



1987 HYDE PARK HOMES TOUR

Austin, Texas

Dear Tour Goers,

Welcome to the 11th annual Hyde Park Homes Tour. We are very pleased to have you in our neighborhood today. We hope you share our delight in the unique way individuals have restored older homes and built compatible new homes.

As many of you know, Hyde Park was Austin's first suburb. It has remained a popular place to live throughout the century and examples of architecture from each decade can be found. Recognizing the value of preserving this architectural museum, the Hyde Park Neighborhood Association has funded and completed a neighborhood survey preparatory to applying for status as a National Register District.

During this time of budget constraint, we are all aware of the necessity to put priorities on limited funds. We feel that Hyde Park has demonstrated the true Austin spirit of creativity, enthusiasm, individual initiative, perseverance and sense of community that makes Austin an attractive place for people to live and businesses to succeed. Money spent in the central city helps to preserve a vitality that displays this city's commitment to its future by taking care of its past.

Avis Davis

President

Hyde Park Neighborhood Association

W e l c o m e

AUSTIN'S FIRST SUBURB

Hyde Park. The name itself evokes a gracious, genteel way of life. When Colonel Monroe Shipe developed this area back in 1891, it is likely he wanted to emulate those qualities that made the London district by the same name so fashionable. Shipe, whose own home at 3816 Avenue G is one of the jewels of the neighborhood, developed the parcel he named Hyde Park as a complete suburban unit—sufficient unto itself. Since the city proper was more than a mile away, Shipe installed a street car system that followed a route north from downtown along Guadalupe Street, looped through Hyde Park and back into town. He even went so far as to extend the central artery of the city, Congress Avenue, all the way out to Hyde Park; this became known as "The Speedway."

Shipe launched what must have been the most aggressive marketing campaign of the time to sell lots in Hyde Park. The ads trumpet that "Hyde Park is the most beautiful and healthful spot in Austin"; "Nearly every house in Hyde Park is a bower of roses"; and "No city west of Boston can boast of finer drives than are now in Hyde Park addition. It is the fashionable drive and bicycle course." As pragmatic as he was breathless, Shipe advertised that the price of a lot (\$60 to \$100) could be paid at the rate of "5 cents per day, or \$1.50 per month, only the cost of a glass of beer each day. Two lots would cost less than one glass of whiskey each day. There are many men who would squander as much each day." In keeping with advertising traditions, Shipe was not adverse to stretching the truth: one ad proclaims that Hyde Park is completely "free of dust and mud."

Before Colonel Shipe came on the scene, Hyde Park was the site of the State Agricultural Fair, which included livestock shows, manufacturing innovations, and horse racing. The fair grandstand was located at the corner of 39th Street and Guadalupe, and the racetrack followed the curve of 39th between Avenue F and Avenue G. The Fair continued from 1875 until 1884; its demise was brought about by the opening of the State Fair in Dallas.

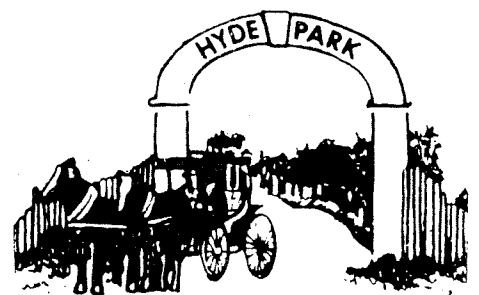
As an added inducement to purchasers in Hyde Park, Shipe opened the Hyde Park School, and paid the teachers himself. The building was constructed from boards out of the old Fair grandstand (as was Shipe's own house). The schoolhouse was located on the east side of Speedway between 39th and 40th streets. Hyde Park students attended school there until 1911, when Baker School, now known as Robbins, was built on Avenue B, between 39th and 40th Streets.

Where Robbins School now stands, Shipe built huge recreational grounds, which included a pavilion that housed operas, plays, concerts, and bi-monthly dances known as "germans." The germans were sponsored by a group of twenty-five girls who apparently did not see themselves in the passive Victorian lady mold. They would make a guest list of the twenty-five most eligible young men in town and rate them on the list according to their ability as "foot manipulators." The best dancers, of course, were placed at the top of the list, "and grading on down to the men who are chosen to fill in the list." The ladies expected the foot manipulators to contribute their "pro rata share" to the expenses. The germans were adamantly wholesome: one of the flyers states that "[n]o intoxicating liquors will be sold on the grounds and no disreputable characters will be admitted under any circumstances."

In addition to the activities at the pavilion, there was boating on one of the two man-made lakes in the park. In the center of the lake was an island covered with banana and other fruit trees. There were walking bridges at various points,

and gigantic water lilies covering parts of the water.

From the beginning, Hyde Park was envisioned as a diverse neighborhood. Shipe's advertising was directed at working people as well as at people of means, and this is reflected in the architecture that remains. Splendid mansions sit side by side with farm-style Early Texas houses and Craftsman bungalows. In the 1890s, there were homeowners only ("respectable white people" was Shipe's advertising claim), but the economic quagmire of the Great Depression, and the post-WWII suburban boom produced an influx of renters and the resultant neglect by absentee landlords. The formerly grand and glorious first suburb of Austin became an inner city slum. Furthermore, UT's expansion during the late '60s and early '70s instigated apartment complex development—at the expense of many old homes. The Hyde Park Neighborhood Association organized in an effort to preserve the character of Hyde Park in the face of owner neglect, development pressure, and non-residential institutional growth. The Association's efforts have saved many of the treasures in Hyde Park, architectural as well as natural. As Austin grows the forces of development will be even more challenging. We believe we can work with those who want to profit from building in Hyde Park to make it a vibrant, charming enclave. Students, old people, families, all combine to make Hyde Park a dynamic neighborhood with its roots in the past, undaunted by the future.



NEIGHBORHOOD ASSOCIATION

PAGE- GILBERT



Owners: Wanda and Gary Penn

This house was designed in 1938 by Christopher Page, a Briton who came to Austin in the late 1880s to be the chief stone mason on the State Capitol. His son, Charles Page, was an Austin architect for 65 years; the old American-Statesman building, Travis County Courthouse, Austin National Bank Building, the Texas School for the Deaf, and the U.S. Courthouse at 8th and Colorado were his major works in Austin. Wade Hampton Border and his wife, Clara Ebling Border, lived in the house from 1904 until 1933.

The Borders kept a cow and a chicken coop, allowing the two Border daughters to cart milk and eggs on what they undoubtedly considered the adventurous trek down to the studio of the grande dame of Hyde Park, Elisabet Ney. Pictures of the Border family are displayed on the wall under the stairs in the entryhall.

The John Gilberts purchased the house in 1933 and did extensive remodeling, in-

cluding removal of the fireplaces in the living and dining rooms. The chimneys may still be seen on the north exterior wall.

The downstairs hall, living room and dining room have the original door and window moldings. Note the unusual flower corner detail which varies from room to room; some are daisies, some are sunflowers, others are dogwoods. The entry brass chandelier was made for the house. Notice the elaborate door hinges on the doors in the hall.

In the living room, the ceiling rises to 12 feet; the beams were added at the time ceiling fans were installed. At one time a large fireplace warmed the room; owners Wanda and Gary Penn believe from descriptions of its carved birds and flowers, that it might have been hand-made by Peter Mansbendel, a prominent Swiss wood carver whose house at 39th and Ave. F was on the 1986 Homes Tour. The archway separating living room and dining room replaced the original French doors.

The pine wainscoting in the dining room is original.

The Penns have completely renovated the kitchen since the last time the home was on the Tour. Loblolly pine from old warehouses was used on the cabinets with sparkling white tile and corian on the counters and backsplash. The floor is hickory from an old skating rink off Burnet Road. New beadboard walls add to the comfortable atmosphere. The laundry room was once a closed-in porch, and probably a back outside stairway with lattice enclosure. The sunroom is a converted porch, added in the 1930s. The pressed tin ceiling is new, made on a press which predates the Civil War. The walls are double brick.

The bulbous staircase railing seems so out of place in a house more reminiscent of Queen Anne that the owners believe it was taken from another house at the time this one was being built. As you ascend the stairs, notice on your right the embossed wallpaper on the entryhall ceiling

continued

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and wall above the picture molding. Also, notice the layers of wood on the edge of the second floor. Hard oak was laid down over the old pine.

In the lavender master bedroom, Victorian furnishings, stenciling above the doors, and Wanda's hand-made quilts give a turn of the century air. Closets which had been added to each bedroom were removed to bring back the original shape of the rooms and the one half of the middle room was divided with walls to create a walk-in closet for the front and back bedrooms. The remaining space in the middle room is just the size to store Wanda's needlepoint, quilting, and sewing projects.

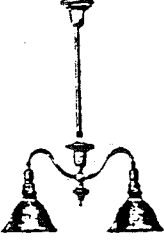
The peach room has a needlepoint portrait of the house designed and worked by Wanda. The railing on the deck off the guest-bedroom was designed to match the original railing on the front porch.

A stained glass window panel was made by Wanda to give privacy without adding a curtain to the window. The bevelled mirror with oak frame is antique.

As you wander through the house, you may notice that there is a profusion of rabbits. Turn around and look up as you move down the front walk, and admire the weather vane at the peak of the turret. ★



STAR ANTIQUE



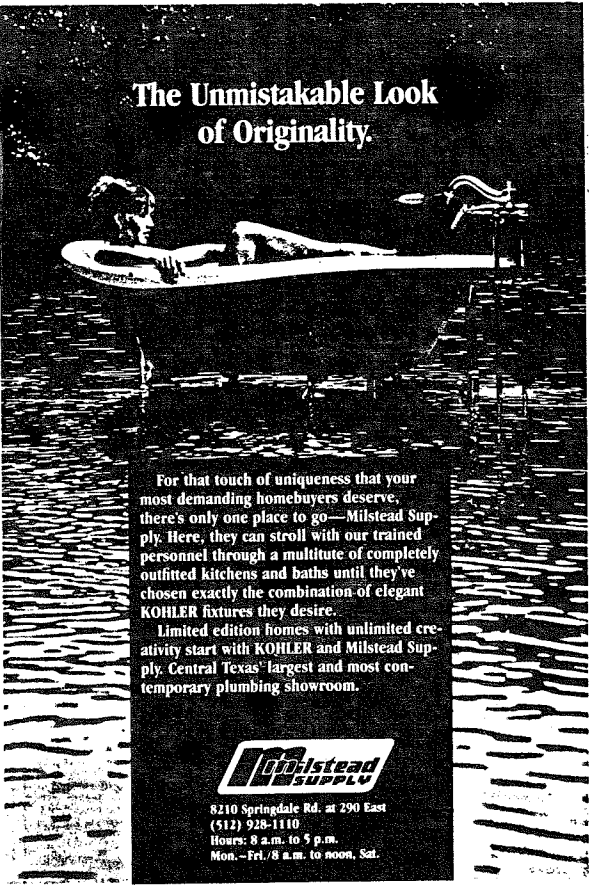
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WALLACE GARDENS



Owner: A. Wallace

When Anne Wallace decided to move from her 6th Street condominium to a house, she knew she would have to replace her city view garden terrace with a garden as visually pleasing, if not as panoramic. With the help of landscape architect Jim David of Gardens, she has created a landscape full of splendid colors, heady smells, and rich textures.

For amateur gardeners, the Wallace garden is an inspiration as well as a lesson on what one can create in a short period of time. The garden is young: Mrs. Wallace began clearing and filling beds in February of 1986, yet its borders spill over extravagantly, as if it had been there for decades.

The front beds on either side of the wire fence are lushly overplanted with varieties of verbena, phlox, morning glory, snapdragons, and salvias, which bloomed throughout the winter. At either end of the fence are climbing antique roses: Dainty Best at the south end, Golden Showers at the north end, and American Beauty in front. As you enter the gate, to your right is a fragrant stand of rosemary; to your left, lavender. At the north end of the fence is a vine with pink and yellowish/apricot flowers called pavonia. In the beds in front of the fence are heliotrope, phlox, irises, stock, alyssum, bluebonnets, conaster, and more varieties of salvia. The open wire mesh of the fence allows the vines and flowers on both sides to interweave and compete for sun and attention from the street, creating a free-form effect typical of English gardens and of Victorian gardens one might have seen 90 years ago in this

neighborhood. Texas limestone keeps the borders of the front beds in check.

Mrs. Wallace explained her decision to take out two American elms and replace them with crape myrtles by referring to a little known horticultural fact about Austin: "In the 1920s, there was a movement to make Austin the crape myrtle capital of the world, which is why you see so many tall old crape myrtles in the older neighborhoods." The two crape myrtles in front of the fence are balanced by the two on either side of the front porch.

Taking the gravel garden walk on the north side of the house, there is a Japanese maple, whose fluttering delicate leaves seem to contrast with its langorous shape. Against the fence is an unusual white wisteria. Confirming Mrs. Wallace's penchant for the cluttered English garden atmosphere are an azalea, maidenhair fern, river fern, and primroses camouflaging the base of the house and the air conditioner. As you round the corner and step up to the back deck, you immediately sense the tranquility of an outdoor haven, which seems private despite being open to neighbors' yards on three sides. The deck furniture is made from California redwood, yet seems quite suited to a country garden in the Cotswolds.

As you stand on the deck you notice that the style of the garden has changed: here is the French parterre reminiscent of the geometrically ordered gardens at Villandry. In the neatly defined beds are monkey grass and variegated lariope surrounding a dogwood tree. The symmetrically placed pots display clipped English boxwoods. The circular goldfish

pond provides the geometric balance for the angular lines of the beds, as well as the echo of the moon window in the gazebo, designed by Jim David.

Trees surrounding the parterre include magnolias on either side of the gazebo, a star magnolia on the south side, a huge fig bush, and another Japanese maple, a gift from Mrs. Wallace's children. To the right of the gazebo is a thumbergia bush and at either side of its entry, camelias. Clematis provides a delicate interweaving thread of color to the wide mesh gazebo screen. Climbing the fence next to the garage is an unusual coral honeysuckle vine. Behind the garage and along the fence is a bed of lilies.

Circling around the south side of the deck and again following the gravel walk, the weeping flowers of a potato vine flutter next to fall-blooming anemones and an althea. Along the base of the house is a mock orange, and impatiens, which bloomed through winter this year.

The herb garden flourishes in the beds along the south fence. Tomatoes, parsley, basil, chives, sorrel, bay, peppers, and mint fill the garden with scent and then fill the kitchen with flavor.

A tribute to neighborhood goodwill lies in the purple wandering jew bed along the south fence: when Mrs. Wallace first began the project, a lady in her 70s rode up on a bicycle. Apparently pleased with Mrs. Wallace's contribution to the neighborhood, she was carrying a cutting from her own wandering jew as a gift to the new garden. With the help of energetic people like Mrs. Wallace, Hyde Park can't help but flourish the way the "welcome" cutting from a neighbor has. ★

MURRAY- CHOTE

(CHOTE-THOMAS)



Owners: Grant and Margot Thomas

From a single family residence to a triplex, then back to a single family dwelling, the Murray-Chote House parallels the history of much of Hyde Park. Originally the lot on which this bungalow sits was part of the property of the Weisiger-White House next door at 4104 Avenue F. During that period the barn behind the Murray-Chote House was built, probably by White in the early 1900s, to accommodate carriage horses. In 1915 the property at 4106 Avenue F was divided from the Weisiger-White property and sold to W.H. Murray, who built the house you see today.

The Murray-Chote house originally had a large front porch spanning the main facade. The living room, dining room, and kitchen were located on the north side of the house, with bedrooms on the south. This arrangement is the reverse of what exists today.

In 1924, E. M. Chote purchased the house. Chote was a spinach merchant

whose crop flourished in the sandy loam soil by the Colorado River near Govalle. The Chote family added a wing in the 1930s to the back (west) of the house. After Chote's death, Mrs. Chote moved to the new wing and converted the original house into two apartments.

In 1976, Grant and Margot Thomas bought the triplex from Mrs. Chote. Major renovations since then have included returning the triplex to a single family dwelling, adding a belvedere above the center of the house (1979), adding a loft and additional sleeping area in the back girl's bedroom (1981), master bedroom (1982), and in 1987, remodeling the kitchen and dining room, adding a family room, expanding the children's bathroom.

In the large entry, the original pine floors and woodwork, oak beams, and French doors are typical Arts and Crafts elements of bungalows of this period. In the living room, comfortable overstuffed furniture is balanced by an eclectic

collection of contemporary art. The belvedere provides a wash of light through the center of the house and aids with air circulation during warm-weather months. Sparkling white tile backsplashes, butcher block counters, new oak floors, and a Chambers cooktop give the kitchen a functional, uncluttered feel. The new family room, formerly the back deck, boasts soaring vaulted ceilings, cypress salon doors, and an unusual Count Rumpert slate and copper fireplace. The windows, in the gable, the salon doors, and across the back wall flood the room with different angles of light throughout the day. The windows are custom-made wooden sashes, which are consistent with the original windows in the living room and elsewhere in the house.

In the dining room, the ceiling is painted khaki green with an ice green border. The dining room table is by Gustav Stickley, a fitting authentic Arts and Crafts element in a bungalow from that era.

continued



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Chote-Thomas

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Murray-Chote continued

In the master bedroom, the expanse of windows again allow light and a view of the rear patio garden, which should not be missed as part of your tour of this house.

Before the 1987 remodeling, the girls shared the back bedroom, and what is now a second bedroom was a family library open to the belvedere. With both daughters getting older, separate bedrooms and a new bathroom seemed in order. The girls' suite was remodeled and redecorated to accommodate the girls' need for privacy

as well as their maturing tastes. Practical tight weave gray carpet works with different colors in both rooms. In the front bedroom, the floral vines on the mirror frame next to the bed were hand-painted by Grant's sister, well-known Washington artist Nancy Baker. She also did the faux marbre mirror in the girls' bathroom. Shining stainless steel fixtures, a French shower, and white two inch square tiles give the bathroom a European atmosphere.

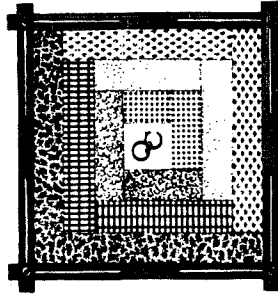
Another noteworthy addition is the patio, pergola, and fence on the southeast side of the house. As with other renovations during the past eleven years, care was taken to keep these elements compatible with the original character of the house. The wrought iron fence in front is late 19th century, originally from Paris, obtained through Hanks Architectural Antiques. ★

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Page-Gilbert House

CALLER- REININGER



Owners: Russ and Debbie Reininger

We are fortunate to have the opportunity to ask the original owner about the history of the Caller-Reininger house. Mr. J. W. Caller, Jr. lives in nearby Allandale now, but was a small boy when construction was begun on this house in 1921. His parents, J. W. and Grace Caller, had purchased the three 25 foot lots from Col. Shipe in 1914 for \$600, and were able to purchase all the materials for the house for \$450 in 1921. The elder Mr. Caller was a carpenter/builder, so he was able to do most of the construction himself. Mr. Caller, Jr. recalls that while the house was being built, the family lived in the garage in the back on the lot. He and his two sisters contracted scarlet fever, and he vividly remembers the health department officials coming out and placing the big red QUARANTINE banner on the door of the tiny garage.

The elder Mr. and Mrs. Caller lived in the house all their lives; the younger Mr. Caller then moved in in 1963, with his family, after his mother died. He and his wife lived there until the mid-seventies, when they decided to move to Allandale. In its 66 year history, the house has had only four owners. It is one of the few houses that never fell into serious disrepair, so when Russ and Debbie Reininger bought it they knew there would be some redecorating and modernizing necessary, but the basic structure was in good condition. Over the years they have amassed a collection of early American and

early Texas antiques that seem perfect in an early 20s bungalow.

The exterior demonstrates typical characteristics of the period: narrow wood siding, deep front porch with a peaked gable, complemented by the Reininger's collection of white wicker. Inside, the rich wood molding, ten-foot ceilings, and long windows give a sense of spaciousness. The fireplace and bookshelves are original, characteristic Arts and Crafts elements of this period. Mr. Caller, a carpenter, did all the fine woodwork on the fireplace, bookshelves, and dining-room sideboard himself. He also made beautiful furniture. The decor adds elements of Victorian charm without its usual overbearing fussiness. The leaded glass bookcase in the living room is from Debbie's great-grandfather's bank in Oregon. Portraits of both of Debbie's grandfathers hang on either wall; both men seem at peace with their places of honor in a living room that is not unlike one they might have lived in.

As you pass through the original French doors into the dining room, notice on the right, what must have been an innovation for its time: the expansive built-in side board. The claw-footed oak dining table, lawyer's bookcases, ice-box and high chair are all pieces Debbie has collected over the years, mostly from Oregon. Blue onion china pieces punctuate the country atmosphere.

In the homey country kitchen, the kitchen cupboard, another of Debbie's antique finds, is put to its original use, storing flour, sugar and other staples, and

providing extra counter space with its sliding baked enamel countertop.

Traditional and country touches continue in the family room with the knick-knack shelf and antique Regulator clock; crown molding and wallpaper borders are recent additions. In the bath, the raw pine walls and medicine chests give warmth to the tile floor. The footed tub is original to the house.

The crown molding and ceiling borders continue in the master bedroom, which provides a setting for more of Debbie's antiques. The Victorian settee and chair are antiques passed down from Debbie's family. An antique Singer sewing machine is in the corner.★

WELLBORN



Owners: Guy and Jodi Wellborn

Guy Wellborn is the kind of man who likes to know that every drawer in his house is in order and free of clutter. Keeping order and balance in one's physical environment somehow staves off the chaotic nature of most other aspects of life. His house, designed by architect/builder Jim Barr in 1982, is a testimony to that reverence for restraint and order.

The Wellborn house is this year's tour example of new construction that works: it exemplifies the notion that new construction need not merely imitate the old ways to be compatible with an existing neighborhood. There are architectural allusions to the past: on the exterior, shiplap siding, boxed eaves, ten foot windows, half-moons in the gables; in the interior, ten-foot ceilings, transom-like openings, hardwood floors, and rich wide molding. These acknowledgements, as it were, of the context for the house do not overshadow the unmistakably modern lines of the structure or the characteristically contemporary open flow of rooms.

The site for the house was created when the Barr Company decided to renovate the Doole house, next door on the south side, at 4101 Avenue H. The Doole house sat on both lots facing 41st Street. When the Barrs turned the house to face Avenue H, it freed the space for a small lot next door. After renovating the Doole House (Homes Tour 1983), Jim Barr began the challenge of designing a house for a lot with three large pecans right

down the center. The solution was an L-shaped house with a small courtyard as setting for the graceful pecan in front.

The entry to the house is the first clue that this is not a renovated old house: the portico alludes to the wide front porches seen on so many old houses in the neighborhood and makes the first transition from the outdoors to the entry; the small entry provides the next transition space before the visitor steps into the airy openness of the living room. In the living room, the floor to ceiling windows provide classical symmetry to the proportions of the room.

As the living room flows into the dining room and then into the family room, the illusion of spaciousness continues. The house is actually quite small: 1400 square feet. Yet thoughtful designing allows each of those 1400 square feet to be used efficiently. In keeping with the principle of order and restraint, there is no wasted or unused space in the structure.

The house reflects its era in the way the kitchen/dining/living areas spill into one another. Entertaining in the 80s usually consists of small dinner parties with the guests helping with the cooking or at least on hand to visit with the cooking host. In the days when people hired cooks and butlers, it may have made sense to cordon the kitchen off from the dining room and in turn to separate the living room from the dining room. But for entertaining now, it is a blessing for the cook to be able to work in the kitchen

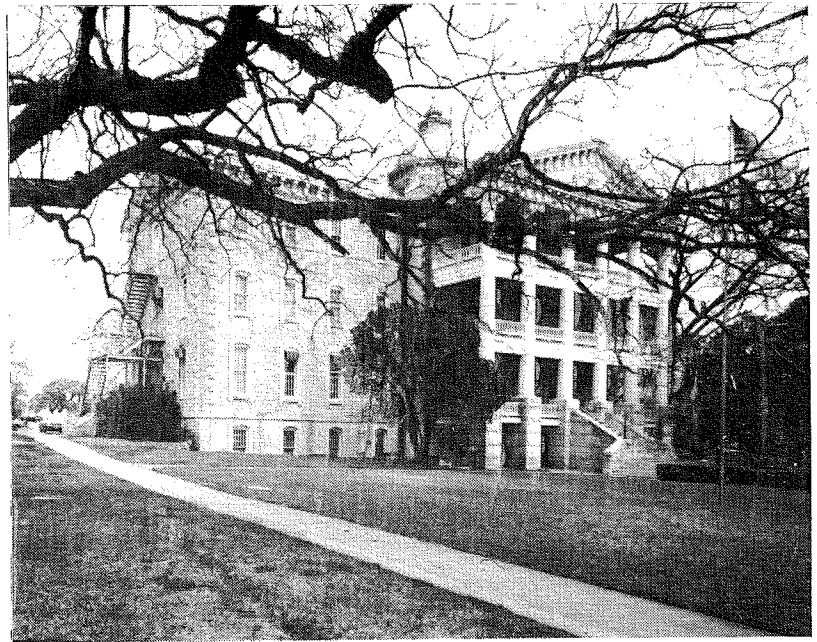
and still converse with guests in the living room or dining room.

The eclectic decor reflects the owners' appreciation of family heritage as well as their love of unfussy modern lines. The award-winning crazy quilt hanging in the master bedroom is over 200 years old, made from the scraps of great-great grandmothers' dresses. Jodi's collection of Battersea boxes in the living room is displayed on a table from Guy's mother's house. ★

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AUSTIN STATE HOSPITAL



he administration building at the Austin State Hospital is the original State Lunatic Asylum founded by the Texas Legislature in 1857. Throughout its 130-year history the institution has undergone dramatic philosophical and physical changes. It was originally created to relieve county jails and almshouses of their insane inmates and to protect other persons and property from their "irrational acts." It was a catchment facility: treatment was incidental. It was located on the very outskirts of town, because it was thought important to keep the insane away from the noise and excitement of population centers, but close to railroad lines, to make it easy for friends and relatives to visit.

Since then the hospital has moved away from centralized custodial care to decentralized patient treatment. In spite of the dramatic shift in the institution's philosophy, the Administration Building is still a functioning part of the Austin State Hospital although no patients are housed there. At the time of construction it was the largest building in Austin until completion of the State Capitol in 1888. Its Italianate styling was modern for Austin in the 1860s. The monumental portico, added to the front in 1904, altered its appearance to reflect a Victorian Classical Revival influence. Originally planned according to recommendations by Dr. Thomas Kirbride of Philadelphia, the Administration Building was to have been the hub of a series of linear patient wards. Two small additions were constructed

during the 1870s and still remain, suggesting what might have been longer wings.

The first superintendent of the Insane Asylum, Dr. John C. Perry, praised the building this way: "Notwithstanding the roughness of the unwrought stone, and the necessity for avoiding expensive

ornament, the elevations prepared by Dr. C.C. Slimme promises well as a work of taste and art."*

* Information taken from Austin State Hospital, The Williams Company, AIA, 1986.

GARDENS

1818 WEST 35TH

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AUSTIN, TEXAS 78703

Wallace Gardens

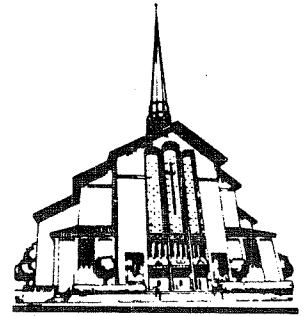
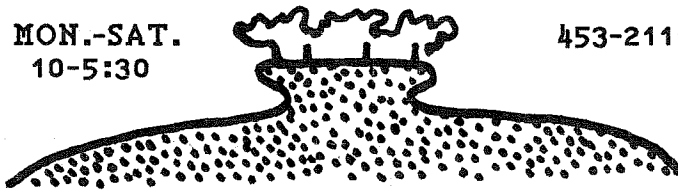
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Page-Gilbert House



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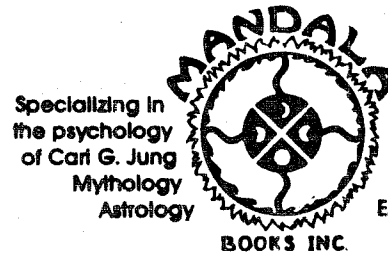


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BUCHANAN



Owner: Mark Buchanan

When Mark Buchanan was growing up, he often visited relatives in Galveston during the summer. The elevated architecture of hurricane defense struck his fancy, and later evoked fond memories of those visits. When he and Hyde Park builder/designer Robert Phillips met to discuss building his house, lifting the house three feet off the ground was one of the first decisions. Robert salvaged the 3/4" loblolly pine siding from the remains of a condemned board and batten structure on the site. The siding was laid flat for the floor of the new house, which gives a rustic counter to the stark lines and colors in the house.

The exterior displays Robert Phillips' characteristic sheet metal decoration, pier and beam foundation, and classical proportioning. The embossed star on the ten-foot deep concrete piers is repeated in molding corners, and elsewhere in the sheet metal decoration. Robert's use of sheet metal as a trim and decorative material evolved over the course of building and renovating several houses in the area, including his own home. Necessity was its first mother, but as he thought more about how the individual pieces of soffits and fascia fit to form boxed eaves, and then how wood works (and does not work) as a medium, he began to consider its many drawbacks: premature deterioration, incessant maintenance, unruly nature. Sheet metal, on the other hand, never deteriorates; but more importantly for Robert, it is malleable, and subject to finesse, rather than

bashing. "The material tells you what it wants you to do with it," he says. Working with sheet metal in particular, and building a house in general is like sewing, according to Robert. Allowing the fabric of the thing to dictate its design is important. The decorative elements you see on the outside of the house, then, are for the most part there for a practical reason. The corner finials conceal two rough edges coming together, thus "celebrating the fastener" rather than ignoring it or covering it up. In the back, the large gable ornament hides joints at the peak. On each corner, where the corners begin, the sheet metal was cut with a curving edge, like lace on the hem of a dress. Even that bit of seeming whimsy had a practical purpose: the sheet metal "oil cans" less if cut in curves than if clipped in a straight line.

There are sheet metal rosettes along the skirt of the house. On the fence, Robert has punched out the star-in-circle motif also seen on the piers and in the gable.

Inside, soaring ceiling and open plan prompted Mark to dub the place "Galveston Ski Lodge." The house is not only modern in plan; the efficient use of space follows Corbusier's view that all necessities of living should be accounted for and built in the design of a house. Thus, there is a recessed nook for the television, special closet for the stereo, built-in shelves in the upstairs bath, and a neat space off the kitchen for the washer/dryer.

Stark white art deco molding, flashes of oriental red, and elaborately decorated sheet metal cornice covers serving as sconces give the interior its eclectic, relaxed, post-modern atmosphere.

Outside, Robert has dressed up a portable building to be a little sister to the house. The building is Mark's darkroom. ★

CATHELL- MUELLER



Owners: Cevin Cathell and Larry Mueller

Excitement has been running high in the neighborhood since Cevin Cathell and Larry Mueller bought the dilapidated structure this house once was. Long admired as a house with "potential," it was in a sad state of neglect and disrepair only six months ago. The stripped down porch was listing, there were holes and cracks in the walls (the house was unlevel), and a green garden hose served as the shower head, with sheets of thumbtacked plastic for a shower curtain. In only six months, doing most of the labor themselves, Larry and Cevin have returned the house to its former Victorian charm.

The earliest deed record available shows Worsham conveying the house to Dr. Samuel Weisiger in 1895. Other members of the Weisiger family had already settled in Hyde Park--and had built the Weisiger-White House at 4102 Avenue F. Dr. Weisiger was First Assistant Physician at the State Insane Asylum in

1891, and in 1896 was named Asylum Superintendent. In 1897, Dr. Weisiger sold the house to Reverend Henry M. Sears, who was the presiding elder at the Methodist/Episcopal Church and Chaplain for the Lunatic Asylum and the State Senate. The Sears family held the house from 1897 until 1975 when it was sold to an absentee landlord. It soon deteriorated to the dilapidated state in which Larry and Cevin found it.

For a relatively small Victorian cottage, the house has lavish finish work: notice the elaborate brass hinges on all the doors, the original brass chandeliers, and the richly carved molding. At some point, the twelve-foot ceilings were dropped, to eight feet in the hallway and ten feet in the bedrooms, thus eliminating ventilating transoms above the doorways. Larry and Cevin plan to raise the ceilings to their original height eventually, and to replace the transoms. One of the first orders of business was to reinstate the original Victorian porch, which had been

replaced with the more humble bungalow porch. The bungalow porch seemed out of place next to the elegant bay window and the fishscales in the gable above it. A railing from the original porch found in the attic, with the old spindles and gingerbread broken off of it, confirmed Larry and Cevin's suspicions that the unadorned bungalow porch was not original. A trip to Fredricksburg produced the necessary rails and spindles, and the woodwork dealer was willing to make custom gingerbread. The ceiling of the porch is painted the traditional sky blue, which is said to fool nestbuilding hornets.

In the living room, a cathedral clock given by Cevin's parents sets the proper Victorian atmosphere along with Cevin's collection of old and antique etiquette books. Original bevelled glass French doors open into the dining room, which has a china closet in the corner. A door into the old kitchen from the dining room has been closed and the entire kitchen, which was three separate rooms

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Cathell-Mueller continued

when Larry and Cevin began the project, was gutted and remodeled.

The glass-front oak cabinets provide a warm contrast to the bright white tile floor and laminate countertops. The antique pie safe is from Cevin's family and the ice box, also an antique, Cevin found during her collecting. The beadboard on the walls and ceiling is original. Larry installed the transom above the door to the outside. The only addition to the house was the laundry room; bull's eyes in the molding came from another door in the house that was removed.

Larry Mueller should be an inspiration for weekend handymen. With the exception of complex electrical wiring, he has done most of the labor necessary to renovating the house himself. Carpentry he learned in his high school class was the only training he received before designing and building the oak washstand in the bathroom. The commode and tub are original (the bathroom was not

installed in the house until around 1912), but had to be moved and the plumbing replaced when the kitchen was gutted. Laura Ashley ticking wallpaper and vintage octagonal white tile on the floor give the bathroom a sparkling, cheerful feeling.

In the guest bedroom, Larry found the original pine flooring with its characteristic wide planks under a layer of linoleum. He assumes that the entire house had pine flooring until the soft pine began to deteriorate and the owner covered it with the existing oak.

In the master bedroom, the soothing lavender/rose color provides a backdrop for the white iron antique bed and the white lace curtains. The oval floral above the bed was Cevin's great-grandmother's. The brass lamp with hand-etched glass globes on the nightstand came from her great-grandfather's doctor's office. "Walk-through" floor to ceiling windows were so named because when both sashes were raised, one could walk from

the bedroom outside to the porch through the window.*

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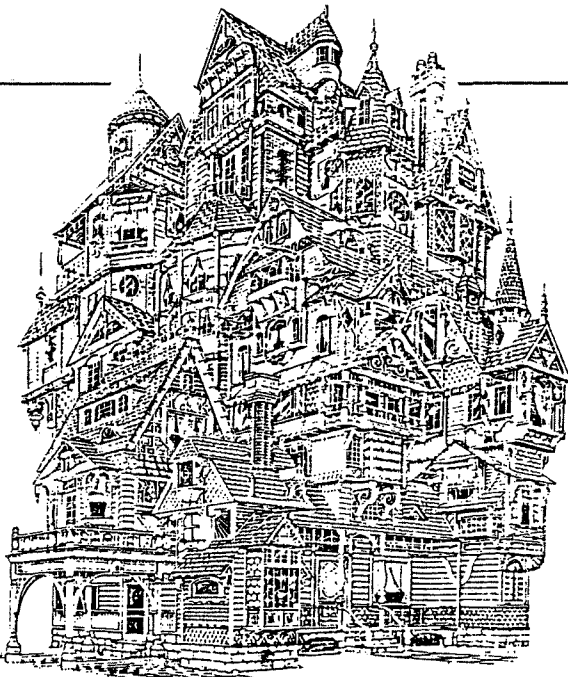
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LOWRY



Owners: Bob and Debbie Spector

Bob and Debbie Spector took a graceful Victorian cottage, renovated it, added to it, and made it a home that lives with the past but provides the comforts of a modern environment. On the exterior, the historical elements catch the eye: the deep porch with a swing, the furniture spindles on the white porch railing, the carved front door, the curlicue gingerbread, the fishscale shingles in the gable. New deep red brick chimneys on both fireplaces evoke country farmhouses. Inside too, as you enter, the soaring twelve foot ceilings and the glass transoms remind you of the days before air conditioners when there were no mechanized ways to keep cool in a sub-tropical climate. The stained pine flooring creaks and gives as you walk across it to remind you that this house was not built on a chunk of concrete.

In the parlor, the marble fireplace dominates; it is older than the house itself. Old family pictures and antique linen doilies add to the atmosphere of Victorian graciousness. As you move from the living to the dining room, the generous proportions of the dining room emphasize the feeling of expansiveness typical of Victorian architecture. The brass chandelier in the dining room is a turn-of-the century fixture which was restored by and purchased from Star Antiques in Buda.

The kitchen was completely gutted during renovation, except for the beadboard on the walls and ceiling. The new kitchen reflects the owners' appreciation for both country and

Victorian elements: the etched glass screen concealing the laundry room is balanced by the glass-front red oak cabinets. The cabinets provide a showcase for family china and an early German canister set from Mr. Spector's family. The painted tiles on the backsplash were hand-painted by Mrs. Spector to evoke the traditional country stenciling.

The breakfast room and family room were recently added to the house. To maintain architectural consistency and integrity, windows and trim from the original north wall were reused in the family room. Other windows were custom made. The original woodwork and trim were duplicated by a local mill. Some of the plinth blocks were cast of plaster using an old block as a mold. A massive old wardrobe serves as the entertainment center, thus using an antique to camouflage what would otherwise be a jarring high-tech element.

In the master bedroom, notice the ceiling drops down a few feet in the middle of the room, and the quality of the window molding changes on the east windows. The drop in height marks the entry to the original sleeping porch, a necessity before indoor climate control. The master bath vanity is an antique buffet from the Spector's collection.

The combination of Victorian and country styles in the house provide the ideal setting for Mrs. Spector's collection of stained glass. In the parlor on either side of the fireplace are stained glass screens rescued from the basement of an apartment building in Chicago. They

originally sat in the door panels of a Murphy bed. In the entry to the master bedroom is a 1908 church window, above the bed is a door of an old bookcase, and in the master bath a recently custom made privacy window.

The historical designation on the front of the house testifies to its original owner's connections among Austinites prominent during the early part of the 20th century. Mary Lowry bought the house in 1903 for \$1300 "in gold coin of United States money." Presumably she purchased the house because of its location near the then one-room school at the corner of 40th and Avenue A. Miss Lowry was the first principal of Colonel Shipe's free school, which stood on the site of the present Robbins School. The list of pall bearers in the 1920 newspaper obituary confirms Miss Lowry's position as a respected Austin educator; included are such names as Pease, McCallum, Brown, and Shipe. ★

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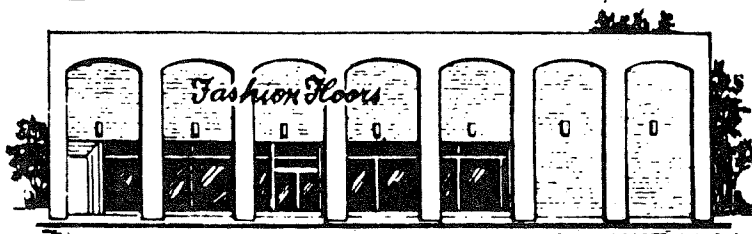
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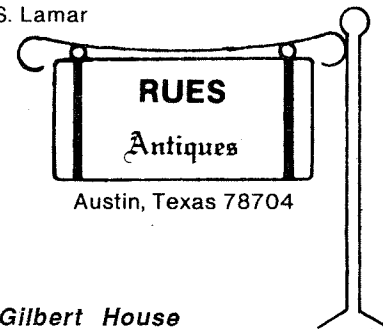
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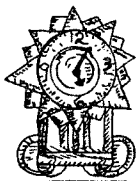


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We would like to thank the following people for their contributions toward the success of this year's tour:

Teresa Sadler--Cover Design
Jodi Wellborn--Brochure Writer
Mark Buchanan--Brochure Photographer
Susan Gilg--Brochure Map
Joe Wiseman--Newspaper Coverage
Josephine Casey--Funds Control
Peggy Stuart--Refreshment Stop

All the homeowners, the State Hospital personnel and the many, many volunteers who gave of their time.

And finally, the two people we could not possibly have done without:

Sheree Scarborough--Volunteer Coordinator
Cara Campos, *Italics Inc.*--Brochure Production

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NOTE FROM THE STAFF--We would like to take a minute to thank you for coming to the 11th Hyde Park Homes Tour and to explain our advertising policy. In the past, many people who have gone on the tour have asked individual homeowners questions about who did a specific remodeling job or where certain materials were purchased. This year we have tried to target these people to advertise in our brochure as well as neighborhood businesses whom we have used and found to provide excellent products and/or services.

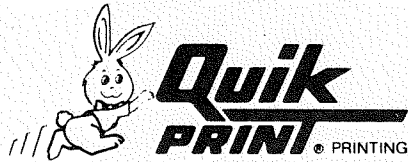
You will note that in some instances the ads have an additional line which ties the business to a specific home. This simply means that the business has provided remodeling, refinishing, materials, furniture, etc., for that home at some time in the past and that the homeowner has been a well satisfied customer. For this reason we hope that you will keep this booklet and use it for a reference when you need a good job done.

Thank you once again from coming on our tour.

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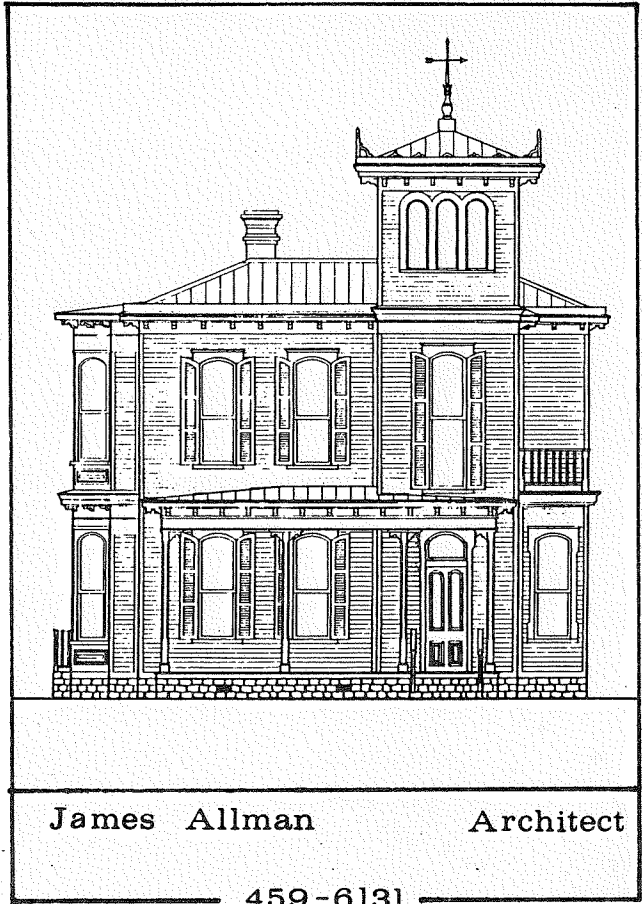
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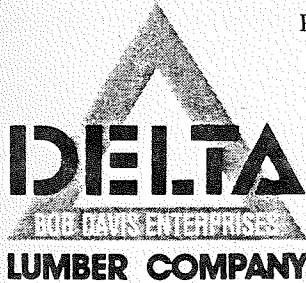
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