

City of Austin - Historic Preservation Office
Historic Zoning Application Packet

A. APPLICATION FOR HISTORIC ZONING

PROJECT INFORMATION:

DEPARTMENTAL USE ONLY	
APPLICATION DATE: _____	FILE NUMBER(S) _____
TENTATIVE HLC DATE: _____	
TENTATIVE PC or ZAP DATE: _____	
TENTATIVE CC DATE: _____	CITY INITIATED: YES / NO
CASE MANAGER _____	ROLLBACK: YES/NO
APPLICATION ACCEPTED BY: _____	

BASIC PROJECT DATA:

1. OWNER'S NAME: _____	Robin Abrams
2. PROJECT NAME: _____	Russell and Jean Lee House
3. PROJECT STREET ADDRESS (or Range): _____	3110 West Avenue
ZIP _____	78705
COUNTY: _____	Travis
IF PROJECT ADDRESS CANNOT BE DEFINED ABOVE:	
LOCATED _____ FRONTAGE FEET ALONG THE <u> N. S. E. W. </u> (CIRCLE ONE) SIDE OF _____ (ROAD NAME PROPERTY FRONTS ONTO), WHICH IS APPROXIMATELY _____ DISTANCE FROM ITS INTERSECTION WITH _____ CROSS STREET.	

AREA TO BE REZONED:

4. ACRES _____	0.2377	(OR)	SQ.FT. _____		
5. ZONING AND LAND USE INFORMATION:					
EXISTING ZONING	EXISTING USE	TRACT# (IF MORE THAN 1)	ACRES / SQ. FT.	PROPOSED USE	PROPOSED ZONING
SF-3-CO-NP	Residence	_____	0.2377	Residence	SF-3-H-CO-NP
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

RELATED CURRENT CASES:

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

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PROPERTY DESCRIPTION (SUBDIVISION REFERENCE OR METES AND BOUNDS):

10a. SUBDIVISION REFERENCE: Name: Div D Oakwood
Block(s) OLT 72 & 75 Lot(s) Lot 55 & Lot 56 Outlot(s) _____
Plat Book: _____ Page _____
Number: _____
10b. METES AND BOUNDS (Attach two copies of certified field notes if subdivision reference is not available or zoning includes partial lots)

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

11. VOLUME: 12170 PAGE: 1592 TAX PARCEL I.D. NO. 211128

OTHER PROVISIONS:

12. IS PROPERTY IN A ZONING COMBINING DISTRICT / OVERLAY ZONE? YES / NO **YES**
TYPE OF COMBINING DIST/OVERLAY ZONE (NCCD, NP, etc) NP
13. LOCATED IN A LOCAL OR NATIONAL REGISTER HISTORIC DISTRICT? YES / NO **NO**
14. IS A TIA REQUIRED? YES / NO (NOT REQUIRED IF BASE ZONING IS NOT CHANGING) **NO**
TRIPS PER DAY: _____
TRAFFIC SERIAL ZONE(S): _____

OWNERSHIP TYPE:

15. SOLE COMMUNITY PROPERTY PARTNERSHIP CORPORATION TRUST
If ownership is other than sole or community property, list individuals/partners/principals below or attach separate sheet.

OWNER INFORMATION:

16. OWNER CONTACT INFORMATION
SIGNATURE: _____ NAME: Robin Abrams
FIRM NAME: _____ TELEPHONE NUMBER: 512 657 2427
STREET ADDRESS: 3112 West Avenue
CITY: Austin STATE: TX ZIP CODE: 78705
EMAIL ADDRESS: [REDACTED]

AGENT INFORMATION (IF APPLICABLE):

17. AGENT CONTACT INFORMATION
SIGNATURE: _____ NAME: _____
FIRM NAME: _____ TELEPHONE NUMBER: _____
STREET ADDRESS: _____
CITY: _____ STATE: _____ ZIP CODE: _____
CONTACT PERSON: _____ TELEPHONE NUMBER: _____
EMAIL ADDRESS: _____

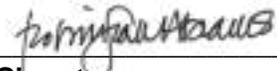
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**D. SUBMITTAL VERIFICATION
AND INSPECTION AUTHORIZATION**

SUBMITTAL VERIFICATION

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

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

8 November 2023

Signature **Date**

Robin Abrams

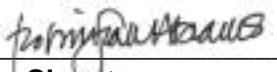
Name (Typed or Printed)

Firm (If applicable)

INSPECTION AUTHORIZATION

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

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

8 November 2023

Signature **Date**

Robin Abrams

Name (Typed or Printed)

Firm (If applicable)

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E. ACKNOWLEDGMENT FORM

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

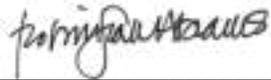
I, Robin Abrams have checked for subdivision plat notes, deed restrictions,
(Print name of applicant)

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

3110 West Avenue, Austin, TX 78705
(Address or Legal Description)

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

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



(Applicant's signature)

8 November 2023

(Date)

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F. 1: Historical Documentation - Deed Chronology

Deed Research for (fill in address) 3110 West Avenue_____

List Deeds chronologically, beginning with earliest transaction first and proceeding through present ownership. The first transaction listed should date at least back to when the original builder of any historic structures on the site first acquired the property (i.e., should pre-date the construction of any buildings/structures on the site). Please use the format delineated below.

For each transaction please include: name of Grantor/Grantee, date of transaction, legal description involved, price, and volume/page number of deed records. If there is a mechanic's lien please copy the entire document.

Transaction	Vol./Page
Ada C. Penn to C. F. Gibson 12/30/1927 \$8,500	Vol. 409 pp 483-484
C. F. Gibson and Stella Gibson to E. R. Simmons and Sallejo Simmons 12/06/1943 \$5000	Vol 733 pp 33-35
E. R. Simmons and Sallejo Simmons to W. K. Jennings and Maude Jennings 09/30/1944 \$6000	Vol. 749 pp 30-32
W.K. Jennings and Maude Jennings to Thomas Blackwell and Ernestine Blackwell 03/27/1946 \$10,010	Vol. 783 pp564-566
Thomas Blackwell and Ernestine Blackwell to Russell Lee and Jean Lee 03/03/1948 \$11,000	Vol. 899 pp 380-383
Jean Lee to Charitable Holdings 12/10/1993 Donated Gift	Vol 2080 p 979
Charitable Holdings to Robin Abrams 04/21/94 \$148,000	Vol 2170 pp 594

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F. 2: Historical Documentation - Occupancy History

Occupancy Research for (fill in address) 3110 West Avenue

Using City Directories available at the Austin History Center or other information available, please provide a chronology of all occupants of the property from its construction to the present. For commercial property, please provide residential information on business owner as well.

Year	Occupant Name and Reference	Source
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PLEASE SEE ATTACHED CHRONOLOGY

**The Jean & Russell Lee House
3110 West Avenue**

CHRONOLOGY

- 1902 Robert & Ada C. Penn purchase land that would become Oakwood Subdivision
- 1903 Oakwood Re-Subdivision created, "Penn Place" (Source: Original Plat Map)
- 1909 Judge Penn dies, Ada Penn begins to design and build homes in Penn Place
- 1913/1914 3110 West Avenue built
- 1914 Charles L. Black, Attorney, renter (source: 1914 City Directory)
- 1916 Charles L. Black, Attorney, renter(source: 1916 City Directory)
- 1918 No tenant listed (source: 1918 City Directory)
- 1920 E. F. Dahoney, Clerk, and Margaret Dahoney, and son, renters (source: 1920 City Directory)
- 1920 Ada Penn uses 3110 as collateral for a \$4000 promissory note, indebted to Mr. Charles H. Hill, at 7% interest, payable to J.W. McLaughlin. (source: Travis County Deed Records)
- 1922 R. W. Carr and Elizabeth Carr, renters. Dahoney son has moved to student rooms elsewhere (source: 1922 City Directory)
- 1924 Ada Penn transfers the debt on 3110 to Mr. Ike D. White, to be paid off to J. W. McLaughlin, three years hence, at 7% interest. (source: Travis County Deed Records)
- 1924 C. Frank Gibson, Assistant Attorney General, and Stella Gibson, renters Eugene Alexander is listed as renter of rear of premises. (source: 1924 City Directory)
- 1926 Promissory note using 3110 as collateral transferred from Chas Hill to Louise Cadwell. (source: Travis County Deed Records)
- 1927 C. Frank Gibson and Stella Gibson, renters (source: 1927 City Directory)

- 1927 Promissory Note using 3110 owned by Louise Cadwell is paid off through a transfer of the lot immediately south of 3110, plus \$1.00. (Travis County Deed Records)
- 1929 C. Frank Gibson and Stella Gibson, owners. Mr. Gibson is listed as an attorney with Smith & Gibson in the Littlefield Building. (source: 1929 City Directory)
- 1930 – 31 C. Frank Gibson and Stella Gibson, owners. James P. Gibson (Broker) and Jesse Gibson also listed as residents. Height of Great Depression. (source: 1930-31 City Directory)
- 1932 C. Frank Gibson, attorney, and Stella Gibson, owners. James P. Gibson now listed as an attorney. Gibsons practicing in different offices. (source: 1932 City Directory)
- 1935 C. Frank Gibson, attorney and Stella Gibson, owners, Mr. Gibson now referred to as Carl Gibson. (source: 1935 City Directory)
- 1937 Carl Gibson and Stella Gibson appear to have moved to premises on College Avenue, no resident listed at 3110. (source: 1937 City Directory)
- 1939 3110 still listed as owned by Gibson, Frank, but vacant. (source: 1937 City Directory)
- 1940 Vacant. Both Gibsons now working at Gibson & Gibson Attorneys. (source: 1940 City Directory)
- 1941 Coley C. White listed as renter, no profession given, but note indicates son is stationed at Camp Mabry. (source: 1941 City Directory)
- 1942 Blaust, Henry H., Physician, renter. Gibsons now resident at Shade Lane home. (source: 1942 City Directory)
- 1944-5 Ed. R. Simmons, Assistant State Attorney General, Sally Simmons and a child, Owners. (source: 1944-45 City Directory)
- 1947 Thomas Blackwell, Student at UT Austin, and Ernestine Blackwell, Owners. (source: 1947 City Directory)
- 1949 Russell Lee, Photographer, and Jean Lee, Owners. Thomas Blackwell listed as Psychologist on Park Blvd. (source: 1949 City Directory)

- 1993 Jean Lee donated 3110 to Charitable Holdings of Austin, the largest single unrestricted gift to the Austin Community Foundation at that time. (ACF Newsletter, Spring 1994)
- 1994 Robin Abrams purchased 3110 from Charitable Holdings and is the current owner.
- 2003 Robert E. Lee Elementary School in Austin renamed Russell Lee Elementary. (KUT Public Radio News, May 24, 2016.)



Memorandum

To: Intake Division

From: Maureen Meredith, Senior Planner
Planning Dept. (512) 974-2695

Date: January 5, 2024

Subject: 3110 West Avenue

The above property is located within the Central Austin Combined Neighborhood Plan (West University).

The applicant proposes a zoning change from SF-3-CO-NP to SF-3-H-CO-NP.

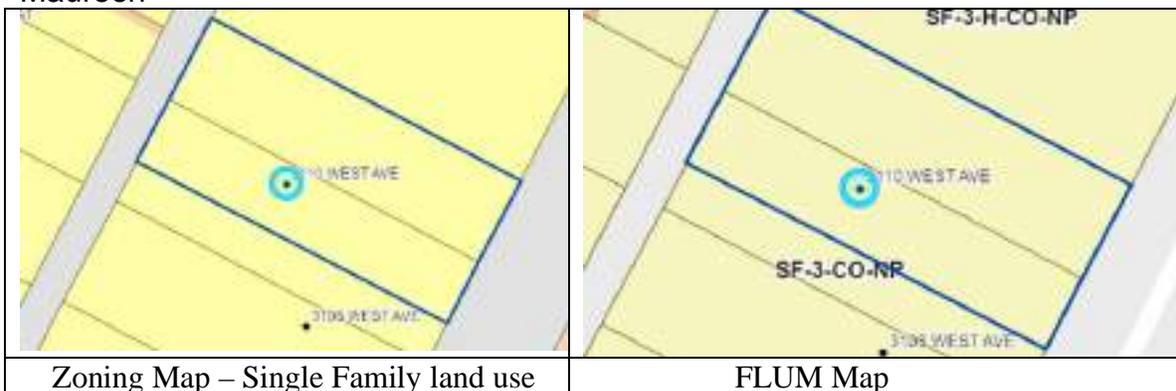
Current land use on FLUM: **Single Family**.

Proposed land use through proposed zoning change: **Single Family**.

A plan amendment is NOT required.

Please call me if you have any questions.

Maureen



General Information

Location: **3110 WEST AVE**
 Parcel ID: **0217020305**
 Grid: **MJ25**

Planning & Zoning

*Right click [hyperlinks](#) to open in a new window.

Future Land Use (FLUM): **Single Family, Transportation**

Regulating Plan: **No Regulating Plan**

Zoning: **SF-3-CO-NP**

Zoning Cases: [C14-04-0021](#)
[C14H-2024-0016](#)

Zoning Ordinances: **040826-57**
[040902-58](#)
[19990225-070b](#)

Zoning Overlays: **ADU Approximate Area Reduced Parking
Residential Design Standards: LDC/25-2-Subchapter F
Selected Sign Ordinances**

Neighborhood Plan: [WEST UNIVERSITY: HERITAGE](#)

Infill Options: **Small Lot Amnesty Infill Option, Parking Placement/Imp Cover
Design Option, Front Porch Design Option, Garage Placement
Design Option**

Neighborhood Restricted Parking Areas: **Central Austin Neighborhoods Planning Area
Committee, West University NPA**

Mobile Food Vendors: --

Historic Landmark: --

Urban Roadways: **Yes**

Zoning Guide

The [Guide to Zoning](#) provides a quick explanation of the above Zoning codes, however, the [Land Development Information Services](#) provides general zoning assistance and can advise you on the type of development allowed on a property. Visit [Zoning](#) for the description of each Base Zoning District. For official verification of the zoning of a property, please order a [Zoning Verification Letter](#). General information on the [Neighborhood Planning Areas](#) is available from Neighborhood Planning.

Environmental

Fully Developed Floodplain: **No**

FEMA Floodplain: **No**

Austin Watershed Regulation Areas: **URBAN**

Watershed Boundaries: **Waller Creek**

Creek Buffers: **No**

Edwards Aquifer Recharge Zone: **No**

Edwards Aquifer Recharge Verification Zone: **No**

Erosion Hazard Zone Review Buffer: **No**

Political Boundaries

Jurisdiction: **AUSTIN FULL PURPOSE**

Council District: **9**

County: **TRAVIS**

School District: **Austin ISD**

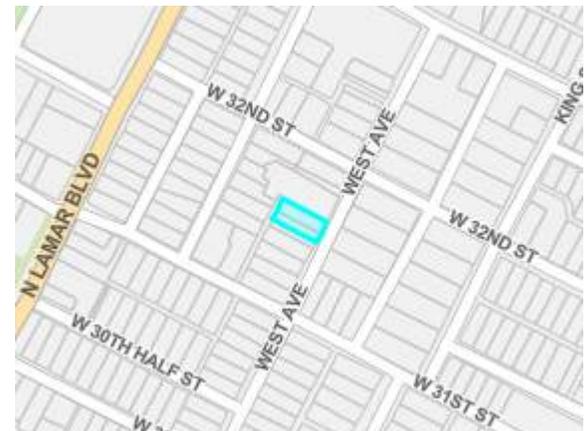
Community Registry: **Austin Independent School District, Austin Lost and Found Pets,
Austin Neighborhoods Council, CANPAC (Central Austin Neigh Plan
Area Committee), Central Austin Community Development
Corporation, Friends of Austin Neighborhoods, Friends of Heritage,
Heritage Neighborhood Association, Homeless Neighborhood
Association, Neighborhood Empowerment Foundation, Preservation
Austin, SELTexas, Shoal Creek Conservancy, Sierra Club, Austin
Regional Group**



Zoning Map



Imagery Map



Vicinity Map

409

483

THE STATE OF TEXAS
COUNTY OF TRAVIS.

KNOW ALL MEN BY THESE PRESENTS: That I, Mrs. Ada C. Penn, for myself, and as executrix of the Estate of Robt. L. Penn, deceased, of the County of Travis, State of Texas, for and in consideration of the sum of Eight Thousand Five Hundred (\$8,500.00) Dollars, to me in hand paid by U. F. Gibson as follows:

By the payment to me in cash of the sum of Seven Thousand (\$7,000.00) Dollars, the receipt of which is hereby acknowledged, and by the execution and delivery to me by the said U. F. Gibson of his one certain promissory note in the sum of One Thousand Five Hundred (\$1,500.00) Dollars, due and payable on or before January 1, 1939, with interest thereon from date thereof at the rate of seven (7%) per cent per annum, and the vendor's lien is expressly retained against the hereinafter described premises to secure the payment of said note and interest thereon, have GRANTED, SOLD AND CONVEYED, and by these presents do GRANT, SELL AND CONVEY, unto the said U. F. Gibson, of the County of Travis, State of Texas, all that certain lot, parcel or tract of land hereinafter described as follows, to-wit:

Parts of Lots Number Fifty-five and Fifty-six of Oakwood, a re-subdivision of Lots Numbers Seventy-two and Seventy-five, Division "D" of the City of Austin, according to the map or plat of said re-subdivision, of record in Plat Book No. 2, page 140, of the Records of Travis County, Texas, to which said map or plat and the record thereof, reference is here made for further description; the parts of said lots surveyed herein are described by notes and bounds as follows, to-wit:-

BEGINNING at a point in the E. S. line of Lot Number Fifty-five, thirty (30) feet South of the Northeast corner of said Lot Number Fifty-five;
thence North with E. S. line of Lot Numbers Fifty-five and Fifty-six seventy (70) feet to a point in the E. S. line of Lot Number Fifty-six, forty (40) feet North of the Southeast corner of said Lot Number Fifty-six;
thence West one hundred and fifty (150) feet to S. S. line of alley;
thence South with S. S. line of said alley seventy (70) feet to stake for corner;
thence East one hundred and fifty (150) feet to place of beginning, together with all improvements situated thereon.

Also parts of Lots Numbers Sixty-five and Sixty-six of Oakwood, a re-subdivision of Lots Numbers Seventy-two and Seventy-five Division "D", City of Austin; described by notes and bounds as follows, to-wit:-

BEGINNING at a point in the E. S. line of Lot Number Sixty-six ten (10) feet North of the Southeast corner of said Lot Number Sixty-six;
thence North Fifty-eight (58) feet to a point in the E. S. line of Lot Number Sixty-five, said point being at the intersection of the south line of a twelve (12) feet alley running East and West in Lot Number Sixty-five;
thence West with E. S. line of said twelve (12) feet alley forty (40) feet;
thence South Fifty-eight (58) feet to stake for corner;
thence East forty (40) feet to place of beginning.

Also a perpetual easement in, upon and across a strip ten (10) feet wide by one hundred and fifty (150) feet long, on the North side of the portion of Lot Fifty Six hereinafore described, and being the same ground now used for a driveway, it being understood that said driveway is to be jointly used by grantee and grantor herein, their heirs and assigns.

TO HAVE AND TO HOLD the above described premises, together with all and singular the rights and appurtenances thereto in any wise belonging unto the said U. J. Wilson, his heirs and assigns, against every person whomsoever lawfully claiming or to claim the same, or any part thereof,

Witness my hand at Austin, Texas, this 30 day of December, 1927.

Mrs. Ada C. Penn

Individually and as executrix of the estate of
Wm. L. Penn, deceased.

THE STATE OF TEXAS
COUNTY OF TRAVIS.

BEFORE ME, Katherine M. Macken, a Notary Public, in and for Travis County, Texas, on this day personally appeared Ada C. Penn, a free sole, known to me to be the person whose name is subscribed to the foregoing instrument, and acknowledged to me that she executed the same in her individual capacity and in her capacity as executrix of the estate of Wm. L. Penn, deceased, for the purposes and considerations therein expressed.

Given under my hand and seal of office, this 30th day of December, 1927.

(Notary Seal)

Katherine M. Macken

Notary Public, Travis County, Texas.

Filed for record 30 Dec. 1927 at 2:30 P. M. recorded 31 Dec. 1927 at 9:15 A. M.

THE STATE OF TEXAS
COUNTY OF TRAVIS.

WHEREAS, on the 10th day of March, A. D. 1924, D. S. Fardas and wife, Alva Fardas, did execute and deliver to E. W. Morris, a certain deed of conveyance, wherein the parties first named did convey to the party last named, the following described tract or parcel of land to-wit:-

Being all of Lot Number 2 in Block Number 9 of the Hyde Park Annex Addition to the City of Austin, Travis County, Texas, according to a map or plat of said addition on record in the office of the County Clerk of Travis County, Texas, which is here referred to for all purposes.

and, whereas, as a part consideration for said land, the said E. W. Morris did execute and deliver to J. E. McLellan one certain promissory note for eighty five dollars (\$85.00) bearing even date with said deed and payable to the said J. E. McLellan, or order, due on the 10th day of March, A.D. 1925.

and, whereas, said promissory note have been fully paid off and discharged, both principal and interest, and at the time of their payment said notes were the property of the undersigned;

Now, therefore, know all men by these presents: That I, J. E. McLellan, of the County of Travis, and the State of Texas, for and in consideration of the premises and the full and final payment of said note, having received, released, quitclaimed, discharged and acquitted, and by these presents to make, release, quitclaim, discharge and acquit unto the said E.W. Morris his heirs and assigns the vendor's lien heretofore existing upon said land and premises.

Witness my hand this 10th day of March, A.D. 1928.

J. E. McLellan.

THE STATE OF TEXAS
COUNTY OF TRAVIS.

BEFORE ME, the undersigned authority, on this day personally appeared J. E. McLellan, known to me to be the person whose name has been subscribed to the foregoing instrument, and acknowledged to me that he

the aforesaid road; thence South 85 degrees East 77 vrs with the East side of said road 77 vrs to the place of beginning, containing 1.3 acres of land, more or less, together with all improvements thereon as surveyed by W. A. Dandy, surveyor; and.

WHEREAS, in consideration of the performance by the said G. H. Stringer of his said agreement; the said W. H. Stringer and wife, Mary Floy Stringer, promised and agreed to pay to G. H. Stringer the sum of Two Hundred and Fifty Dollars (\$250.00) as evidenced by their one certain promissory note dated May 30, 1941, at Austin, Texas, in the principal sum of \$250.00 payable to the order of G. H. Stringer, at Austin, Texas, on or before forty five days from date, with interest thereon at the rate of seven (7) per cent per annum, containing the usual attorneys fee clause, and expressly reciting that the same was secured by a mechanic's materialman's, contractor's, and laborers lien on the above described property, premises and improvements to secure the payment thereof, Both the note and the exact nature of the work to be done is more fully set forth and described in the above mentioned mechanic's lien contract to which reference is hereby made for all pertinent purposes; and,

Whereas, the said G. H. Stringer, for a valuable consideration, desires to transfer, sell and convey and assign said note and the materialman's, mechanic's, contractor's, and laborer's LIEN to THE CAPITAL NATIONAL BANK OF AUSTIN, IN AUSTIN TEXAS, NOW, therefore know all men by these presents; That I, G. H. Stringer, of Travis County, Texas, for and in consideration of the sum of Ten and no/100 Dollars (\$10.00) and other good and valuable consideration to me in cash paid by the above named bank, the receipt of which is hereby acknowledged and accepted, have endorsed, sold assigned transferred and conveyed and do by these presents, sell, assign, transfer and convey to The Capital National Bank of Austin, in Austin Texas, said above mentioned note in the sum of Two Hundred Fifty and no/100 (\$250.00) Dollars together with the mechanic's, materialman's, contractors and laborers lien and all other liens and rights and benefits securing the payment of said note, as well as all the rights equities titles, and interests which I may have or may be entitled to by virtue of being the legal holder of said note.

TO HAVE AND TO HOLD the above described note in the sum of (\$250.00) together with the said mechanic's materialman's, contractor's, and laborers lien as well as the rights, titles, equities, and interests existing under and by virtue of said contract, unto the said THE CAPITAL NATIONAL BANK OF AUSTIN, IN AUSTIN TEXAS. I hereby warrant that the unpaid balance of said note is the principal sum of \$25.00 and interest from the date thereon.

IN TESTIMONY WHEREOF I HAVE SET MY HAND THIS 12 DAY OF AUGUST 1941.

G. H. Stringer

THE STATE OF TEXAS)
COUNTY OF TRAVIS)

BEFORE ME, the undersigned authority, a notary public in and for said county and state, on this date personally appeared G. H. Stringer, known to me to be the person whose name is subscribed to the foregoing instrument and acknowledged to me that he executed the same for the purposes and considerations therein expressed.

Given under my hand and seal this 12 day of August 1941.

Walter Foote

Notary Public Travis County Texas

(Notary Seal)
Filed for Record Dec. 6 1943 at 1:40 P. M. ----- Recorded Dec. 7, 1943 at 9 A. M.
-0-0-0-0-0-0-0-0-0-0-

THE STATE OF TEXAS)
COUNTY OF TRAVIS)

KNOW ALL MEN BY THESE PRESENTS:

That I, C. F. Gibson, joined by my wife, Mrs. Stella Gibson, of the County of Travis, State of Texas, for and in consideration of the sum of Ten (\$10.00) Dollars and other good and sufficient consideration, to me in hand paid by E. B. Simmons and wife Mrs. Stella Simmons,

the receipt of which is hereby acknowledged, and the further consideration of the assumption by grantee of a certain Deed of Trust Note in the amount of Five Thousand (\$5,000.00) Dollars, payable to the Capital National Bank of Austin, Texas, said note being dated May 1, 1929, bearing interest at the rate of six (6%) per cent per annum, payable semiannually, secured by a Deed of Trust on the hereinafter described property, and it is expressly understood and agreed that the Deed of Trust lien on said property shall remain in full force and effect until said Note, together with interest thereon, is fully paid.

Have granted, sold and conveyed and by these presents do grant, sell and convey unto the said E. R. Simmons and wife, Mrs. Stella Simmons of the County of Travis, State of Texas, all that certain lot, parcel or tract of land hereinafter described as follows, to-wit:

Parts of Lots Numbers Fifty Five and Fifty Six of Oakwood's re-subdivision of Outlots Numbers Seventy two and Seventy Five Division "D" of the City of Austin, according to the map or plat of said re-subdivision of record in Plat Book No. 2, page 148 of the Records of Travis County, Texas, to which said map or plat and the record thereof, reference is here made for further description; the parts of said Lots conveyed herein are described by metes and bounds as follows, to-wit:

Beginning at a point in the E. B. line of Lot Number Fifty five, Thirty (30) feet South of the Northeast corner of said Lot Number Fifty five; thence North with E. B. line of Lots Numbers Fifty five and Fifty six, seventy (70) feet to a point in the E. B. line of Lot Number Fifty six, forty (40) feet North of the Southeast corner of said Lot Number Fifty six; thence West one hundred and fifty (150) feet to the E. B. line of alley; thence South with E. B. line of said alley seventy (70) feet to stake for corner; thence East one hundred and fifty (150) feet to place of beginning, together with all improvements situated thereon.

Also parts of Lots Numbers Sixty five and Sixty six of Oakwood, a re-subdivision of Outlots Numbers Seventy two and Seventy Five Division "D" City of Austin, described by metes and bounds as follows, to-wit:

Beginning at a point in the E. B. line of Lot Number Sixty six ten (10) feet North of the Southeast corner of said Lot Number Sixty six; thence North fifty eight (58) feet to a point in the E. B. line of Lot Number Sixty five said point being at the intersection of the South line of a twelve (12) foot alley running East and West in Lot Number Sixty five; thence West with E. B. line of said twelve (12) foot alley forty (40) feet; thence South fifty eight (58) feet to stake for corner; thence East forty (40) feet to place of beginning.

Also a perpetual easement in, upon and across a strip ten (10) feet wide by one hundred and fifty (150) feet long, on the North side of the portion of Lot Fifty six hereinabove described and being the same ground now used for a drive way, it being understood that said drive way is to be jointly used by Grantee and Mrs. Ada C. Penn, their heirs and assigns, and we do hereby bind ourselves, our heirs, executors and administrators to warrant and forever defend all and singular the said premises unto the said E.R. Simmons and wife, Mrs. Stella Simmons, their heirs and assigns, against every person whomsoever lawfully claiming or to claim the same, or any part thereof.

Witness our hands, at Austin, Texas this the 6th day of December 1943.

State of Texas
County of Travis

C. F. Gibson
Mrs. Stella Gibson

Before me, the undersigned authority, on this day personally appeared C. F. Gibson and Stella Gibson, his wife, both known to me to be the persons whose names are subscribed to the foregoing instrument and acknowledged to me that they each executed the same for the purposes and consideration therein expressed, and the said Stella Gibson wife of the said C. F. Gibson

having been examined by me privily and apart from her husband and having the same fully explained to her, she, the said Stella Gibson, acknowledged such instrument to be her act and deed, and declared that she had willingly signed the same for the purposes and consideration therein expressed, and that she did not wish to retract it.

Given under my hand and seal of office, this the 6th day of December 1943:

Mildred C. Yourtee

(Notary Seal)

Notary Public in and for Travis County, Texas.

Filed for record December 6, 1943 at 4:00 P.M.--Recorded December 7, 1943 at 10:00 A.M.

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STATE OF TEXAS)
COUNTY OF TRAVIS) KNOW ALL MEN BY THESE PRESENTS:

That the First Federal Savings and Loan Association of Austin, a corporation organized and existing under the laws of the United States, with office in Austin, Texas, for and in consideration of the sum of One (\$1.00) Dollars cash to it paid, receipt of which is hereby acknowledged, and the full payment of both principal and interest of that certain indebtedness evidenced by one certain promissory note, for the principal sum of Two Thousand Five Hundred and Fifty and no/100 (\$2550.00) Dollars, dated April 6, 1937, executed by Tom Roberts Jr., and wife, Bertha Roberts, payable to the order of First Federal Savings and Loan Association of Austin, Austin, Texas, bearing 7% interest from date until maturity, and due and payable in monthly installments of Twenty-eight and no/100 (\$28.00) Dollars, which said indebtedness is secured by a deed of trust lien on the following described property to-wit:

Lots Nos. 17, 18 and 19 in Block No. 8 of the Luetcke & Sosed Subdivision of Gullote Nos. 10, 11, 12 and 13 Division "G" in the City of Austin, Travis County, Texas, known as Oak Lawn Addition to the City of Austin, Travis County, Texas, according to the map or plat of said addition as the same appears of record in Plat Book No. 2, Page 184 of the Plat Records of Travis County, Texas, together with all improvements situated thereon, being the same property conveyed to Tom Roberts Jr. by warranty deed of Tom W. Roberts and wife, Annie K. Roberts, dated Nov. 30, 1929, and recorded in Book No. 409, Page 340, in the Deed Records of Travis County, Texas, all of which is evidenced by deed of trust by Tom Roberts, Jr. and wife, Bertha Roberts to R. B. Cousins, Jr., Trustee of even date with said indebtedness, and recorded in Book 542, Pages 81 to 82, of the Deed of Trust Records of Travis County, Texas, to which reference is here made for more complete description of said indebtedness and property; by virtue of its being the legal owner and holder of said indebtedness at the time of its payment does hereby declare the same paid and discharged, and does hereby remise, release and discharge any and all liens of any kind or character owned or held by it, against the above described property securing the payment of said indebtedness.

IN WITNESS WHEREOF, the First Federal Savings and Loan Association of Austin has caused this instrument to be signed by its Executive Vice President and to be attested by its Secretary and the corporate seal hereto affixed, this 1st day of December, A. D. 1943.

(Corp. Seal)
ATTEST:
R. W. Barr, Secretary

FIRST FEDERAL SAVINGS AND LOAN ASSOCIATION
OF AUSTIN
By A. B. Shierlow, Executive Vice President

STATE OF TEXAS)
COUNTY OF TRAVIS) BEFORE ME, the undersigned authority, a Notary Public in and for said County and State, on this day personally appeared A. B. Shierlow, Executive Vice President of First Federal Savings and Loan Association of Austin, a corporation, known to me to be the person and officer whose name is subscribed to the foregoing instrument...

whomever lawfully claiming, or to claim the same, or any part thereof.

WITNES MY HAND AT Austin, Texas, this 10th day of October, 1944.

Wescoe Lender

THE STATE OF TEXAS,)

COUNTY OF TRAVIS,) BEFORE ME, the undersigned, a Notary Public in and for said County and State, on this day personally appeared Wescoe Lender, known to me to be the person whose name is subscribed to the foregoing instrument, and acknowledged to me that he executed the same for the purposes and consideration therein expressed.

GIVEN UNDER MY HAND AND SEAL OF OFFICE this 10th day of October, A. D. 1944.

[Notary Seal]

W. F. JOHNER,
Notary Public in and for
Travis County, Texas.

Filed for Record Oct. 13, 1944, at 4:40 P. M.; Recorded Oct. 13, 1944, at 8:15 A. M.

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THE STATE OF TEXAS,)

COUNTY OF TRAVIS,) WITNES ALL MEN BY THESE PRESENTS:

That W. A. Simmons and wife, Malinda Simmons, of Travis County, Texas, in consideration of Ten Dollars (\$10.00) cash and other valuable considerations to us in hand paid by W. A. Jennings, Jr., and wife, Maude Jennings, of Travis County, Texas, receipt of which is hereby acknowledged, and for which no lien, either expressed or implied, is retained or shall exist, and the further consideration of the execution of one installment vendor's lien promissory note in the principal sum of six thousand dollars (\$6,000.00) payable to the order of the treasurer of the endowment fund of the University of Texas at Austin, Texas, at its office in Austin, Texas, in installments of One hundred Dollars (\$100.00) or more per month on principal and interest, the first of said installments being due November 1, 1944, and one on the 1st day of each month until the 1st day of October, 1949, when all of the unpaid balance of said note shall be due and payable, said note bearing interest from date at the rate of four per cent (4%) per annum, payable monthly, and containing the usual Ten per cent (10%) attorney's fee clause and maturity clause for failure to pay any part of principal or interest of said note when due or to pay taxes or keep the improvements insured and the improvements in good repair as hereinafter provided; to secure the full payment of said note, principal, interest and attorney's fees, and all sums of money that may be expended by the holder thereof in the payment of taxes and insurance, together with all interest and attorney's fees that may accrue thereon, a vendor's lien is here reserved and retained on the hereinafter described property: HAVE SOLD, GRANTED AND CONVEYED and by these presents DO SELL, PART AND DIVIDE unto the said W. A. Jennings, Jr., and wife, Maude Jennings, all of those certain lots, tracts or parcels of land situated in the city of Austin, Travis County, Texas, and more particularly described as follows:

Parts of Lots Numbers Fifty-five and Fifty-six of Greenwood, a re-subdivision of Lots Numbers Seventy-two and Seventy-five, Division "D", of the city of Austin, according to the map or plat of said re-subdivision, of record in Plat Book No. 8, Page 140, of the records of Travis County, Texas, to which said map or plat and the record thereof, reference is here made for further description; the parts of said lots conveyed herein are described by metes and bounds as follows, to-wit:

BEGINNING at a point in the N. S. line of lot number fifty-five, thirty (30) feet south of the northeast corner of said lot number fifty-five; thence north with W. S. line of Lots Numbers Fifty-five and Fifty-six seventy (70) feet to a point in the W. S. line of lot number fifty-six, forty (40) feet north of the southeast corner of said lot number fifty-six;

to the N. E. line of said alley seventy (70) feet to stake to start for corner; thence east one hundred and fifty (150) feet to place of beginning, together with all improvements situate thereon.

also parts of Lots Numbers sixty-five and sixty-six of Jackson, a re-division of Lots Numbers seventy-two and seventy-five, Division "B", City of Austin, described by metes and bounds as follows, to-wit:

BEGINNING at a point in the W. E. line of Lot Number sixty-six ten (10) feet north of the south-west corner of said Lot Number sixty-six; thence North fifty-eight (58) feet to a point in the N. E. line of Lot Number sixty-five, said point being at the intersection of the south line of a twelve (12) feet alley running east and west in Lot Number sixty-five; thence east with W. E. line of said twelve (12) foot alley thirty (30) feet; thence South fifty-eight (58) feet to stake for corner; thence west forty (40) feet to place of beginning.

Also a perpetual easement in, upon and across a strip ten (10) feet wide by one hundred and fifty (150) feet long, on the north side of the portion of Lot fifty-six heretofore described, and being the same ground now used for a drive way, it being understood that said drive way is to be jointly used by grantee and Mrs. Agnes U. Ivan, their heirs and assigns; and being the same property described in deed from W. F. Gibson and wife, Nellie Gibson, to W. H. Jenkins and wife, Nellie Jenkins, dated September 4, 1917, recorded in the said Records of Travis County, Texas, Book 733, pp. 48-50, to which reference is here made for further description.

WE HAVE AND TO HOLD the above described property and premises, together with all and singular the rights and appurtenances thereto in anywise belonging, unto the said W. H. Jenkins, Jr., and wife, Nellie Jenkins, their heirs and assigns forever. And we do hereby bind ourselves, our heirs, executors, and administrators to WARRANT AND DEFEND SAID, all and singular, the said premises unto the said W. H. Jenkins, Jr. and wife, Nellie Jenkins, their heirs and assigns, against every person whatsoever lawfully claiming or to claim the same or any part thereof.

Grantee assume payment of 1914 taxes.

This deed is executed upon condition that the grantee herein, their heirs, assigns, and legal representatives, until the above-mentioned six thousand dollar (\$6,000.00) note and all renewals thereof are paid in full, shall pay all taxes each year on the above described property and premises before any interest or penalty accrues thereon and keep the improvements fully insured, or in such form and amount as may be asked upon in writing, in case any fire or companies acceptable to the holder of said note against loss by fire, tornado, wind-storm and explosion, all policies to be written for not less than three years with premium prepaid, each policy to have attached subrogation mortgage clause with loss clause payable to the holder of said note as his interest may appear, and to pay each policy as soon as issued with the holder of said note; and in case of loss, the holder of said note is hereby authorized and empowered to collect all monies payable and receivable on each and all of said policies and apply the same on said six thousand dollar (\$6,000.00) note, or the holder of said note may elect to have the improvements repaired or replaced with said insurance money; and the grantees herein agree for themselves, their heirs, assigns and legal representatives, to keep the improvements in good repair and condition. And in case of failure, default or neglect by the grantees herein, their heirs, assigns and legal representatives, to do or perform any of the foregoing obligations or stipulations, then the holder of said note may do or perform, or cause to be done or performed, any or all obligations or stipulations, without being under legal obligation to do so, for amount and at his election of the grantees

herein; and all sums of money expended by the holder of said note in doing or performing any or all of said obligations or stipulations shall be forthwith due and payable to the holder of said note in Austin, Texas, be secured by the lien reserved above, bear interest from the date same is expended until repaid at the rate of four per cent (4%) per annum, and be subject to the ten per cent (10%) attorney's fee clause in the above-mentioned six thousand dollar (\$6,000.00) note.

and in case of failure of the grantee, their heirs, and all legal representatives to do or perform any of the above and foregoing obligations or stipulations or to pay any part of principal or interest of the above-mentioned six thousand dollar (\$6,000.00) note, then and shall authorize the holder of said note to declare the whole of the same due and payable and to immediately institute suit for foreclosure and collection.

He hereby assigns, transfers and sets over unto the treasurer of the endowment fund of the University of T. X. C. as the lien reserved above to secure the payment of the above-mentioned six thousand dollar (\$6,000.00) note, together with all rights, liens, titles, and equities securing the payment of said note, together with the legal and superior title remaining in us as vendors.

WITNESS our hands this the 30th. day of September, A. D. 1944.

E. B. Simmons
 Gallego Simmons

11.00 U. S. Int. Rev. stamps Gen.

THE STATE OF TEXAS,)

COUNTY OF TRAVIS:) Before me, the undersigned authority, on this day personally appeared E. B. Simmons, known to me to be the person whose name is subscribed to the foregoing instrument, and acknowledged to me that he executed the same for the purposes and consideration there expressed. And also before me on this day personally appeared Gallego Simmons wife of E. B. Simmons, known to me to be the person whose name is subscribed to the foregoing instrument, and having been examined by me privily and apart from her husband, and knowing the same fully explained to her, she, the said Gallego Simmons, acknowledged such instrument to be her act and deed and declared that she had willingly signed the same for the purposes and consideration therein expressed, and that she did not wish to retract it.

Given under my hand and seal of office this the 30th. day of September, A. D. 1944.

(Notary Seal) J. W. Patterson,
 Notary Public,
 Travis County, Texas.

Filed for Record Oct. 13, 1944, at 4:15 P. M.; Recorded Oct. 13, 1944, at 9:45 A. M.

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THE STATE OF TEXAS,)

COUNTY OF TRAVIS:) KNOW ALL MEN BY THESE PRESENTS:

That we, Herbert W. Worth and wife Josephine Leighton Worth, both of Travis County, Texas, for and in consideration of the sum of TEN DOLLARS (\$10.00) and other cash consideration, paid by Charles H. Klump and wife Monica Miller Klump, the receipt of all of which is hereby acknowledged and confessed and for the payment of which no lien is retained either express or implied; and the further consideration of the sum of SEVEN THOUSAND FIVE HUNDRED DOLLARS (\$7,500.00) as evidenced by a certain preliminary vendor's lien note, hereinafter described, and secured by the vendor's lien as hereinafter provided, have granted, sold and conveyed and by these presents do grant, sell and convey unto the said Charles H. Klump and wife Monica Miller Klump of the County of Travis, State of Texas, the following described property, to-wit:

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and confessed, have GRANTED, SOLD AND CONVEYED, and by these presents do GRANT, SELL AND CONVEY unto the said Cletus S. Kless and wife, Betty Jo Kless, of Travis County, Texas, all that certain lot or parcel of land lying and being situate in the city of Austin, Travis County, Texas, known and described as follows, to-wit: Lot No. Five (5), in Block "E", in Sublot No. Twenty-One (21), of Division "D", in the City of Austin, Travis County, Texas, being the same property conveyed to Bonnie Wendlandt by deed executed September 3, 1932 by Mrs. C. B. Wisner et vir, and recorded in Book 472, pages 250-251, of the Deed Records of Travis County, Texas, to which reference is made.

Being the same property described in deed from Fred F. Norman, et al, to Chester F. Shans and wife, Dorothy Shans, dated September 12, 1940, of record in Vol. 771, at page 145, Deed Records of Travis County, Texas, to which reference is made.

TO HAVE AND TO HOLD the above described premises, together with all rights, hereditaments and appurtenances thereto belonging, unto the said Cletus S. Kless and wife, Betty Jo Kless, their heirs and assigns forever. And we do hereby bind ourselves, our heirs, executors and administrators, to WARRANT AND DEFEND the title to the said property unto the said Cletus S. Kless and wife, Betty Jo Kless, their heirs and assigns, against every person whomsoever lawfully claiming or to claim the same or any part thereof, except as to taxes for the year 1944. The taxes for the year 1944 are pre-paid between the grantors and grantees herein as of the date hereof.

EXECUTED on this 27th day of March, A. D. 1946.

Chester F. Shans
Dorothy Shans

\$3.00 U. S. Int. Rev. Stamps Paid.

THE STATE OF TEXAS }
COUNTY OF TRAVIS }

Before me, the undersigned authority, on this day personally appeared Chester F. Shans, known to me to be the person whose name is subscribed to the foregoing instrument, and acknowledged to me that he executed the same for the purposes and consideration therein expressed; and also, before me, on this day personally appeared Dorothy Shans, wife of the said Chester F. Shans, known to me to be the person whose name is subscribed to the foregoing instrument, and having been examined by me privately and apart from her husband, and having the same fully explained to her, she, the said Dorothy Shans, acknowledged such instrument to be her act and deed, and she declared that she had willingly signed the same for the purposes and consideration therein expressed, and that she did not wish to retract it.

Given under my hand and seal of office, on this the 27th day of March, A. D. 1946.

Ralph E. Jolin

(Notary Seal)

Notary Public in and for Travis County, Texas.

Filed For Record March 27, 1946 at 2:30 P. M. -----Recorded March 27, 1946 at 2:40 P. M.

THE STATE OF TEXAS }
COUNTY OF TRAVIS }

KNOW ALL MEN BY THESE PRESENTS,

THAT WE, W. S. Jennings, Jr. and wife, Wanda Jennings, of Travis County, Texas, for and in consideration of the sum of Ten Thousand and Ten Dollars (\$10,000.00) and other good and valuable consideration to us in hand paid and secured to be paid by Thomas S. Blackwell and wife, Ernestine S. Blackwell, of Travis County, Texas, as follows: (1) Ten Dollars (\$10.00) cash and other good and valuable consideration to us in hand paid, the receipt whereof is hereby fully acknowledged and confessed; (2) the execution and delivery by the Trustees of their own certain promissory vendor's lien note in the principal sum of Ten Thousand Dollars (\$10,000.00) of even date herewith, bearing interest from date until paid at the rate of four and one-half per cent (4 1/2%) per annum, payable at the request of Trustees to the order of Elizabeth Lang, at Austin, Travis County, Texas, in quarterly installments of Ten Hundred and Twenty-five Dollars (\$225.00) or more, the first installment to become due and payable on July 1, 1946, until said note, together with

all interest thereon, has been fully paid, said note providing that all payments shall be applied first as a credit to interest accrued and unpaid to the date of any installment payment, and the balance on principal, said note containing the usual stipulations as to acceleration of maturity and the customary provisions as to attorney's fees, and further providing that its payment is secured by a vendor's lien and additionally secured by a deed of trust lien covering the hereinafter described property, and said note is by reference made a part hereof as fully and with the same effect as though here set out word for word, - have GRANTED, SOLD, AND CONVEYED, and by these presents do hereby GRANT, SELL, AND CONVEY unto the said Thomas B. Blackwell and wife, Ernestine B. Blackwell, the following described premises situated in the City of Austin, Travis County, Texas, and more particularly described as Parts of Lots Nos. Fifty-five (55) and Fifty-six (56) of Oakwood, a re-subdivision of Oulata Nos. Seventy-two (72) and Seventy-five (75), Division "D", of the City of Austin, according to the map or plat of said re-subdivision, of record in Plat Book No. 2, page 146, of the Records of Travis County, Texas, the parts of said lots conveyed herein being described by notes and bounds as follows, to-wit:

Beginning at a point in the West boundary line of Lot No. 55, thirty (30) feet south of the Northeast corner of said Lot No. 55;

Thence North with East boundary line of Lot No. 56, forty (40) feet North of the Southwest corner of said Lot No. 56;

Thence West 150 feet to the East boundary line of an alley;

Thence South with East boundary line of said alley 70 feet to stake for corner;

Thence East 150 feet to the place of beginning, together with all improvements situated thereon; Also parts of Lots Nos. Sixty-five (65) and Sixty-six (66) of Oakwood, a re-subdivision of Oulata Nos. Seventy-two (72) and Seventy-five (75), Division "D", City of Austin, described by notes and bounds as follows, to-wit:

Beginning at a point in the East boundary line of Lot No. Sixty-six (66) ten (10) feet North of the Southeast corner of said Lot No. Sixty-six (66);

Thence North fifty-eight (58) feet to a point in the East boundary line of Lot No. Sixty-five (65), said point being at the intersection of the South line of a twelve (12) feet alley running East and West in Lot No. 65;

Thence West with the South boundary line of said twelve (12) feet alley forty (40) feet;

Thence South fifty-eight (58) feet to stake for corner;

Thence East forty (40) feet to the place of beginning;

Also a perpetual easement in, upon and across a strip ten (10) feet wide by one hundred and fifty (150) feet long, on the North side of the portion of Lot Fifty-six (56) hereinafore described, and being the same ground now used for a drive way, it being understood that said drive way is to be jointly used by Trustee and Mrs. M. T. Jones, their heirs and assigns;

The premises herein conveyed and described being the identical premises described in deed from E. H. Blommer and wife, Hallejo Blommer, to E. H. Jennings, Jr. and wife, Maude Jennings, dated September 30, 1944, and recorded in Volume 749, page 80, et seq., of the 1st 2nd Records of Travis County, Texas.

TO HAVE AND TO HOLD the above described premises, together with all and singular the rights and appurtenances thereto in anywise belonging, unto the said Thomas B. Blackwell and wife, Ernestine B. Blackwell, their heirs and assigns, forever; and we do hereby bind ourselves, our heirs, executors, and administrators, to warrant and forever defend, all and singular, the said premises unto the said Thomas B. Blackwell and wife, Ernestine B. Blackwell, their heirs and assigns, against every person whomsoever lawfully claiming, or to claim the same, or any part thereof.

It is expressly agreed and stipulated that a vendor's lien and superior title is retained against the above described property and premises for security until the full and final payment of the

above described note, and all interest thereon when and wherever this deed shall become absolute and the lien released at the expense of the grantee.

For and in consideration of the full face value of the hereinabove described vendor's lien note cash to us in hand paid by Elizabeth Leag, we have this day and do by these presents hereby sell, transfer, assign, and deliver unto the said Elizabeth Leag, the above described vendor's lien note, together with all and singular the vendor's lien and superior title securing the payment thereof, hereby covenanting that said note is entitled to no effects, payments, or credits whatsoever, but in all other respects this transfer is void without recourse on us in any event.

WITNESS OUR HANDS, this the 27th day of March, A. D. 1946.

W. K. Jennings, Jr.
Maude Jennings

\$18.70 U. S. Int. Rev. Stamps Due.

THE STATE OF TEXAS)
COUNTY OF TRAVIS)

Before me, the undersigned authority, on this day personally appeared W. K. Jennings, Jr. known to me to be the person whose name is subscribed to the foregoing instrument, and acknowledged to me that he executed the same for the purposes and consideration therein expressed. And also before me on this day personally appeared Maude Jennings, wife of the said W. K. Jennings, Jr., known to me to be the person whose name is subscribed to the foregoing instrument, and having been examined by me, privily and apart from her husband, and having the same fully explained to her, she, the said Maude Jennings, acknowledged such instrument to be her act and deed, and declared that she had willingly signed the same for the purposes and consideration therein expressed, and that she did not wish to retract it.

Given under my hand and seal of office, this the 27th day of March, A. D. 1946.

Theresa Beach

[Notary Seal]

Notary Public within and for Travis County, Texas

Filed for Record March 27, 1946 at 3:10 P. M. -----Recorded March 27, 1946 at 4:40 P. M.

THE STATE OF TEXAS)
COUNTY OF TRAVIS)

BEFORE ME ALL BY THESE PARTIES:

That I, T. C. Steiner, of Austin, Travis County, Texas, hereby acknowledge payment in full by D. F. Lockhart of that one certain promissory vendor's lien note in the original principal sum of Two Thousand Dollars (\$2000.00), dated at Austin, Texas, May 9, 1944, executed and delivered by Shirley Louise Carroll, payable to the order of T. C. Steiner at Austin, Travis County, Texas, in monthly installments of \$80.00 or more each including interest at the rate of 4 per cent per annum, and the payment of which was secured by the vendor's lien retained in deed dated May 4, 1944, from T. C. Steiner to Shirley Louise Carroll on the following described property situated in the City of Austin, Travis County, Texas, to-wit:

Being out of a tract of 0.97 acres out of the Hastings Del Valle Grant in Travis County, Texas, the tract surveyed to T. C. Steiner by S. F. Hallbreath and wife, by deed dated December 10, 1929, recorded in Volume 443, Page 415, Deed Records of Travis County, Texas; beginning at a point in the East line of Summit Street 88 feet North from the intersection of the North line of Westroy Road with the East line of Summit Street; Thence S. 82-32 E. 115 feet for corner; Thence S. 28-30 E. 10 feet for corner, being S.E. corner of a tract surveyed to Eugene Fover by T. C. Steiner; Thence S. 81-30 S. with South line of said Fover tract 110 feet to corner in the East line of Summit Street being also the S.W. corner of said Eugene Fover tract; Thence S. 28-30 E. with the East line of Summit Street to the place of beginning; all of which appears in said deed recorded in Volume 741, Page 288, Deed Records of Travis County, Texas.

Said acts having been given for part of the purchase money for said property and payment

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and wife, Ida Lee Scouci, to the said W. P. Dixon and wife, Cloyce Dixon, dated December 5, 1947, and recorded in Book 844, pages 581-582, of the Deed Records of Travis County, Texas, to which deed and the record thereof reference is here made for further particulars, and the said note and lien securing the same was transferred by Wilton F. Scouci, to the said The Capital National Bank in Austin by transfer dated December 5, 1947, and recorded in Book 880, page 105, of the Deed Records of Travis County, Texas, and the said The Capital National Bank, in Austin, being the legal holder and owner of the note and all liens securing the same, does hereby release and acquit unto the said W. P. Dixon and wife, Cloyce Dixon, of Travis County, Texas part of Lot 2 in Outlot 3, in Division 2 in the City of Austin, Travis County, Texas, as described in the above ^{mentioned} deed of conveyance free from all liens contained or existing by reason of said note and the vendor's lien herein retained in said deed and any and all other liens securing the payment of the above mentioned note.

In Witness Whereof, The Capital National Bank in Austin has caused these presents to be executed by Jno. A. Gracy, Vice President, and its corporate seal hereto attached on this the 3rd day of March, A. D. 1948.

The Capital National Bank in Austin,
Austin, Texas
By Jno. A. Gracy,
Vice President

ATTEST:
Leo Kuhn
Clerk
[Copp Seal]
The State of Texas,
County of Travis.

Before me, the undersigned authority, on this day personally appeared Jno. A. Gracy, Vice-President of The Capital National Bank in Austin, known to me to be the person whose name is subscribed to the foregoing instrument, and acknowledged to me that he executed the same for the purposes and consideration therein expressed and in the capacity stated and as the act and deed of the said The Capital National Bank in Austin.

Given under my hand and seal of office this 3rd day of March, D. D. 1948.

R. F. Carrington
Notary Public Travis County, Texas,

[Notary Seal]

Filed for Record March 3, 1948 at 11:50 A.M. --- Recorded March 5, 1948 at 11:30 A.M. ---

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THE STATE OF TEXAS,
COUNTY OF TRAVIS.

KNOW ALL MEN BY THESE PRESENTS,

That we, Thomas B. Blackwell, and wife, Emmetine B. Blackwell, of Travis County, Texas; and La. Mrs. Lula M. Massey, a widow, who was a widow on October 4, 1946, when I acquired my present interest in the property hereconveyed, also of Travis County, Texas; for and in consideration of the sum of Ten and no/100 (\$10.00) Dollars and other good, valuable and sufficient consideration cash to us in hand paid by the Grantees hereinafter named, the receipt of which is hereby acknowledged and confessed, and for the payment of which no right or lien, express or implied, is retained; and the further consideration of the sum of Eleven Thousand and no/100 (\$11,000.00) Dollars, secured to be paid in accordance with one certain promissory purchase money note of even date herewith executed by the Grantees,

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herein, payable at our request to the order of D. L. Welch, in Austin, Texas, in monthly installments of One hundred sixteen and 68/100 (\$116.68) Dollars, which sum is to be applied first to the payment of interest at the rate of five per cent (5%) per annum, payable monthly and the balance to be applied to reducing principal. The first monthly payment of \$116.68 shall be due and payable on the first day of April, 1948, and thereafter a like sum of \$116.68 to be due on the first day of each and every month until the first day of March, 1958, on which last named date any balance of principal and interest remaining unpaid shall become due and payable. Said note provides the usual accelerated maturity and attorney's fees in the event of default; and is additionally secured by deed of trust of even date herewith to Wm. G. Rice, trustee;

Have Granted, Sold and Conveyed, and by these presents do Grant, Sell and Convey, unto Russell M. Lee and wife, Jean S. Lee, of Travis County, Texas, all that certain lot, tract or parcel of land lying and being situated in Travis County, Texas, and known and described as follows, to-wit:

Parts of Lots Numbers Fifty-five (55) and Fifty-six (56) of Oakwood, a resubdivision of Outlots Numbers Seventy-two (72), and Seventy-five (75) in Division "D", of the city of Austin, according to the map or plat of said subdivision of record in Volume 2, at page 148, of the Travis County Plat Records, the parts of said lots conveyed herein being described by metes and bounds as follows, to-wit:

Beginning at a point in the East boundary line of Lot No. 55, Thirty (30) feet south of the Northeast corner of said Lot No. 55;

Thence north with east boundary line of Lots Numbers 55 and 56, Seventy (70) feet to a point in the east boundary line of Lot No. 56 forty (40) feet north of the southeast corner of said Lot No. 56;

Thence West 150 feet to the east boundary line of an alley;

Thence South with east boundary line of said alley 70 feet to stake for corner;

Thence East 150 feet to the place of beginning;

Also, parts of Lots Numbers Sixty-five (65) and Sixty-six (66) of Oakwood, a subdivision of Outlots Numbers Seventy-two (72) and Seventy-five (75) in Division "D", City of Austin, described by metes and bounds as follows, to-wit:

Beginning at a point in the East boundary line of Lot No. 66, Ten (10) feet north of the Southeast corner of said Lot 66;

Thence North 58 feet to a point in the east boundary line of Lot No. 65, said point being at the intersection of the south line of a 12 foot alley running east and west in Lot No. 65;

Thence west with the south boundary line of said 12 foot alley 40 feet;

Thence South 58 feet to stake for corner;

Thence East 40 feet to the place of beginning;

Also a perpetual easement, in, upon and across a strip 10 feet wide by 150 feet long on the north side of the portion of Lot No. 56, hereinabove described, being the same ground now used for a driveway, it being understood that said driveway is to be jointly used by Grantee and Mrs. Ada C. Penn, their heirs and assigns;

The property herein conveyed being the same property conveyed to Thomas E. Blackwell, et ux, Ernestine E. Blackwell, by warranty deed of W. K. Jennings, Jr., et ux, Maude Jennings, dated March 27, 1946, recorded in Volume 783, at page 564, of the Travis County Deed Records.

To have and to hold the above described premises, together with all and singular, the rights and appurtenances thereto in anywise belonging unto the Grantee above named,

409 483

737/29-35 Gibson - Swans

749/30

899

their heirs and assigns forever, And we do hereby bind ourselves, our heirs, executors and administrators to warrant and forever defend, all and singular, the said premises unto the said Grantees, their heirs, and assigns, against every person whomsoever lawfully claiming or to claim the same or any part thereof, subject, however, to all restrictions, and easements which may be of record applicable to the property conveyed.

But it is expressly agreed and stipulated that the vendor's lien is retained against the above described property, premises and improvements until the indebtedness above mentioned and described, as evidenced by the hereinbefore described note, principal and interest, is fully paid according to its face and tenor, effect and reading, when this deed shall become absolute. And we, the Grantors herein, for value received as aforesaid, have transferred and assigned, and by these presents do hereby transfer and assign, without recourse on us in any event, unto D. L. Welch, the vendor's lien herein retained, together with all rights, equities, and superior title thereto securing the payment of said note as aforesaid.

The Grantors herein are to pay all taxes on the above described property for the years up to and including the year 1947, and the Grantees herein are to assume the payment of the taxes for the year 1948, the same having been pro-rated as of the date of this deed. The Grantees herein are to pay the annual taxes and are to keep the premises hereby conveyed insured in some good and reliable insurance company acceptable to the holder of said note in the sum requested by the holder of said note, and in case of failure of the Grantees to pay said taxes or take out said insurance and pay for same, the holder of said note will have the option of either declaring said note due and payable or paying said taxes and insurance on behalf of the Grantees herein and adding said amounts so paid to the amount of principal then due on said note, and said amount so added shall become as principal and bear the same rate of interest as said note, and the payment thereof being secured by the vendor's lien herein retained.

Witness our hands this the 3rd day of March, A. D. 1948.

Thomas B. Blackwell

Ernestine B. Blackwell

Lula M. Pease

(\$19.00 U S Int Rev Stamps Cash)

The State of Texas,

County of Travis.

Before me, the undersigned authority, on this day personally appeared Thomas B. Blackwell, and wife Ernestine B. Blackwell, Blackwell, known to me to be the persons whose names are subscribed to the foregoing instrument, and the said Thomas B. Blackwell, acknowledged to me that he executed the same for the purposes and consideration therein expressed. And the said Ernestine B. Blackwell, wife of the said Thomas B. Blackwell, having been examined by me privily and apart from her husband, and having the same fully explained to her, she, the said Ernestine B. Blackwell, acknowledged such instrument to be her act and deed, and declared that she had willingly signed the same for the purposes and consideration therein expressed and that she did not wish to retract it.

Given under my hand and seal of office this the 3rd day of March, A. D. 1948.

Maude E. Laird

Notary Public, in and for Travis County, Texas.

(Notary Seal)

The State of Texas,

County of Travis.

Before me, the undersigned authority, on this day personally appeared Mrs. Lula M.

DOC. NO.

93148722

GIFT DEED

FILM CODE

00005065209

11-29

Jean S. Lee, Individually and as Independent Executrix of the Estate of Russell W. Lee, Deceased, of Travis County, Texas ("Grantor"), with full intention of conveying the property hereinafter described as a gift, with no reversionary interests whatsoever in favor of Grantor, has GIVEN, GRANTED, AND CONVEYED, and by these presents does GIVE, GRANT, AND CONVEY unto Charitable Holdings, a Texas non-profit corporation, of Travis County, Texas ("Grantee"), the following described real property, together with all improvements thereon and all easements appurtenant thereto, situated in Travis County, Texas (the "Property"):

Part of Lots Fifty-five (55) and Fifty-six (56) of OAKWOOD, A RESUBDIVISION OF OUTLOT NUMBERS 72 AND 75, IN DIVISION "D", of the City of Austin, according to the map or plat of said subdivision of record in Volume 2, Page 148, Plat Records of Travis County, Texas, the parts of said lots conveyed herein being described by metes and bounds as follows, to wit:

BEGINNING at a point in the East boundary line of Lot 55, 30 feet South of the Northeast corner of said Lot 55;

THENCE, North with East boundary line of Lots 55 and 56, 70 feet to a point in the East boundary line of Lot 56, 40 feet North of the Southeast corner of said Lot 56;

THENCE, West 150 feet to the East boundary line of an alley;

THENCE, South with the East boundary line of said alley, 70 feet to stake for corner;

THENCE, East 150 feet to the PLACE OF BEGINNING.

Also part of Lots Sixty-five (65) and Sixty-six (66) of OAKWOOD, A RESUBDIVISION OF OUTLOT NUMBERS 72 AND 75, IN DIVISION "D", of the City of Austin, according to the map or plat of said subdivision of record in Volume 2, Page 148, Plat Records of Travis County, Texas, the parts of said lots conveyed herein being described by metes and bounds as follows, to wit:

BEGINNING at a point in the East boundary line of Lot 66, 10 feet North of the Southeast corner of said Lot 66;

THENCE, North 58 feet to a point in the East boundary line of Lot 65, said point being at the intersection of the South line of a 12-foot alley running East and West in Lot 65;

THENCE, West with the South boundary line of said 12-foot alley 40 feet;

THENCE, South 58 feet to stake for corner;

THENCE, East 40 feet to the PLACE OF BEGINNING.

Said property being the same property described in the deed dated March 3, 1948, from Thomas B. Blackwell and wife, Ernestine B. Blackwell, and Lila M. Massey, a widow, to Russell W. Lee and wife, Jean S. Lee, said instrument of record in Volume 899, Page 380, Deed Records of Travis County, Texas.

TO HAVE AND TO HOLD the Property, together with all and singular the rights and appurtenances thereto in anywise belonging unto Grantee, Grantee's successors and assigns, forever.

Gift Deed

Jean S. Lee to Charitable Holdings

Page 1

REAL PROPERTY RECORDS
TRAVIS COUNTY, TEXAS

12080 0979

5.00 INDX
1 3 12/10/93
5.00 RECH
1 3 12/10/93
1.00 SEC
1 3 12/10/93
93 487.22-0004
.01-DMK4

And Grantor does hereby bind Grantor, Grantor's heirs, executors, administrators, successors, and assigns to WARRANT AND FOREVER DEPEND, all and singular, the Property unto Grantee, Grantee's successors and assigns, against every person whomsoever lawfully claiming, or to claim the same, or any part thereof, subject however, to all restrictions, easements and mineral reservations, if any, which are of record applicable to the Property.

Grantee's Mailing Address: Post Office Box 5159
Austin, Texas 78763

Executed this 29 day of November, 1993.

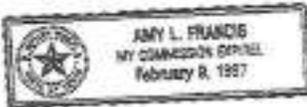
GRANTOR:

Jean S. Lee
Jean S. Lee, Individually and as Independent Executrix of the Estate of Russell W. Lee, Deceased

STATE OF TEXAS

COUNTY OF Travis

This instrument was acknowledged before me this 29 day of November, 1993, by Jean S. Lee, Individually and as Independent Executrix of the Estate of Russell W. Lee, Deceased.



Amy L. Francis
Name: Amy L. Francis
Notary Public - State of Texas
My Commission Expires: 2/9/97

FILED

1993 DEC 10 PM 12:32

BRINA DE BEAUVOIR
COUNTY CLERK
TRAVIS COUNTY, TEXAS

After Recording, Please Return To:

Mr. Timothy C. Taylor
SMALL, CRAIG & WERKENTHEN
100 Congress Avenue, Suite 1100
Austin, Texas 78701-4099

STATE OF TEXAS COUNTY OF TRAVIS
I further certify that this instrument was FILED on
the date and at the time stamped herein by me, and
my duty RECORDED, in the Volume and Page of the
Public Records of Travis County, Texas, on

DEC 10 1993

Brina De Beauvoir
COUNTY CLERK
TRAVIS COUNTY, TEXAS

GENERAL WARRANTY DEED

FILM CODE
00005129011

15
[Signature]

THE STATE OF TEXAS §
COUNTY OF TRAVIS §

KNOW ALL MEN BY THESE PRESENTS:

8:46 AM 4848	2	4	9.00 INDX
			04/21/94
			5.00 RECH
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			1.00 SEC
			04/21/94
			26.13-CHK4

THAT CHARITABLE HOLDINGS, A TEXAS NON-PROFIT CORPORATION

hereinafter called "Grantor" (whether one or more) executes this deed, for and in consideration of the sum of TEN AND NO/100 DOLLARS (\$10.00) and other good and valuable consideration to Grantor in hand paid by **ROBIN F. ABRAMS, A SINGLE PERSON** of TRAVIS County, Texas, hereinafter called "Grantee" (whether one or more), whose mailing address is 8110 WEST AVENUE AUSTIN, TEXAS 78705 the receipt and sufficiency of which are hereby acknowledged and confessed, and for the further consideration of the execution and delivery by said Grantor of one certain Promissory Note in the principal sum of ONE HUNDRED FORTY-EIGHT THOUSAND AND NO/100 DOLLARS (\$148,000.00), bearing even date herewith, payable to the order of **PARTNERS MORTGAGE SERVICE, LTD.** hereinafter called "Mortgagee", bearing interest at the rate therein provided; said Note containing an attorney's fee clause and various acceleration of maturity clauses in case of default, and being secured by Vendor's Lien and Superior Title retained herein in favor of said Grantor and assigned to Mortgagee, and also being secured by a Deed of Trust of even date herewith from Grantor to **MIKE WUESTE** Trustee; and

WHEREAS, Mortgagee has, at the special instance and request of Grantee, paid to Grantor all or a portion of the purchase price of the property hereinafter described, as evidenced by the above described Note, said Vendor's Lien and Superior Title against said property securing the payment of said Note are hereby assigned, transferred and delivered without recourse to Mortgagee, Grantor hereby conveying to said Mortgagee the said Superior Title to said property, subrogating said Mortgagee to all the rights and remedies of Grantor in the premises by virtue of said lien;

And Grantor has GRANTED, SOLD AND CONVEYED, and by these presents does GRANT, SELL AND CONVEY, unto said Grantee, the following described real property, to-wit:

TRACT I: 0.240 OF AN ACRE, MORE OR LESS, OF LAND AREA, BEING A PORTION OF LOTS 55 AND 56, OF OAKWOOD, A RESUBDIVISION OF A PART OF OUTLOTS 72 AND 73, DIVISION 'D', CITY OF AUSTIN, TRAVIS COUNTY, TEXAS, ACCORDING TO THE MAP OR PLAT THEREOF RECORDED IN BOOK 2, PAGE 148, OF THE PLAT RECORDS OF TRAVIS COUNTY, TEXAS, AND BEING THAT TRACT DESCRIBED FIRST IN THAT DEED DATED NOVEMBER 28, 1993 FROM JEAN S. LEE, TO CHARITABLE HOLDINGS, AS RECORDED IN VOLUME 12080, PAGE 679 OF THE TRAVIS COUNTY DEED RECORDS, AND BEING MORE PARTICULARLY DESCRIBED BY METES AND BOUNDS IN EXHIBIT 'A' ATTACHED HERETO AND BEING MADE A PART HEREOF;

TRACT II: A PERPETUAL EASEMENT IN, UPON AND ACROSS A STRIP 10 FEET WIDE BY 150 FEET LONG ON THE NORTH SIDE OF THE PORTION OF LOT NO. 56 HEREINABOVE DESCRIBED, AS DESCRIBED IN DEED FROM THOMAS B. BLACKWELL ET AL, TO RUSSELL W. LEE AND WIFE, JEAN S. LEE, RECORDED IN VOLUME 899, PAGE 380 OF THE DEED RECORDS OF TRAVIS COUNTY, TEXAS, TO WHICH REFERENCE IS MADE FOR ALL PURPOSES;

TO HAVE AND TO HOLD the above described premises, together with all and singular the rights and appurtenances thereunto in anywise belonging unto said Grantee, his heirs and assigns FOREVER. Grantor does hereby bind himself, his heirs, executors and administrators, TO WARRANT AND FOREVER DEFEND all and singular the said premises unto the said Grantee, his heirs and assigns, against every person whomsoever lawfully claiming or to claim the same or any part thereof.

This Deed is executed, delivered and accepted subject to all and singular any liens securing the payment of any debt created or assumed in connection herewith and described herein, ad valorem taxes for the current and all subsequent years, taxes for subsequent assessments for the current and prior years due to changes in land usage, ownership, or both, zoning ordinances and utility district assessments, if any, applicable to and enforceable against the above described property, and all valid easements, restrictions, mineral reservations and maintenance fund liens, if any, applicable to and enforceable against the above described property as shown by the Records of the County Clerk of the County in which said real property is located.

But it is expressly agreed that the Grantor herein reserves and retains for himself, his heirs and assigns, a **VENDOR'S LIEN**, as well as the Superior Title, against the above described property, premises and improvements, until the above described Note and all interest thereon have been fully paid according to the terms thereof, when this Deed shall become absolute.

12170 1592
REAL PROPERTY RECORDS

EXHIBIT "A"

DESCRIPTION OF 0.240 OF AN ACRE, MORE OR LESS, OF LAND AREA, BEING A PORTION OF LOTS 55 AND 56, OF OAKWOOD, A RESUBDIVISION OF A PART OF OUTLOTS 72 AND 75, DIVISION "D", CITY OF AUSTIN, TRAVIS COUNTY, TEXAS, ACCORDING TO THE MAP OR PLAT THEREOF RECORDED IN BOOK 2, PAGE 148, OF THE PLAT RECORDS OF TRAVIS COUNTY, TEXAS, AND BEING THAT TRACT DESCRIBED FIRST IN THAT DEED DATED NOVEMBER 29, 1993 FROM JEAN S. LEE, TO CHARITABLE HOLDINGS, AS RECORDED IN VOLUME 12080, PAGE 979 OF THE TRAVIS COUNTY DEED RECORDS, AND BEING MORE PARTICULARLY DESCRIBED BY METES AND BOUNDS AS FOLLOWS:

BEGINNING at an iron pipe found in the northwest line of West Avenue, same being the southeast line of Lot 56, for the east corner of the aforementioned Charitable Holdings Tract, same being the south corner of Lot 1, Resubdivision of Portions of Lots 56, 57, 58, 63, 64, & 65, Oakwood Subdivision, a subdivision in the City of Austin, Travis County, Texas, according to the map or plat thereof recorded in Book 9, Page 1 of the Plat Records of Travis County, Texas, and being the east corner of the herein described tract of land;

THENCE leaving the PLACE OF BEGINNING, and the aforementioned Lot 1, with the common line of West Avenue, Lots 56 and 55, and the Charitable Holdings Tract, S 79°25'00" W 69.99 feet to an iron pipe found for the south corner of the Charitable Holdings Tract, same being the east corner of that tract of land known as Lot 54 and the south 10 feet of Lot 55, as conveyed in that deed dated April 3, 1967 from Elizabeth Penn Johnson, et vir, to William W. Gibson, Jr. et ux, as recorded in Volume 3265, Page 1687 of the Travis County Deed Records, and being the south corner of the herein described tract of land;

THENCE leaving West Avenue, and crossing Lot 55, with the common line of the Charitable Holdings Tract, and the aforementioned Gibson Tract, N 60°20'40" W 150.04 feet to an iron pipe found in the southeast line of a alley, same being the northwest line of Lot 55, for the west corner of the Charitable Holdings Tract, same being the north corner of the Gibson Tract, and being the west corner of the herein described tract of land;

THENCE leaving the Gibson Tract, with the common line of the alley, Lots 55 and 56, and the Charitable Holdings Tract, N 29°32'20" E 70.20 feet to an iron rod found for the north corner of the Charitable Holdings Tract, same being an exterior corner of the aforementioned Lot 1, and being the north corner of the herein described tract of land;

THENCE leaving the alley, and crossing Lot 56, with the common line of the Charitable Holdings Tract and said Lot 1, S 50°16' E 150.10 feet to the PLACE OF BEGINNING. There are contained within these metes and bounds, 0.240 of an acre, more or less, of land area, as described from record information and measurements made on the ground on March 8, 1994 by McKinn Land Surveying Company of Austin, Texas.

[Handwritten signature]

C. Michael McKinn, P.L.S., R.P.L.S. No. 4267
McKinn Land Surveying Company
4210 Spicewood Springs Road, Suite 201
Austin, Texas 78759
(512) 343-1970

DATE : March 19, 1994
SUBDIVISION : Oakwood
COUNTY : Travis, Texas

J.O. No. : 030694
LND40306

STATE OF TEXAS COUNTY OF TRAVIS
I hereby certify that the instrument was FILED on the date and at the time stamped herein by me, and was duly RECORDED in the Volume and Page of the name indicated in Travis County, Texas, on

APR 21 1994

[Signature]
COUNTY CLERK
TRAVIS COUNTY, TEXAS

DANA WEBB AUSTON
COUNTY CLERK
TRAVIS COUNTY, TEXAS

FILED

94 APR 21 PM 4:03

REAL PROPERTY RECORDS

12170 1594

[Large diagonal watermark stamp]

When this Deed is executed by more than one person or a corporation or other entity other than a natural person, or when the Grantee is more than one person, or a corporation or other entity other than a natural person, the instrument shall read as though pertinent verbs, nouns and pronouns were changed correspondingly, and when executed by or to a corporation or other entity other than a natural person, the words "heirs, executors and administrators" or "heirs and assigns" shall be construed to mean "successors and assigns." Reference to any gender shall include either gender and, in the case of a corporation, shall include the neuter gender, all as the case may be.

EXECUTED this the 20th day of April, 1994.

CHARITABLE HOLDINGS

Richard G. Slawter

THE STATE OF TEXAS

COUNTY OF TRAVIS

This instrument was acknowledged before me on the 20th day of April, 1994, by RICHARD G. SLAWTER, Secretary-Treasurer of CHARITABLE HOLDINGS, a TEXAS non-profit corporation, on behalf of said corporation

W. H. Thurman

NOTARY PUBLIC, State of Texas

My Commission Expires: _____

RETURN ORIGINAL TO:
ROBIN F. ABRAMS
3110 WEST AVENUE
AUSTIN, TEXAS 78705



**Jean and Russell Lee House
3110 West Avenue**

Narrative

3110 West Avenue meets the criteria for historic zoning in four of the five historic zoning categories:

It was built 110 years ago, in 1913.

It has retained a high degree of integrity. Alterations to the house to adapt to modern living and the financial realities of owning a house in central Austin have been undertaken with utmost care, are intentionally deferential to the original house, and are reversible.

It has historical association with significant persons: It was built by Ada C. Penn, was adjacent to and shares a driveway with the Penn House (3112 West Avenue). The two houses were a single estate until approximately 1929 (and are now again owned by one family). Nationally renowned photographer Russell Lee and Texas political strategist Jean Lee occupied the house between 1949 and 1993.

The house has community value in that it contributes to the character, image and identity of the Heritage Neighborhood, as one of the original houses built by Mrs. Penn. The City of Austin Historic Building Survey Report for North Central Austin recommends designating 3110 as a local landmark.

3110 West Avenue was built by Ada C. Penn in 1913. Mrs. Penn was the widow of Judge Robert Penn. The Penn family purchased their home at 3112 West Avenue in 1902, and soon after began to acquire additional surrounding land. Their home, known as Heritage House, is among the oldest homes in Austin. The Penns created a subdivision (a re-subdivision of the Oakwood Subdivision, sometimes referred to as the Penn Subdivision) in 1903. Judge Penn unexpectedly died in 1909, leaving Mrs. Penn and their nine children in financial straits.

The re-subdivision map dated 1903 (image provided in Supplemental Information pdf) indicates that the Penns intended to create a neighborhood surrounding their home. Forced into action by financial pressures, Mrs. Penn trained at night school as a draftsman and designed a large number of the homes built on lots in the subdivision between 1910 and 1920.

Among the first houses built was a two-story bungalow at 3110 West Avenue in 1913-14, which Mrs. Penn retained as a home for extended family, and later used as a rental property¹. 3110

¹ “[Her niece] recounted that Ada....kept her children and their families close, as five Penn families lived in the houses built by Ada in the blocks surrounding her home.” *City of Austin Historic Building Report for North Central Austin*, p. 135.

and the Penn home at 3112 shared a driveway (and still do), which may have been one reason to keep it under her control. The house appears on the 1922 Sanborn Map to be sharing one lot with 3108 West Avenue (image provided in Supplemental Information), which explains how 3110 came to be built on portions of two separate lots. Mrs. Penn leased the home to a variety of tenants, including, according to the City Directory, two Assistant Attorney Generals, as well as a doctor and a psychologist. Mrs. Penn used the home as collateral for a \$4000 loan that was transferred at one point, and then settled through the sale for \$1 of the house which shared the lot with 3110, 3108 West Avenue. The author of this narrative met a woman many years ago (name unknown) who grew up in the 1940's in the duplex at 3106 West Avenue. She recalled that everyone living adjacent to the alley behind the houses was related except for her family, and that it didn't matter which house you went to for dinner, the back doors were always open. She said that the neighborhood children created a string-and-tin-can communication system that stretched down the alley behind all the houses.

Having settled the debt on 3110, Mrs. Penn sold the house in 1929 to Mr. C. Frank Gibson, an attorney, and his wife Stella, who began renting 3110 in 1924 when Mr. Gibson came to Austin to serve as an Assistant Attorney General. Through the City Directories over the next several years one can see the impact of the Great Depression on Mr. Gibson's family. A relative of Mr. Gibson, James P. Gibson (likely his son, initially listed as a "broker") and his wife Jesse moved in with the Gibsons at 3110. By 1932 James Gibson had become an attorney but worked in a different office from C. Frank. By 1937, the C. Frank Gibsons appeared to have moved away from 3110, first to premises on College Avenue, and then to Shady Lane. Mr. Gibson, by then known as Carl Gibson, eventually formed an Austin law firm with James, Gibson & Gibson.

The house at 3110 then seems to have remained vacant until 1941, when Mr. and Mrs. Coley C. White Sr and their son Coley White Jr. rented the house. In the City Directory, no profession was listed for C. White Senior, but Junior was stationed at Camp Mabry. There is a Coley C. White who was Travis County Sheriff from 1929 – 1932, and a Texas Ranger after that. He would have been 58 and presumably retired, and only rented 3110 for one year, perhaps while building elsewhere, or to see his son settled at Camp Mabry, perhaps off to fight in WWII.

In 1942, the house was rented by Henry H. Blaust, Physician.

In 1944, the house was sold to Ed R. Simmons, an Assistant State Attorney General, and his wife Sally. They then sold two years later to Thomas Blackwell and his wife Ernestine. Mr. Blackwell is first listed in the City Directory as a student at the University of Texas. In the 1949 Directory, Mr. Blackwell is listed as a psychologist, who by then had sold 3110 to Russell and Jean Lee.

The Lees occupied 3110 from 1949 to 1993. Both Lees were extraordinarily noteworthy occupants. Russell Lee was one of the foremost Depression-era photographers and photojournalists in the United States. A major collection of his work is archived at the Briscoe Center for American History at UT, including the renowned photo essay, "Study of the Spanish Speaking People of Texas." Jean Lee was a pivotal figure in the Texas Democratic Party.

Russell Lee's Wikipedia pages provides the following description:

In the fall of 1936, during the Great Depression, Lee was hired for the federally sponsored Farm Security Administration (FSA) photographic documentation project of the Franklin D. Roosevelt administration. He joined a team assembled under Roy Stryker, along with Dorothea Lange, Arthur Rothstein, and Walker Evans. Stryker provided direction and bureaucratic protection to the group, leaving the photographers free to compile what in 1973 was described as "the greatest documentary collection which has ever been assembled."

Over the spring and summer of 1942, Lee was one of several government photographers to document the forced relocation of Japanese Americans from the West Coast. He produced more than 600 images of families waiting to be removed and their later lives in various detention facilities, most located in isolated areas of the interior of the country.

After the FSA was defunded in 1943, Lee served in the Air Transport Command (ATC). During this period, he took photographs of all the airfield approaches used by the ATC to supply the Armed Forces in World War II. In 1946 and 1947, he worked for the United States Department of the Interior (DOI), helping the agency compile a medical survey in communities involved in mining bituminous coal. He created over 4,000 photographs of miners and their working conditions in coal mines. In 1946, Lee completed a series of photos focused on a Pentecostal Church of God in a Kentucky coal camp.

In 1947 Lee moved to Austin, Texas, and continued photography. In 1965 he became the first instructor of photography at the University of Texas.

Lee's work is held in collections at the University of Louisville; the New Mexico Museum of Art; the Wittliff collections, Texas State University; the Dolph Briscoe Center for American History at the University of Texas at Austin; and the Library of Congress.

In 2016, Lee Elementary, a school in the Austin Independent School District, was renamed Russell Lee Elementary in honor of the photographer.

Jean Lee (nee Smith, of Dallas, Texas) began her professional life as a journalist. She moved to New Orleans in the 1930s, where she met Russell Lee. They relocated to Washington DC during WWII, where Russell became an aerial photographer for the Air Transport Command, and Jean worked for the Office of War Information. According to the author of *Power, Money and the People* (Anthony M. Orum), Jean and Russell Lee were active in the formation of the New Deal policies. As soon as the war ended, they moved to Austin, where Jean became a noted political organizer. Just before moving to 3110 in 1949, she served as campaign manager for Emma Long, the first woman elected to Austin's City Council, and continued to work with Ms. Long through nine further terms. She served as campaign manager for Senator Ralph Yarborough in his 1952 and 1954 campaigns for governor. She led a successful campaign to keep the Austin Central Library downtown, when it appeared plans were afoot to move it to the suburbs.

The current owner of 3110, author of this narrative, knew Jean as a neighbor, and was told many stories by her, including the following:

Jean was Ann Richards' mentor. This is backed up by Governor Richards referring to Jean as her "role model" and describing her as "a woman of extraordinary talent and a good fighter".²

When President Kennedy was coming to Texas in November 1953, a fight broke out between the liberal and conservative branches of the Texas Democratic Party regarding whose party the President would attend when he arrived in Austin from Dallas. The liberal wing won, and the party was to be held at 3110 West Avenue. Sadly, the president never made it.

Jean and Russell Lee traveled to Mexico with the photographer Edward Stieglitz and his wife, the painter Georgia O'Keeffe. When asked what Georgia O'Keeffe was like, Jean said, "Oh, I didn't like her – she tried to steal everyone's husbands."

Anthony Orum, in *Power, Money and the People: The Making of Modern Austin*, describes Jean Lee as having a "genius for political organization." She developed a tight precinct organization called the Social and Legislative Conference, a complex network that could be motivated to action when needed.

Russell Lee died in 1988. In 1993, Jean Lee donated 3110 to the Austin Community Foundation, the largest unrestricted gift received up to that time. Jean Lee moved to a nursing home, and died in 1996.

Russell Lee's photographic studio was located in a small cottage across the alley from 3110 West Avenue, and had an apartment adjacent he rented to graduate students. Jean Lee never entered the studio after his death in 1988, and when 3110 was purchased in 1994 by the current owner, the studio was purchased by Simon Atkinson, the current owner of Heritage House and is now an annex of Heritage House.

In 2016, after the racially motivated mass shooting in Charleston, South Carolina, prompted a national conversation about Confederate symbols, the Austin Independent School Board voted to rename the Robert E. Lee Elementary School, in honor of Russell Lee, based upon his renown as a photographer and teacher, and longtime resident of the neighborhood.

In 2021, the *City of Austin Historic Building Survey Report* by HHM & Associates recommends 3110 as a local landmark (p. 46), considering it to be "contributing to the Heritage Historic District". (p 133).

² "A Celebration of the Life of Jean Lee", Memorial Notes, 1996.

Jean and Russell Lee House

Supplemental Information

3110 West Avenue
Austin, TX 78705



East Elevation (Front)



East Elevation (Front)



North Elevation (Side)



West Elevation (Rear)



South Elevation (Side)



F. Jack Hurley on Russell Lee (1973)

Posted on February 14, 2010 by Editorial @ ASX



By F. Jack Hurley

Originally published in IMAGE: Journal of Photography and Motion Pictures of the International Museum of Photography at George Eastman House, September, 1973

To try to capsuleize the work of Russell Lee into a short article is an essentially impossible task. The man has been active in the field of photography so long and in so many different ways. There are certain themes, however, which do assert themselves. Russell Lee is a man who loves people. He is a man of gentle humor and broad toleration. Over the years his subject matter has ranged from social problems to industrial

organization but through it all his best work has always exhibited a deep concern for his fellow human being.

In the early days, nobody intended for Russell Lee to become a photographer. Born in 1903 to a comfortable mid-western family, young Rus grew up in sleepy Ottawa, Illinois, was sent at the proper time to Culver Military Academy and finished off his formal education with a Chemical Engineering degree from Lehigh University. He came back to his home town and became plant chemist for a company called Certainteed Products, making composition roofing. A prosaic story if ever there was one.

In 1927 Russell married a talented young painter named Doris Emrick and the two went to Europe on their honeymoon. The next year found them back in the Mid-West where Russell was managing a plant in Kansas City and Doris was studying painting at the Kansas City Art Institute. It was not a bad life, but Russell was bored. Doris' interest in art was opening new ideas to him and the world of Certainteed Products seemed more and more constricting.

Fortunately, Russell did not have to remain bound to his job by economic necessity. He had a permanent income from some farms which he had inherited. In 1929, as the stock market was crashing and the economy was crumbling into ruins, Russell decided that he wanted to learn how to paint. That year he and Doris began to travel, to San Francisco, to Europe and back to San Francisco. They met Diego Rivera and others who were in the forefront of the artistic movements of the day. From Arnold Blanch they heard about the exciting artists' colony which was growing up in those days

at Woodstock, New York. By the end of 1931 they were at Woodstock where Doris' talents were flourishing. But Russell was becoming frustrated:

“I think I was looking for something. Yes, I think I was. Well, I tried to be a painter and I realized that I couldn't be a very good painter because I couldn't draw very well.”¹



For four years, Russell stuck it out. Summers were spent in Woodstock and winters at the Art Students' League in New York City. For all his frustrations, Lee was gaining a strong background in visual imagery. Whether he ever became a painter or not, he would know what a good

picture was. This is a point worth emphasizing, for Lee's work is often seen as naive. Naive it may be, but the naivete is informed artistically and consciously chosen.

The pivotal event came in 1935 when Lee became the possessor of a small Contax 35mm. camera. A friend named Emil Ganso had suggested that it might help with his drawing. Another friend, Konrad Cramer, had gotten a Leica and the two began to compare notes. It was fun and Lee found himself more and more caught up in the fascination of the fine little machine and the darkroom and the print:

“I got my first camera because, as I say, I wasn't a very good draftsman and I thought that would help. But I ended up getting interested in photography.”

As his interest in photography bloomed, Russell came alive. Every phase of the process fascinated him. The artist in him found expression in the quick-caught images. The engineer-chemist loved the technical aspects of the work. Soon Lee was mixing his own chemicals from published formulae and “pushing” the films of the day from their normal ratings of ASA 32 (modern rating system) all the way up to ASA 100! He discovered the possibilities (and the limitations) in open flash and began to experiment with early flash synchronizers. It was a happy, productive period. As Lee began to see the world in new terms through the viewfinder of his Contax, he also began to develop a social conscience:

“I got interested in what was going on around the Woodstock community. I went to auctions where poor people were selling off all their household

goods. I went to a local election and photographed it at night using the Contax and open flash. . . . I tried my hand at a county fair. That spring I went down to Pennsylvania with some friends and photographed the bootleg coal mines. I was developing a social conscience at that time because people were so damned poor.”

In the winter of 1935, Russell walked the streets of New York, looking for ways to visually express the poverty and misery around him. His sense of humor remained however and when the evangelist Father Divine came up the Hudson River with a whole flock of his angels in train, Lee photographed the event with vigor. By this time, Lee had an agent in New York and was beginning to sell some pictures to magazines. More importantly, he was beginning to evolve distinctive elements in his own style and approach to photography.



In later years, Lee's work has often been thought of in terms of series. The Pie Town series or the San Augustine series spring immediately to mind. Lee became known for his ability to dissect a situation with his cameras and show all of its facets. This ability seems to have appeared quite early. In a recent interview, I asked the question, "Were you looking for one great picture in those early situations or were you thinking in terms of series?" Lee's answer was illuminating:

"Well, in the case of the auctions I would shoot several pictures —different facets of the auction. It might be the auctioneer or it might be the faces of people selling things, or the audience, or even a pile of belongings. It was

not exactly a picture story— not yet—but I was after the many sides of the auction.”

Perhaps it was the background training in the sciences, or perhaps it was merely a natural tendency. Whatever the reason, Lee took pictures in series from the very beginning. Long before most American photographers were thinking in terms of the photo-essay Lee’s mind was moving in that direction. Years later, his friend and mentor, Roy Stryker, summed up the Lee approach to photography in this way: “Russell was the taxonomist with a camera. . . . He takes apart and gives you all the details of the plant. He lays it on the table and says, There you are, Sir, in all its parts. . . .”²

Russell was finding his life’s direction by the summer of 1936. He was also getting to know his way around the world of photography. He met Willard Morgan, he attended meetings of “The Circle of Confusion,” a group of people in New York who knew and loved good photography, he became friends with Harold Harvey, the brilliant photographic chemist who developed the 777 formula. Things were falling into place, but the great work was still ahead.

It was in the early summer of 1936 that Lee heard about the work that was going on down in Washington by an obscure farm agency then known as the Resettlement Administration.³ Joe Jones, a painter, told him about the project and indicated that Ben Shahn might be a good man to get in touch with for more information. Lee had met Shahn several times during the years in New York and he knew and respected the painter’s work. If Shahn was involved with the project it must be worth looking into, so Lee bundled a portfolio of prints into his car and headed down to Washington to see if

he could fit in. Shahn, of course, was only peripherally involved with the photographic project and could offer nothing but encouragement. He did, however, send Russell over to see the director of the project, Roy Stryker. I showed Roy a bunch of pictures . . . and he liked them but had no openings. He said, “Why don’t you go over to the Department of Agriculture?” Well, I did that and all they had was a job coloring photographs for the Forest Service. I just turned on my heel and went out of that!



Well, three or four weeks later I got a call from Roy to go down and photograph the Jersey Homesteads housing project. Ben Shahn was living down there and they had a garment workers’ cooperative project going. So I

went down there and photographed that. I made a lot of 8×10 prints of different facets of community life. Roy liked them and Carl Mydans was leaving so I got the job.

Lee clearly wanted to work on the Resettlement Administration project because it interested him, not because he needed the job. The USDA job did not interest him and so he “turned on his heel.” The gift of being responsible only to oneself is not given to everyone in the arts, but Lee has used that gift carefully. His financial independence meant that he could wait until the right opportunity arrived without the specter of starvation close by.

By the fall of 1936, Lee was on the RA payroll, working with Dorothea Lange, Arthur Rothstein and Walker Evans on what was to become the legendary FSA photographic project. (The agency’s name was changed from Resettlement Administration to Farm Security Administration in 1937.) Roy Stryker provided direction and bureaucratic protection to the group, leaving the photographers free to compile the greatest documentary collection which has ever been assembled in this country.

Lee’s first trip for the Resettlement Administration was supposed to last six weeks. It lasted nine months. The trip yielded dozens of significant individual photographs and at least one fully developed photo-essay. Lee was sent to the area he knew best, the Mid-West, and soon his pictures were arriving in Washington in regular batches, always accompanied by complete captions and relevant information. (Two of his best early photographs are featured in *The Bitter Years*, Edward Steichen, editor. They are titled “Old Age” and “A Christmas Dinner.”)⁴ In early 1937, Russell was still in the

Mid-West when the Ohio and Mississippi Rivers flooded. He covered the effects of flooding on rural and small town folk, traveling for weeks in the chaos and muck of a major disaster.

When the floods were over, Russell returned to Indiana where a thought struck him: “The hired man is an essential part of the farm economy. Why not document him?” Roy liked the idea and Russell began to use his camera in the way he knew best, digging into the details of a social situation. The result was an extended photo-essay “The Hired Man.” Although it was never published, “The Hired Man” represented a very definite high point in Lee’s career up to that point. Here he brought to bear all his scientific background and all his skill with a camera to produce a fully realized visual document of social patterns:

“I was interested in how people lived. . . . I felt that the inside of a house was a very important part of showing how people lived. Of course, the outside was important too. You could tell about people by how the flowers were placed and how things were kept up. I became concerned with details. . . . I’d go in a bedroom and maybe I’d see something on a bedside table that would interest me. The things people kept around them could tell you an awful lot about the antecedents of these people.”

Lee’s work was always probing, but also gentle and respectful. He liked the people he was documenting and his work showed it. During his first, long trip for the Resettlement Administration, it was decided that the director, Roy Stryker, should come out and meet him in the field so that they could look at pictures together and talk over general aims. Stryker traveled with

him for several days and vividly recalled his ability to gain access into homes where most photographers would never have been trusted:

“I didn’t get out into the field much, but one of my first trips was out to Minnesota or Wisconsin with Russell Lee. We were in a small town and he saw this little old lady with a little knot of hair on her head. He wanted to take her picture but the woman said, “What do you want to take my picture for?” Russell’s response was part of my education as to how a photographer thinks. He turned to the lady and said, “Lady, you’re having a hard time and a lot of people don’t think that you’re having such a hard time. We want to show them that you’re a human being, a nice human being, but you’re having troubles.”

“Well,” she said, “Alright, you can take my picture, but I’ve got some friends, and I wish you’d take their pictures too. Could you come and have some lunch with me today?” We stayed all that day and that night and had supper. She invited four or five women over and Russell took pictures.⁵



Everyone who has worked with Lee has been impressed with the quality which Stryker describes, the quality of trust. Somehow, he has always managed to take photographs of the intimate areas of people's lives when most photographers would not have gotten in the door.

People who have seen Lee's pictures from this period often remark on the stark, almost glaring light which he used. It is true that he was fascinated with on-the-camera flash, which often led to harsh shadows. On the other hand it also yielded details and details were what Lee wanted. I asked him

about his use of flash on the camera and his answer was direct and to the point:

“I have always believed in keeping my technique as simple as possible in the field. If I had begun to string wires for multiple flash exposures, I would have lost many important pictures. Remember also I was traveling alone in those days so I had to keep it simple.”

For the next several years, Lee's life was a busy composite of long road trips and periods of intense activity in Washington, testing new equipment, helping to plan exhibitions and working with the other photographers. Lee's first marriage had dissolved at about the time that he joined the agency. In 1938 he met a young woman in New Orleans named Jean Smith. The two began working together and before long, Jean was Jean Lee. It was, and is, a good marriage. The two personalities complemented each other and the work went on.

By 1941 the reality of approaching war was looming larger and larger, affecting the United States government and all of its agencies. Lee and the other FSA photographers began to do more assignments emphasizing preparedness and fewer of the rural and small town pictures which they had so enjoyed. Often they were “loaned” to other government agencies to give them the benefit of their expertise. Lee covered several industrial stories for the Office of Emergency Management and was, in fact, photographing the construction of Shasta Dam for that agency when the bombs began to fall on Pearl Harbor.

Since he was already in the West, it fell to Russell to help cover one of the strangest and saddest stories of the war, the removal of the Japanese-American people from the West Coast. With his wife, Jean, he gained access to the homes of the people and followed them through the doleful process of selling their belongings and moving inland to the camps.

It was a tough assignment because you saw these people just herded with tags on them. And you saw their little houses and businesses with the 'For Sale' sign up.

The inland camps were decent enough, but desolate, and the job of covering them was not one which either Russell or Jean could have enjoyed. The photographic documentation of this chapter of American history was important work, however, which needed doing. Several of Russell's best pictures of the relocation are featured in the book *Executive Order 9066* by Maisie and Richard Conrat.⁶ The serious student of American photography (or American history for that matter) owes himself a careful viewing of those photographs.



In December of 1942, Russell and Jean were back in Washington. Jean was working in the Office of War Information and Russell was doing photographic assignments, also for the OWI. One evening an old friend, Pare Lorentz, dropped by for a chat. Pare had directed important documentary films during the depression, including *THE RIVER* and *THE PLOW THAT BROKE THE PLAINS*. Lorentz had been asked by the Army Air Force to put together a unit of top professional photographers to photograph the routes and airfields of the Air Transport Command. Since American pilots often found themselves flying into airfields which were completely unfamiliar to them, often on radio silence and with only the crudest navigational devices, some good means of visual

briefing before flight was needed. Thus there was an immediate need for good clear still photographs and movies. The army was willing to give the project high priority and they wanted the best. Would Russell take on the job of shooting stills?

Lee was 39 years old in 1942, hardly a callow youth. He did not have to go to war. Jean was not entirely enthusiastic about the separation either. In a recent interview, the two reminisced about the decision to go with the Air Transport Command:

“Russell: So, Pare was putting together this organization and he wanted me to be in charge of the stills. Now, Pare was a great salesman and he decided that if he could persuade Jean that everything would be all right.

Jean: (Laughing) He told me firmly that if Rus would go into it I could meet him at least once a month at the Shephard’s Hotel in Cairo, Egypt, and have a wonderful holiday. He said Cairo was one of the most fascinating cities in the world and everything would be fine. Now, of course, I never believed a word of it, but this was the sort of thing he was feeding us.”

Eventually, Pare’s salesmanship (coupled with Russell’s desire to be a part of the national effort) won out. Russell received his commission as a Captain on January 31, 1943.

The army high command was as good as its word. The photographic project was given number one (Presidential) priority. A B-24 bomber was assigned to them and specially modified for aerial photography. The nose

was converted to high-grade glass and the waist and tailgunner's positions were also modified to accommodate the needs of photographers.

The first real mission of the photographic crew in their glass-nosed bomber covered an incredible amount of territory. For four months the crew flew almost non-stop along the southern transport route from Florida to Puerto Rico and Trinidad, on to Brazil, across the South Atlantic to Ascension Island, on to Accra and Dakar, over the Sahara and Atlas Mountains to Marrakesh. From Marrakesh in Morocco, all U.S. transport plans branched off in two directions, one to the North into Britain and the other to the East. The photographic crew dutifully followed out both routes. Eventually Russell reached Cairo (Jean was not there). From Cairo the group headed East via Khartoum, Aden and Karachi and finally turned for home. When the first mission was over Russell had lost 22 pounds, had the beginnings of a first-class ulcer, and was ready for a rest.

For Russell and Jean the war settled into a weary routine of long missions overseas (Jean remaining in Washington to work for the OWI) and short rest periods. The photographic unit was tight-knit and professional when it was on the job, but Jean recalled that they were anything but military when they were in Washington:

“At one time, somehow, Pare decided that they weren't really acting in a military fashion and that they ought to start drilling every day. Well, the office was right across from the Washington Monument grounds, so Pare gave an order that the ten or twelve of them would get out every morning and drill on the grounds. For about three mornings they drilled and somebody called up and said, “Get those guys off the grounds! They don't

know how to drill. They don't know how to do anything!" And this was the end of the military drilling."

In 1944 the photographic group went to the Far East. Operating out of New Delhi, the group covered air bases in Ceylon and India and eventually flew "The Hump" into China. As the still photographer for the group, Lee's duties included quite a lot of work on the ground in addition to the aerial photography. He was expected to photograph the base facilities and military living conditions so that the high command back in Washington would have a visual check on how the remote bases were being run. At his own suggestion, he began to get out into the countryside wherever possible and photograph the impact of the war on the local people. Some of his finest photographs from this period were done during these occasional sorties into the countryside. Here the humanist in Lee could reassert itself and he could concentrate on people again.

Looking back on his years in the Air Transport Command, Lee could see some benefits to himself as a photographer. He did become quite expert in aerial photography, a skill he would put to use on many later industrial assignments. He did develop a very quick "eye" for photographs, for one cannot always turn a B-24 around to pick up a lost shot. And finally, he became more familiar than ever with the 4×5 format. "You got to the point where you automatically placed a 4×5 frame around whatever you saw," he recalls. On the whole, however, the war was an exhausting and often frustrating experience for Russell and he was ready to get out of the service as soon as possible.

When the war was over, Russell was in Portland, Oregon, having just returned from a mission in Alaska. He headed immediately for Washington, D.C., and Jean. When he arrived he learned that a new special order had come through allowing anyone over forty to get out of the Army immediately. Russell, aged forty-two, got out. Within ten days of the end of the war, the Lees were out of Washington, heading west.

After a stop in Dallas, Texas, to see Jean's parents, Russell and Jean retreated to the country. Both were mentally and physically exhausted and Jean swore that she would never go near a city again. For weeks they stayed in a cabin on Lake Buchanan near Austin, Texas. (Russell's love affair with the Texas Hill Country goes back to early trips for the FSA and continues to the present.) When the weather became too hot they headed for Colorado. There, in the remote wilderness of the western slope, reality and responsibility caught up with them.

Russell and Jean had been staying at a ranch near the tiny village of Lake City, Colorado, for about three weeks when a ranch hand came running up to them, out of breath and wide-eyed. "The White House is calling!" he gasped. Sure enough, Pare Lorentz had a new job for Russell and he had gotten the White House operator to locate him. Five days later, tired and dishevelled, the Lees arrived in Washington. The next morning, Russell reported for work.

The situation which had brought the Lees out of their short-lived retirement was an emergency in the nation's bituminous coal industry. In the spring of 1946 the country had suffered widespread and bitter strikes among the coal miners. The coal mining industry had been under

tremendous pressure to produce during the war and there had not always been time to put the welfare of the worker first. As long as the nation had been at war, the miners had accepted their lot as a patriotic duty, but now the war was over and they were determined to improve themselves. In some cases their haste led to violence and destruction. The Truman Administration, anxious to determine just what sort of conditions did exist in the bituminous coal industry, commissioned a group of Naval officers who were experts in the field of health to work through the Department of the Interior on a survey of health, housing and mining conditions. The people who planned the survey realized at the outset that a report of the type they envisioned would need illustrations and Lee seemed the best man for such a job.

After a series of high speed orientation trips through the coalmining areas, Russell and Jean were sent out more or less on their own to seek the photographs which would illustrate the weaknesses and the strengths of the coal mining industry. It was a good feeling to be back on the road again, doing the job that they both knew how to do best. The work was essentially an extension of the work Russell had done for the FSA and he knew just how to approach it. For the next seven months the Lees were on the road most of the time. They talked to hundreds of miners and their families, sat at their tables and learned their way of life. The work yielded over 3000 negatives and many of the images were to be among Russell's best.

The information specialist on the health survey of the coal industry was an old friend of the Lees, Allan Sherman. It was his job to travel with the survey team and make certain that the local communities understood who they were and what they were doing. He also did much of the writing of the

final report. In a recent visit to Washington I found Sherman still working for the Department of the Interior. He seemed pleased to take a half an hour to talk about the miners' crisis and Russell Lee's work. "Russell Lee," he said, "has a great talent for establishing rapport very quickly with people. People simply trust him and before you know it he is taking pictures which no one else could possibly have gotten."⁷

The completed report, titled *A Medical Survey of the Bituminous Coal Industry* was published in 1947.⁸ It contained hundreds of Lee's photographs as well as a very detailed discussion of health conditions in the mines. The last sixty-seven pages of the book contained a supplementary section designed to humanize the problems which had been discussed in more or less abstract terms on the pages before. The supplement was called "The Coal Miner and His Family." It was written by Allan Sherman and, of course, illustrated by Russell Lee. Because it expressed the problems of the mining camps so powerfully, the Department of the Interior re-issued "The Coal Miner and His Family" as a separate publication. Its quality holds up quite well today.

The work that Russell Lee did for the Department of the Interior in 1946 and 1947 is important for two reasons. Visually it was very strong. It represented some of Lee's best social photography. But on a political level it also had an impact. Allan Sherman said of the report, "It had a great deal of influence in eliminating company housing, company stores and improving health facilities." Today the photographs which Lee made for the medical survey of the coal industry are still kept together, along with their negatives and contact prints, at the Department of the Interior. The collection remains under the careful custodianship of Allan Sherman.

When the work for the Bureau of Mines was over Russell and Jean returned to central Texas, the area they were beginning to think of as “home.” The spring of 1947 found them back at the cabin near Lake Buchanan and by that summer they had found a permanent home in Austin. Russell began to take on occasional commercial jobs and Jean, good Texas Populist that she is, became deeply involved in the liberal wing of the local Democratic Party.

During the late 1940's, Lee began to take occasional commercial assignments. His old friend and boss, Roy Stryker, had gone to work for the Standard Oil Company (New Jersey) and was directing the photography for Standard Oil's house organ, *The Lamp*. Stryker had attracted a staff of fine photographers which included at one time or another “Esther Bublely, John Vachon, Harold Corsini, Gordon Parks, Eliot Erwitt, and many other top names in the field. *The Lamp* stood in a class by itself among the private magazines of its day and has provided the prototype for the best house organs since. Lee had no desire to be a staff member of any magazine, but he did take assignments for *The Lamp*—when those assignments interested him. Over the years Russell worked on stories ranging from modern cattle ranching in west Texas (using helicopters and trucks to work the cattle) to prospecting for oil in swamps of Louisiana.

As is often the case, Lee's work for *The Lamp* led to other commercial assignments. He did considerable work for *Fortune* magazine in the late 1940's and that relationship continued well into the 1960's. He also took several major assignments for Dow Chemical Company. In the mid-1950's he visited the Middle East twice for Arabian American Oil Company. Lee was a good industrial photographer. His background in chemical engineering stood him in good stead in this area. He understood the

processes involved and could appreciate the pleasure felt by an engineer in contemplating a well-run plant. As always, however, it was the human aspects of industrial processes which interested him most and which elicited his best work. For example, while he was on the Middle East assignments for Aramco he became fascinated with the company's relationship with the local people. As a part of their contractual obligation, the company was training native Arabs to assume responsibility for the local operation. Many skills necessary to the running of a refinery or the locating of or drilling for oil were simply foreign to the regional population. Lee recalls photographing Saudi Arabians being taught to use a hammer and nails. Coming from a treeless culture, they knew nothing of such basic industrial skills.

Lee enjoyed his commercial photography but it never dominated his life. For one thing, Jean never fully approved of his working for such industries as Standard Oil and Dow Chemical. She never quite understood the aesthetic pleasure that could be gained from probing into the visual intricacies of a complex industrial process and her background and training had imbued her with a deep-set distrust of all big business. In addition, Russell himself never felt the necessity to take every assignment that was offered him. In a recent interview, I asked him about his industrial work. His answer was worth repeating.

“Hurley. Isn't the basic problem in commercial photography to please someone else?

Lee: Yes, in a way I suppose it is, but I also had to please myself. There is a real distinction between straight commercial photography and professional

photography, you know, and I think it is important to make that distinction. A commercial photographer is a camera for hire. If a job didn't really engage my interest, I didn't take the job. My first responsibility was always to myself."

In the years since World War II Lee has been quite successful as a professional photographer, often receiving assignments which paid very well. There were also many jobs, however, which he did on his own simply because he wanted to do them. Often these involved little or no money and, as might be expected, they included some of his best work from that period. In 1950 Lee worked with the University of Texas on a major study of Spanish-speaking people in Texas. The study included living conditions and health problems among Latin-Americans. In those early post-war days, the Spanish-speaking people were often the poorest and most exploited folk in the Southwest. Their problems needed airing and Lee was glad to be involved. In Corpus Christi, Texas, he found a local doctor, Dr. Hector Garcia who let Russell accompany him on his daily rounds through the Spanish-speaking ghetto. It was an eye-opening experience, for living conditions were often as bad as or worse than any he had encountered before—and this was supposed to be affluent Texas! The study included San Antonio, San Angelo and El Paso as well as Corpus Christi and when it was done, the University of Texas was in possession of a thorough visual analysis of the problems of Latin Americans in the Southwest.

Over the years Russell shot many stories for the Texas Observer, a small but extremely influential newspaper published in Austin. In a state which has traditionally been deeply and unthinkingly conservative, the Texas Observer has often been forced to play the role of a still, small voice of reason. It has

never been a wealthy newspaper (it has lost money in far more years than it has made money) but it has spawned some of the finest journalists and writers that have been seen in this country in recent years. People like Ronnie Dugger and Willie Morris cut their journalistic teeth by nettling the Texas power structure from the pages of the Texas Observer. One of Lee's finest stories for the Texas Observer involved a series of visits to state institutions for the elderly and the insane. The images that he recorded in those places were stark and terrifying. Then as now, the elderly and insane were society's forgotten people and Lee's pictures made this bitterly clear.

Jean's interest and involvement in the close-knit world of liberal Texas politics led Russell into photographic coverage of many political events and leaders. The Lees developed a long-standing friendship with Senator Ralph Yarborough and Russell took hundreds of photographs of his variegated career. Russell was at his best capturing the still rural face of Texas politics during the 1950's. In those days the political processes to a large degree hinged on watermelon and barbecue and hot summer afternoons under the live-oak trees. Lee's cameras caught it all far better than it can be described in words.

In 1960 some friends on the staff of the University of Texas suggested that Russell should work with Professor William Arrowsmith on a special issue of the prestigious Texas Quarterly. Arrowsmith, a specialist in classical languages, was editing a large number of articles by Italian scholars for publication in one addition. The title of the special Texas Quarterly was to be The Image of Ita/y.⁹ What would be more natural than to commission a fine photographer to secure some sensitive images as illustrations?

Arrowsmith got a small grant to help finance Russell's trip and the two of them went to Italy.

Well, from a commercial standpoint, the trip was nothing. There's no question I lost money on it! But so what. I like the pictures that I got over there and I think that's what really counts when it's all over.

Looking back, Lee insists that he approached Italy as a tourist; but if that was the case it was as a tourist with years of experience in visual imagery. His sense of light, his ability to capture fleeting expressions, his love for the poetry of the human body all reached heights of expression which he had seldom achieved before. At the age of 57 Russell Lee was still growing photographically, still learning, and still maturing.

Between the creative high points, Russell and Jean took life pretty much as it came to them in the post-war years. When an assignment came along that interested Russell he took it. If it paid, fine, if not, it wasn't terribly important. If there were no photographic jobs on the horizon, there was always the fishing at Lake Buchanan or up in Colorado. Russell and Jean had known years of intense pressures during the depression and the war and they were ready to avoid really high-level pressures for a while. It required a matter of considerable importance to bring the Lees out of Austin.

One event which was always certain to claim their attention was the annual photo-workshop which was held at the University of Missouri for two weeks each fall. The University of Missouri's Photo-Workshop was the brain child of Clif Edom who taught photography in the Journalism department there. His idea was to bring in a hand-picked group of

advanced young photographers and place them under the influence of the masters in the field. Roy Stryker took part in several of the early workshops. Other top names were there too. The workshops began in 1948 and have continued to the present as one of the finest learning experiences in the world of photography. Russell attended the second workshop as an instructor in 1949 and served on the staff for the next thirteen years. For eight years he and Jean were designated co-directors.

The workshops were carefully structured by Edom to give the most intensive sort of training to the young photographers who were selected to take part. Each year a small town in Missouri was chosen for a thorough photographic analysis. The group would attempt to identify and visually portray the town's power structure, its economic base, its problems and its strengths. The formula seems to have worked, for the staffs of many of the finest magazines and newspapers in the country are seeded with "graduates" of the University of Missouri's Photo-Workshops.

During those short, intense weeks in small Missouri towns it became clear that Russell was a really fine natural teacher. He was patient and open minded and he had the magic knack for positive criticism which sent the student out anxious to do more. Luckily for a generation of students, the University of Texas recognized his skill and brought him on to its faculty on a permanent basis.

In 1964 friends in the Art Department at Austin asked Lee if he would be interested in doing a major retrospective exhibition. Lee thought it over, discussed it with Jean, and they decided that it might be a good experience. The next year Russell gave a show. In beautiful enlargements ranging up to

30×40 he presented over 400 prints spanning his whole career. The exhibition covered an entire floor of the University's spacious art center and was very well received. As a direct result of the exhibition, Lee was asked to design and teach the first photography course ever offered by the University of Texas' Art Department.

Since 1965 Russell Lee has taught Texas art students about a way of seeing and a philosophy of life. As an almost incidental thing, he has also taught them a great deal about photography. I visited some of his classes this spring and they were a delightful experience. The air was full of freedom and his students obviously loved him very much. One morning we all tramped out to a sunny hillside for a group portrait and the enthusiasm and high-spirited exchanges between Russell and the young people turned what could have been a mundane moment into a festive occasion. Several students told me that they had spent a year on a waiting list to get into the basic photography course, "but it sure was worth it." Later that day Russell and I talked about teaching photography.

Since the course is in the Art Department and is designed primarily for art students who have never held a camera before, Russell's approach has been quite different from the methods used at the Missouri photo-workshops. There is far less noticeable organization, far less structure. Students are not sent out on explicit assignments. Instead they are introduced to a 4×5 view camera and a series of exercises designed to show them how light works. Later they are told to pick an area one-hundred feet square and photograph its ecology without any supplementary lighting or posing. This is designed to familiarize them with the different possibilities inherent in camera positions from the ultra close-up to the longer shot.

As they reach an advanced level they are encouraged to photograph people with a 35mm. camera. One exercise suggests that they pick one friend and photograph him or her intensively. In this way they are gradually led to a thorough understanding of the capabilities of the camera and encouraged to grow in their own visual capacities. Some go into careers in photography, many remain in other branches of art. It doesn't matter to Russell. The important thing is to learn to see—honestly.

I've always told the students, you must be honest with this camera. If you find that you have taken a picture which is untrue you must never let it be used. You must kill it.

This spring Russell Lee reached the University of Texas' compulsory retirement age of seventy. The news came as a shock to many of his friends for one simply doesn't think of Russell retiring. He is one of the youngest seventy year olds I know. I asked him what he had in mind for the future and his answer was typical.

Oh, Jean and I are going to take a good long trip to the West this summer. We'll probably see how the fishing is up around Lake City, Colorado and we are going to see some friends. Later we will come back to Texas and see if the bass are biting up at Lake Buchanan.

“Do you suppose you will take a camera or two along?”, I asked. “I wouldn't be surprised if I did.” He smiled. “No, I wouldn't be surprised if I did.”

F. Jack Hurley

1. All quotes from Russell and Jean Lee were taken from a series of nine tape-recorded interviews which were conducted by the author in Austin, Texas, May 15, 16 and 17, 1973, under the sponsorship of the Memphis State University Office of Oral History Research. The tapes are at present untranscribed but will eventually be available to scholars through the Mississippi Valley Archives of Memphis State University. The author wishes to express his special thanks to Russell and Jean Lee for their help in preparing this article.
2. F. Jack Hurley with photographic editing by Robert J. Doherty, *Portrait of a Decade: Roy Stryker and the Development of Documentary Photography in the Thirties*, Baton Rouge, 1972, p. 148.
3. The formation and function of the Resettlement Administration and its successor, the Farm Security Administration, are fully discussed in Sidney Baldwin's *Poverty and Politics: The Rise and Decline of the Farm Security Administration*, Chapel Hill, 1968. For a discussion of the photographic work of Stryker's unit see F. Jack Hurley's *Portrait of a Decade*.
4. Edward Steichen, ed., *The Bitter Years: 1935-41*, New York, 1962.
5. Quoted from Roy Stryker in Thomas Garver, ed., *Just Before the War: Urban America from 1935 to 1941 as Seen by Photographers of the Farm Security Administration*, Balboa, 1968.
6. Maisie and Richard Conrat, *Executive Order 9066*, California Historical Society, 1972.
7. Allan Sherman, Public Information Officer, Department of Health and Safety, Bureau of Mines, United States Department of the Interior, interviewed by F. Jack Hurley, Arlington, Virginia, June 4, 1973. Tape-recorded, untranscribed, Mississippi Valley Archives of Memphis State University.

8. Rear Admiral Joel T. Boone, M.C., U.S. Navy, Director, A Medical Survey of the Bituminous Coal Industry, Washington, 1947.
9. William Arrowsmith, ed., Photographs by Russell Lee,

ABOUT THE CONTRIBUTOR

F. Jack Hurley, who teaches in the Department of History at Memphis State University, grew up in Texas, and was the “school photographer” at Austin College, Sherman, Texas. From 1962 to 1966 he took about 3000 photographs documenting New Orleans jazz for the archives of Tulane University in New Orleans, where he eventually obtained his Ph.D. in American history. His Ph.D. dissertation on photographers of the FSA was published in 1972 as *Portrait of a Decade*.

George Eastman House

www.geh.org

Author : Pratt, George C., ed.

Title : *IMAGE: Journal of Photography and Motion Pictures of the INTERNATIONAL MUSEUM OF PHOTOGRAPHY* at George Eastman House

Volume : 16

Number : 3

Date : September, 1973

Posted in [Documentary Photography](#), [Essays](#) and tagged [Essay R](#), [F. Jack Hurley](#), [Farm Security Administration](#), [George Eastman House](#), [Image Magazine](#), [Pie Town](#), [Russell Lee](#).

← Standing on the Corner –...

Lee Friedlander: “Just Look At... →



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A SiteOrigin Theme

AF BioG-LEE, Russell

January

EDITED BY POLLY LANNING



LISTINGS

Things to Do
and See
in Austin

*Third Coast
Jan. 1987*

Views of Texas

After photographer Russell Lee moved to Austin in 1947, much of his time was devoted to capturing on film the various facets of life in Texas. Through his work, he preserved moods and feelings for others to experience, as in his "Study of Spanish Speaking People: San Antonio, Man and Boy" (1949). Lee, who died here last year, came to prominence during the Depression while working for Roy Stryker in the Farm Security Administration. He and photographers such as Dorothy Lange and Walker Evans documented the Depression's effects on rural America. On January 8, the Huntington Art Gallery opens "A Russell Lee Portfolio: Early Texas Portraits," featuring work dating from the late 1930s to the '60s. page 8

OF BIOGRAPHY
RUSSELL LEE

Photo Art Exhibit Is Scheduled

A public reception for Mr. and Mrs. Russell Lee, Sunday at 3 p.m. in The University of Texas Art Museum will open a month-long exhibition of selected works by Mr. Lee, internationally famous photographer who makes his home in Austin.

The museum staff has chosen representative photographs from the pictures made by Lee in the 30 years he has devoted to the art of the camera. Also to be shown are three of Lee's paintings that were done in the 1930's before he took

up professional photography.

Academically trained as a chemical engineer, Lee rejected science for painting and then, in turn, rejected the solitude of the studio for the direct stimulation of working immediately in response to life as it was taking place before his eyes. His work as a painter, however, helped to train his eye as a photographer, as a comparison of his efforts in both mediums will show.

Lee's first work as a photographer was in and around New

York City. During the depression he was hired by the Resettlement Administration (now the Farm Security Administration) to record by camera the plight of poverty-stricken farmers and the land and economy of small-town America.

Some of these photographs will be displayed as well as some of those done for the Air Transport Command in World War II, pictures for a medical survey for the Coal Mines Administration, Italian Landscapes done for the Texas Quarterly in 1941 and photographs of Texas. Lee's home since 1947.

A catalog accompanying the exhibit will contain essays by Roy Streicher, head of the Farm Security Administration's photographic program; Paul Lorentz, documentary film maker; Dr. A. P. Beutel of Dow Chemical Company; Bonnie Dagger, editor of the Texas Observer; Dr. William Arrowsmith, classics professor and editor of the Texas Quarterly issue on Italy; and Mrs. Willard D. Morgan, photographer and painter from Scarsdale, N. Y.



RUSSELL LEE PERUSES PHOTOGRAPH
... prior to one-man UT exhibit

Interviews From an Ivory Tower

Photographer Gets Spirit of Pre-War U.S.

By CANDY LOWRY
Woman's Staff

Nothing is more inspiring than seeing a show in the company of one of the artists whose work is being exhibited.

Especially when the artist is Russell Lee, photography teacher at the University of Texas and the show is "Just Before the War, Urban American, 1929-41."

"These photographs were made for the Historical Section of the Farm Security Administration," explains Lee who traveled across the USA in a T-Mobil Ford recording the face of P&W II America with his camera.

Enthusiasm was what interested Lee and the other photographers of the FSA.

"Look at this photo," says Lee pointing to a picture of an old-fashioned popcorn vendor and his machine. "And that one of the old-fashioned baby carriages is interesting too, isn't it?"

But more interesting than the carriage was the picture of a barber in his salon. Behind him hangs a banner which reads "God Bless America! We're Proud of America."

What Lee and other FSA photographers recorded was the rich and bitter-sweet folklore of unemployment, national economic disaster, misery and other remnants of the popular culture.

"We were interested in capturing the personality of this country," emphasizes Lee as he points to a photo of two cowboys leaning against a U.S. mailbox.

"You still see scenes just like this one when you go out toward Johnson City."

Lee also photographed scenes of the North Dakota drought, Texas church socials, California picnics, beer and pool halls, saloons, street ruffians, garages, people on top of the job — everything significant and insignificant that captured the pulse and the soul of America during this period.

"And how did people react to having their pictures



RUSSELL LEE TEACHES A PHOTOGRAPHY COURSE AT UT
He likes to see his students experiment, innovate

taken," asked the American-British photographer, Tom Lasker.

"They were delighted," says Lee. "After all we represented the government. They weren't suspicious and anxious about publicity like people are today."

Printing is another phase of

a store front with a sign advertising it as a "cash grocery, Honey and Clumpy." Lee offers his own estimate.

"Nowadays the emphasis is on credit. You don't see many stores advertised as cash ones."

What you do see in this special collection of photographs is a pictorial documentary on the habits, the dress, the hobbies, in short the life styles of Americans who lived during this era.

Lee's interest in photography itself was purely accidental. "I started out as a chemical engineer," he says. "And that's a long way from snapping pictures."

But his wife, who was a painter, encouraged him to take up the hobby in his spare time.

From Sunday painter to photographer now seems like the most logical step in the world to Lee.

"I was using photographs I took as models for what I painted. In the process I found I was intended to work with

the Farm Security Administration. He joined the Army at the outbreak of WW II where he worked as an aerial photographer.

"And how in the world did you get from the Army to Texas?"

"By marrying a Texan," laughs Lee. "That's the best way to do it."

He also admits that the fading interest Luke Barnhart had something to do with his decision.

A retrospective show of his photographs at the University of Texas was the reason. Lee gave up his present job in the Art Department.

But whatever the reason, he has proved popular with both the faculty and the students.

"If there is to be a tomorrow photographer who studied with him," Lee teaches you the fundamentals and then encourages you to experiment and innovate. "It's like high heels of photography," explains the teacher. "Just so long as the composition is good."

Photographic composition is just one thing Lee teaches in his two classes which meet Monday, Wednesday and Friday from 9 to 11 a.m. and 2 to 4 p.m.

Besides these two courses, he teaches four critiques each week and a graduate seminar.

"I have wonderful students," he says. "Imaginative, creative, interested in photography."

Lucky too, to have the privilege of being taught by a man as talented as Russell Lee.

Staff Photo by Tom Lasker

the camera instead of the canvas.

Lee did free-lance work — first for friends, then for pleasure.

Largest Single Unrestricted Gift Ever Made to the Austin Community Foundation . . .

Jean and Russell Lee moved to Austin in 1947 after searching for a home throughout the United States. After Russell Lee learned to fish at Lake Buchanan, Jean could not get him away from the Central Texas area.

Russell Lee was a photographer and Jean Lee was active in politics. While working with a campaign, Mrs. Lee came to know Maury Maverick, Jr., who was running for mayor. Mr. Maverick later became the Lee's attorney.

At the time Jean and Russell Lee were writing their will, they read in the paper and heard of an organization by the name of the Austin Community Foundation...it was a public non-profit corporation that accepted gifts, bequests and donations to be administered for purposes



Beverly Sheffield, Director Emeritus
and Mrs. Jean Lee

which benefit the people of Austin and the surrounding area.

The Lees had no family members and, therefore, wanted to leave their home to an organization that would make considerable use of the gift. Mrs. Lee made a phone call to the Austin Community Foundation to ask a few questions, such as the Executive Director's name, procedure to make gifts, etc...

Beverly Sheffield was the Executive Director at the time of the phone call. So when Mrs. Lee mentioned Beverly Sheffield's name to her estate planning attorney, Maury Maverick, Jr. he said, "The Austin Community Foundation was an accredited foundation with Beverly Sheffield involved". (Beverly Sheffield was Maury Maverick, Jr.'s Boy Scout Counselor in 1929).

The Austin Community Foundation's Board of Governors and staff have continued the original practices of the Foundation.

When asked, "Why did you give to the Austin Community Foundation and what do you expect of it", Mrs. Lee responded, "The Austin Community Foundation will go on and change with the times and I place no expectations on the Foundation because I feel comfortable with the capability of the staff and its Board of Governors."

After contributing her home of 46 years to the ACF, Mrs. Lee spends her time listening to the radio to her special love...the Opera. Mrs. Lee's gift will forever benefit the Austin community.



...for the Austin Community Foundation for purposes... spending at McKinney, Texas, 1954

TEXAS MONTHLY

AF BIOGRAPHY
Lee, Russel
() Lee, Jean



*A Celebration
of the Life of*
JEAN LEE

From Vernon Texas April 13, 1908
to
Austin Texas October 19, 1996

In time the group grew into a very active and influential force in Texas politics. It organized branches in key cities and counties of the state, and its members were very active in state conventions. It sought reforms on issues such as education, and worked hand in hand with labor organizations such as the Congress of Industrial Organizations to prevent the large corporate and oil influences from gaining too much control in Texas. In Austin and Travis County it became a particularly central element in liberal circles, serving as the cohesive and organizational device through which various policies were pursued. There were perhaps thirty or forty people in Austin who served as the core. Among them were Venola and Fred Schmidt, Wally and Ruth Ellinger, Creekmore and Adelle Fath, Henry and Mary Holman, Helen and Irwin Spear, John and Mary McCully, and Emma and Stuart Long. The group was composed in general of people active in union politics, members of the university community, a few black and brown residents of Austin, such as Arthur DeWitty and Roy Velasquez, and a handful of New Dealers who had moved from Washington to Austin after the war.

The key to the work in Austin was Jean Lee. Along with her husband, Russell, a world-renowned photographer, she had left the frenetic pace of Washington to settle in Austin. The two had been part of the small circle of people, numbering on the order of fifty or sixty, who had composed the New Dealers. They were friends of people like Creekmore and Adelle Fath, themselves longtime Washington New Dealers. Lee, like Minnie Fish, turned out to have a genius for political organization. Under her leadership, the Travis County Social and Legislative Conference eventually established a large and complex network of people throughout the area who could be called on for electoral work. There were precinct organizers in each of the precincts of the county who would make contact with the voters and keep a rough tally of the political composition of their areas. A filing system was developed in the headquarters that contained a complete history of all registered voters in the county. If someone moved out, or someone moved in, Lee soon would know the identity of that person and how he or she was apt to vote. When particularly tough elections were coming up, the precinct captains would be phoned to round up the vote. Big city political machines had nothing over the Travis County Social and Legislative Conference.

Electoral successes did not come often for the group, however. People were often lost.

McAfee ↓

JEAN LEE, 88, died last Saturday in a local hospital. As campaign manager for Emma Long, she helped elect the first woman to Austin's City Council in a 1948 special election. Long took the seat previously held by Homer Thornberry, who had just been elected to Congress.

Earlier that same year, Jean had managed her first political campaign for Creekmore Fath, who had been Thornberry's opponent in the primary election. A talented organizer, she later served as campaign manager for Senator Ralph Yarborough in his 1952 and 1954 campaigns for Governor. And she served as campaign manager in several subsequent campaigns for Emma Long, who was re-elected to the council nine times.

One of Jean Lee's proudest accomplishments came when she led a successful fight to keep Austin's Central Library in downtown Austin after it was slated to be moved to the suburbs.

Governor Ann Richards referred to Jean Lee as "my role model." And she pointed out that Jean was "a woman of extraordinary talent and a good fighter."

Born in Vernon in North Texas on April 13, 1908, Jean Lee was the daughter of Eugene Lamar Smith and Shirley (Tennie) Lowe. She grew up in Dallas where her father was district manager for Southwestern Bell.

As a student at Bryan High, she wrote a high school column for the *Dallas Times-Herald*, and that earned her an invitation to work for the paper on weekends. Later as a student at SMU, Jean continued to write a regular column for the *Dallas Times-Herald* reporting on campus activities. She wrote under the simple byline of Jean Smith.

In the mid thirties she moved to New Orleans where her sister Josephine's husband, Charles Cantrell, was the principal owner of the famed Pat O'Brien's restaurant. While in New Orleans, Jean met documentary photographer Russell Lee, on assignment for the historical project of the Farm Security Administration to record rural and small town

America. There was an instant attraction between the photographer and the young newspaperwoman.

"Russell and Jean became a team," wrote Jack Hurley, author of *Russell Lee, Photographer*. "Jean became an expert editor of photographs... (She) wrote the captioning notes and also engaged people in friendly conversation, (leaving) Russell free to work." Her newspaper background came in handy as she described the conditions and the surroundings of the people in Russ's photographs.

During World War II the Air Transport Command recruited Russ to take aerial photographs of routes and airfields to be flown by American pilots. This often turned out to be hazardous duty as he logged thousands of miles covering the Middle East, China-Burma-India, and North Africa. In the meantime, Jean took a job working for the Office of War Information in Washington.

As soon as the war ended, the couple headed for Texas and Lake Buchanan where they indulged their passion for fishing. For many years thereafter, they would alternate between Colorado and Lake Buchanan, often enjoying the companionship of friends who shared their love of fishing. Meanwhile, they decided to put down roots in Austin, and in 1947 bought a home on West Avenue where they lived for more than 40 years. Russ's professional services continued to be in demand, and he traveled all over the world with his camera.

In 1965 Russell Lee was invited to teach photography at the University of Texas. He was a warm and engaging teacher, although an exacting one. Friends and students often gathered at the large two-story home on West Avenue, enjoying the warm hospitality extended by Jean and Russ. Russ continued to teach until he reached the mandatory retirement age of 70 in 1973. He died in 1989.

Those who wish to do so may send a contribution in her name to the Texas Alliance for Human Needs, 2520 Longview #311, Austin 78705, or to Meals on Wheels, P.O. Box 6248, Austin 78762.



PRESERVATION
— AUSTIN —

[HOME \(/\)](#)

[ABOUT US](#)

[MISSION + HISTORY \(/MISSION-HISTORY\)](#)

[OUR BOARD \(/BOARD\)](#)

[OUR STAFF \(/STAFF\)](#)

[CAREERS \(/CAREERS\)](#)

[STRATEGIC PLAN \(/STRATEGIC-PLAN\)](#)

[BUSINESS MEMBER DIRECTORY \(/BUSINESS-MEMBER-DIRECTORY\)](#)

[NEWSLETTER ARCHIVE \(/NEWSLETTER-ARCHIVE\)](#)

[CONTACT US \(/CONTACT-US\)](#)

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[JOIN + RENEW \(/JOIN-RENEW\)](#)

[DONATE \(/DONATE\)](#)

[VOLUNTEER \(/VOLUNTEER\)](#)

[PLANNED GIVING \(/PLANNED-GIVING\)](#)

[WATERLOO CIRCLE \(/WATERLOO-CIRCLE\)](#)

[EMAIL SIGNUP \(/EMAIL-SIGNUP\)](#)

[MCFARLANE HOUSE](#)

[OUR FUTURE HOME \(/OUR-FUTURE-HOME\)](#)

[HISTORY \(/HISTORY\)](#)

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[HOMES TOUR \(/HOMES-TOUR\)](#)

[PRESERVATION MERIT AWARDS \(/PRESERVATION-MERIT-AWARDS\)](#)

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[HISTORIC AUSTIN TOURS \(/HISTORIC-AUSTIN-TOURS\)](#)

[VIRTUAL PROGRAMS \(/VIRTUAL-PROGRAMS\)](#)

[EAST AUSTIN BARRIO LANDMARKS \(/EAST-AUSTIN-BARRIO-LANDMARKS\)](#)

[EVENTS](#)

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[COVID EVENT PROTOCOLS \(/COVID-EVENT-PROTOCOLS\)](#)

[NEWS \(/NEWS\)](#)

[ADVOCACY RESOURCES](#)

[HOW WE CAN HELP \(/HOW-WE-CAN-HELP\)](#)

[OUR ADVOCACY PRIORITIES \(/ADVOCACY-PRIORITIES\)](#)

[88TH TEXAS LEGISLATIVE PRIORITIES \(/88TH-TEXAS-LEGISLATURE\)](#)

[ADVOCACY ARCHIVE \(/ADVOCACY-ARCHIVE\)](#)

[ADVOCACY BASICS \(/ADVOCACY-BASICS\)](#)

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[ATTENDING HLC MEETINGS \(/ATTENDING-HLC-MEETINGS\)](#)

[HISTORIC DESIGNATIONS: WHAT'S THE DIFFERENCE? \(/HISTORIC-DESIGNATIONS-WHATS-THE-DIFFERENCE\)](#)

June 27, 2022

THE LIFE OF ADA C. PENN: DESIGNER, BUSINESSWOMAN, TRAILBLAZER



BY KATHERINE ENDERS



MRS. ADA C. PENN

Portrait of Ada Penn, 1945 (Wolff, Gail. "Pioneer Spirit Still Alive in Texas." *The Austin American* (1914-1973), Mar 11, 1945)

Ada C. Read Penn, a resident of Austin in the early 20th century, is an important figure in the history of north central Austin. She was responsible for much of the development in what is known today as Austin's Heritage Neighborhood, a rectangular area just south of the Austin State Hospital. It is bounded by Guadalupe Street, W 29th Street, Lamar Boulevard, and W 38th Street.

Ada Caroline Read was born to Dr. and Mrs. Rhosa Read in 1867 and raised in Texarkana. Once she was grown, Ada studied education at Huntsville State Teachers College

and completed graduate work at Chicago University. She returned to Texarkana to serve as principal of their high school before moving to Taylor to become a teacher. It was here that she met her future husband, Robert Penn, who was then the city attorney in Taylor. The pair was married in 1889.

The Penn family moved to Austin in 1902 when Robert was appointed District Judge of the Williamson-Travis District. They purchased the 1839 stone home that would one day become known as the "Heritage House" for their growing family. The home had been built over sixty years before the Penn family's arrival in Austin for Captain Baker, a military man that served under Mirabeau B. Lamar. Although it is located on West Avenue today, at the time the Penn's purchased the home the street was still called "Insane Asylum Avenue." This was because of its proximity to the Austin State Hospital, which was constructed in 1861 as the "State Lunatic Asylum."



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[Tool Time on TAP - Part 1: Home Repair \(/news/tool-time-on-tap-part-1-home-repair\)](#)

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[Looking Back: 62nd Annual Preservation Merit Awards Celebration \(/news/2022/12/7/looking-back-on-our-62nd-annual-preservation-merit-awards-celebration\)](#)

[Watson Chateau, Landmark of LGBTQ History, Listed on Preservation Texas's 2022 Most Endangered Places List \(/news/watson-chateau-2022-most-endangered\)](#)

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[Preservation Austin Celebrates 62nd Annual Preservation Merit Awards \(/news/2022pmawinners\)](#)

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[2022 City Council Candidate Questionnaire - District 9 \(/news/2022/10/6/city-council-candidate-questionnaire-district-9\)](#)

[2022 City Council Candidate Questionnaire - District 8 \(/news/2022/10/6/city-council-candidate-](#)



Penn House, later known as Heritage House (Kennedy, Craig. [Heritage House, (East elevation)], photograph, April 4, 1974, Texas Historical Commission via The Portal to Texas History) (<https://texashistory.unt.edu/ark:/67531/metapth677057/m1/1/?q=heritage%20house%3A%20accessed%20May%2016%202022>)

EMAIL SIGNUP

Judge Penn died unexpectedly in 1909. His death left the 42-year-old Ada alone and unsupported, along with their 9 children, who were between 11 months and 18 years old at the time. Although Robert left everything he had to Ada, she knew that it wouldn't be enough to continue supporting her and her children for long. She needed to figure out a way to provide for her children long term. Ada decided to leverage one of the few assets she had to provide for her children—land. Ada determined that she could subdivide her ten acre property and develop the land into homes to cater to the professors at the University of Texas. It was at this time that Ada reportedly enrolled in night classes to learn drafting so she could make her plan a reality. She subdivided her land into 40 lots and she called the development Penn Place. Ada would plan out a home, then hire a contractor to carry out the work. The following are a few examples of homes that Ada is said to have designed herself:



[questionnaire-district-8\)](#)

[2022 City Council Candidate Questionnaire - District 5 \(/news/2022/10/6/city-council-candidate-questionnaire-district-3\)](#)

[2022 City Council Candidate Questionnaire - District 3 \(/news/2022/10/6/2022-city-council-candidate-questionnaire-district-3\)](#)

[2022 City Council Candidate Questionnaire - District 1 \(/news/2022/10/3/2022-city-council-candidate-questionnaire-district-1\)](#)

[August 2022 \(/news?month=08-2022\)](#)

[Support our 2022 Membership Drive! \(/news/2022membershipdrive\)](#)

[Preservation Austin Awards \\$15,000 in Summer 2022 Grant Cycle \(/news/2022/8/2/preservation-austin-awards-15000-in-summer-2022-grant-cycle\)](#)

[July 2022 \(/news?month=07-2022\)](#)

[ADVOCACY ALERT: Ask Council to Support the Future of Preservation in Austin \(/news/2022/7/18/advocacy-alert-support-for-phase-2-of-the-equity-based-historic-preservation-plan\)](#)

[A Woman's Place: Sarah Weddington & the Fight for Roe v. Wade \(/news/2022/6/26/i85daqmxajyllc0sr\)](#)

[June 2022 \(/news?month=06-2022\)](#)

[Call for Nominations: 2022](#)



700 W. 32nd Street, built circa 1922



3108 West Avenue, built circa 1923



901 W 31st Street, built circa 1912

It is uncertain exactly how many homes Ada was responsible for creating over the years. By 1928, the *Austin American* reported that over the last fifteen years Ada was responsible for building “upward of 100 houses” in the Penn Place development. Although the validity of this claim seems

Preservation Merit Awards
(/news/2022/6/27/call-for-nominations-2022-preservation-merit-awards)

The Life of Ada C. Penn:
Designer, Businesswoman,
Trailblazer
(/news/2022/6/26/7ldosib39xuj1zgo)

Issues in Preservation:
LGBTQIA Spaces and a Fight
for Austin's Soul
(/news/2022/6/24/issues-in-preservation-lgbtq-bars-and-a-fight-for-austins-soul)

April 2022 (/news?
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Changing Days at Dirty
Martin's
(/news/2022/4/4/changing-days-at-dirty-martins)

March 2022 (/news?
month=03-2022)

East Austin Barrio
Landmarks: Santa Rita Courts
(/news/2022/3/31/east-austin-barrio-landmarks-santa-rita-courts)

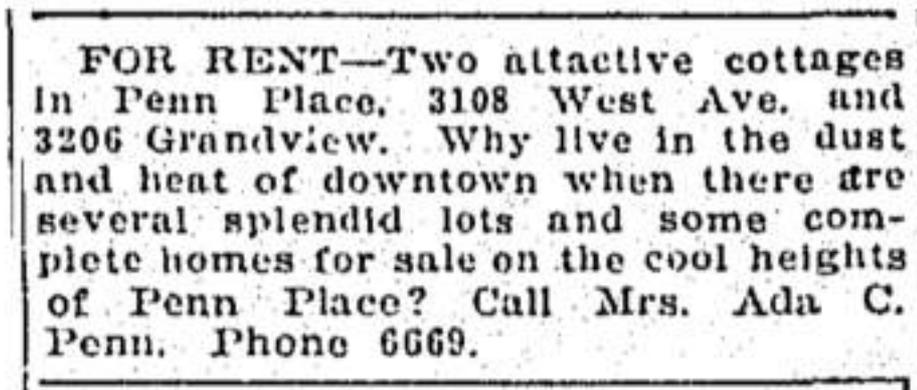
East Austin Barrio
Landmarks: Oswaldo "A.B."
Cantu Pan American
Recreation Center
(/news/2022/3/29/east-austin-barrio-landmarks-oswaldo-ab-cantu-pan-american-recreation-center)

East Austin Barrio
Landmarks: Alberto & Eva
Garcia House
(/news/2022/3/16/east-austin-barrio-landmarks-alberto-amp-eva-garcia-house)

East Austin Barrio
Landmarks: Holly Street
Murals
(/news/2022/3/16/east-austin-barrio-landmarks-holly-street-murals)

somewhat dubious given the size of the development, the article noted that these were “good houses and good looking ones, filled with individualistic touches which [added] beauty and convenience.” It is interesting to note that Ada’s accomplishments are reported in an article discussing women’s hobbies in Austin. This demonstrates that Ada’s contributions, although recognized for their quality and style, were perhaps not viewed as seriously as that of a male builder. Another article published in 1945 claimed that she was involved in either the construction or renovation of approximately forty homes in the area, which seems more plausible. Family members of Ada have stated that she was responsible for designing at least 18 homes in the area. Regardless of exactly how many homes Ada was involved with, it is certain that she had a lasting impact on the urban fabric of the Heritage neighborhood.

Ada was an entrepreneurial woman with a strong business savvy. She knew that getting tenants to move to a home located on Insane Asylum Avenue might be a difficult task, so she successfully petitioned the City Council to change the name of the street so that it was an extension of West Avenue instead. She advertised the homes she built and renovated in both the *Austin American* and the *Austin Statesman*. Her advertisements often took on a convincing tone, asking the reader why they would want to live in the “dust of downtown” when they could live at one of her “splendid lots” instead.



A 1923 newspaper advertisement for homes in Penn Place ("*Classified Ad 1 -- no Title.*" *The Austin Statesman* (1921-1973), May 13, 1923)

In addition to her successful business sense, Ada was devoted to her family throughout her life. She took pride in the fact that all of her children, including her daughters, went to college. Seven of them graduated from the University of Texas at Austin. Unfortunately, the death of her husband was not the only tragedy that Ada would have to endure in her lifetime. When World War I broke out, three of her sons, Rhesa, Albert, and Eugene went off to war. Tragically only two came back. Eugene perished in an airplane accident during training in Italy in 1918. Penn Field, a landing field that

East Austin Barrio
Landmarks: Green & White
Grocery
(/news/2022/3/15/east-austin-
barrio-landmarks-green-amp-
white-grocery)

East Austin Barrio
Landmarks: Briones House
(/news/barrio-landmarks-
briones-house)

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2022)

Heartaches by the Numbers,
Demos by the Score: The
Environmental Impact of
Demolition Debris
(/news/2022/2/16/heartaches-
by-the-numbers-demos-by-
the-score-the-environmental-
impact-of-demolition-debris)

January 2022 (/news?
month=01-2022)

From National Folk to Mid-
century Modern: Austin’s
Historic Landmarks of 2021
(/news/2022/1/27/from-
national-folk-to-mid-century-
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landmarks-of-2021)

December 2021
(/news?month=12-
2021)

Why Austin Needs Local
Historic Districts
(/news/2021/12/20/why-
austin-needs-local-historic-
districts)

October 2021 (/news?
month=10-2021)

Last Days of Dry Creek Cafe

accident during training in Italy in 1916. Penn Field, a landing field that was established in South Austin shortly after his death, was named in Eugene's honor. Her eldest son Robert would also tragically die in a car accident in 1931.

Despite her personal tragedies, Ada was well known for the way she brought the community together. Throughout Ada's life she often entertained at Penn House. Garden parties, political functions, community celebrations, and even flower shows all took place at the Penn House. As the Penn Place community was developed, Ada left room to include a tennis court for residents to use. The court was such a success that players even formed their own tennis club. As the years went by, many of Ada's children stayed in Austin—some even lived in houses in Penn Place.

By the time that Ada passed away in 1955, the Penn family had grown to over sixty members because Ada had so many grandchildren and great grandchildren. Ada lived to be nearly 90 years old and was buried next to her husband in Oakwood Cemetery in Austin.

A few years after Ada's passing, the West Avenue home she had lived in for over 50 years was sold to the Heritage Society of Austin (which would become Preservation Austin in 2012). The home was in a state of disrepair when it was purchased by the nonprofit in 1958. The Heritage Society sought to restore the building and for it to serve as an example of preservation to the rest of the city. It was at this time that the West Avenue property became known as "Heritage House." The beautiful home became one of the City of Austin's first historic landmarks in 1975, and it functioned as the Heritage Society of Austin's homebase until the organization sold it in 1979.

Unfortunately, the Heritage House was not a strong enough example of preservation to keep the Heritage neighborhood exactly as it was. Like the rest of Austin, the Heritage neighborhood has gone through many changes since the early 20th century. Unfortunately, some of the homes Ada designed have been lost over the years. For example, there is a parking lot on Grandview Street where two of Ada's homes once stood. Although there



Portrait of Eugene Penn, circa 1918
(PICB-20896 Austin History Center)

Last Days of Dry Creek Cafe
(/news/2021/10/27/last-days-of-dry-creek-cafe)

Preservation Austin Celebrates 61st Annual Preservation Merit Award Winners
(/news/2021/10/13/preservation-austin-celebrates-61st-annual-preservation-merit-award-winners)

July 2021 (/news?month=07-2021)

Reimagining Austin's French Legation
(/news/2021/7/8/reimagining-austins-french-legation)

Losing a Community Catalyst: The Closure of L.C. Anderson High School
(/news/2021/7/8/losing-a-community-catalyst-the-closure-of-lc-anderson-high-school)

Separate but Equal in Austin: L.C. Anderson High School
(/news/2021/7/8/separate-but-equal-in-austin-lc-anderson-high-school)

Call for Nominations: 2021 Preservation Merit Awards
(/news/2021/6/29/2021-preservation-merit-awards-call-for-nominations)

May 2021 (/news?month=05-2021)

Preservation Austin Receives Major Gift from Colin Corgan and Grant Award from the National Trust for Historic Preservation
(/news/2021/5/25/preservation-austin-receives-major-gift-from-colin-corgan-and-grant-award-from-the-national-trust-for-historic-preservation)

Neighborhood History -

aren't protections in place now for the majority of homes in the Heritage area, there could be in the future. In fact, a 2021 historic resource survey of North Central Austin that HHM & Associates completed for the City of Austin noted that the Heritage Neighborhood is likely eligible as a district on the National Register of Historic Places and recommended the area as a City of Austin historic district

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Questionnaire - David Chincanchan (District 2)
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Questionnaire - Ramesses Setepenre II (District 4)
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Questionnaire - Pooja Sethi (District 10) (</news/pooja-sethi>)

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Questionnaire - Jimmy Flannigan (District 6)
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Questionnaire - Alison Alter (District 10) (</news/alison-alter>)

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Questionnaire - Greg Casar (District 4) (</news/greg-casar>)

September 2020
(</news?month=09-2020>)

2020 Texas Candidates
Questionnaire - Donna Howard
(</news/donnahoward/2020>)

2020 Texas Candidates
Questionnaire - Eddie Rodriguez
(</news/eddierodriguez/2020>)

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Preservation Austin exists to empower Austinites to shape a more inclusive,

2020 Texas Candidates
Questionnaire - Mike
Guevara
(/news/mikeguevara/2020)

August 2020 (/news?month=08-2020)

Membership Spotlight:
Sustaining in Place with Cara
Bertron
(/news/2020/8/21/member-spotlight)

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Monday, July 27 -
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Texas State Senate District 14
Questionnaire - Eddie
Rodriguez
(/news/2020/6/18/texas-state-senate-district-14-questionnaire-eddie-rodriguez)

Texas State Senate District 14
Questionnaire - Pat Dixon
(/news/2020/6/16/a56g2lpcac5p80x2)

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Texas State Senate District 14 Questionnaire - Sarah Eckhardt
(/news/2020/6/16/texas-state-senate-district-14-questionnaire-sarah-eckhardt)

Texas State Senate District 14 Questionnaire - Jeff Ridgeway
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Membership Spotlight: Sustaining in Place with Rebekah Dobrasko
(/news/2020/6/1/9zl4te36zc5kojpse9)

May 2020 (/news?month=05-2020)

Preservation Austin Advocacy Roundup: Red River Cultural District
(/news/2020/5/28/preservation-austin-advocacy-roundup-red-river-cultural-district)

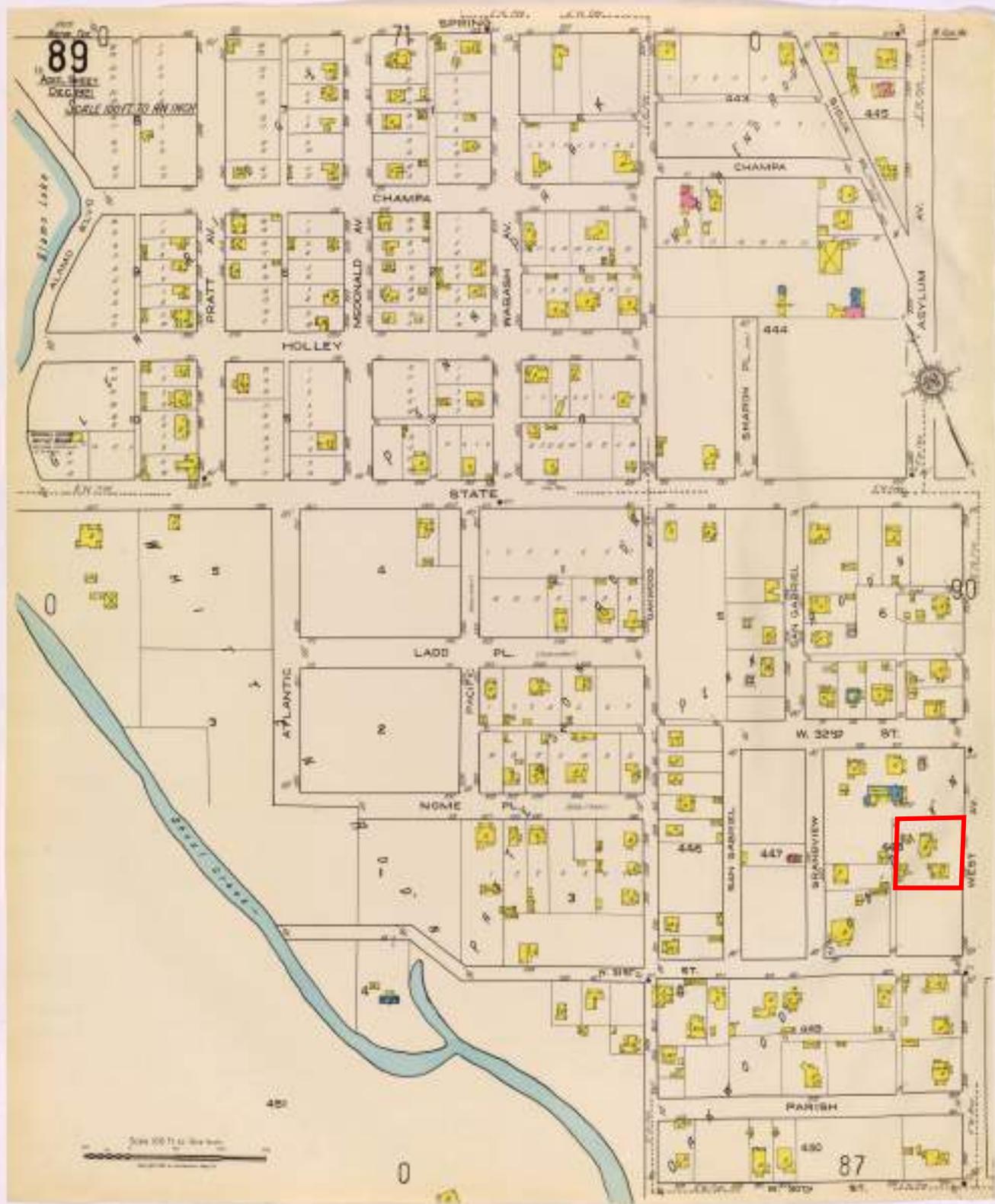
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(/news/2020/5/22/sustaining-in-place)

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(/news/2020/5/28/preservation-austin-advocacy-roundup-economic-recovery-resources)

April 2020 (/news?month=04-2020)

Preservation Austin Advocacy Roundup: CARES Act and Historic Preservation Legislation
(/news/2020/4/30/preservation-austin-advocacy-roundup-cares-act-and-historic-preservation-legislation)

Reminder: Historic Tax Exemption Form Due April 30



From the collections of the Geography and Map Division, Library of Congress.

The photographs of Russell Lee reveal an exceptional trust on both sides of the lens

 austinchronicle.com/arts/2003-08-29/a-mutual-respect/



Tenant purchase clients at home, Hidalgo County, Texas, February 1939



Soda jerker flipping ice cream into malted milk shakes, Corpus Christi, Texas, February 1939

I wish I had known Russell Lee in the Sixties, when he taught photography at the University of Texas at Austin, or afterward, when Garry Winogrand took over for him, leaving the older man more time to gather with friends for a round or two of drinks and conversation. Sadly, Lee and I never met, but by all accounts, if I'd had the good fortune to visit the West Avenue home he shared with his wife Jean, he would have looked at me with those friendly eyes, flashed a smile, and welcomed me inside as he had so many others. Prior to seeing "Russell Lee: A Centenary Exhibition," currently at the Wittliff Gallery of Southwestern & Mexican

Photography in San Marcos, I couldn't have identified specific images that he produced, but I was certainly aware of Lee's name and reputation, as both a photographer and a mentor for younger artists.



Saturday night in a saloon, Craigville, Minn., September 1937

Russell Lee belonged to that extraordinary team of photographers that traversed the United States during the 1930s and early 1940s taking pictures for the Farm Security Administration. Working under the guidance of FSA Historical Section Director Roy Stryker, Lee, Walker Evans, Dorothea Lange, Carl Mydans, and Arthur Rothstein, among others, documented the desperation and subsequent recovery of America from the travails of the Great Depression and the Dust Bowl era. With the financial support of the government -- Lee was paid \$2,600 per year with a \$5 per diem -- and the help of Stryker, who circulated their work to the widest possible audience, they tweaked the conscience of the country and later provided proof that it was on the rebound. Indeed, the images they captured were so vivid that they fashioned our collective visual memory of that period in history, argues Mary Jane Appel in her catalog essay for the Wittliff Gallery exhibition. Despite the photographs' origins as propaganda -- "Put on the syrup and white clouds, and play on the sentiment," wrote Stryker to Lee -- many of them eventually made their way into museums and galleries, where people classified them as "art." But not Russell Lee. "He didn't consider prints should be precious objects," says Steve Clark, director of Stephen L. Clark Gallery and an acquaintance of Lee's. "His interest wasn't making a great picture," says screenwriter and photography collector Bill Wittliff. "It was the plight of these people."



Fortuneteller, state fair, Donaldsonville, La., October 1938

Perhaps Lee's empathy for others stemmed from his own life experience. In 1913, when he was 10 years old, Lee watched as a car struck his mother on a rain-soaked street in Ottawa, Ill., where they lived. She died shortly thereafter, leaving the boy's grandparents to care for him and providing a substantial inheritance for his future. A number of different guardians wound up watching over the lad until he came of age, among them his great-uncle Milton Pope, who not only invested and added to his nephew's inheritance, securing the young man's financial future for life, but who seems to have been this mentor's mentor. Appel suggests that it was this reportedly jovial relation, possessed of "sterling qualities of character," who taught Lee by example not to flaunt his good fortune. Even today, the accomplished photographer's humility is legendary.



Negro crossing himself and praying over grave of relative in cemetery, All Saints' Day, New Roads, La., November 1938

Lee came to his vocation in a somewhat circuitous manner. He worked first in chemical engineering, his field of study in college. Then, in 1927, two years after he married his first wife Doris, he resigned his position with a company that made composition roofing and took

up painting. While he was a reasonably adept draftsman -- as can be seen in his last canvas, on display in the Wittliff Gallery -- Lee laid down his brushes forever after he bought his first camera (a 35 mm Contax, also on display) at the suggestion of his artist-friend Ben Shahn. Lee's background in science gave him a leg up in mixing developing chemicals, which enhanced his negatives and informed his shooting strategies as well; he took comprehensive notes over time with the camera, creating a series of images of each subject rather than attempting to distill the one artful pose. It was as if he were dissecting the scene so as to explain each detail.



Hands of Mrs. Andrew Ostermeyer, wife of a homesteader, Miller Township, Woodbury County, Iowa, 1936

Lee's first photographs documented the area around Woodstock, N.Y., where he and Doris spent summers in the Woodstock Art Colony, and New York City during the winter of 1935-1936. From the beginning, his pictures depicted the downtrodden: people forced to sell their possessions at auction and those in unemployment lines. In Pennsylvania, he photographed bootleg coal mines. During this time he acquired an agent and began shooting for publications such as *Collier's* and *American Magazine*. In 1936, mining photographs in hand, he met with Roy Stryker, who gave him a temporary assignment documenting a homestead housing project in New Jersey. Stryker liked the results so much that he brought Lee onto the FSA project full time, launching the photographer on one of the most productive and significant periods of his career.



Migrant boy combing his hair at his home near Muskogee, Okla., July 1939

Lee spent the next six years traveling back and forth across the country to record everything from oil towns in Texas to tenements in the Bronx, lumber towns in the Pacific Northwest to the homesteading community of Pie Town, N.M., where he produced some of his most well-known images. From 1939 onward, he was accompanied on these trips by his second wife, Dallas journalist Jean Smith, who employed her skills as a reporter to interview his photographic subjects, write captions for the pictures, and keep field notes which were used to identify the negatives of his pictures as they were developed. (At first, Lee developed film himself on the road, but after a tainted batch of developer compromised some of his negatives, he sent the film to Washington for processing and the proofing.)



Roustabouts during a lull in painting of derrick. Seminole Oil Field, Okla., August 1939

Lee became not only one of the agency's most well-traveled and prolific photographers but one of its most innovative as well. His use of a multiple flash enabled Lee to depart from the exterior shots common to the photos of that period and to move inside, capturing the essence of whole rooms -- and their inhabitants' lives -- in exquisite detail. In one of his signature images, that of a couple listening to the radio in Hidalgo County, Texas, in 1939, he is able to render the pattern of the woman's hairnet, the lace curtains, the texture of the tapestry hanging over the console radio, and the man's tattered socks with equal clarity. Every bit of information matters.



Music lesson in grade school, San Augustine, Tex. April, 1939

But perhaps Lee's most amazing accomplishment was his ability to repeatedly insert himself into new locales, to discern the times and places which would confer maximum information about that place, and then to gain acceptance of the community so that he could be present with his camera. People trusted Russell Lee. As Bill Wittliff puts it, his subjects came to feel, "I don't think this guy will lie about me."

Ave Bonar, another photographer who considers Lee a mentor, explains it this way: "He gave me an appreciation for respecting people when photographing them." And Lee's subjects respected him in return. With rare exceptions, the working folks Lee photographed do not stare warily back at his camera. Instead, the viewer stands undisturbed behind the saloon bar in Craigville, Minn., as patrons swill their beer. (The comfortable ambience of this particular photo attracted the attention of *Cheers* producers, who used it -- without attribution to Lee -- every week in the opening sequence of the popular TV show.) In another of his better-known photos, a sharecropper's boy combs his hair in front of a cracked mirror in Muskogee, Okla., giving no apparent thought to who might be looking over his shoulder. Lee presented himself to these strangers as an old acquaintance who had come to sit a spell and visit, which is to say that he and his camera were quickly taken for granted. "You always feel like he's one of the subjects in his pictures," says Wittliff.

The World War II years saw the FSA project shifted to the Office of War Information, and not long after that Lee joined the Overseas Technical Unit of the Air Transport Command, where he logged a million miles photographing the routes and airfields flown by the ATC. After the war, he returned to the coal mines to document health and safety conditions for the Department of the Interior, a project for which he shot more than 4,000 images over seven months. In 1947, Russell and Jean Lee settled in Austin, where Russell continued his social documentary work -- recording everything from the lives of Spanish-speaking Texans to conditions at state mental institutions -- while taking assignments from corporations such as Standard Oil, Aramco, and Jones and Laughlin Steel Corp.

In 1965, following a retrospective exhibition of his work, Russell Lee was hired as the first instructor of photography in the art department at UT. The change led Russ, as his friends routinely call him, to slow the rigorous pace of his own picture-taking and concentrate instead on encouraging others, finding positive things to say about their work. He did that for nine years, but even after retiring from the faculty in 1973, Russell Lee kept nurturing those around him. "Just by being there, he inspired," says Bill Wittliff who, along with a string of other now-famous Austin practitioners in the arts -- Ave Bonar, Jimmy Jalapeño, Jim Bones, Rick Williams -- considers the photographer an important influence. They compare him to John Graves.

Lee also liked to fly-fish and to "sneak-buy" fishing equipment, according to Wittliff who, when he was helping Jean clean out the studio after her husband's death, discovered a closet full of new and barely touched rods and lures. In fact, to hear his friends tell it, buying and hoarding fishing equipment was the man's only vice, his passion for people his greatest virtue.

His photographs artfully testify to Lee's greatest achievement, which was the caring example he set by welcoming others into his life and by quietly and sympathetically inserting himself into the lives of others. To sit in his presence -- whether eating barbecue, fly-fishing, or talking about photography -- was the best way to experience the complete range of his talent. The current exhibition goes a long way toward re-creating that experience. ■

On Sept. 18, from 7 to 9pm, the Wittliff Gallery will host a public reception during which photographer Alan Pogue will present a slide show and talk about Russell Lee's influence on his own documentary work. Ann Mundy's video, which runs continuously in the gallery, and assorted memorabilia in display cases provide additional insight into the photographer's life and times. The exhibition catalog, *The Man Who Made America's Portrait: Russell Werner Lee, 1903-1986*, with an essay by Appel, a foreword by Todd, and more than 30 photographs, concentrates on Lee's FSA years.

"Russell Lee: A Centenary Exhibition" runs through Oct. 12 at the Wittliff Gallery of Southwestern & Mexican Photography, Alkek Library on the Texas State University campus,

San Marcos. For more information, call 512/245-2313 or visit www.library.swt.edu/swwc/wg/exhibits/default.html.

History of Building Alterations – 3110 West Avenue

The Jean and Russell Lee House is in a condition similar to its original form, with some modernization taking place over time.

At some point, likely around 1984-5, an elevator was added at the southeast corner of the house to allow an infirm Russell Lee access to the upper floor.

In 1994, when Robin Abrams purchased the house, some updating of the mechanical systems took place, primarily adding heating and air conditioning, and moderate interior refinishing (sanding original floors, painting, upgrading kitchen and some bathroom fixtures). The non-functioning elevator was removed and converted to a closet on the upper floor and a secondary entry on the ground floor.

In 2004, the adjacent house (3108 West Avenue) underwent a major renovation and enlargement, which resulted in a drastic leap in property valuation at 3110. Property taxes became so burdensome, it was necessary to share the burden through creation of rental accommodation, which is now evident at the rear and sides of the house. Throughout its history 3110 has accommodated renters, and in some cases multiple families.

Ms. Abrams, the owner, is an architect who mindfully designed the alterations so that it would be possible at any point to return to a single-family house. All changes to the exterior of the house were purposefully undertaken to be deferential to the original character. The front elevation was left untouched. All original features of the house (entry hall, central stair, fireplace, large sliding doors between the living and dining rooms and the entry foyer, kitchen beadboard, and wood floors – except an area in the entry hall where an underfloor gas heater had caused a small fire towards the end of Mrs. Lee's time in the house – here the wood floor was replaced with salvaged, matching floorboards) remain intact, while the house was subdivided into two units. A ground floor apartment was created with its entry at the base of the elevator shaft, extending as a single story at the rear of the house. A second unit was created taking up the entire second story. At this level, the rooms are exactly as constructed, with minimal remodeling to the original bathrooms.

In 2013 covered parking space and a storage building were added at the rear of the property.

Exhibition Features Russell Lee Photographs

 humanities.texas.org/news/articles/exhibition-features-russell-lee-photographs

Humanities Texas
April 2008

Beginning in August 2008, Humanities Texas will circulate "Russell Lee Photographs," an exhibition by the Center for American History, The University of Texas at Austin. This traveling exhibition of photographs by renowned documentary photographer Russell Lee draws from the magnificent collection that he donated to the Center just prior to his death in 1986. The exhibition offers a rare glimpse into the remarkably accomplished images he produced in 1935 and 1936, when he first took up a camera, and goes on to highlight the vast body of important work that Lee produced from 1947, when he settled in Texas, through 1977.

The following is excerpted from "'There was a job to do': The Photographic Career of Russell Lee," by J. B. Colson, the introduction to the book *Russell Lee Photographs: Images from the Russell Lee Photograph Collection at the Center for American History* (Austin: University of Texas Press, 2007).

Fridays with Russell Lee meant good times. We would arrive about eleven thirty and head for the large dining room table with its array of fine scotch. His wife, Jean, would sometimes join us briefly and then disappear. As we chatted in the living room, Jean's two miniature poodles would jump around on the furniture in their ribbons and freshly painted nails. Soon we headed out to eat, usually for barbecue, stopping for a six-pack on the way (beer in the car was legal then). Russ's favorite place was Mueller's in Taylor, about an hour away by Texas country roads. He liked his brisket moist, with a longneck beer. After Mueller's we'd go to a dark old bar by Taylor's railroad tracks for a sausage wrap and a beer and then to Pflugerville for more beer and conversation.

Regulars included Carl Berquist, artist, architecture professor, and raconteur; Mike Murphy, a photo director for the state; and Larry Schaaf and me, both photojournalism teachers. Sometimes there were others we knew, and occasionally a visitor would come to see the famous Russell Lee. Conversations were not dominated by photography. We were just hanging out, enjoying each other's company. But sometimes in the living room Russ would demonstrate how he used his 35 mm camera. He was all over the place, exploring his subject. Or he would be quietly standing with camera held low until he saw the moment; then the camera would rise and return in what seemed to be one graceful movement, passing by his eye as he clicked. If you were the subject, you had to be looking at him at the right

second to know you'd been photographed. Thus we learned how Russell Lee got some of the finest candid photos in the history of photography. We saw what an acute and patient observer he was, and how he could make strangers feel relaxed and open because they felt he was sincerely interested in who they were.

Before he ever used a camera seriously, Russell Lee was well prepared for a career in photography. His youth, with extremes of good and bad fortune, made him into a charismatic yet disciplined person who could charm strangers and work to exhaustion. His birthright ensured freedom from financial worry. His formal education trained him in the sciences, chemistry in particular. His immersion in the visual arts through his marriage to artist Doris Emerick refined both his aesthetic and his social sensibilities. And the Great Depression of the 1930s that devastated the national economy and so many lives was, for Lee, a great opportunity.

Just as he was finishing his personal program of basic photographic training, he was able to join the Historical Section of the Resettlement Administration (later renamed the Farm Security Administration), a federal program to help the rural poor. The small group of photographers who worked there for director Roy Stryker included Dorothea Lange and Walker Evans, two of the most respected names in the history of photography. Their work for the government has become one of history's best-known and most useful photographic collections. Russell Lee produced more of that work than any other photographer before going on to a long but less well-known career as photographer and teacher.

Near the end of his life, as he battled terminal cancer, Lee made careful plans for his life's work. He had invited me to review his files with him and discuss archiving them, and I had asked Dr. Julianne Newton, then also teaching photography at the University of Texas, to work with us. Lee and his wife, Jean, donated his files of negatives, contacts, prints, and associated notes, including his earliest photography and most of what he did after 1947, to the Center for American History at the University of Texas at Austin. The images in this archive of more than 27,000 negatives and 3,500 prints, like Lee's best work for the FSA, are elegant and compelling visual insights into the human condition. Many of them are unknown to the public and have yet to receive the attention and appreciation they deserve.

Click the following links for more information on Russell Lee's photographs:

- the traveling [exhibition](#), which will be available for rental beginning in August 2008.
- the [Russell Lee Photograph Collection](#) and the [online exhibition](#) of Lee's photographs.
- the book *[Russell Lee Photographs: Images from the Russell Lee Photograph Collection at the Center for American History](#)*, published by University of Texas Press.



Russell Lee, *Shoeshine Boy*, San Antonio, Texas, 1949. Russell Lee Photograph Collection, Center for American History, The University of Texas at Austin.

Power & Light: Russell Lee's Coal Survey

museum.archives.gov/power-and-light-russell-lee-coal-survey



"The Sergent family on their front porch. P V & K Coal Company, Clover Gap Mine, Lejunior, Harlan County, Kentucky."

[View in National Archives Catalog](#)

Power & Light: Russell Lee's Coal Survey is an exhibition of photographs of coal communities by American documentary photographer Russell Lee. These images tell the story of laborers who helped build the nation, of a moment when the government took stock of their health and safety, and of a photographer who recognized their humanity.

About the Exhibit

Power & Light is free and open to the public. The exhibition features more than 200 of Russell Lee's photographs of coal miners and their families in the form of large-scale prints, projections, and digital interactives from a nationwide survey of housing and medical and community facilities of bituminous coal mining communities. The survey was conducted by

Navy personnel in 1946 as part of a strike-ending agreement negotiated between the Department of the Interior and the United Mine Workers of America. The full series of photographs, which numbers in the thousands, can only be found in the holdings of the National Archives. These images document inhumane living and working conditions but also depict the joy, strength, and resilience of the miners' families and communities.

Note: All photograph captions are original, as provided by the photographer. Unless otherwise noted, the images are in the holdings of the National Archives, Records of the Solid Fuels Administration for War.

| I'm taking pictures of the history of today. —Russell Lee

Power & Light features Russell Lee's 1946 coal survey photographs of miners in their homes, mines, and communities.



Russell Lee: Home



“Miners' wives and children on the front porch of a typical, fifty year old house. Kentucky Straight Creek Coal Company, Belva Mine, abandoned after explosion [in] Dec. 1945, Four Mile, Bell County, Kentucky, September 4, 1946.” (Original Caption)



“There are ten children in the Lawson Mayo family, the older taking care of the youngest ones. Three of the daughters are now attending high school in Mullens and have part time jobs during summer months. Mullens Smokeless Coal Company, Mullens Mine, Harmco,

Wyoming County, West Virginia, August 23, 1946.” (Original Caption)

[View in National Archives Catalog](#)



“Mrs. Edna Lingar getting wash water from dirty stream; stock wade this stream, privies drain into it, garbage decay in it, a dead animal was in the stream about fifteen feet above where she was getting water. Kentucky Straight Creek Coal Company, Belva, Mine, abandoned after explosion, Four Mile, Bell County, Kentucky, September 4, 1946.” (Original Caption)



“The only houses with running water inside in this camp are those in which their tenants [sic] have made the installations at no expense to the company. Gilliam Coal and Coke Company, Gilliam Mine, Gilliam, McDowell County, West Virginia, August 13, 1946.” (Original Caption)



“Mrs. John Whitehead, wife of miner, and two of her children (or grandchildren) in the kitchen of her three room house. Mr. and Mrs. John Whitehead, their six children and six grandchildren live here. This house, built on company owned land was built by Mr. Whitehead's half brother at no expense for materials or labor to the company; the builder (half brother) was to receive the use of the house rent-free for three years and at the end of this period the ownership of the house would revert to the company. The brother moved away at the end of one year, receiving no cash settlement from the company. The house now rents for \$6 monthly. It has no running water, no electricity, access is over a mountain trail; there are three rooms. Coleman Fuel Company, Red Bird Mine, Field, Bell County, Kentucky, August 31, 1946.” (Original Caption)

Lee's photographs of miners at home reflect his respect for their individuality and resourcefulness, his fascination with families, and his meticulous attention to the details of everyday life.

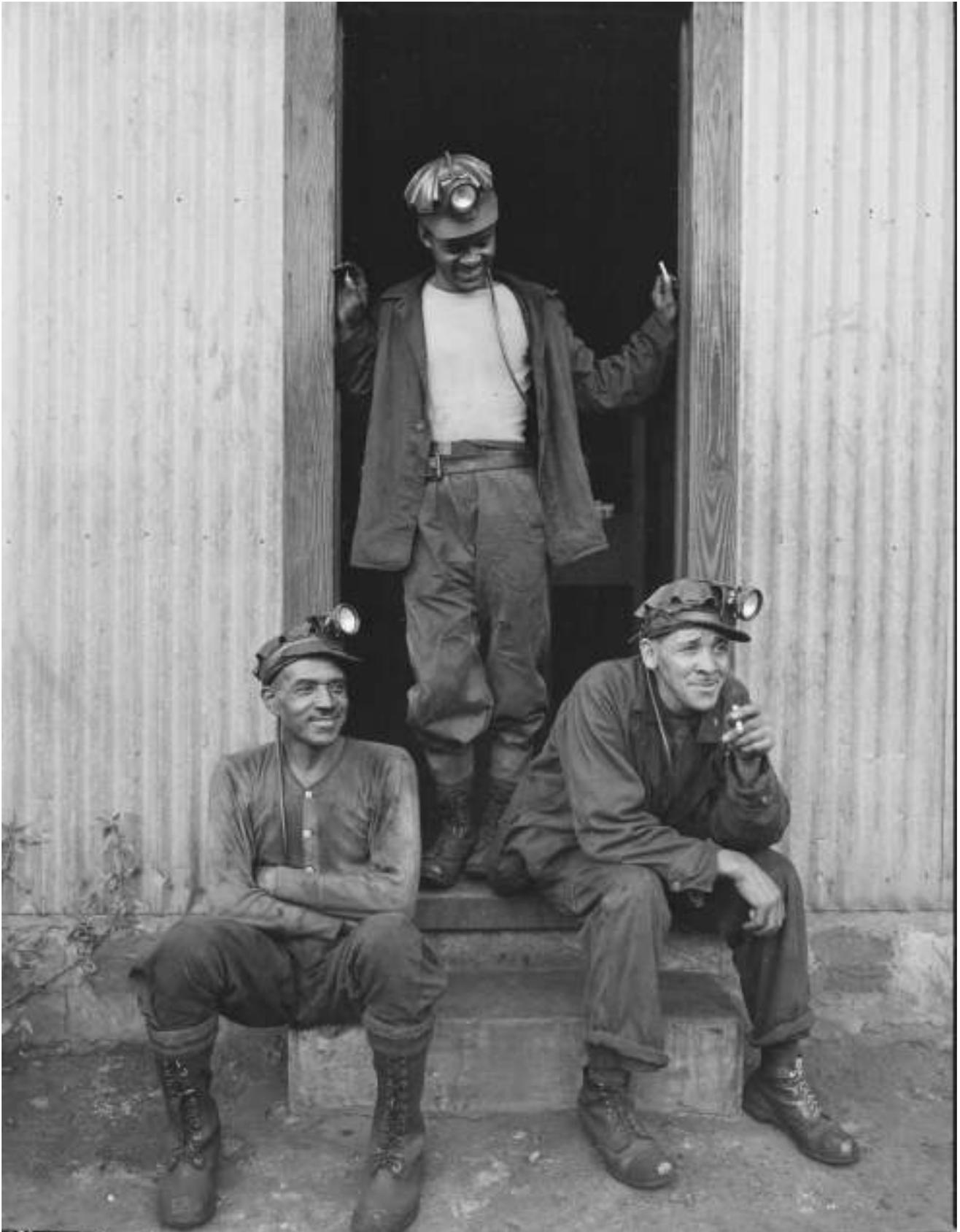
MINES



Russell Lee: Mines



“Changing shifts at the mine portal in the afternoon. Inland Steel Company, Wheelwright #1 & 2 Mines, Wheelwright, Floyd County, Kentucky, September 23, 1946.” (Original Caption)



“James Robert Howard has gotten his safety lamp at lamp house. Of the 232 employees at this mine, 60% are Negroes. Gilliam Coal and Coke Company, Gilliam Mine, Gilliam, McDowell County, West Virginia, August 13, 1946.” (Original Caption)



“Women pick foreign matter out of coal as it is carried on conveyor thru tipple. Union Pacific Coal Company, Stansbury Mine, Rock Springs, Sweetwater County, Wyoming, July 10, 1946.” (Original Caption)

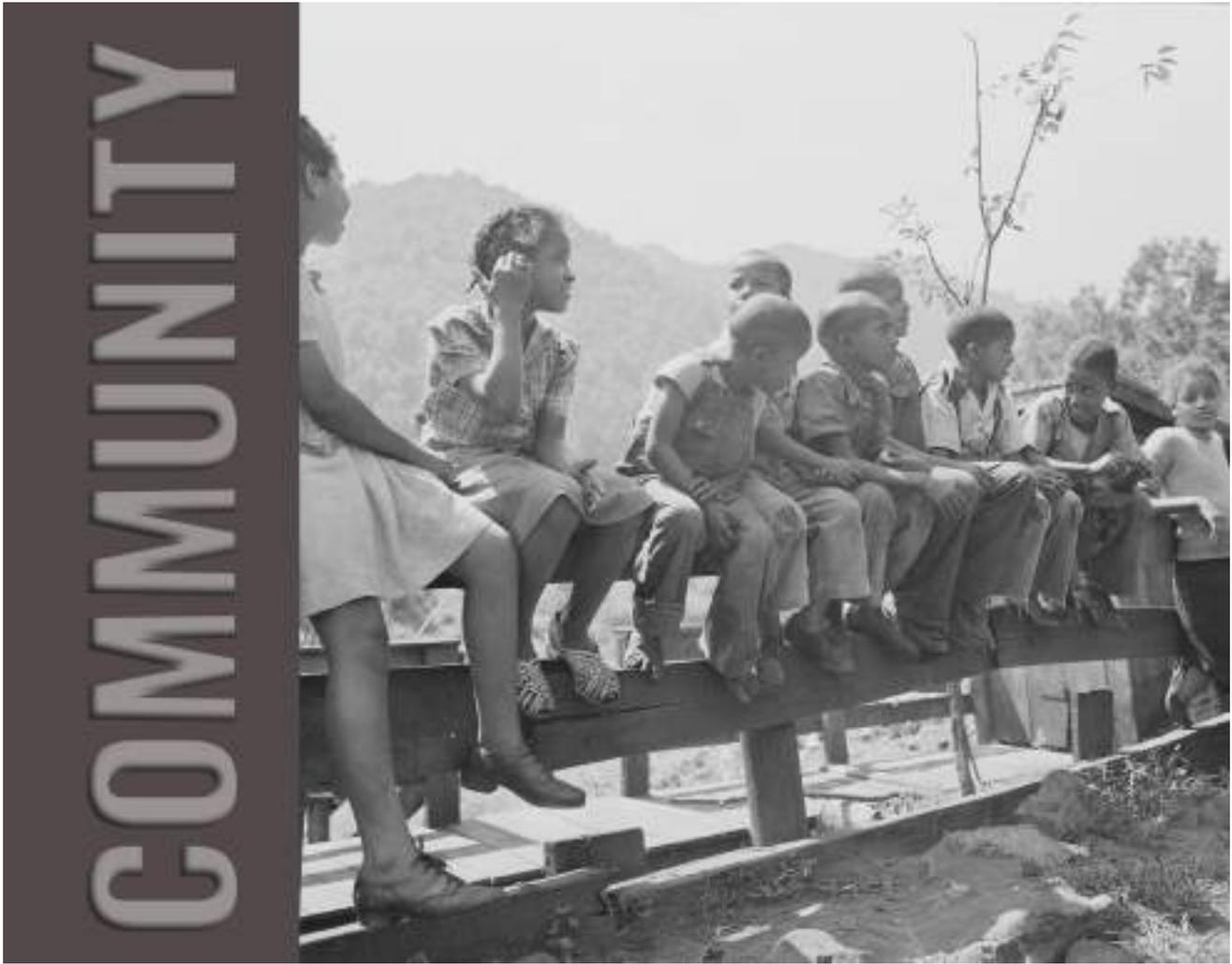


“Harry Fain, second from right, seated in shuttle car on mantrip before going underground. Inland Steel Company, Wheelwright #1 & 2 Mines. Wheelwright, Floyd County, Kentucky, September 24, 1946.” (Original Caption)



“Miners bring in their checks and see the sign that there is no Saturday work. P V & K Coal Company, Clover Gap Mine, Lejunior, Harlan County, Kentucky, September 13, 1946.” (Original Caption)

Russell Lee was attentive to miners’ issues, documenting deductions to their pay, lost work days, perilous conditions, and the union meetings where they fought for a better deal.



Russell Lee: Community.



“Young couple dancing at VFW dance on occasion of Fourth of July celebration. Price, Carbon County, Utah, July 3, 1946.” (Original Caption)



“Some of the members of the baseball team of Exeter-Warwick Mines. Kingston Pocahontas Coal Company, Exeter Mine, Welch, McDowell County, West Virginia, August 10, 1946.” (Original Caption)



“Children of miner living in company housing project. Note the homemade baby buggy made of a powder box. Union Pacific Coal Company, Reliance Mine, Reliance, Sweetwater County, Wyoming, August 10, 1946.” (Original Caption)



“Local UMWA union meeting is held on Sunday morning in schoolhouse. Inland Steel Company, Wheelwright #1 & 2 Mines, Wheelwright, Floyd County, Kentucky, September 22, 1946.” (Original Caption)



“Children of miners on the fence in front of the Howard house. Gilliam Coal and Coke Company, Gilliam Mine, Gilliam, McDowell County, West Virginia, August 13, 1946.” (Original Caption)

To fulfill the mandate of the survey, Lee photographed sanitary, medical, and recreational facilities and services. But he also captured moments of joy and connection that characterized the strong community bonds forged by the miners.



Russell W. Lee (with camera in hand), ca
1942–45.

*Image courtesy of The Wittliff Collections /
Texas State University*

About Russell Lee:

Russell Werner Lee (1903–86) was born in Ottawa, Illinois. Originally trained as an engineer, he was methodical in his work, but approached his subjects with warmth and respect. The quiet Midwesterner put people at ease, enabling him to capture scenes of surprising intimacy. Many of his photographs reveal worlds through small details—keepsakes on the mantel, lined and calloused hands. What may be most distinctive about these images is their reflection of the photographer’s compassion for his subjects. Despite their plight, it is their strength, dignity, and humanity that strike the viewer.

If you recognize Lee’s photos—but not his name—you’re not alone.

Although the coal survey photos represent some of Lee’s finest work, his best-known photographs are from an earlier project. Lee was one of several photographers hired by the federal government in the 1930s to document the toll of the Great Depression and drought on rural Americans. While he worked alongside famous colleagues including Walker Evans and Dorothea Lange, Lee eschewed celebrity. His aim was to inspire social change, believing visual evidence of struggle and hardship could generate support for reforms.

RUSSELL LEE



Russell Lee: Photographs



“Saturday night in a saloon. Craigville, Minnesota, 1937.” (Original Caption)

Image courtesy of the Library of Congress



“Tenant purchase clients at home. Hidalgo County, Texas, 1939.” (Original Caption)

Image courtesy of the Library of Congress



“Negro drinking at ‘Colored’ water cooler in streetcar terminal. Oklahoma City, Oklahoma, 1939.” (Original Caption)

Image courtesy of the Library of Congress



“Saying grace before the barbeque dinner at the Pie Town, New Mexico Fair, 1940” (Original Caption)

Image courtesy of the Library of Congress



“Filling station and garage at Pie Town, New Mexico, 1940.” (Original Caption)

Image courtesy of the Library of Congress



“Faro and Doris Caudill, homesteaders, Pie Town, New Mexico, 1940” (Original Caption)

Image courtesy of the Library of Congress

Exhibit Credits:

Power & Light: Russell Lee’s Coal Survey is made possible in part by the National Archives Foundation through the generous support of The Mars Family & Mars, Incorporated and Anonymous.

Lee, Russell Werner

 tshaonline.org/handbook/entries/lee-russell-werner

LEE, RUSSELL WERNER (1903–1986). Russell Werner Lee, photographer, son of Burton and Adeline (Werner) Lee, was born in Ottawa, Illinois, on July 21, 1903. His parents were divorced when he was five, and his mother was killed in an accident when he was ten. He attended Culver Military Academy, Culver, Indiana, and graduated from Lehigh University with a degree in chemical engineering. Marriage in 1927 to Doris Emrick, a talented painter who later achieved considerable success under her married name, Doris Lee, brought him in contact with the world of serious art, in which he began photography. The Great Depression provided him the opportunity to develop his unique documentary style. From 1931 to 1936 Lee spent summers in the Woodstock Art Colony. He studied painting at the Art Students League in New York before he bought his first camera in 1935 for use as a drawing aid.

Lee was best known for his photographs taken for the United States Farm Security Administration between 1936 and 1942. Probably that agency's most prolific photographer, he was described by Roy Stryker, director of the photographic project, as a "taxonomist with a camera" because he dissected the visual aspects of any social situation in which he found himself. His use of direct flash allowed him to take relatively candid and very detailed interior shots. This became his trademark during his years with the FSA. Lee's social-documentary photographs were used by the agency to explain its work to the general public and to record the environment in which it worked.

His first marriage ended in divorce in 1938. In 1939 he married Jean Smith, a journalist from Dallas, who often traveled with him and wrote captions for his photographs and short essays on social scenes that Lee captured. Neither of his marriages produced children. His years with the FSA were followed by war service in the Air Transport Command. During World War II he flew more than a million miles and photographed the approaches to every airfield used by the ATC in its worldwide effort to supply United States and Allied troops. The photographs were used in pilot briefings and were considered of utmost importance for inexperienced pilots approaching unfamiliar airfields on radio silence. For his distinguished service Lee received the Air Medal.

After the war the Lees moved to Austin, where Lee remained active as a photographer. He was a friend of such prominent Texans as J. Frank Dobie and Ralph Yarborough. In 1946 and 1947 he conducted an intensive photographic survey of coal-mining regions of the United States for the United States Department of the Interior. Under the direction of Rear Admiral Joel T. Boone, he made more than 4,000 photographs of living and working conditions among miners, many of which were published in *A Medical Survey of the Bituminous Coal Industry* in 1947 and helped to bring about changes in work rules and health requirements in the mining industry. In addition to his government work, Lee took

assignments from the Standard Oil Company and *Fortune* during the late 1940s and early 1950s. He also spent considerable time photographing political and social situations in Texas; he made, for instance, a large series on Spanish-speaking people, a series on mental institutions, and many photographs of political events. He and Jean also taught short seminars in photojournalism at the University of Missouri during this time, thus helping to establish one of the most successful programs in photojournalism in the country.

In 1960 Lee visited Italy to photograph at the behest of University of Texas professor of classics William Arrowsmith. There he took about 4,000 photographs, a number of which were used in Arrowsmith's "The Image of Italy," published in the *Texas Quarterly* (September 1961). In 1965 the University of Texas asked Lee to give a one-man exhibition in the art department; subsequently, the university asked him to establish a photography program in the department. From 1965 to 1973 Lee taught photography at UT and influenced several hundred students.

His photographs were widely exhibited throughout his career. Solo exhibitions of his work were organized by the Archer M. Huntington Art Gallery at the University of Texas in Austin (1965, 1987); the Tolson Institute, Lexington, Kentucky (1978); the International Museum of Photography, Rochester, New York (1979); and the Amarillo Art Center (1986). Collections of his work are housed in the Library of Congress and the National Archives in Washington, the University of Louisville in Kentucky, and the Barker Texas History Center in Austin. Examples of his work are included in the collections of the Amarillo Art Center; the Amon Carter Museum of Art, Fort Worth; the Southwest Collection, Texas Tech University, Lubbock; Rice University Art Collection, Houston; the Museum of Fine Arts, Houston; the San Antonio Museum Association; the Museum of Modern Art, New York City; and the International Museum of Photography, Rochester, New York.

After his retirement in 1973, Lee and his wife lived quietly in Austin, working with students and scholars who were interested in photography. He died on August 28, 1986.

Austin *American-Statesman*, August 29, 1986. Gregory Curtis, "Making the Best of It," *Texas Monthly*, September 1976. F. Jack Hurley, *Russell Lee: Photographer* (Dobbs Ferry, New York: Morgan and Morgan, 1978). Russell Lee, *FSA Photographs of Chamisal and Penasco, New Mexico* (Santa Fe: Ancient City Press, 1985). Vertical Files, Dolph Briscoe Center for American History, University of Texas at Austin.

March 5, 2024

To: Adrian Moreno
Customer Service Rep Sr, Customer Experience Unit
City of Austin Development Services Department
6310 Wilhelmina Delco Dr, Austin, Texas 78752
Adrian.Moreno2@austintexas.gov

From: Jolene Kiolbassa, President
Heritage Neighborhood Association

Re: Zoning Case C14H-2024-0016
Russell and Jean Lee House
3110 West Avenue

Dear Mr. Moreno:

At a meeting on Monday, March 4 2024, the Heritage Neighborhood Association voted unanimously to support historic landmark status for the Russell and Jean Lee House, 3110 West Avenue. Please let me know if you have any questions or need further information.

Sincerely,

A handwritten signature in black ink, appearing to read "Jolene Kiolbassa", with a long horizontal flourish extending to the right.

Jolene Kiolbassa, President
Heritage Neighborhood Association