

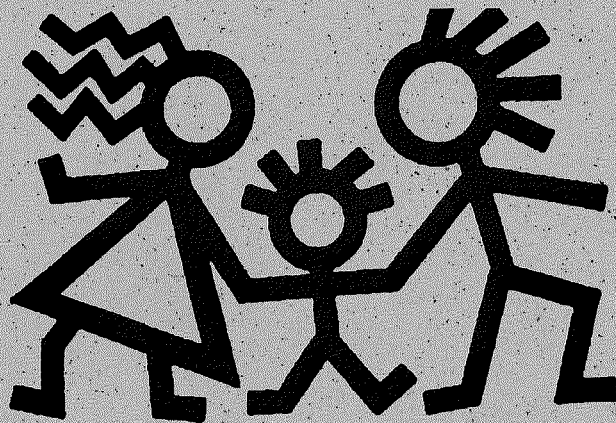


HISTORIC HYDE PARK HOMES TOUR 2000

photo by Andrew Perry

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Historic Hyde Park Homes Tour 2000

Baker School
3908 Avenue B

Oliphant House
3900 Avenue C

4000 Duval

Bur Oak House
4008 Avenue H

Oznot House
4108 Avenue F

Hutchins House
4310 Avenue F

Woodburn House
4401 Avenue D

Beasley-Pfeiffer House
4526 Avenue C

*Present this booklet for admission to the tour homes.
Please, no food, beverages, strollers or photography inside the tour homes.*

Welcome to the Neighborhood...

IT IS A PRIVILEGE FOR ME TO WELCOME YOU, BECAUSE it is my privilege to have spent 20% percent of my entire life in Hyde Park. Hyde Park is special, because it is the largest of the remaining pre-World War One neighborhoods in Austin. It is not nostalgia that makes this neighborhood special, but the particular social fabric or culture that results from tradition and design. The culture of artists, musicians and poets goes back to the days of Elizabeth Ney. What is perhaps less well understood, is that the friendly character of the neighborhood is also the result of design philosophies that began to disappear after World War One, and completely disappeared by the 1950's.

The underlying design of Hyde Park, as well as the design of its houses, is both rational and humane. Colonel Monroe Shipe laid out the streetscape for humans to walk through and for public—light rail—transportation. By contrast, post 1950's neighborhoods and housing design is essentially mechanistic, laid out to accommodate the automobile first, human society, second. The obvious underlying characteristic of Hyde Park is the grid layout that permits a rapid route by foot or by car, to any point in the neighborhood. Less obvious is the impact of the alley. Alleys give a buffer of privacy to residents not afforded by the lot line fence of later neighborhood design.

Even less obvious as a contribution to the cultural identity of the

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neighborhood is the construction of the houses themselves: pier and beam, wide porches, garages to the back. The concrete porch of a slab house affords no boundary between occupant and the street. Conversely, the very architecture of the houses in Hyde Park simultaneously creates personal privacy, and a sense of community with friends and neighbors. The pier and beam front porch person is elevated above street level, and thus, eye level of the pedestrian and automobilist. This geometrical relationship between occupant and street affords a boundary, which the occupant controls. The front-porch-swinger has autonomy to be friendly with everybody. One is not threatened sitting on the porch and waving to strangers.

Everybody knows everybody in Hyde Park, or at least they feel they do. That is the special nature or cultural ecology of the district. That is something special which we would like to share with you at the Historic Hyde Park Homes Tour 2000.

Jeff Woodruff

President, Hyde Park Neighborhood Association, 2000

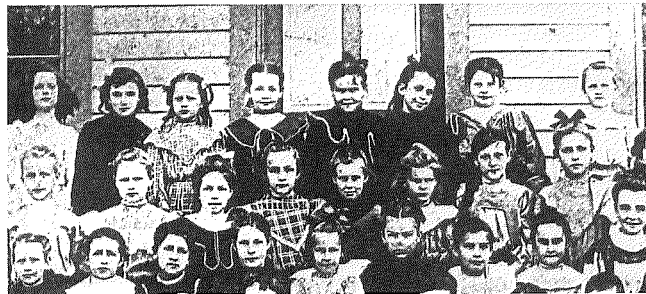
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1 DEWITT CLINTON BAKER SCHOOL

3908 AVENUE B

THE FORERUNNER OF BAKER SCHOOL WAS ESTABLISHED in 1891, in a store on Guadalupe School just below what was then known as the State Lunatic Asylum. Officially, the school was know as Oak Hill School, but more often, it was called Scott's Store School. Around the same time, Colonel Monroe Shipe opened a land development and amusement park in "North" Austin, which he named Hyde Park. To encourage the sale of lots, coupled with a deep interest in children, Colonel Shipe opened his own two-room elementary school and paid the teacher himself. The building was constructed from boards from the old State Agricultural Fair grandstand, as was Shipe's own house. The schoolhouse was located on the east side of Speedway between 39th and 40th Streets, where Hyde Park Baptist Church resides today.



Baker School Students at 38th & Speedway in 1905
Photo provided by AISD Baker Center

In 1892, the Austin School System purchased Shipes School building, added three more rooms and named it the Hyde Park School. In this building the student body of Oak Hill was combined with that of Shipes School. Miss Octavia Clifton, a former operator of a private school and considered one of the best teach-

ers in the state, was asked to take over as principal. In 1902, the school was renamed the DeWitt Clinton Baker School in honor of his service to education in Austin.

An avid reader in five languages and deeply interested in general knowledge, DeWitt Clinton Baker organized the first library and Literary Association in Austin. In 1864, he was elected to the office of School Trustee, and in 1876, in an attempt to improve the educational process, Baker and several others opened the first semi-private grade school in Austin. Students were placed in grades based on educational level rather than all in one class. He served as the Inspector of Schools for Travis and Hays counties from 1872 - 1877. By the end of Baker's term in that capacity, the Austin School System of today had developed. Therefore, a school named after Mr. Baker was indeed a high honor.

In 1910, the Austin School Trustees proposed a bond issue of \$75,000, the majority of which was used to build two new school buildings. On July 25, a new site between 2nd and 3rd Streets (now 39th and 40th) was purchased at a cost of \$6,000. On November 19, 1911, a new Baker School, a brick structure of twelve rooms was dedicated. The school consisted of two stories and a basement with a cement outhouse in the back. The total cost of the school was \$25,210.

Twelve additional classrooms were added in 1924, six at each end of the building, at a cost of \$42,239.91. In 1938, additional land was purchased behind the building. Avenue A was closed off

and a two story U-shaped structure was joined to the older building, leaving a hollow square in the center. The school gained an auditorium, gymnasium, cafeteria, library, shower rooms, rest rooms, plus several classrooms.

A complete renovation was performed on Baker School in 1958, as baby boomers began to have their effect on the school. The school functioned as a junior high-elementary school for many years.

However, by the 1970s, a declining student body forced the closing of the junior high curriculum, as parents were moving from the inner city to the suburbs. Baker School was finally closed as an elementary school in the late 70s, and the 110 children were sent to Lee Elementary.

Austin Independent School District continued to utilize Baker in a variety of administrative and specialty education capacities, and today it houses administrative offices of AISD.

Hyde Park Neighborhood hopes that one day Baker will be returned to an active school, so our children, like Colonel Shippe's, can walk to their neighborhood school.



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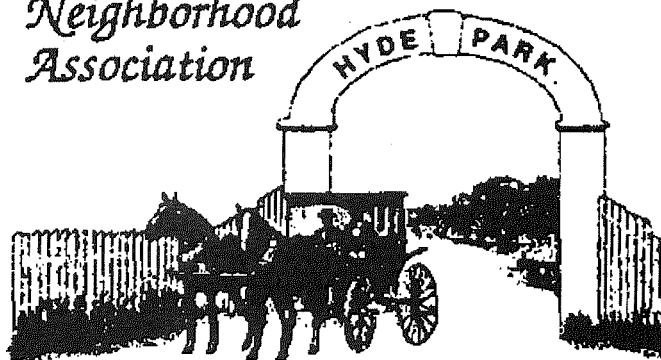


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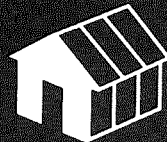
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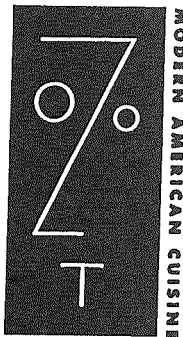
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2 OLIPHANT HOUSE

3900 AVENUE C

JAMES OLIPHANT WAS FIFTEEN YEARS OLD WHEN HE enlisted in the Confederate Army. He served for four years, part of which was spent in a Union prison. After the war, he energetically worked to aid Confederate soldiers and their survivors. At the turn of the century, Oliphant was a well-known photographer and chronicled much of early Austin's pictorial history.

In 1894, Oliphant, his wife Alice, and their four children were living at 15th and Colorado when they purchased this most desirable corner lot in the newly developing Hyde Park Addition. They contracted with E.A. Ellingson to have their new home built on this lot for \$1875. Because Hyde Park developer Monroe Shipe required that each house cost at least \$2000, additional cabinetry was necessary to bring the price up to the minimum. The contract specified "good masonry and the hardest quality" and carpentry work using the best of quality timber free from injurious defects. "The front door was to be of two inch white pine [similar in design to [a] Queen Ann[e] Door" complete with colored glass. This four-bedroom house also boasted two coal-burning fireplaces, 14-foot-



photo by Carol Cohen Burton

high ceilings on the first floor, pocket doors separating the parlor and dining areas, wainscoting, and transoms over the doorways. Peter Mansbendel may have created the naturally finished staircase and fireplace mantel.

Architecturally, the house presents an exuberant visual display of elements of both Queen Anne and Stick Style. The playful use of color, spindled porches, and scrolled design around the gables are all classic Queen Anne details. The diagonal supports under the gables, the irregular silhouette accented by multiple porches, as well as horizontal boarding display the Stick style. The steep roof and gables emphasize the tall proportions characteristic of that style.

The Oliphants lived in the house only ten years, as they elected to move back into central Austin to be closer to Oliphant's work at the tax assessor's office. Daughter Jane Elizabeth became the first wife of the historian, Dr. Walter Prescott Webb.

Oliphant House was brought into the modern age when Anna E. Walker, president of the Texas Woman Suffrage Association, acquired it in 1916. After her residency, the house changed ownership twice.

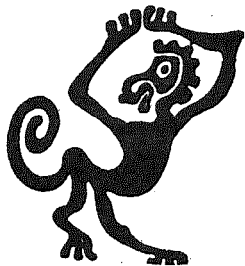
Unoccupied in 1974, the house was slated for demolition when neighborhood efforts and the Heritage Society of Austin helped find a buyer. Doing much of the work himself, Keith Marshall

restored the exterior, modernized the kitchen and made minor changes to the dining room.

Don and Avis Davis bought the house in 1977 and made efforts to preserve and maintain the exterior and structural elements of the house. They also worked to have the house zoned Historic, and the house received a Historic Preservation Award in 1978.

New owners Robert MacInnes, Martha MacInnes, and Molly Cannon recently enhanced the home in several ways, including the addition of a spacious attic suite complete with a claw foot bathtub located in one the gables.

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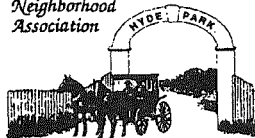


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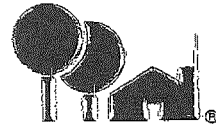
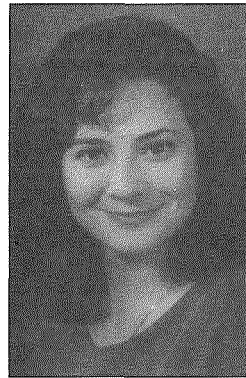
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3 4000 DUVAL

4000 DUVAL

THOUGH THE HOUSE AT 4000 DUVAL HAS NO official name, it is the very model of a classic Craftsman bungalow, with its generous porch, several gables, and decorative eave brackets. Title documents date the house to 1918. City directory records show that from 1932 until 1985 it was owned by Albert B. Craddock, an IRS employee, and his wife, Pearl. By 1990, it had been divided into four apartments. The present owners bought it six years ago as an investment. After converting two units into a first-floor family dwelling, they moved in a year ago. Although the skillfully restored outside conceals the fact, there is an apartment on the second floor, and one in the building behind the house.

The owners' varied skills and expertise are reflected throughout the house. Practiced restorers, they received an award from the Austin Heritage Society in 1998, for their previous home in Aldridge Place. They also owned the former Middleburg Interiors at Central Market, where they focused on nineteenth century Irish antiques.



photo by Carol Cohen Burton

It was clearly a confident hand that chose the exuberant exterior colors. Inside, that assurance is reflected in the bold art objects throughout the house. Family photos coexist with African art and other sculptural pieces, most notably (in the dining area) a wooden horse from a Lake Pontchartrain, Louisiana, carousel. Most of the furniture is nineteenth-century Irish primitive pine. Notable examples include the pieces in the master bedroom, and the hedge, or famine, chairs, in the living room and office: When wood became scarce in 1900s Ireland, chairs were made from hedgerows. On the kitchen walls are Irish stoneware and British stoneware.

Many of the light fixtures in the house are superb Arts and Crafts originals, complemented by period wallpaper patterns. These additions set off such original features as the reconditioned wood trim, gas fireplace, and butler's pantry in the dining room.

The kitchen has the original wall of Arts and Crafts cabinets with the original counter tile and sink. A period light weighing 100 pounds installed over the new island. The adjoining bathroom incorporates Steuben light fixtures from the 1920s. In the hall bath, the tub, cabinets, and tile floors are original, with period stained glass ingeniously mounted over the original pane.

The corner cabinets in the front bedroom are original; the hand-carved rocking horse (still ridden!) is from the nineteenth century. Outside, a playscape built to look like a trellis offers more opportunities for play. It, and the Eastern cedar fence, were built by the

owners. The spectacular gardens are also owner-designed and built, with a goal of "old-fashioned opulence." The style is period cottage, and nearly all the roses are antique. Next to the back drive, the gray planters are limestone cattle troughs from Ireland—an extension of the Irish theme inside.

Surveying their many years of work on house and yard, the owners say "we love it"—a feeling undoubtedly shared by most visitors.

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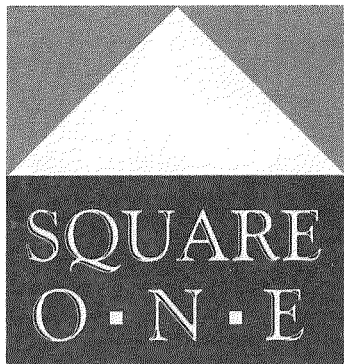


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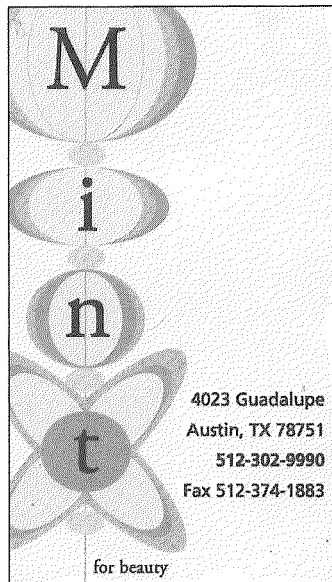
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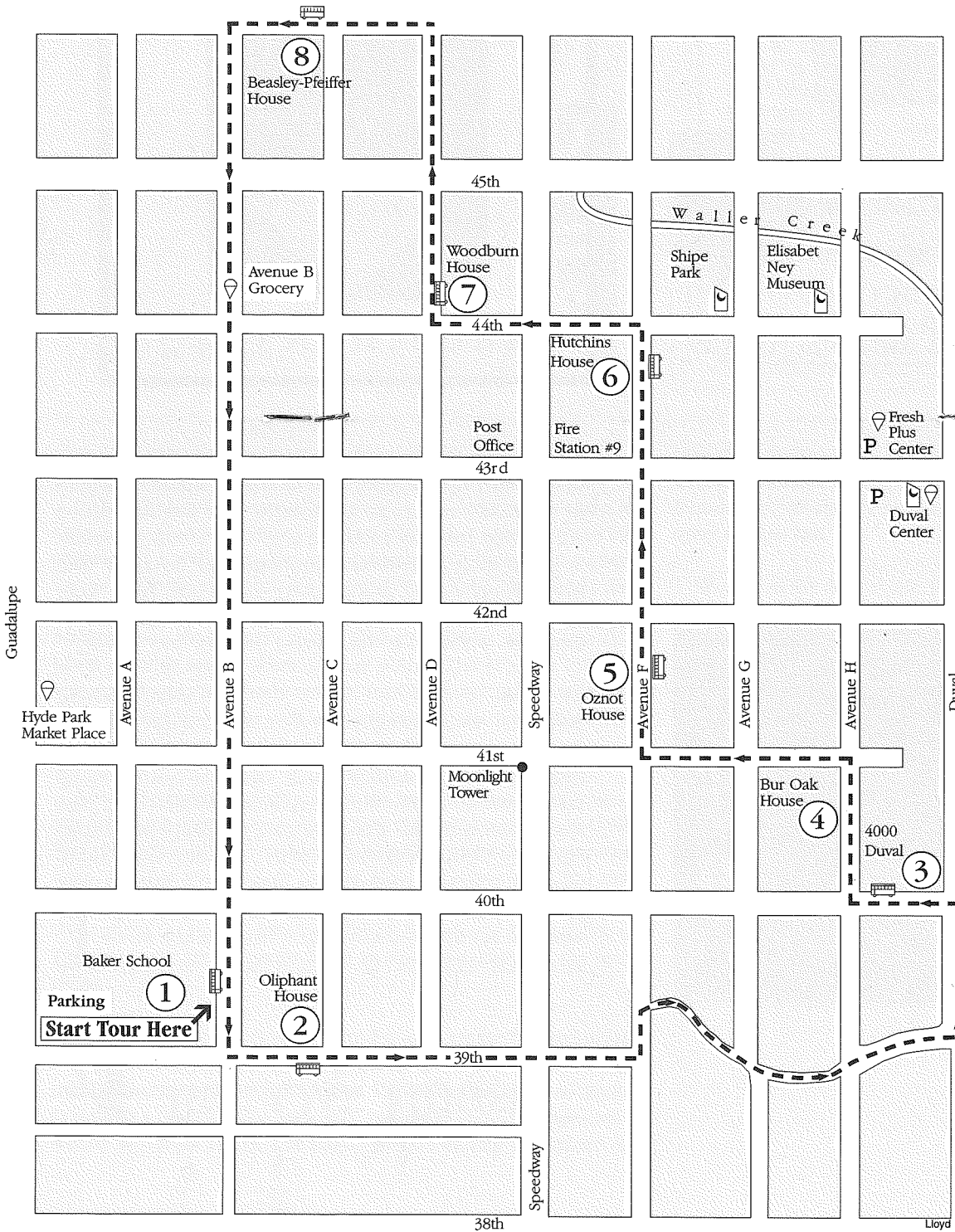
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3908 Avenue B
- ② **Oliphant House**
3900 Avenue C
Robert and Martha MacInnes and Molly Cannon
- ③ 4000 Duval
Jeff and Kate Baker
- ④ **Bur Oak House**
4008 Avenue H
Ross Bell and Vicki DeRosa
- ⑤ **Oznot House**
4108 Avenue F
Dan and Gwyn Gauthier
- ⑥ **Hutchins House**
4310 Avenue F
Michael Horowitz and Betsy Clubine
- ⑦ **Woodburn House**
4401 Avenue D
Herb and Sandra Dickson
- ⑧ **Beasley-Pfeiffer House**
4526 Avenue C
Peter Pfeiffer

4 BUR OAK HOUSE

4008 AVENUE H

THE BUR OAK HOUSE IS NAMED FOR THE huge oak tree that arches over much of the property. Earl K. Dickinson, an optician, and his wife Bessie paid \$175 for the lot. They built and occupied the Craftsman bungalow from the late 1920s until the early 1970s. The Dickinsons added the back bathroom and bedroom shortly after they built the house. When the current owners bought the house two years ago, it had acquired a layer of asphalt shingles, but mercifully few other changes beyond the original addition. Much of the original hardware, doors, and wood trim were intact.

"It was our kind of house," the owners say, and they plunged into repair and renovation work with the requisite tools, skills, and talent. They stripped off the shingles and then set about replicating the deteriorating front porch in wood and stucco. They laid varnished long-leaf pine on the porch floor and then painted the exterior to emphasize its Craftsman details. They even built furniture: The large desk in the office looks like an old piece but, unlike most antique

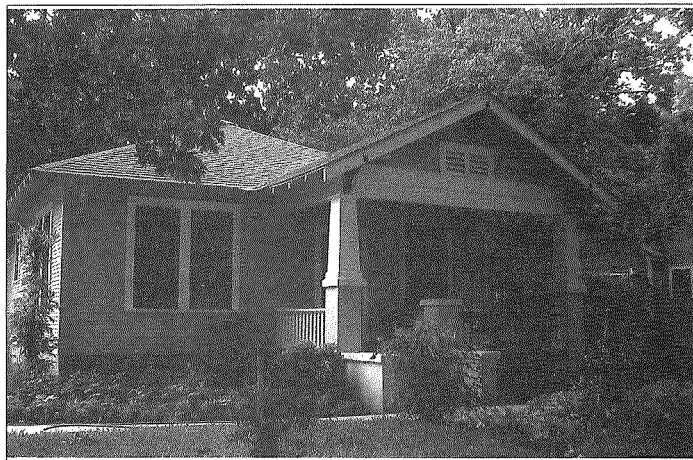


photo by Carol Cohen Burton

desks, accommodates a computer and a generous work space.

Inside, the house's unusually wide halls and large rooms make it seem larger than its 1,600 square feet. This effect was enhanced by removal of a wall that originally separated the living and dining rooms. A Morris-style chair sits in one corner of the front room; the bent-willow chairs belonged to the owners' parents. The large bookcase was made from original kitchen cabinets; its top was finished off with several coats of shoe polish. The adjacent kitchen was gutted and completely redone, with hardrock maple counter-tops. The north window wall leads out onto a new deck, which was built over a "grassless bog" that gets no direct sun.

Across the central hallway, art in the front bedroom shows various Louisiana scenes; the painting over the bed shows the pre-Civil War plantation in St. Francisville, Louisiana, where the owner was born. Smaller works show various New Orleans views. The red walls of the front bathroom, as well as the greens and other shades throughout the house, were favorites in the Arts and Crafts palette. The door near the bathroom leads to what was originally the coal cellar.

Dominating the back yard is the Bur oak, reputed to be largest and oldest in Hyde Park. The tree shades a composition of buildings in interesting geometric shapes. The stucco structure, originally built as a combination art studio and wood shop, has been renovated as a guest house. The square metal building is destined to

become a potting shed, and the cistern will one day be a holding tank for rainwater collection from the roof. The garage, with a new foundation has already been converted to a workshop area and a space for two cars.

Because of the deep shade, the owners rolled decomposed granite as groundcover in back. Elsewhere, they allowed their vegetative imagination to run riot: A line of espalliered fig trees borders one side of the driveway, an herb garden the other; vines flourish everywhere; and garden plots gracefully frame the house and sidewalk (note the recycled sash weights that border garden beds). An arbor shades the patio, which was built last spring out of scavenged bricks. The two bur oaks in front, junior versions of the big tree in back, unify this beautifully renovated home.

"Our kind of house."

5 OZNOT HOUSE

4108 AVENUE F

4 108 AVENUE F IS A LOVINGLY RESTORED JEWEL-BOX of a house that dates to the mid-1940s. The last home to be built on its side of the block, this cottage's steeply pitched roof, carved eave overhangs, and vine-loving stucco exterior set it apart from its Craftsman and Victorian neighbors. With its cheery porch furniture and neat yard, 4108 bears little resemblance to the days when the back yard was a sea of broken refrigerators, air conditioners, and rusting objects (a former owner was an enthusiastic small-appliance repairman).

Inside, some rooms are painted the colors of the residents' favorite spices or foods (they love to cook); others capture the hues of Barton Springs. Consisting as they do of many layers of tints and glazes, some rooms took as long as a year to paint. Throughout, the house is furnished with a mix of antiques, contemporary pieces, and items collected from around the world. The remarkable collection of gourds, grown by family members in Alabama, is one of many inventive and highly personal touches.

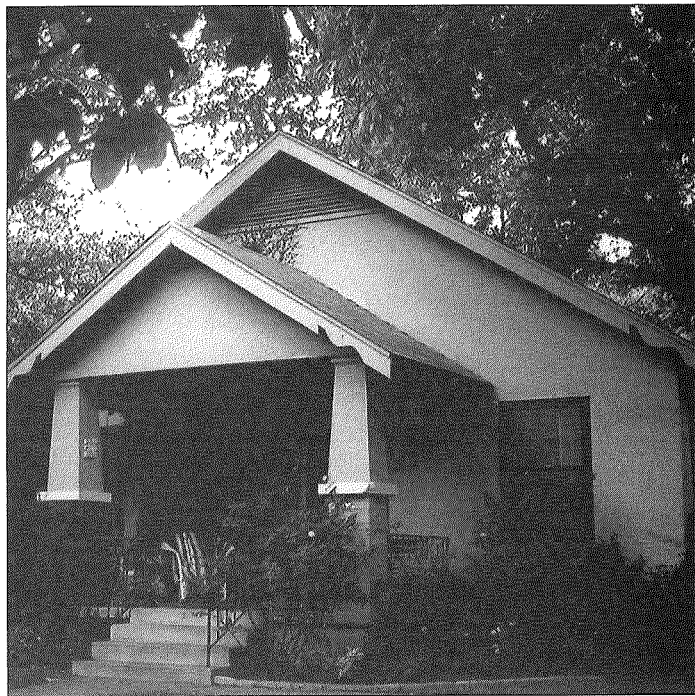


photo by Carol Cohen Burton

nious program allows music rolls to play with expression. (In their collection the owners have a roll of George Gershwin playing his compositions.)

The curtains here and in the back bedroom are made from Indian sari fabric. The adjoining dining room (paprika) is dominated by a table made from two smaller teak tables found at a fire sale; the second table was recycled into benches.

Apart from the master bedroom—painted “pumpkin pie”—the rooms on the south side of the house are painted in deep blue water tones: “Look into Barton Springs and you’ll see all the colors” says the resident, an ardent swimmer. Curtains in the front bedroom are made from Hindu priest’s cloth; the white iron bed and sewing machine are from a great-grandparent, and the large acrylic painting is by a Houston artist. The large armoire is locally-made, and conceals a computer system.

The compact kitchen (lemon) leads to a deck where the owners use the chimeneas—clay wood-burning fireplaces—to roast vegetables in winter. The pleasant back yard, its days as an appliance graveyard long gone, is a quiet oasis of semitropical plants. The advertisement on the neighbor’s barn just over the property line—“Buy Fiske Tires”—is from the days when a livery service operated next door. It’s the perfect backyard detail for this delightfully eclectic and original home.

“The Oznot House is not what it seems.”

6 HUTCHINS HOUSE

4310 AVENUE F

THIS ELEGANT COLONIAL REVIVAL HOUSE WAS BUILT around 1910 by James A. Hutchins, who worked as a legal examiner at the General Land Office. James lived with his wife Annie at 4310 for about ten years. Over the next several decades, the house's various occupants included a contractor, cafe owner, house painter, and insurance agent. In the 1950s it was converted into a duplex; the next-door neighbor's daughter raised her children here. When the current owners bought the house in 1998, they enlisted architectural historians and contractors to help them restore their house, one of the few Colonial Revivals in Hyde Park, to a single-family dwelling.

In fact, the renovation was so extensive that the owners worked on the house a full year before moving in. They had the foundation relaid, most of the electrical system rewired, and all of the plumbing replaced. The owners energetically joined with professionals in the effort: They conducted all the demolition, scraped away uncounted layers of paint, laid tile, and scrubbed and sealed bricks. They also embarked on a statewide search for doors, hardware, and floor boards to match existing features.



photo by Carol Cohen Burton

In undoing regrettable changes to the interior, they followed a "less is more" philosophy, capitalizing on the home's good bones. The result is the spacious, clean plan we see today. The longleaf pine floors, much of the hardware, and the beautiful large-paned windows are original. Wall colors are true to the Arts and Crafts tradition. For example, the room to the left of the foyer is painted Ruskin Green; Hubbard Squash is the pale gold used for the sitting and dining rooms to the right. The striking light fixtures, all late nineteenth or early twentieth century, come from a shop in Wimberley. In their dedication to remove later encrustations, the owners were attentive to every detail: In the master bedroom, for example, shiplap was removed to expose a chimney column for a wood-burning stove. (The stove could be removed in summers when not needed, and the hole covered with a metal plate like the one in place now.)


In the kitchen, the owners did not have the luxury of working with the original structure. As cabinets were splitting under pressure from the sagging foundation, the room had to be gutted. Underfoot, the owners removed linoleum and pulled up thousands of floor tacks to expose the wood floor underneath.

When the owners could not restore what was there, they recycled elements from other old homes. One old-house transplant is the inset cabinet in the powder room, which came from an Avenue C house. The master bathroom contains a clawfoot tub that hails from Waco, along with a chimney cupboard with, as legend has it,

long, deep scratches from a bear's claws (look near the bottom of the door panel).

Many furnishings come from the owners' families, and date from the early twentieth century: The hall rug belonged to a great grandmother; the meticulously restored grand piano in the large south room was a 1928 wedding gift to a grandmother; and the wicker furniture in the north room sat on the same grandmother's Brooklyn front porch.

Slated for this fall is the completion of the upstairs, which will include two bedrooms, a full bath, sitting room, and laundry room. The owners also have more yard work in mind. Now that they have completed Stage One—carting off truckloads of chicken wire, tree limbs, cans, and other debris—they have plans for a picket fence, several gardens in the back, and perhaps a garage. The transformation at 4310 Avenue F promises to become even more awesome.



Celebration Celebration

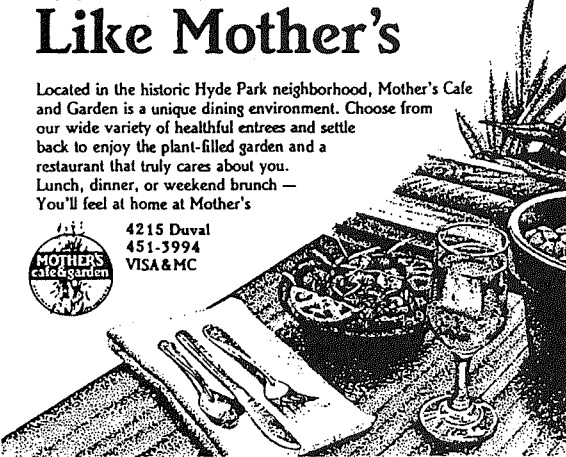
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7 WOODBURN HOUSE

4401 AVENUE D

THIS STately mansion, built in 1909 as a home for Francis H. Wagner, a freight agent for the Missouri, Kansas and Texas Railroad, originally stood at 200 E. 40th Street. Built by Austin contractor John B. Headspeth, the house features elements of the Queen Anne and neo-classical styles. It combines a late Victorian asymmetrical plan and a steeply pitched room with a classical two-story wraparound gallery featuring Doric columns and turned balusters. The overall impression, one of substance and grandeur, recalls the grand plantation homes of the Old South.

The house is named for its most famous occupant, Bettie Hamilton Woodburn, the daughter of Andrew J. Hamilton, Texas' post-Civil War provisional governor and friend of Abraham Lincoln. Bettie and her husband Frank bought the home in 1920, and it remained in the family until the 1970s.

Hyde Park resident George Boutwell acquired the Woodburn House in 1979 and had it moved to the present site to save it from demolition. Although the move saved the structure, it also result-

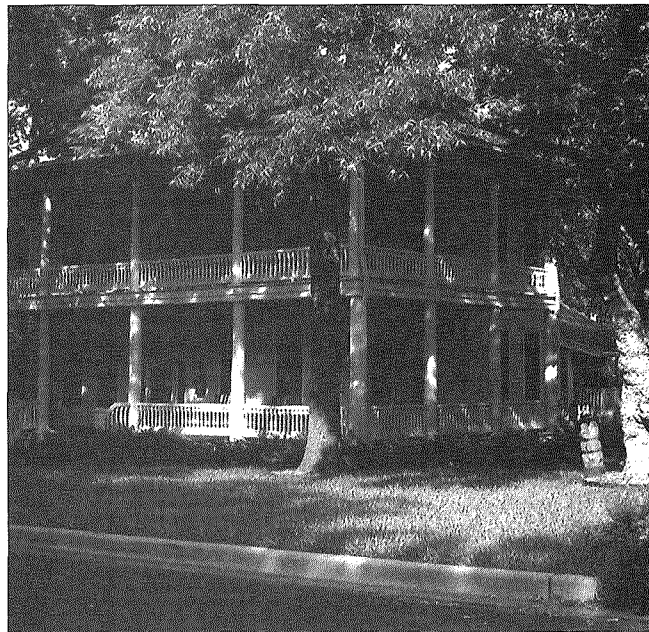


photo by Carol Cohen Burton

ed in loss of its historic zoning designation. Nevertheless, Boutwell painstakingly restored the exterior.

In 1980, Boutwell sold the Woodburn House to Larry and Terry Smith, who had helped him regain the historic designation. The Smiths began the long process of restoring the interior.

Present owners Sandra and Herb Dickson continued the interior restoration and transformed Woodburn House into one of Austin's finest bed and breakfast inns. In 1993, they renovated the attic, now known as the Treehouse Suite, and created private baths for each of the rooms on the second floor. In 1999, they created a separate addition that serves as an office and private living suite, while maintaining the architectural integrity of the original home.

In 1996, Woodburn House was successfully nominated as a contributing structure to the Hyde Park National Register District.

Woodburn House offers guests the wonderful experience of living, if only briefly, in another day and time. The house contains stained glass, an imposing staircase of long-leaf yellow pine, fine woodwork, picture rails, and pocket doors. The Dicksons furnished the inn with American antiques and Oriental carpets, and they use family quilts and needlework that date well before the turn of the last century. Lastly, the wraparound porches and gardens allow each guest of Woodburn House to return to a time of grace and tranquility.

**"A landmark
home saved
from
demolition."**

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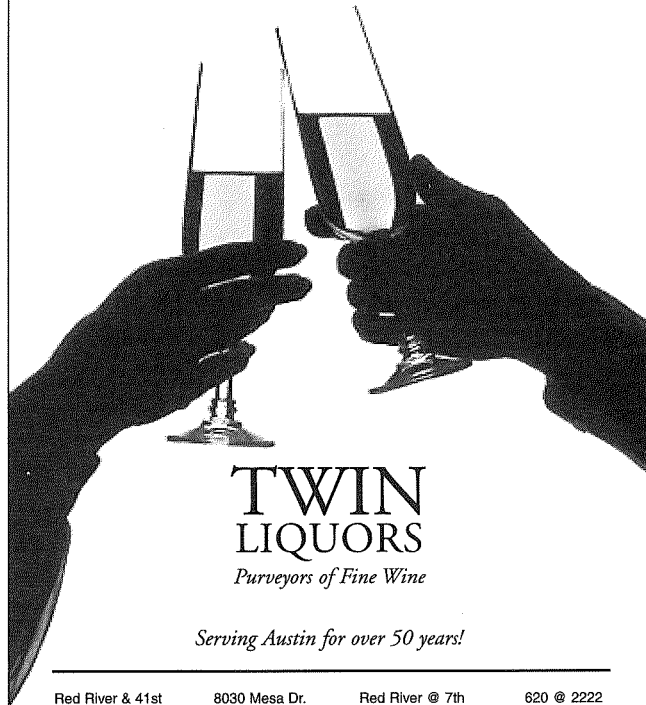
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8 BEASLEY-PFEIFFER HOUSE

4526 AVENUE C

IN 1900, OLIVER D. BEASLEY, A NURSERYMAN AND MOTORMAN for the Austin Rapid Transit Company, bought two lots in the Hyde Park Annex. Shortly afterwards, he had a one room rough-cut lumber house constructed on the north lot. John and Frieda Torn bought the property in 1930 and rented the house to the McCoys through the 1940s. They then built their own house next door. Frieda supplemented their income by selling butter and eggs to Alfred Berkman, who ran the grocery store on West 43rd Street at Avenue D, where Celebration is located today. The previously rented house was passed to family members throughout the 1940s and 50s, all of whom made additions to the original house as their families grew.

In 1984, Austin architect Peter Pfeiffer, purchased the Folk Victorian home and began extensive refurbishing. Pfeiffer's renovation plans were adapted so the structure would retain its original character while providing additional, contemporary living space and retrofitting for energy and resource efficiency. He turned an attic into a second level of living space, created a master bath, enlarged the master bedroom, and reconfigured a too-big kitchen



photo by Carol Cohen Burton

for ease and efficiency - at the same time cutting utility bills by about 75 percent.

Pfeiffer's "green" approach focused on highlighting the positive things about the house and making it better. He capitalized on the existing shade trees and added skylights to brighten the interior of the house. The east windows and doors were already positioned to receive breezes naturally, however, he added a small high window to pull air through the house and out that window. He laid new hardwood floors over the original floors but placed a layer of 15-pound building felt in between the floors. Building felt was also added onto the interior wall studs before dry walling. Insulation foam was used to seal openings around all piping, wiring, and ductwork. Before re-siding the house with hardboard, he insulated the walls and wrapped the house in building felt. He removed the old roof and installed a galvanized, channel drain, screw-down metal roof with continuous ridge vents and soffit vents. He also added a foil radiant barrier to the underside of the existing furring strips while leaving an air space between the insulation and the radiant barrier. As lighting is an energy waster, he avoided recessed lighting and utilized natural-look fluorescents in most fixtures. Finally, he chose recycled materials whenever possible, including the hardboard siding, the metal roofing, trim and lumber taking from the house, a "column" that conceals the fireplace flue, and bricks from the front walk that came from the original University of Texas main building.

**"A "green" remodel of
a 100 year old home."**

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