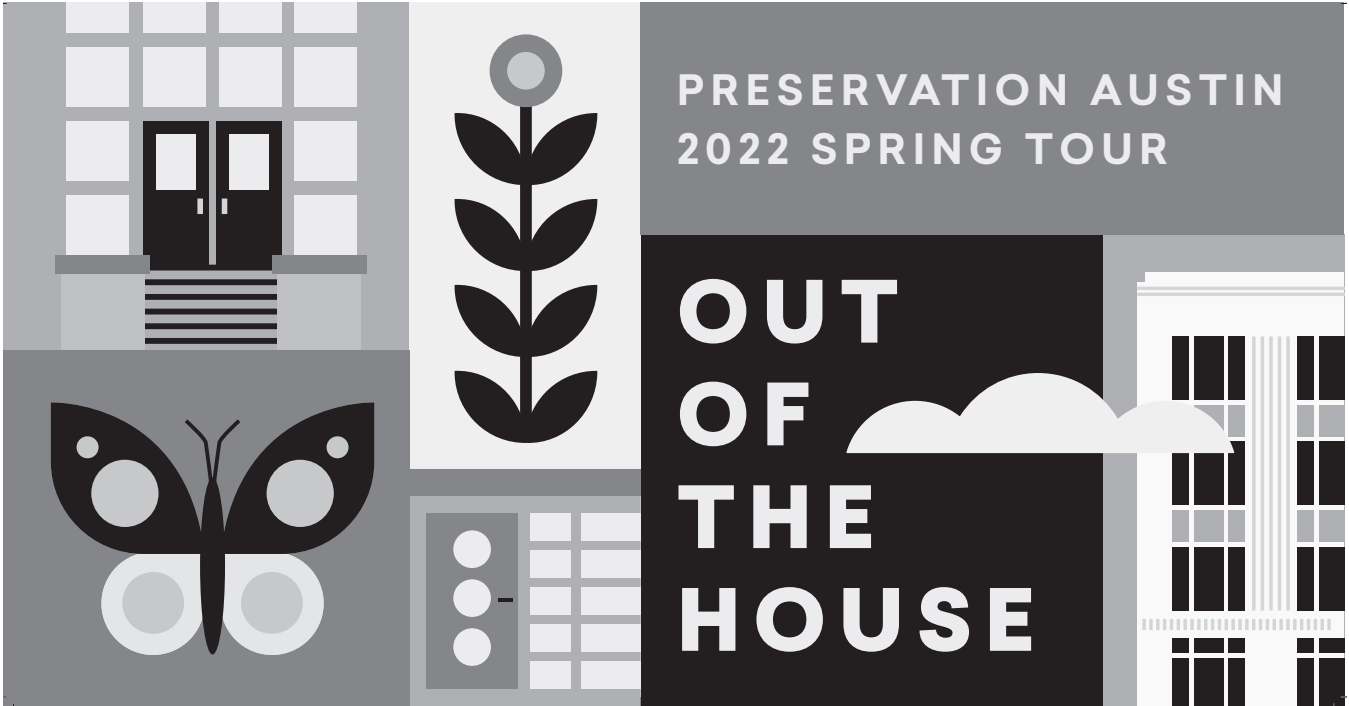




PRESERVATION — AUSTIN —

SAVING THE GOOD STUFF

Spring 2022 ★ Volume 26 No. 1



PRESERVATION AUSTIN 2022 SPRING TOUR

OUT OF THE HOUSE

Preservation Austin's beloved Homes Tour is back in-person with an exciting twist: the "Out of the House" Spring Tour will take guests into a specially curated selection of iconic historic spaces that speak to our city's expansive history.

Guests will receive exclusive access to quintessentially Austin sites that are not to be missed, from the lush interiors of the newly-restored 1930s Travis County Probate Courthouse, to the rehabilitated Baker School, now home to the headquarters of Alamo Drafthouse Cinemas. These spaces tell the stories of the people and movements that shaped Austin, across generations and cultures. Get out of the house and join us in exploring our city's heritage this spring!

COVID 19 Protocols: All attendees will be required to provide **proof of full vaccination** (two doses) in order to attend the tour. Guests **MUST** check-in at Home Base for vaccine verification prior to participating in the tour. Masking and social distancing will be enforced at all sites.

The annual Homes Tour is Preservation Austin's marquee educational and outreach event, as well as its most important fundraiser. We are excited to share this signature program in a new format, featuring institutional and commercial spaces that our guests can

safely visit in person. Members receive special pricing on tour tickets and some membership levels include free tickets as well. We hope you'll join us, and bring along some friends, to spend a beautiful Austin day celebrating these incredible sites and all the good work our nonprofit does year-round!

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• TOUR DETAILS •

Saturday, April 30 — 10 am to 5 pm

Home Base: Baker School

3908 Avenue B

\$30 for members/\$40 for non-members

Proof of vaccination required

Tickets on sale at preservationaustin.org



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Mailing Address - P.O. Box 2113, Austin, TX 78768

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❁ 2022 FEATURED SITES ❁

Baker School

Home Base - All guests must check-in at Baker School

This 1911 school building stands on Avenue B in the Hyde Park Historic District. Over the years it served as an elementary school, a middle school, and a high school before becoming administrative offices for AISD in the 1990s. Alamo Drafthouse Cinemas purchased the vacant building in 2017. Founded in 1997 by longtime preservationists Tim and Karrie League, this iconic Austin brand owns theatres across our city and the nation. Working with Weiss Architecture, they set about rehabilitating Baker School into Drafthouse's corporate headquarters, which we honored with a 2020 Preservation Merit Award. Lovingly-preserved lockers, chalkboards, and an old-school cafetorium will transport tour-goers back in time. Hallways are lined with Alamo's collection of film posters, and guests will have the opportunity to experience the legendary Press Room with over 60,000 vintage newspaper movie ad plates. Former classrooms now house the offices of creative firms, showcasing the incredible adaptability of historic spaces for contemporary use.



BAKER SCHOOL (1911) Photo: Atelier Wong



JOHN & DRUCIE CHASE BUILDING (1952)

Photo: Leonid Furmansky

John & Drucie Chase Building

This mid-century modern building has served as an institutional pillar in East Austin's Black community since 1952. Designed by architect John S. Chase, FAIA for the Teachers State Association of Texas, it was later home to the iconic House of Elegance Beauty Salon. The University of Texas at Austin purchased the building in 2018 for its new Center for Community Engagement. UT's Project Management and Construction Services worked alongside preservation architects at Carter Design Associates to restore Chase's original design and upgrade the

space for new use. Renamed in honor of Mr. Chase, whose groundbreaking career began at UT Austin, tour attendees will be among the first to experience this 2021 Preservation Merit Award-winning building, featuring interactive displays on the history of the building and oral histories with longtime residents of the Robertson Hill neighborhood.

Travis County Probate Courts

Downtown Austin's Old Federal Courthouse is one of the city's finest examples of the PWA Moderne Style. The 2021 Preservation

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TRAVIS COUNTY PROBATE COURTS (1936)

Photo: Casey Dunn



MOYA HOUSE (c. 1930s)

Photo: Ashley Garmon

Merit Award-winning courthouse was constructed in 1936 during the peak of the New Deal Era which gave rise to many of Austin’s civic buildings. Purchased in 2016 by Travis County, the courthouse was painstakingly restored and rehabilitated by architects Lord Aeck Sargent and Limbacher & Godfrey. Now reopened as the Travis County Probate Courthouse, the building features a rich palette of marble, bronze, and wood paneling that shines throughout its interior spaces. A grand spiral staircase leads visitors to the courthouse’s crown jewel, the historic Main Courtroom, which boasts breathtaking high ceilings and meticulously restored Art Deco finishes that are befitting of this beacon of civic pride.

Moya House

Also featured in our East Austin Barrio Landmarks Project. See page 14.

Located on East Cesar Chavez, this 1930s Craftsman-style bungalow was the longtime home of Chicano activist Richard Moya. Moya’s groundbreaking political career spanned over 50 years. He was the first Mexican-American citizen elected to

public office in Austin and Travis County in 1970. Moya transformed his childhood home into a hub of political organizing for county, statewide, and national campaign efforts. Fundraisers, phone banking, and election nights were run out of the house throughout the 1970s to 1990s. Moya also ran the “Brown Machine” out of this house, his infamous printing press on which most campaign materials were printed. The residence was later home to

the landscape design firm Big Red Sun. The home remains largely unchanged from its time as Moya’s political headquarters, and today serves as an event space that boasts lushly designed grounds and gardens.

Wesley United Methodist Church

Wesley United is a proud pillar of Austin’s African American community and one of the oldest congregations in the city, with roots dating to the Civil War era. The church was established for a growing community of freedmen in Austin, and many of its early members attended as enslaved people. The current church at San Bernard Street was constructed in 1929 with expanded facilities, including an on-site library and space for classes for Samuel Huston College (later to merge with Huston-Tillotson).

The Gothic Revival-style church of today is a masterpiece of craftsmanship, featuring high ceilings articulated by exposed beams and intricate buttressing, with

Continued on next page



WESLEY UNITED METHODIST CHURCH (1929)

Photo: Leonid Furmansky



CASTLE COURT OFFICES (c. 1873)

Photo: Rob Gomez

soft light pouring in from the stained glass windows throughout. One of the most historically significant spaces in Austin, Wesley United’s congregation has remained a vibrant space of community and worship for over 150 years.

Castle Court Offices

The Texas Military Institute (TMI) relocated to Austin in 1870. Today only two structures from its original campus remain, including the main building, now known as “The Castle,” and the lesser-known Kitchen and Mess Hall. Constructed c. 1873 of rubble limestone,

the one-story mess hall was converted into offices in the 1970s. In 2018, Peter Pincoffs purchased the building as offices for himself and colleagues, diving into its restoration with daughter Lizzie Pincoffs, an interior designer, and O’Connell Architecture. The space’s richly designed interiors are complimented by fine preservation of the building’s historic features, including salvaged wood floors, original 1870s windows and doors, and beautifully restored limestone walls refinished with plaster. Nestled in the Castle Hill Historic District, this rare gem of Austin history boasts sweeping views

of the downtown skyline that are not to be missed.

Holly Street Murals

Also featured in our East Austin Barrio Archives Project. See page 18.

The Holly Street Murals represent an incredible collection of public art, with deep ties to Austin’s historic Mexican American community. Located on the sound wall around the decommissioned Holly Street Power Plant, the murals were executed by local artists in an effort to reclaim the site’s identity for the surrounding Mexican American Holly neighborhood, which fought for decades to close the noxious plant imposed on their community. The murals are varied and vibrant, from Aztec imagery to scenes of everyday Mexican American life. Under the auspices of activists Bertha Rendon Delgado and Tanner Martinez of Arte Texas, several murals have been restored and preserved, including the 2018 Preservation Merit Award-winning restoration of *For La Raza*. The ongoing restoration of these culturally significant murals represents the resiliency of the community and the preservation of el barrio. ★



HOLLY STREET MURALS (c. 1990s)

Photo: Catalina Chernavsky Sequeira



Last Fall's 2021 Preservation Merit Awards Celebration was our first major event since March 2020. Waterloo Greenway Conservancy's Symphony Square offered the perfect venue to celebrate our recipients, our city, and our shared passion for this work. It was a gorgeous evening in every way.

Symphony Square was one of our Preservation Merit Award-winning projects in 2019. That year three of our awards jurors were native Austinites who spoke lovingly, and almost wistfully, about attending events there in the 1980s as children.

Their collective memory of childhood in a city that looked so different than it does today was both unexpected and incredibly moving. Moments like these are what make this work so meaningful, and as a non-native Austinite, they bring me closer to this city.

Because while I'm not a native Austinite, I was inspired to pursue preservation work

because of Saint Louis, where I'm from, and where I started my career. Preservation means something different in the place you were born – the fight feels more existential, and the loss of culture and community are that much harder to bear. But that original inspiration is what keeps me going, fifteen years later, living here in Austin and loving it as my home today.

My perspective on this work has taken on even greater meaning with the birth of my first child last summer. Our baby girl is a native Austinite, and a native Texan, and I am so proud of that. I want her to be proud of that too, because home is everything.

I read in *Texas Monthly* that about 82 percent of people born in Texas still live here, making it the "stickiest state" in the country. This has me thinking in new ways about what Austin will look like 20 years down the road when my daughter is making the decision to leave or to stay. I want her to experience the best of this

city, and to feel so connected to her roots that the decision to leave would be a hard one. And if she does leave, I want her to carry Austin's spirit

with her, and to wear her hometown love on her sleeve, just like I do.

Austin will look different in 20 years. And it should, because our world is changing. But Preservation Austin's role in helping to shape that change is essential, to make sure that all of this city's residents see themselves in our past and in our future.

Whether you're from here or moved here, we all share the humbling weight and opportunity of this stewardship. Thank you for your membership and for your support. Let's build a better city for our children together. ★



Leadership Changes at Preservation Austin

Preservation Austin's Board of Directors is announcing a leadership change within our organization. Allen Wise, our FY22 President, has stepped down from his role for personal reasons. Linda Y. Jackson, our President Elect, will serve as Acting President until April 28, at which time our board will vote to ratify her presidency for the remainder of this fiscal year in accordance with the Preservation Austin bylaws.

We want to thank Allen for his four incredible years of service to Preservation Austin. He has been a dedicated advocate for our mission in so many ways, from enhancing our fundraising capacity to chairing our 3805 Red River Task Force in charge of developing

an infill unit at the McFarland House, our future office. Staff and board have truly valued his collaborative spirit and results-driven approach. Allen will continue to lead our efforts at Red River, which is a testament to his dedication to our work.

"I look forward to guiding Preservation Austin during this transition and the upcoming year as we build upon our successes and continue working toward our mission of a meaningful community culture through preservation," as stated by Linda.

Please join us in welcoming Linda to this early start in her new role! We are so grateful to her, and to Allen, for their leadership. ★



Thank you to all who participated in our 2022 Membership Survey! We received an incredible response from over 120 members and are grateful to you for taking the time to share your thoughtful feedback.

In our 2021-2025 Strategic Plan, adopted by Preservation Austin’s Board of Directors in 2020, we committed to Community Engagement as a Focus Area and priority

that is fundamental to our success. For FY22, Preservation Austin’s Community Engagement Committee is in the process of developing a community engagement strategy to be implemented as a part of this work, and your responses to the survey will be integral to this effort. Your feedback will also inform our programming and advocacy efforts going forward so that we may continue to engage in work that is most meaningful to you, our members.

We look forward to sharing more on the results of our 2022 Membership Survey and our forthcoming community engagement strategy in our Fall 2022 Newsletter! ★

To learn more about our 2021-2025 Strategic Plan, scan the QR code or visit preservationaustin.org/strategic-plan



Another One for the Books: 2021 Preservation Merit Awards

Preservation Austin’s 61st Annual Preservation Merit Awards Celebration returned once again in-person to great success! Hosted on December 2 at Waterloo Greenway Conservancy’s historic Symphony Square, over 160 guests

attended this year’s cocktail reception in honor of our fourteen incredible 2021 awardees. Guests enjoyed refreshments and canapes under the twinkling lights of Symphony Square, with music by DJ Shani. The awards program included short videos honoring each awardee and featured remarks from Councilmember Kathie Tovo, Jim Ritts of the Austin Theatre Alliance, and Preservation Austin board members and staff. We are so grateful to Councilmembers Natasha Harper-Madison (District 1), Vanessa Fuentes (District 2), and Kathie Tovo (District 9) who attended the event in celebration of the winners in their districts.

for selecting an incredible slate of winners. This year’s celebration could not have been possible without Preservation Austin’s Development Committee which tirelessly fundraised for this event. We thank our sponsors for their steadfast support, and to everyone who purchased a ticket and attended the event. Your contributions enabled us to raise over \$70,000 to support the Preservation Merit Awards and more – well in excess of our budget goal.

To learn more about this year’s award winners, visit Preservation Austin’s YouTube channel to catch the short videos we prepared celebrating each of our 2021 awardees.

You can watch them by visiting youtube.com/preservationaustin or by scanning the QR code. ★



Special Recognition Award: ATX Barrio Archive



Preservation Award for Rehabilitation: John & Drucie Chase Building



Preservation Award for Restoration: Castle Court Offices

2021 Preservation Merit Awards Sponsors

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Special thanks to Waterloo Greenway Conservancy

Heartaches by the Numbers, Demos by the Score

The Environmental Impact of Demolition Debris

By Mary Kahle

You know the feeling. You're driving along, thinking about nothing in particular, when you suddenly realize there's a shiny tower or sleek modern house where a little cottage stood just a few weeks before. That's the reality in the Austin of today, where a vibrant economy and the supercharged real estate market have led to dramatic changes in neighborhoods and unprecedented challenges in the housing market, including affordability, displacement, and gentrification.

In addition to these issues is the environmental impact of all this demolition and construction, a facet of the conversation that bears on decisions around historic preservation, especially given Austin's legacy as a green building pioneer. Understanding this part of the equation is crucial to making thoughtful decisions as we navigate these pressures and develop forward-thinking strategies to preserve our historic fabric.

What Are the Numbers?

First, what exactly is the scope of residential demolition in Austin, and where is it taking place? A deep dive of construction permits issued by the City of Austin reveals the dramatic increase



Zakrison-Sandoval House, 1204 E. 6th Street (ca. 1885), demolished fall 2021 (Texas Historical Commission via Portal to Texas History)

in the pace of residential demolitions in just over the last decade. Between 2010 and the end of 2021, finalized residential demolitions per year rose from 271 to 622, an increase of 130%.

While it's apparent on an observational level that certain parts of town are bearing the brunt of demolition, seeing the numbers clarifies the issue. Of the total 6,172 residential demolitions that occurred from 2010 through 2021, four zip codes accounted for 56%, and 78704 alone accounted for 21%. (Figure 1.)

Figure 1. Top ten zip codes for final residential demolitions, 2010-2021

Zip Code	# Final Residential Demolition Permits	% of Total 6172 Across City of Austin
78704	1309	21.2%
78702	884	14.3%
78703	704	11.4%
78757	571	9.3%
78731	309	5.0%
78751	309	5.0%
78756	287	4.7%
78745	267	4.3%
78721	254	4.1%
78741	166	2.7%

Looking at it through the lens of Austin City Council districts, three districts accounted for over 50% of the total number of demolitions, and the top six districts accounted for over 90%. (Figure 2.) In just 2021, those six districts accounted for 91% despite some minor shifts in ranking.

Continued on page 10

Figure 2. Council district rankings for final residential demolitions, 2010-2021

City Council District	# Final Residential Demolition Permits	% of Total
3	1083	17.5%
9	1068	17.3%
10	1052	17.0%
5	883	14.3%
7	856	13.9%
1	686	11.1%
4	246	4.0%
8	123	2.0%
2	97	1.6%
6	59	1.0%
Unspecified	19	0.3%
TOTAL	6172	100%

Figure 3. Council district rankings for final residential demolitions, 2021

City Council District	# Final Residential Demolition Permits	% of Total
7	125	20.1%
3	111	17.8%
5	109	17.5%
9	105	16.9%
10	65	10.5%
1	62	10.0%
4	25	4.0%
2	9	1.4%
8	6	1.0%
6	5	.8%
TOTAL	622	100%

Single-family buildings accounted for nearly 68% of these residential demolitions, multi-family (greater than two-family) buildings accounted for nearly 30%, and two-family buildings accounted for the remaining 2.5%.



McPhail's Florist, 605 Barton Springs Road (ca. 1928), demolished 2021 (Joe M. O'Connell)

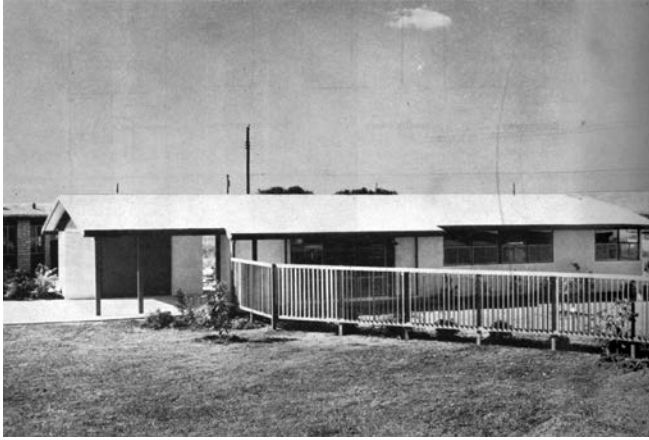
What does this mean? The highest percentages occur in or near the city's core - no great surprise there. The map of city council districts shows that the top six districts for demolition hew to the I-35 corridor with the exception of District 10. They are also the city's oldest and often minority neighborhoods, comprising historic properties - as noted, mostly single-family homes - ranging in age from the late 1800s through the 1970s. (A standard within historic preservation is that a property must be at least fifty years old to qualify for historic designation, with some exceptions.)

According to rough figures from the city's permits database, the largest percentages include buildings dating from the 1930s through the 1950s, although significant numbers on both ends of that range have been demolished. Austin's core is being pummeled, or, as a member of Austin's Historic Landmark Commission recently remarked, "This is carnage, guys."

The Environmental Fallout

The environmental effects of demolition are clear. According to the San Antonio report *Treasure in the Walls*, "in the U.S., construction and demolition (C&D) debris accounts for approximately 30% of all solid waste produced. Just in 2018, C&D debris accounted for more than twice the amount of municipal solid waste in the U.S. ... A large majority of this debris ends up in landfills, which have detrimental effects on the environment and community health."

Continued on next page



Utility Home in Air-Conditioned Village, 2602 Park View Drive (1955), demolished ca. 2012 (Dewey G. Mears).



80 San Marcos St., slated for demolition (Google Street View)

According to the Texas Commission on Environmental Quality report for 2020, the overall figure for Texas is 21%. In Travis County it is approximately 25% based on 2020 figures from the county's three municipal solid waste (MSW) landfills, all three of which are located east of I-35. Obtaining the breakdown between residential and commercial work is extremely difficult, compounded by the fact that Travis County's landfills accept debris from multiple counties, but these figures offer a starting place for discussion.

Tonnage figures for demolitions across the U.S. (buildings, road and bridges, and other structures) are also revealing. "In 2018 in the U.S., 600 million tons of C&D debris were generated ... C&D concrete was the largest portion at 67.5 percent, followed by asphalt concrete at 17.8 percent. C&D wood products made up 6.8 percent, and the other products [shingles, brick and clay tile, drywall and plasters, and steel] accounted for 7.9 percent combined ... Demolition represented over 90 percent of total C&D debris generation.

In Travis County in 2020, total C&D demolition was over 655,000 tons, although, again, the residential/commercial breakdown is unclear. At the city level, the total square footage of final demolitions from 2010 through 2021 was 4,959,157 S.F.

Other Environmental Impacts

There are additional environmental downsides to demolition. The San Antonio report raises the issue of embodied energy, which the EPA defines as "the amount of energy consumed to produce ... building materials. This includes the energy needed to mine or harvest natural resources and raw materials, and manufacture

and transport finished materials." The report notes that "there is approximately 41.3 tons of embodied energy in a 1,500 square foot house that is lost when it is razed."

This is equivalent to, among other things, 8.1 passenger vehicles driven for a year, 4,216 gallons of gasoline consumed, or 41,283 pounds of coal burned. Multiply that 41.3 tons by Austin's 6,172 residential demolitions from 2010 through 2021, and we see that Austin lost approximately 255,000 tons of embodied energy during that period.

Another facet of the environmental impact from demolitions involves the mitigation of hazardous particles that disperse during the mechanical pulverization of materials. Best practices dictate hosing the site during demolition and properly disposing of runoff, but hazardous materials may leach into the soil regardless of these measures. In addition, if these practices are not adequately followed, workers and the surrounding neighborhoods are exposed to crystalline silica dust and other hazardous materials.

Solutions

Given these factors, the need to reduce demolition debris is clear. The City of Austin has a recycling ordinance to divert C&D debris from landfills, but it only applies to construction projects over 5,000 S.F. and commercial and multi-family demolitions. It does not include single-family residential demolitions, which comprised nearly 68% of Austin's residential demolitions over the past decade.

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That said, City of Austin staff concluded in an economic impact study that the projects covered under the ordinance are achieving “strong diversion rates,” although improved metrics are needed to fully evaluate its success. The report also concluded that Austin has a market for materials reused through deconstruction - “the process of dismantling structures component by component in order to harvest materials to be salvaged” - but further expansion may be limited by the dearth of reuse outlets, added labor requirements, the usability of fixtures, and other factors. However, two important local players in this market are making a difference: Deconstruct Austin, the local affiliate of the non-profit The ReUse People of America, and the Austin Habitat for Humanity Re-Store.

San Antonio’s Roadmap

What have other cities done? San Antonio, which is facing affordability and environmental problems similar to ours, recently developed a roadmap for a deconstruction policy that would transition the city “from a linear economy model, whereby materials are manufactured, used, and discarded, to a circular economy, where rather than discarded, materials are recycled and reused.” The report highlights the upsides to deconstruction, such as the rapid growth of the material reuse industry, the number of jobs produced relative to the number produced by demolition (300 jobs per 10,000 tons of waste compared to 1-6), total labor income four times greater than that produced through demolition, and reduction of the health hazards created during mechanical demolition.

The San Antonio report recommends the adoption of a deconstruction ordinance, a pilot project based on city-ordered demolitions, incentives such as a micro-grant program and expedited permit review, the development of a salvage-to-ADU program tied to a review of building codes and affordable housing strategies, the establishment of workforce development programs, and a city facility to serve as a City-incubated Reuse Warehouse.

Portland’s Leadership

Portland, Oregon, is also a leader in deconstruction initiatives, having recently adopted an ordinance that applies to “all single-dwelling structures (houses and duplexes) in all zones if the structure was built in 1940 or earlier, or the structure is designated as a historic resource subject to ... demolition review



611 West Lynn St, demolished 2020 (Google Street View)

or [other] delay provisions.” Further, the ordinance requires that a Certified Deconstruction Contractor must perform the work, and the demolition (deconstruction) permit will only be issued after the contractor submits a Pre-Deconstruction form to which only certified contractors have access.

Portland officials are optimistic that the program will divert 4,000 tons of materials annually, create job opportunities, mitigate the impacts of hazardous materials, and train “the next generation of deconstruction experts.” Said then Portland Mayor Charlie Hales, “Our existing older houses are assets: They preserve our built history and contribute to neighborhood character ... If they must come down, materials from these houses can live on in new buildings. By keeping valuable materials out of the landfill, we ensure the least amount of impact on the environment and neighbors. Deconstruction reduces our carbon footprint; prevents harmful air pollution caused by demolition; and creates good, family wage jobs.”

Other cities across the U.S. are beginning to implement similar initiatives to address the coexisting issues of environmental stewardship, economic vitality, housing affordability, and historic preservation. In Austin, our historic fabric is rapidly losing ground, and finding strategies to address the environmental impacts of this constant churn will both save that fabric and protect public health for future generations. ★

Mary Kahle is Preservation Austin’s Spring 2022 Policy Intern. She is a graduate student in Public History at Texas State University.



Grants Program Celebrates First Bi-Annual Cycle

Starting in January 2022, Preservation Austin’s Grants Program moved from a quarterly to bi-annual cycle, with two cycles in the summer and winter and an increased award amount of up to \$10,000. In conjunction with the increased matched grant, this new model also institutes a rolling grants program with awards up to \$1,500 to provide small, non-matched grants to individuals within the community. Virtual informational seminars will be held every May and November for potential applicants to ask questions and discuss qualifying projects and expenses.

For our first bi-annual cycle, Preservation Austin awarded grants this winter to the Austin History Center Association (ACHA), Cisco’s Bakery and Restaurant, the Original Austin Neighborhood Association (OANA), the Texas Historical Commission (THC), and the Roberts Clinic Project.

A vital institution of local history, the Austin History Center collects and preserves information about Austin’s local government, businesses, residents, institutions, and neighborhoods so that generations to come will have access to our history. In August 2021, the 1933

era dedication plaque was vandalized. Preservation Austin provided the necessary funding to help restore the plaque, located in the Austin History Center’s loggia.

In 1950, Rudy “Cisco” Cisneros opened a bakery in the building at 1511 E. Sixth St. His bakery and restaurant served as an important meeting place for prominent Texas politicians, such as former President Lyndon Johnson and former Governor John Connally. The grant awarded to Cisco’s will assist with repairing the legacy businesses’ aging electrical service and cast iron plumbing.

Preservation Austin awarded OANA a grant in 2020 to support the historic survey of West Downtown, adopted by the City of Austin in 2020. Following up on this work, OANA was awarded a grant this winter to assist in the preparation of a National Register nomination for a Downtown Austin National Register District. A National Register listing will help OANA and property owners work together to preserve the neighborhood’s historic assets.

Constructed in 1940, Luther Hall was built as a Sunday School annex and meeting place for the adjacent Gethsemane Lutheran Church, and also served the public as a gathering place for servicemen during World War II. Acquired by the State



The Roberts Clinic

of Texas in the 1950s, the building’s brick facade was later painted entirely white. Preservation Austin awarded its current owner, the Texas Historical Commission, a bricks and mortar grant to support the removal of paint from the exterior brick of Luther Hall and restore its original appearance.

Lastly, a bricks and mortar grant was awarded to the Roberts Clinic Project for structural restorations to the Roberts Clinic. Dr. Edward L. Roberts established Roberts Clinic in the two-story Colonial Revival building in 1937, one of the only medical institutions serving Austin’s Black community. The building had a medical facility on the first floor, and the Roberts Family lived on the second floor. Until his death in 1967, Dr. Roberts administered treatment for preventative, acute, and chronic illnesses; performed minor surgeries; and offered labor and delivery services for the city’s African American community. ★

Our summer grants deadline is coming up on **JUNE 15!**

For more information on our Grants Program and how to apply for your preservation project, visit preservationaustin.org/grants

East Austin Barrio Landmarks Project and Self-Guided Tour

Preservation Austin is proud to share our East Austin Barrio Landmarks Project, which honors the historic and cultural significance of East Austin's Mexican American community.

Preservation Austin's 2021-2022 Fowler Family Foundation Underrepresented Heritage Interns, Katherine Enders and Catalina Chernaŋvsky Sequeira, prepared this outstanding content. Over the course of several months, they conducted extensive archival research and connected with community members to document significant Mexican American heritage sites in East Austin and downtown. Their work includes:

- A self-guided bike tour engaging participants in twenty-five cultural and architectural sites across East Austin and downtown;
- Six in-depth articles on our blog which dive into these histories further;
- Five state historical marker applications, compiled in partnership with property owners and the Travis County Historical Commission, to interpret these sites to the public; and
- Over 100 pages of research, which we will share with any community advocates seeking to preserve and document this history moving forward.

Preservation Austin would like to sincerely thank all those who have supported this project, many of whom are lifetime East Austinites. Their support was integral to the success and accuracy of our project and we are grateful to them for sharing their histories with us.

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Preservation Austin is indebted to the Fowler Family Foundation for supporting this work and making this project possible.



Check out our Self-Guided Tours!

Our collection includes tours of historic churches, Mexican-American heritage sites, and more. Scan the QR code to explore.



BUSINESS AMBASSADORS

Austin Asset	ML&R Wealth Management
Austin Bar Foundation	Moore-Tate Projects & Design, LLC
BKCW Benefits, Insurance, Relationships	Nick Deaver, Architect
Briley's Upholstery Shop	O'Connell Architecture
City of Austin Heritage Tourism Division	Phoenix I Restoration and Construction, Ltd.
Clayton Bullock, Moreland Properties	Pilgrim Building Company - Brandon and Carson Fustes
David Wilson Garden Design	River City Structural Movers, LLC
FAB Architecture	Skout Real Estate
Hutson Gallagher, Inc.	The Grove/MileStone Community Builders, LLC
James Nolan Construction	The Marye Company - Wyc Cummings
LRH Investments, Ltd	Volz & Associates, Inc.
Mannigan Carpentry	WoodEye Construction & Design
Maxwell Locke & Ritter	

East Austin Barrio Landmarks Project: The Garcia House

By Katherine Enders

Originally published on Preservation Austin's blog, this content goes deeper into the archival research and community knowledge documented for this project.

Dr. Alberto and Eva Garcia were a trailblazing couple that advocated for Mexican American interests in the medical, political, and social spheres of 20th century Austin. Alberto Gonzalo Garcia, the first American-trained Mexican doctor to practice medicine in Austin, was born in Mexico in 1889. He went to live with Dr. John Harvey Kellogg, a medical missionary, in Battle Creek, Michigan in 1900. It was here that Alberto eventually trained to become a physician. He graduated from the American Medical Missionary College in 1910 with a Doctor of Medicine degree, then pursued a second medical degree from Tulane University Medical School in New Orleans in 1914. His future wife, Eva Carrillo, had a similar upbringing. Born in Mexico in 1883, she was orphaned at a young age and cared for by medical missionary Dr. Levi Salmans. Eva attended the Colegio Juarez in Guanajuato, Mexico, the Chicago Training School, and finally Bethany Hospital in Kansas. She studied nursing and worked at the famous Hull House in Chicago during her education. Eva and Alberto met while working at the Battle Creek Sanatorium and were married in 1911.

After short stints in Mexico and New Orleans, the young Garcia family arrived in Austin in 1915. They first lived on East 16th Street until moving south to the Queen Anne style residence at 1214 Newning



The Garcia Family (Austin History Center, Austin Public Library, [PICB-16907])



Group portrait of Dr. Garcia (bottom row, 4th from left) and Dr. Salmans (bottom row, 3rd from left) with nurses at the Good Samaritan Hospital in Guanajuato, Mexico, ca. 1910. [PICB-16899], Austin History Center, Austin Public Library

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Avenue around 1920. Architect and original owner Samuel Preston Jr. had designed the home in 1886. The Garcias were the first Mexican American family in the white, segregated neighborhood and there was reportedly resistance about a non-Anglo family moving in. However, the Garcias prevailed, staying in their Newning Avenue home for the rest of their lives. Today the home serves as a contributing structure in the Travis Heights-Fairview Park Historic District that was listed in the National Register of Historic Places in 2021.

By 1920, Dr. Garcia had opened a private practice downtown in the Morley Brothers building at 209 East 6th Street. In addition to Dr. Garcia's practice on the upper level, the ground floor housed Morley Drug Company and later Grove Drug Company over the years. The building is still there today with the iconic Grove Drug sign still on display. Dr. Garcia was generous with his treatments, especially towards minority communities, and did not let patients' inability to pay get in the way of their receiving care. He would occasionally host free clinics at his house, and even let patients stay with him when needed. In the 1950s, Dr. Garcia became involved with free city medical clinics at the Brackenridge Hospital. In addition to providing services there, he advocated for more money being allocated to Brackenridge Hospital so it could expand and serve more community members. Grateful patients wanting to show appreciation for their free or low cost services would line up outside the Garcia family's home around Christmastime to present the family with a gift of appreciation.

In addition to his practice of medicine, Dr. Garcia had many other intellectual

pursuits. He spoke five languages: English, Spanish, German, Greek, and Hebrew. He played chess by mail, and also hosted chess tournaments at his home. One of his previous chess mates, Anita Brewer, praised him for his acceptance of women as equals at a time when many other men would not even play chess with her. He was also known to be very opinionated about civic issues, writing letters to the editors of various publications. His points were so compelling that his letters were often published. Dr. Garcia was also very interested in living a healthful lifestyle which was somewhat unusual at the time. He ate very little meat, practiced yoga, and was even interested in astrology.

From the time of their arrival to Austin, Dr. Garcia and Eva were prominent political activists who advocated for the equality of the Mexican American community in Austin. Unfortunately, the racism of the era was blatant. When screenings of the racist film *The Birth of a Nation* swept the country after its 1915 release, the popularity of the Ku Klux Klan swelled across the United States. The KKK found a strong support base in Texas, and it was not long until terrible Klan violence was happening regularly in Austin. The Garcias were appalled by



The Garcia's Newning Avenue Home (Courtesy of Melanie Martinez)



The location of Dr. Garcia's private practice and La Vanguardia (Texas Historical Commission via the Portal to Texas History)

the Klan's influence in the city. In fact, the Garcia home was less than two blocks away from the KKK's headquarters in Austin at that time, giving them

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ample opportunity to observe the Klan's intimidation and scare tactics. Even with this frightening reality so close to them, the Garcias did not back down. Dr. Garcia was known to care for victims who had been tarred and feathered by the KKK. The Garcias were particularly bothered by the fact that the Austin American and the Austin Statesman newspapers were sympathetic to the Klan. The Garcias were inspired to start a newspaper of their own that would focus on Mexican American concerns in Austin along with accurately reporting the race-based violence perpetrated by the KKK in Texas.

To this end, Dr. Garcia, still working as a doctor, enrolled in the journalism program at the University of Texas in 1918. After his graduation, he and Eva created the first Spanish-language newspaper in Austin, the *La Vanguardia*. They ran the newspaper from 1920 to 1921 out of the same building as Dr. Garcia's medical practice on East 6th Street. Although *La Vanguardia* was short-lived, it was an important milestone for Mexican American political activism in Austin.

The Garcias continued to express their political convictions through participation in a variety of community and political groups. Dr. Garcia was a strong advocate for labor rights and racial equality. In addition to his private practice and work at Brackenridge Hospital, he was also an honorary staff member at the Holy Cross Hospital which provided services for the Black community of Austin. He remained a strong supporter of the University of Texas' Journalism School throughout his life, and also became involved with the Austin Chamber of Commerce.

Eva was a strong advocate in her own right. She tirelessly fought segregation



Dr. Alberto and Eva Garcia on their 50th wedding anniversary in 1961 (Austin History Center, Austin Public Library, [PICB-16897])

in her neighborhood and city. When her family was not allowed to swim at the Stacy pool located a few blocks from their home, Eva brought her children to swim anyway. This bold action on Eva's part led to the neighborhood pool's desegregation. Eva also established a chapter of Ladies LULAC (League of United Latin American Citizens) in Austin in 1938. With Ladies LULAC, she fought to desegregate movie theaters and public schools. She was also an active participant in the Womens' Christian Temperance Union along with the League of Women Voters of Texas. She worked hard to encourage other Mexican Americans to vote and be active participants in Austin's civic sphere.

Dr. Alberto and Eva Garcia were both highly respected members of the community. They did much to further Mexican American interests in Austin, especially through political activism and speaking out against injustices they witnessed in their city. Today, they are remembered for their bold advocacy against racism in Austin. ★

Katherine Enders is one of Preservation Austin's 2021-2022 Fowler Family Foundation Underrepresented Heritage Interns. She is pursuing a master's degree in Community and Regional Planning at UT Austin.



For *La Raza*, Robert Herrera and Oscar Cortez, restored 2018.

East Austin Barrio Landmarks Project: Holly Street Murals

By Catalina Cheriñavsky Sequeira

Originally published on Preservation Austin's blog, this content goes deeper into the archival research and community knowledge documented for this project. The Holly Street Murals will be featured on our 2022 "Out of the House" Spring Tour! See page 1 for details.

East Austin is full of iconic public artworks that honor Mexican American heritage—La Lotería mural on East Cesar Chavez Street, the Chicano Park mural at Edward Rendon Sr. Park, the Hillside Theater murals at the Pan American Recreation Center, and the Metz Pool House mural, just to name a few. These murals are accessible to all citizens and publicly celebrate Chicano culture on the east side. Most importantly, these artworks were created by community members themselves. In the Chicano culture of East Austin, the arts are incorporated into everyday life. From religious shrines to original music, creative expression is at the heart of so many Mexican American traditions and has the power to unite people through their collective identity.

The Holly Street Murals are among the most monumental public artworks in East Austin, spanning a large part of the sound wall around the Holly Street Power Plant.

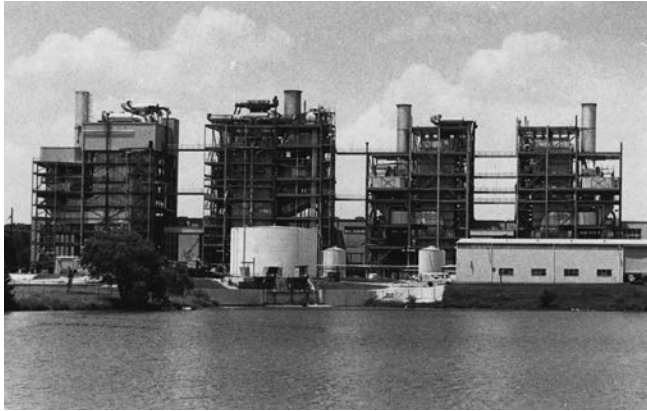
They speak to the long and fraught history amongst city developers and the needs of their people. The murals symbolize the resilience of Mexican American citizens in Austin despite being subject to constant discrimination and neglect.

The Holly Street Power Plant was created in 1958, one year after the City Planning Commission zoned all of East Austin, including its single-family neighborhoods, industrial. This segregationist land use policy pushed polluting infrastructure east of Interstate 35, where primarily Black and Latino people were forced to live. It kept the city's white residents, who mainly resided in central and downtown Austin, free of the machinery that was required to sustain everyday urban services. These discriminatory practices angered East Austin residents, and many fought tirelessly for the power plant's decommission for several decades. The plant represented the biggest investment in East Austin municipal services during

the postwar period and its site was chosen for its proximity to downtown, where there was the most demand for those services. Initially, the plan was to develop the entire Holly neighborhood for industrial purposes, displacing all of the families who lived there. Therefore, little consideration was given to the constant concerns raised by residents who felt their closeness to this power plant posed a health and safety threat.

Community organizers saw the power plant as a manifestation of environmental racism. Paul Hernandez, a leader of the Brown Berets, Susana Almanza, a founding member of PODER (People Organized in Defense of Earth and Her Resources), and countless other residents of the neighborhood demanded that the plant be decommissioned as early as 1991. Austin Energy constructed a sound wall to placate the complaints about noise and safety, but the wall did little to

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Holly Street Power Plant, 1979 (Austin History Center via the Portal to Texas History. [PICA 14501])



Names of original artists painted on the western wall around the Holly Street Power Plant, c. 1991.

reduce the roaring sounds and fumes that emanated from the facility. There was one silver lining, however; the wall would become an ongoing community project that highlighted the legacy of the neighborhood's people.

In 1991, local artist Felipe Garza was selected to organize a project to paint different panels along the sound wall that would celebrate the local heritage and make the industrial site more visually bearable. It began with seven murals and a plan to paint a total of ten works over two years. One mural was meant to be a continuously changing graffiti painted by kids from the neighborhood. Garza invited Al Martinez, Ambray Gonzalez, Arleen Polite, David Santos, Fidencio Duran, Jean Aubrey, Joe Perez, Mando Martinez, Oscar Cortez, Raymond Mendoza, Robert Herrera, and others to participate in the project. Additionally, David Santos and Joe Perez designed Big Arch facing Riverview Street, which was meant to teach neighborhood youth the craft of stone carving through its production. Many of the artists involved in the mural initiative were quite young at the time and were active in promoting Chicano culture and representation in the arts. Many had done so as members of LUCHA

(League of United Chicano Artists) whose headquarters were at the Quintanilla House on East Cesar Chavez Street. LUCHA promoted the artistic community of Austin by distributing funding to local artists and hosting exhibitions to showcase their art. Unsurprisingly, much of the work by LUCHA artists was politically charged, underscoring the discrimination of the Chicano community and the rapid gentrification to which they were subjected.

Today, many of the murals remain on the sound wall and projects are underway to preserve them. However, when the initial mural project took place, there was little to no consideration of creating long-lasting artworks that would stand the test of time. This was primarily due to the meager budget that the artists were given to carry out the project, which was meant to both pay for materials and compensate the artists. Many of them were young, only in their twenties, when they participated in the commission and were uninformed about the durability, or lack thereof, of acrylic and other kinds of paint. Additionally, the walls had been constructed for the primary purpose of noise abatement and relative safety, not to house long-lasting murals. They

were built out of cinderblock, a cheap and porous material, meaning that water was absorbed very readily, damaging the painted murals quite easily. The location of many of the murals also made them susceptible to sunlight, causing more rapid deterioration of the artworks. Given all of these circumstances and the fact that three decades have passed, most of the murals have faded to varying degrees and have been tagged with graffiti. These factors have also led to numerous challenges when it comes to preserving them for perpetuity.

The murals around the Holly Street Power Plant represent the strength and creativity of the Mexican American community that comprises an important part of East Austin. Two of the murals have undergone important restoration projects, and efforts by individual artists and organizations like Arte Texas, founded by Bertha Delgado and Tanner Martinez, and Art in Public Places (AIPP) are still underway to preserve and restore several more. The two intensive restorations of note are *La Quinceñera* by Fidencio Duran, restored by the artist in 2003, and *For La Raza*, restored by the original artists Robert Herrera and Oscar Cortez in 2018. Other murals have been

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La Quinceañera, detail, Fidencio Duran, restored 2003.

worked on or repaired by artists over the years, but have not been formally restored. Artists have also added additional imagery and graffiti to the wall over time, creating a beautiful hybrid of old and new artworks, both official and unofficial, that symbolize the traditions, cultures, and imagination of a vibrant community within Austin.

Painted in 1991, *La Quinceañera* depicts an entire day in preparation and in celebration of a young woman's fifteenth birthday. Quinceañeras are an important part of Mexican and other Latin American cultures, and represent a girl's passage into womanhood. They are both religious and social events that signify a woman's coming of age. The colorful mural spans a long stretch of the north wall around the power plant close to the riverside. It shows people making and sharing food, having lively conversations, and dancing in celebration. Duran chose to depict a quinceañera because he felt the event encompassed many important aspects of Mexican tradition and was culturally relevant to the residents of the Holly neighborhood. This is essential to the artist's oeuvre, as he focuses on the contemporary life of everyday people



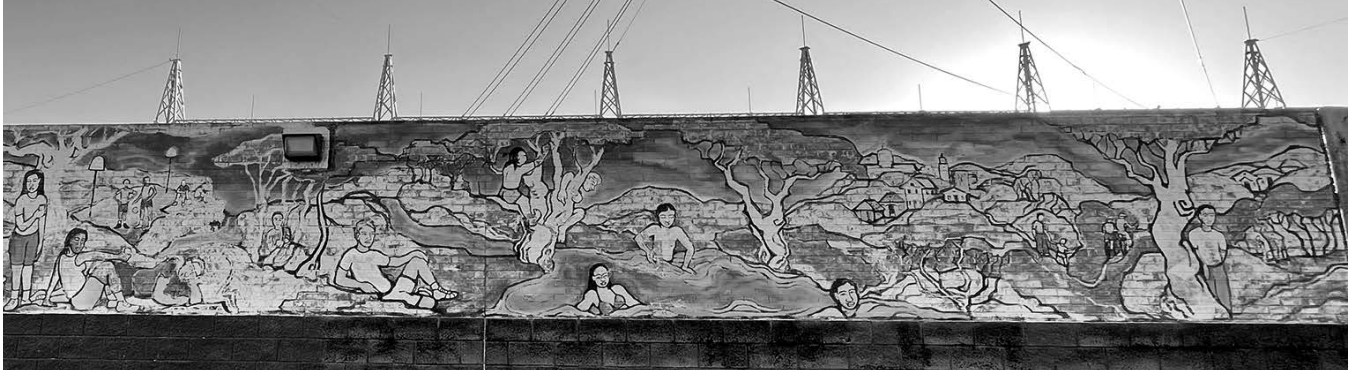
Restoration of *For La Raza* (Rudy Ancira)

without political overtones. His artistic mission is to honor and uplift the culture of his family and community. The mural was the first instance in which Duran painted the scene of a quinceañera, and he would go on to make silkscreen prints and other artworks of the event throughout the 1990s. For the mural, he originally used oil-based paints on a surface that was not properly primed, which meant it had significantly deteriorated by 1998. In 2003, he worked with the Austin Energy department to refurbish his artwork, using exterior water-based latex paints, painting many layers, and sealing it with an acrylic varnish so that it could withstand outdoor conditions. Duran is an internationally known artist

who continues to practice today. Locally, his work can also be seen at Zaragoza Park and Austin Bergstrom International Airport.

For La Raza is a more recent restoration spearheaded by Arte Texas, an organization dedicated to preserving and promoting public art in East Austin by Chicano, Mexican, Latino, and Indigenous peoples. At the time the original mural was painted, Robert Herrera was a member of the Austin League of Tejano Artists, an organization that brought people from opposite sides of town together to work creatively. His use of Chicano and ancient Aztec imagery was

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Untitled, Arleen Polite, 1992.

meant to inspire pride and unity during a time when gang violence was pervasive in the community. The mural features an Aztec man and woman on either end praying to the central sun, the word Azteca written boldly in red, a globe surrounded by the Mexican and American flags, and a fist emerging out of stone as it turns to flesh. In 2016, AIPP commissioned Arte Texas to undertake what would become their biggest project to date with a budget exceeding \$40,000. It took over a year of planning and six months to paint the mural. The project not only involved the original artists, but also invited children from local elementary schools to help paint the mural. Mando Martinez, another of the original mural artists, also played a meaningful role in the restoration project. This time around, the wall was coated with a primer and a metal cap was added to protect against water damage. Upon completion in 2018, the mural was awarded Best Restoration by the Austin Chronicle and received a Preservation Merit Award from Preservation Austin. This restoration was a remarkable sign of progress in giving these murals their long overdue recognition. As Herrera states, “preserving this history is important to the neighborhood that it’s created in, as well as the city as a whole. [The murals provide] a picture of what the community has been through and where it is going.”

Over the years, the community has had to fight hard to simply maintain most of the murals, let alone restore them. The City of Austin planned to paint over them at one point in time, which would have been a devastating blow to el barrio, much like when *La Lotería* mural was painted over in 2015. Bertha Delgado was instrumental in the effort to prevent the Holly Murals’ destruction in 2013, and shortly after the Parks and Recreation Department incorporated mural restorations into its plan to convert the area surrounding the power plant into parkland. However, less than two percent of the \$2.5 million budget for the park’s development was allocated to the public art portion. Ultimately, the work on the original sound wall goes beyond mere aesthetics. The murals help the community to make sense of the greater society in which we live and promote their culture through creative expression, which has long been integrated into their everyday life.

While the history of the power plant and the Holly neighborhood has been one of considerable struggle, these murals commemorate a community’s solidarity and their daily existence, capturing the joys and the spirit of Mexican American culture. The history of this site must not be forgotten. Born out of segregation and environmental racism, the Holly Street Power Plant has become a space where people dealt with social inequality to bring about positive change. It speaks not only to the injustices prevalent amongst the Mexican American neighborhoods in East Austin, but to Austin as a whole. The efforts to preserve and add to these murals has only just begun. ★

Catalina Cherñavsky Sequeira is one of Preservation Austin’s 2021-2022 Fowler Family Foundation Underrepresented Heritage Interns. She is pursuing her PhD in Art History at UT Austin, with a focus on Modern and Contemporary Latin-American Art.



Austin's Preservation Community Loses One of Our Own

Several people collaborated on this article, including Barbara Stockin-Steely, Jim Steely, Alyson McGee, Ken Johnson, Laurie Limbacher, Robert Steinbomer, Lin Team, and Tere O'Connell.

We have lost a good one in Steve Sadowsky, who died peacefully on January 12, 2022, following a valiant battle against cancer. He was proud to inform his doctors that he was “Strong as a bull!” and we will remember him that way after the fight he put up. Steven was born to Harold and the late Rachel (Palley) Sadowsky of Wichita, Kansas on July 23, 1958. He is survived by his father, brothers Samuel and Robert, sister Debra, and many, many friends.

Equipped with optimism, an easy-going personality, a strong independent streak, and a love of life, he was never short of friends or plans for good times. He loved to celebrate his birth month with at least one great party and several get-togethers with friends. An introduction to spiked watermelon stands out in the mind of one friend. Birthday lunch at Mi Madres, a must. Live music, especially Ms. Lavelle White at the Skylark Lounge, would elicit Steve's great big, glorious smiles. You could find him regularly at the Continental Club, Antone's, Skylark Lounge, Electric Lounge, Liberty Lunch, and many other venues where Austin's live music thrived, and always with a cadre of friends. He loved New Orleans and their Saints, blues, jazz, and soul music, and had quite a record collection.

He studied and practiced law, then changed careers to focus on historic preservation, coming to Austin in 1992 after studying for his Master's degree at the Center for Historic Preservation at Middle Tennessee State University. His first job in Austin was as a historian on contract from the Texas Historical Commission to the Texas Department of Transportation. In this role, he assisted with Section 106 compliance for TxDoT working for Barbara Stocklin (now Steely). Barbara went on to become the Historic Preservation Officer for the Austin Landmark Commission, and Steve joined her there as a preservation planner in 2001. He became City Historic Preservation Officer in 2002. He lived in various bungalows around town. When the rent became too high in Austin, Steve bought a sweet cottage in Lockhart that needed him as much as he needed it.

When serving on the frontlines of preservation in Austin, Steve was incredibly dedicated to his work. He was an excellent researcher, spending a large portion of his time at the Austin History Center researching historic properties. Steve was a champion for under-told stories of properties and people in Austin. He brought the same analysis and research focus to modest, vernacular structures owned or occupied by everyday people as to grand houses and buildings



Courtesy of Melanie Martinez

associated with influential Austin leaders. His enthusiasm was especially appreciated because it reflected the real human history of Austin buildings and people. Every year for Black History Month, Steve would identify a property important to the history of African American heritage and would research and prepare a nomination for landmark designation himself, which he then put through the approval process waiving all fees.

Remembered as a great people-person, he never got flustered or easily upset – he was always the “southern gentleman.” His resonant voice and deep laugh were

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Sadowsky, continued from page 22

memorable, easily recognized, and always appreciated.

One writer recalls that when they showed Steve what a client wanted to do at a small but historic outbuilding on a larger property, he illustrated his negative response by saying (with a smile, of course) “I’m not going to just put down one fist, but BOTH fists on the table.” He had an uncanny ability to separate work from friendship, appreciating people for

who they were outside of their work. Preservation Austin celebrated Steve with the Lifetime Achievement Award at our Preservation Merit Awards in 2021. He tirelessly served the City of Austin as Historic Preservation Officer for twenty years, shepherding the preservation of Austin’s historic resources during a period of exponential growth. He faced these challenges by taking his well-researched stands with conviction, and weathered many a storm to defend Austin’s historic

building fabric. He personally prepared or reviewed hundreds of Historic Landmark applications and, through that process, shared and uncovered the history of Austin within us all.

Never a fan of goodbyes, in the last six months Steve reminded at least one friend to live life to the fullest. “Get out and do the things we want to do. Make the world a better place.” He was very successful at that. And we miss him. ★



AISD Names Field after Austin Negro League Baseball Star

By Roxanne Evans

The Austin Independent School District Board of Trustees recently approved the naming of the Anderson High School Campus Baseball Field the “Willie Wells Field,” after a push by student athletes at the high school. The Dedication Ceremony for the new field was held Saturday, February 5.

Austinite Willie Wells played baseball for the original, segregated L. C. Anderson High School “Yellow Jackets.” He briefly attended Huston-Tillotson College (now University). Wells played for the Austin Black Senators for a year, then went to play in the National Negro League, where he gained stardom. He won “Best Player in the Negro League” titles in 1928, 1930, and 1931.

But he also gained international acclaim. Wells went to Cuba and played in the integrated Cuban league in 1929, when

he was also named the most valuable player in the Cuban league. In the 1940’s, he became a star in the Mexican leagues, where he earned the nickname “El Diablo.” Wells eventually achieved a rare Triple Crown: induction in the Mexican, Cuban, and American Baseball Halls of Fame.

Upon his return to the United States after his stints in Cuba and Mexico, Wells realized he was too old to play in the major leagues. But he did his fair share to help erase the color line in the game. On the eve of Jackie Robinson’s 1946 debut with the Montreal Royals baseball team, Wells tutored the future Brooklyn Dodger. The two knew each other and had played against each other in Negro League All Star games.

For years, the prestigious National Baseball Hall of Fame ignored the accomplishments of stars in the Negro

Leagues. It wasn’t until 1971 that the Hall of Fame created a special committee to elect Negro League players, but initially their achievements were in a so-called “separate but equal” display. After an original nine were inducted between 1971 and 1977, more Negro League players have since been inducted into the Hall of Fame. El Diablo died in 1989, before he could achieve that milestone. But his career was recognized in 1997 with his posthumous induction into the Baseball Hall of Fame. His daughter travelled to Cooperstown to accept on his behalf.

Wells is buried in the Texas State Cemetery. A mural panel at Downs Field, where he once played, honors his legacy. Preservation Austin holds a preservation covenant on his City of Austin Landmark home in Bouldin Creek. ★



★ HERITAGE QUIZ

★ by Maggie Conyngham & Elizabeth Porterfield

Preservation Austin presents our Facebook Heritage Quiz the first Friday of every month! The first follower to correctly identify a local landmark receives a \$5 gift card to East Austin's Cenote Café, housed in the 1887 McDonald-Cain House, courtesy of your favorite preservation nonprofit. Follow us on Facebook to participate in our future quizzes!

Congratulations to our Fall and Winter winners!

November 2021: Shipe Park Shelter House – 4400 Avenue G

Built in 1930, the Shipe Park Shelter House represented one of several park amenities created for the newly dedicated Shipe Park. The building is attributed to architect Hugo Kuehne, founder of the UT School of Architecture, who designed multiple shelter buildings throughout Austin's parks. The shelter is unique for its dog-trot log cabin design with an open breezeway for recreational use. Shipe Park and the Shipe Park Shelter House are located within the Hyde Park Historic District, named for Monroe M. Shipe, who was the principal developer of the neighborhood. In 2020, the Shipe Park Shelter House received a Preservation Merit Award for Rehabilitation.

★ Winner: Amanda Winograd



Shipe Park Shelter House

December 2021: St. Mary Cathedral – 203 E. 10th Street

The congregation of St. Mary Catholic Cathedral was established in the early 1850s as St. Patrick's, a name given by its Irish Catholic parishioners. Construction of the traditional Romanesque Revival-style structure began in 1872 and it was dedicated in 1884. This was the first church designed by Irish-born architect Nicholas Clayton of Galveston, who also designed the Main Building at St. Edward's University. The native limestone church features a rose window, stained glass windows from France and Germany, and an ornate bell tower. The building has undergone several renovations and restorations throughout its long history, most recently in 2013. It was listed in the National Register of Historic Places in 1973.

★ Winner: Angela Portier



St. Mary's Cathedral

February 2022: Uptown Sports Club – 1200 East 6th Street

Many will recognize the historic graffiti-covered building on the East Sixth business corridor. The structure dates back as early as 1892, operating in several capacities as a bakery, grocery and butcher before becoming the "The Sport Bar," owned and operated by Arnold Hernandez. The Sport Bar boasts a long history of diverse East Austin businesses and business owners since its inception. After years of disrepair, the structure is set to be restored by Michael Hsu Office of Architecture. The building will be listed in the National Register of Historic Places later this year and its rehabilitation will be funded in part by federal historic tax credits.

★ Winner: Jeff Early



Uptown Sports Club

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PRESERVATION
— AUSTIN —

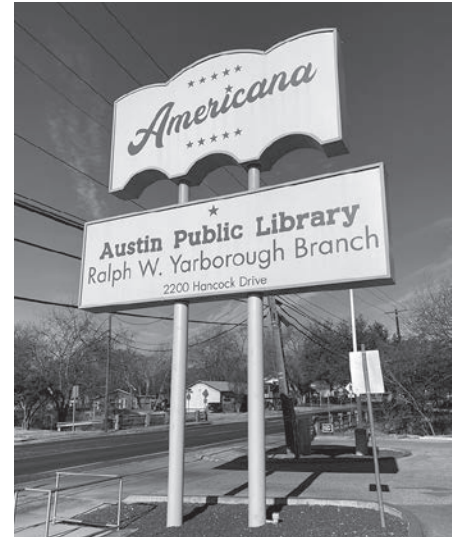


HERITAGE QUIZ (Continued)

March 2022: Yarborough Branch Library - 2200 Hancock Drive

This mid-century building, located in the Allandale neighborhood, was designed by architect William B. Saunders and first opened in 1965 as the Americana Theater. The state-of-the-art movie theater featured “Airflow” rocking-chair seats, a color TV waiting area, and a “luxuriously appointed” ladies lounge. The Americana closed in 1987, but the building received new life in the late 1990s when it was renovated for library use by Rogers & Perry Architects. The Yarborough Branch of the Austin Public Library has occupied the space since January 1999.

★ Winner: Alicia Lewis



Yarborough Branch Library



**Congratulations to the 2021
Preservation Merit Award Recipients!**

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to preserve Austin's unique history.

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as of March 6, 2022

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James Hillhouse, IV
McBee Family Foundation

WATERLOO BENEFACTOR

Jay Hanna

WATERLOO CIRCLE

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Jeffrey Straathof and Mafalda Tan
Tom and Elizabeth Granger
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Jeff and Katie Bullard
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Vanessa and Mac McElwrath
Peter Flagg Maxson and John C. R. Taylor III

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Marla Akin
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Chris Thomas
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Oscar Rodriguez and Randall Soileau
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HOUSEHOLD

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Anne Hebert and Garland Turner
Bryan Dove
Bridget Gayle Ground
Betsy Greenberg
Elizabeth Newton
David Crain
Dudley and Mari Houghton



Members, continued from page 26

Kate O'Neill and John Michael Mullen
Mary Summerall and Anne Woods
Donald Williams
Janet Beinke
Alex and Karen Pope
John Nyfeler and Sally Fly
Tracy Warren and Jean Warren
Amy and Jed Rogers

CONTRIBUTOR

Amanda McArthur
Joanne and Richard Riley
Jodi Adams
Jed Taylor
Janice Burckhardt
Jackie Van Erp
Jo Sue Howard
Leslie Wolfenden
Carolyn Croom
Mary Reed and Rodney Root
Jennifer Reiney
Marion Sanchez

Harold McMillan
Margarine Beaman
Paisley Robertson
Thomas and Lyn Phillips
Molly Martin

STUDENT

Avery Laux

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P.O. Box 2113
Austin, TX 78768

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PA CALENDAR OF EVENTS • 2022

APR
30

"Out of the House" Spring Tour

Preservation Austin's annual Homes Tour is back with an exciting twist: the 2022 "Out of the House" Spring Tour will take guests into a specially curated selection of iconic historic spaces that speak to our city's expansive history. Tickets are on sale now at preservationaustin.org, see Page 1 for details.

NOW!

Self-Guided Tours

Have you checked our collection of specially curated self-guided tours? Includes tours of historic Austin churches, Mexican-American heritage sites, and more. Visit preservationaustin.org/historic-austin-tours for details.

JUN
15

Summer Grant Cycle Deadline

PA offers bi-annual matching grants of up to \$10,000 for a wide range of preservation projects. Nonprofits, neighborhoods, public entities, and building owners may apply. Visit preservationaustin.org/grants for more info.

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