FRAMING
SEASON**

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

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

Bradford-Dorflinger Co.
Austin. Taylor.

July 27, 1937



Dewey Bradford
Owner Bradford Paint Co.

C1
33

Dewey Bradford

AF-B108.
BRAD-FORD, Dewey Chinn

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

note: not in history

By MARK SEAL
Citizen Staff

It was a morning now lost 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 surrealistic "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 80 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 dramatics 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 wealthy 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 a staple of the

joint, 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

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

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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 masterpiece 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 80 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.

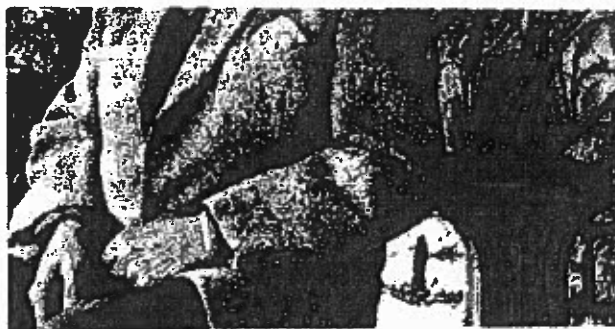
Bradford's history is a long story and, when asked about it, he struck a lecturer's pose in front of the picture window, in his bright red western shirt and orange scarf, and began a steady stream of oratory.

"If I had any dreams or ambitions at all, it was surely as a thespian," he explained. "I was in drama 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," Elisabeth Ney, Peter Mansbender (a woodcarver), Sim 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 parties and the man in the hammock moved indoors where he



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 wealthy 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 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 to the ground. And I — I'm the windmill."

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DEWEY BRADFORD

Mr. Dewey Charles Bradford was born on October 4, 1896, in Round Rock, Texas, the son of Christopher Columbus Bradford and Lula Coffee Bradford. He is a former heavyweight boxer, a chauffeur 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 assault 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.

Porfirio 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

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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 bisonbent, a hoisache, 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 Connally 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-stand 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 era, 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 *Porfirio Salinas*, published in the *Austin American-Statesman* on November 23, 1976.

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BRADFORD, Dewey Charles
Napoleon Salinas

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 Coltharp.

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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 MacTavish, whom he considers his best teacher. She taught Eileen Farrell, Jan Peerce, Roberta Peters, Brinn Sullivan, and Mack Harrell, all Metropolitan Opera Company artists. The latter was also a Texas and excellent both in recitals and as a teacher. Burger's other excellent teachers were Karlton Hackitt and Edward Secordette in opera, and Sendor Radomovich, all of Chicago, and Mary Jordan, Joseph Regnor, and Monivet Slaughter. His Town Hall debut in New York was with Fay Foster, the renowned song writer of the Fay Foster Trio. He appeared successfully in concerts and operas 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 studios 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 (1-3), middle (4-6), and high school (7-11). 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 Beaver, 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 string ensemble for all golden wedding anniversaries of that area, church functions, and school

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STAFF
Jacqui Schraad
Executive Director

September 21, 2010

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

Re: **Bradford-Nohra House**

Dear Chair Linbacher and Commission Members:



HERITAGE
SOCIETY OF
AUSTIN

P.O. BOX 2113
AUSTIN, TEXAS 78768
512-474-5198
FAX 512-474-8487

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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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