

ZONING CHANGE REVIEW SHEET

CASE NUMBER: C14H-2008-0023

HLC DATE: April 28, 2008

June 23, 2008

July 28, 2008

PC DATE: September 9, 2008

APPLICANT: Historic Landmark Commission

HISTORIC NAME: Bradford-Nohra House

WATERSHED: Waller Creek

ADDRESS OF PROPOSED ZONING CHANGE: 4213 Avenue G

ZONING FROM: SF-6-NCCD to SF-6-NCCD-H

SUMMARY STAFF RECOMMENDATION: Staff does not recommend the proposed zoning change from Townhouse-Condominium Zoning – Neighborhood Conservation Combining District (SF-6-NCCD) to Townhouse-Condominium Zoning – Neighborhood Conservation Combining District - Historic (SF-6-NCCD-H) combining district zoning.

HISTORIC LANDMARK COMMISSION ACTION: April 28, 2008: Postponed the case to June 23, 2008. June 23, 2008: Initiated a historic zoning case. Vote: 5-0 (Leary, Arriaga, and Hansen absent). July 28, 2008: Recommended SF-6-H-NCCD zoning, 7-0, (Leary absent).

PLANNING COMMISSION ACTION: To deny staff's recommendation and approve the request for "H" (Historic) zoning; Reddy/Dealey (7-0-1); Commissioner Clint Small abstained, Commissioner Tracy Atkins was absent.

DEPARTMENT COMMENTS: The house is listed as potentially contributing to the Hyde Park National Register Historic District.

CITY COUNCIL DATE: October 16, 2008

ACTION: Postponed to November 20, 2008 at the owner's request. (7-0, consent)

ORDINANCE READINGS: 1ST 2ND 3RD

ORDINANCE NUMBER:

CASE MANAGER: Susan Villarreal

PHONE: 974-3524

NEIGHBORHOOD

ORGANIZATION:

283--North Austin Neighborhood Alliance
511--Austin Neighborhoods Council
631--Alliance to Save Hyde Park
742--Austin Independent School District
603--Mueller Neighborhoods Coalition

754--CANPAC(Central Austin Neigh Plan Area Committee)
786--Home Builders Association of Greater Austin
1113--Austin Parks Foundation
34--Hyde Park Neighborhood Assn.
1037--Homeless Neighborhood Assn.

BASIS FOR RECOMMENDATION:

The house does not maintain its historic appearance, although there is a possibility the stucco could be removed and some of the original house could be intact underneath. However, the windows have all been replaced so reproduction windows would be necessary for a restoration of this house. In its present state, it is not considered to be a contributing property to the Hyde Park National Register Historic District.

The Hyde Park Neighborhood Association has been diligent in researching the property and has found several photographs from the early part of the century. These photographs demonstrate the house was handsome in its prime; however, many unsympathetic changes have been made. Evidence of the extent of existing deficiencies demonstrates the deterioration of the house from what it once was.

Dewey Bradford and his family were of some historical importance and contributed to the history of the city; therefore, the property meets the criteria of "historical association." This statement would have to be combined with a significance in architecture, archeology, cultural value or extraordinary landscape feature in order to meet the test for landmark status using the City Council-approved criteria.

Architecture:

The building appears to have been built as a two story house with a two-story porch wrapping around the front and south side. Full-length columns embellish the façade, with jalousie windows arranged two on each side and six above the simply pedimented door. The house is capped by a hipped roof with dormers on the north and south sides. A two-story addition is set at an unusual diagonal angle off the back with a style reminiscent of the 1940s, including metal-frame windows and a rooftop with an open metal railing. It is difficult to assess exactly when these changes were made - the 1922, 1935 and 1962 Sanborn maps all show the structure with the two-story wrap-around porch but without the angled addition.

Historical Associations:

The first known owner of the house was William A. Stewart, Real Estate, as evidenced by the listing in the 1909-1910 city directory. By 1912-13, the house was occupied by the Bradford family, who lived here for over 30 years. Clyde A. Bradford formed and became the president of Bradford-Dorflinger Company (later, the C.A. Bradford Company), which sold paints, oils, varnishes, and wall papers at 705 Congress Avenue.

Dewey C Bradford was born in 1896 in Round Rock, was a former heavyweight boxer, a chariot driver, a football player for the U.T. Longhorns and served in the U.S. Marines during World War I. As a youth, he was interested in acting and spent time in Hollywood before returning to assume duties in the family business. He was also a patron of the arts, having introduced Porfirio Salinas, Charles Berkeley Normann and G. Harvey Jones to the art world. He assisted President Lyndon Baines Johnson and Lady Bird in selecting paintings for the White House. The Country Arts Store Gallery, located at 1304 Lavaca, was one of his businesses.

PARCEL NO.: 0220061406

LEGAL DESCRIPTION: LOT 1-5 BLK 20 HYDE PARK ADDN NO 1

ANNUAL TAX ABATEMENT: \$6,576; city portion: \$1,599 (owner occupied).

APPRAISED VALUE: \$579,742

PRESENT USE: Residential.

CONDITION: Fair

PRESENT OWNER:

Helen Nohra
Sylvia Dudney, Trustee
4211 Avenue G
Austin, TX 78751-3815

DATE BUILT: ca. 1909

ALTERATIONS/ADDITIONS: Several additions; the style of the house suggests that it does not appear as the house did in 1909. In addition, the house has been covered in stucco, the windows are not original, and the gable on the south has been removed. The second story porch has been enclosed and is shown as a wrap-around porch by the Sanborn maps rather than a side porch. An odd diagonal addition appears to have been added in the 1940s.

ORIGINAL OWNER(S): William A. Stewart

OTHER HISTORICAL DESIGNATIONS: None.

LOCATION MAP



9329 LIGHTWOOD LOOP
AUSTIN, TEXAS 78748
OFFICE: (512) 282-0455
FAX: (512) 282-2029

PROPERTY INSPECTION REPORT

Prepared For: Dudney
(Name of Client) (Report Not Transferable to any other buyer without company's consent)

Concerning: 4213 Ave. C
(Address or Other Identification of Inspected Property)

By: Scott Proesa 2363 July 6, 2007
(Name and License Number of Inspector) (Date)

PAID: Yes
(Name, License Number and Signature of Sponsoring Inspector, if required)

The inspection of the property listed above must be performed in compliance with the rules of the Texas Real Estate Commission (TREC). The inspection is of conditions which are present and visible at the time of the inspection, and all of the equipment is operated in normal modes. The inspector must indicate which items are in need of repair or are not functioning and will report on all applicable items required by TREC rules. This report is intended to provide you with information concerning the condition of the property at the time of inspection. Please read the report carefully. If any item is unclear, you should request the inspector to provide clarification. It is recommended that you obtain as much history as is available concerning the property. This historical information may include copies of any seller's disclosures, previous inspection or engineering reports, reports performed for or by relocation companies, municipal inspection departments, lenders, insurers, and appraisers. You should attempt to determine whether repairs, renovation, remodeling, additions or other such activities have taken place at this property. Property conditions change with time and use. Since this report is provided for the specific benefit of the client(s), secondary readers of this information should turn a licensed inspector to perform an inspection to meet their specific needs and to obtain current information concerning the property.

ADDITIONAL INFORMATION PROVIDED BY INSPECTOR: CONTRACT - READ BEFORE SIGNING - SUBJECT TO BINDING ARBITRATION

I am aware this is a limited visual property condition inspection (and where inspection is ordered) only of accessible areas and is subjective report of the condition of the property ONLY as of the day of inspection. No representation of future performance of home is made. COSMETIC DEFECTS ARE NOT NOTED. It is agreed that Precision Inspection has no duty to point out potential problems with inspected items, nor inspect for quality of workmanship or normal wear and tear. No tests were made for lead, radon, VOCs, asbestos, mold or other environmental hazards.

The inspector has not inspected items which are concealed or require disassembly, nor has any comment been made regarding latent defects or conditions. No engineering or scientific tests were performed. Design deficiencies are not within the scope of the inspection. An A/C load study was not performed. Inspector will not and is not required to use this remedy. If buyer does not accept this risk, he agrees to call in specialists to perform the inspections.

The inspectors are not experts with respect to the items inspected. Where a comment is made, we recommend and buyer agrees to contact a qualified specialist to assess extent of defect/damage before going to court. This report does not guarantee dwelling adheres to any electrical, mechanical, plumbing or building codes. If custom or violates any legal action concerning this inspection, and fails to prevail on all of the causes of action alleged, customer agrees to be liable to Precision Inspection or its agents for all of its legal fees incurred in such action. It is agreed that if any portion of this contract is deemed to be unenforceable or invalid, the customer or the contract shall not be affected and shall be read as if the questionable part never existed. Precision is uninsured and not bonded. Buyer agrees that Precision Inspection's liability is limited to the amount of the inspection fee. I authorize (Buyer's Home Security) to call to discuss a special alarm system offer. I understand that not correcting noted defects may cause unwanted consequences which could be expensive to repair or to prevent.

Precision (and/or its agents) and Buyer agree to binding arbitration in case any dispute. Buyer agrees to pay for inspection whether transaction closes or not. A \$25 filing fee will be added to all charges not collected at inspection.

THERE ARE NO WARRANTIES, EXPRESSED NOR IMPLIED. After closing the Buyer agrees to sign Precision one year in which to make re-inspections before making repairs. I have read, understand and agree to above terms. By accepting or using this report for any purpose, Buyer expressly agrees to above terms. Buyer agrees to verify proper operation of repairs before going to close for having repair estimates made BEFORE their option period expires.

Buyer: X *Debra, D. Dudley* Date: 7/9/07
(REPORT NOT VALID WITHOUT SIGNATURE)

We are not certified to inspect septic systems. Buyer agrees to have an inspection & records check by a sanitarian as well as a pumpout before moving.
(1) We do not check utility lines or property limits. (Gas lines checked only as appliances.) (2) Alarm & solar systems not checked. (3) A/C not tested if ambient below 55°F. Heat pumps not checked if above 60°F. (PT heat made). (4) We do not check for radioactive radon leakage. (5) We do not check electronic air filters. (6) Photocells not checked. (7) "Ball" valves and "lined" balls made at event not checked. (8) Screen lines, outbuilding & fences not checked. (9) Utility meters not inspected. (10) Humidifiers not checked.

Additional pages may be attached to this report. Read them very carefully. This report may not be complete without the attachments. If an item is present in the property but is not inspected, the "NI" column will be checked and an explanation is necessary. Comments may be provided by the inspector whether or not an item is deemed in need of repair.

| I | NI | NP | R | Inspection Item |
|---|----|----|---|-----------------|
|---|----|----|---|-----------------|

| I | NI | NP | R | Inspection Item |
|-------------------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <p>I-Inspected NI=Not Inspected NP=Not Present R=Not Functioning or in Need of Repair</p> <p>1. STRUCTURAL SYSTEMS</p> <p>A. Foundations (If all crawl space areas are not inspected, provide an explanation.) Comments (An opinion on performance is mandatory): the house foundation is settling especially at the left side, suggest an engineers report; porch landings/steps leaning in towards house (drains water that way), little to no ventilation underhouse ground is wet/moist under house from plumbing leaks/rain, some white rot occurring, see foundation addendum (attached), this house is primarily pier and beam with a slab addition pull up carpet at the back left (family room) slab and check for cracks</p> <p>B. Grading and Drainage Comments: water pooling at the left and right sides of house and at the front near porch slab edges and around additions slab (will cause slab to settle)</p> |

Inspection Notes

IV. PLUMBING SYSTEM
A. Water Supply System and Fixtures Comments:
many of the water lines to all sinks/tub-shower faucets have lower water pressure problems/leak/leak at stems/varying water pressures when other faucets are turned on/clogged water lines sad or not working at all, water lines very rusted/corroded and leaking to addition, there is a broken water supply line under ground/in slab at addition area, many commodes not flushing properly + bowls are loose on floors at some baths, some tub and sink stoppers inop./missing, no back flow preventers at outside hose faucets, some water lines are corroded under house + some starting to leak.

| I | NI | NP | R | Inspection Item |
|---|----|----|---|-----------------|
|---|----|----|---|-----------------|

☒ ☐ ☐ ☐ ☐ **B. Drains, Wastes, Vents** *Comments*
 many sewer lines leak and are very corroded under house (suggest a sewer line leaks test), sewer vent pipes are loose at many areas where they were run along the exterior of house and terminate under eave at right and into upper attic (one),
☒ ☐ ☐ ☐ ☐ **C. Water Heating Equipment** (Report as in need of repair those conditions specifically noted as recognized hazards by TREC rules.) *Energy Source: water heater (GAS)* *Comments*
 no air supply, pressure relief line not 1/2" metal pipe from valve, one 40 gal. water heater supply at 4200 sq. foot house

☐ ☐ ☐ ☐ ☐ **D. Hydro-Therapy Equipment** *Comments*

☒ ☐ ☐ ☐ ☐ **V. APPLIANCES**

☐ ☐ ☐ ☒ ☐ **A. Dishwasher** *Comments*: rusted
 ones are disconnected/not working/and or trays ~~xxx~~ and run noisy

most do not work ☐ ☐ ☐ ☐ ☐ **B. Food Waste Disposer** *Comments*

none work, all need service, make sure they vent outside ☐ ☐ ☐ ☒ ☐ **C. Range Hood** *Comments*

service all stoves and replace brass gas line connectors to stoves where needed ☐ ☐ ☐ ☒ ☐ **D. Ranges/Ovens/Cooktops** *Comments*

☐ ☐ ☐ ☐ ☐ **E. Microwave Cooking Equipment** *Comments*

☐ ☐ ☐ ☐ ☐ **F. Trash Compactor** *Comments*

☐ ☐ ☐ ☒ ☐ **G. Bathroom Exhaust Fans and/or Heaters** *Comments*
 gas wall heaters not vented outside, do not use

☐ ☐ ☐ ☐ ☐ **H. Whole House Vacuum Systems** *Comments*

☐ ☐ ☐ ☐ ☐ **I. Garage Door Operators** *Comments*

ok ☒ ☐ ☐ ☐ ☐ **J. Door Bell and Chimes** *Comments*

☐ ☐ ☐ ☐ ☐ **VI. OPTIONAL SYSTEMS**

☐ ☐ ☐ ☐ ☐ **A. Lawn Sprinklers** *Comments*

☐ ☐ ☐ ☐ ☐ **B. Swimming Pools and Equipment/Spas** *Comments*

☐ ☐ ☐ ☐ ☐ **C. Outbuildings** *Comments*

☐ ☐ ☐ ☐ ☐ **D. Outdoor Cooking Equipment** *Comments*

☐ ☐ ☐ ☐ ☐ **E. Water Wells** (A condition analysis is recommended.) *Type of Pump: Submersible Type of Storage Equipment: pressure tank* *Comments*

☐ ☐ ☐ ☒ ☐ **F. Miscellaneous** *Comments*

refrigerators not grounded, eave above right wood stairs leaks/rotten at corner there, 4 outlet box left of elec. panel has no cover/hangs from wire/ not mounted and has not gfi plugs, ~~new 720~~
 bare at 3000 + bare wires (some missing)

inaccessible areas: attic above sunroom/addition, under house at middle to front right

Recent paint ☐ Yes ☐ No Gas on ☐ Yes ☐ No ☐ N/A Occupied ☒ Yes ☐ No GFCI need ☐ Yes ☒ No

The following are at least 10 years old: A/C, furnace, water heater, dishwasher, water lines, not

6000

At this time foundation is supporting the house without unusual or excessive deflections in my opinion and needs no repair except as noted on page 1 of the report. Foundation is 102 years old and does not comply with current code or engineering standards nor should it be expected to. Due to this, another inspector or engineer may say the foundation is defective and needs expensive repair. Ongoing movement of the building will occur causing sheetrock cracks, sticking doors, sloping floors, etc. If this is unacceptable to you, consult a structural engineer for a detailed foundation analysis before your option period expires.

4213 Avenue G
ca. 1908



Occupancy History 4213 Avenue G

City Directory Research, Austin History Center
By City Historic Preservation Office
March, 2007

| | |
|---------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1987 | Helen D. Nohra, owner Retired |
| 1981 | A: Vacant B: No return |
| 1975 | No return B: No return |
| 1970 | Greg Truelove, owner No occupation listed |
| 1966 | Mrs. Helen D. Nohra, owner Proprietor, Parkview Nursing Home, 56 East Avenue Also listed are Charles Nohra, a book-keeper for Russell J. Horn, a lawyer with offices at 711 W. 7 th Street; Charlotte Nohra, a pharmacist at Mt. Carmel Hospital; and Sylvia Nohra, a student. |
| 1962 | Mrs. Helen D. Nohra, owner Proprietor, Parkview Nursing Home, 56 East Avenue, Shady Oaks Nursing Home (with Mrs. Lucille Baker), 804 S. 1 st Street, and Vice-President, Allandale Nursing Home (Mrs. Lucille Baker, president), 2105 Cullen Avenue) |
| 1958 | Mrs. Helen D. Nohra, owner Proprietor, Parkview Nursing Home, 56 East Avenue. Rear: Philippe and Maria Saucade, renters Laborer |
| 1954 | Mrs. Helen D. Nohra, owner Manager, Parkview Convalescent Home, 56 East Avenue |
| 1952 | Jim and Corrine Larvin, renters Jim: Student Corrine: Lab tech, D. William P. Morgan, physician, 306 Capitol National Bank Building Also listed is Bernard J. Larvin, a student at UT NOTE: Charles J. and Helen Nohra are listed as living at 56 East Avenue (the address of the Parkview Convalescent Home); Charles J. Nohra operated the Monte Carlo Café at 903 E. 6 th Street. |
| 1949 | Eugene and Betty Schuster, renters Salesman |
| 1947 | Charles and Helen Nora, owners Manager, Golden Glove Inn restaurant, 721 E. 6 th Street |
| 1944-45 | Vacant NOTE: Charles and Helen Nohra (or Nora) are not listed in the directory. |
| 1942 | Dewey C. and Josephine H. Bradford, owners President, Bradford Paint Company, 9 th and Colorado Streets NOTE: There is also a listing for the Gamma Phi Beta Sorority at this address. |
| 1940 | Dewey C. and Josephine H. Bradford, owners |

President, Bradford Paint Company, 9th and Colorado Streets

- 1937 Dewey C. and Josephine H. Bradford, owners
President, Bradford Paint Company, 201-03 W. 9th Street (corner Colorado Street)
- 1935 Dewey C. Bradford, owner
President, Bradford Paint Company, 201-03 W. 9th Street (corner Colorado Street).
NOTE: Josephine Bradford is not listed in the directory.
- Carleton F. and Thelma Card, renters
Salesman, Swift & Company
- 1932-33 Dewey C. Bradford, owner
Vice-President/Secretary, The Bradford-Barrett Company, Inc. (C.E. Barrett, President; wholesale and retail paint, wall paper, window glass, picture frames, 201-03 W. 9th Street, corner Colorado Street).
- Carleton F. and Thelma Card, renters
Salesman, Swift & Company
- 1930-31 Dewey C. Bradford, owner
Vice-President/Secretary, The Bradford-Barrett Company (C.E. Barrett, President; wholesale and retail paint, wall paper, window glass, picture frames, 201-03 W. 9th Street, corner Colorado Street).
- Carleton F. and Thelma Card, renters
Salesman, Swift & Company
- 1929 Dewey C. Bradford, owner
Vice-President/Secretary, The Bradford-Barrett Company, Inc. (C.E. Barrett, President; wholesale and retail paint, wall paper, window glass, picture frames; 201-03 W. 9th Street, corner Colorado Street).
- 1927 Carleton F. and Thelma Card, owners
Salesman, Swift & Company
NOTE: It appears that Thelma Card was the former Thelma Bradford, residing at this address while a student.
- Dewey C. Bradford
Employed by C.A. (Clyde A.) Bradford, paint, glass, wall papers, 201-03 W. 9th Street, corner Colorado Street
- 1924 Mrs. Lula V. Bradford, owner
Widow, Christopher C. Bradford
No occupation listed
- Also listed are Dewey C. Bradford, an employee of Clyde A. Bradford, paints, glass, and wall papers, 201-03 W. 9th Street; and Thelma Bradford, no occupation listed.
NOTE: Carleton F. Card is not listed in the directory.
- 1922 Mrs. Lula V. Bradford, owner
Widow, Christopher C. Bradford
No occupation listed
Also listed are Dewey C. Bradford, a salesman for C.A. Bradford (paints, glass, and wall papers), 705 Congress Avenue, and Thelma Bradford, no occupation given.
- 1920 Mrs. Lula V. Bradford, owner
Widow, Christopher C. Bradford
No occupation listed
Also listed are Dewey C. Bradford and Thelma Bradford; neither listed an occupation.
- 1918 Clyde A. and Myrtle Bradford, owners
President, C.A. Bradford Company, paints, glass, and wall papers, 705 Congress Avenue.

Also listed are Mrs. Lula V. Bradford, the widow of Christopher C. Bradford, no occupation given; Dewey C. Bradford, a student, and Thelma Bradford, a student.

- 1916 Clyde A. Bradford
President, C. A. Bradford Company, wall paper and paints, 705 Congress Avenue.
Also listed is Lula V. Bradford, the widow of Christopher C. Bradford, no occupation given; Dewey Bradford, a student; and Thelma Bradford, a student.
NOTE: This house is the only house in this block on both sides of the street.
- 1914 Clyde A. Bradford
President, Bradford-Dorflinger Company, paints, oils, varnishes, wall papers, 705 Congress Avenue
Also listed is Lula Bradford, the widow of Christopher C. Bradford, no occupation given.
- 1912-13 Clyde A. Bradford
Lands and city properties, 418 Littlefield Building
Also listed is Lula V. Bradford, the widow of Christopher C. Bradford, no occupation given.
- 1910-11 George E. Christian
President, Austin Lumber Company, 220 W. 2nd Street.
Also listed is George E. Christian, the secretary-treasurer of Austin Lumber Company.
NOTE: The Bradfords are not listed in the directory.
- 1909-10 William A. Stewart
Real estate
NOTE: House is listed as 4215, and is the only house on this block.
NOTE: George Christian (no occupation given) is listed as living at 310 W. 10th Street; George E. Christian, a student at the University of Texas, is listed at the same address.
- 1906-07 Address not listed

PHOTOGRAPHS PROVIDED BY THE HYDE PARK NEIGHBORHOOD ASSOCIATION

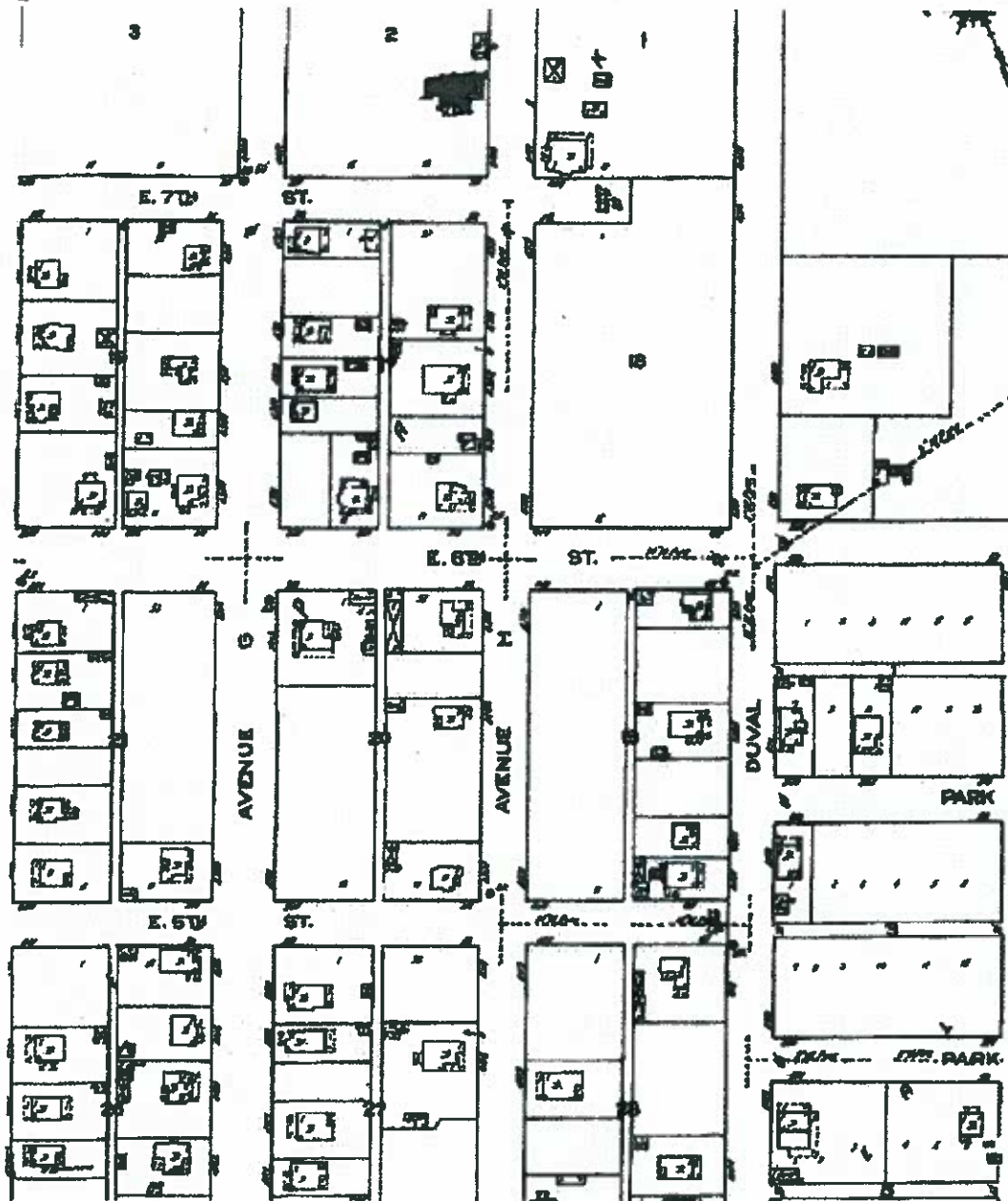




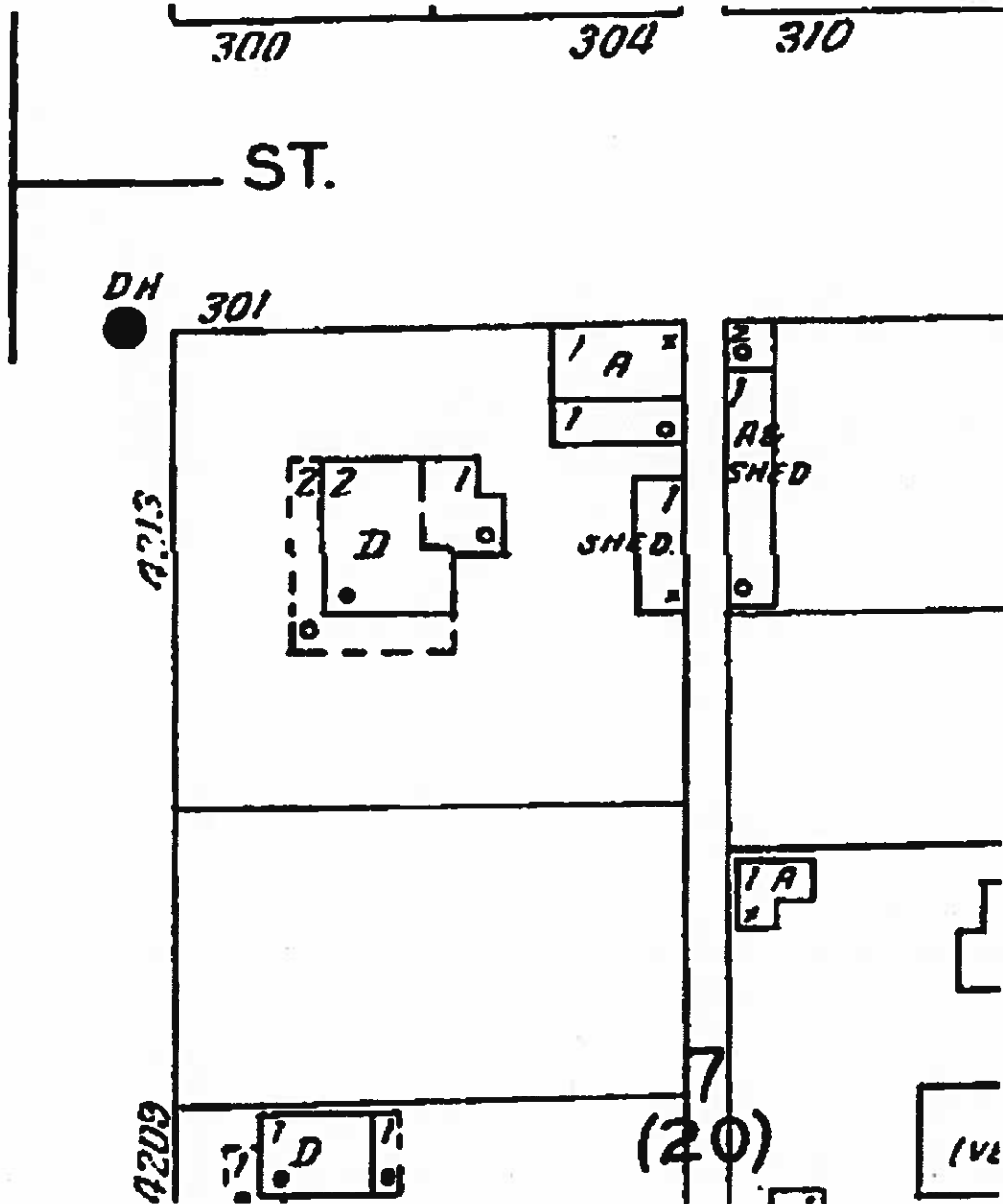


Sanborn 1922

Page 1 of 1



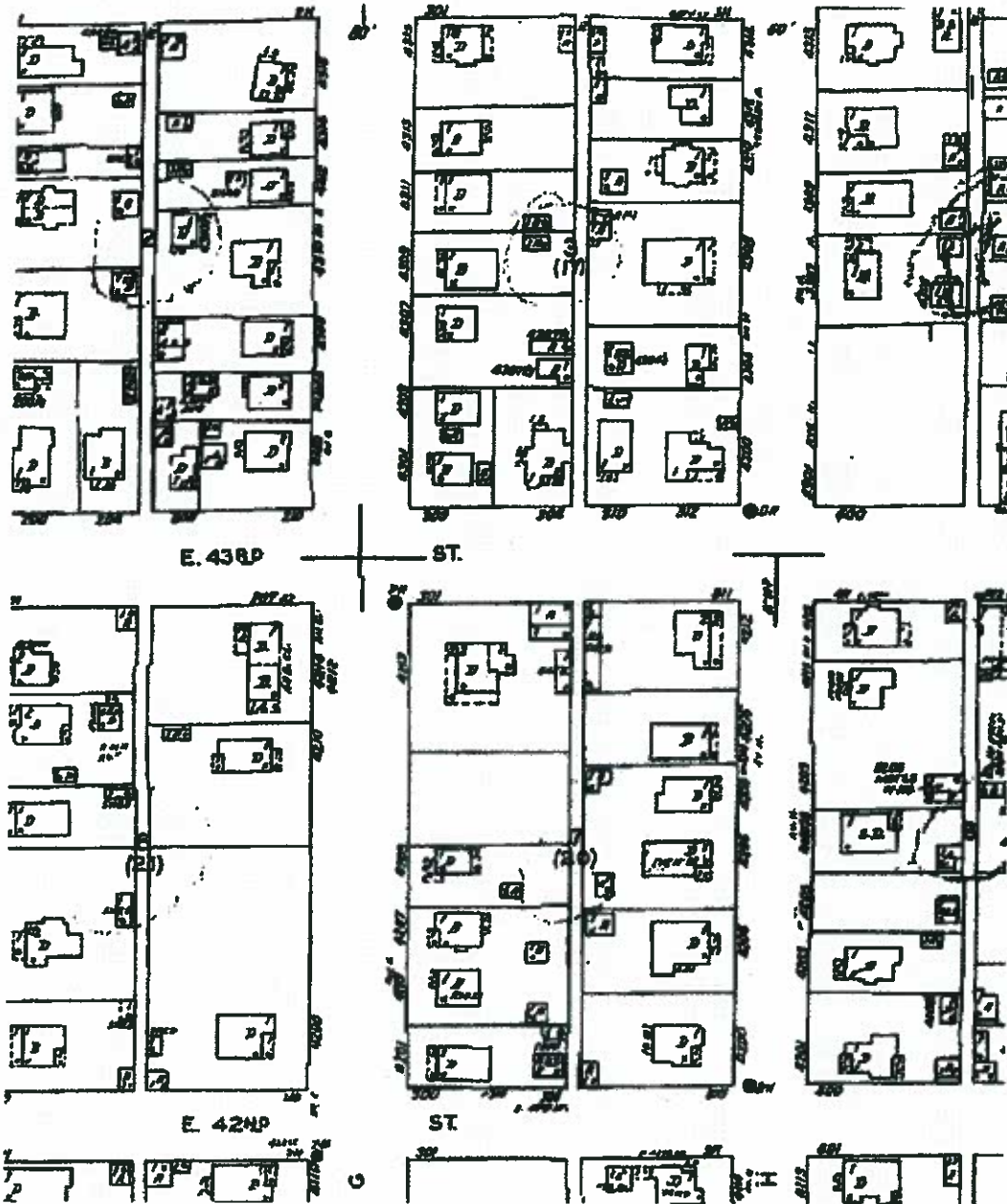
1922 Sanborn map



1935 Sanborn map

Sanborn 1962

Page 1 of 1



1962 Sanborn map

HF-BLOG.

BRADFORD, Dewey Charles

American Statesman
July 12, 1936

BRADFORD PAINT CO.



Photo by Jensen Studio

Dewey Bradford

Serving Dealers
Wholesale in the
Following Towns:

Bartlett
Bastrop
Belton
Bertram
Burnet
Cameron
Elgin
Florence
Georgetown
Giddings
Granger
Hutto
Killeen
Lampasas
Leander
Liberty Hill
Llano
Lockhart
Manor
Rockdale
Round Rock
Rogers
San Marcos
San Saba
Smithville
Taylor
Temple
Thorndale
Thrall

Serving Central Texas
Wholesale Retail

DISTRIBUTORS FOR 27
PAINT, WALPAPER AND
ART MATERIAL LINES

OUR OBJECTIVE

1. To carry in stock the largest possible amount of materials necessary to supply any demand.
2. To select for the customer safe products that he may have the cheapest that is good and the best that money can buy; assortments in grade, color and price.
3. To be an absolute authority on the method of application, chemistry of the product and responsible for the service of everything we sell.
4. To employ intelligent people who are completely trained in every detail — SPECIALIZATION—
5. To serve Austin and our customers faithful to one ideal, quality. Independent— Free to choose from all the world the best, most efficient, sensible products for our friends, the Painters, the Architects and decorators.



Photo by Jensen Studio

C. B. Mallory

Jobbers for the following lines:

Benj. Moore & Co.'s Paints.
Complete Line
Reardon's Bondex and Modex
Dutch Boy Lead, Nat'l Lead Co.
Pol-Mer-Ik Linseed Oil
Day's Shellacs
Illinois Alluminum
Sunflex Casein Paint
Valspar Varnish
Periscol Varnish
Tilley Ladders
Painter's Supplies
Wooster Brushes.
Wallpapers from
Birge, Lennon, Strahan,
Becker-Smith-Page, Niagara.
Paper Hanger's Supplies
Picture Mouldings from
Klicks
Grumbacher Art Brushes and Supplies
Winsor Newton Art Colors
Show Card Colors and Boards
Artist's Canvas and Papers
Pictures, Oils, Water Colors, and Prints.
Picture Frames
Insulation—"Metallation"
Old English and Jewel Floor Wax
Polishing Brushes

Azn. St. 7/19/1936

Colorado at Ninth St.
WALL PAPER. PICTURE FRAMING AND ART MATERIALS

AF-BIO
BRADFORD, Dewey Charles

"Austin Daily Statesman" - November 2, 1912

**THE PICTURE FRAMING
SEASON**

Is now here. We have received a nice line of mouldings and frames and would be pleased to show you specimens of the work turned out in this department.

**IT COSTS NO MORE TO HAVE
YOUR WORK DONE PROPERLY.**

Bradford-Dorflinger Co.
Austin. Taylor.

July 24, 1937



Dewey Bradford
Owner Bradford Paint Co.

AF-BIO
ERADFD Dewey Charles
1 of 2

THE VICTORIA ADVOCATE, Sunday, Feb. 9, 1934



ART CRITIC — Dewey Bradford of Austin (center), who lectured for Bronte Club Friday at their meeting and art exhibit, is shown with Mrs. Bradford (right) and Mrs. Allan Sheldis (left) president of Bronte. Bradford talked on artists, art, and the exhibit by Mrs. W. S. Higgins.

Dewey Bradford, Art Critic, Dealer, Lectures Bronte During Solo Exhibit

Art cannot be defined but art, other aspects of art, relating in truth, Dewey Bradford, Austin Art dealer, told members and guests attending the Bronte Club's exhibit and solo showing of Mrs. W. S. Higgins, a past president of Bronte and active club member.

The art dealer gave a critique on Mrs. Higgins' paintings, commenting on the "truth that she depicted in her seascapes and landscapes," and he noted her prolific collection, "a tremendous diversity of talent" in her subjects ranging from portrait to pencil drawings and including oils, water colors, pastels, charcoal, ink, and a wide variety of techniques.

Bradford commented on her clean clear colors, representative of the coastal area and dis-

that it is a needed therapy for many. An artist definitely has a gift, he cannot learn the "feeling of art" or see the truth of a scene to record in an art medium.

The speaker stressed the fact that through the artist's eyes and his paintings, individuals are awakened to the true beauty around them.

He illustrated with a scene near Rockport done by Mrs. Higgins, and also by telling of a cactus painting done by a Latin American artist he had discovered, Porfiria Salinas, who painted cactus as a speciality.

The art dealer, who has been art consultant for President and Mrs. Johnson for many

later asked for similar paintings.

The speaker explained that the Texas cactus was the Texas orchid, that blooms in unfriendly climate, with almost no water and barren soil.

Bradford stressed the importance of patience and helping people in his work, which is "better than being abrupt and longhair." He displayed a Greek icon and a French impressionistic painting and a Chinese Jade picture which were the country's individual contributions to the art world. He commented that America had made many technical, mechanical and scientific contributions to the world but he asked what has America contributed to art?

— The Victoria Advocate



ARTIST AND PAINTING—Mrs. W. S. Higgins is shown at the Bronte Club meeting with one of her paintings in the One Man Show which will be open again today from 1 to 6 p.m. at the Victoria Women's Clubhouse. Mrs. Higgins shows 131 paintings in all mediums and techniques and a wide variety of subjects including portraits.

played a painting by a French artist showing the same color intensity. He continued that Mrs. Higgins' speciality was "birds in motion," and she had a marvelous instinct for alternating color . . . "her honesty in painting is amazing."

"I'm dedicated to art," said the critic in his rambling expose of artists, incidents from his art gallery with customers and potential artists, all of which were spiced with subtle humor and barbs at the uninformed public and the modern day trend of art that resembles a design of a "linoleum block" rather than a painting.

"The Beatnik is a dishonest artist," said the speaker and described in general terms

years, related the story of two North Texans, wealthy and slightly drunk, who entered his gallery and asked to purchase paintings. He sold them two of the paintings of the cactus blossoms. When they returned home, they wrote that they wanted their money back, for cactus had been all they had seen on the way home. However, before they returned the paintings they had recognized the beauty in the blossoms, and

Mrs. Joe Petty introduced the speaker. Hostesses were members of the club. Mrs. Allan Shields, president, poured coffee and Mrs. Petty served the cake.

The showing of paintings by Mrs. Higgins will be open to the public again today, from 1 to 6 p.m. at the Victoria Women's Clubhouse, 1400 N. Moody.

Mrs. Higgins has been painting since 1947. She has won many awards in various exhibits and presented a painting of a "Yellow Roadside Thistle" to President Eisenhower at the Eisenhower Foundation, Abilene, Kan.

A solo show has been her ambition for several years.

AF BIOG
BRADFORD, Dewey Charles
(1)BRADFORD, Myrtle (Mrs. Chas.)

The Photo



COFFEE TIME—Mrs. G. W. Derby (left) and Mrs. Dewey Bradford, enjoy coffee and a buffet snack at the after-concert reception at the Austin Club Monday night after the Austin Symphony's first performance of the season.—(Bill Malone Photo.)

7F-B104-
BRADFORD, Dewey Charles.

Austin History Center

Sunday, June 13, 1960

Save the Lake!

To the Editor:

My name is Dewey Bradford. My address is 2300 Stratford Drive. I live across the river from Deep Eddy. Today I am in Juarez, Mexico, where I am appalled at careless zoning. To get from one street to another it is necessary to run for your life. A man riding a motorcycle has just gone through the lobby. I believe most of this mechanized bedlam is encouraged.

I am writing in the interest of controlled motor vehicle. I am told that many agencies in Austin recommend turning our new lake into a Daytona Beach. I implore you to assist in keeping loud, dangerous speed demons out of the city limits, whether on the road or on the water. Allow the lake to be enjoyed by old men, poets, and non-riders like our-

selves. Save it for lovers in a canoe.

Dignify this lake for the non-athletic non-mechanical guest who would come to our city to relax. Do this just for the beauty of it since the other lakes are designed for burned motor oil and idiots who run speed boats without lights. We people who live on the banks of the Colorado and pay city taxes don't deserve to see this paradise of birds and fishermen ruined. If motor boats are allowed to destroy the tranquility enjoyed on both sides of the river and we can no longer sleep in our quiet rural cove, then I will apply for a liquor license and establish a night club on the water front I now own.

I am about to enter a Mexican taxi, and if I never see you again please keep my memory sacred.
D. C. BRADFORD

Dewey Bradford

AF-B108.
BRAD-FORD Dewey Chans

'Art's the water, I'm the windmill'

11/24/1971

7/10 date

By MARK SEAL
Citizen Staff

It was a morning new last in time. The phone rang. Dewey Bradford, founder of the Country Store Art Gallery, answered it.

"Mr. Bradford," the woman's voice said. "I want you to make my husband famous."

The woman's husband was a painter, Melvin Warren, and Bradford had never heard of him. But not being a man to judge something before he's seen it, Bradford told Mrs. Warren to send her husband to Austin with 10 of his best paintings.

When Warren arrived, Bradford found an artist who didn't know his own talents. His paintings were surrealistic "twilight zone" scenes, but in his work Bradford saw a glimpse of talent.

"I told him to paint natural things," Bradford remembers. "He was to do 10 oil paintings for me and the tenth would be his masterpiece."

So it was. Warren, constantly coached by Bradford, improved with each canvas. Gone was the surrealism in his art. In its place, Warren painted things that he knew best — Texas scenery.

The tenth painting, "A Stopover at Boerne," with its rustic country stagecoach scene, became not only Warren's masterpiece but a true Texas art classic. His work soon hung in Lyndon Johnson's White House and the homes of the privileged.

Mrs. Warren's desire, expressed in the phone call, had been realized. But for Bradford, it was just another instance of an artist finding justice.

Today, Warren's painting hangs on a wall in Bradford's home near Zilker Park. The painting is accompanied by the works of other artists whom Bradford has helped, criticized and commissioned through the years.

Bradford is Austin's premier patron of the arts and though he is now 80 and his Country Store is under new management, the subject of art is indelibly painted on Dewey Bradford's mind.

"An oyster will not produce anything unless there is a piece of sand in his belly," says Bradford, standing in the center of his living room, his back to the wall of paintings and facing a picture window full of the park and the Austin skyline. "Well, it's the same with the artist. He must be irritated to produce his best work."

To artists like Warren and Porfirio Salinas, Dewey Bradford supplied the grain of sand.

Bradford's history is a long story and, when asked about it, he struck a lecturer's pose in front of the picture window, in his bright red western shirt and orange scarf, and began a steady stream of oratory.

"If I had any dreams or ambitions at all, it was surely as a thespian," he explained. "I was in dramas in all manner of fact at UT. Later I went to Hollywood and played Ramon



Dewey Bradford is Austin's patron of the arts. The artists whom he's helped, criticized and commissioned now have their work hung on the walls of the wealthy and their names inscribed in the annals of history.

Citizen photo by Mark Seal

could hear the news and be near the bar.

"This new era," Bradford continued, "made people conscious of their decor. In order to let their image reflect their personality they needed decorative accessories."

"This was the threshold to admit people of talent. There was an impetus of sketches and realistic photography. Local artists brought in original oils on canvas. The artists that sketched the outdoor scenes up and down Bull Creek considered the Texas wildflower to be exotic and you'd think they'd just discovered the cactus in bloom. Their art was an awakening for the people of Texas who had always accepted all this beauty because it had always just been there."

Bradford paused, for emphasis, and said, "New paragraph."

"Then there appeared Porfirio Salinas," he said. "This artist transported to canvas an honesty in nature. He did the creeks, wildflowers, hills of burning colors, ranches and the Texas landscape. Born in Bastrop, his paintings were faithful to the seasons. And he became famous for the reason that he never changed his category of art and painted only the rustic scenery (with) which people were familiar."

Bradford's relationship with Salinas was one of the most important ones of his and the artist's life. For Salinas, whose bluebonnets and Texas landscapes have become famous from the

joists, became Texas' foremost realist. He died in 1971, but today the art of Porfirio Salinas has never been more alive.

According to Dewey Bradford, the greatest artist has never painted. The strongest man doesn't know his own strength. The greatest writer has never appeared in print. The finest voice has never been heard.

And it's all because the artist, a strange creature if there ever was one, doesn't usually have the ability to get his art to the people.

"Few people have been allowed to reach their peak as artists," Bradford said. "Most art has been accidental and only a very small percentage of artists is ever recognized."

"Take this watercolor," he said, pointing to a crude Mexican painting hanging on one of his kitchen walls. "I picked this up in Mexico for \$2. This guy's a great painter. He's down there starving in death and I could make him famous."

Now that Bradford has retired and the artists whom he has helped have received their proper place in history, these are days for retrospection.

"In the language of food, I'd say I ran an artistic amargastord," he explained. "It was all full of flavor and spice and there was never one picture that was to hang alone."

"To me, the artist is the conquistador."

And you? Possibly the horse?

"No," he said with a grin. "Art is the water in the ground. And I — I'm

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"If I had any dreams or ambitions at all, it was surely as a thespian," he explained. "I was in dramatics in all manner of fact at UT. Later I went to Hollywood and played Ramon Novarro's double in the first 'Ben Hur,' among other things. But when my mother died and left me her business, an Austin paint store, I had to decide whether I wanted to throw my acting career away or come back to Austin and be civilized."

Bradford chose civilization.

"I was always intrigued by the local artists," Elisabeth Ney, Peter Mansbendel (a woodcarver), Sam Gideon and others. They were the beginning of formal art in Austin. At that time, in the early to mid-1900s, people were entertained outdoors. They pitched horseshoes, had hayrides, they hunted and fished and they spent their leisure time outdoors.

"Suddenly, though, when the radio, air-conditioning, wall-to-wall carpet and acoustical living rooms came about, everybody went indoors. Then, the swim parties and the man in the hammock moved indoors where he



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Bradford's relationship with Salinas was one of the most important ones of his and the artist's life. For Salinas, whose bluebonnets and Texas landscapes hang everywhere from the Governor's mansion to local beer

joints, became Texas' foremost realist. He died in 1973, but today the art of Porfirio Salinas has never been more alive.

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Hr-DL-50.
BRADFORD DEXEY Charles
February 3, 1964

NO ABSTRACTS

Feb. 3, 1964

LBJ and His Wife Know What They Like in Art

By LORENAE BARNES
Capital Staff

President Lyndon B. Johnson, a decisive man in art as well as politics, knows what he likes in a picture. He likes facts.

No abstracts for him. His wife sees a picture as an accessory, a part of decoration. She likes some modern art, if the colors are blended and muted and there is some suggestion of a story in it, but no distortion.

The admiration the First Lady expressed, on a recent tour of New York museums, for works by Grant Wood, John Singer Sargent, Whistler, Rembrandt and Mary Cassatt reflected her basic feeling for good American painting.

These are the impressions formed by Deway Bradford, the Austin art dealer who for many years has been a consultant to the Johnsons. He has worked with them on choosing pictures for their own homes and for the Washington offices Johnson occupied while vice president.

He now takes considerable professional pride in the knowledge that some of his earliest selections moved into the White House with the First Family.

President among them is the work of a major Bradford discovery, Federico Solinas Jr., the Latin American artist, who lives in San Antonio, has become widely known as "the man who paints Texas," particularly the Texas of rolling valleys and rugged hills, sun and shadow, sudden outcroppings of limestone, Mesquites and cactus. The cactus is Solinas' specialty.

"Rocky Creek" is one of the pictures most recently completed by Solinas and owned by the Country Store in Austin.

When Bradford was asked to select pictures for the vice president's offices, he assembled a good cross-section of Southwestern paintings which were then screened by Mrs. Johnson and her press secretary, Elizabeth Carpenter. About a dozen were sent to Washington, including two Texas Mary pictures, a Solinas, a Peter Ford landscape, another by A. D. Green (usually a portrait painter, here represented by a Longhorn cattle scene) and a Deway Bradshaw-Watson painting of the Spanish Governor's Palace in San Antonio.

Deway-Watson is credited with establishing Texas' cactus in a new art category. He did so a number of years ago, Bradford says, by painting an enormous cactus in brilliant colors, no black and white, a \$1,000 prize for a wilderness.

Bradford, with other Texas painters, had long regarded the cactus as a special challenge. Its growth is geometrically accurate, the blossoms are an odd coral or yellow which has to be mixed down to go in a landscape, and, for all its distinctive qualities, the "orchid of the desert" is not an easy thing to capture.

Bradford has been quoted as saying, when he first saw what Solinas was tackling, "I know he was a genius or crazy."

If President Johnson likes "facts" in a picture—that is, representational art—he also likes the smaller, the close-to-home, and master is the new



DEWEY BRADFORD

the colors are blended and muted and there is some suggestion of a story in it, but no distortion.

The admiration the First Lady expressed, on a recent tour of New York museums, for works by Grant Wood, John Singer Sargent, Winslow Homer and Mary Cassatt reflected her basic feeling for good American painting.

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He now takes considerable professional pride in the knowledge that some of his earliest selections moved into the White House with the First Family.

Prominent among them is the work of a major Bradford discovery, Porfirio Salinas Jr. The Latin American artist, who lives in San Antonio, has become widely known as "the man who paints Texas," particularly the Texas of rolling valleys and rugged hills, sun and shadow, sudden outcroppings of limestone, bluebonnets and cactus. The cactus is Salinas' specialty.

"If a windmill is the trademark of Peter Hurd, cactus is the trademark of Salinas," Bradford says. "He is the absolute master of it."

Bradford himself acquired his first Salinas in 1936 for \$8 and has since been the artist's agent and manager. He's reluctant to quote the going price on the artist's work now, but with Salinas canvases in the White House the sky would appear to be the limit.

Johnson acquired his first Salinas some 18 years ago after seeing one which Edmunds Travis had just bought. Johnson's was a study of cactus painted in such careful detail that Bradford says it would "serve to document the cactus if the plant should ever suddenly disappear from this earth."

Bradford hung the painting in the Dillman Street house where the Johnsons were then living in Austin, and had to go back and switch it to another wall because Johnson thought it was in the wrong place.

"He wanted to be able to see it from the couch without having to turn."

That same painting is currently on loan to a Salinas exhibition in San Antonio. Included is a landscape titled "Rocky Creek," which is identified as having been painted especially to be presented to the late President Kennedy during his visit to the LBJ Ranch. The visit was to have followed Mr. Kennedy's appearance at an Austin dinner Nov. 22.

her press secretary, Elizabeth Carpenter. About a dozen were sent to Washington, including two Texas Navy pictures, a Salinas, a Peter Hurd landscape, another by A. D. Greer (usually a portrait painter, here represented by a Longhorn cattle scene) and a Dawson Dawson-Watson painting of the Spanish Governor's Palace in San Antonio.

Dawson-Watson is credited with establishing Texas' cactus in a new art category. He did so a number of years ago, Bradford says, by painting an enormous cactus in brilliant colors, no black, and winning a \$5,000 prize for a wildflower.

Bradford, with other Texas painters, had long regarded the cactus as a special challenge. Its growth is geometrically eccentric, the blooms are an odd coral or yellow which has to be muted down to go in a landscape, and, for all its distinctive qualities, the "orchid of the desert" is not an easy thing to capture.

Bradford has been quoted as saying, when he first saw what Salinas was tackling, "I knew he was a genius or crazy."

If President Johnson likes "facts" in a picture—that is, representational art—he also likes the familiar, the close-to-home. Very much a part of his bone and marrow is the raw beauty of the Texas Hill Country, and he reacts with instinctive appreciation to its message in art.

For example, one of his favorites in a southwestern landscape by Hurd—open sky, open land, barren tank, motionless windmill.

Says Bradford:

"It shows a man has to take a beating in that country to survive."



DEWEY BRADFORD

HF-5100.

BRADFORD, Dewey Charles

(1) BRADFORD, Myrtle (A. Clure)

"Austin American" - May 3, 1973

MRS. MYRTLE BRADFORD

Mrs. Myrtle M. Bradford, 86 of Temple, died Wednesday in a Temple hospital. She was the widow of the late Clyde A. Bradford, a longtime Austin resident, who founded the Bradford Paint Company. Mrs. Bradford was a dressmaker in Austin for many years.

Survivors are a daughter, Mrs. Louise Candler of Temple; a son, Charles W. Bradford of Austin; a grandson, Charles W. Bradford Jr. of Garland; two sisters, Mrs. Bea Allison of Stinson Beach, Calif. and Mrs. Irma Hall of San Diego, Calif. and three great-grandchildren.

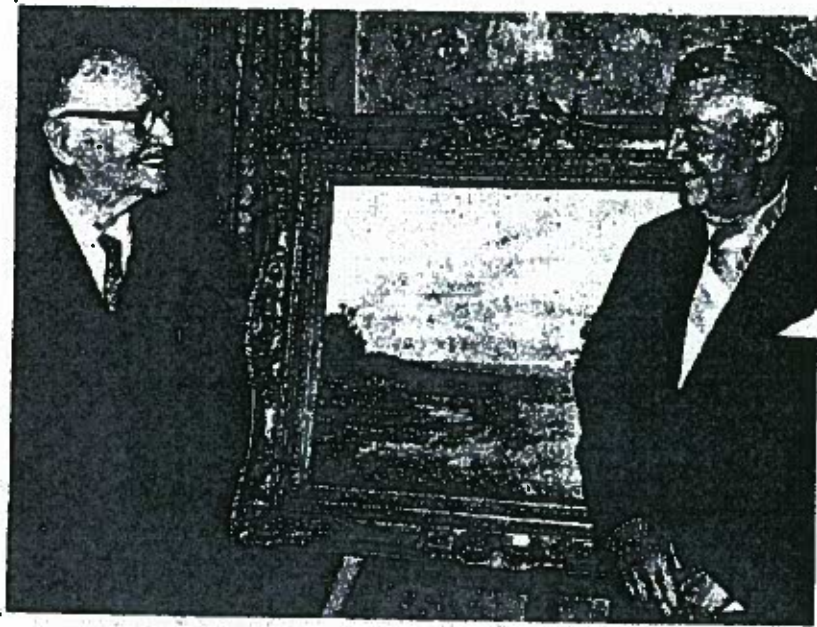
Funeral will be 4 p.m. Thursday at Wood-Corley Funeral Home, Robert S. Tate of the First United Methodist Church officiating. Burial will be in Oakwood Cemetery.

Palbearers will be J. W. Callar, Ed Maxey, Bill Carter, Rella Watfinger and Thurlow Weed Jr.

11.1.44 Bradford & Dowey Charles

No date

[1916]



Two Old Friends Meet At First Federal

A bit of reminiscing was in order for Dr. H. J. Ettlinger, left, and Deway C. Bradford, also of Austin, when the two met at First Federal Savings open house in front of one of Porfirio Salinas' original paintings of a Texas landscape.

Dr. Ettlinger is a founding

with "discovering" Salinas and director and professor emeritus of mathematics at the University of Texas, and Bradford is an artist and founder of the Country Store Gallery and Bradford Paint Company in that city.

Bradford, now 80, is credited

personally owns the large Salinas landscape hung on the west wall of the local reception room.

The painting in the background in the picture is one that belongs to First Federal and has been hanging in their Austin offices.

Bradford recalls that he was a member of the 1916 UT Short-horns coached by Dr. Ettlinger. "The Short-horns then were the freshmen, transfers and ineligible who scrimmaged the Longhorns and when

we played the game the Ettlinger-coached teams never lost a game," Bradford said.

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DEWEY BRADFORD

Mr. Dewey Charles Bradford was born on October 4, 1898, in Round Rock, Texas, the son of Christopher Columbus Bradford and Lula Coffee Bradford. He is a former heavyweight boxer, a chariot driver, a football player (a guard for The University of Texas Longhorns), and a World War I marine. He has acted in local productions, and will be remembered for his role in "The Drunkard." He painted pictures for a number of years, and some suspect he was a much better artist than he admitted. He is a masterful story teller. His picturesque vocabulary and graphic narrative style reveal that he could have been a capable writer in addition to all his other accomplishments. His various trips, both in the United States and elsewhere, make him a most interesting conversationalist. He has made many trips to Europe, collecting art and making friends who were instrumental in locating many of the lovely paintings and art objects he has displayed and sold at his Country Store Gallery in Austin.

Mr. Bradford is not the man who sold a refrigerator to an Eskimo, but he could have sold the salesman ice cubes to carry as samples. Part of the charm of visiting his linseed-oil-and-landscape salon is discovering the proprietor's mood. One may be greeted warmly or coldly, flattered, entertained, or ignored. One of his favorite approaches is to go up to an old friend with extended hand and an apologetic smile and say, "I swear I have seen your face a thousand times, but I can't call your name."

Having thus put the visitor at ease, Mr. Bradford may follow up with several frank observations as to the man's generally run-down appearance, his seedy apparel, and his atrocious taste in any and all matters pertaining to art. Impressed with his own unworthiness, the customer humbly accepts Mr. Bradford's vastly superior judgment in the transaction at hand. Dewey does not assault total strangers in this manner, of course; and his friends have learned that his wide knowledge of art and his concern for their satisfaction make him a man to be trusted. His charming and persuasive manner also make him a master salesman. His versatility extends to the related fields of interior and exterior decorating; and in this work he has the help of his wife Josephine, a lovely lady who bears up well under the strain.

Porfirio Salinas was one of many artists who took refuge in Dewey Bradford's sanctuary. As a result of his association with Austin's paint-art-and-portrait entrepreneur, he became better known in Austin than in his native San Antonio. For three decades

Bradford pushed Salinas — pushed his art on the market, that is, because Salinas was a full-time artist who pushed himself. He was no more averse to making money than Bradford. This may have had something to do with their rocky relationship, at one time bringing the artist to the point of accusing Bradford of holding out commissions from him. Dewey produced evidence substantiating his innocence and did not hold the incident against Salinas since he well knew that some artists are temperamental.

Salinas' range of artistic subjects was not great; but he knew a bluebonnet, a hulsache, hanging moss, creeks, and Texas skies when he saw them. According to his biographer, Ruth Goddard¹, he knew them from his early youth, a situation which made John Connally ask Bradford why, if the quality was the same, the price (of his later paintings) should go so high? He got no answer, but "Big John" should have known about the law of supply and demand. Salinas, who came from humble beginnings, made it rich and became world famous when President Lyndon Johnson purchased a number of his paintings for the White House and for his ranch home. He left a legacy which Dewey Bradford has promoted in a businesslike manner.

Salinas was only one of many artists whose talents Dewey recognized, took into a business arrangement, and guided in successful careers. He persuaded these artists to paint what customers liked to buy and featured their works in exhibits and gallery showings.

Roy Badichek, the famous Texas naturalist and lover of birds, had observed the woodpecker for many years and regarded him as the clown of the bird world. He was also impressed by the bird's carpenter work on telephone poles. Roy observed that the hole on the pole was always on the east side, oval in shape, and beautifully and skillfully beveled, as if it were made by the tools of a master craftsman. Moreover, all this careful labor and planning were not without logic. This bird house was intended as a permanent home-stand for generations of woodpecker families.

Roy explained to Dewey that woodpeckers deserted the trees in the forests when telephone poles were introduced because it was easier for the birds to dig in the softer wood for insects. That, of course, left many magnificent forest trees unprotected from the insects. After the poles began to be chemically treated and telephone wires were sometimes laid underground, however, the birds found it necessary to return to their original habitat for a living.

To commemorate the telephone-pole era, Miss Carol Peabody, an artist, sculptor, and naturalist, accepted the Badichek observations as a challenge and produced a museum art piece. She cut a section of a pole with a woodpecker's nest in it and artistically mounted three woodpeckers on it. The birds were artificial but covered with real feathers. This historical artifact was presented to Mr. Bradford, who

¹Book review by "Bill" Warren of Ruth Goddard's *Porfirio Salinas*, published in the *Austin American-Statesman* on November 23, 1976.

BRADFORD, Dewey Charles 24.11.1895
Chicago, Ill.

prizes it above all his other valuable possessions and regrets that Roy Bedichek did not live to see it.

The writer is indebted to Josephine Bradford for the biographical data on Dewey Bradford, and to Dewey himself for the story of his woodpecker masterpiece.

By Mabelle Purcell



Mr. Dewey Bradford displays his prized historical artifact, a woodpecker's nest cut from a telephone pole, with three woodpeckers artistically mounted on it. Photo by Joe Coltharp.

JOSEPH M. BURGER

As a phenomenal boy soprano, Joseph M. Burger of San Antonio sang professionally at the Princess Theater, a combination movie and musical theater where the present Frost Brothers store is now located, and at other prominent places in San Antonio. After his voice changed to baritone, he won two scholarships from the Texas Federation of Music Clubs to study under Mrs. Arendt and with William Shakespeare, both of Chicago. The latter was a son of the famous William Shakespeare, a voice teacher of London, England.

After graduating at the American Conservatory of Music in Chicago, Burger did postgraduate work at the Juilliard School of Music in New York. He studied under such famous teachers as Eleanor Mac Teller, whom he considers his best teacher. She taught Eileen Farrell, Jan Peerce, Roberta Peters, Brian Sullivan, and Mack Harrell, all Metropolitan Opera Company artists. The latter was also a Texan and excellent both in recitals and as a teacher. Burger's other excellent teachers were Carlton Hackett and Edward Secord in opera, and Sonder Radoravich, all of Chicago, and Mary Jordan, Joseph Ragno, and Monest Singher. His Town Hall debut in New York was with Fay Foster, the renowned song writer of the Fay Foster Trio. He appeared successfully in concerts and operas in New York, Chicago, Wichita Falls, Ft. Worth, Dallas, Corpus Christi, San Antonio, Austin, and other places.

For a time, Burger travelled as field representative out of New York for the Civic Concert Service. He also taught in two Texas universities, The University of Texas at Arlington and Trinity University in San Antonio.

In his later years, Burger maintained studios of voice and conducted choirs for five years at St. David's Episcopal Church in San Antonio. He then moved his studio to Corpus Christi and conducted the choir in the Church of the Good Shepherd. During this latter period, he also had a studio in nearby Robstown, Texas. He taught in a special room in the Purcell home one block from each of the three public schools, elementary (1-3), middle (4-6), and high school (7-11). This location provided an excellent opportunity for pupils (with parental approval) to step across the school playground and enrich their lives with all kinds of music. This room was also used by another famous musician, George Beaver, to teach any instrument anyone had the desire to learn. The three Purcell children, then teenagers, were taught by both teachers.

The three Purcells provided the string ensemble for all golden wedding anniversaries of that area, church functions, and school

