

ZONING CHANGE REVIEW SHEET

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CASE NUMBER: C14H-2009-0026

HLC DATE:

July 27, 2009

December 13, 2010

PC DATE:

February 22, 2011

APPLICANT: Humanities Texas, owner

HISTORIC NAME: Byrne-Reed House

WATERSHED: Shoal Creek

ADDRESS OF PROPOSED ZONING CHANGE: 1410 Rio Grande Street

ZONING FROM: GO to GO-H

SUMMARY STAFF RECOMMENDATION: Staff recommends the proposed zoning change from general office (GO) to general office – historic landmark (GO-H) combining district zoning.

HISTORIC LANDMARK COMMISSION ACTION: July 27, 2009: Initiated the historic zoning case. December 13, 2010: Recommended the proposed zoning change from general office (GO) to general office – historic landmark (GO-H) on the basis of architecture, historical associations, and community value. Vote: 6-0 (Rosato absent).

PLANNING COMMISSION ACTION:

DEPARTMENT COMMENTS: The house was not listed in the Comprehensive Cultural Resources Survey (1984).

CITY COUNCIL DATE:

ACTION:

ORDINANCE READINGS: 1ST 2ND 3RD

ORDINANCE NUMBER:

CASE MANAGER: Steve Sadowsky

PHONE: 974-6454

NEIGHBORHOOD ORGANIZATION: Downtown Austin Neighborhood Association

BASIS FOR RECOMMENDATION:

At the time the case was initiated in 2009, the ca. 1907 house was undergoing restoration to its historic appearance. The restoration is complete, pursuant to Certificates of Appropriateness from the Commission. The house was designed by prominent local architect Charles H. Page, and is associated with Edmund C. Byrne and David C. Reed, both of whom made their fortunes in the cotton business in Austin.

Architecture:

The house was designed by Charles H. Page, a very prominent architect in Austin at the turn of the 20th century, which designed many commercial and residential buildings in Austin.

The house is a two-and-a-half story stuccoed frame and brick house with a combination of elements of American Foursquare, Romanesque, Italianate, and Mission Revival design. The footprint of the house is mostly square, with projecting flat-roofed rectangular porches with round and segmental arches trimmed in stone and a balustrade above; windows are 1:1 with some Queen Anne and Craftsman-style upper sashes on the second floor and attic. The roof is red tile, with hipped-roof dormers piercing the cornice from the floor below.

Historical Associations:

The house was designed by noted Austin architect Charles H. Page around 1906 for Edmund and Ellen Byrne, who moved in from Fairview Park in South Austin. Edwin Byrne was a prominent cotton buyer in Austin, who had moved here from his family's home in Galveston. After his wife Ellen died in 1915, he moved to Fort Worth with one of his children, and sold the house to David C. Reed. Reed was also a very successful cotton buyer, and with his brother, Malcolm, established one of the largest fortunes in the city. Reed was with the E.H. Perry Company, the leading cotton export firm in Austin, but he also had interests in cattle ranches, oil development, and the Driskill Hotel. Born in Williamson County but raised in Bertram, Reed started working in his father's general store in Bertram and eventually took over the business. He came to Austin in 1914 as a partner of E.H. Perry, a cotton dealer. Reed also had interests in cotton farms, cotton gins, compresses, and oil mills, vegetable farms, and dehydration plants. He served on the Austin school board, was on the first city council under the city manager form of government, and on the board of Texas Christian University. After his untimely death in a plane crash in 1948, the house was converted to office space.

PARCEL NO.: 02100004020000

LEGAL DESCRIPTION: Lots 5 and 6, Block 179, Original City

ANNUAL TAX ABATEMENT: \$8,161 (income-producing); city portion: \$1,970.

APPRAISED VALUE: \$1,243,000

PRESENT USE: Offices

CONDITION: Excellent

PRESENT OWNERS:

Michael Gillette, Humanities Texas
1410 Rio Grande Street
Austin, Texas 78701

DATE BUILT: ca. 1907

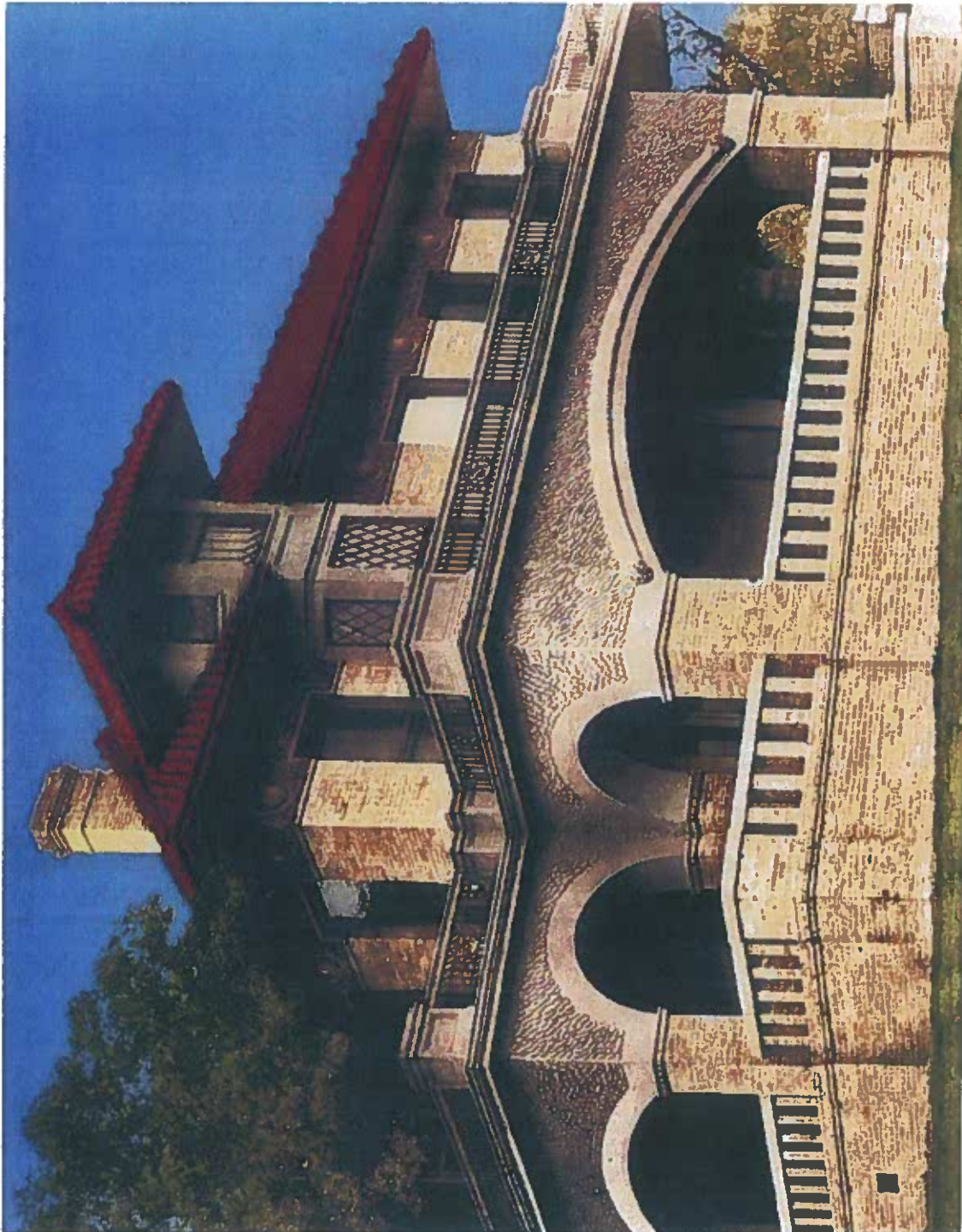
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ALTERATIONS/ADDITIONS: The house has been completely restored from its former appearance, when it was covered with stucco shell. A rear stairwell addition was built pursuant to a Certificate of Appropriateness from the Commission.

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ORIGINAL OWNER(S): Edmund and Ellen Byrne (1906)

OTHER HISTORICAL DESIGNATIONS: None.

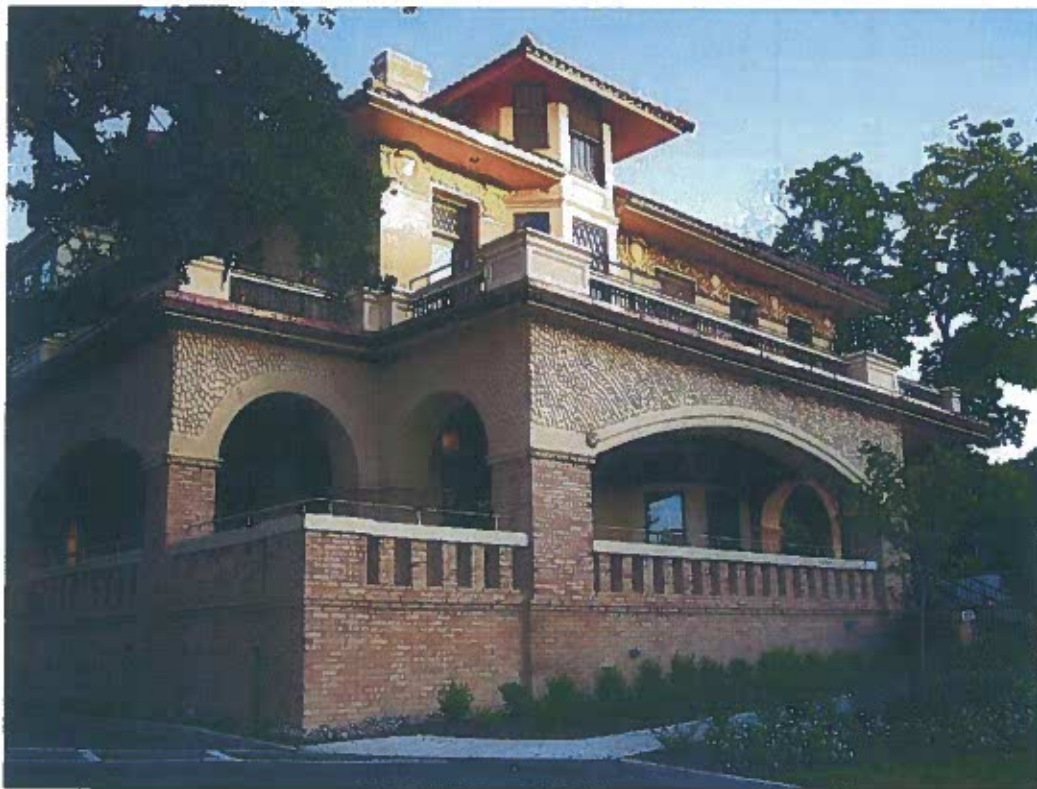


Historic Photo - East Elevation ca. 1906

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Existing East Elevation 2009



Current Photo - East Elevation 2010

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The only portion of the existing house that was readily visible prior to restoration was the attic dormer on the east elevation.



Historic Photo - Northeast corner ca. 1920s

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Existing Northeast corner ca. 2009



Northeast corner ca. 2010

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Existing Southwest corner ca. 2009



Southwest corner ca. 2010

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Existing West elevation ca. 2009



The only portion of the existing house that was readily visible prior to restoration was the attic dormer on the east elevation.

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West elevation ca. 2010

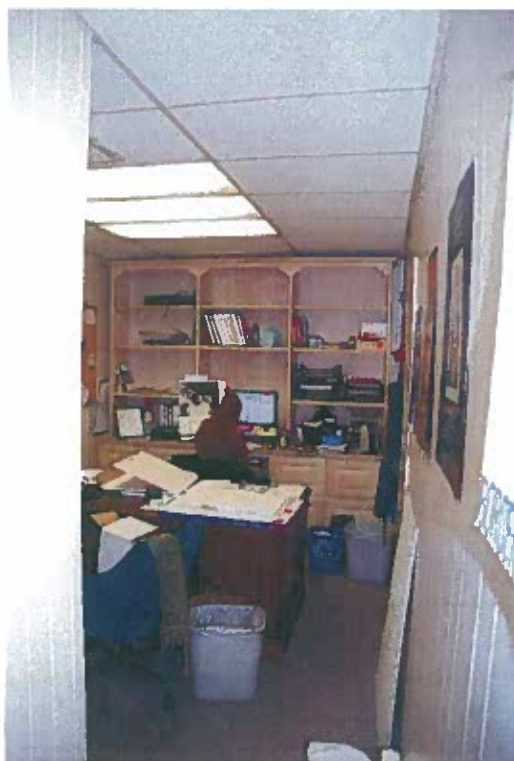


Historic Photo - West entry ca. 1920s

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Historic Photo - South Porch ca. 1930s



Existing - South Porch ca. 2009

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South Porch ca. 2010



East Entry ca. 2010

ARCHITECTURAL/HISTORICAL NARRATIVE, excerpt from:

HISTORIC STRUCTURE REPORT by GREGORY FREE & ASSOCIATE
prepared JULY 2008

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Exterior Architectural Description—Original Conditions

The Byrne-Reed House was originally an imposing masonry residence of two full stories raised on a full basement and with a large attic. Its massing, varied silhouette, and beveled shapes belied its construction date at the turn of the twentieth century. The strong vertical lines, polygonal bays, projecting pavilions, and "Gilded Age" details hearkened to an earlier, waning architectural idiom. Austin, a small town on the frontier of high style, was still behind national and international trends in fashion. Buildings that would be classified as Victorian would still be constructed in Austin even to the watershed of WWI. Architects, and especially builders, did not quickly divert from their time- and client-proven forms and formulas. Many houses of this era were inspired by pattern books, which, in successive reprints, perpetuated the Victorian aesthetic. Residential architecture, usually conservative in nature, was slow to change the basic forms and even among high Victorian southern houses the Byrne-Reed House departed from this formula in such a deliberate manner that it clearly demonstrated a break from the old ways and a clear movement toward a new American architecture. In this design, verticals have given way to stronger, horizontal lines. Low broad arches dominated adjacent round arches, and bold cornices, friezes, and railings outlined the porches and upper walls. Belt courses and wide overhanging eaves furthered the horizontal emphasis of the facades. These were influences, and in some cases direct acquisitions, from the Midwestern Prairie School of architecture that began around 1890 and permeated the nation through publications, travels, and recent new architecture graduates. The decorative cast frieze capping the exterior walls was classic Midwestern Art Nouveau, as typified in the work of Chicago architect Louis Sullivan, and was in fact, most likely

manufactured in that city. Another Art Nouveau detail was the elaborate and large-scale wrought-iron bracket supporting the north end of the porch roof. The bracket's sinuous curves recalled the natural plant forms of that highly decorative style and represent that style's apex in Austin's documented historic architecture. The dry-pressed speckled brick was a change from the Victorian red brick or stucco masses; the house's warm and golden brick resulted in more somber wall surfaces. Topping off the house was a low-pitched, hipped, terra-cotta tile roof, which, with its earthy colors and heavily barrel-textured surfaces broke with the steep, dark, pinnacled, and crested roofs of the times. The effect was more Mediterranean and tropical in feeling than its predecessors. These were not merely trends or flourishes of store-bought goods applied to an older house form. Well-read, well-traveled, sophisticated individuals, either the clients who commissioned the house or the original architect, made these conscious stylistic choices.

So, if the application of a stylistic moniker on the Byrne-Reed House original form was needed, one might term it a "transitional house", due to its obviously evolving form, or perhaps a "hybrid", based upon its assemblage of different stylistic elements. Although both descriptions are accurate in their own ways and certainly have merit, we have chosen not to reduce such an interesting and creative house to one narrow stylistic determiner, but to a more broadly inclusive term. The work of the creative originators of this unique building should be thoughtfully honored.

We begin with "eclectic", used in its true art historical meaning, as a conscious, informed selection and combination of elements from various periods in one composition. This

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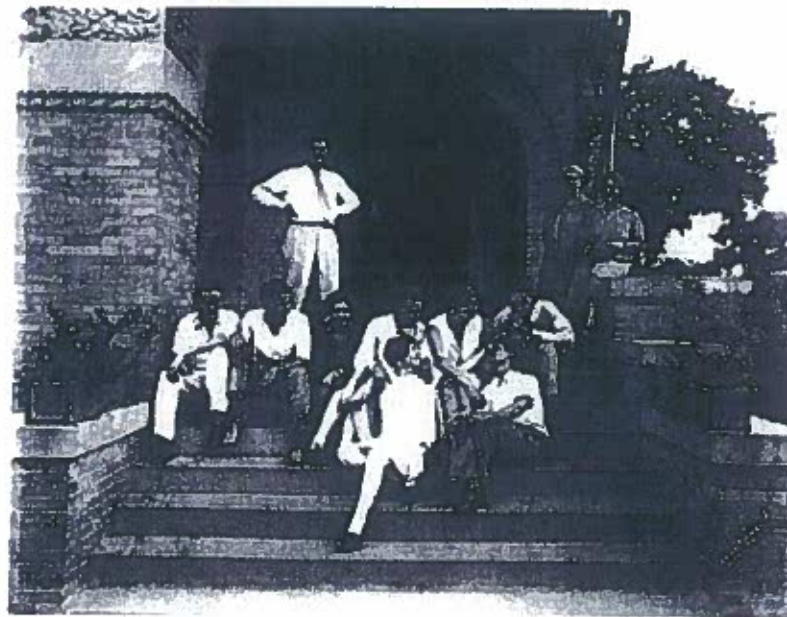
acknowledges the house's origins in the late nineteenth century and takes ownership of the many often-competing elements from that period. "Eclectic" can encompass the Prairie and Art Nouveau stylistic elements, which contribute to but do not define the house. Overall, the original mass of the house and its low, wide-reaching tile roof suggests a "villa" in the Mediterranean sense, but also in the context of American picturesque architecture from the suburban dwellings of A. J. Downing, A. J. Davis, Calvert Vaux, Samuel Sloan, and others since the 1840s. Finally, in the context of the independent nature of Texas citizens, we add the modifier "Texas"—not as a sign of overt patriotism or provincialism, but to underscore its difference from houses in wealthier, more urban, or larger environments. This was not an "eclectic villa" in the Northeast, Midwest, or West Coast, but a residence in a once-small Texas town with interesting people who dreamed of something better and new. In our assessment, the Byrne-Reed House's design serves as an excellent metaphor for Austin's and Texas's past and present--and for the work of Humanities Texas. Whether called "An Eclectic Villa in Texas" or a "Texas Eclectic Villa", there is a much greater story in the Byrne-Reed House than can be summed up in a single phrase.

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The original East Elevation, as reconstructed above from field measurements and careful dimensioning from historic photographs, served as the principal façade and main entrance to the Byrne-Reed House. Its dominant feature was a covered porch roughly centered on the elevation, framed by a low shallow arch held between two massive, square brick piers. At either ends of this porch were narrower, round-arched openings. Above the spring line of the arch, the wall material changed to stucco, first in a wide smooth band tracing the arch, then to a heavily-textured stucco applied in simulation of roughcast masonry. Unique to the large arch was the label, or hood mould, following the arch, applied at the midpoint of the smooth stucco band. This mould, probably of cast stone, terminated in two bosses of carved or cast stone in a foliate pattern. A similar foliate motif was found in the cast stone ~~or terra-cotta~~ moulding that banded all the piers at their spring lines. A solid handrail of brick balusters and stone trim linked the piers and enclosed an open terrace area to the left of the porch before turning down along the south side of the house. A flat roof forming an upper terrace, the northernmost edge of which was supported by a massive wrought-iron bracket in the Art Nouveau style, covered this assembly. Above, the porch piers were expressed as pedestals and linked by a low balustrade formed by simple ironwork with a wood cap. At points along the ironwork pickets, fanciful wrought-iron scrolls created a monogram-like ornament.

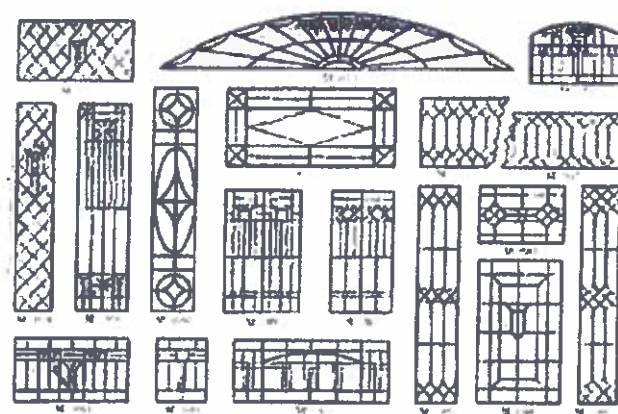
Wide steps to the right of the porch led to a stoop from which, to the left, one could access the porch through a round arch, or directly ahead, access an exterior vestibule through another round arch. This arrangement separated the porch from the stoop and main entrance, and delineated a more distinctly private outdoor space shielded somewhat

from the busy West 15th Street traffic. The covered vestibule with its dazzling etched and leaded-glass doors, transoms, and sidelights, led into a cross-vaulted inner vestibule. This hierarchy of spaces suggests a definite formality: the porch for family and guests, the stoop for mail and deliveries, and the covered vestibule for reception of guests into the (main) house proper. There is still some Victorian sense of propriety present, but the architect gave it even more refinement in this application. These spaces were appointed with lightweight furnishings and fabrics, as documented in early photos, and were important places for relaxation, entertaining, and family time together. A wide tripartite window unit and a bay window opened between the porch and the adjacent Living Room.



A grouping of family and friends on the front stoop, 1930s. Diamond-paned sidelights can be faintly seen in the rear, and there is a good view of the Art Nouveau bracket.

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Examples of period leaded glass from Building with Assurance

The porch floors appear to have been covered with square matte-glazed tiles set in a diagonal broken grid with smaller square feature tiles in a contrasting color.

Unfortunately, these tiles were covered in concrete ~~or removed altogether~~ in later renovations of the house and the tiles may have been lost, although historic photos exist to aid in the floors' re-creation. *MAJORITY OF TILE WAS SALVAGED & RESTORED IN PLACE.* Exterior walls of the porches were all exposed brick, and

ceilings were painted, beaded wood, typical of the period as found in physical examination of the original sections of the ceilings that still remain in several places.

Since no sconces are apparent in historic photos, it is assumed electric fixtures mounted on the ceilings provided lighting, but the ceiling surfaces do not remain intact at the

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centers of the porches where lighting or ceiling fans might have hung. These details may be further revealed after the restoration process begins.

The second floor elevation was composed of an irregular arrangement of double-hung windows and a polygonal bay that continued upward through the eaves to form a tower-like dormer. All the windows in this tower were divided by diamond- and/or diamond and lozenge-patterned mullions, while all the other windows in the house were single, configured with a one-over-one light sash.



Detail of the extant terra-cotta frieze on the North Elevation

Possibly the house's most distinguishing feature was its pre-cast terra-cotta frieze at the cornice line surrounding most of the house. Executed in heavy relief, this frieze repeated a round, shield-like cartouche connected by tendrils, scrolls, and leaf-like forms. All the

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motifs appear to have been original inventions and were not attempting to portray any specifically known plants or forms. Friezes of this style were made popular by Chicago architect Louis Sullivan in the Wainwright Building (St. Louis, 1890-91, terra-cotta), the Albert Sullivan House (Chicago, 1892, terra-cotta), the Carson, Pirie, and Scott Company Building (Chicago, 1893, bronze), and the Guaranty Building (Buffalo, 1894-5, terra-cotta). Frank Lloyd Wright also used them in early residential projects like the William Winslow House (Oak Park, IL, 1893, terra-cotta). It is assumed this frieze, possibly an adaptation from a standard pattern, was designed and fabricated to specifications made by the original Byrne-Reed House architect and purchased from one of several Chicago studios. Research through the Chicago Architecture Center and other archives turned up several potential sources for this ornament, but to date no similar or matching patterns have been found to positively identify its source. In Austin's architectural history only one other similar ornament has been identified and still exists at 709 Rio Grande Street.

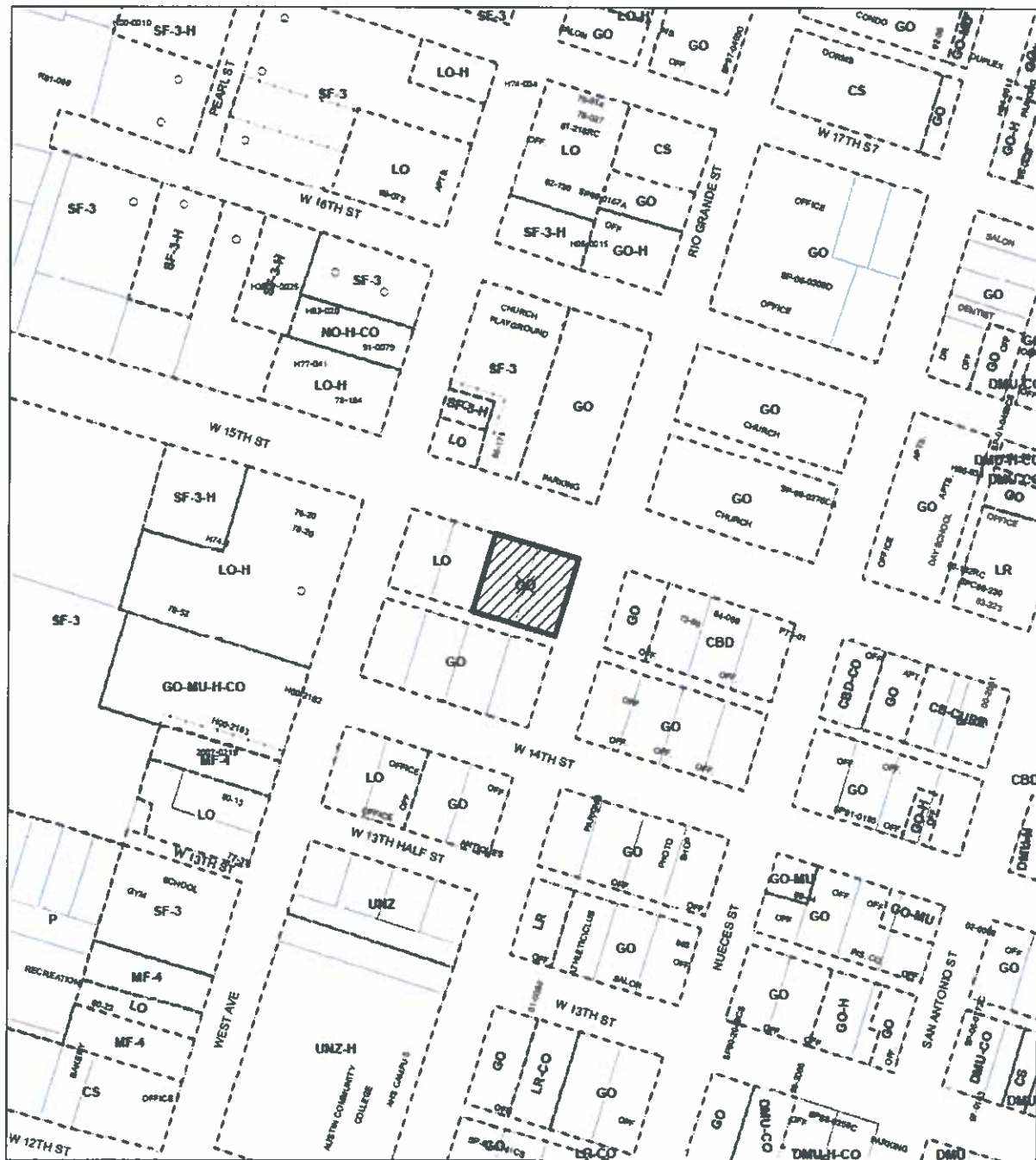
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At the time of the 1969-1973 renovation of the Byrne-Reed House much of the frieze was destroyed and/or covered by a box framed of angle iron, rebar, wire lath, and stucco. On the North Elevation above the current West 15th Street entrance a large section of the frieze remains uncovered, (see page 23) though apparently sandblasted and painted with a semi-gloss latex paint. However, this section constitutes enough of the pattern to insure proper casting, reproduction, and restoration of this feature. On the South Elevation high above the ceiling of the sleeping porch expansion lie the least disturbed, though compromised, sections of the frieze, valuable because they had been covered for approximately seventy years and apparently never sandblasted or repainted. Examinations of these sections should yield more accurate information on original detail and colors. It is hoped that more sections of the frieze will be uncovered after the selected demolition and restoration process begins.




The original terra-cotta barrel-tile roof included ornamental ridge tiles with moulded end caps. Two rectangular chimneys, a central one for the principal fireplaces and a smaller one for the kitchen stove, feature brick bands and simple corbelled caps.

Due to the extensive photographic evidence and investigation there are few unknown conditions on the East Elevation other than colors and sizes of the tile floors, exterior trim colors, and specific patterns of the leaded and etched glass doors. In the course of selective demolition, it is hoped that tile samples might be located, as well as dimensions of balustrades, step risers and treads, stone and stucco trim, and exact heights of doors and windows. The glass door details may be discernable once the original photographs are retrieved and re-scanned at a higher resolution, manipulated, and examined.

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$1'' = 200'$

 **SUBJECT TRACT**
 **ZONING BOUNDARY**
 **PENDING CASE**

OPERATOR: S. MEEKS

HISTORIC ZONING

ZONING CASE#: C14H-2009-0026
ADDRESS: 1410 RIO GRANDE ST
SUBJECT AREA: 0.000 ACRES
GRID: J23
MANAGER: S. SADOWSKY



This map has been produced by G.I.S. Services 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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Peter Mansbendel

AUSTIN
GALLERIA
HOUSTON

OTHERS



- Home
- Background
- Family/Members/Lovers
- Artistic Photos
- Artwork
- Home Carvings
- Decorations
- Scenography/Reels
- Art Materials
- Artistic Significance
- Second Year Carving
- Conclusion

Website produced by:

Texas

+ Associates



Historic Name: David Read

Architect / Builder: ?

Year: ?

Style: Prairie School

Areas of: Art, Architecture

Significance:

City: Austin

The carvings below Mansbendel executed for the David Read home on 15th Street. The structure has a new facade and serves as an office building. The decorative applique on the wall panel was carved in the dining room of the home. It is made of pine and is roughly 42" high and 38" in width. It is also believed that Mansbendel was also involved in the plaster work in the room. The building is now owned by the Texas Petroleum Marketers and Convenience Store Association.

Texas Petroleum Marketers and Convenience Store Association-copyright 2006-photographs posted with permission.








AUSTIN HOMES

- MANSBENDEL LITERATURE
- JEFFREY LONE
- AUSTIN SIGN CENTER
- BECKWOLD
- LEWIS GORDON
- PEASE HOME
- DAVID REED
- WILKINSON
- SCHWARTZ BEER GARDEN
- THE TOWN
- PROGRESSIVE VARIETY OF 14
- 100 ENGLISH GARDEN
- THE PARKLEY
- ARMED FERRY
- JOEY HILL AND RAVES
- UNIVERSITY METHODIST
- 10 DAVID'S CROSSING
- WORTHEN MARY GRIFFIN
- AMERICAN UNIVERSITY
- CHURCH OF THE HOLY SPIRIT
- 20 ROOM HOME
- AUSTIN HIGH SCHOOL
- COMMUNITY CENTER HOME
- 10 MARTIN LUTHER KING
- HOBBY HOME
- RENEE'S HOME
- WELLS & STARRS HOMES
- STANLEY HOME

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Peter Mansbendel mantel, Gallery

THIS PHOTO WAS DISCOVERED NEAR THE END OF RESTORATION. IT IS HOPE THAT THE MANTEL WILL BE RESTORED TO ITS ORIGINAL STATE.
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possible Peter Mansbendel carvings - trim at low wall and bracket

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WEIGL CONNECTION

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From: [REDACTED]
Sent: Saturday, July 24, 2010 6:31 PM
To: [REDACTED]
Subject: FW: Byrne-Reed House Iron Work

Here is that detailed info on Weigl iron design.

From: Melissa Huber [mailto:mhuber@humanitiestexas.org]
Sent: Thursday, July 08, 2010 3:09 PM
To: Michael Gillette; Emily Little
Subject: FW: Byrne-Reed House Iron Work

----- Forwarded Message
From: Fritz Weigl <fritzweigl@gmail.com>
Date: Thu, 8 Jul 2010 15:01:23 -0500
To: <mhuber@humanitiestexas.org>
Cc: Bethany Weigl <BWeigl@sixthriver.com>
Subject: Byrne-Reed House Iron Work

Dear Ms. Huber,

My cousin Bethany forwarded your enquiry regarding the subject iron work to me, and I hope you don't mind my responding directly. The photos of the chandelier are difficult to see, but they certainly do appear consistent with Weigl work. Those are the type of design elements they often used. It would be interesting to see if there are any exposed ends on the vines that encircle the fixture. The Weigls often forged a special treatment on such ends. They made the vine look as if it had been torn off a larger stem by chiseling a small ring on the end (to simulate the internal boundary between the core wood and the bark) and forging a small curl of bark as if it had been stripped from the larger stem. That would be a VERY strong indication of Weigl work, but not necessarily devastating if it is not there. In trying to identify Weigl work in the past, I have learned that they never "always" or "never" did something. They made things to order for their customers, often to their customers' designs.

The only shop record we still have from the 1920's is an old ledger kept by Fortunat from 1924 to 1928. It is handwritten and hard to read. His writing was sometimes illegible, and he often used German words and spellings. I do find an undated entry marked "Reed" on page 284 of the ledger. No address is given. The entry is for four items, andiron # 1 for \$42.00, andiron # 2 for \$36.00, (unintelligible) w. screen for \$75.00, and light fixture for \$45.00. It could date from anywhere in the 1924-1928 period as Fortunat did not make the entries purely sequentially. After viewing the photo of the fire screen in your second e-mail, I have decided that the unintelligible word might be "guard", making that item a "guard with screen". None of the items listed were inexpensive for the time, so they probably took a fair amount of work. That is consistent with the photos.

The pictures of the firescreen and other light fixtures are difficult to tell too much about either. The fire screen looks like their work, but I am not sure how much is iron versus wood. The two tubular light fixtures could well be theirs. The low ceiling-mounted light fixture looks to me like it might be a casting (in which case it is not Weigl, but mass-produced), but again it is hard to tell from a small photo. Maybe I could come by sometime when I am in Austin (I live in Dallas) to look at the iron work more carefully after the restoration is complete. If possible, I would also like to make photos for my files. Maybe I could tell you more then.

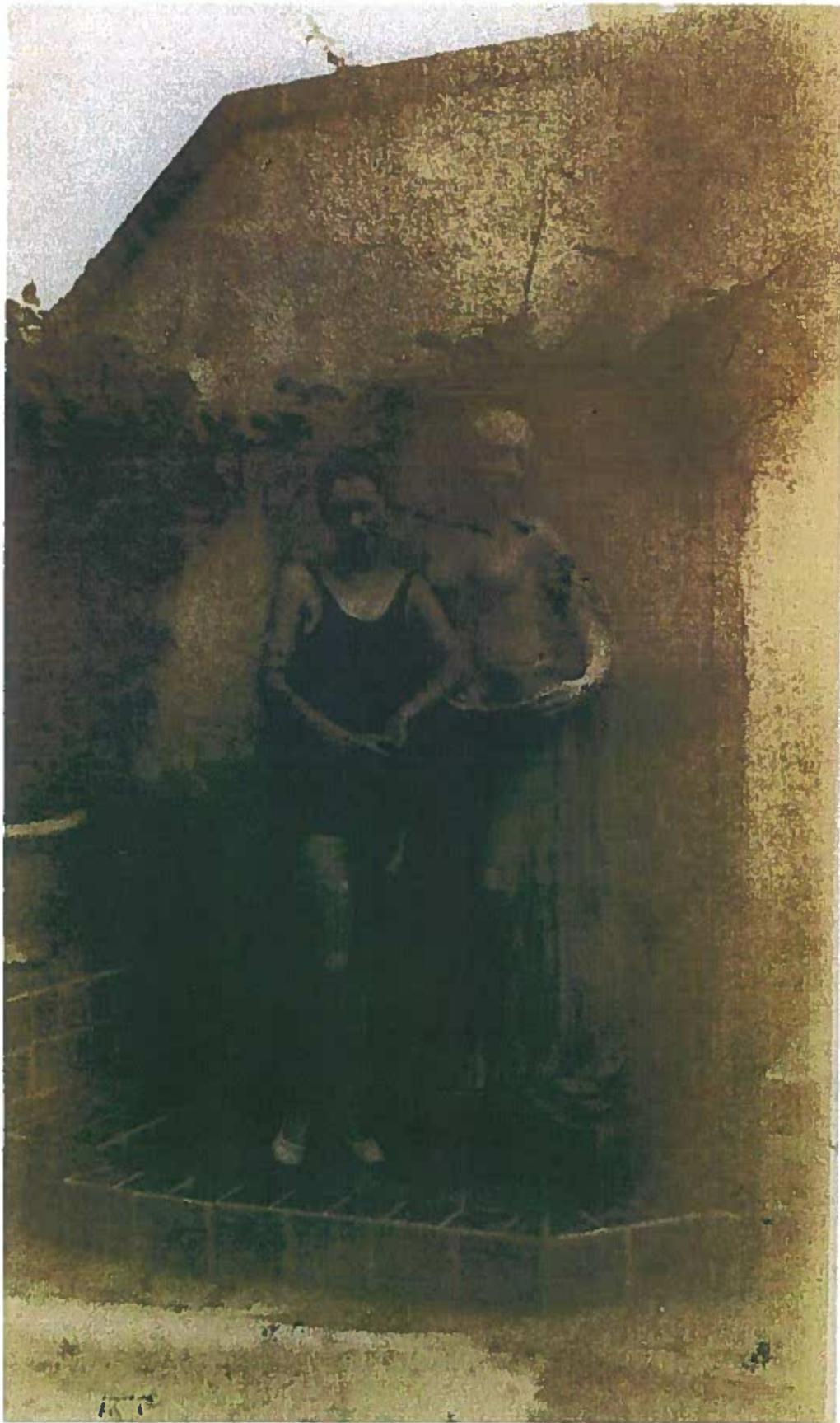
By the way there was no Fortunat Sr. My grandfather was named Fortunat. His eldest son, my uncle, was named Fortunat Lee and went by Lee. So, technically no Sr and Jr. Sorry for the nit pick, but every time I see that at the Iron Works BBQ it bothers me.

I hope that this information helps you. Let me know if I can be of further help. I am very glad that you are working to restore the old house and to research its history. By the way, have you contacted Doug Oliver (doug@fossildesign.com) who is building a website that displays photos of all the Mansbendel work he can find and provides historical background on Mansbendel? I'm sure he will be very interested in the Byrne-Reed house if you have not.

Fritz Weigl

----- End of Forwarded Message

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possible Pompeo Coppini sculpture, South Courtyard

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OK to go
SS
7-6-09
Waive filing
fee.

A. APPLICATION FOR HISTORIC ZONING

PROJECT INFORMATION:

1038315

| DEPARTMENTAL USE ONLY | |
|--|---------------------------------------|
| APPLICATION DATE: <u>7/6/09</u> | FILE NUMBER(S): <u>C14H-2009-0026</u> |
| TENTATIVE HLC DATE: _____ | |
| TENTATIVE PC or ZAP DATE: _____ | |
| TENTATIVE CC DATE: _____ | CITY INITIATED: YES / <u>NO</u> |
| CASE MANAGER: <u>Steve S.</u> | ROLLBACK: YES / <u>NO</u> |
| APPLICATION ACCEPTED BY: <u>Carmen</u> | |

BASIC PROJECT DATA:

1. OWNER'S NAME: Humanities Texas
 2. PROJECT NAME: Byrne-Reed House
 3. PROJECT STREET ADDRESS (or Range): 1410 Rio Grande Street
 ZIP 78701 COUNTY: Travis
 IF PROJECT ADDRESS CANNOT BE DEFINED ABOVE:
 LOCATED n/a FRONTAGE FEET ALONG THE N. S. E. W. (CIRCLE ONE) SIDE OF
n/a (ROAD NAME PROPERTY FRONTS ONTO), WHICH IS
 APPROXIMATELY n/a DISTANCE FROM ITS
 INTERSECTION WITH n/a CROSS STREET.

AREA TO BE REZONED:

4. ACRES .4055 (OR) SQ.FT. 17,664

5. ZONING AND LAND USE INFORMATION:

| EXISTING ZONING | EXISTING USE | TRACT# (IF MORE THAN 1) | ACRES / SQ. FT. | PROPOSED USE | PROPOSED ZONING |
|-----------------|---------------|-------------------------|-----------------|---------------|-----------------|
| <u>GO</u> | <u>Office</u> | <u>5</u> | <u>8,832</u> | <u>Office</u> | <u>GO-H</u> |
| <u>GO</u> | <u>Office</u> | <u>6</u> | <u>8,832</u> | <u>Office</u> | <u>GO-H</u> |

RELATED CURRENT CASES:

| | |
|---|--------------------|
| 6. ACTIVE ZONING CASE? (YES / <u>NO</u>) | FILE NUMBER: _____ |
| 7. RESTRICTIVE COVENANT? (YES / <u>NO</u>) | FILE NUMBER: _____ |
| 8. SUBDIVISION? (YES / <u>NO</u>) | FILE NUMBER: _____ |
| 9. SITE PLAN? (YES / <u>NO</u>) | FILE NUMBER: _____ |

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PROPERTY DESCRIPTION (SUBDIVISION REFERENCE OR METES AND BOUNDS):

10a. SUBDIVISION REFERENCE: Name: n/a

Block(s): 179

Lot(s): 5 & 6

Outlot(s): n/a

Plat Book: n/a

Page Number: n/a

10b. METES AND BOUNDS (Attach two copies of certified field notes if subdivision reference is not available or zoning includes partial lots)

DEED REFERENCE CONVEYING PROPERTY TO PRESENT OWNER AND TAX PARCEL I.D.:

11. VOLUME: n/a PAGE: n/a TAX PARCEL I.D. NO.: 199625

OTHER PROVISIONS:

12. IS PROPERTY IN A ZONING COMBINING DISTRICT / OVERLAY ZONE? YES / NO

TYPE OF COMBINING DIST/OVERLAY ZONE (NCCD, NP, etc) n/a

13. LOCATED IN A LOCAL OR NATIONAL REGISTER HISTORIC DISTRICT? YES / NO

14. IS A TIA REQUIRED? YES / NO (NOT REQUIRED IF BASE ZONING IS NOT CHANGING)

TRIPS PER DAY: n/a

TRAFFIC SERIAL ZONE(S): n/a

OWNERSHIP TYPE:

15. SOLE COMMUNITY PROPERTY PARTNERSHIP ✓ CORPORATION TRUST

If ownership is other than sole or community property, list individuals/partners/principals below or attach separate sheet.

OWNER INFORMATION:

16. OWNER CONTACT INFORMATION

SIGNATURE: Michael L. Gillette NAME: Michael L. Gillette

FIRM NAME: Humanities Texas TELEPHONE NUMBER: 512.440.1991

STREET ADDRESS: 1410 Rio Grande Street

CITY: Austin STATE: TX ZIP CODE: 78701

EMAIL ADDRESS: mgillette@humanitiestexas.org

AGENT INFORMATION (IF APPLICABLE):

17. AGENT CONTACT INFORMATION

SIGNATURE: _____ NAME: _____

FIRM NAME: _____ TELEPHONE NUMBER: _____

STREET ADDRESS: _____

CITY: _____ STATE: _____ ZIP CODE: _____

CONTACT PERSON: _____ TELEPHONE NUMBER: _____

EMAIL ADDRESS: _____

DEPARTMENTAL USE ONLY:

VJ

TAX CERTIFICATE
Nelda Wells Spears
Travis County Tax Assessor-Collector
P.O. Box 1748
Austin, Texas 78767
(512) 854-9473

NO 6831

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ACCOUNT NUMBER : 02-1000-0402-0000

PROPERTY OWNER:

HUMANITIES TEXAS
% MICHAEL GILLETTE
1410 RIO GRANDE ST
AUSTIN, TX. 78701

PROPERTY DESCRIPTION:

LOT 5&6 BLOCK 179 ORIGINAL CITY

SITUS INFORMATION: 1410 RIO GRANDE ST AUSTIN, TX 78701

This is to certify that after a careful check of tax records of this office, the following taxes, delinquent taxes, penalties and interest are due on the described property of the following tax unit(s):

| YEAR | ENTITY | TOTAL |
|------|--------------------------------|------------|
| 2008 | CITY OF AUSTIN | * EXEMPT * |
| 2008 | TRAVIS COUNTY | * EXEMPT * |
| 2008 | TRAVIS COUNTY HEALTH CARE DIST | * EXEMPT * |
| 2008 | ACC (TRAVIS) | * EXEMPT * |
| 2008 | AUSTIN ISD | * EXEMPT * |

| | |
|-------------------|------------|
| TOTAL TAX: | * EXEMPT * |
| UNPAID FEES: | * NONE * |
| INTEREST ON FEES: | * NONE * |
| COMMISSION: | * NONE * |
| TOTAL DUE ==> | * NONE * |

ALL TAXES ABOVE ARE EXEMPT FOR TAX YEAR 2008.

The above described property may be subject to special valuation based on its use, and additional rollback taxes may become due. (Section 23.55, State Property Tax Code).

Pursuant to Section 31.08 of the State Property Tax Code, there is a fee of \$10.00 for all Tax Certificates.

GIVEN UNDER MY HAND AND SEAL OF OFFICE ON THIS DATE OF 07/09/2009

Fee Paid: \$10.00

Nelda Wells Spears
Tax Assessor-Collector

By:



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D. SUBMITTAL VERIFICATION AND INSPECTION AUTHORIZATION

SUBMITTAL VERIFICATION

My signature attests to the fact that the attached application package is complete and accurate to the best of my knowledge. I understand that proper City staff review of this application is dependent upon the accuracy of the information provided and that any inaccurate or inadequate information provided by me/my firm/etc., may delay the proper review of this application.

PLEASE TYPE OR PRINT NAME BELOW SIGNATURE AND
INDICATE FIRM REPRESENTED, IF APPLICABLE.

Michael L. Gillette July 14, 2009
Signature Date

Michael L. Gillette
Name (Typed or Printed)

Humanities Texas
Firm (If applicable)

INSPECTION AUTHORIZATION

As owner or authorized agent, my signature authorizes staff to visit and inspect the property for which this application is being submitted.

PLEASE TYPE OR PRINT NAME BELOW SIGNATURE AND
INDICATE FIRM REPRESENTED, IF APPLICABLE.

Michael L. Gillette July 14, 2009
Signature Date

Michael L. Gillette
Name (Typed or Printed)

Humanities Texas
Firm (if applicable)

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E. ACKNOWLEDGMENT FORM

concerning
Subdivision Plat Notes, Deed Restrictions,
Restrictive Covenants
and / or
Zoning Conditional Overlays

I, Michael L. Gillette have checked for subdivision plat notes, deed restrictions,

(Print name of applicant)

restrictive covenants and/or zoning conditional overlays prohibiting certain uses and/or requiring certain development restrictions i.e. height, access, screening etc. on this property, located at

1410 Rio Grande Street, Austin, TX, 78701
(Address or Legal Description)

If a conflict should result with the request I am submitting to the City of Austin due to subdivision plat notes, deed restrictions, restrictive covenants and/or zoning conditional overlays it will be my responsibility to resolve it. I also acknowledge that I understand the implications of use and/or development restrictions that are a result of a subdivision plat notes, deed restrictions, restrictive covenants and/or zoning conditional overlays.

I understand that if requested, I must provide copies of any and all subdivision plat notes, deed restrictions, restrictive covenants and/or zoning conditional overlay information which may apply to this property.

Michael L. Gillette
(Applicant's signature)

July 14, 2009
(Date)

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F. 1: Historical Documentation - Deed Chronology

Deed Research for 1410 Rio Grande Street

| Transaction | Vol./Page |
|---|--------------------------|
| J. William Bohn to Edmund J. Byrne, Lots 5 and 6, Block B No. 179 October 10, 1905 \$3,500.00 | Vol. 206, pp. 7-8 |
| Edmund J. Byrne to David C. Reed Lots 5 and 6, Block No. 179, with improvements November 15, 1915 \$2,500.00 in hand and ten annual Promissory Notes of \$1,500.00 to each descendant, Grace Byrne Reynolds and Thomas Sneed Byrne. (see attached, Vol. 277 pp. 361, pgh. 1) | Vol. 277, pp. 361-362 |
| D.C. Reed to Western Republic Life Insurance Co. Lots 5 and 6, Block No. 179, with improvements December 9, 1953 \$46,000.00 | Vol. 1415 pp. 192-195 |
| First National Life Insurance Company to John D. Byram and Charles H. Morrison Lots 5 and 6, Block No. 179, with improvements January 17, 1969 \$76,000.00 (First National Life Insurance Co., successors to Western Republic Life Insurance Company) | Vol. 3617, pp. 2056-2057 |
| John D. Byram and Charles H. Morrison to The Texas Oil Marketers Association Lots 5 and 6, Block No. 179, with improvements December 6, 1973 \$69,961.56 | Vol. 4787, pp.401-403 |
| The Texas Oil Marketers Association to Humanities Texas Lots 5 and 6, Block No. 179, with improvements December 7, 2006 | Doc. # 2006234675TR |

F. 2: Historical Documentation – Occupancy History

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Occupancy Research for 1410 Rio Grande Street

| Year | Occupant Name and Reference | Source* |
|--------------|--|----------------|
| 1905-1915 | Byrne, Edmund J. (Crawford & Byrne), v-p Capital Compress Co., r. 1410 Rio Grande Street.2. Byrne, Grace Miss, student U. of T., h. 1410 Rio Grande Street. Austin City Directory, pp 85, 1909-10. Byrne, Thomas S., student U. of T., h. 1410 Rio Grande Street. Austin City Directory, pp 85, 1909-10. | |
| 1915-1953 | David C. Reed (Laura Moses), v-p E. H. Perry & Co. r. 1410 Rio Grande Street. | |
| 1953-1969 | First national Life Insurance Co., 701 West 15 th Street (1410 Rio Grande Street) | |
| 1969-1973 | John D. Byram and Charles H. Morrison, 701 West 15 th Street (1410 Rio Grande Street) | |
| 1973-2006 | Texas Petroleum & Marketers Association (Texas Oil Marketers Association), 701 West 15 th Street (1410 Rio Grande Street) | |
| 2006-present | Humanities Texas, 1410 Rio Grande Street. | |

*** Austin City Directory**

(9) Brief historical narrative

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Humanities Texas requests that the Byrne-Reed House be zoned historic as it meets the historic landmark designation criteria of having local significance in the categories of Architecture and Historical Significance.

In December 2006, Humanities Texas purchased the Byrne-Reed House at the southwest corner of 15th and Rio Grande Streets, a prime location in downtown Austin. The house is located within blocks of Texas State Capitol Complex, The University of Texas at Austin, and various state government agencies and cultural organizations. Historically, 15th Street was known as North Street, which, as its original name suggests, marked the northernmost boundary of the original plan of the capital city. While 15th Street is today a major east-west thoroughfare, lined with office buildings and commercial establishments, the area nonetheless retains a strong residential flavor.

The house is just five blocks west of the Capitol Complex, and the Capitol itself is visible from the second and third floors of the building. The Byrne-Reed House is situated within both the Old Austin and Five Rivers neighborhoods, as defined by the Austin Neighborhoods Council, and is adjacent to the historic Judges Hill neighborhood, which includes many structures dating from the late nineteenth and early twentieth centuries. All three of these neighborhoods are within the Downtown Austin Neighborhood Association.

Built more than a century ago, the original house reflects diverse architectural trends, from Romanesque and Italianate to Prairie Style. From the Art Nouveau frieze to Mission-style terracotta roof tiles, from Richardsonian Romanesque arches to Prairie-style porches, the house's creative combination of architectural elements might be termed "Texas eclecticism." Its construction incorporated many indigenous materials: Elgin brick, limestone from nearby quarries, ironwork fashioned in a downtown Austin foundry, and native Texas pine. As such, the Byrne-Reed House has great local architectural significance as representative of a unique Texas architectural style and of the residential design work of architect Charles H. Page.

The Byrne-Reed House is also significant for its association with people of historical importance to the city of Austin. Edmund and Ellen Sneed Byrne purchased the property on October 10, 1905, from William Bohn, partner in Bohn Brothers Department Store on Congress Avenue and an entrepreneur who also bought and sold Austin real estate during this period. The deed lists the original address as 1404 Rio Grande and notes "improvements" on the property, likely referring to a small house on the back portion of the lot reflected in the 1900 Sanborn fire insurance map.

The Byrnes hired architect Charles H. Page to design a larger house on the lot, which was constructed in 1906 or 1907. The Byrnes moved from Fairview Park, a community just south of the Colorado River, perhaps to be closer to the University of Texas where their children Grace and Thomas both attended school. Edmund and Ellen Byrne were, according to an article in the daily paper announcing their 1889 wedding, well known and "universally beloved." Byrne, commented the Daily Statesman reporter who covered the affair, "is popular with everybody who knows him, for to know him is to love him." Ellen Sneed grew up in Austin, the granddaughter of the influential Judge Sebron Graham Sneed and met Byrne sometime after he moved from Galveston in the 1880s and established himself as a successful cotton buyer.

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When Ellen Byrne died in 1915, Edmund sold the house and moved to Fort Worth to be close to his then-married daughter; his son-in-law Thomas founded a construction company in 1923 that has, for more than eighty years, helped build and restore major office centers and cultural institutions in cities across Texas.

The next family to occupy the house on Rio Grande, the Reeds, shared a strong connection to the Texas cotton industry. David Cleveland Reed started his business career in Austin as a cotton buyer and exporter with E. H. Perry & Company, the leading export firm in the city. He and his wife, Laura Moses, moved to Austin just a year before the sale of 1410 Rio Grande. Like his brother Malcolm, Dave became a prominent civic leader as well as a widely known and successful businessman in Austin, with interests ranging from cattle ranches and oil development to a partnership in the Driskill Hotel. He served on the Austin school board, on the first city council under the city manager form of government, and on the board of Texas Christian University. When Dave died tragically in a Virginia plane crash in 1948, Representative Lyndon B. Johnson wired the widow to express his shock and sorrow. "The nation never had a better citizen and I never had a better friend," he wrote.

The house changed hands again after Reed's death, entering its next phase of use as offices for a series of insurance companies sometime after 1948. Photographs document some exterior changes in the previous years; a sleeping porch along the southernmost side of the house was extended to encompass the entire terrace, and striped canvas awnings were added to shade the second-story windows along the front of the building. In the conversion from residence to office building, the porches and terraces were enclosed, a maze of small rooms replaced the large interior spaces, and throughout the building, drop ceilings and acoustical tile have hidden from view a vaulted vestibule, gracious molding, and other architectural features. The most dramatic change occurred in 1970 when a new owner encased the entire exterior in a stucco shell.

The Byrne-Reed House, in its current condition, is still sheathed in the stucco box. The building footprint is generally square with a slightly projecting two-story bay at the entrance on the north side. The building façade is gray stucco with seven square white stucco porch columns along the north façade to the height of the building and a number of similarly styled white stucco pilasters on the east and south facades. The fixed windows on the north and east walls are tall and narrow, while the windows on the south and east walls are standard sliding units. The carriage house is also covered in a stucco casing and was designed to match the Byrne-Reed House. At this time, the first two stories of the main building are used for the offices of Humanities Texas. The basement and carriage house are utilized for workshop space and exhibitions and archive storage. Until very recently, the third story is rented to a small business.

The Byrne-Reed House is sited in the center of a corner lot that slopes downhill to the east. The parking lot is located immediately to the south and southwest of the building with two additional parking spots at the southeast corner. Access to the lot is provided by two driveways, one entering off Rio Grande Street and one entering from 15th street and running along the east side of the building, and by the east-west alley between Rio Grande Street and West Avenue, on the south side of the building. The carriage house is located toward the front of the lot across the driveway on the west side of the main house. Exposed aggregate walkways lead to the front door entrance from the north and around the building along the north, east, south, and southwest walls.

The existing site has a manicured landscape on the north and east sides of the property. There are two mature oaks located in front of the carriage house and three mature pecan trees along 15th Street in front of the Byrne-Reed House. The area along the north façade of the house between 15th Street and the building is decoratively landscaped with shaped ground cover and low shrubs.

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The lawn on the east side of the house is predominantly grass with one central mature pecan tree and a wall of mid-size flowering shrubs along the walkway. There is a small island of land in the south parking lot with two large, mature oak trees. Historic photos of the Byrne-Reed House exterior indicate that these oak trees may have been in this location since the house was constructed.

Selective demolition and historical research suggest that the majority of the existing roofline is original. In addition, several original elements, such as the historic third-story dormer windows, decorative window frames, and portions of the ornamental frieze, are visible from the exterior. Most of the original character-defining features remain intact under the walls or above the acoustical tiles. The arch that once graced the entrance from Rio Grande Street now bisects a first-floor conference room; a curved bookcase embedded into the room's wall marks the location of the side arch that signaled the transition to the east porch. In the reception area, lifting the acoustical tiles shows that the ceiling molding visible in the current front entrance actually extends approximately forty-five feet toward the rear of the house.

Not only do most first-floor arches remain, several windows on the second and third stories survive intact, including a leaded glass window overlooking what once was the east terrace. Glimpses above the existing lay-in ceiling and from inside closets reveal door and window frames of the original house throughout every room on the first and second floors, providing visible evidence of the original interior and exterior layout.

The Byrne-Reed House's former dining room is the building's most elegant interior setting and the only area other than the staircase preserved in its original grandeur. The room's generous proportions—fourteen feet by twenty feet with a ceiling of eleven feet—are defined by elaborate gilded cornice and ceiling moldings, handsome wainscoting, and period ornamental designs on the walls. The dining room will flow into the large west gallery through a graceful, six-foot side opening. A door along the west wall leading to the south terrace and the dining room's large windows along the south wall will afford generous natural light.

The restoration of the building, which Humanities Texas anticipates will be completed by January 2011, will involve removing the current 1970s-style white stucco façade to reveal the original exterior structure, updating all mechanical systems, restoring the circa-1906 first-floor layout, and housing staff offices on the upper floors while recreating as much of the original floor plan as is practical.

The full restoration of the Byrne-Reed House will return the structure to its original historical appearance while making it safe, efficient, and accessible for staff and visitors. While the current modern sheathing presents an appearance that is considerably different from the circa-1906 house, glimpses throughout the building confirm that much of the original structure and detailing remains underneath.

Humanities Texas has consulted with the state historic preservation officer and review staff at the Texas Historical Commission. The team, led by Brad Patterson, first reviewed the proposed project and visited the site and building in February 2007. In addition, Humanities Texas contacted the City of Austin historic preservation officer for comment. Reviews determined that, once accurately restored, the building will be eligible for local and state historic designations. The state historic preservation officer's assessment indicates that the building will likely be eligible for the National Register of Historic Places as well.

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Humanities Texas has notified and consulted with a number of professionals and organizations in the community about the restoration project. Our contacts have included several members of the Texas Historical Commission, The University of Texas at Austin School of Architecture faculty and students, former City of Austin Mayor Will Wynn, City of Austin Historic Preservation Officer Steve Sadowsky, the Downtown Austin Alliance, and other specialists representing expertise in the fields of architecture, history, and historic preservation. In addition, Humanities Texas has benefited from the assistance of descendants of the Reed family, who have enthusiastically supported the restoration and provided the organization with a number of invaluable historical photographs.

Humanities Texas hired Gregory Free & Associates to prepare a Historic Structure Report (HSR) for the Byrne-Reed House. The final HSR was submitted in August 2008. The firm HS&A was brought on in December 2008 as the restoration project manager and architecture team. ClaytonLevyLittle was selected as project architect in January 2009. The schematic design and design development phases have been completed and construction documents will be finished by the end of August 2009. Humanities Texas anticipates that construction will begin in mid-September 2009.

The Byrne-Reed House restoration will demonstrate the importance of preserving historic structures near the Capitol and in the immediately adjacent neighborhoods. Such a restoration could have a critical impact on the historic and cultural fabric of this area. Austin has just undertaken the development of a comprehensive downtown plan that will shape how neighborhoods like the one surrounding the Byrne-Reed House will look ten years from now. The Byrne-Reed House restoration will offer a strong example for other preservation projects, demonstrating as it will the ability to maintain the historic and architectural integrity of a structure while adapting it to modern commercial uses and environmental imperatives.

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UNITED HEARTS.

Marriage of Mr. Ed. J. Byrne and
Miss Ellen Sneed.

Very few weddings have occurred in the social history of Austin where the contracting parties were so widely known and so universally beloved as in the marriage of Mr. Ed. J. Byrne and Miss Ellen Sneed, which was solemnized yesterday morning at half past 9 o'clock at St. David's church, according to the beautiful Episcopal service, the Rev. T. H. Johnson officiating. As if to give promise of the joyous days in store for the two lovers, the morning was lovely and bright, and the church was filled with the numerous personal friends of this popular couple.

The bride, intelligent and beautiful, is a native of this city, whose circle of friends have seen her grow up to a womanhood, loving and admired by all times. Miss Sneed is the daughter of Capt. and Mrs. Thomas Sneed, one of the most respected and prominent families of this city.

The groom, Mr. Ed. J. Byrne, a native of this city but a resident of Austin for several years, is a prominent citizen of this city and is popularly known by everybody who knows him, for to know him is to love him.

The bride's parents and many relatives, friends and the father of the groom, were among those in attendance at the ceremony. Messrs. John T. Dickinson and John T. Hicks, formerly of Austin, but now of San Antonio, acted as ministers of the church.

Immediately after the ceremony the bridal party left for Galveston to visit the family of the groom and will return to San Antonio, when they will reside at Fairview Park. The heartfelt congratulations of many warm and devoted friends accompanied them throughout life. During their sea voyage and a journey to San Antonio, all the happiness which friends are capable of.

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DAVID CLEVELAND REED, financier, business man and cotton exporter of Austin, has been very active in securing the commercial development of the city during the 12 years he has spent here, and is regarded as one of the most progressive business leaders here. Mr. Reed is associated with E. H. Perry & Company, the leading firm of cotton exporters at Austin, and one of the largest in the State. This firm annually exports many thousands of bales of cotton, and has been a factor in making Austin one of the large cotton selling points for export in the State. Offices are at 300 East Fifth Street. Mr. Reed is also interested in the growing of cotton, and has some eight hundred acres, planted in this crop, near Bishop, Texas. With Mr. Perry, he also owns more than thirty thousand acres of land in Menard County, largely devoted to ranching, and stocked with about seven thousand sheep and one thousand head of cattle. Mr. Reed also has varied and extensive interests in commercial and financial enterprises at Austin, and has done much to encourage the establishment of new enterprises which will directly influence the prosperity of this section. He is Vice-President of the Security Trust Company, of Austin, a Director of the American National Bank of Austin, President of the Travis Cotton Seed Products Co., operating cotton oil mills at Hearne, Taylor, and San Antonio, Mr. Perry being interested with Mr. Reed in this enterprise, Vice-President of the Woodward Body Works, of Austin, and also a stockholder or part owner of many other concerns.

David Cleveland Reed was born at Gabriel Mills, in Williamson County, Texas, on the seventh day of March, 1883, son of Thomas Selden Reed, leading wholesale grocer of Beaumont, and one of the outstanding business men there until his death, which occurred in February, 1924. Mr. Reed received his elementary and high school education in the schools of Bertram, Texas, later entering Add-Ran College, then located at Waco, and is now the Texas Christian University at Fort Worth. Mr. Reed began his interesting business career at the age of eighteen, when he assisted his father in the general mercantile and private banking business at Bertram, in Burnet County, which was known as T. S. Reed & Sons, but later changed to D. C. Reed & Co., Merchants and Bankers. In 1914, Mr. Reed became interested as a partner in the cotton business with E. H. Perry, operating under the firm name of E. H. Perry & Co., cotton merchants and exporters at Austin. In 1920, Mr. Reed was elected president of the Texas Cotton Association.

Mr. Reed was married at Burnet, Texas, the twentieth of June, 1906, to Miss Laura Moses, daughter of Ealy J. Moses, County Surveyor and Abstractor of that city. Mr. and Mrs. Reed have two children: Hiram Moses Reed, 19 years of age and who is taking a year's college work on the steamship Ryndan on a cruise around the world; and Ruth Irene Reed, who is in a school for girls in Shellyville, Kentucky. They reside at 1410 Rio Grande Street. Mr. Reed is a Mason, York and Scottish Rite, a Woodman of the World, a Knight of Pythias, a member of the Austin Country Club and the Rotary Club, of which he is a past president a member of the Austin City Council, first Council under this form of government. He is a member of the Central Christian Church.

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During the World War, the tool a dee, in the success of the various drives and was man of the Fourth Liberty Loan Drive, as well as contributing materially to the success of the other drives. Mr. Reed is deeply interested in education, and has served as a member of the Austin School Board for many years, during which time he has been active in securing the development of the public schools here. He is also one of the Trustees of Texas Christian University of Fort Worth. There have been few civic movements in recent years in which Mr. Reed has not taken a deep interest, and to which he has not contributed generously, and few men have done more for Austin, or are held in higher esteem here, than he.

From The New Encyclopedia of Texas



INHERITOR OF THE BEST blood and best traditions of the Lone Star State, former student and patron of Texas Christian University, Dave Reed was the son of T. S. Reed, a wholesale grocer of Beaumont. Establishing his home in Austin, he became a cotton broker, but was also involved with many other enterprises, including oil and ranching.

He is one of the most revered figures in TCU history, so it is most fitting that the "new" classroom and faculty office building be named in his honor. But this is not the first structure on the campus to bear his name. In 1922, when several residences were acquired on the east side of University Drive, the former home of Dean W. B. Parks was converted into a residence for students, and named Reed Cottage, in his honor. It occupied part of

the ground where the Undergraduate Religion Building was later constructed.

At many times in the history of the University Dave Reed was a most generous contributor. "His staunch support in years of crisis did much to keep TCU going and to lay the groundwork for its highly successful operation today." During the financial crisis of 1922, he pledged \$25,000; again during the depression years he deeded more than 7000 acres to the school. Altogether his contributions amounted to more than \$100,000. Then through a bequest, the "Dave C. Reed Scholarship Fund" was established, and is now valued at \$85,000.

He became a member of the Board of Trustees of TCU in 1920, and served with great distinction until his death in 1948, when his private plane crashed in Virginia during a flight from Washington, D. C.

In 1944 he was given an honorary LL.D. degree by the grateful University. The citation at that time paid tribute to him as "an astute and successful businessman, a loyal, devoted churchman, a man of alert and brilliant mind, a man of noble character, who has ever championed the fine, elemental virtues that give life its true significance." It continued, "He is a specialist in the finest of all arts, the art of right living. At the center of this huge orbit of self-expression is the man, finer than anything he has done."

Trader Born, Reed Keeps a Nap Ahead

12-14-47

THE WORRIES that go with having many fingers in many expensive pies would lead any one else but David Cleveland Reed to a nervous breakdown.

But with the wheels of a big business deal churning in his ears, Reed will settle himself more comfortably in his chair, finger his red tie and promptly drop off to sleep.

For a man whose keen business sense and shrewd trading instincts have won him a wide reputation and considerable income, this cutting indulgence is completely disconcerting to strangers, the despair of business associates and amusing and baffling to his closest friends.

This relaxing habit is practiced by Reed during critical business conferences, in the Central Christian Church, at Rotary Club luncheons and at home when he is host to a large dinner party.

Mrs. Reed, a vivacious woman with a sense of humor, long ago ceased to regard the Reed shut-eye as anything but normal. And any inward qualms the Rev. John Barclay, pastor of the Central Christian Church, felt upon seeing the financier's head nod during his most energetic sermon were long ago dispelled when he discovered that Reed awake was the church's staunchest supporter and a generous donor to the building fund and other causes.

But business men stir uneasily when Reed goes to sleep in the middle of a big deal.

It is a sure sign that the Reed head has outmaneuvered them or is at least several jumps in the lead.

E. H. Perry, who has been associated with Reed in all sorts of business deals for 33 years, says Reed's unerring business instinct is sharpened to an even keener edge because he is a close student of human nature.

He anticipates both the outcome of a business transaction and the conversation which precedes it. So rather than waste valuable time, he snoozes quietly until the preliminaries are over and then opens both eyes to close the deal.

Reed's background has made him a peculiar mixture of hard trader and liberal giver.



He was born 64 years ago at Gabriel Mills, Williamson County, the son of Mr. and Mrs. Thomas Seiden Reed. His father, a school teacher from Arkansas, moved to Texas in 1852, and taught school and farmed for 18 years. When the elder Reed traded his farm for a general merchandise store in Bertram in 1869, he began a mercantile career for his whole family and became one of the leading wholesale merchants of Texas, operating a wholesale grocery firm at Beaumont until his death in 1924.

The Texas pioneer had a large family but he concentrated his interests on his three sons, Malcolm, T. S., Jr., and Dave, and trained them hard and well. In addition to his brothers, Dave had three sisters and four half-sisters. Malcolm, the eldest brother by seven years, died last year.

When Dave Reed reached his 18th year his natural trading instinct led his father to sell him his Bertram business on credit. In a few years the son had paid off at 8 per cent interest and gained the reputation of being a sharp business adviser.

By this time Reed was utterly fascinated and completely absorbed in banking and trading. He came to Austin in 1914, and became a

junior partner of E. H. Perry and Company, cotton exporters.

Perry, another shrewd trader, knew a fellow traveler when he saw one. declares Reed is the only fellow "I ever saw I couldn't make any money out of."

Their mutual respect has continued strong and warm, marking a 33-year-old partnership which has never been ruffled by a disagreement.

Reed plunged wholeheartedly into the cotton business and became an authority on the problems of cotton buying, marketing and exporting with the result that in 1926 he was elected president of the Texas Cotton Association.

But cotton was only one of the outlets for the Reed business talent. The red ties he wears with everything but a tuxedo are as flashy as his enterprising spirit and love of business adventure. He has had more than 30 partners in various enterprises which varied from oil and land development to judging a bobby contest at a Bertram county fair. The bobby contest was the most lickish job he ever tackled but somehow his cheerful, somewhat nervous compliments, made all the mothers happy.

(Continued on next page)

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"I've been in every durn kin of business," says Reed with his usual frankness. Most of them were gambles which paid off. They included oil mills, cotton gins, corn presses, ranches, flour mills, canning factories, vegetable farms, dehydrating plants. He now holds extensive ranch interests from Menard to New Mexico and farm land west of Lubbock and around Alice Texas.

He was one of the partners in the group which subdivided the huge Yellow House Ranch which sold for \$8,000,000. He has been a partner with Fred Snyder in the cattle business for over 20 years and at one time they were the biggest cattle feeders in the United States, keeping 13,400 cattle in dry feed racks around Lubbock, Whiteside, Seagraves and Levelland. That was 600,000 pounds of feed a day.

Reed was largely responsible for consolidating the Capital National Bank with the Norwood Building which changed the Capital from a half million to a million dollar bank. He is also associated with Perry, Herman Brown and C. Rhea Starnes of Gladewater in the operation of the Driskill Hotel.

The big business operator is a man of no pretenses and little of what is known as social polish. He is as likely to eat peas with a knife as a fork and doesn't give a hang. But the peas had better be good.

"Hell, I'm just a hillbilly," he will say with a sudden unexpected burst of laughter. He has a friendly, disarming personality that goes a long way.

If he rides the train on a business trip, before he gets off he knows everybody in all the coaches and much of their family history.

He usually begins with a snappy "How do you make a living?"

It is a sincere curiosity, not a polite conversation starter. He is keenly interested because he thinks people are exciting.

As a matter of fact Reed's intense curiosity is largely responsible for his business success.

He received his elementary and high school education at Bertram and briefly attended Add-Ran College, then located at Waco and now Texas Christian University at Fort Worth. Now a TCU trustee he contributes liberally to the institution.

Because his education was interrupted by his business career, Reed has more than made up for it by putting his inquisitive mind at work on timely subjects. A one-world man and a pretty good authority on national and international affairs, Reed is known as a progressive thinker and has manifested great interest in education. He served on the Board of Trustees of the Austin Independent School District, resigning to take office for five years on the Austin City Council.

During the Roosevelt administra-

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tion he was pointed out as a political freak. A millionaire wasn't expected to be a Roosevelt supporter but Dave Reed was. He liked Roosevelt for his humanitarian aims and said so every chance he got.

Reed met Laura Moses, when he was 15 and she was 13, at a play party in Burnet. Four years later, in 1906, they were married. They have two children, Hiram Moses Reed, now associated with his father in business, and Ruth Irene Reed, now Mrs. Burt Dyke of Austin, and five grandchildren.

Reed is a robust, lusty type of individual who looks considerable younger than his years, talks through thin lips and uses his hands to emphasize his fast stream of conversation.

Talking with his hands has gained him the reputation of being the worst driver in Austin, or probably in the state for that matter.

Notoriously absent-minded, he thinks nothing of taking both hands off the wheel when driving to get a point over. This has invariably proved most unfortunate for the Reed cars and has made his friends so wary that none will step in the car with Dave unless he is safely out of the driver's seat.

This absent-mindedness also extends into the sport of deer hunting. For 25 years Reed has gone on annual deer hunts with Dr. J. C. Thomas, Tom Reed, Dan Moody, Jim Nash, Tom Butler, Dudley Woodward and Perry.

Fortunately these men are familiar with the Reed habit of concentrating on something else when he is hunting deer. Unfortunately Reed always carries a gun which he aims to shoot when he remem-

bers he is hunting deer.

However, the problem is generally smoothed over with a little procedure which goes like this:

"Where you gonna hunt today, Dave?" someone will venture.

Dave will point vaguely in one direction.

The hunting party goes off in the other direction.

Reed has some ideas about health which are largely psychological but they apparently keep him hale and hearty.

A fresh-air fiend, he sleeps on a screened in porch no matter what the weather.

A while back he had a nice case of pneumonia and the doctor insisted that he sleep inside.

"No, Sir," said Dave, "the fresh air is good for me."

They had to shove him into an ambulance and take him to the hospital to keep him off the porch.

He is also a strong lysol man . . . recommends it for everything from after-shaving lotion to a head cold.

He got this crush on lysol years ago when a rancher, with an exceptionally good complexion, told Dave he always used lysol as an after-shaving lotion.

Reed expanded on this recommendation to such an extent that at the first sign of an ailment in the Reed household, Dave's voice is heard to ring out:

"Put a little lysol on it."

Mrs. Reed once remarked that Dave thought Roosevelt and lysol were good for everything.

"Dave," said one of his friends, "believes there is a hereafter but he is not sure which one he will end up in."

That might be underestimating Reed's trading ability.

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62-year-old business man was killed Sunday night in a
crash 20 miles west of Fredericksburg, Va.

Tribute Is Paid Austin Capitalist

Connally, Johnson
Praise Businessman

Tributes to Austin's Dave Reed came Monday from over the state and nation, as the prominent businessman was mourned.

In Washington, where Reed was based at the time of his death, Senator Tom Connally said: "Dave Reed was an outstanding citizen who was prominent in the business and industrial affairs of Texas, Texas and the nation has suffered a severe loss in his untimely and tragic death."

Representative Lyndon B. Johnson of Texas wired Reed's widow: "I was shocked and shocked when the news reached me. The nation never had a better citizen and I never had a better friend."

Minor E. Tamm, executive vice president of the Texas Chamber of Commerce, declared: "Chamber has suffered irreparable loss in the death of Mr. C. Wilson of Pittsburg and Dave C. Reed of Austin. Wilson was killed in the crash with Reed."

"They constituted," Tamm continued, "a team which had contributed much to chamber's success in agricultural crops. Wilson, as the creative chemist, with the knowledge and Reed, as a sound evaluating business man, with the soups of the 'three-with-all'."

E. M. Perry, Reed's friend and associate for 24 years, said: "He was not only a keen business man but was one of the most charitable and considerate men I have ever been my privilege to know. He had an even disposition and I have never known him to be angry during our association and there was nothing he liked better than to give liberally of his time and money in helping people with their business problems."

"He always had time to give to anyone who came to see him and..."

Lana and Bob Start On Honeymoon Tour

HOLLYWOOD, May 3.—(UP)—First step: Lana Turner and her husband, of a week, replace hair Bob Topping, left Monday on the first leg of a honeymoon trip to Europe.

They boarded a TWA Constellation transport Monday morning for New York, where they will sail for England. The newlyweds arrived at the airport just three minutes before the plane's departure.

Miss Turner's daughter, by 19 previous marriage, Cheryl Crane, 18, was at the airport to see her mother leave.

ROBBERY AT FIRST NATIONAL BANK

to Highway Patrolmen Elmer Nichols and A. Bouldin in front of...

His death was mourned by associates and friends in Austin and throughout Texas.

The accident also took the life of Gilbert Wilson, 37, of Raymondville and Pittsburg, Texas, and injured Claude A. King, 30, of Dallas. The three men were en route to Washington on business.

Reed is believed to have been killed instantly. His body will be received here Wednesday by the Wood-Croley Funeral Home. No funeral arrangements are expected until that time, funeral home officials said.

Reed was in Washington on business. A. C. Monahan, a Culpeper County, Virginia, foreman, who testified the accident came on after it occurred said all three men were thrown from the plane and the bodies of both Reed and Wilson mutilated. The four-seater, twin-engine plane was completely demolished.

He attributed the crash to a low landing, with visibility at zero at the time of the crash. King, the only member of the party carrying a pilot's license, was believed to have been piloting the plane. The three men were going to Washington to discuss negotiation of a government contract for dehydrating sweet potatoes. The dehydrating firm is Gilbert C. Wilson Laboratories of Pittsburg, Texas, in which Reed was financially interested.

One of the first Austin businessmen to become interested in aviation, Reed had once owned a plane.

He was born in Williamson County, the son of Mr. and Mrs. Thomas Nelson Reed, but grew up in Bertram, Burnet County. At 18 he purchased on credit his father's general store there, and paid it out in a few years.

In 1914 he came to Austin as a junior partner in E. H. Perry and Company, cotton exporters. He was president of the Texas Cotton Association in 1924.

At the time of his death, his interests included oil mills, cotton gins, sawmills, ranches, flour mills, cotton storerooms, vegetable farms and dehydrating plants. He was a partner in the huge Yellow House ranch in West Texas when it was subdivided. He was a partner with Fred Snyder in the cattle business for more than 20 years, in a firm that at one time was the biggest cattle feeder in the nation.

On TCU Board
He played a big part in the consolidation of the Capital National Bank with the Norwood Building, and was associated with E. H. Perry, Herman Brown and C. E. Barnes in the operation of the Grisham Hotel.

He was a member of the first City Council in Austin, under the city manager system. He served from 1925 to 1928.

At his death, he was a member of the TCU Board of Trustees, and he had also served on the Austin School Board.

Survivors are his widow, Mrs. Laura Moore Reed whom he married in 1908; one son, Hiram Reed; one daughter, Mrs. Gert Dyke; one sister, Mrs. Edward Owers, all of Austin; one brother, Tom Reed of Beaumont; four half-sisters, Mrs. Edna Ford of Wilmington, Del., Mrs. Ralph Chastain, Mrs. Douglas Stewart and Mrs. John Johns, all of Beaumont.

need news Tomorrow

D. C. (Dave) Reed, former Austin city councilman and prominent businessman, will be buried here Thursday, with last rites at 10 a. m. in the Central Christian Church.

The City Hall flag will fly at half-staff in tribute to Reed during the services Thursday.

His body will arrive here at 5 a. m. Thursday by train from Virginia, where he was killed in a plane crash Sunday night.

Funeral services will be conducted by the Rev. John Barclay, assisted by the Rev. Charles Summers and Dr. M. E. Sadler, president of Texas Christian University. Reed was a member of the TCU Board of Trustees.

The body will remain at Weed-Corley Funeral Home until shortly before the services. Burial will be in Memorial Park Cemetery.

Reed, a Williamson County native who became one of Austin's wealthiest men, had been a partner in E. H. Perry and Company, cotton exporters, since 1914. His business interests were statewide and included oil mills, cotton gins, compresses, ranches, flour mills, cotton factories, vegetable farms and dehydrating plants.

He served on the Austin City Council from 1926 to 1933 and was a member of the Austin School Board.

Active pallbearers at the services will be Badger Reed, B. C. Mollberg, C. J. Schmid, Randolph Moerke and Dr. Sam Spangler, all of Austin; Randolph Reed, Beaumont; J. C. Appleman, Menard; and Bob Brewer, Bertram.

Honorary pallbearers will be E. H. Perry Sr., Tom H. Davis, Dr. J. C. Thomas, Herman Brown, Dan Moody, James P. Nash, North Millican, Tom Miller, E. P. Cravens, E. G. Kingsbery, Coleman Gay,

Rex D. Kitchens, Kurt Schmodes, W. T. Caswell, Dr. Z. T. Scott, Ed H. Yeiser, Early J. Moses, J. G. McIntosh, all of Austin.

V. P. Patterson, Amarillo; W. L. Root, Taft; Judge C. R. Starnes, Gladewater; Franklin Lindsay, San Antonio; Lamar Fleming Jr., Houston; M. C. Landrum, Houston; Senator Tom Connally and Congressman Lyndon B. Johnson, of Washington, D. C.; and Governor Beauford Jester.

Also D. E. Woodward, E. B. Stroud, Dan Rogers, E. H. Perry Jr., Dell Walker, Charles B. Marsh, C. C. Renfro, J. M. Friedman and R. B. Parks Jr., all of Dallas.

Also Glenn J. Smith, Tulsa, Okla.; Dan Culver, Corpus Christi; Alred Wright, Fort Worth; Marcus Snyder, Sheridan, Wyo.; Budge Moses, Menard; W. M. Wood, Buda; Randolph Slaughter, Laredo; E. D. Mathis, McAllen; Rudolph Grossenbacher, San Angelo; Victor Williams, San Saba; Wylton Glimp,

Van Horn; Lawrence Bruhl, Llano; T. J. Caldwell and William P. Hobbs, Houston.

Also members of the TCU Board of Trustees; the Austin Town and Gown Club, Rotary Club, Central Christian Church, and Masonic Bodies of Bertram and Austin.

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