

**The Bartholomew-Robinson Building/  
Texas Osteopathic Medical Association  
Rehabilitation Story**

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### **The Bartholomew-Robinson Building/ Texas Osteopathic Medical Association Rehabilitation Story**

As a native Austinite, I was delighted with the opportunity to research the transformation of 1415 Lavaca. Over the years I have noticed several changes to this property but the recent and dramatic change is the result of the purchase of the building by the Texas Osteopathic Medical Association who hired Heimsath Architects to design the renovation. After the construction process began, it became apparent that many of the walls were quite old. Consequently, Volz and Associates, Inc., an architecture firm that specializes in historic preservation, was hired as a consultant to research the history of the building. They discovered that some of the materials date back to about 1885. Also that the building had two historically significant owners: Eugene Carlos Bartholomew and Madeline Robinson Shipp. In the Fall of 1998, the Bartholomew-Robinson Building (1415 Lavaca) was recognized by the Heritage Society of Austin for "the rehabilitation worked performed by the present owners."<sup>1</sup> This process was not without challenges and in this paper I will describe the project process, management, and product as well as critique all three in order to learn more about the reality of preservation.

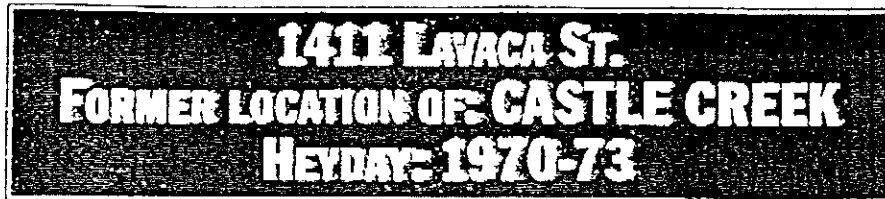
The Texas Osteopathic Medical Association (TOMA) is a trade association with a membership of about 2500 and a professional staff of six. Paula Yeamans is the Associate Executive Director and was quite helpful in providing information for my study. The whole process began with a vote by the House of Delegates to pass a resolution that TOMA should move from their Round Rock, Texas, address to a location as close as possible to the Texas State Capital. Some local TOMA members, including Royce Keilers, became members of the Building Committee to the search.<sup>2</sup> A Congress Avenue situation was considered and Heimsath Architects, old family friends of Royce Keilers, were hired to prepare a presentation for adapting the space. This Congress Avenue plan was rejected and the search continued. The property at 1415 Lavaca, Austin, Texas, former home of Castle Creek Club and Capital Oyster Bar (Figure 1), came to the attention of the Building

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<sup>1</sup> Peter Flagg Maxson. Letter from Maxson, Chair of the Heritage Society of Austin Awards Committee to Lynn Smith dated November 9, 1998.

<sup>2</sup> Paula Yeamans, Associate Executive Director of the Texas Osteopathic Medical Association. Interview conducted by Lynn Smith on November 12, 1998.

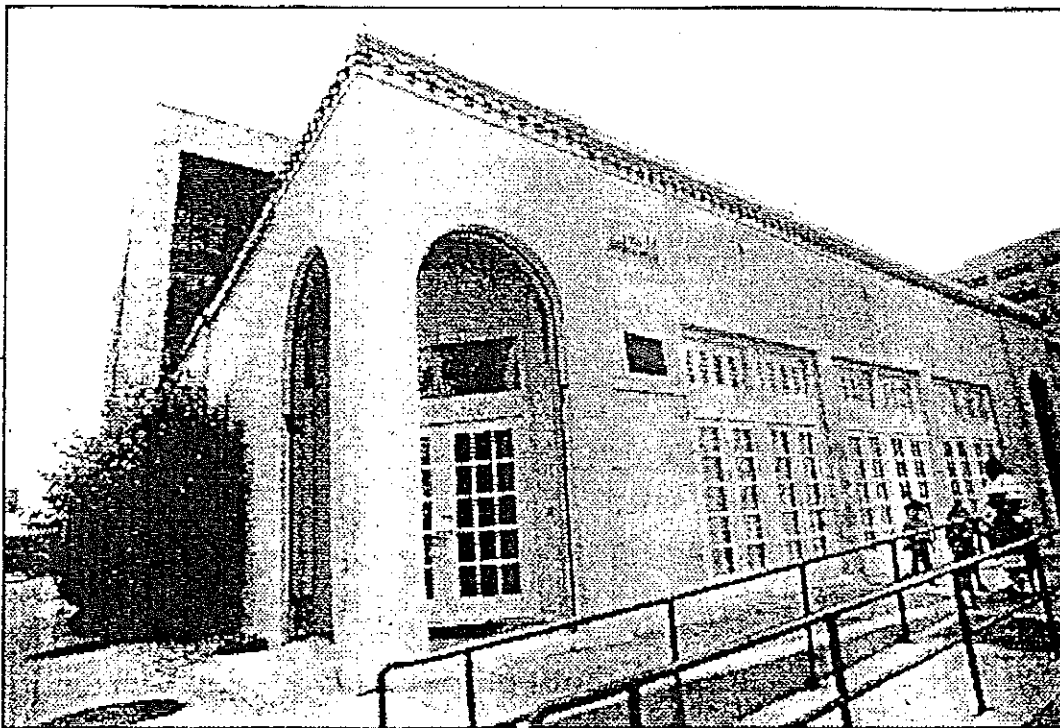
**Figure 1** - A copy of a document found in the notebook containing information on the history of the property prepared by Volz & Associates, Inc.



**“I** wouldn't want to call Castle Creek a folk club; we sometimes had acts like Little Feat and Muddy Waters, but we

were definitely a listening club. I used to go around every night and ask people to stop talking; if they didn't we'd kick 'em out. I'm a lyric freak and we had some of the best songwriters in the world like John Prine, Willie Nelson and Steve Goodman. Then, we also had bluegrass players like Earl Scruggs

and Doc Watson. One night Jerry Jeff Walker asked me if a friend of his from Florida could play for five or 10 minutes and it turned out to be Jimmy Buffett. He came back and played many times and just loved the place. In fact, when Buffett



plays Southpark on Sept. 21. I bet you anything he mentions Castle Creek from the stage. He always does."

**TESTIMONY FROM:** local impresario Tim O'Connor, who co-owned Castle Creek with Doug Moyes before leaving to work for Willie Nelson, whom he met at the club, in '72.

**FOOTNOTE:** Before Castle Creek, the location was home of the Chequered Flag. Afterward, it housed the Comedy Workshop, where Bill Hicks was a regular. The building is being remodeled as the future home of the Texas Osteopathic Medical Association.

Committee. The actual building was in very bad condition but the location was perfect, just 2 blocks from the Capital.<sup>3</sup> Royce Keilers, a former President of TOMA who is experienced in purchasing older buildings for his personal investments, said "this is it." In April of 1995 the Board of Directors approved the purchase of 1415 Lavaca for the new headquarters for TOMA.<sup>4</sup>

After the property was purchased, Ben Heimsath began designing with the assumption that the exterior walls would be preserved but that the interior space would be completely reallocated. Heimsath commented that there are few surviving commercial examples of the French Second Empire style with the Philadelphia City Hall being one. The Travis County Courthouse on Eleventh Street between Congress Avenue and Brazos had been another but it was torn down when the current Art Deco style building on Guadalupe Street was built. Most remaining examples of the style are homes. Therefore it seemed important to Heimsath to restore this era of the building facade (Figure 2).<sup>5</sup>

In the beginning of the project, the only historic image that Heimsath had to work with in designing the exterior was an etching from when John A. Wayland owned the property and sold groceries at this location.<sup>6</sup> The etching was published in the Daily Statesman in 1887 (Figure 3).<sup>7</sup> This image was out of scale and amateurish according to Heimsath, with the people being about the size of dogs. It was therefore, difficult to determine the correct proportions for the turrets. Heimsath was delighted when Charley Mackie, with the Heritage Society of Austin, called and said that they had been going through some old photographs and had run across a photograph of 1415 Lavaca with the turrets (Figure 4). This photograph is presumably from the early or mid 1880s since the dome of the Capital, built between 1882 and 1888, is not visible in the background.

After the initial drawings were done, Heimsath turned over the operation to Fred Robinson who had been hired by TOMA as a construction manager. Heimsath remained on call.

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<sup>3</sup> Ben Heimsath, AIA, President of Heimsath Architects. Interview conducted by Lynn Smith on November 20, 1998.

<sup>4</sup> Yeamans, November 12, 1998.

<sup>5</sup> Heimsath, November 20, 1998.

<sup>6</sup> Heimsath, November 20, 1998.

<sup>7</sup> Volz & Associates, Inc. "History of the Texas Osteopathic Medical Association Building" prepared by Volz & Associates, Inc., April 24, 1996.

Figure 2 - Artist rendering from initial design phase.

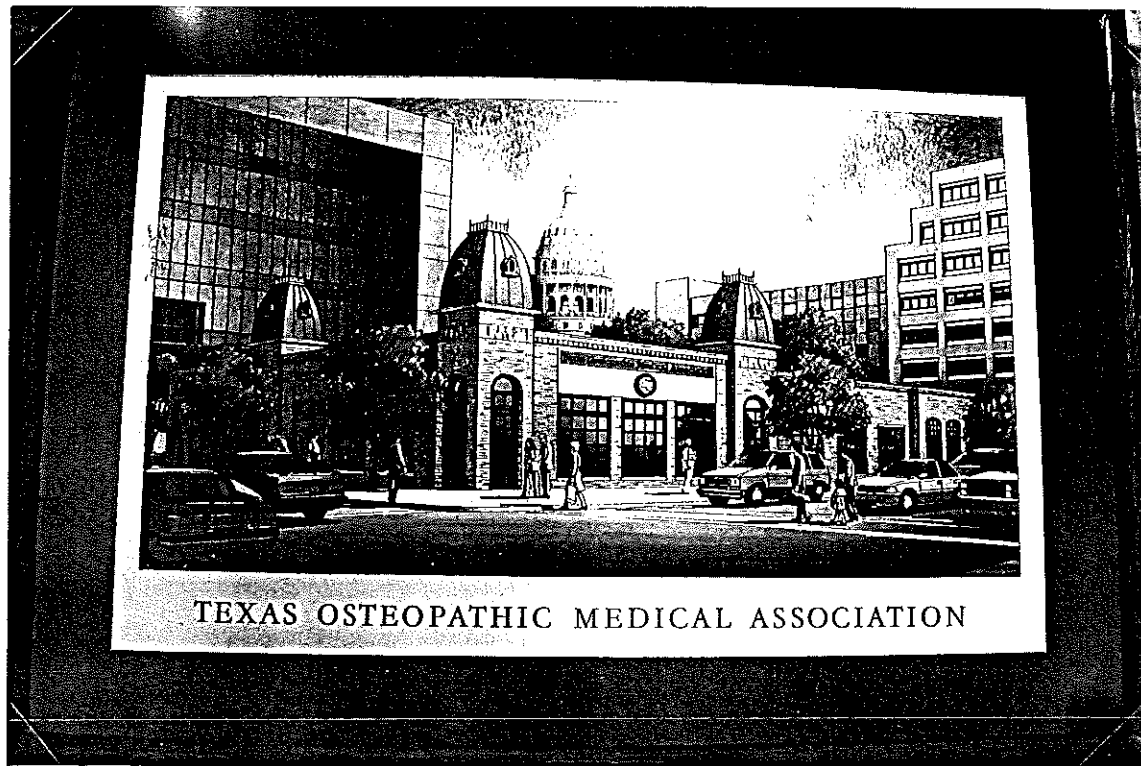


Figure 3 - Daily Statesman Ad in 1887. Etching of building at 1415 Lavaca.

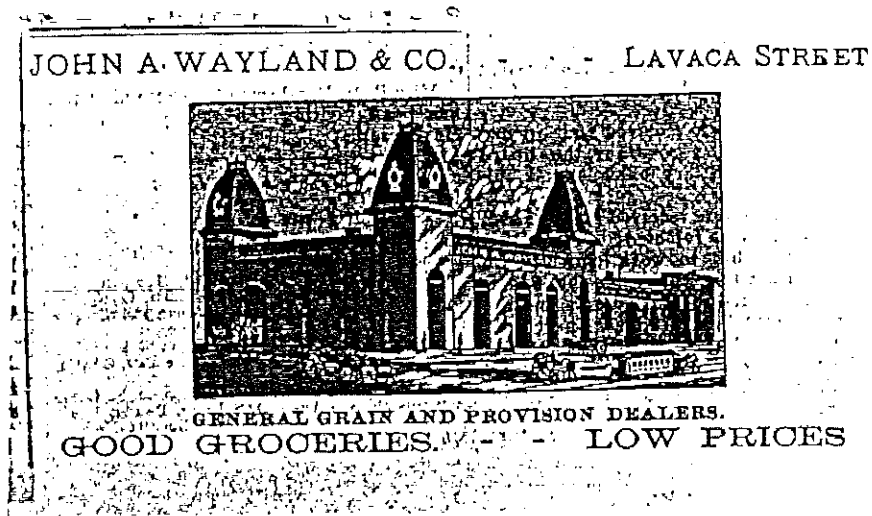
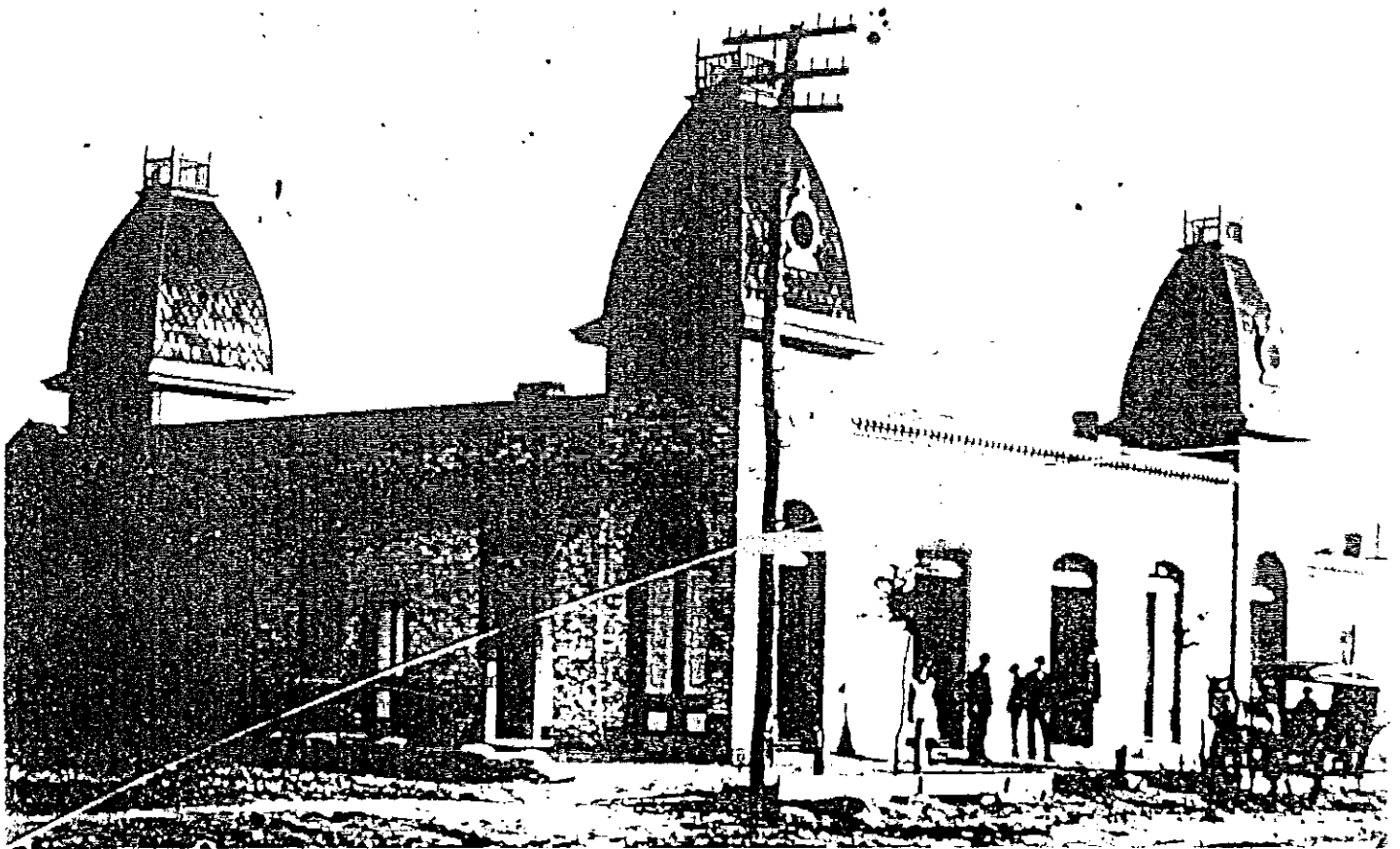


Figure 4 - Copy of photograph of 1415 Lavaca from the archives of the Heritage Society of Austin.



When the demolition of the interior began, it became clear that some of the walls were solid masonry and were very old. Heimsath was called in and the decision was made to incorporate these walls into the interior space plan. The limestone rubble walls from the north, east and south sides of the original Bartholomew House survive. This discovery naturally involved making design changes and new drawings.<sup>8</sup> According to Paula Yeamans, the design became more refined with the incorporation of an arched opening from the reception area to the Board Room (Figure 5) to reflect the two other masonry arches leading to the Board Room (Figures 6 & 7). These arches had been discovered when the drywall was removed from the masonry walls during the demolition process. Also discovered was evidence of two fireplaces. The one in the Board Room was exposed (Figures 8 & 9) and the one in the kitchen was left as it was found after the drywall was removed (Figure 10).<sup>9</sup>

At about this same time, the roof of the southern section of the property collapsed and the general condition of the structure in that section was not good. Ben Heimsath had the idea for making this area a space for parking behind the facade of the building with access to the parking from the alley. He said that he had always admired a similar arrangement on Massachusetts Avenue in Cambridge. Since TOMA did not need as much square footage as the building contained, he suggested building a brick wall to partition the space allowing parking in the area where the roof had collapsed. Terry Boucher, Executive Director of TOMA agreed. Another factor in this decision was that the City of Austin in their 1970s survey of historic buildings had assigned the northern most section of the property with a priority number one but the southern most part, with the collapsed roof, had only rated a priority number three. This priority system seemed to support the decisions to retain the historic fabric on the north while keeping the facade only on the south.

The concept for this outdoor space kept developing. Eventually it was conceived as an occasional outdoor meeting space and Director Boucher and Royce Keilers had the idea of using rough hewn benches for tire stops (Figure 11). The city said that if the space was used as a loading zone and not striped, it would not come under the city requirements for parking.

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<sup>8</sup> Heimsath, November 20, 1998.

<sup>9</sup> Yeamans, November 12, 1998.

Figure 5 - The arched opening on the north Board Room wall designed to reflect the one directly across the room to the south shown in Figure 6.

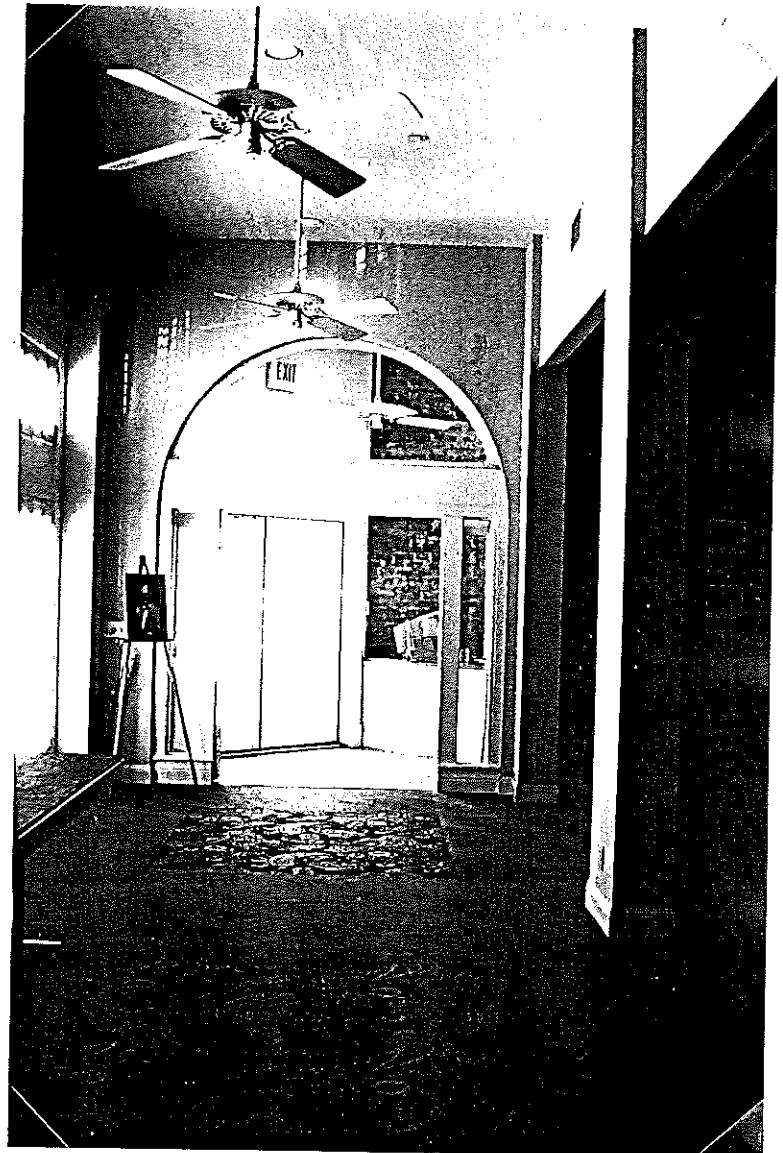


Figure 6 -The south arch of the Board Room leading to the Texas Star Room.



**Figure 7-** The arch on the east wall of the Board Room also known as the Dr. T.R. Sharp Education Center.

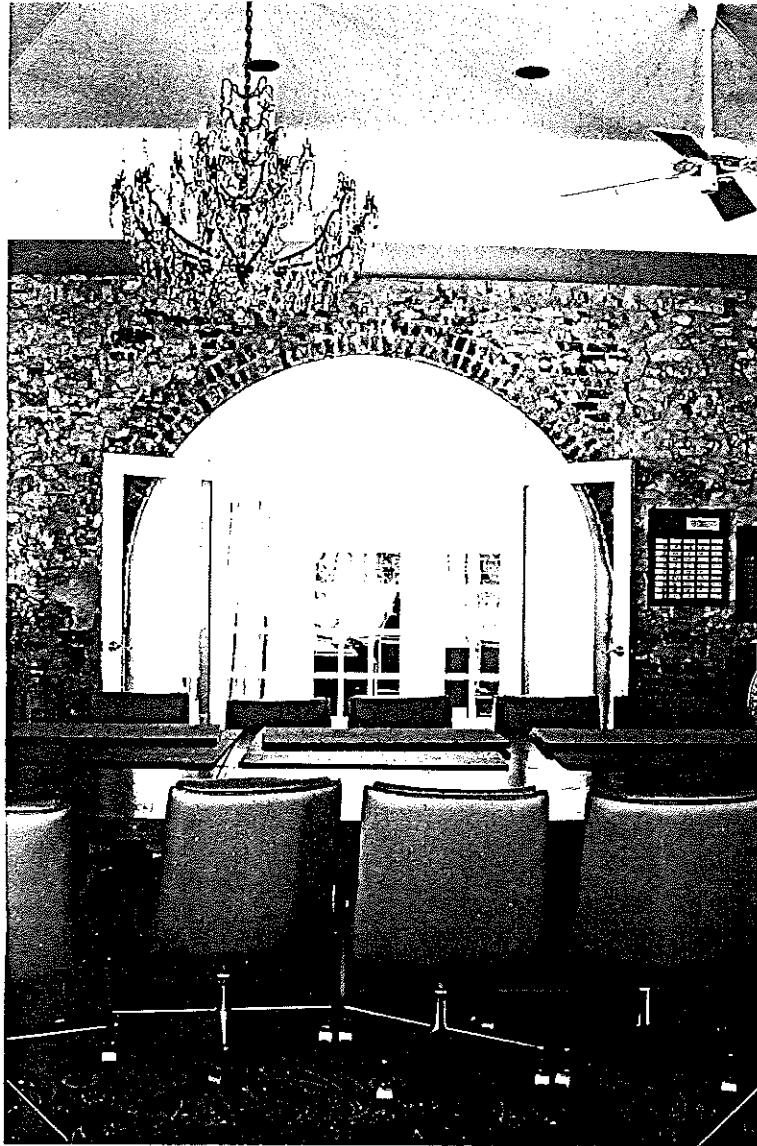


Figure 8 - The exposed fire-  
place on the north Board  
Room wall.



Figure 9 -Close-up of the same  
fireplace.

Figure 10 - The south wall  
of the current kitchen where  
the second fireplace was found.

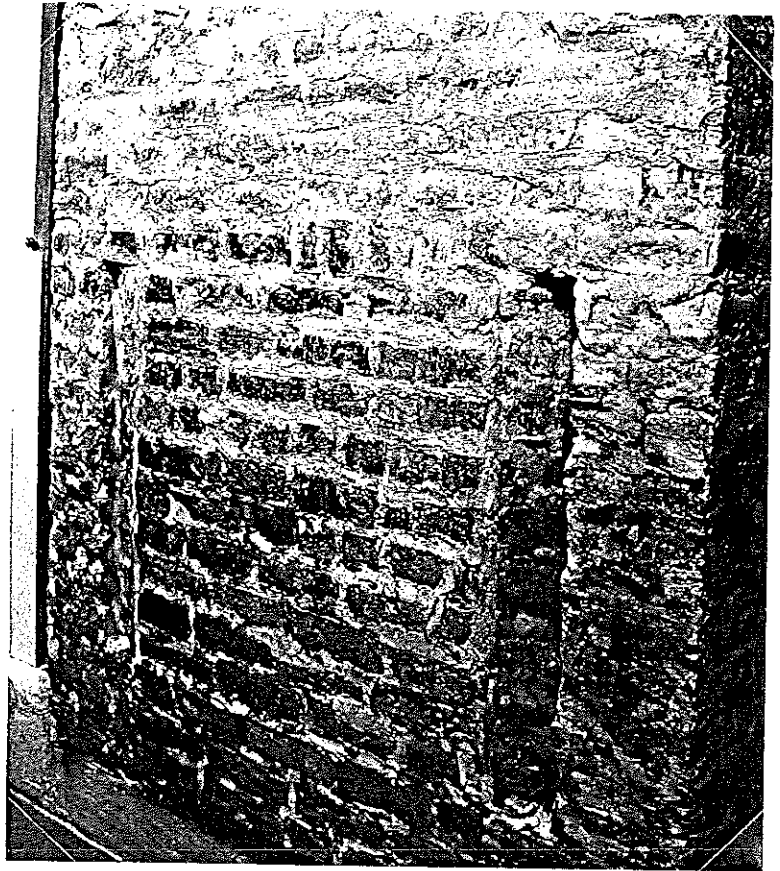
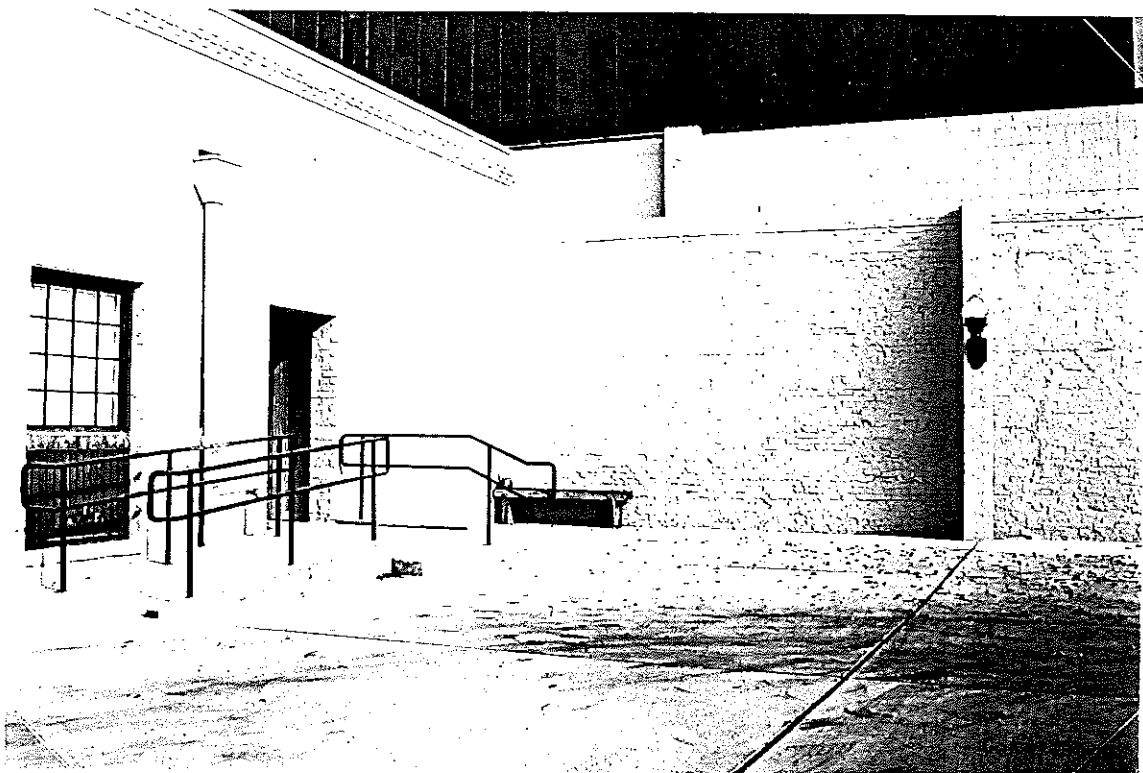


Figure 11- View of the  
northeast corner of the  
loading zone with  
a bench.



This area is therefore officially a loading zone although the staff does park there. It has also been used as an outdoor meeting space when the cars are removed. Heimsath mentioned that period lamps found on the property were adapted and used in this area (**Figure 12**).<sup>10</sup>

The interior work was the first priority in order that the staff could move into the building on October 1, 1995. The interior was actually completed on December 1, 1995 after the staff had moved in.

Construction was halted between December of 1995 and Spring of 1997 when the exterior work began.<sup>11</sup> The period in-between interior and exterior construction was spent fund raising since the project had become much more expensive than the originally estimated \$200,000 in construction costs.<sup>12</sup> TOMA staff and volunteers worked on fund raising. The Sparks Foundation and the Houston Osteopathic Foundation made contributions. Another major contributor was the Dallas Southwest Osteopathic Physicians. Individual physicians and drug companies made donations as well.<sup>13</sup>

Also during this period interior projects were accomplished. The Board Room chairs were re-covered and Candace Volz helped them acquire the Board Room table. The shutters for the west wall windows were ordered and installed. Termites were discovered and treated. The raised wood floor actually sits on dirt according to Paula Yeamans. The chandelier for the Board Room was donated by one of TOMA's members. The fixture dates from the 1890s and was wired for electricity for use in this primary meeting space (**Figure 13**).<sup>14</sup>

The construction documentation for the roof was prepared by Volz & Associates, Inc.<sup>15</sup> James Ropollo was hired as a general contractor for the exterior work. This phase of construction consisted of removing the brick dentils from the towers and extending the bases of the towers to their original heights. Also, the stucco was removed from the brick and, as John Volz had predicted, the brick had been badly damaged when the stucco was applied (**Figure 14**). I noticed in driving by the project during this construction phase

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<sup>10</sup> Heimsath, November 20, 1998.

<sup>11</sup> Yeamans, November 12, 1998.

<sup>12</sup> Volz Notebook, Austin American-Statesman article entitled "Back to Victorian: Group to restore building for headquarters," June 10, 1995.

<sup>13</sup> Yeamans, November 12, 1998.

<sup>14</sup> Yeamans, November 12, 1998.

<sup>15</sup> John Volz, Telephone interview conducted by Lynn Smith on November 20, 1998.

Figure 12- Light fixture in the  
loading zone area.

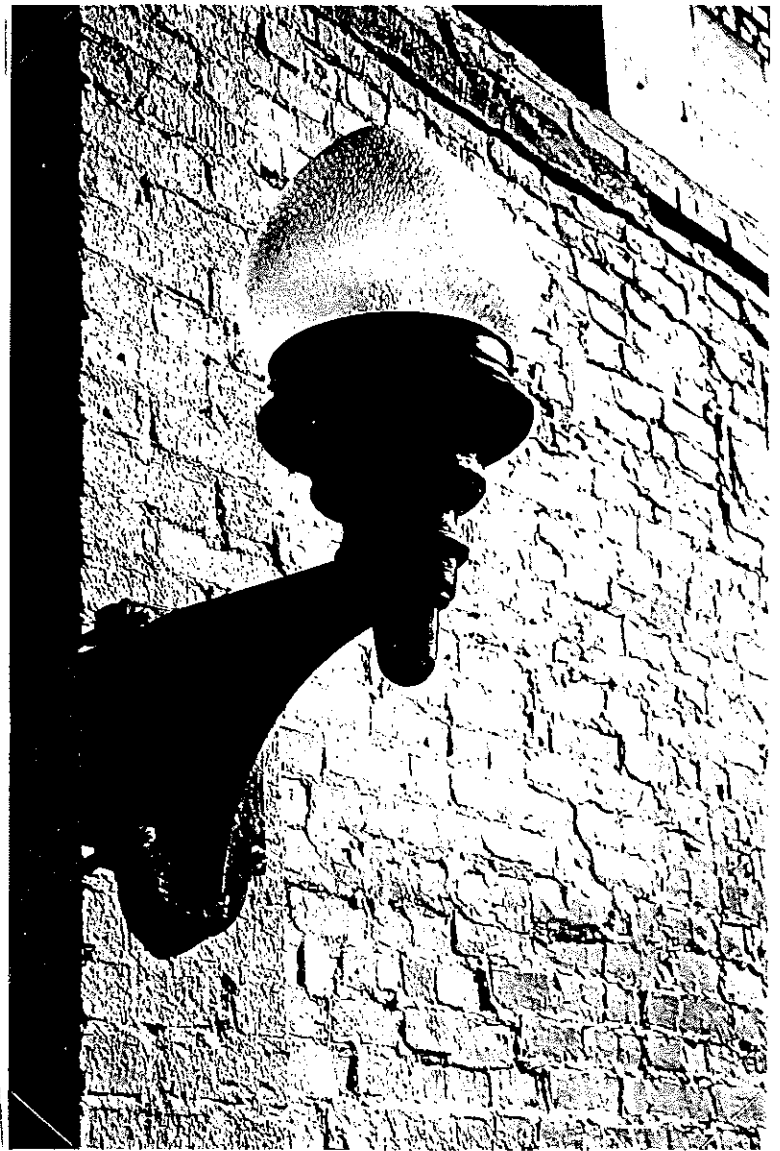
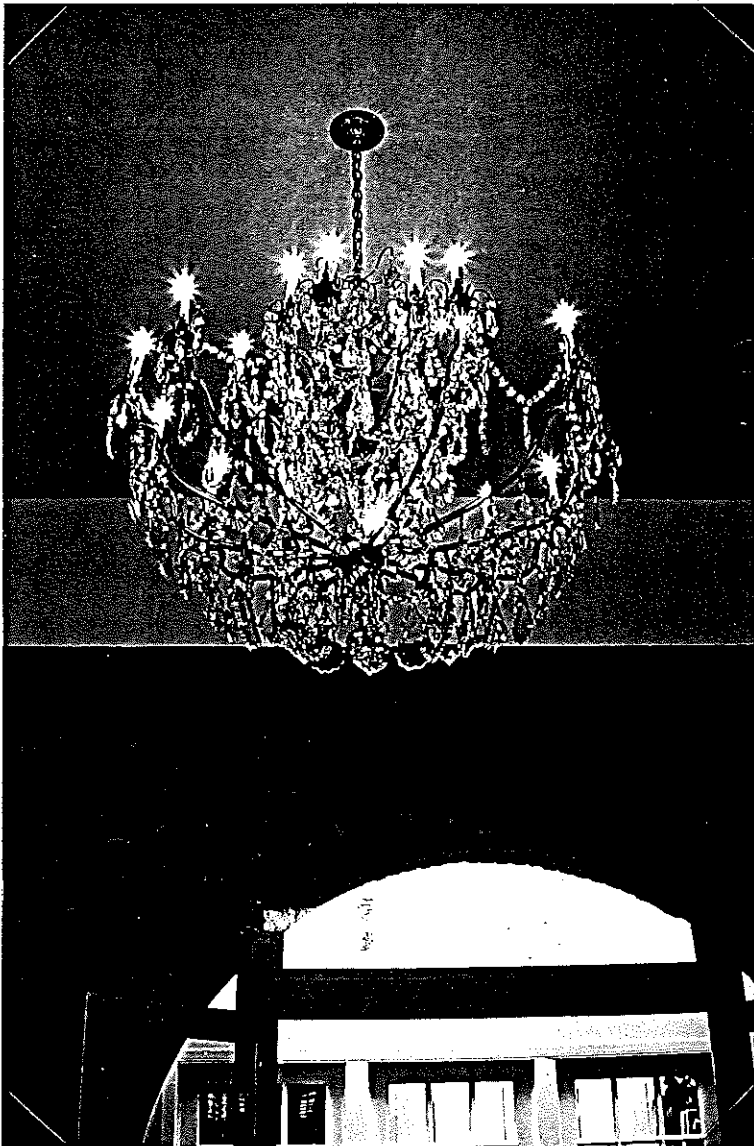
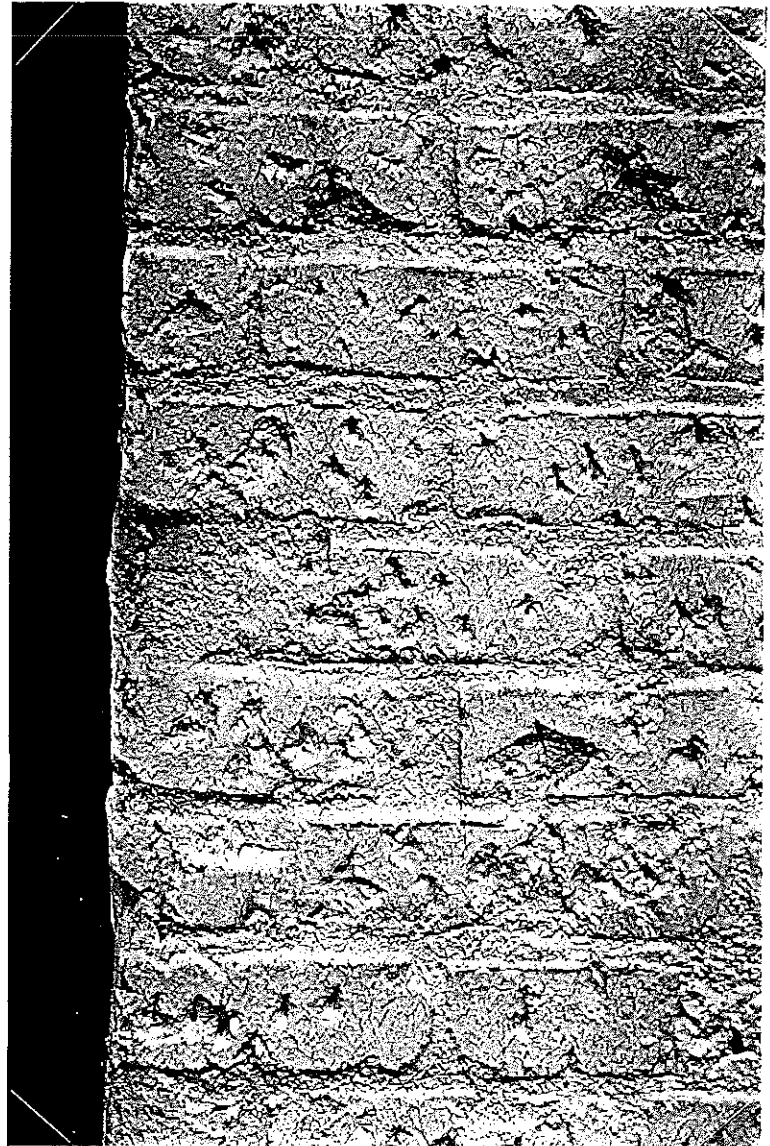


Figure 13 -Close-up of the 1890s  
chandelier in the Board Room.



**Figure 14** - Close-up of the damage done to the brick when the stucco was applied.

that the brick was not uniform in color and looked as though it had never been intended to be exposed but rather was always intended to be painted. Marianne Heimsath, Ben Heimsath's mother, coordinated the selection of the colors for the exterior paint with the City of Austin. This was necessary since the owners wanted the Austin Landmark property tax abatement.

After pricing the reproduction of the cupolas in wood, copper, and slate, Heimsath Architects suggested that fiberglass be investigated as an alternative to save money.<sup>16</sup> Jerry Post of *Anything Fiberglass* in Bertram, Texas was consulted. During a seven month period Post manufactured the turrets to simulate wood, copper, and slate and these were installed to complete the French Second Empire look.<sup>17</sup>

The management of the project underwent several changes. The initial approach was for TOMA to hire Fred Robinson as a construction manager for the interior work. Ben Heimsath had suggested Robinson. Heimsath said that this was a cost cutting strategy since a construction manager works for a fee and is usually less expensive than a general contractor. That way Heimsath could design the space, discuss specifications with the construction manager and then step out of the picture while remaining on call. If a general contractor were hired, the specifications would have to be much more detailed and in writing and this meant more hours to be billed by the architect. With the specifications being made through discussion less documentation was required by the architect. Then the client, who hires the construction manager, has the final say as to whether or not the work is done properly. This system is commonly used in remodeling projects.

Unfortunately, the construction manager system did not work well on this building. TOMA expressed dissatisfaction with Fred Robinson as a construction manager in four major areas: inadequate communication, delays, lack of qualified construction workers, and cost overruns. The most important issue was probably problems with communication since this aggravated the other concerns.

When I asked Paula Yeanyans to rank their priorities on the project she responded as follows: 1.) Relocate their offices as close to the Capital as possible; 2.) Have a "good looking" building that was noticeable and unique

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<sup>16</sup> Heimsath, November 20, 1998.

<sup>17</sup> Jerry Post, Telephone interview conducted by Lynn Smith on November 23, 1998.

to give the Osteopathic profession more recognition; 3.) Keep the cost as low as possible in order to be good managers of the assets of their members; and 4.) Coordinate their move into the new space with their plans to leave their Round Rock location.<sup>18</sup> It is unclear whether or not these priorities were communicated to Robinson.

One incident that occurred during the initial phase of construction was that lightning struck the exterior west wall on the south end (in front of where the loading zone was to be located). This lightning strike caused bricks to fall onto several parked cars causing extensive damage to the vehicles. Evidently Terry Boucher handled this matter in a very expedient manner. The bricks were in the process of being re-laid the next day and there was a quick settlement with the auto owners.<sup>19</sup> Rapid settlement in this case probably saved countless hours and dollars over the alternative of having attorneys become involved.

Delays are often an inherent byproduct of the rehabilitation process. These delays were a surprise to TOMA who planned to move into 1415 Lavaca on October 1, 1995. Since the interior construction was not complete at that time, the staff had to come to work dressed as construction workers because they did not have an occupancy permit needed to be in the building to do office work. All six staff members were squeezed into the three offices located along the south wall that had been built to partition the office space from the loading zone. This arrangement obviously did nothing to facilitate relations with Fred Robinson and by the end of the project there was definitely animosity between Robinson and TOMA.

These crowded conditions gave the staff of TOMA a closer look at the workers and the workmanship being used on their building. They were unhappy with both. The interior trim paint was already bubbling and peeling when they moved in. This meant that the woodwork had to be sanded and repainted. This process caused construction dust to pervade the entire building including the copier and the computers. The construction workers seemed to vary from day to day giving TOMA staff the impression that Robinson picked up a crew of day laborers from Second Street each morning. According to Paula Yeamans, the person who installed the Formica in the kitchen had never before installed Formica. This certainly would explain the

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<sup>18</sup> Yeamans, November 23, 1998.

<sup>19</sup> Heimsath, November 20, 1998.



Figure 15 -Close-up of the  
Formica backsplash in the  
kitchen.

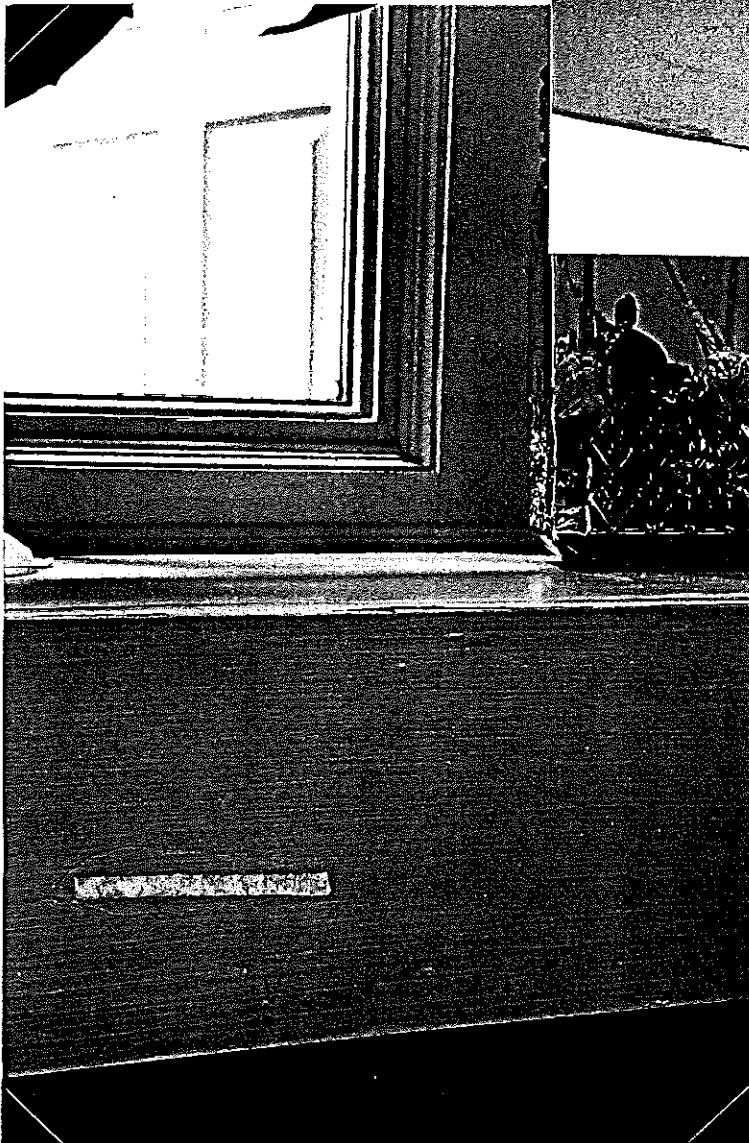
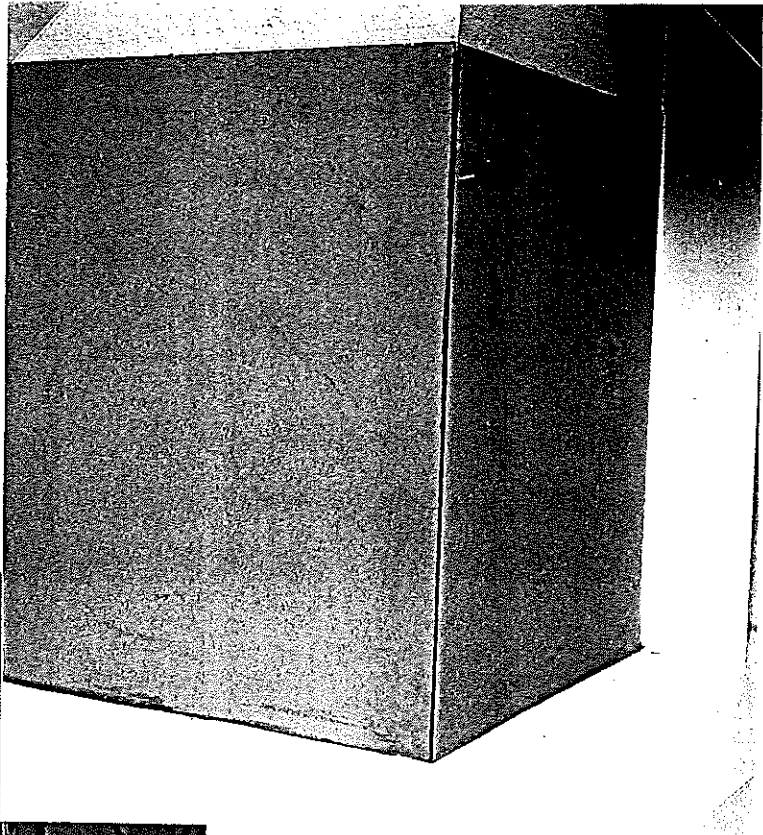


Figure 16 -Close-up of the trim  
paint on the south window sill  
in the employee kitchen.

seam that doesn't meet on the corner of the backsplash (**Figure 15**). The south window sill in the kitchen still illustrates a problem with the trim paint (**Figure 16**).

Unanticipated costs were another issue that concerned TOMA. The initial estimate was \$200,000 for the construction costs. The final figure was closer to \$700,000. TOMA listed the following reasons for the additional cost: 1.) Gross underbidding of the original job; 2.) Miscommunication between Robinson and TOMA regarding the process for and cost of change orders; 3.) Use of day labors without experience or expertise; 4.) Unexpected demands of the State of Texas to comply with the Texas version of ADA including a \$10,000 disabled bathroom and European style door handles on all doors including the storage closet in the loading zone; 5.) Demands by workman that claimed they had not been paid by Robinson; 6.) Illegitimate charges by Robinson such as for dumping materials that were not dumped; and 7.) Inferior materials such as recessed lighting fixtures that seem to match but with each taking a different bulb.

In short, the relationship did not work well. According to Heimsath, he stepped in near the end of the interior construction to mediate enough agreement between Boucher and Robinson to finish the work and then terminate the relationship.<sup>20</sup>

For the exterior work, James Ropollo of *A-Tex* was hired as a general contractor. Both Heimsath and Volz were familiar with Ropollo's work through the project of Christ Church Cathedral on which all three were involved. <sup>21</sup> Ropollo began his experience in 1980 with restoration and rehabilitation work on the Tipps Building located on Congress Avenue in Austin, Texas. Since that time he has worked on about 30 restoration projects total and was the lead contractor on about half of those. For the most part he selected his subcontractors from among people that he knew and that had experience in restoration projects.<sup>22</sup> Under Ropollo's supervision the work went pretty smoothly. According to Ms. Yeamans, Mr. Ropollo was very professional, responsive to their needs and his bid was correct.

On August 9, 1997, TOMA had a "turret topping" party at the Double Tree Hotel where they watched the street being closed off in order for the

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<sup>20</sup>Heimsath, November 20, 1998.

<sup>21</sup> Heimsath, November 20, 1998.

<sup>22</sup> James Ropollo, Telephone interview conducted by Lynn Smith on November 16, 1998.

cranes to lift the cupolas into place. During construction the roof areas where the cupolas were to be installed had been covered with tarps instead of permanent roofing material. Paula Yeamans recalls one day when she walked into the Texas Star Room and discovered a waterfall coming down through the central light fixture. The tarp over the southern most tower had filled with rain water and leaked causing interior damage. They had similar trouble with one of the northern turrets. Because it was raining so much, the cupolas had taken longer than expected. The humidity level needed to be below 50% for fiberglass to set and central Texas had experienced a very wet period.<sup>23</sup>

The product of this rehabilitation process can be seen in **Figures 17 through 24**. The Texas State Capitol is close and prominent in the view of the building from the northwest (**Figures 17 & 18**). The French Second Empire facade has been restored making the building quite distinctive and noticeable as was desired by the client. The corner entrance adds to this quality (**Figure 19**). Off-street parking, a very valuable commodity in the downtown area, is provided behind a screen of the building facade (**Figure 20**).

On the interior two meeting spaces are provided, one interior (**Figure 21**) and one exterior. On the east (**Figure 22**) and south sides (**Figure 23**), hall skylights illuminate attractive offices which surround the central Board Room also known as the Dr. T.R. Sharp Education Center. The masonry walls give the Board Room a feeling of warmth and stability. The employee kitchen is bright with two windows that carry in light from the hall and west side (**Figure 24**). A workroom is located in the southeast corner convenient to both the east and south offices. It appears that all of the Associations workspace needs have been met with the possible exception of a niche for the TV and VCR.

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<sup>23</sup> Yeamans, November 12, 1998.

Figure 17 - Exterior view  
from the northwest.

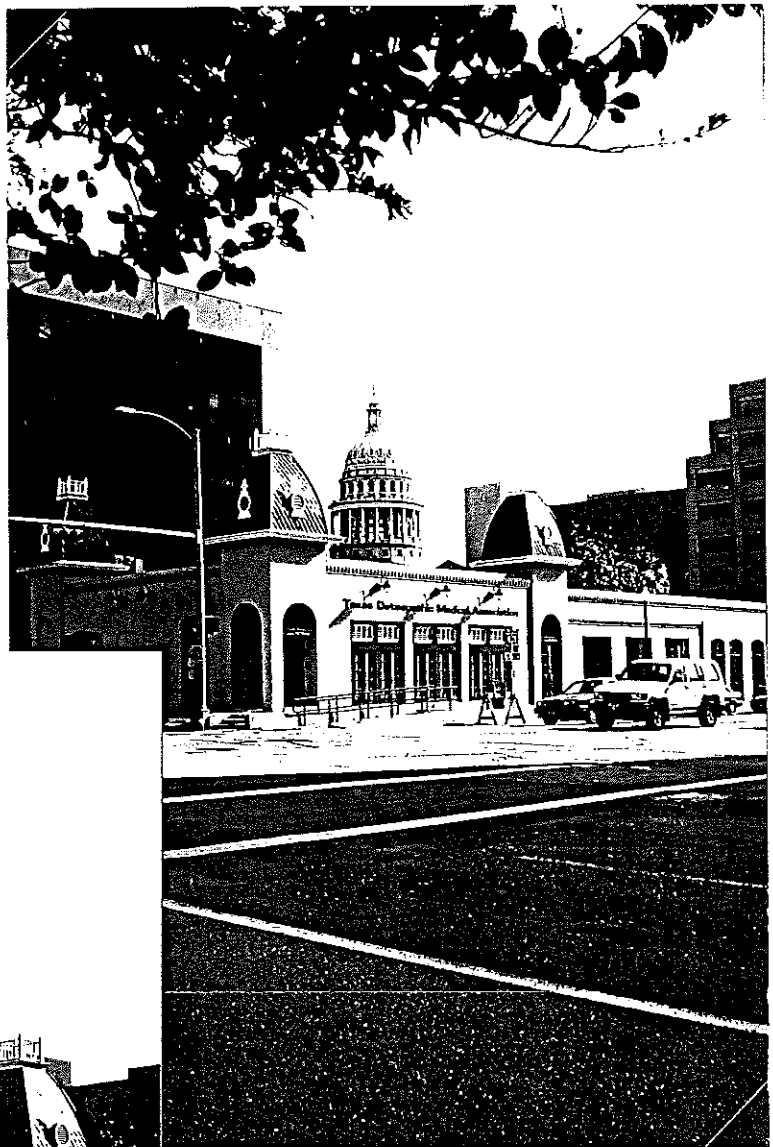


Figure 18 -Close-up of the view  
above.

Figure 19 - Close-up of  
corner entrance.



Figure 20 - View from  
the southwest of the  
loading zone area behind  
the building facade.

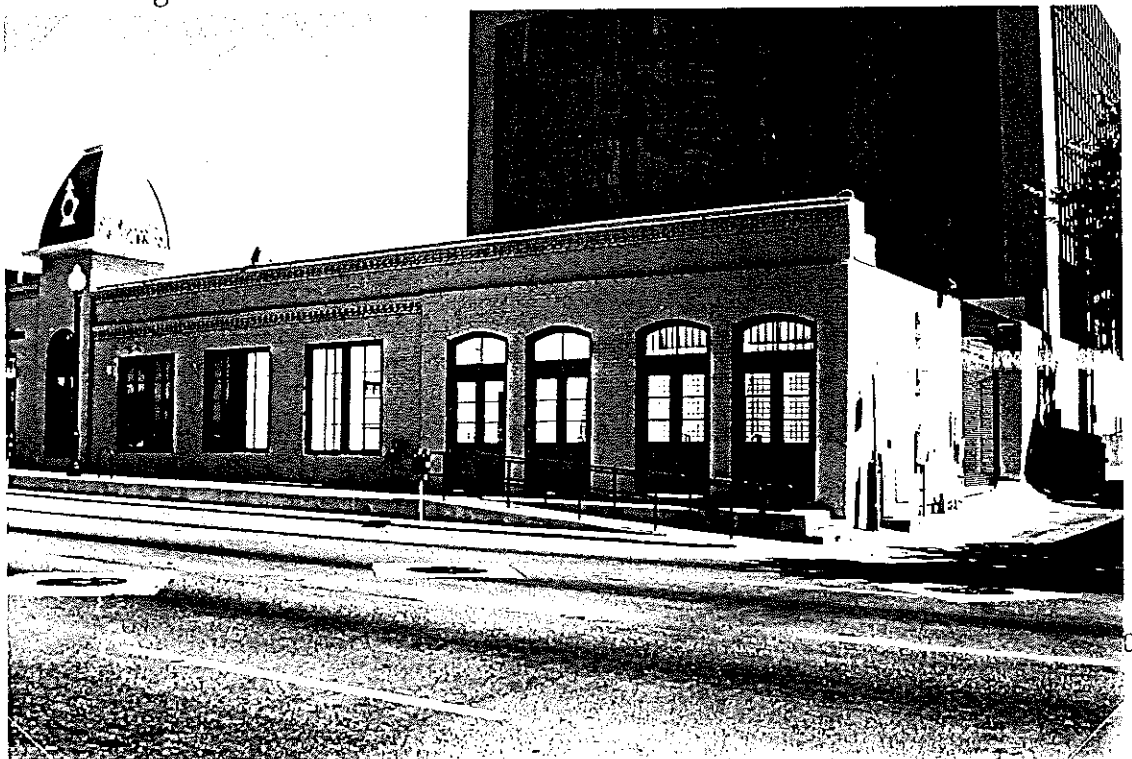


Figure 21 - View of the  
south wall of the Board  
Room



Figure 22 -View looking south  
down the east hall.

Figure 23 - View looking  
east down the south hall.

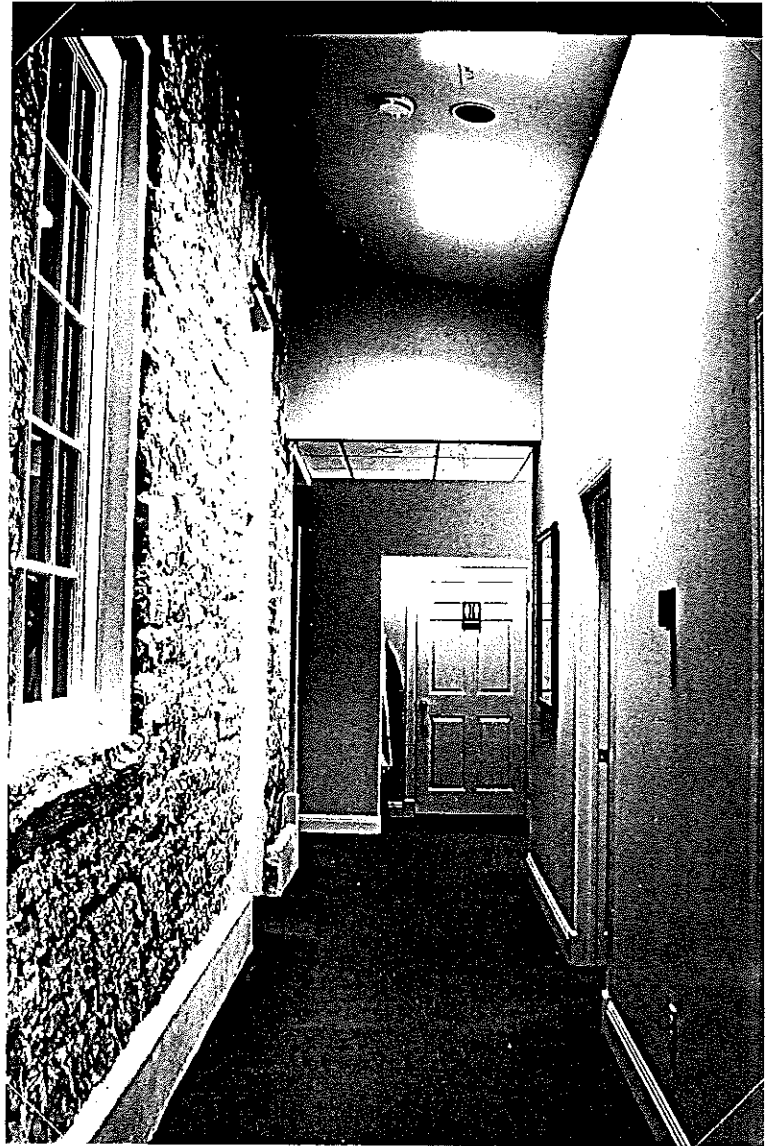


Figure 24 -Employee kitchen  
looking west.



In terms of a critique, I will begin with the management of the project. Unfortunately I was unable to reach Fred Robinson for comment. However, I will offer several possible reasons for the difficulty encountered by TOMA with Fred Robinson. The first is that when the construction manager was hired, the project was viewed as a remodeling project; however with the discovery of the 100 year old solid masonry walls the nature of the project changed to a rehabilitation of a historic building. Remodeling and rehabilitation are very different in terms of the expertise and the documentation that are required for a successful and relatively trouble free experience. From what I understand, although different expertise was required when the nature of the project changed, there was no provision to terminate the relationship with Fred Robinson with this discovery. In addition the project was on a fast track and there didn't seem to really be time to sit back and reassess the situation in terms of management when the project changed course. Also, TOMA staff as a trade association professionals did not have the experience to realize the implications of this change in terms of required expertise of construction workers or the additional time and money that would be required to realize a rehabilitation of the building. Heimsath claims that he did not receive a copy of the contract between Robinson and TOMA and was therefore not part of that negotiation.<sup>24</sup>

If the probability of delays had been discussed when the nature of the project changed from remodeling to rehabilitation, there might have been a way to re-negotiate with the Round Rock landlord and locate temporary space for lobbying activities until the building could be properly finished.

It is possible that Fred Robinson did not understand the order of the priorities of TOMA. This may have been the source of some of the misunderstanding. For example, if Robinson thought that the number one priority was to get moved in for the lowest possible price, that could explain the light fixtures that don't match and the use of day laborers from Second Street. Expectations and priorities need to be clearly documented and understood for a project to proceed with a minimum of problems.

One reason for the additional costs seems to lie in the decision to retain the original stone walls and incorporate them into the plan. It is indeed fortunate that this decision was made but there were consequences of

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<sup>24</sup> Heimsath, November 20, 1998.



additional architectural fees and change orders which became quite expensive very quickly. Possibly another root of the cost overruns was miscommunication between Terry Boucher and Fred Robinson in terms of what costs would be incurred as a result of requests by Mr. Boucher. In other words, Terry Boucher may have simply seen the request as a correction of improper workmanship whereas Robinson may have seen the same request as a change order and billed it accordingly. These type of potential misunderstandings can be avoided, or at least minimized, with detailed construction documentation and a well qualified general contractor experienced with rehabilitation projects who is responsible for implementation of the plans.

In hindsight, a good approach to this project would have been to consider the possibility of rehabilitation of a historic building from the beginning, especially before engaging a construction manager. By doing some preliminary research at the Austin History Center, the probability of historic significance could have been discovered. Then plans appropriate for rehabilitation could have been formulated including more detailed construction documentation, a more extensive qualification process for a construction manager and/or a decision to hire a general contractor experienced with this type of work. With either a construction manager or general contractor, part of the agreement needed to specify the qualifications of the subcontractors who would actually perform the work. This approach would certainly have increased the initial estimate and made the project cost much harder for the membership and staff to swallow. However, if this hurdle had been successfully crossed, there is a strong possibility that the final cost figure may have been less than \$700,000 considering that change orders are always very expensive. Also, the time table could have been more accurately predicted and the overall quality improved and the staff inconvenience minimized. However, there is also the possibility that the building would have been lost (bulldozed) if the true cost of rehabilitation had been known from the beginning.

Given a slower timetable, the Secretary of the Interior's Standards for the Treatment of Historic Properties could be utilized. The use of these standards assures a certain level of quality and qualifies the project for federal and state tax incentives provided that the building owner operates a for-profit corporation. The Standards for Rehabilitation are given in Figure 25.

**Figure 25 - Page 62 of The Secretary of the Interior's Standards for the Treatment of Historic Properties.**

**Standards for Rehabilitation**

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Since most trade associations are non-profit, the tax incentives are of little consequence here. Conforming to the Standards would have possibly prohibited many of the design features that have been incorporated such as the dropped ceiling in the hall leading east from the reception area (Figure 26), the angled ceiling with skylights in the hall linking the south offices (Figure 22), the use of the southern section as a loading zone, and the concrete footing added to the masonry walls (Figure 21)

The fact that the building, as rehabilitated, may not meet the Secretary of the Interior's Standards does not necessarily mean that the design is inappropriate. A case can be made that there have been so many changes over the years to this building that a few more changes are very in keeping with the building's history. Evidence of these changes can be seen everywhere in the masonry. For example, the east wall of the Board Room is several styles of limestone rubble (Figure 27) with a brick arch (Figure 28). The limestone in the east wall of the Texas Star Room is more like an ashlar masonry (Figure 29). On the south wall of the Board Room is an incredible variety of limestone sizes mixed with brick suggesting numerous changes (Figure 30). There is a very curious feature on the north wall of the Texas Star Room. It looks like the remnants of a pipe from a wood stove (Figure 31). One could say that the very character of the building is an evolution of adaptive use. With that thought, the changes that have been made are quite appropriate in that they continue the evolution and apparently meet the needs of TOMA very well.

The Bartholomew-Robinson Building was never designed as high quality monumental architecture. Instead, the primary purpose of this building has been to serve a function. First the function was to house the Bartholomew family, then as a grocery and grain store, then as a building from which to sell draperies and furniture, then as a bar, folk club, comedy club and finally as a restaurant before its acquisition by TOMA.<sup>25</sup> As the headquarters for the Texas Osteopathic Medical Association, the building continues to serve. The latest changes earned the recognition of the Heritage Society of Austin and continue to generate inquiries to the TOMA staff. This interest promotes awareness of the osteopathic profession thereby serving TOMA's members. Working relationships between TOMA and other

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<sup>25</sup> Volz & Associates, Inc., "History of the Texas Osteopathic Medical Association Building"

associations such as the Texas Medical Association (located one block west) have improved as a result of increased visibility.<sup>26</sup> These relationships leverage the lobbying efforts of TOMA and increase their effectiveness. In conclusion, this building well serves the needs of the owner while maintaining links with Austin's history.

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<sup>26</sup> Yeamans, November 12, 1998.

Figure 26 - View looking east down the north hall from the reception area.



Figure 27 -Close up of masonry on the east wall of the Board Room to the north of the arch.

Figure 28 - Close-up  
of the masonry of the  
east arch.



Figure 29 -Close up of masonry  
on the east wall of Texas Star  
Room. The window looks into  
the kitchen.

Figure 30 - Close-up  
of the masonry of the  
south wall of the  
Board Room.



Figure 31 -The remaining  
evidence of a stove pipe.

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