

ZONING CHANGE REVIEW SHEET

CASE NUMBER: TBD

HLC DATE: May 4, 2022; June 1, 2022

APPLICANT: Historic Landmark Commission (owner-opposed)

HISTORIC NAME: TBD

WATERSHED: Lady Bird Lake

ADDRESS OF PROPOSED ZONING CHANGE: 213 W. 4th St.

ZONING CHANGE: CBD to CBD-H

COUNCIL DISTRICT: 9

STAFF RECOMMENDATION: Do not recommend the proposed zoning change from central business district (CBD) to central business district-historic landmark (CBD-H) combining district zoning. The applicant has amended the original proposal (see A.7-4 to A.7-5) to include façade retention in order to better comply with the Citywide Design Standards and implement Commission feedback.

QUALIFICATIONS FOR LANDMARK DESIGNATION: Architecture, community value, and historical associations

HISTORIC LANDMARK COMMISSION ACTION: May 4, 2022: Leave the public hearing open and initiate historic zoning (Koch, Little; 8-0)

PLANNING COMMISSION ACTION:

CITY COUNCIL ACTION:

DEPARTMENT COMMENTS: The *Historic Buildings in the Warehouse District Survey* (draft, ca. 2009) lists the property as high priority for inclusion in a potential historic district.

CASE MANAGER: Kalan Contreras

PHONE: 512-974-2727

NEIGHBORHOOD ORGANIZATIONS: Austin Independent School District, Austin Lost and Found Pets, Austin Neighborhoods Council, City of Austin, City of Austin Downtown Commission, Downtown Austin Alliance, Friends of Austin Neighborhoods, Homeless Neighborhood Association, Neighborhood Empowerment Foundation, Preservation Austin, SELTexas, Sierra Club, Austin Regional Group

BASIS FOR RECOMMENDATION:

§ 25-2-352(3)(c)(i) *Architecture*. *The property embodies the distinguishing characteristics of a recognized architectural style, type, or method of construction; exemplifies technological innovation in design or construction; displays high artistic value in representing ethnic or folk art, architecture, or construction; represents a rare example of an architectural style in the city; serves as an outstanding example of the work of an architect, builder, or artisan who significantly contributed to the development of the city, state, or nation; possesses cultural, historical, or architectural value as a particularly fine or unique example of a utilitarian or vernacular structure; or represents an architectural curiosity or one-of-a-kind building.*

The building at 213 W. 4th St. is a good example of a small-scale commercial building with distinctive brickwork. It is one story, with a symmetrical façade surmounted by a stepped parapet. Brick columns divide the building into five bays. Four of the columns appear original, with a narrower second bay from the left as the building entrance. A secondary entrance at the rightmost bay appears to be a modification. Storefront windows and door openings have been modified, including two recessed bays to create outdoor seating. Transom windows appear original. Decorative brickwork includes a soldier course above the transoms, raised friezes, and corbelling at the parapet. The building has a glass-enclosed rooftop structure.

§ 25-2-352(3)(c)(ii) *Historical Associations*. *The property has long-standing significant associations with persons, groups, institutions, businesses, or events of historic importance which contributed significantly to the history of the city, state, or nation; or represents a significant portrayal of the cultural practices or the way of life of a definable group of people in a historic time.*

The Patton-Eichenbaum Building was built ca. 1928 as the Southland-Red Ball Motor Bus Company offices and garage. The bus depot was at 605 Brazos Street near the Driskill Hotel. Patton Transfer Company used this building as their garage in the early 1930s; by the mid-1930s, it was functioning as a bus garage again, for Bowen Motor Coaches and the Kerrville Bus Company. The Lower Colorado River Authority Operations Division used the building in the early 1940s. Dill's, a manufacturer of Venetian blinds and window shades, moved here from 404 Colorado Street by the end of 1944.

Harold Eichenbaum, who crafted window displays, had his business here from the late 1940s through the early 1980s.¹ Harold Eichenbaum's Displays, the largest decorations manufacturing firm of its kind in Texas, was known for its flocked Christmas trees and other holiday designs.² Eichenbaum was also lauded as a parade float artist and was hired to decorate the Governor's Mansion for several holiday events. Before moving to 4th Street, Eichenbaum began his career in the 1930s as a theater designer for the Paramount and other movie houses associated with Interstate Theaters, then owned by the influential Novy family. Eichenbaum, whose family was part of Congregation Beth Israel, was encouraged by his mother and his wife to aid Jewish refugees fleeing Nazi Germany. He enlisted the help of Louis Novy, who sponsored Alfred Rosenthal in his escape from Dachau. "He was a very good man," recounts Rosenthal in a 2010 interview.³

The building was converted to lounge uses beginning in the early '90s with the opening of Kansas, a gay bar. It subsequently housed Boyz Cellar beginning in the late '90s, Qua beginning in 2007,⁴ and Sellers beginning in 2017.

The property's historic uses are typical of buildings within the downtown Warehouse District. It does not appear to have individually significant associations, though the Commission may consider Harold Eichenbaum's contributions to local theater and event design, as well as seasonal commerce in Austin. Two houses owned and occupied by the Eichenbaum family are extant and intact; these also include Tressa Eichenbaum, a leader in Austin's Jewish community, in their associations.

§ 25-2-352(3)(c)(iv) Community Value. *The property has a unique location, physical characteristic, or significant feature that contributes to the character, image, or cultural identity of the city, a neighborhood, or a particular group.*

As a building within the Warehouse District—an area historically associated with Austin's LGBTQIA+ businesses, gathering spaces, and community nexus—that currently houses LGBTQIA+-centric businesses, it is important to recognize and examine any possible connections within the historic period under the Community Value criterion. However, this property's documented association with Austin's LGBTQIA+ community does not appear within the historic period. The property possesses a unique location and physical characteristics as part of the Warehouse District, but this association in itself is not sufficient for the building to individually qualify for landmark designation.

PARCEL NO.: 0206011604

LEGAL DESCRIPTION: LOT 10 BLOCK 028 ORIGINAL CITY

ESTIMATED ANNUAL TAX ABATEMENT: \$20,154.88 total (non-homestead, no cap); city portion: \$7,075.66

APPRAISED VALUE: \$3,793,369

PRESENT USE: Nightclub/Bar

DATE BUILT: ca. 1936

INTEGRITY: The building appears to retain a moderate degree of integrity. Modifications include changes to window and door patterns and a rooftop addition.

PRESENT OWNERS (TCAD): 213W4ATX LLC, 421 E SIXTH ST, 78701-3739

ORIGINAL OWNER(S): Southland Red Ball Motor Bus Company

OTHER HISTORICAL DESIGNATIONS: None

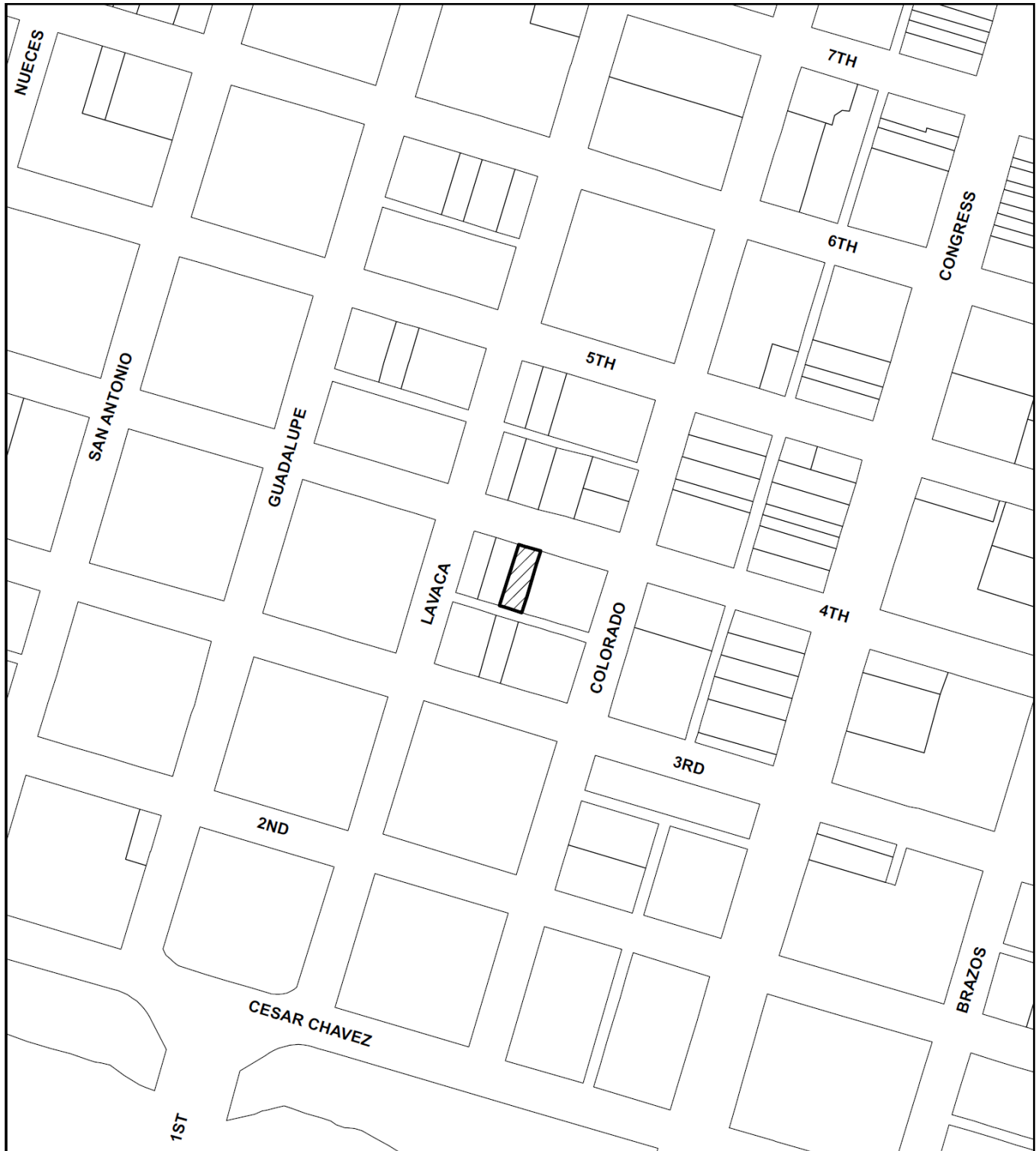
¹ From Steve Sadowsky, *Narrative History of Buildings in Austin's Warehouse and Wholesale Districts*, undated (ca. 2009).




² Mary McDonald, "In Lieu of North Pole, Visit Local Santa Claus Shop," *Austin Statesman*, Dec. 16, 1952, A11.

³ <https://discoverljbj.org/item/oh-rosenthala-20101029-1-12-16>

⁴ Sadowsky, 2009.

LOCATION MAP



-  SUBJECT TRACT
-  PENDING CASE
-  ZONING BOUNDARY

1" = 250'

NOTIFICATIONS

CASE#: GF 22-047417
LOCATION: 213 W 4TH STREET



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.

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HISTORIC LANDMARK COMMISSION
DEMOLITION AND RELOCATION PERMITS
MAY 4, 2022
DA-2022-040962; GF-2022-047417
213 WEST 4TH STREET

PROPOSAL

Partially demolish a portion of a ca. 1928 commercial building and reconstruct the façade.

PROJECT SPECIFICATIONS

- 1) Partially demolish and reconstruct building façade. The character of the brickwork, opening patterns, and other design details will be accurately reconstructed. Existing brick will be salvaged and reused in the reconstruction, with paint removed or the bricks turned to reveal the unpainted side. Transom windows will be retained or replicated, and storefront windows and doors will be fabricated to complement the design and era of the building.
- 2) Reinstall Oilcan Harry's signage from the adjacent façade at 211 W. 4th Street.
- 3) Construct a high-rise tower with more than a 5' setback from the building façade. Behind the parapet, the garage levels will be clad in a simple screen in a dark bronze color.

DESIGN STANDARDS

The City of Austin's [Historic Design Standards](#) (March 2021) are based on the Secretary of the Interior's Standards for Rehabilitation and are used to evaluate projects at historic landmarks and within historic districts. The Warehouse District was previously identified by Historic Preservation Office staff as a potential historic district. The following standards are applicable in considering the proposed project:

Repair and alterations

1. General standards

These standards do not explicitly address reconstruction, but emphasize retaining historic materials in place, planning for repair when needed due to deterioration, and replacing materials only when deteriorated beyond repair. For this project, reconstruction is not proposed based on the existing conditions of the buildings. Rather, it is a means of protecting original building materials from damage during construction of the proposed high-rise tower.

4. Exterior walls and trim

These standards emphasize retaining historic masonry walls and using replacement mortar that matches the historic mortar in composition, joint profile, and color. For this project, the existing brick will be reused, with paint removed or the bricks turned to reveal the unpainted side. Care will be taken to match the masonry patterns and detailing in reconstruction.

5. Windows, doors, and screens

11. Commercial storefronts

Standards in these sections emphasize retention of historic materials, or where elements have been previously altered or replaced, using new designs and materials that are compatible with the scale and style of the building.

The building retains original transom windows, but storefront windows and doors have been altered within existing openings, including two recessed bays for outdoor seating. The project entails retaining or replicating the transom windows. Below, new glazing and doors within these openings present a compatible treatment that will maintain the overall configuration of the façade.

Commercial additions

2. Scale, massing, and height

These standards emphasize that additions should appear subordinate to a historic building. Within an urban setting surrounded by high-rise towers, the standards allow vertical additions that are set back at least 20' behind the building parapet, with a potential 5' cantilever forward at a greater height. The proposed tower is set back 5' behind the parapet. The material and color selection are intended to differentiate the addition and cause it to visually recede behind the parapet, such that it does not overwhelm the building despite the shallower setback.

Summary

The proposal to demolish and reconstruct the building façade, rather than retain it in place, does not meet the standards that would be applied in review of proposed work to a historic landmark. However, it represents a compromise solution intended

to maintain the streetscape character of this block of the Warehouse District. The project entails careful reconstruction using the existing brick and accurately capturing building details. The design of the tower includes a vertical hyphen with a restrained architectural treatment, set back from and intended to visually recede behind the parapet.

COMMITTEE FEEDBACK

The Architectural Review Committee provided feedback on the proposed project on April 11, 2022. Committee members emphasized the importance of historical accuracy and retention of historic materials and patterns in treatment of the building façades. The building façades should be preserved in place during construction, or if reconstructed, involvement of a preservationist on the project team and rigor in field measurements is critical. Different brick treatments on the various façades gives each building a distinct character. Restoration of missing or altered features should be based on documentary or physical evidence of an earlier configuration. Transoms and fenestration patterns should be maintained.

The relationship between this block of warehouses and the landmark Nelson Davis Warehouse across Colorado should be considered. At the corner of 4th and Colorado, committee members recommended retaining the masonry of the corner building, with fenestration removed to create an open-air plaza, rather than removing the corner entirely.

The setback of the new tower is critical to not overwhelming the warehouse façades. Committee members appreciated the neutral color and texture of the tower garage cladding at this level. Greenery at the parapet level would detract from the historic character of the warehouses.

STAFF RECOMMENDATION

In consideration of the applicant's commitment to reconstruct the building façade, release the associated permits upon completion of a City of Austin Documentation Package.

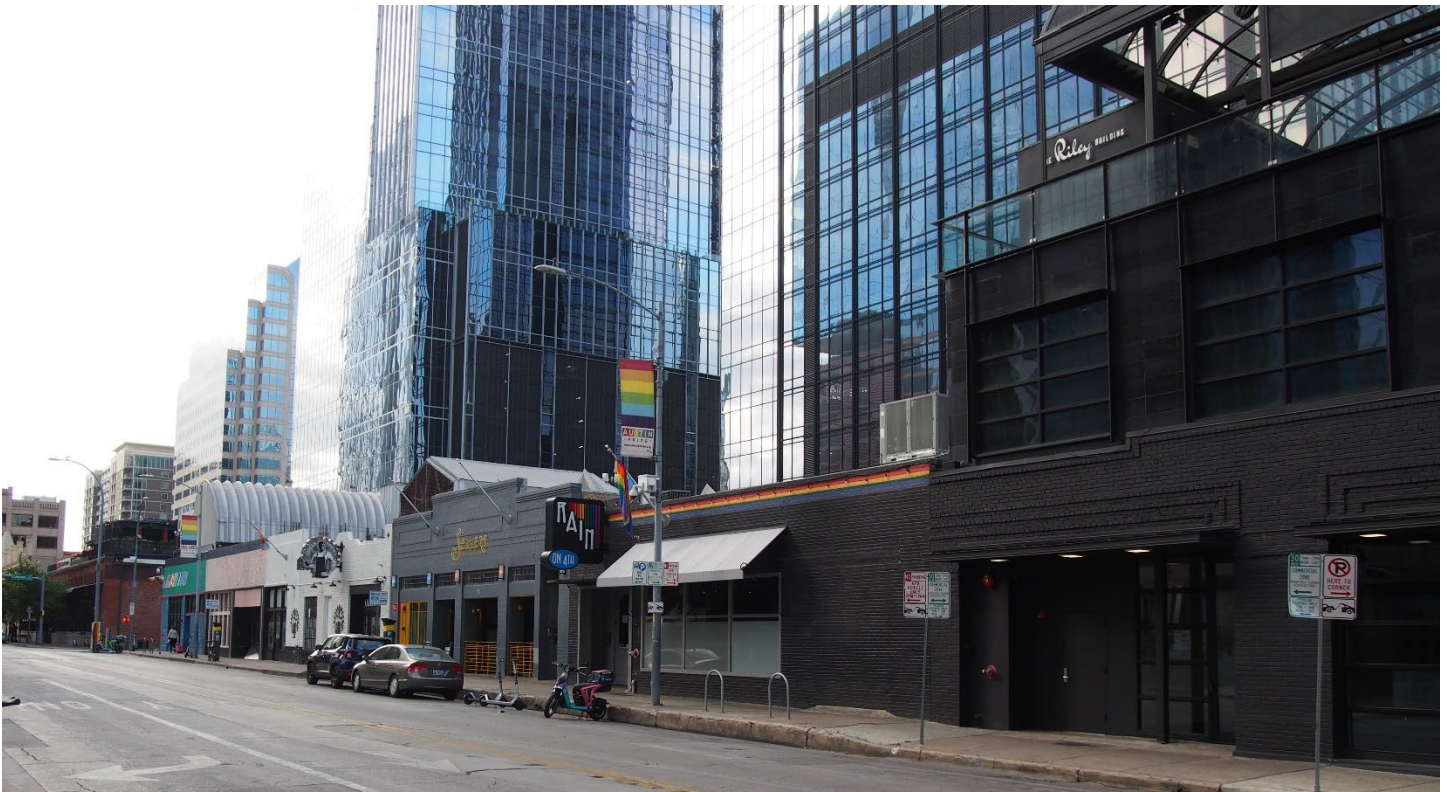
PROPERTY INFORMATION

Photos

213 W. 4th Street, 1979 photograph.
House Building File: 4th W. 213, Austin History Center, Austin Public Library.



213 W. 4th Street, Historic Preservation Office staff, April 2022.



200 block of W. 4th between Colorado and Lavaca streets. Note that buildings at 217 and 219 W. 4th Street (in foreground) are outside of the project area. Historic Preservation Office staff, April 2022.

Occupancy History

City Directory Research, November 2008 and April 2022

1985-92	213 W. 4 th St.	Vacant
1987	213 W. 4 th St.	Thomas James Mayeux, AIA (architect)
1981	213 W. 4 th St.	Harold Eichenbaum Displays, Inc. (window displays) Harold Eichenbaum, proprietor
1964-75	213 W. 4 th St.	Harold Eichenbaum Displays (window displays) Harold Eichenbaum and Tommie E. Craig, proprietors
1949-63	213-15 W. 4 th St.	Harold Eichenbaum Displays (window displays) Harold Eichenbaum and Tommie E. Craig, proprietors
1947	213 W. 4 th St.	Dill's (venetian blind manufacturers) Note: Dill's had previously been located at 404 Colorado Street; the northwest corner of 4 th and Colorado Streets (including 400 and 404 Colorado) suffered a fire in 1946.
1944-45	213 W. 4 th St.	Southwestern Bell Telephone Co. (warehouse)
1941-42	211-213 W. 4 th St.	Lower Colorado Authority (Operating Division)
1940	213 W. 4 th St.	Brazelton Equipment Company William L. Brazelton, proprietor
1937-39	213 W. 4 th St.	Bowen Motor Coaches (garage) F. M. Thomas, agent Note: The main office of Bowen Motor Coaches was at 118 E. 10 th Street.
1935	213 W. 4 th St.	Bowen Motor Coaches (garage) B. Bradley, terminal superintendent

Kerrville Bus Co. (garage)

Guy G. Griggs, manager

Note: The terminal for both Bowen Motor Coaches and the Kerrville Bus Company was at 708 Brazos Street.

1932-33	207-213 W. 4 th St.	Address not listed
1930-31	207-209 W. 4 th St.	Patton Transfer Company garage Deacon O. and William T. Patton, proprietors Note: The main office of Patton Transfer was at 421 Congress Avenue.
1929	205 W. 4 th St.	Southland Red Ball Motor Bus Company (office) Guy J. Shields, general manager Note: The depot for Southland Red Ball Motor Bus Company was at 605-07 Brazos St.
	207-209 W. 4 th St.	Southland Red Ball Motor Bus Company (garage)
1927	-	Note: The address of 209 W. 4 th Street is the highest in the block; the entire south side of the 200 block of W. 4 th Street was residential.

Permits

Paul O. Simms 213 West 4th St.

11 28 10

Original City

add partition in bldg. and repair

26452 12-1-44 \$250.00

"Dill's"

Building permit, 1944, to local insurance agent Paul O. Simms for the construction of a partition in the building in 1944. Another permit for an awning was issued to Simms for Dill's in 1945. Dill's, a manufacturer of Venetian blinds and window shades, is listed as the occupant of the building in the 1947 city directory.

OWNER	ADDRESS 213 West 4th		
PLAT 7	LOT 10	BLK 28	
SUBDIVISION	Original City		
OCCUPANCY	sign		
BLD PERMIT #	146685	DATE 12-6-74	OWNERS ESTIMATE 300.00
CONTRACTOR	Duplex Adv.		NO. OF FIXTURES
WATER TAP REC #	SEWER TAP REC #		

Sign permit, 1974

The building was remodeled in 1985 as an office—the permit describes the building as a shell. It was remodeled again for various occupants: architect's studio in 1986, an advertising agency in 1987, an architect's studio in 1988, and multiple cocktail lounges and nightclubs beginning in 1995.

Beautiful Windows

begin with

**VENETIAN BLINDS**

Coolcraft Venetian Blinds

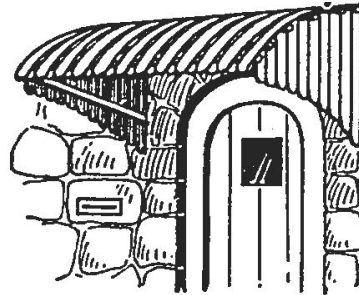
Are Blinds of Quality

Built of the finest materials available. Furnished in either wood or Flex-alum slats (aluminum).

Selection of colors.

**SLATS-O-WOOD****The Zephyr Awning**

- For year around protection.
- For beauty
- For comfort
- Protect windows and doors from sun and rain.

**Door Hood**

Our designers will be happy to call at your home or office to estimate your needs if you will please Dial 8-1684.

DILL'S**213 West 4th**

Advertisement for Dill's, Austin American, Oct. 19, 1947, A4.



THE EXPERTS' TOUCH — Tommy Craig, left, and Harold Eichenbaum, partners at Eichenbaum Displays, add strings of colored beads to one of their famous flocked Christmas trees. The snowy, fluffy rayon fiber which forms the flocking this

year is sprayed on with a special flame-proof adhesive—a new safety device on which the local display firm experimented this summer. The popular trees are shipped as far as Maine to decorate business firms and private homes.—(Neal Douglass Photo.)

See article, following page.

In Lieu of North Pole, Visit Local Santa Claus Shop

By MARY McDONALD

Santa Claus's shop was too far away, even by jet sleigh, so we visited Harold Eichenbaum Displays in Austin, instead—and were glad we did.

Here we found colorful and unique decorations of all sorts which, we'll bet two to one, rival anything in Ol' Saint Nick's place of business.

Mr. Eichenbaum and his partner, Tommy Craig, even have a shop similar to Santa Claus's in which, at this time of the year, a soft, furry material is blown about, slightly resembling a snowy wonderland.

This is the beginning of his famous and fabulous "flocked" Christmas trees, which he ships as far as Maine. This year he has added to his flocked trees, a flame-proof process developed by him which should ease the minds of all candle-lighters, cigarette-smokers and open fire enthusiasts.

A fireproof adhesive makes the special rayon fiber, which forms the flocking, stick to the trees. The rayon fiber is sprayed on with special equipment in any color. There are delicate orchids, pastel pinks, sky blues, but the traditional Christmas white is most popular.

"The largest tree we've flocked is a 12-foot pink tree" for a local department store, said Mr. Eichenbaum. This Christmas over 200 flocked trees will adorn homes and business firms, he added.

Eichenbaum's, which is the largest decorations manufacturing firm of its kind in Texas, is specially noted for the flocked trees at this time of the year, it also features all types of other Yule decorations. Manger scenes are spotlighted in one corner, ephemeral

angels hang from the ceiling, papermache Santa Clauses sit in mechanically-rocking sleds filled with toys.

Eichenbaum's has prepared Christmas decorations for the second largest store in the South this year—a large Memphis, Tenn., department store in which are hanging 80 huge, sparkling hand-decorated bells. It took exactly a week to even pack the bells.

Window displays and special party decorations for all occasions have been shipped by the Eichen-

baum's to regular customers over 33 states. They have topped the old story of selling a refrigerator to the Eskimos—they ship totum poles to Canada. Five salesmen represent the Austin business in the United States.

Seven employees assist Mr. Eichenbaum and Mr. Craig in the large store at 213 West Fourth Street.

It is almost unimaginable what can be found in the display store where most anything is used to make all kinds of "whirl-a-majigs," as Mr. Craig calls some of the decorative articles.

For Christmas wreaths, door swags and trees plus other festive decorations they are stocked with candy canes of all sizes, angel hair in various shades, bits of glass, spangles, bells, ornaments and fluffs of every description. Put together they magically change into startling and fascinating displays for commercial windows or private homes.

Mary McDonald, "In Lieu of North Pole, Visit Local Santa Claus Shop," Austin Statesman, Dec. 16, 1952, A11.



Austin Statesman/UPI

Harold Eichenbaum, left, and an unidentified workman check final details on the decorations for the "austerity ball" which will celebrate the beginning of Governor Price Daniel's third term, and the unprecedented sixth term which begins Tuesday for Lieutenant Governor Ben Ramsey. The 8-foot state seal Eichenbaum is bending over is made of fiberboard,

and is white with "bluebonnet blue" star and lettering. It will hang above the state entrance through which dignitaries will descend to the floor of the Municipal Auditorium for the grand march Tuesday night. The workman is putting finishing touches on a papier mache figurine which will hold fresh flowers

See article, following page.

Here Tonight

Ball To Be Austere One

By BETTY MacNABB

An "austerity-type" inaugural ball will celebrate Governor Price Daniel's assumption of the state's highest office for the third time.

The inaugural ball committee, headed by Mrs. R. Max Brooks, allotted only \$1,000 for the decorations in the huge Municipal Auditorium, where the ball will take place Tuesday evening.

The decorations, which were nearing completion at Harold Eichenbaum displays on Monday, consist largely of painted fiberboard and paper, to be augmented by fresh floral displays.

A simple stage with center entrance has been prepared for the back of the auditorium, through which the dignitaries will enter

and descend short stairs to the floor for the Grand March. Fiberboard painted white and "blue-bonnet blue," and sparked with silver, will outline the stage. A railing and some papier mache figurines holding flowers will be used on stage left.

Other decorations will include red, white and blue Texas flags made of paper "floral sheeting," and an eight-foot fiberboard state seal over the top entrance. Fiberboard stars will hang under the balcony, and a number of florists are preparing flower displays and palms for the Auditorium entrance.

"We felt that, since the governor is emphasizing austerity in state government this year, and also since the inauguration is his third, that he would prefer the inauguration ball to be a modest one," said a committee member who asked to remain anonymous.

"The decoration will look all right when they're in place and spotlighted.

"They'll look fine if you just don't look too close."

Governor and Mrs. Daniel, Lieutenant Governor and Mrs. Ben Ramsey and other state officials will greet visiting guests between 7 and 8 p. m. Before the ball. Music will be provided by the Longhorn Concert Band and the Midwestern University Choir.

At the ball, Texas' First Lady, beginning her own "third term," will wear an antique gold brocade ball gown in a lace illusion floral pattern. The bodice is designed with shoulder straps of fabric folds. The molded midriff extends into a long oval panel down the back of the skirt, which is softly gathered to the midriff in front.

Mrs. Ramsey has chosen a gown of quartz pink and French vanilla in warp print and brocade Italian silk. The dress features an off-floor bell skirt.

The Daniel's 18-year-old daughter, Jeanie, a freshman at The University of Texas, will wear an ice blue satin ball gown, fashioned with beaded sunbursts. She will forego most of the festivities because of a final examination tomorrow morning.

Officials predicted the attendance at the grand ball would be so great there would be standing room only. Just the grand march alone entails 98 state officials.

The main committee has eliminated the numerous balls throughout the city this year because they felt they were no longer necessary.

Betty MacNabb, "Here Tonight: Ball to be Austere One," Austin Statesman, Jan. 17, 1961, 2.

Eichenbaum art shown

Harold Eichenbaum, whose name is recognized in the Austin field of commercial art and display design, is the artist featured in the current Bank of Austin Gallery presentation. The exhibit consists of watercolors, oils and acrylics Eichenbaum does in his leisure time.

Eichenbaum had his formal art education at the University of Texas, and more recently he has studied acrylics with Gustav Likan, whose show he follows at the bank gallery.

The Eichenbaum exhibit will continue through Nov. 19 and may be viewed during regular bank lobby hours, 9 a.m. to 2 p.m. Monday through Friday.

"Eichenbaum Art Shown," Austin American-Statesman, Nov. 10, 1976, C9.

Harold Eichenbaum

Harold Eichenbaum, 75, of Austin died Saturday.

Funeral services will be held 3:00 PM Monday in the Colonial Chapel of the Cook-Walden Funeral Home, with Rabbi Louis Firestein, Temple Beth Israel, officiating. Burial will be in Beth Israel Cemetery.

Mr. Eichenbaum was a member of Temple Beth Israel for over 50 years. He was also a member of University Lodge #1190 A.F. & A.M., where he served as Past Master; a member of the Ben Hur Shrine; Scottish Rite Bodies, and had been a member of the Downtown Rotary Club for nearly 50 years. Mr. Eichenbaum owned and operated the Harold Eichenbaum Displays, Inc., for over 30 years. He was active in various art groups.

Survivors are his wife, Tressa Eichenbaum, Austin; sons and daughters-in-law, Harold Eichenbaum, Jr., Colorado Springs, Colorado, Larry and Judy Ann Eichenbaum, Montgomery, Texas, Charles and Marilyn Eichenbaum, Houston. Three grandchildren also survive.

Those desiring to do so may make a memorial contribution to the Shrine Cripple Childrens Hospital, American Heart Association, or Temple Beth Israel.

Arrangements by Cook-Walden Funeral Home.

Obituary of Harold Eichenbaum, who had a window display company here from the late 1940s through the early 1980s, Austin American-Statesman, Apr. 1, 1985.

Services set for Austin artist

The funeral for Harold Eichenbaum, 75, of Austin, a longtime art supply store owner who was well-known for his theatrical designs, will be at 3 p.m. today at Cook-Walden Funeral Home.

Eichenbaum, who died Saturday, will be buried in the Beth Israel Cemetery.

Windy Winn, an Austin artist and illustrator, called Eichenbaum a pioneer in theatrical design. Eichenbaum designed large cutout displays that were placed outside movie theaters. They included designs outside the Paramount Theatre for the world premier of *The Best Little Whorehouse in Texas*.

The store he operated for more



Harold Eichenbaum was well-known for his movie displays.

than 35 years, Harold Eichenbaum Displays Inc., began on the third floor of the Paramount. The shop is now located at 2835-C Real St.

He designed the floats for the Aqua Festival and the University of Texas Round Up for many years, Winn said.

Eichenbaum was also one of the first aerial news photographers for

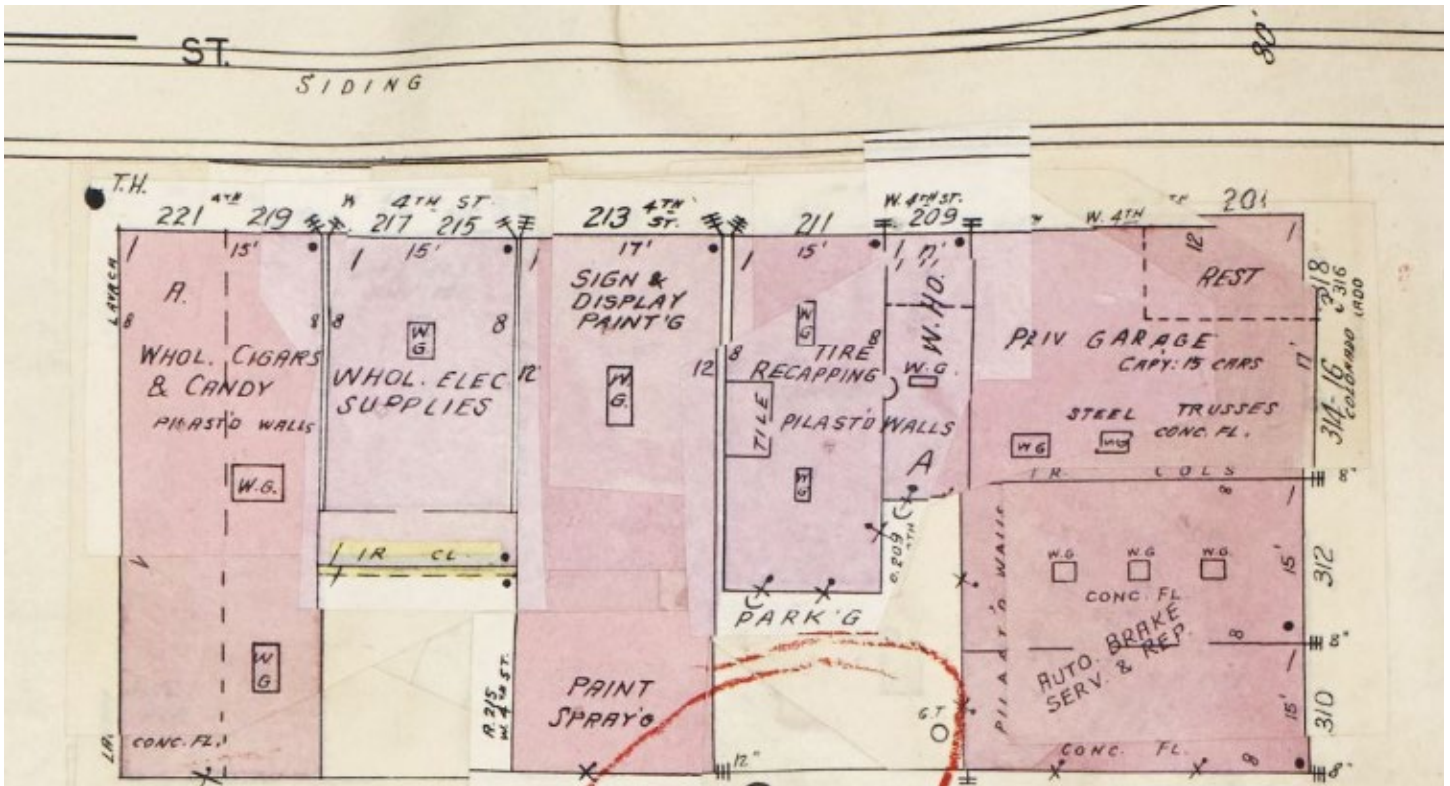
Fox Movietone News, a newsreel company.

A weekend painter, Eichenbaum was active in many art groups, including the Waterloo Watercolor Group, Texas Fine Arts Association, Austin Professional Artists, and Laguna Gloria.

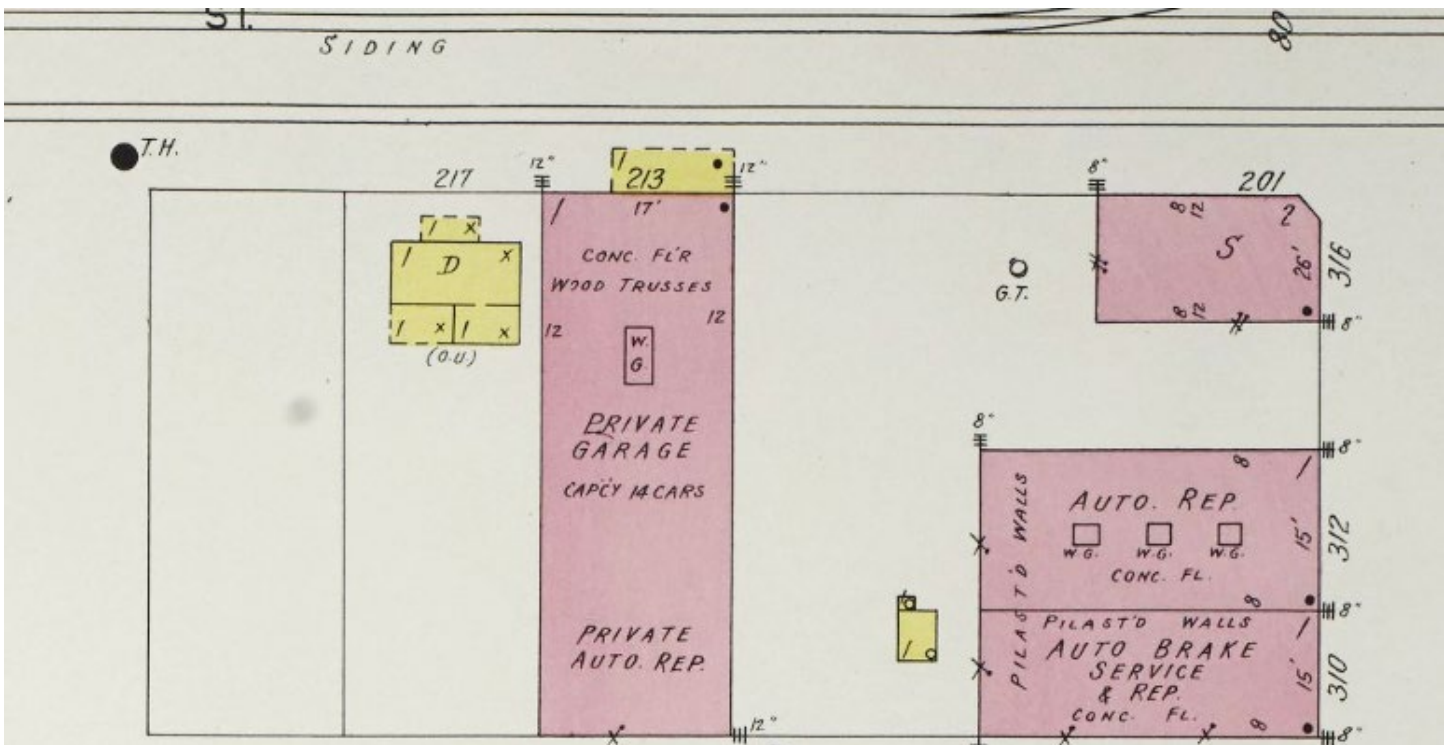
Eichenbaum was a member of the Temple Beth Israel and Downtown Rotary for more than 50 years, as well as a past master of the Masonic University Lodge #1190 A.F. & A.M., and a member of the Ben Hur Shrine and Scottish Rite Bodies.

Survivors include his wife, Tressa, Austin; sons Harold of Colorado Springs, Co., Larry of Montgomery, and Charles of Houston; and three grandchildren.

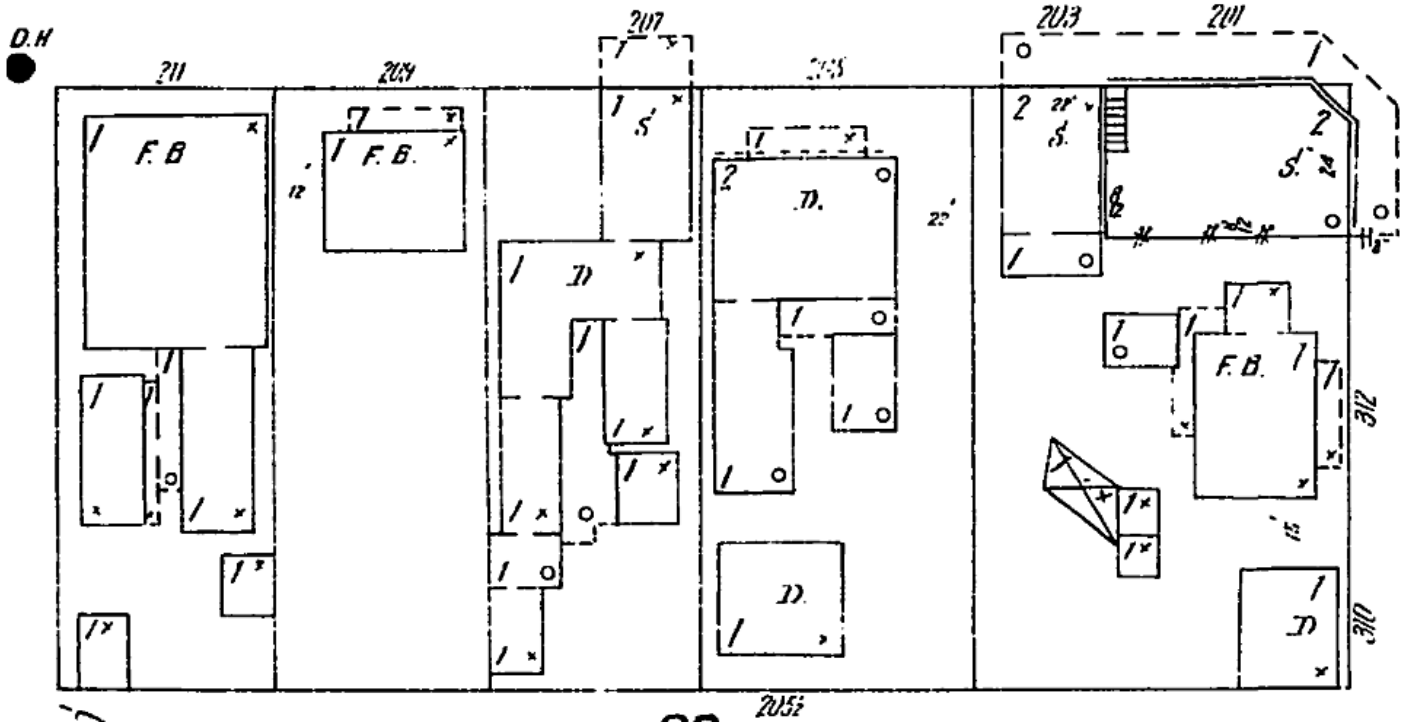
Sanborn Fire Insurance maps



The 1961 map shows the building still with two addresses but with only one use, auto brake service and repair.
 Sanborn Fire Insurance Map, 1961, Vol. 1, Sheet 13, accessed via Library of Congress,
https://www.loc.gov/resource/g4034am.g4034am_g08415196101?sp=18&st=image.



The 1935 map shows the current building on the north side of the alley, divided into two automobile-related uses, brake service on the south end and auto repair on the north end. The 1935 city directory shows Earle E. Burkhalter's Spring and Bumper Service at 310 Colorado and Puryear and Caswell's OK Garage at 312 Colorado.
 Sanborn Fire Insurance Map, 1935, Sheet 13, accessed via Library of Congress,
https://www.loc.gov/resource/g4034am.g4034am_g084151935/?sp=18&st=image.



The 1900 map shows the lot (middle of the block) as a one-story store with an awning at the street with several dwelling units to the rear, all with an address of 207 W. 4th St. City directories indicate that Henry Koch had a restaurant at 207 W. 4th St. in the early 1910s, which was likely in the front part of the complex shown on this map. The buildings shown here were demolished in the late 1920s for the construction of the Southland Red Ball Motor Bus Company garage, which first appears in the 1929 city directory. Sanborn Fire Insurance Map, 1900, Sheet 3, accessed via ProQuest Digital Sanborn Maps, <https://digitalsanbornmaps.proquest.com>.