

HISTORIC LANDMARK COMMISSION
DEMOLITION AND RELOCATION PERMITS
JULY 26, 2021
DA-2021-080252; GF-2021-103623
1304 LAVACA STREET

PROPOSAL

Demolish a ca. 1880 and a ca. 1965 building.

ARCHITECTURE

One-story side-gabled building with multiple alterations and additions. The core of the building appears to be a masonry center-passage plan house. The masonry is plastered on the north elevation, and an early frame addition forms the south elevation. Both gable ends have knee braces and notched bargeboards characteristic of the Craftsman style. The front porch is fully enclosed, with brick infill at each end and glass storefronts spanning between chamfered posts with Folk Victorian scrollwork. Two brick chimneys pierce the front roofline in front of a two-story asbestos-clad addition that straddles the ridge of the side-gabled roof.

Behind this building is a two-story, utilitarian building constructed of concrete block.

RESEARCH

The date of the front building is unclear. In the Historic Resources Survey for Old Austin Neighborhood Association, HHM, Inc. concludes the building is a store constructed ca. 1930, based on an in-field estimate and Sanborn fire insurance maps. Staff finds that the building may be far older. Sanborn maps show a one-story masonry dwelling with a full-width porch and a frame addition to the south side from 1885–1900. In 1935, an additional one-story frame portion has been constructed to the west (rear). The map updated through 1961 shows multiple modifications: the building is used as a store, the porch is partially infilled with a frame addition at the north end and a masonry addition at the south end, and a two-story tile and asbestos-clad addition has been built at the rear. Throughout each of these changes, a central masonry core is shown in roughly the same size and configuration, and elements such as the porch and frame addition at the side are consistent. When paired with an occupancy history extending back to 1881, this leads to the ca. 1880 estimate used in this report.

The Key family had a longstanding relationship with the house, with various members of the family in residence between 1881 and 1952. The patriarch of the family, William Key (1825–1915), was born in Hanover, Germany. After immigrating to the U.S. in the 1840s, he lived in New York, Iowa, and Missouri, California, and Nevada before moving to Austin in the 1870s. In 1873, he married Mary Mier/Meyer, also a German immigrant. A masonry contractor and brick manufacturer, William Key contributed to the construction of multiple institutional buildings, including the former main buildings of Texas A&M and the University of Texas and buildings at the Texas School for the Deaf and Austin State Hospital. He was a member of the Odd Fellows for over 63 years. Multiple family members lived in the house over the years, including Frank M. Key, a saddler, and Henry Key, a cigarmaker. William Key's children, who continued to live in the house after his death, were Mary/Mamie Key; William Key, Jr., a carpenter; and stepdaughters Susie Meyer and Kate Groos.

The Country Store Art Gallery took over ownership of the building and converted it from residential use around 1955. The gallery exhibited, represented, and sold the work of many prominent artists and was best known for American landscape painters such as Andrew Wyeth, C.M. Russell, Melvin Warren, and Porfiro Salinas. The gallery's framing shop made a practice of employing deaf workers for framing and art conservation.

PROPERTY EVALUATION

The [Historic Resources Survey for Old Austin Neighborhood Association](#) (HHM, Inc., 2020) lists both buildings as ineligible for listing in the National Register of Historic Places or landmark designation.

Designation Criteria—Historic Landmark

- 1) The buildings are more than 50 years old.
- 2) The buildings appear to retain low integrity.
- 3) Properties must meet two criteria for landmark designation (LDC §25-2-352). Staff has evaluated the property and determined that it does not meet two criteria:
 - a. Architecture. The front building has multiple modifications and thus does not convey architectural significance. The Country Store Art Gallery was responsible for many of the changes, but as a result, the building no longer

represents a recognized architectural style or type, nor does it display high artistic value. The rear building lacks distinguishing characteristics of a style, type, or method of construction.

- b.* Historical association. The property may have significant historical associations with German immigrant and mason William Keye and his family. Additionally, the Country Store Art Gallery exhibited nationally and internationally acclaimed artists and provided an avenue for representation and sales for local artists.
- c.* Archaeology. The property was not evaluated for its potential to yield significant data concerning the human history or prehistory of the region.
- d.* Community value. The property does not possess a unique location, physical characteristic, or significant feature that contributes to the character, image, or cultural identity of the city, the neighborhood, or a particular demographic group.
- e.* Landscape feature. The property is not a significant natural or designed landscape with artistic, aesthetic, cultural, or historical value to the city.




Code enforcement sent a notice of violation for the property on June 17, 2021, due to deterioration of the roof, cornices, fascia, soffit, and trim on the front building.

STAFF RECOMMENDATION

Release the permit upon completion of a City of Austin Documentation Package, consisting of 8.5 x 11” photographs of all elevations printed on photographic paper, a dimensioned sketch plan, and a narrative history for archiving at the Austin History Center.

LOCATION MAP



-  SUBJECT TRACT
-  PENDING CASE
-  ZONING BOUNDARY

1" = 169'

NOTIFICATIONS

CASE#: DA-21-080252; GF 21-103623
LOCATION: 1304 LAVACA ST

This product is for informational purposes and may not have been prepared for or be suitable for legal, engineering, or surveying purposes. It does not represent an on-the-ground survey and represents only the approximate relative location of property boundaries.

This product has been produced by CTM for the sole purpose of geographic reference. No warranty is made by the City of Austin regarding specific accuracy or completeness.



PROPERTY INFORMATION

Photos











HHM, Inc., Historic Resources Survey for Old Austin Neighborhood Association, 2019

Occupancy History

City Directory Research, 2021

1959	The Country Store Art Gallery
1957	The Country Store Art Gallery
1955	The Country Store Art Gallery
1952	William J. Keye, owner Occupation not listed
1949	Mamie Keye, owner Occupation not listed William Keye, renter Occupation not listed
1947	Mamie Keye, owner Occupation not listed William Keye, renter Occupation not listed
1944	Mamie Keye, owner Occupation not listed William Keye, renter Occupation not listed
1941	Susie Meyer, owner Occupation not listed Bertha J. Golsch, renter Dressmaker
1939	Susie Meyer, owner Occupation not listed Bertha J. Golsch, renter Dressmaker
1937	Susie Meyer, owner Occupation not listed
1935	Susie Meyer, owner Occupation not listed Bertha J. Golsch, renter Dressmaker
1932	Susie Meyer, owner Occupation not listed
1929	William J. Keye, owner Contractor Mary C. Keye, owner Occupation not listed
1927	Susie Meyer, owner Occupation not listed Kate Gross, renter (widow Martin E.) Occupation not listed

1924	Susie Meyer, owner Occupation not listed
1922	Susie Meyer, owner Occupation not listed Kate Gross, owner (widow Martin E.) Occupation not listed
1920	William J. Keye, renter Carpenter Brydson Bros Mamie Keye, owner Occupation not listed
1918	Susie Meyer, owner Occupation not listed Carolina Meyer, renter Occupation not listed William Keye, renter Contractor Mary Keye, renter Occupation not listed
1916	Susie Meyer, owner Occupation not listed Carolina Meyer, renter Occupation not listed William Keye, renter Contractor Mary Keye, renter Occupation not listed
1914	Susie Meyer, owner Occupation not listed Carolina Meyer, renter Occupation not listed William Keye, renter Mechanic Brydson Bros William Keye Jr., renter Contractor
1912	William Keye Retired William Keye Jr. Carpenter Mamie Keye Occupation not listed Susie Meyer Occupation not listed Carolina Meyer Occupation not listed

1910 William Keye
Foreman brick and stonework, Brydon Bros.
William Keye Jr.
Carpenter
Mary Keye
Occupation not listed
Susie Meyer
Occupation not listed

1906 William J. Keye
Brick and stone contractor and builder, office and residence (1304 Lavaca)
William Keye Jr.
Occupation not listed
Martin Groos
Surveyor
Caroline Meyer
Occupation not listed
Susie Meyer
Occupation not listed

1903 William J. Keye
Brick and stone contractor and builder, office and residence (1304 Lavaca)
William Keye Jr.
Carpenter
Cerrie Meyer
Occupation not listed
Susie Meyer
Occupation not listed

1897 Carrie Meyer
Occupation not listed
William Keye
Stone contractor and builder
Frank Keye
Saddler

1893 William Keye
Stonemason
Susan Meyer
Occupation not listed
Carrie Meyer
Occupation not listed

1891 William Keye
Stonemason
Frank M. Keye
Saddler
Henry Keye
Cigarmaker

Henry Meyer
With J.W. Allen (J.W. Allen not listed)

1889 William Keye
Stonemason

1887 William Keye
Brickmason

1885 William Keye
Dohme & Keyes (George F. Hohme & William Keyes) brick manufacturers
Colorado River west of Barton Springs

1881 William Keyes
Mason contractor and builder
Residence on west side of Lavaca between Peach & Walnut

Note: Frank Keyes listed as residing on north side of Peach between Rio Grande and West Ave.
Brickmason

Historical Information

PAY TRIBUTE TO WILLIAM KEYE

**Funeral of Pioneer Odd Fellow 1st
Held Here.**

The Funeral of William Keye, which was conducted by the Odd Fellows Tuesday afternoon at 5:30 o'clock marked the paying of final honor to one of the oldest Odd Fellows in the state. He was an Odd Fellow for sixty-three years.

William Keye was born in Hanover, Germany, Aug. 31, 1825. His life was very eventful. He resided in New York, Iowa and Missouri when 21 years old. He departed from Independence, Mo., in 1849 and crossed the plains to California where he prospected for gold. He remained in the gold fields for 20 years.

He spent several years in Nevada and moved from there to Austin. He has been a resident of Austin forty years and was ninety years old at the time of his death.

He engaged in the general brick and stone contracting business. He worked on the foundation of the main building of A. & M. College, several buildings of the Deaf & Dumb Institute and the state insane asylum.

While the old Dohme Brick Co. was under his management he had made many of the bricks used in the construction of the main building of the university.

He is survived by a son, W. J. Keye and a daughter, Miss Mamie Keye, and two stepdaughters, Miss Susie Meyer and Mrs. Kate Groos.

The State of Texas,
COUNTY OF TRAVIS.

To any ordained Minister of the Gospel, Judge of the District Court,
Chief Justice of the County, or Justice of the Peace:

You, or either of you are hereby authorized to celebrate the **RITES OF MATRIMONY** between
William Key and *Mrs Mary Mer*
according to the laws and usages of this State, and make due return of this, your authority,
to the office of the Clerk of the District Court for the County aforesaid, within sixty (60) days
after the date hereof, with your endorsement thereon, how you have executed this License.

In Testimony Whereof, I *Frank Brown* as Clerk of the District Court
aforesaid, have hereunto set my hand and affixed the Seal of my office, at office in the City of
Austin, in said county, on the *29th* day of *December* 187*3*

Frank Brown CLERK
By *M. J. Dunn* DEPUTY CLERK

The within License executed by me, joining the within named parties in the **SOLE UNION OF**
MATRIMONY, this the *29th* day of *Decem* 187*3*
John H. Phillips
Minister of the Gospel

Returned, the *9th* day of *January* 187*6*
A true copy of the original, recorded this the *15th* day of *April* 187*6*
Frank Brown CLERK
By *M. J. Dunn* DEPUTY CLERK

Travis County Marriage Records, 1873

16	41-42	James	W 2 37	1	Stone mason	Prussia	Prussia	Prussia
17		Mary	W F 48	wife	keeper house	Brunswick	Brunswick	Brunswick
18		Mary	W F 5	daughter		Napau	Napau	Napau
19		Willie	W 4 2	son		Texas	Brunswick	Napau
20		Mayer Susan	W F 20	step daughter		Texas	Brunswick	Napau
21		Fatie	W F 18	step daughter		Texas	Napau	Napau
22		Frank	W 4 16	step son	apprentice	Texas	Napau	Napau
23		Boy Henry	W 4 11	step son	at school	Texas	Napau	Napau
24		Mayer Pheline	W F 47	sister in law	help at house work	Texas	France	Napau
25						Napau	Napau	Napau

1880 Census

[illegible]

1900 Census

50	306	Reyes Mr.	Reyes	7	11	14	Mr.	3	3	Mr. Herman	Mr. Herman	Mr. Herman	1860	English	None			0 74	60
51		Mary	Life	7	11	23	Mr.	4	4	Mr. Herman	Mr. Herman	Mr. Herman	1870	English	None				61
52		Mayer Isaac	Laughlin	7	11	23	Mr.			Isaac	Mr. Herman	Mr. Herman		English	None				62
53		Brooks Kate	Laughlin	7	11	40	Mr.			Isaac	Mr. Herman	Mr. Herman		English	None				63
54		Mayer Mary	Laughlin	7	11	30	Mr.			Isaac	Mr. Herman	Mr. Herman		English	None				64
55		Sam J	Isaac	7	11	27	Mr.			Isaac	Mr. Herman	Mr. Herman		English	Contractor	Building	Empire		65
56		Muler Caroline	Beards	7	11	16	Mr.			Mr. Herman	Mr. Herman	Mr. Herman	1860	English	None			4/098	66

1910 Census

Cacti's Comments

ON DYNAMO

Carl Barho, who runs the Country Store Art Gallery here in Austin, is an amazing man. He moves faster than a Baptist preacher passing through Impact, Texas.

His energy is applied to art. He sells, collects, frames, restores, talks, preaches, and lives art. He has assembled the finest collection of art in the Southwest at the Country Store. The firm he represents does all of the restoration of the State of Texas' art treasures. He is a master of the craft of restoration of paintings. He is the personal advisor on art for some of this nation's most famous citizens.

Like so many South Austin natives, he has a great empathy for the deaf. He hires nothing but students or graduates of the Texas School for the Deaf to work in the sizable shop where the framing and restoration work is done. He uses their sign language as naturally as he speaks to his customers.

But perhaps Carl's greatest talent is that of an assembler. For example, he has assembled together in one place the five cards that Wild Bill Hickock was holding when he was shot to death. They're on display at the Country Store . . . 2 aces, 2 eight's and a queen.

He has assembled the world's finest memorabilia of Charles Russell, the great western artist.

He has also put together a collection of letters, photographs, sketches, and sculpture of Austin's greatest artist, the late Elisabet Ney, that should never leave this city. It belongs in the place where Elisabet Ney chose to do so much of



her work. I don't imagine it will get away from us . . . Carl Barho has set his sights on keeping it here.

ON KTBC-TVING:

Children under foot? Maybe you didn't know that Channel 7 carries 1 1/2 hours of child-quieting entertainment each Sunday morning from 9:30 to 11. **Peter Potamus** and **Bullwinkle**, both cartoons, followed by the award-winning **Discovery '66** . . . today featuring a trip to Israel.

Adult-quieting TV fare from 11:30 to 12:30. **Face the Nation** with Senator Jacob K. Javits of New York, followed by **Meet the Press** with today's guest, Senator George Murphy of California.

Today at 1:30 KTBC-TV brings you a replay of the **CBS Golf Classic** with **Dave Marr** and **Tommy Jacobs** meeting **Ray Flood** and **Bobby Nichols**.

Sportsman's Holiday at 4:30 on 7 brings you highlights of the international tuna tournament, a bear hunt, and fly fishing for salmon.

The movie tonight at 10:30 on KTBC-TV will be **"Say One for Me"** with **Bing Crosby** and **Debbie Reynolds**.

Nancy Sinatra guests on the **John Davidson Show** tomorrow night at 8 on 7.

Tuesday night at 9 KTBC-TV presents a special, **Jonathan Winters** at the **London Palladium**.

The 8 P.M. **Thursday Night Movie** on 7, **"Mysterious Island,"** a Jules Verne tale.

Back to the **London Palladium** Friday night at 7:30. **Hugh O'Brien** hosts.

Saturday night movie on Theatre 7, **"Tripoli"** with **Maureen O'Hara** and **John Payne**, in color.

Thermerstroekimortimer!

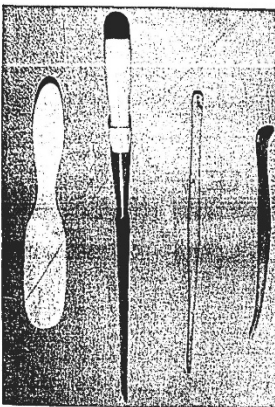
CACTUS PRYOR



A collection of Elisabeth Ney works and personal possessions, long owned and cherished by the late Mrs. Nannie Huddle, a "beloved friend," is shown at right, in a wing of the Country Store Gallery, where, attractively assembled, it is being shown.

Photographs courtesy
Country Store Gallery

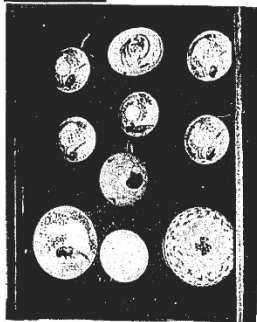
Old Photograph of
"Lady Macbeth" statue:
Miss Ney's longtime
dream and last work



... some tools of her trade



... prolific writer's fountain pen



... at many an afternoon tea

Assembled for Showing Half-Century-Old Ney Collection

By LOIS HALE GALVIN
Women's Staff

The Elisabeth Ney that Austin knew around the turn of the century was not the same spirited young redhead whose sculpturing talent, as well as beauty and charm, had brought her to the zenith of success as a sculptor and made her the toast of European courts during the mid-1890's.

When she came to the Capital of Texas in 1892 to build and open her studio, which she called "Formosa," in Hyde Park, she was almost 60 years old. No longer was her figure lithe and her short, curly red hair was turned gray.

Many obstacles stood in the way, just as they had when she was 19, and had set out against her parents' wishes to become a sculptor—at that time a "shocking and unladylike profession," and solely a man's domain.

Born in Münster, Westphalia, Germany on Jan. 26, 1833, she was the daughter of Johann Adam and Elisabeth (Werne) Ney, and she had begun her early training under her father, who was a sculptor and a stone cutter. No doubt, in addition to her gift talent, this early training was a decided advantage in her efforts to break into the sculpturing art when she went first to Munich to study for two years. Then at the Berlin academy where she had been awarded a two-year scholarship through the efforts of the master sculptor of the times, Christian Rauch, who had recognized her exceptional talent and serious ambition to become an outstanding sculptor. She worked

under the immediate supervision of this world-renowned 82-year-old artist for the next two years; years that became the turning point in her career. Her reputation soon brought her into a circle where her friends and associates were the finest minds of the period, including royalty and nobility.

Over the next decade she made busts of great men such as Arthur Schopenhauer and Alexander von Humboldt, George V. King of Hanover, the great Garibaldi, Liebig, the chemist, Bismarck, and King William I of Prussia, also Queen Victoria—and finally being given a studio in the royal palace of Ludwig II, of whom she made a full-length statue that now adorns the Palace of Linderhof.

At the beginning of her studies in Berlin she had met a young medical student from Scotland, Edmund Montgomery, and they had immediately fallen in love for the rest of their lives.

In Madeira on Nov. 17, 1863, she and her lover, Dr. Montgomery, were married in the British consulate, although she would never admit the marriage and continued to call herself Miss Ney even after they had come to Texas in 1872, and bought the historic old Liendo Plantation near Hempstead, where their two children were born. One died as a very small child, and the other, a son named Lerne, was, according to rules his mother laid down for him—by the circumstances of his parents having different names—and by the neighbors talk about her strange ways.

She loved him dearly, in spite of their mutual misunderstanding of one another, and was deeply saddened to the end of her life when he completely rejected her.

Perhaps this loss of her son's love accounted in part for the great affection she bestowed upon a young Austin woman, Mrs. Nannie Huddle, whom Miss Ney came to look upon almost as a daughter. Her many warm and affectionate letters to Mrs. Huddle, most often opened with "My beloved, beloved friend" or just "My Beloved"—and usually closed with an equally endearing farewell.

The friendship began not long before the death of Mrs. Huddle's husband, William Henry Huddle, the famous Texas artist, whose portraits in oil paralleled that of Miss Ney's in sculpture: they both captured for posterity the superb likenesses of early Texas Governors, statesmen and heroes—and some works of both artist and sculptor continue to enhance the interior of the Texas Capitol, for which they were commissioned.

(Continued on Page 8)

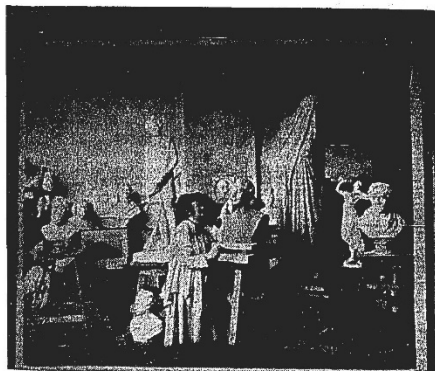
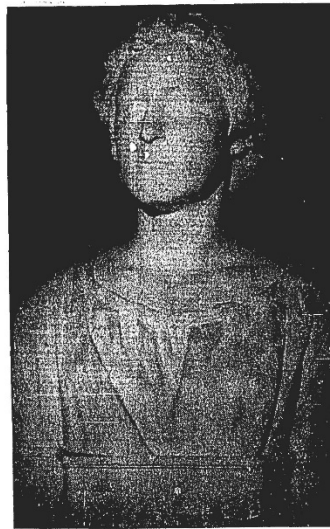


Photo of the Elisabeth Ney that Austin knew... working in her "Formosa" Studio... established after her death at the Elisabeth Ney Museum



The younger Miss Ney... self-bust about 1863... the year she and Dr. Edmund Montgomery married in Madeira

50-Year Old Collection

(Continued from page 1)

Texas had not yet achieved an artistic climate, either to stimulate or support a talent such as Miss Ney's or Artist Huddle's who had also studied in Germany. Combating this lack of cultural environment in their adopted Texas, was another bond of destiny between these two gifted artists.

Mr. Huddle died the same year that Miss Ney came to Austin to live and work, while Dr. Montgomery remained at Liendo to manage the plantation and continue his scientific research, with frequent visits between the couple.

After nearly 20 years at Liendo in almost complete retirement from the world and her sculpturing, devoting her time entirely to running the plantation and being a wife and mother, Miss Ney took up the tools of her trade and once again achieved the improbable, and, no doubt, at the same time set another precedent for a woman of the Victorian era: she re-entered the professional field and achieved a second, successful career for herself as an eminent sculptor.

Two things HAD NOT changed over those some 20 years: her ability to devote herself unflinchingly to her work—AND, the masterful skill of her talented hands!

Now, in place of European Royalty and nobility, the subjects she created in sculpture were Governors, Statesmen and "Texas" famous sons and heroes. And, as in the old days, in Europe, there were also private commissions.

And, there was the same monetary problem toward the artist: here, instead of royalty providing financial assistance—as was done for the European artists, it was mostly the Texas Legislature that commissioned the major works which Miss Ney did at first.

The friendship between Miss Ney and the young widow and her little daughter, Marguerite, now Mrs. Marguerite Slaughter, became very close, and the sculptress depended upon Mrs. Huddle to look after her personal affairs while she was away at Liendo, or on one of the several trips back to Europe in connection with having her statues done in marble.

She especially made numerous requests in her letters from abroad and from Liendo that

Nannie Huddle look after her instructions to Florence, the manservant who served Miss Ney in Austin until the time of her death.

The studio was a favorite and familiar spot to Mrs. Huddle, who was an artist in her own right. Before her death in 1881, she was considered the foremost painter of the state's native flowers, and was especially noted for her paintings of bluebonnets. She spent many hours at the studio, not only as a visitor, but as the only pupil Miss Ney ever taught. An exquisite bust of Marguerite at age 12, done by her mother under Miss Ney's instructions, is a part of the collection now assembled for showing at the Country Store Gallery, in the Elisabeth Ney Wing.

This fascinating collection bequeathed to her "Beloved Friend," by Miss Ney, almost 50 years ago, includes several original plaster busts by the sculptress, among them a self-bust done in 1863; one of Sam Houston done for the Texas Exhibit at the World's Fair in Chicago in 1893; a cherub done during her European career; and a number of portrait medallions.

In addition to the letters to Mrs. Huddle there are also many of Miss Ney's personal things: a once elegant gown worn during the days when her studio was at the royal palace of Ludwig II, and a photograph of her posing in it in that fabulous time. There are some sculpturing tools, some exquisite china from which she used to have Florence serve her tea in the afternoons out under the trees at Formosa—and photographs of this ritual.

There are countless photographs that are almost a documentary of her professional life in themselves, including both the sculptures she has executed and many of the leading personages of Europe who posed for them, as well as photographs of her famous Texas works.

Of the latter, there are several of her last work, which she considered her masterpiece: "Lady Macbeth in the famous sleep walking scene."

This statue has a special significance for Mrs. Huddle and daughter, Mrs. Slaughter, who considered the collection at her mother's death.

Marguerite Slaughter recalls that "My aunt, the late Mrs. Lily Haynie, who was my mother's sister, modeled for it. She posed for Miss Ney two days a week for two years, a hard job, and when the statue was finished, Miss Ney made a beautiful marble pedestal medallion of my aunt's head and presented it to her."

"But, to get the haunted expression that she wanted in the Macbeth face, Miss Ney used a Swiss housekeeper she had, to pose for the sunken cheeks and sorrowful eyes."

Mrs. Slaughter recalled that the corrairie marble block for the Lady Macbeth statue was \$10,000, untouched, and was brought from Italy by a marble sculptor named Docchi, who helped to complete the marble statue, which is now in the Smithsonian Institute. The original plaster cast is in the Elisabeth Ney Museum at 304 East 44th Street.

Miss Ney died on June 29, 1907, and according to a newspaper account in the Austin-Travis County Collection at the Austin Public Library, "no funeral services were held in this city. Her body was accompanied to the train by Dr. Montgomery, Judge Clarence Miller and few very close friends. She was buried in the family cemetery at Liendo Plantation."

Upon her death, mourning friends and lovers of art determined to preserve her studio as a center of art interest. The Texas Fine Arts Association was formed, the studio was purchased and made a museum of Miss Ney's work—where today it attracts many visitors.

Over the years, numerous pieces of Miss Ney's works have found their way to the studio in Austin that she loved so much. Perhaps one day, the Lady Macbeth in marble will find its way to Austin and the Ney Museum.

Perhaps, even the collection being shown at the Country Store Gallery may also someday find a permanent place at the famed sculptor's former studio.

Salinas To Autograph 'Bluebonnets and Cactus'

By LOIS HALE GALVIN
Woman's Staff

The famous Southwestern artist, Porfirio Salinas, will be honored in Austin on Tuesday and Wednesday from 10 a.m. to 5:30 p.m. at the Country Store Gallery, Inc., 1304 Lavaca, on the presentation of his newly published book "Bluebonnets and Cactus: An Album of Southwestern Paintings".

Mr. Salinas will be present both days to meet his friends and autograph copies of his book, the first publication of his works. The book, published by the Pemberton Press, 1 Pemberton Parkway, Austin, contains 5 oversize pages of full color reproductions of Salinas paintings, including those owned by President and Mrs. Lyndon B. Johnson, Governor and Mrs. John Connally, former Governor and Mrs. Price Daniel, and the late Speaker Sam Rayburn.

The book, which sells for \$14.50, also contains introductions by Dr. Joe B. Frantz and Dewey Bradford, and five short stories on the Southwestern scene by O. Henry, Zane Grey, Emerson Hough, Richard Harding Davis and Charlie Siringo.

Contrary to the popularity of bluebonnet paintings by Salinas, the artist's brush has captured the width and breadth of the Texas scene, from the shores of its Gulf Coast to the rolling hill country, with all the picturesque variations in between, dipping here and there into the colorful country south of the border, to paint the brave matadors and the sleepy little Mexican towns.

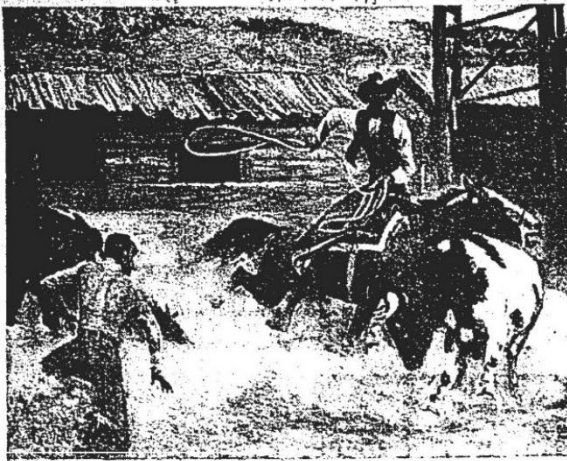
"Salinas Day in Austin" will honor the famous artist whose work has all but become synonymous with the Southwestern landscape. For the past 30 years the artist, legendary in his own time, has traveled over the state recreating on canvas the Texas bluebonnets, the western cactus, the hulsache, the mesquite, the prairies, and the rolling hills — paintings that are now to be found in such places as the White House in Washington, the Capitol of Mexico, the Pentagon, and in hundreds of homes throughout the world.

Of special interest at the Country Store Gallery autograph parties will be the special editions of the book, each bound in morocco and

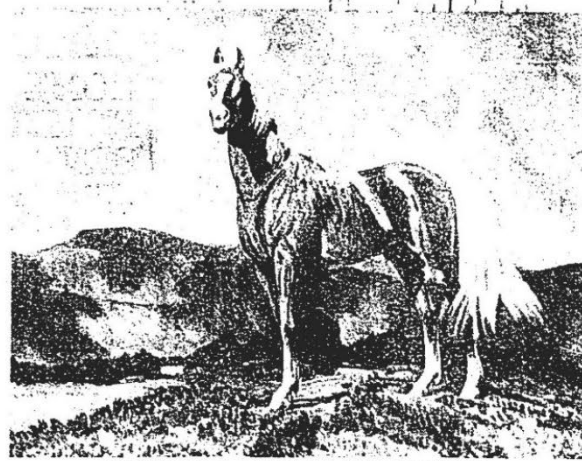
slipcased, and each containing a specially processed print of a famous Salinas painting, signed by the artist and

suitable for framing. Only 250 copies of this potential collector's edition are available.

Also of special interest to art patrons will be the exhibit of Salinas paintings — some for show and some for sale.



"A ROUGH TIME" SHOWS COLOR, ACTION
... qualities for which Amick's work is known



"THE KING" IS AMONG HIS BEST PORTRAITS
... it's included in current Country Store now

Amick's Work Captures True Spirit of the Old West

A man who was destined to capture the fading West on canvas before it succumbed to the onslaught of civilization was Robert Wesley Amick whose works are on display at the Country Store Gallery, 1304 Lavaca.

He was to become one of

America's great painters, for he lived at a time when an important time in our nation's history was dying and he had the ability to preserve it in action and color for those of us who were never to see it as it was in its most exciting and romantic period.

Amick was one of six children born to rugged pioneer parents in a crude log cabin on Current Creek near Cannon City, Colo. and from his early childhood he was imbued with the atmosphere of the West in its most picturesque period. His youthful environment left indelibly in his mind the vivid impressions of his surroundings — the cowboy on his bucking bronco, the branding of calves, round-ups, hunting bears, and gathering with the men around the chuck wagon which were a part of his everyday life.

He was familiar with the prospector with his pack animals, the covered wagon trains bringing the newcomer into town, the six-horse stage, the cattle thief and the Indians.

After his education in the local schools he went to the University of Pennsylvania and later to Yale to study law, receiving his degree in 1903. However, since early boyhood he had been drawing pen and ink or pencil sketches and worked part time in the art classes at the University.

Although his instructors thought he had an unmistakable talent for art he was advised not to give up his law career for painting, so he stuck with his law training and was admitted to the Ohio Bar after which he practiced law for two years in Cleveland.

Just as he was beginning to succeed in his law career he followed the longing of his heart and threw over his law practice to devote his time to the serious study of art.

He moved from Cleveland to New York and entered the Students Art League, studying under private tutors until he acquired an expertness which was to become the marked characteristic of his paintings. He earned a comfortable living doing illustrations for such magazines as Harper's Bazaar, Scribner's, the American, Redbook, and Metropolitan and was made a member of the Society of Illustrators in 1912. He then opened a

studio at 1143 E. Washington Square in New York and

began to turn to painting in oil.

Of all his subjects his favorite was the American Indian who lived close to the soil and who exemplified freedom and unpretentiousness. His next love was horses, both wild and tame, which were so closely connected with the winning of the West. He soon became known as one of the foremost horse portrait painters, the most memorable of which is his portrait of Man O' War. He had gained first hand knowledge of every movement of horses in action and of cowboys in the saddle in every phase of their

activity, and his works were popular for calendar reproductions during the 1920's and 30's.

His paintings are to be seen in most of the museums of western art in the U.S. and he is well known for twelve of his paintings which have been reproduced for use in our public schools.

In later years he lived in Old Greenwich, Conn., and spent his time as a portrait painter and teacher of art. He died on July 24, 1969 at the age of 90.

The old west he knew was gone. There are no more trail drives and no more of those colorful people — the

uncivilized American Indian — except in the heritage of paintings that Amick and other artists have left to us.

The Country Store has an important collection of Amick's paintings, among which are the portraits of Whirlaway, The King, and other horses besides his oil paintings of Indians and cowboys. The paintings entitled "A Rough Time" is one of the latter showing the vivid coloring and dynamic action for which Amick was noted.

Hours: 5:30 to 5 p.m. Monday through Friday; Saturday 9:30 to 1 p.m.

Paintings, Sculpture On View at Lakeway

A showing and sale of approximately 150 fine art pieces from the Country Store Gallery of Austin will be held Saturday and Sunday at Lakeway, the resort-residential community 20 miles north of Austin on Lake Travis.

Included in the exhibition of original oil paintings and bronze sculpture will be a "Great Masters" section containing works of Pierre August Renoir, Pissaro, Edouard Cortes and Pablo Picasso plus original Rembrandt etchings dating from 1665.

The exhibition of paintings and sculpture, with an estimated value of half a million dollars, will be displayed in the Bistro Room of the Inn's main building from 10 a.m. to 8 p.m. Saturday and from 1 p.m. till 5 p.m. Sunday.

Additional displays will include the works of A. D. Greer, Porfirio Salinas, Robert Wood, C. P. Montague, Herb McKinley, C. N. Maas, H. Yeegers and J. Ruthven.

The Austin Statesman, Aug. 14, 1971

Works by America's Most Popular Artist

Andrew Wyeth Originals Now on View Here

By MARGARET TAYLOR
DRY
Art Writer

The Country Store Gallery, 1304 Lavaca, has been fortunate in receiving several paintings by the famous American artist, Andrew Wyeth, which are on display there at the present time.

Andrew Wyeth is the most popular American artist today, and his works are in so much demand that very few originals ever reach us here in Austin, so they evoke excitement whenever we are privileged to view them.

When Newell Convers Wyeth was killed in a train accident in 1944 he had already started America's foremost art dynasty. Not only a famous artist himself, he left a family of artists which was to become a legend in the American art world, a legend which has continued to grow since his death.

Andrew Wyeth, the youngest of his five children, is the most famous of this family of artists; Henriette Wyeth, who is famed for her portraits and flower paintings, married the famous Peter Hurd, thus bringing him into the family of painters; Carolyn Wyeth, who is a painter; and Ann Wyeth, a composer, but who married John McCoy, a watercolorist; all of these artists were trained by N. C. Wyeth.

A daughter of Henriette and Peter Hurd, Carol Hurd, married artist Peter Rogers; Ann Wyeth's and John McCoy's daughter, Ann McCoy, married artist George

Weymouth; and the son of Andrew and his wife, Betty — James Wyeth — is following the family tradition and is already felt by some to be the equal of his famous father.

It is Andrew who has brought the Wyeth name to the forefront over the past few years. Years when avant-garde artists and abstract art is looked upon with growing favor and the trend has been to look upon realism with disdain, Andrew Wyeth has laid claim with his simple realism to the name of being the most successful artist of his generation.

In fact, no other artist had been so honored when, in 1970, President Richard Nixon, beyond all precedent, held a one-man showing of 22 of Andrew's paintings in the nation's grandest gallery — the White House. A formal banquet was held in honor of the Wyeths, climaxed by a reception at which 200 guests were entertained in the white and gold splendor of the East Room where the exhibition was hung.

But Andrew Wyeth had been the favorite of Presidents from Eisenhower to Johnson, and John F. Kennedy picked him as the first painter to receive the Medal for Freedom, the country's highest civilian award.

Andrew Wyeth was born in 1917 at Chadds Ford, Pa. Because of poor health, he was educated by tutors and never attended school past the first grade. He was, however, the recipient of an honorary degree from Harvard, and it



PORTRAIT OF ANDREW WYETH
... done by sister Henriette Wyeth

has been said that when the president of Harvard, upon presenting the degree, asked him where he had attended school, the shy Wyeth answered that he had never gone to school.

As a boy he demonstrated his artistic talent and held his

first one-man show at the age of 20. At the age of 26 a room at the Museum of Modern Art was devoted to his art. It was in 1963 that he was awarded the Medal of Freedom and President Lyndon Johnson declared, "He has in the great humanist tradition

illuminated and clarified the verities of life." Two years later he received the Gold Medal of the National Institute of Arts and Letters, the youngest artist at that time to be inducted into this prestigious Academy.

A new high for an American artist came when he received \$65,000 for a painting, and this same year he was the subject for a nationwide television program on CBS.

The continuing popularity of his works is something of a phenomenon during these days of the trend toward abstract and pop art. A retrospective showing composed of 222 of his drawings, watercolors and temporas attracted record crowds in the several cities in which they were shown. It brought 3,000 people in a day to the Pennsylvania Academy of Fine Arts; a total of 130,000 to the Baltimore Museum of Art; and 5,000 a day to the Whitney Museum of American Art in the spring of 1967.

These showings brought people who had never been to a museum before and prompted many discussions about the works he presented. Abstractionists thought the paintings too photographic, many praised the fleeting moments of nostalgic America which vibrated with life from his canvases and his portraits, so detailed that they seemed to bring the subjects' whole lives into the characterizations he put into the faces. But regardless of all arguments to the contrary, he was conceded to be the most

popular living American painter.

His America is not always depicted as "America the Beautiful." Sometimes it is a somber America, locked in winter's cold, or the lonely fisherman, the stolid people of the countryside — hired men, or country women who toil, rather than the comfortable free-living suburbanites of today's affluent society. Perhaps this is what has been their appeal to the people as well as to the presidents for they represent the bitter hard work of an ordinary people which went into the making of a nation.

So at 44 Andrew Wyeth paints what he knows best, and what he paints brings as much as \$8,000 to \$12,000 for a full-scale tempera, and watercolors he may have dashed off in half an hour sometimes bring as much as \$2500. For in these uncluttered, realistic paintings, with their intricate brushwork containing a nostalgic romanticism of America and things American, he brings to the public scenes or things with which they can associate.

Andrew Wyeth's son, James, whose style is very similar to his father's, is already a successful artist in his own right, and so the Wyeth dynasty progresses and promises to continue.

Hours at the Country Store are from 8:30 a.m. to 5:30 p.m.; closed each day between 12:30 and 1:30 p.m. for lunch. Saturdays closed at 1 p.m.

The Austin Statesman, Aug. 6, 1972

Art gallery manager serving deaf

By TRACY CORTESE
American-Statesman Staff

Award nominations are not new to Carl Barho, who maintains a humble, concerned attitude toward everyone.

Barho, general manager of the Country Store Gallery, one of Austin's oldest art galleries, is this week's *American-Statesman's* Unsung Hero, nominated for his 26 years of serving the deaf community his own way.

"I don't get mixed up with politics or religion," Barho said, although he's probably sold paintings to Texas' most famous politicians.

Barho runs the store's large frame shop and has hired over 20 deaf people to work as framers there in the last 26 years. He is on the board of directors of Vaughn House, a half-way house for the multiple-handicapped deaf where residents learn everything from a trade to how to take care of themselves.

Barho brags unashamedly about Vaughn House, which he terms "my house" and its residents, "my children."

"We're the only halfway house that is in the black, self-sustained with money in the bank," he says. Most of Barho's "children" come from the Austin State School, where they may have lived for many years.

"I think that's the worse thing in the world.



Would you rather them be in a home environment with flowers and a garden than shut up in that pen?" he asked.

Barho grew up in South Austin, a neighbor of U.S. Circuit Judge Homer Thornberry, whose mother was deaf. Barho learned sign language visiting the Thornberrys and playing on the campus of the nearby Texas School for the Deaf.

"I have worked with the deaf all my life. I probably learned sign language when I was 8 or 9 years old — you have to learn to talk their language or you can't talk to them."

About 50 percent of the gallery's deaf workers come from Vaughn House, Barho said. The others may come from Texas School for the Deaf or through Barho's contacts around town.

"What we're trying to do is give them dignity, give them ethics, let them earn a living and make them taxpayers," he said.

The *American-Statesman* is looking for people like Barho, those whose good deeds or services to the community should be recognized. The newspaper will pay for nominations chosen for publication. Nominations may be mailed to the *American-Statesman*, 308 Guadalupe, 78767.



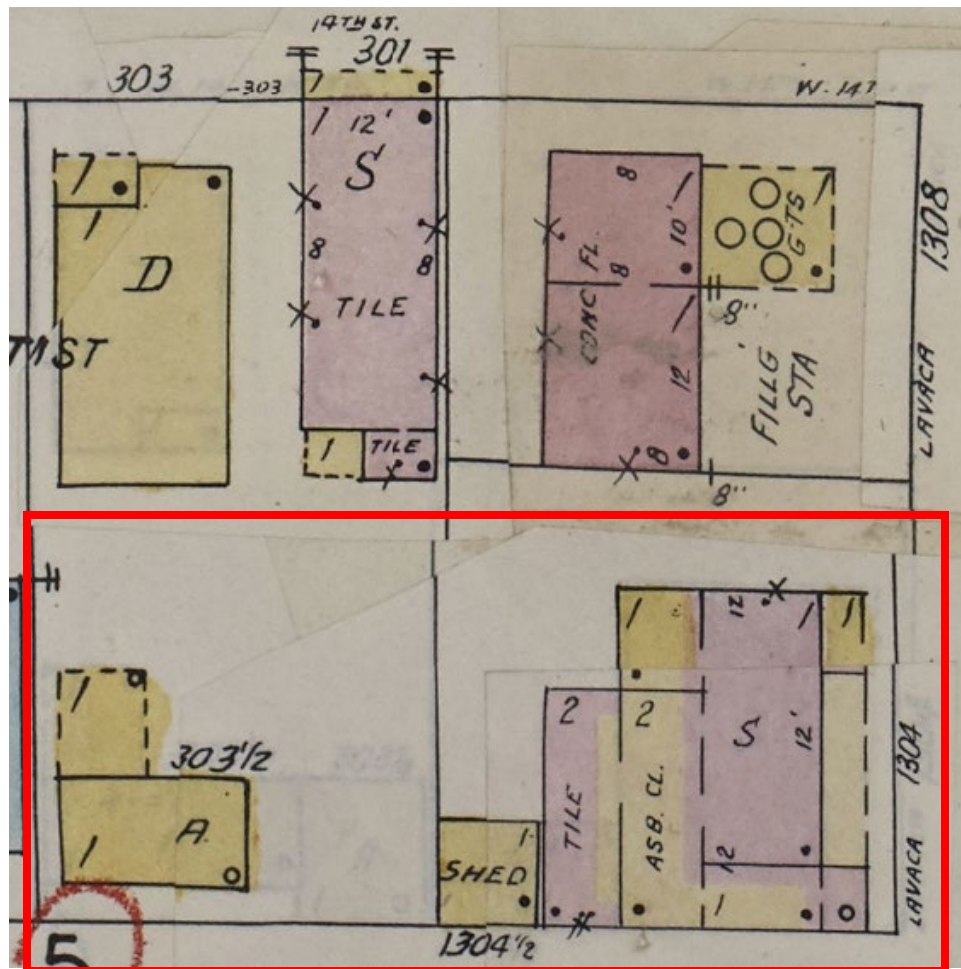
Staff Photo by Ed Malick

Carl Barho: 'Father' to the deaf

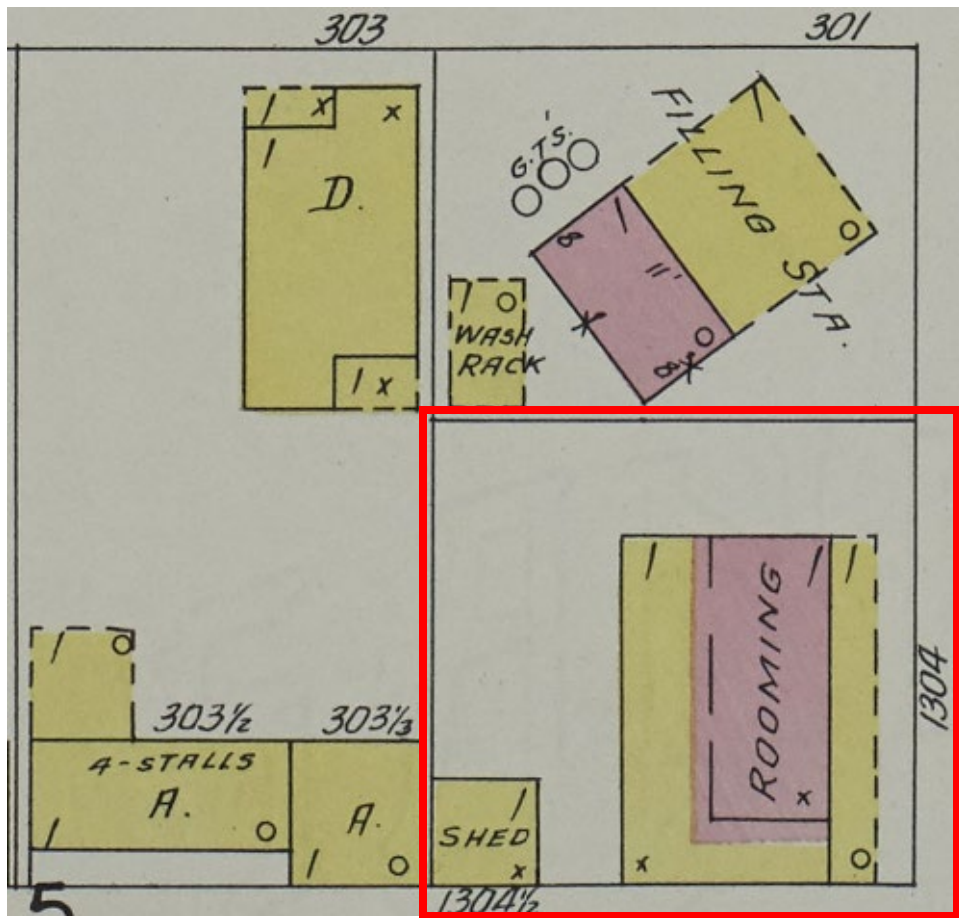
Austin American-Statesman, July 17, 1978

Sanborn Fire Insurance Maps

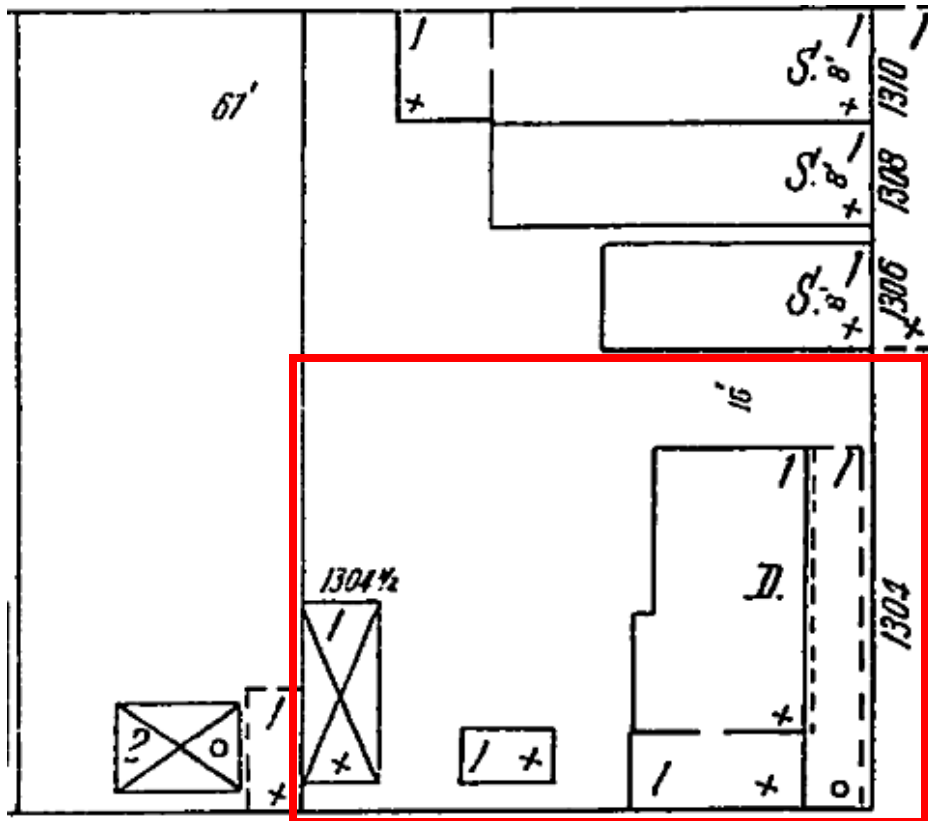
Source note: Sanborn Maps in color are from the Library of Congress, <https://www.loc.gov/collections/sanborn-maps/>, while the black and white scan is from ProQuest, <https://digitalsanbornmaps.proquest.com/>.



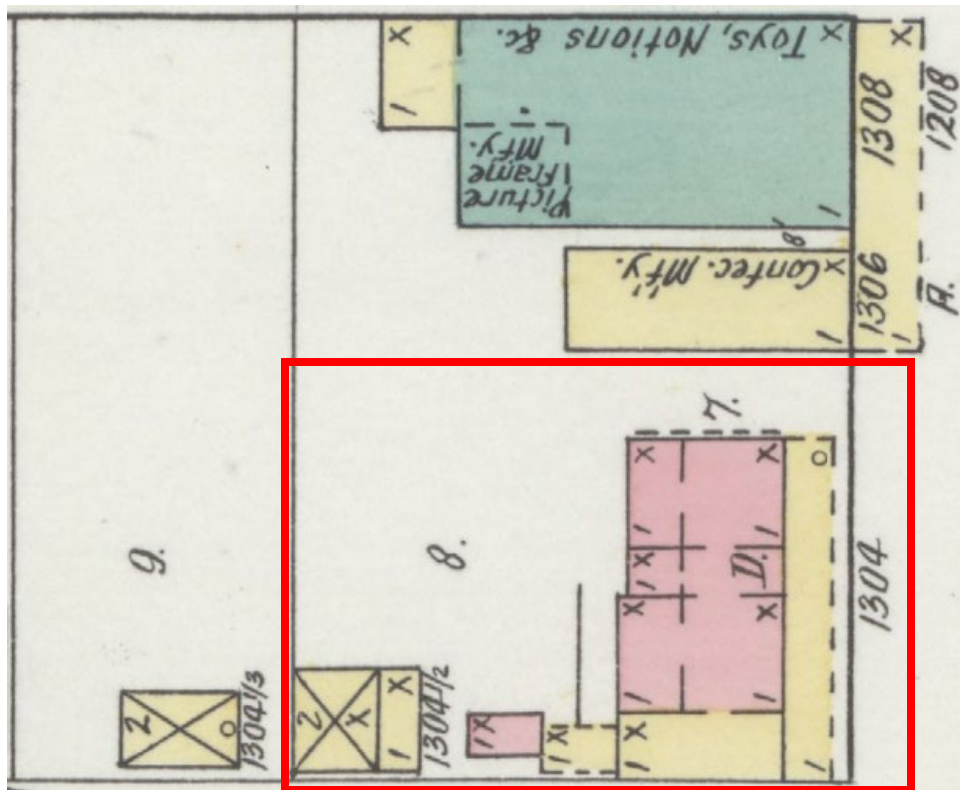
Sanborn Fire Insurance Map, 1935-1961, vol. 1, sheet 18. The central portion of the building is red for solid masonry construction. Yellow denotes frame additions. One of the two front additions is masonry, while the other is frame. The central portion of the porch remains unenclosed, and the two-story building at the rear of the property has not yet been constructed. The building is used as a store.



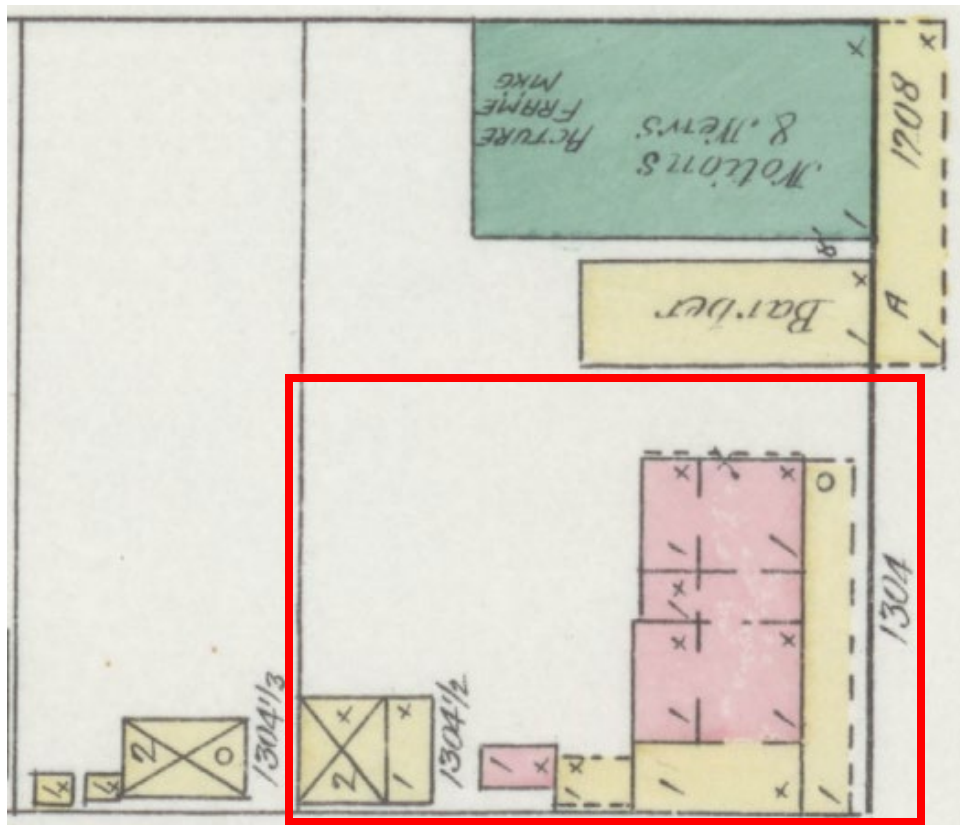
Sanborn Fire Insurance Map, 1935, sheet 18. The two-story rear addition has not yet been constructed, and the porch is unenclosed. Used as a rooming house.



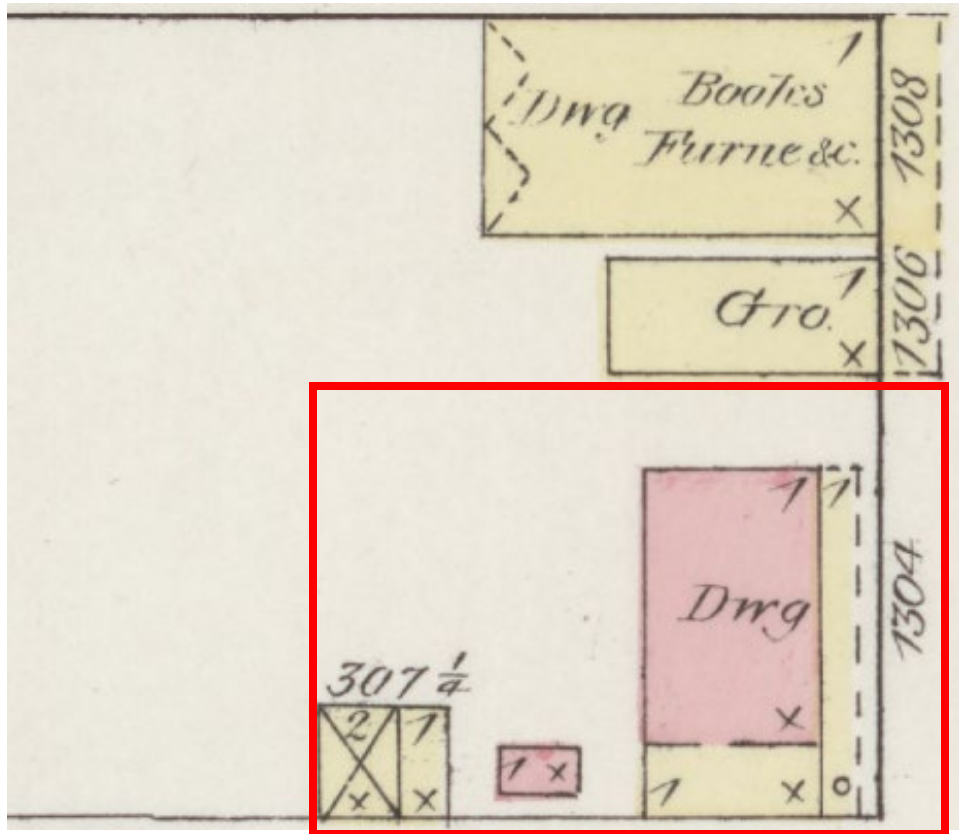
Sanborn Fire Insurance Map, 1900, sheet 30. Denoted as a dwelling.



Sanborn Fire Insurance Map, Jan. 1894, sheet 4



Sanborn Fire Insurance Map, July 1889, sheet 12



Sanborn Fire Insurance Map, June 1885, sheet 8

Permits

Receipt No. _____

Application for Sewer Connection

N^o 4072Austin, Texas, 5-22 1917

To the Superintendent of Sanitary Sewer Division, City of Austin, Texas.

Sir:—

I hereby make application for sewer connection and instructions on premises owned by

at 1304 Lavaca Street,
 further described as Lot 205788 (B) Block 157 Outlot _____ Division _____
 subdivision plus 4' x 20' 5" plat 1, which is to be used as a _____

In this place there are to be installed _____ fixtures. Plumbing Permit No. _____
 I agree to pay the City of Austin, the regular ordinance charge.

Depth at Prop. Line _____

Respectfully,

Stub Out
Connected

49' W of W R of Lavaca
 (Location)

Date _____

By _____

NOTE: Connection Instruction

8" Sewer in alley B527

16' - 4" Pipe
 4" Bend
 4" x 8" Tee
 2 elbows @ 20°

Sewer tap permit, 1917

D. C. Bradford

1304 Lavaca St.

1 B So 70.55 of orig. lots 7 & 8
block 157

Original city

Comm. block addn to comm. bldg.

6836~~4~~

1/28/58

4000.00

Carl Barbo(day labor)

none
added

ample off street parking

Permit for addition, 1958

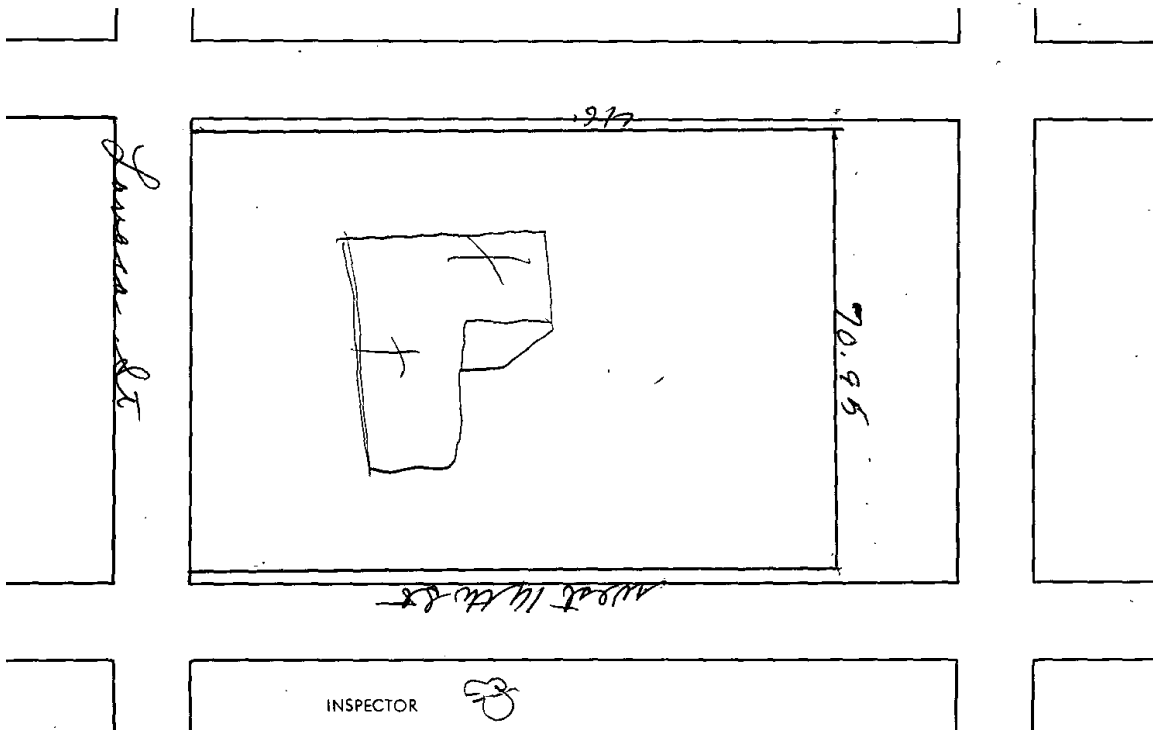
OWNER	Raymond Brown	ADDRESS	1304 Lavaca Street
PLAT	1	LOT	S. 70.55 of lots 7 & 8
		BLK	157
SUBDIVISION	orig. City		
OCCUPANCY	Picture Storage		
BLD PERMIT #	113356	DATE	6-18-69
		OWNERS ESTIMATE	\$1,500.00
CONTRACTOR	Ed Powell	NO. OF FIXTURES	none
WATER TAP REC #	Exist	SEWER TAP REC #	Exist
Masonry addn to exist comm bldg.			
200 sq. ft.			

Permit for addition, 1969

ADDRESS: <u>1304 Lanaca St.</u>				PERMIT <u>113356</u>		PLAT <u>1</u>	
LOT: <u>to 70.55 of 7 & 8</u>				BLOCK <u>157</u>		SUB. <u>Orig city</u>	
FIRE ZONE <u>1</u>				USE DIST: <u>C-3rd.</u>		OCCUPANCY: <u>Addn to comm Bldg.</u>	
<u>call</u>		LAYOUT		FRAMING		FINAL	
		PRINC. BLDG.	ACC. BLDG.	PRINC. BLDG.	ACC. BLDG.	PRINC. BLDG.	ACC. BLDG.
FOUNDATION		<u>3</u>		FLOOR JOIST SIZE & O.C.		NECESSARY BLDG. CONN.	
FR. SETBACK		<u>1</u>		CEILING JOIST SIZE & O.C.		ROOM VENTILATION	
TOTAL & MIN. SIDE YD.		<u>1</u>		STUD SIZE & O.C.		STAIRS REQ. & NO.	
SIDE STREET YARD		<u>1</u>		MASONRY WALL		ATTIC FIRE STOPS REQ.	

OWNER: Raymond Brown CONTRACTOR: Ed Parnell
10 x 20 = 200 sq

Jan. 6-18-69



Inspection for addition permit, 1969

OWNER Carl Barho ADDRESS 1304 Lavaca St.
 PLAT 1 LOT N. 57' of 7 & 8 & lot 9 BLK
 SUBDIVISION Original City
 OCCUPANCY Country Store Gallery
 BLD PERMIT # 138588 DATE 10-2-73 OWNERS ESTIMATE \$5,000.00
 CONTRACTOR Owner NO. OF FIXTURES see plans
 WATER TAP REC # exist SEWER TAP REC # exist
 Mas addn. and remodel exist. comm. bldg. 1373 sq.ft.

Permit for addition, 1973

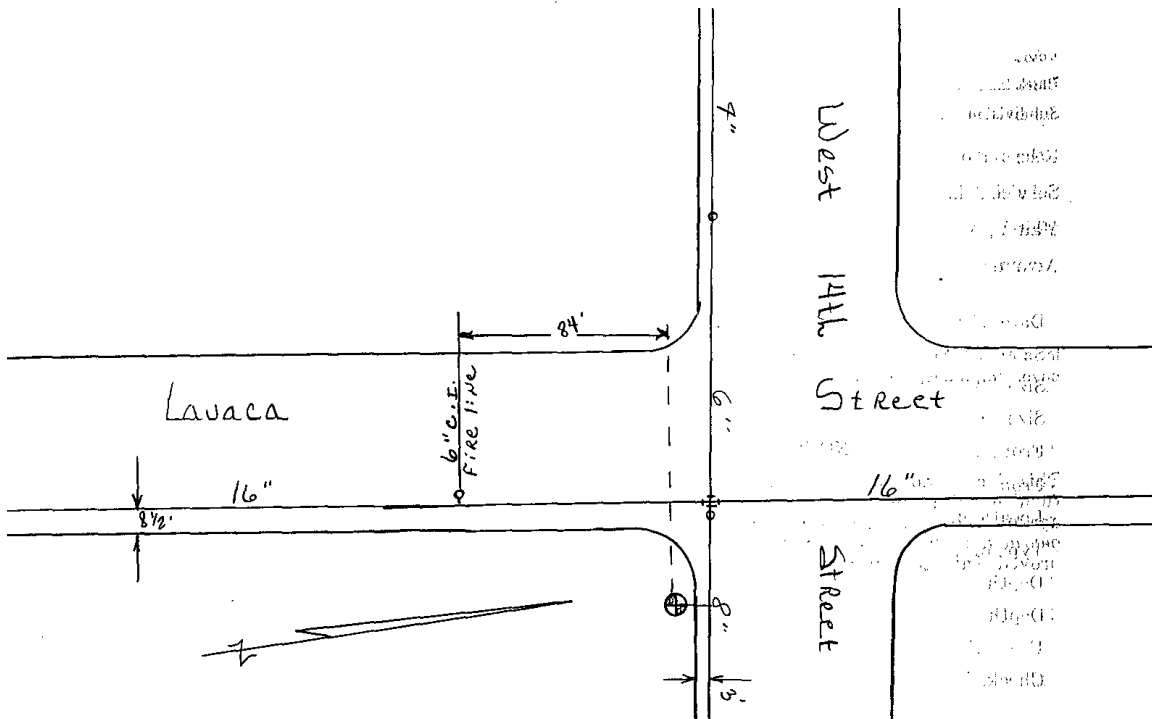
Lot.....
 Block.....
 Subdivision.....
 Received of Country Store Gallery
 Service Address 1304 Lavaca St.
 Mailing Address.....
 Amount.....

WATER SERVICE PERMIT
Austin, Texas

E No ²¹⁵83619
 Sub. 445
 Date 4/8/75
 Size of Tap 6" F.L.

Date of Connection.....	
Size of Tap Made.....	
Size Service Made.....	
Size Main Tapped.....	
From Front Prop. Line to Curb Cock.....	
From Prop. Line to Curb Cock.....	
Location of Meter.....	
Type of Box.....	
Depth of Main in St.....	
Depth of Service Line.....	
From Curb Cock to Tap on Main.....	
Checked by Engr. Dept.....	

No. Fittings	Size
Pipe	
Corp. Cock	
Cop. to Iron ell	
Cop. to Cop. ell	
Cop. to Iron Coupling	
Cop. to Cop. Coupling	
Angle Stop	
Stop	
Bushing	
Nipples	
Service Clamp	
Valve	
Meter Box	
Lock Lid	
Drain Tile	
Drain Tile Lid	
Stop & Drain	
Job No.	
Foreman	



Water tap permit, 1975

Historic Resources Survey for Old Austin Neighborhood Association

June 26, 2020



Prepared for
Old Austin Neighborhood
Association

Prepared by
HHM & Associates, Inc.
Austin, Texas



Thu, 21 Nov 2019



Thu, 21 Nov 2019

IDENTIFICATION

Address 1304 LAVACA ST A
 Appraisal District ID 199827
 Addition/Subdivision OLD CITY SUBD
 Legal Description LOT 1 BLK A OLD CITY SUBD

Owner Name PHARR PARADISE PARK LLC
 Owner Mailing 303 W 14TH ST
 Address AUSTIN TX 78701

HISTORY

Current name
 Current use Vacant
 Year built 1930 (source: In field estimate, 1935 Sanborn)

Historic Name
 Historic Use Commercial
 History Notes Comment by Steve Sadowsky per draft review: This is a 1930s cottage, not a bungalow and may have significance in its later life as Dewey Bradford's art gallery specializing in Texas and Southwestern art - it was from here that LBJ and Lady Bird purchased

CLASSIFICATION

Primary/Secondary Primary/Primary resource
 Property Type Store per 1935 Sanborn
 Form/Plan Rectangular
 Stylistic Influence(s) Craftsman

MAJOR PHYSICAL CHARACTERISTICS

No. of Stories 1
 Exterior Material(s) Wood, Stone
 Roof Form Side-gabled
 Window Type(s) Fixed, Double-hung
 Window Material(s) Metal, Wood

INTEGRITY

Alterations Some windows replaced, Some exterior wall materials replaced, Porch enclosed (likely ca. 1965)
 Additions Additional story added (extant by 1935-1961 Sanborn)
 Notes Most alterations within period of significance

PREVIOUS EVALUATIONS

Designations (Survey No. HHM 1984 Survey: Site No: J-23-247; Est Date: 1870; Materials: brick/frame; Priority: 2; City Scan: CHBS 2018 - Form: Residential/Detached/Duplex; Estimated Date: 1965; Style: Craftsman; Integrity Score: 0)
 Surveys HHM 1984 Survey: Site No: J-23-247; Est Date: 1870; Materials: brick/frame; Priority: 2; City Scan: CHBS 2018 - Form: Residential/Detached/Duplex; Estimated Date: 1965; Style: Craftsman; Integrity Score: 0

LOCAL RECOMMENDATIONS

Designation Not eligible for local designation
 Justification Lacks integrity
 Applicable Criteria
 Area(s) of
 Significance
 District Name
 Status (N/C)

NATIONAL REGISTER (NRHP) RECOMMENDATIONS

Designation Not eligible for NRHP
 Justification Lacks integrity
 Applicable Criteria
 Area(s) of
 Significance
 District Name
 Status (N/C)

**IDENTIFICATION**

Address	1304 LAVACA ST B	Owner Name	PHARR PARADISE PARK LLC
Appraisal District ID	199827	Owner Mailing	303 W 14TH ST
Addition/Subdivision	OLD CITY SUBD	Address	AUSTIN TX 78701
Legal Description	LOT 1 BLK A OLD CITY SUBD		

HISTORY

Current name		Historic Name	
Current use	Commercial	Historic Use	Commercial
Year built	1965 (source: Appraisal district)	History Notes	

CLASSIFICATION

Primary/Secondary	SecondarySecondary resource
Property Type	Garage
Form/Plan	Garage
Stylistic Influence(s)	No stylistic influences visible

MAJOR PHYSICAL CHARACTERISTICS

No. of Stories
Exterior Material(s)
Roof Form
Window Type(s)
Window Material(s)

INTEGRITY

Alterations
Additions
Notes

PREVIOUS EVALUATIONS

Designations
Surveys

LOCAL RECOMMENDATIONS

Designation	Not eligible for local designation
Justification	Lacks integrity
Applicable Criteria	
Area(s) of	
Significance	
District Name	
Status (N/C)	

NATIONAL REGISTER (NRHP) RECOMMENDATIONS

Designation	Not eligible for NRHP
Justification	Lacks integrity, Lacks significance
Applicable Criteria	
Area(s) of	
Significance	
District Name	
Status (N/C)	