



Prince of Peace Lutheran Church, Austin

1711 E Oltorf St, Austin, Travis County, Texas 78741
Lutheran (ELCA) Church

Rev. David F. Larson: Pastor (1955 Church)
J. Eugene Wukasch: Architect (1955 Church)
Octavio Medellin: Glass Art (1955 Church)

11 March 1956: Dedicatory Service
11 September 1955: Groundbreaking Ceremony

The site and building of Prince of Peace Lutheran Church on Oltorf have long-standing significant associations with persons, groups, and trends of historical importance which contributed significantly to the history of Austin, of Texas, and of the nation. These associations include Swedish immigration to Texas, the Lutheran Church in America, the development and dissemination of modern church architecture, Wendish settlement in Central Texas and the Wukasch family, the postwar growth of Austin along the Interregional Highway south of the Colorado River, and the nationally-recognized local architect J Eugene Wukasch. Architecturally, the property embodies the distinguishing characteristics of Mid-century Modernist Church Architecture of the 1950s and 1960s and, in particular, exemplifies the “A-frame” or “tent-form” style of church; exemplifies technological innovation in design and construction as an early example of glulam frames; and serves as an outstanding example of the work architect Eugene Wukasch and artist Octavio Medellin.

Architectural Significance

On March 11, 1956, a newly-formed south Austin congregation of Swedish Lutherans dedicated Prince of Peace Lutheran Church on Oltorf. Immediately celebrated for its innovative architecture, the J. Eugene Wuksach-designed church became an early modern icon for Austin's post-war period. The Central Texas Chapter of the American Institute of Architects selected the church as its "representative selection" of the chapter's best work in 1957, and it was the cover image of the January 1958 Texas Architect magazine. Nationally, the Church Architectural Guild recognized the design with an honorable mention award and an interior photograph appeared in the June 1957 issue of Architectural Record.

Characteristic of a Style

Prince of Peace Lutheran Church embodies the style of Mid-century Modernist Church Architecture of the 1950s and 1960s and, in particular, exemplifies the "A-frame" or "tent-form" style of church.

During the post-war suburban expansion and church-building boom of the following decades, the "A-frame" or "tent-form" became the dominant building type for new churches. A-frame churches are characterized by their distinctive triangular transverse sections, steeply angled roof lines, low side walls, and expressed structure on the interior. They typically combine modern masonry on the lower portions and exposed timber framing to support their large interior volumes. The best examples use dramatic lighting from a combination of sources: glazing on the vertical end walls, glazing in the knee walls that interacts with the columnar structure, a continuous ridge-line skylight, uplighting from the low eaves, or asymmetrical skylights in the roof. Prince of Peace is a relatively rare example of the last type with an east-facing skylight providing dramatic morning illumination to the altar.

The A-frame gained popularity based on prominent examples, especially images of the angular prow Frank Lloyd Wright's First Unitarian Society Meeting House in Madison, Wisconsin (completed in 1951). Eero Saarinen's Kramer Chapel at the Concordia Theological Seminary in Fort Wayne (1958) further influenced the proliferation of similar buildings. Other early proponents of the type included Edward Anders Sövik (as early as 1950) and Chicago architect Charles Stadel (as early as 1953). Wukasch had contact with both of these architects through the Church Architecture Guild of America who championed modern church design in the postwar period.

An article in the December 1954 issue of Architectural Forum describes tent-form churches as "A Village Gothic for Today," touting their economy, straightforward modern design, and structural clarity, "yet retaining the best of the old essentials: the warm neighborly personality, the humble aspiration and some of the medieval magic. Its triangular silhouette—a symbol of stability, shelter and prayer—conveys the

idea “church” so universally and so strongly that elaborate bell towers, steeples and sculpture can often be omitted.”

In Austin, Wukasch led the development of the type along with nationally celebrated firm Fehr & Granger (Arthur Fehr was Wukasch’s cousin), David Graeber, Paul E Pressler, and other local architects at the forefront of modern design. Prince of Peace is likely the fully-developed true modern A-frame church in Austin. Messiah Lutheran, also designed by Wukasch and built the year before, has a similar roof profile, but a shallower pitch, taller side walls. He continued to develop his approach to the form with Immanuel Lutheran in Giddings (1958) and Windsor Park Presbyterian (1960, now Austin Mennonite Church), which owes a much great debt to Wright’s Madison meeting house. Other notable examples in Austin include the 1961 “Chapel for the Children” at the Austin State School (now the Interfaith Chapel at the Austin State Supported Living Center) by David Graeber, Redeemer Lutheran on Anderson Lane, St Luke Methodist on West Lynn, and Covenant Presbyterian on Koenig Lane, as well as many more neighborhood churches throughout the new suburbs of the 1950s and 1960s. The A-frame church’s rapid rise in popularity likely contributed to the fact that it was largely abandoned by the mid-1970s, but Prince of Peace served as a model for two decades of church construction in Austin.

Technological Innovation

The structure of Prince of Peace exemplifies technological innovation in design and construction in its use of pre-fabricated timber moment frames. Wukasch was both an architect and a structural engineer and frequently innovated in his application (and expression) of structural systems. The use of pre-fabricated timber frames provided a cost-effective way to provide greater interior height and volume on very limited budgets for new congregations. The interior height allowed the building to achieve a lofty, spiritual atmosphere while maintaining a relatively small footprint. A trade publication by Unit Structures featured Prince of Peace Lutheran among examples of innovative uses of glum in churches citing the sharp curvature of the arches to maximize headroom and clearance.

Outstanding Example of the Work of J Eugene Wukasch

Prince of Peace Lutheran serves as an outstanding example of the work of architect J. Eugene Wukasch (1921-2001) and a pivotal early work that helped define his career. A native Austinite, Wukasch studied at the University of Texas earning a BS in Architectural Engineering in 1943. After working in a nine different positions in the construction industry,—including apprenticeships with Staub & Rather in Houston and Jessen Jessen Millhouse & Greeven in Austin—he established his independent practice in Austin in 1954. Messiah Lutheran and Prince of Peace Lutheran were among the first ground-up projects completed as an independent practice. His office was located at 2000 Guadalupe where his father ran a grocery store from



the mid-1920s and his uncles operated Wukasch Bros Cafe serving the University of Texas.

For the next decade and a half, he specialized in religious architecture while designing dozens of churches throughout Texas. While the majority of his buildings in this period were for Lutheran congregations, he also designed churches for other Protestant Christian denominations. Other significant works by Wukasch during this period include: Zion Lutheran, Walburg (1955); Immanuel Lutheran, Giddings (1958); Windsor Park Presbyterian, Austin (1960); Gethsemane Lutheran, Austin (1963); renovations and extensions to St Paul Lutheran, Brenham (1965); and Our Redeemer Lutheran, Dallas (1966).

In the design for the new location for Gethsemane Lutheran Church in Austin, Wukasch employed the first building application of an innovative post-tensioned concrete structure to support vast expanses of dalle de verre glass from the French artist Gabriel Loire. The sanctuary of the building hung like a lantern from the hillside above Research Boulevard, which was at the time considered far north Austin.

During the period of specialization in church architecture, Wukasch was an active member of the Church Architecture Guild of America (later renamed the Guild of Religious Architects before being incorporated into the American Institute of Architects). As a board member and frequent presenter at their annual conferences, Wukasch had direct contact with other leaders in the field of religious architecture. In 1961, Wukasch participated in the Guild's Study Tour of Contemporary European Churches culminating in attendance at the International Conference of Church Architecture. At the GACA conference the following year, he was tasked with presenting a recap of the tour for the Guild's members. In addition, Wukasch published numerous articles on a wide range of topics in publications covering religious architecture.

Coverage of Wukasch's churches in the Austin newspapers emphasized his ability to merge traditional forms and sensibilities with contemporary designs. He appreciated the importance of respect for the past and the dignity of the craftsman while championing new applications, innovative technologies, and modern aesthetics. His early adoption of modern church forms as well as his ability to communicate to

congregations the intent, symbolism, and benefits of contemporary designs greatly influenced the further developments of modern church architecture in Austin.

In the 1960s, Wukasch began to grow and diversify his practice. He expanded into a range of complex engineering problems related to architecture. In particular, he began to focus on environmental design including passive solar design, subterranean structures, historic preservation, and urban planning. Wukasch completed many high-profile and historically significant projects in Austin. Wukasch participated in Brackenridge and Blackshear Urban Renewal Projects in the late 1960s. He produced the Master Plan for Concordia College (later University) and designed several of the former campus buildings in the 1960s as well as various projects at Bergstrom Air Force Base. He incorporated the restoration of several historic buildings into the design of the Symphony Square project (1971) and designed the remodel of the former Austin High School in the the Austin Community College Rio Grande Campus (1975). His other notable historic preservation projects include the Morely Building (Grove Drug) on 6th street, the Carrington-Covert House (now the Texas Historical Commission headquarters),

According to a brief biographical statement prepared by Mr. Wukasch, his “involvement with civic and professionally allied causes” included “positions as officer and board member on a large variety of civic, professional, and religious organizations. He was instrumental in the founding of and was a charter member of the Heritage Society of Austin. He was also a charter member of the Citizen’s Board of Natural Resources and Environmental Quality, City of Austin, Texas. During his membership on the Austin Bicentennial Commission and at his suggestion, Austin’s Creeks and Watershed Development was established as the city’s long-range centennial goal. He has also served on the Board of Directors, Guild of Religious Architects, Washington, D.C.” He was as also instrumental in the efforts to preserve the Nueces County Courthouse beginning in the 1970s.

Outstanding Example of the Work of Octavio Medellin

Wukasch asked his friend and well-known Dallas artist Octavio Medellin to contribute the art glass work on the building’s facade. Medellin was a Mexican-American artist who made a significant contribution to the history of modern art in the state, especially influence of indigenous Mexican / regionalism in American modern art. He actively sought our commissions for religious buildings, most notably his stained glass work at Trinity Lutheran in Dallas and a unique mosaic frieze depicting the Stations of the Cross in St Bernard of Clairvaux Catholic Church in Dallas. Though there are only a few examples, this type of work was of great personal importance to him.

Medellin’s solution for Prince of Peace was a unique set of plate glass windows etched through sandblasting to depict figural scenes of redemption. The glass work encloses three sides of the small vestibule on the

north facade of the building. Doors on the east and west of the vestibule embody the acts of entering the church through baptism (Christ's Baptism in the Jordan) and the forgiveness of sins (the prodigal son). The primary north facade shows the crucifixion as "The Tree of Life."

The unique sandblasted glass technique reduced the cost of the work while maximizing the visual impact from the street. An article in the Austin newspaper described the effect as an illuminated billboard, a fitting analogy given the church's location on the new Interregional Highway.

From the Bywaters Special Collections at SMU, which holds his archives: "Octavio Medellin was born in San Luis Potosi, Mexico, in 1907 at a time when his country stood on the brink of a violent revolution. His family, of Otomi Indian heritage, moved to San Antonio, Texas in 1920 where the young Medellin began his art studies at the San Antonio Art Institute with José Arpa and Xavier Gonzales, Spanish artists who had relocated to San Antonio and established flourishing art careers. In 1928 Medellin left San Antonio and moved to Chicago where he studied at the Chicago Art Institute. A year later he returned to Mexico to begin a three-year study of his native country's art, customs, and history – a period that proved to be a major influence in the young artist's artistic evolution. He traveled throughout the Gulf Coast, including the Yucatan, and studied the local crafts produced in small villages and the ancient ruins and sculpture of the Mayan and Toltec Indians. Mexico's unique artistic culture profoundly influenced Medellin's art and that of the many students he taught over the next four decades.

In 1931, Medellin moved back to San Antonio and taught sculpture at the Witte Museum and a few years later, with several other local artists, opened La Villita Art Gallery. There he met Lucy Maverick, herself a young artist whose family was influential in the historic preservation of San Antonio during the late 19th/early 20th century. In 1938, interested in encouraging Medellin's art development, Maverick sponsored the artist's journey to Mexico for a six-month study of the ruins at Chichén Itzá and Uxmal.

Medellin continued to teach while finding time to do his own work. He taught at North Texas State Teachers College [now the University of North Texas], Southern Methodist University, and the Dallas Museum of Fine Arts School. Throughout his career, Medellin explored other media including ceramics, mosaics, glass, lost-wax process in bronze casting – techniques he also taught to his students. In 1966 he opened the Medellin School of Sculpture in Dallas and continued to teach until semi-retirement in 1979 when he and his wife, Consuelo, moved to Bandera, Texas. Medellin's work has been represented in exhibitions and museums through the years including the Dallas Museum of [Fine] Arts, the Witte Museum in San Antonio, and the Museum of Modern Art in New York. In 1996, the Dallas Visual Arts Center, now the Dallas Contemporary, honored Medellin, along with Dallas artist Barney Delabano and art collector Raymond Nasher, with the prestigious Legends Award."

Historical Associations

Swedish Immigration and Culture

The first Swedish immigrant to Texas, Swante Magnus Swente, arrived in Texas in 1838 and settled in Austin by 1850. Together with his uncle, Swante Palm, he recruited more immigrants to follow in what is known as the “Swedish Pipeline.” The Lutherans among these Swedes who settled in Austin formed Gethsemane Lutheran Church in 1868. In 1882, the congregation constructed a new building near the State Capitol using material salvaged from the old Capitol building. This National Register of Historic Places listed building now serves as the library and offices of the Texas Historical Commission.

The Augustana Synod established Prince of Peace Lutheran Church in 1954 as the second Swedish Lutheran congregation in Austin. The Moline Lutheran Church of Elroy, an early Swedish settlement in Central Texas, merged into the newly established church. They were joined by members of Gethsemane Lutheran who lived in South Austin in forming the new congregation.

In the middle of the twentieth century, the Lutheran churches in America gradually transitioned from individual bodies based on their country of origin and language to increasingly consolidated synods with American national identities. In April 1959, Prince of Peace began using the new Service Book and Hymnal, an English-language order and hymnal collaboratively prepared by multiple synods with the intent of incorporating hymns and prayers from German, Swedish, Norwegian, and other Lutheran traditions. In 1960, the church began holding Swedish “Julotta” services on Christmas morning as one example of retaining the particular traditions of Swedish Lutheranism.

The altar painting “Christ the Consoler” by Swedish painter Olof Grafström (1885-1933), which formerly hung in the Moline Lutheran Church in Elroy, was permanently installed during the church’s 25th anniversary celebrations in 1980. Grafström’s paintings were popular altarpieces in American Lutheran churches founded by Swedish immigrants.

The Interregional Highway and Growth of South Austin

Prince of Peace Lutheran is also associated with the southward expansion of the City of Austin that followed the construction of the new Interregional Highway south of the Colorado River. Prior to the construction of their building, the congregation met in the cafetorium of Travis High School which opened the year before.

In an article about the groundbreaking ceremony for the church, the American Statesman noted that “the new chapel and educational building to be erected will be one of the first buildings to go in along the new Interregional Highway south of the Colorado River.”

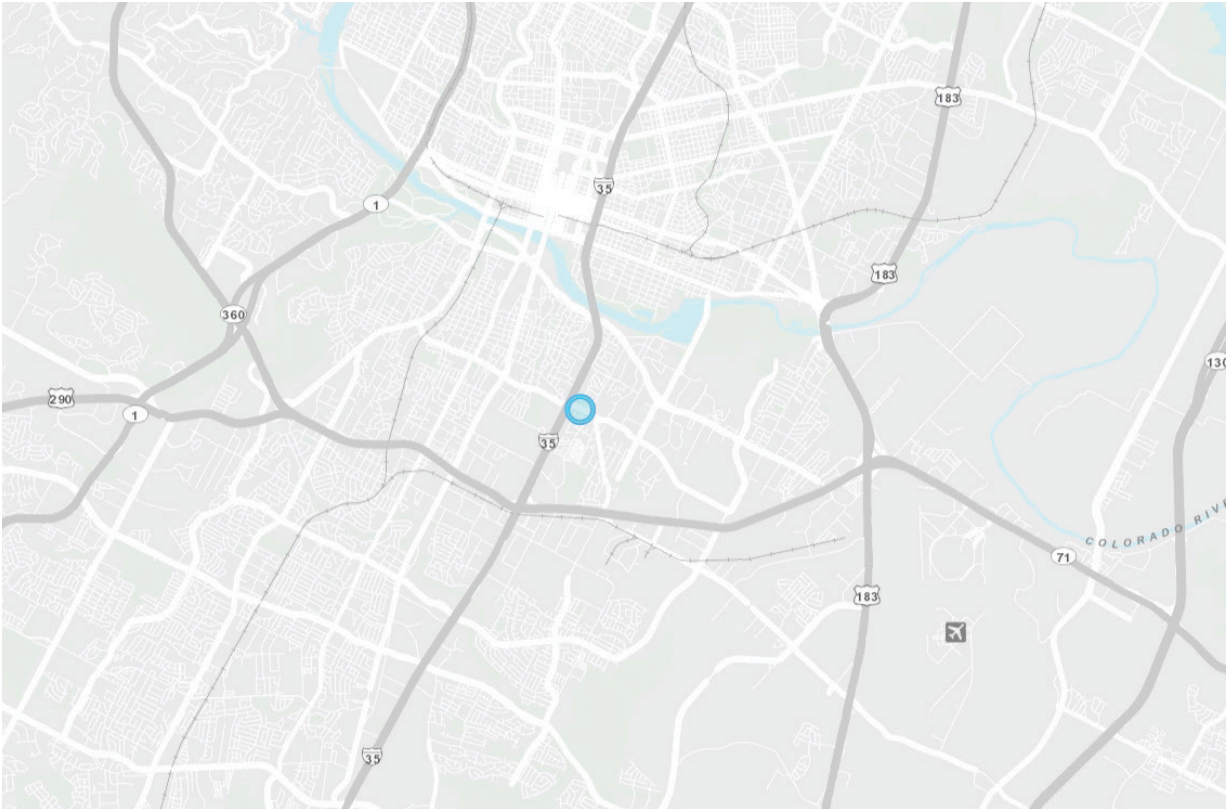
Wukasch Family

The Wukasch family in Austin descends from Wends who emigrated from Prussia in 1854 and settled near Serbin, Texas. The Wends were a Slavic group with a distinct language and who practiced an Old Lutheranism. In the nineteenth century, the Wends were increasingly oppressed by German nationalist efforts toward unification through a unified state Lutheranism and enforcing the German language.

In Serbin, the Wendish settlers built St Paul Lutheran, now included in the NRHP listing of “Texas Churches with Decorative Interior Painting.” Two grandchildren of Matthaus Wukasch moved to Austin between 1898 and 1900 followed by more family members in the coming decades. Members of the Wukasch family operated multiple business enterprises in Austin with a number located along the 2000-2400 blocks of Guadalupe (“the Drag) across from the University of Texas. Among these was a grocery operated by Joe Wukasch, J. Eugene Wukasch’s father. Two of Joe Wukasch’s sisters, Martha and Louise, ran the Wukasch Sisters’ Bake Shop in the 2200 block of Guadalupe. The reconstructed building retains a stone bearing the name “Wukasch” in the upper portion of the facade. For further information on the Wukasch family in Austin, please see the attached report of the Austin Historic Preservation Office.

Jason John Paul Haskins, AIA, LEED AP BD+C, is an architect and independent researcher who writes about liturgy, architecture, and history on the blog Locus Iste (<http://locusiste.org>). He holds a B.S. in Architectural Studies and an M.Arch from the University of Texas. His research centers on the architecture of the 19th- and 20th-century liturgical movements across Christian denominations. He is the author of “Eugene Wukasch & Mid-century Lutheran Architecture in Texas” in *Modernism and American Mid-20th Century Sacred Architecture*, edited by Anat Geva, which will be published by Routledge in late 2018.

Property Location

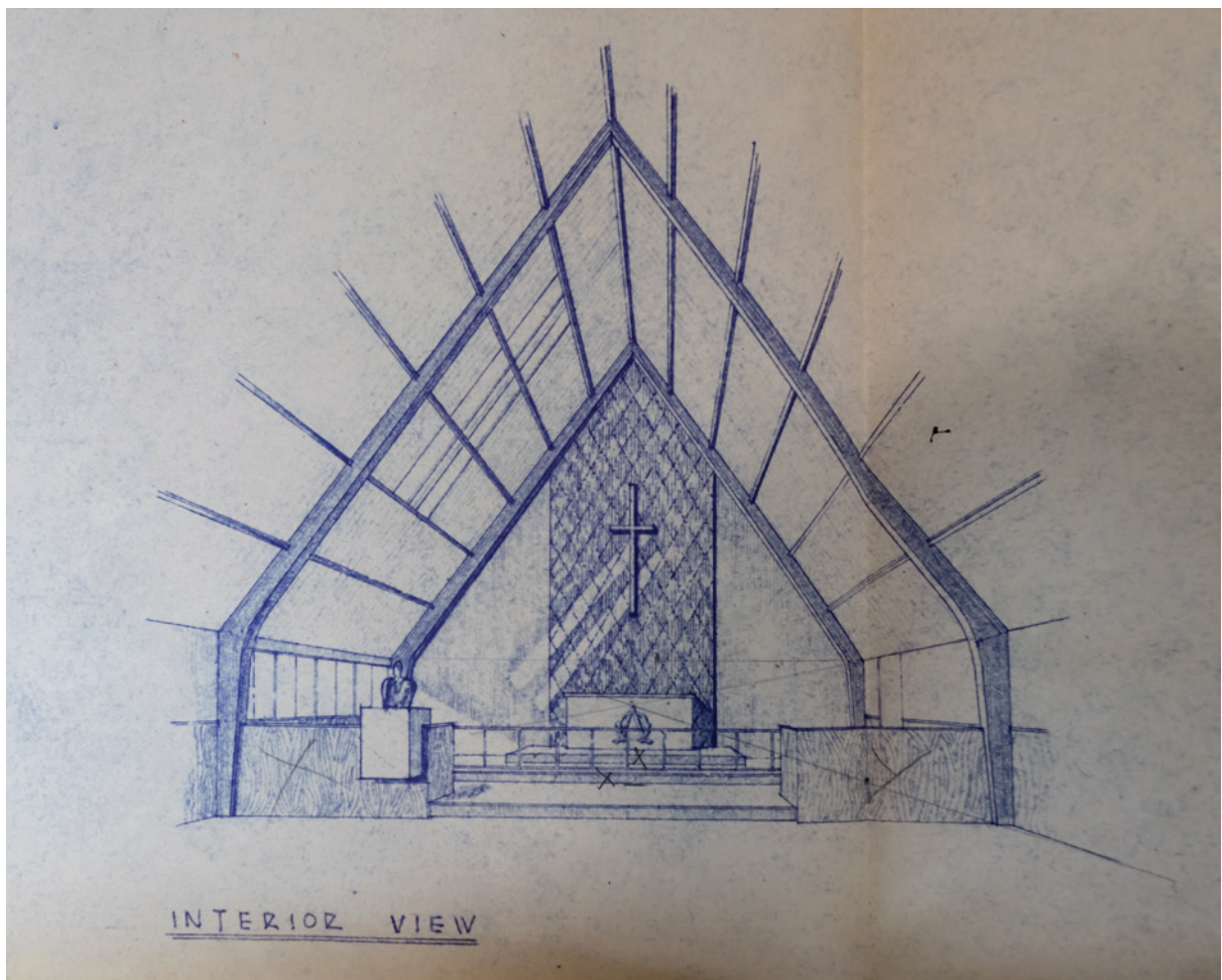
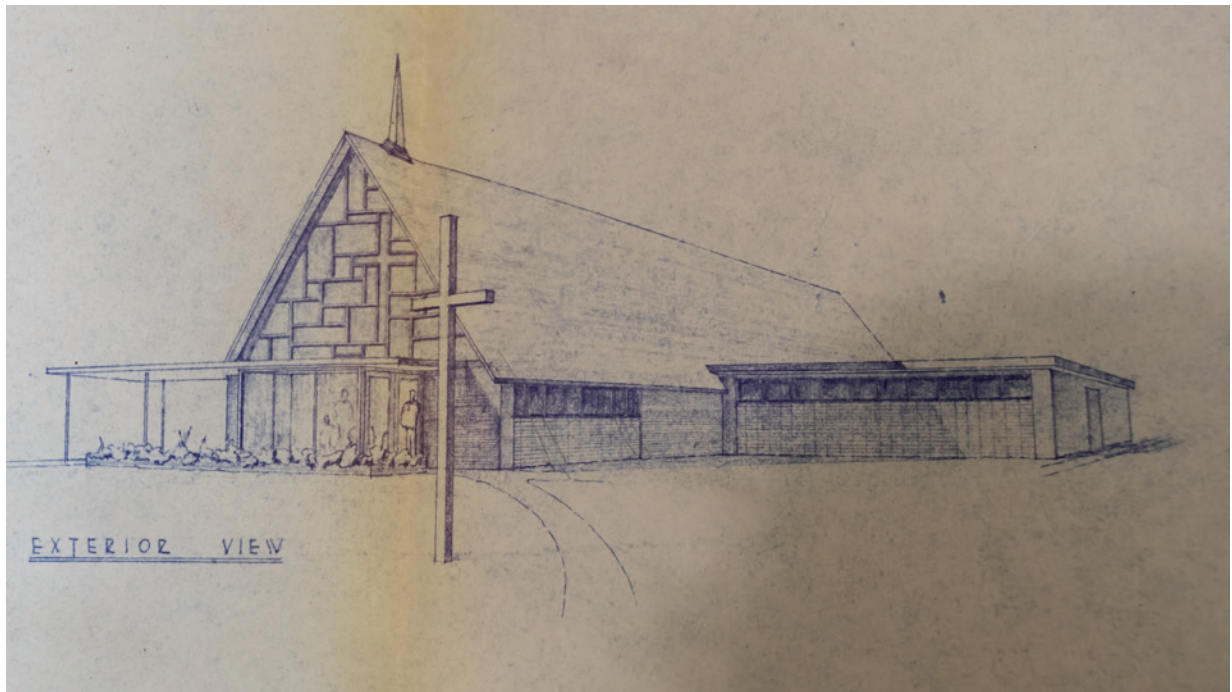


Current Condition





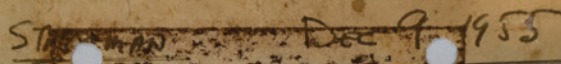






3 p. m. The Rev. Edward V. Long will be principal speaker and the Rev. David F. Larson, pastor of Prince of Peace, will lead the service. Prince of Peace Church invites all Austinites to attend both the service and reception to be held afterward in Travis High cafeteria. The new chapel and educational building to be erected will be one of the first buildings to go in along the new Interregional Highway south of the Colorado River.

The American Statesman
9-11-55



the Lutheran Augustana Texas Conference, will perform the cornerstone rites. The first unit of the church will be completed by the end of January, with a chapel to seat 150 to 180 persons. Three other units will be built later.

The American-Statesman

REALTY TRENDS • IMPROVEMENTS

SUNDAY,
MARCH 11, 1956
PAGE B-15



Prince of Peace Lutheran Church Sunday will hold dedication rites for the first

unit of its new church plant. This interior view shows the dignity and beauty of the design. Architect is Eugene Wukasch.

State For

The construction industry in Texas at the start of March for what apparently was the busiest year as contracts for February totaled \$1. The report contained in the March issue of the Tractor, state publication industry, stated the record was \$11 million in February of last year. In fact, it was a record February for the industry published by the magazine of all other years the nearest approach was 1953, when the total was \$63,778, the highest on record to that time. "This tremendous increase coupled with the record January of this year, indicates excellent fashion what the indicators of the industry for 1956," the magazine added. "It has been predicted

Country Club Plans Ready Bidding

Plans for Westwood Country Club, to be built overlooking Austin at 35th Street and Bonnell Road, will be ready for bidders Tuesday, Fehr and Gerger, architects, announced today. Bids will be received in the office of the architects, 1015 Fifth Street, March 27.

Construction will be of a concrete frame, limestone stucco exterior with concrete back-up; interior of glass and natural tile, exposed concrete wood paneling and plastered windows and sliding doors and built-up roof.

Consulting engineers are Clark Craig; structural engineers, Blum and Guerrero; mechanical engineers and site engineers, Vin Turner Company.

Grounds will include basketball playgrounds, sun terraces, meter swimming pool.

The clubhouse will be with 17,000 square feet will include recreation lounges, dressing and ballroom, dining room, cocktail lounges, nursery.

Site work includes excavation and preparation of utilities. Joe Blum is excavating a basin will be 10 feet wide.



H. JOE BROWN

Phone Building To Start Soon

NEW BRAUNFELS, March 10 (CTS)—Ground will be broken soon for New Braunfels' new dial telephone building, George Roesler Jr., manager for Southwestern Bell Telephone Company, said.

Judson H. Phelps, San Antonio, the successful bidder, said that work would start soon, with completion expected this summer.

The new building will be at the southeast corner of East San Antonio Street and Comal Avenue, fronting on San Antonio.

Plans call for a 78-foot by 72-foot reinforced concrete building with face brick exterior. In addition to housing the new dial switching equipment, the building will have space for a business office, a mechanical equipment room for boilers and air-conditioning units, and an office for the local wire chief.

Palmer Joins Firm

Theron L. Palmer of 1037 East 43rd Street has joined the real estate and insurance firm of Worsham and Odum.

Rites Today To Dedicate Church Unit

Dedication services will be held at Prince of Peace Lutheran Church Sunday at 10:45 a. m., 4 p. m. and 7:30 p. m. for the new chapel and education wing.

Special speakers will be Rev. Roswell V. Peterson of Kansas City, Mo., Dr. Theodore Matson of Minneapolis, Minn., and Dr. H. B. Haterius of Avoca.

Theme of the three services will be "Dedication to Christ," "Dedication to the Church" and "Dedication to the Community." All citizens of Austin are welcome to attend the services and to tour the new building. Rev. David F. Larson, pastor, said, Rev. M. L. Lundquist will perform the rite of dedication.

Miss Arlene Scott will be in charge of all the music for the day.

The first unit of Prince of Peace Church includes a chapel which will seat 150, fellowship facilities, church office and Sunday school education space. Ground was broken for the church on Sept. 11.

School Code To Be Aided by Austinite

architectural as-

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tional ecclesiastical competition in St. Louis. Eugene Wukasch, AIA, Austin architect, designed the structure.

PRINCE OF PEACE

Church by Wukasch Wins Exhibit Honor

The Guild is a non-profit organization of architects drawn from all over the country, whose interest lies in raising the standards of church architecture. Its members comprise the leading church architects in America today.

The Department of Church Building is made up of executives of 30 Protestant and Eastern Orthodox denominations that constitute the National Council. These men guide the destinies of much of the church building being done in this country.

The structure, designed by Eugene Wukatsch, Austin architect, is in keeping with the contemporary trend away from pseudo-historical styles. No awards have been made for historical designs for the past three years in this competition.

The Prince of Peace Church was organized in the spring of 1964, and since that time has been served by the Rev. David Frans Larson. It is affiliated with the Augustana Lutheran Church and the National Lutheran Council.

Bermuda has been under the British flag for 344 years since the first British settlement was made there in 1612.

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Sand Blasted Glass Art Work Like a Billboard, Churchman Says

By ANITA BREWER

"It's like a billboard," said one observer when the lights first went on behind the beautiful and bland glass art work at the Prince of Peace Lutheran Church.

The man by his side smiled under his breath. "And what a billboard!" he answered reverently.

Truly, an old-time religion is expressed in the idiom of modern art and contemporary architecture and contemporary architecture, too. Xan-

Historical

When members of the building committee of the congregation, then meeting in the cafeteria at William B. Travis High School, discussed the new sanctuary, William B. Travis High School, Dallas, Tex., was the scene of a painting appears in secular settings such as banks and public buildings.

The other artist who did the inside glass work at the Prince of Peace is Heri Bert Bartscht, also of Dallas.


Art Work Theme
The art work is built totally around the name of the church, "Prince of Peace."

Symbolism of the art was interpreted in a church brochure by Mrs. Doris Wukasz, wife of the architect.

The main entrance to the chapel is virtually surrounded by a vestibule of sand-blasted plate glass, itself suggestive of man's highly precarious position outside God's kingdom of grace. The vestibule, however, is not a mere architectural

The emotional experience of the person seeing the church. For example, in a church in Grand Prairie a curved brick surface with a cross on top is the repeated characteristic and it appears in varying sizes several times in the church.

In the Prince of Peace, the reputation is by use of the sandblasted glass medium and two distinguished Texas artists contributed the art work depicting the life of Christ — the Prince of Peace. Wukasch promised the building Calvary — the church, the resurrection at heirs of God's kingdom (on the west doors). The baptismal scene on the east doors depicts the figure of Christ in Jordan, the descent of the Holy Spirit in the form of a dove and



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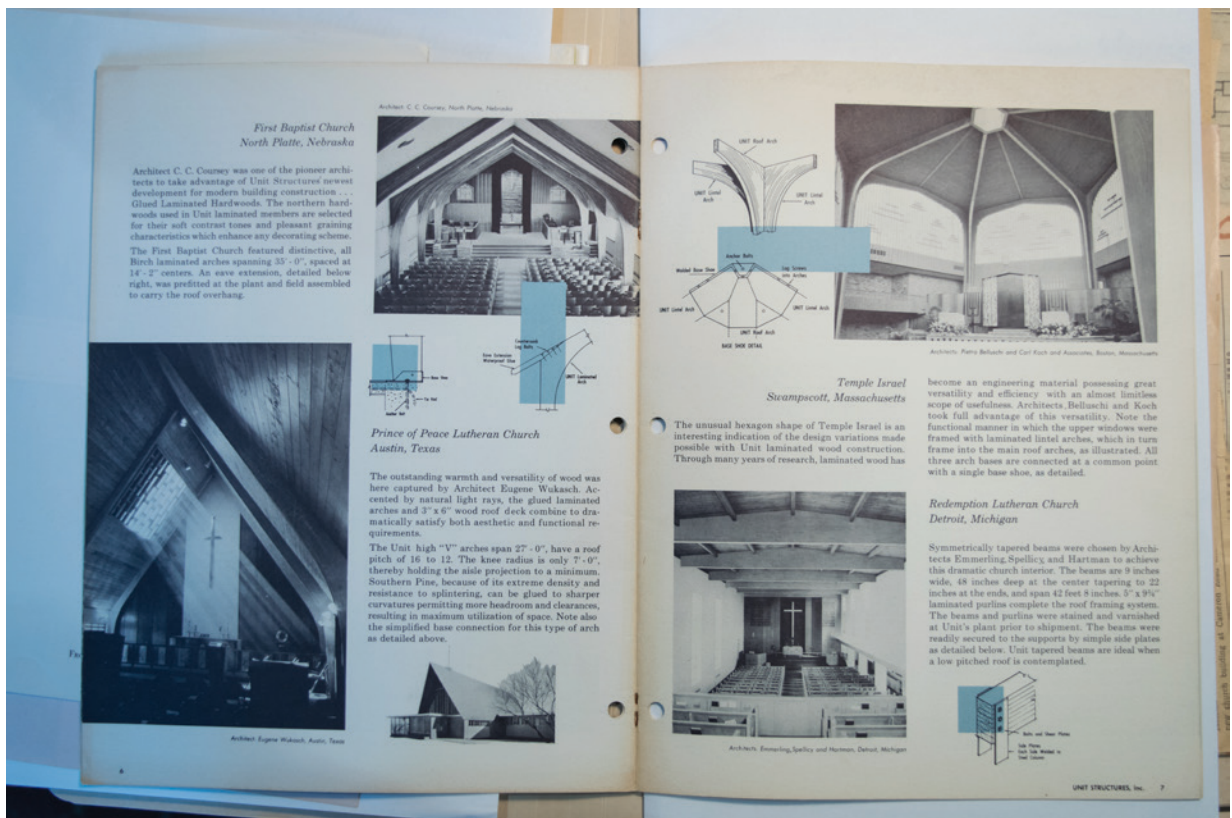
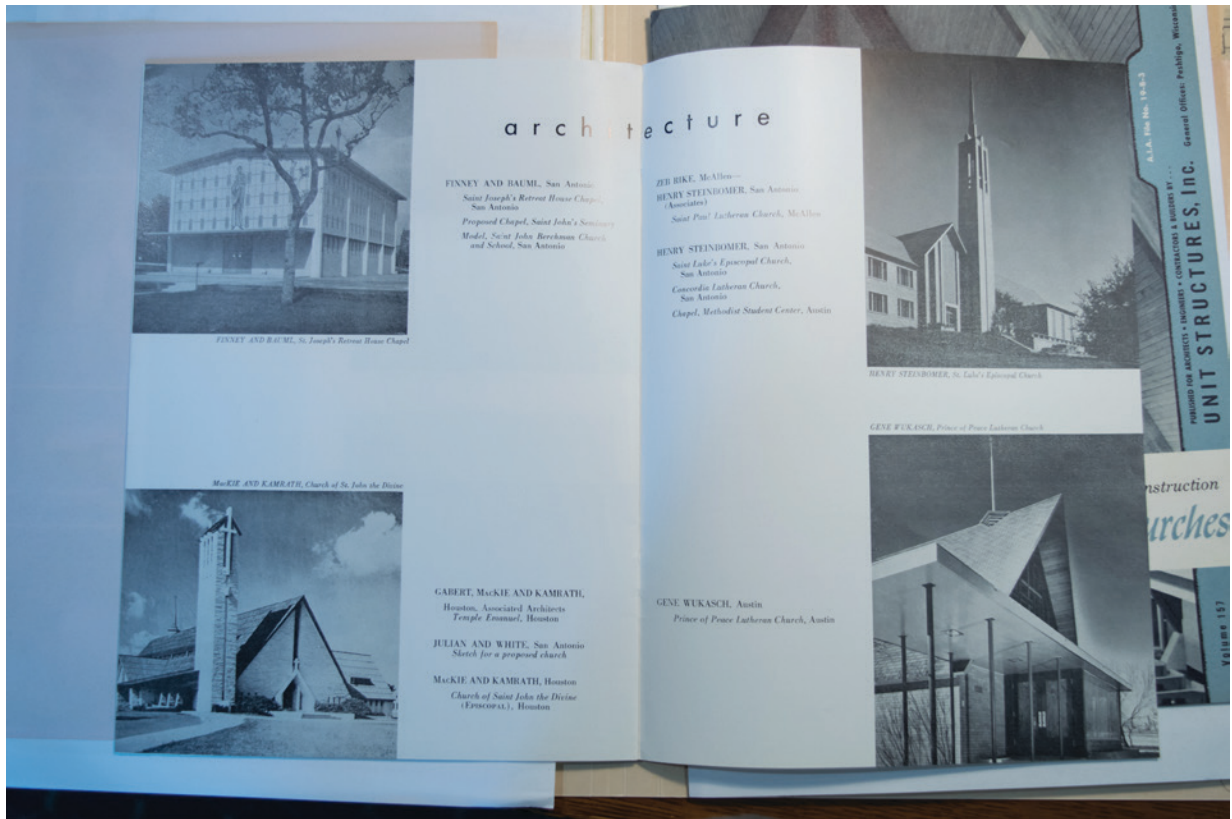
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on the facade of
ltharan Church in
South Austin. The church was designed
by Architect Eugene Wukasch. The art
work was done by Octavio Medellin and
Henri Bert Bartscht.

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Archival Documents: Alexander Architectural Archive, UT Austin

ABOUT THE AUTHOR

EUGENE WUKASCH IS A PRACTICING ARCHITECT AND ENGINEER IN AUSTIN, TEXAS WHERE HIS FIRM APPLIED ENVIRONMENTAL RESEARCH INC. IS IN ITS 28TH YEAR. HE IS A GRADUATE OF THE UNIVERSITY OF TEXAS AND IS LICENSED IN THE STATE OF TEXAS AS A PROFESSIONAL ENGINEER AND ARCHITECT.

HE SERVED APPRENTICESHIPS IN NINE DIVERGENT CONSTRUCTION INDUSTRY-RELATED FIRMS AND ACQUIRED A WIDE VARIETY OF FUNDAMENTAL, PRACTICAL, AND TECHNICAL EXPERTISE. HE ESTABLISHED HIS PRIVATE PRACTICE IN 1954, SPECIALIZING FOR ALMOST TWELVE YEARS IN DESIGN SERVICES FOR RESIDENTIAL AND RELIGIOUS STRUCTURES. IN 1974, THE ORTHODOX CATHOLIC AUTOCEPHALOUS CHURCH OF THE UNITED STATES RECOGNIZED HIM FOR "DISTINGUISHED CONTRIBUTIONS TO THE AMERICAN HERITAGE, THROUGH INSPIRED ARCHITECTURAL DESIGN AND ENGINEERING SKILL" BY CONFERRING ON HIM THE DEGREE OF DOCTOR OF AMERICAN ETHNICAL HERITAGE, ACADEMIC HONORIS CAUSA, AS A TRIBUTE TO A 'CONTINUING LIFETIME OF DEDICATION AND ACCOMPLISHMENT.'

THE AUTHOR HAS EARNED CONSIDERABLE ACCLAIM FOR HIS INNOVATIVE SOLUTIONS TO THE WIDE VARIETY OF STRUCTURAL AND ARCHITECTURAL BUILDING FABRIC DESIGN PROBLEMS WITH WHICH HIS FIRM HAS BEEN CONFRONTED. SINCE ITS INCEPTION, HIS FIRM HAS ALWAYS EAGERLY ACCEPTED THE CHALLENGE OF RENOVATIONS, EXACTING RESTORATIONS, AND MASTER PLANNING. NO PROJECT WAS TOO COMPLEX OR TOO DIFFICULT. DURING THE EARLY 1960'S, THE FIRM BEGAN TO ENLARGE AND EXPAND ITS AREA OF EXPERTISE AND BY 1970, THE SUCCESSFULLY COMPLETED PROJECTS INCLUDED ALMOST EVERY TYPE OF ENVIRONMENTAL DESIGN, BOTH ENCLOSED SPACE AND NATURAL SPACE. THE FIRM'S PROJECT LIST IS A DIVERSITY RARELY FOUND IN AN ARCHITECTURAL-ENGINEERING PRACTICE--SUCH PROJECTS AS CITY PLANNING, PEDESTRIAN PLAZAS, PARKS, LANDSCAPING, RECREATION SPACES, AND PUBLIC WORKS.

THE AUTHOR HAS ALWAYS DEMONSTRATED A GENUINE CONCERN FOR OUR NATURAL ENVIRONMENT. HE WAS ACTIVELY ENGAGED IN ENERGY MANAGEMENT PROJECTS LONG BEFORE ENERGY CONSERVATION, ENVIRONMENTAL PROTECTION AND ESPECIALLY RENEWAL ENERGY RESOURCES BECAME MATTERS OF SERIOUS AND URGENT CONCERN IN THE AMERICAN CONSCIOUSNESS. AS EARLY AS 1955, MR. WUKASCH DESIGNED A "HEATED ONLY" RESIDENCE--ALMOST A PROTOTYPE FOR TODAY'S DESIGN SOLUTION--A TOTALLY PASSIVE SOLAR HOUSE WHICH TO THIS DAY STANDS IN A COMMUNITY SURROUNDED BY HOMES WITH FULLY AIR-CONDITIONED SYSTEMS.

MR. WUKASCH'S TRAVELS ABROAD HAVE ADDED TO HIS EXPERIENCES WITH THE SOCIOLOGICAL PROBLEMS OF URBAN LIVING AND CONFIRMED IN HIS OWN MIND THE IMPORTANCE OF THE HUMAN INHABITANTS IN CONTEMPORARY SOCIETY. HIS BROAD PRACTICE HAS INVOLVED THE AUTHOR IN SOCIOLOGICAL, TECHNICAL, AND INVESTIGATIVE AREAS. TODAY, HIS FIRM IS MUCH IN DEMAND FOR FORENSIC SERVICES ON SUCH SUBJECTS AS ACOUSTICS, FEASIBILITY STUDIES, ACCIDENT RESEARCH, ARSON AND FIRE TECHNOLOGY, ILLUMINATION, APPRAISALS, FOUNDATION FAILURES, CODES AND REGULATORY REQUIREMENTS.

DURING THE CUBAN CRISIS IN THE EARLY 1960'S, MR. WUKASCH WAS QUALIFIED AND CERTIFIED BY THE DEPARTMENT OF DEFENSE AS A FALL-OUT SHELTER ANALYST AND HAS SINCE SERVED AS A CONSULTANT ON MANY UNDERGROUND AND NATURAL DISASTER AND POPULATION DEFENSE STRUCTURES. THE ARTICLE, "UNDERGROUND POPULATION DEFENSE STRUCTURES IN CHINA", IS A RESULT OF HIS PARTICIPATION IN A STUDY TOUR SPONSORED BY THE UNDERGROUND SPACE CENTER, UNIVERSITY OF MINNESOTA. MEMBERS OF THIS GROUP WERE AMERICAN UNDERGROUND SPACE PROFESSIONALS SELECTED TO PARTICIPATE IN AN EXCHANGE OF IDEAS AND INFORMATION WITH THEIR CHINESE OCCUPATIONAL COUNTERPARTS. DURING THIS TRIP, MR. WUKASCH'S UNUSUAL IN-DEPTH PERCEPTION ALERTED HIS CONCERN FOR AMERICA'S CIVIL DEFENSE AND FUTURE WELL-BEING IN THIS NUCLEAR AGE. UTILIZING THIS RECENT CHINA EXPERIENCE, HE IS EMPHASIZING AMERICA'S POPULATION AND NATURAL CONSERVATION ISSUES.

MR. WUKASCH'S INVOLVEMENT WITH CIVIC AND PROFESSIONALLY ALLIED CAUSES INCLUDES POSITIONS AS OFFICER AND BOARD MEMBER ON A LARGE VARIETY OF CIVIC, PROFESSIONAL, AND RELIGIOUS ORGANIZATIONS. HE WAS INSTRUMENTAL IN THE FOUNDING OF AND WAS A CHARTER MEMBER OF HERITAGE SOCIETY OF AUSTIN. HE WAS ALSO A CHARTER MEMBER OF THE CITIZEN'S BOARD OF NATURAL RESOURCES AND ENVIRONMENTAL QUALITY, CITY OF AUSTIN, TEXAS. DURING HIS MEMBERSHIP ON THE AUSTIN BICENTENNIAL COMMISSION AND AT HIS SUGGESTION, AUSTIN'S CREEKS AND WATERWAYS DEVELOPMENT WAS ESTABLISHED AS THE CITY'S LONG-RANGE CENTENNIAL GOAL. HE HAS ALSO SERVED ON THE BOARD OF DIRECTORS, GUILD OF RELIGIOUS ARCHITECTS, WASHINGTON, D.C.

MR. WUKASCH'S PUBLICATIONS AND AUTHORED LECTURES INCLUDE CONTRIBUTIONS AT BOTH THE NATIONAL AND LOCAL LEVEL FOR HISTORICAL RESTORATION, THE ENVIRONMENT, AND RELIGIOUS ARCHITECTURE.

THE UNIVERSITY OF TEXAS
The College of Engineering
Austin



Joe Eugene Wukasz

PERSONNEL RECORD

Degree Expected: B.S. in Architectural Engineering, Aug., 1943.

Preferred Employment:

Type: Supervision, Maintenance, Structural Design.
Professional Field: Architectural Engineering.

Personal and Family Data:

Date and Place of Birth: July 12, 1921, Austin, Texas.
Citizen of: United States of America.
Health: Good. Height: 5 ft. 11 in. Weight: 148 pounds.
Physical Handicaps: None. Hobbies: Music, Photography.
Marital Status: Single. Number of Dependents: None.
Religious Background: Protestant. Church Preference: Lutheran.
Foreign Languages Spoken: German. Foreign Languages Read: German.
Father's Ancestry: German-American. Mother's Ancestry: German-American.
Father's Occupation: Merchant.

High School Information:

Austin High School, Austin, Texas.
Quarter of Class: Second. Date of Graduation: June, 1939.
Activities: Orchestra; School Paper and Annual; Radio Guild; Hi-Y; Chairman, Camera Club.

University of Texas Information:

Technical Societies: American Society of Civil Engineers, Association of Student Architects.
Social Fraternities or Clubs: Gamma Delta (Lutheran Student Organization).
Activities: Intramural Athletics; Austin Symphony Orchestra; Capitol Camera Club.
Offices Held: Secretary-Treasurer, Gamma Delta.
Portion of College Expenses Earned: 25 per cent.

Occupational Experience:

Austin High Maroon, Austin, Texas, Photographer, January, 1939, to June, 1940.
Austin High Comet, Austin, Texas, Photographer, September, 1940, to June, 1941.
The University of Texas, Bureau of Economic Geology, Austin, Texas, Draftsman, August, 1942, to date.

References:

Mr. J. W. Markham, Coordinator of Student Publications, Texas Student Publications, Journalism Building, Austin, Texas.
Dr. Robert W. Shipp, Physician, Scarbrough Building, Austin, Texas.
Dr. Virgil Barnes, Geologist, The University of Texas, The Little Campus, Austin, Texas.
Mr. Hendrick J. Buytendorp, Director, Austin Symphony Orchestra, Municipal Building, Austin, Texas.

Employment Information:

College Address: 1101 West 22½ Street, Austin, Texas.
Home Address: 1101 West 22½ Street, Austin, Texas.
Available for Employment: August, 1943. Draft Classification: II-A.

Additional Information:

Applicant does not object to work involving travel.

Additional information may be obtained from the Dean of the College of Engineering,
(Personnel Record Compiled November, 1942)

vision of Isaiah: In the y
z upon a throne, high an
ove him stood the seraphim
e, and with two seraphim
ed to adore him and said:
"Holy, holy, ho
the whole earth
d the foundations of the
lost; for I am a man of un-
clean lips; for my eyes have
seen the King, the Lord of
hosts, the Lord of the seraph-
im. I had taken with tongs
said: "Behold, this has tou-
r sin forgiven." And I heard
id, and who will go for us?"
and, "Go, and say to this p
and hear, I
see and hear, I
Make the heart of
and their ears h
lest they see with t
and hear with t
and understand w
and turn and be
and hear, O
"Hear, O hea-
without inhabita
and houses withou
and the land is u
and the forsaken
And though a tenth
it will be turned
like a desert, and
a desert, when
when it is filled."
The holy seed is its s

SECOND LESSON

and writes: Since you are
ed in building the church,
therefore, he who speaks in a to
For if I pray in a tongue, my
I am I to do? I will pray with
I will sing with the spirit and I
u bless with the spirit, how can
be "Amen" to your thanksgiv-
g? For you may give thanks
et, and thank God that I speak
s, in which I thank him with sp-
rict others, than ten times as
children, do not be children in
ing be mature.

GOSPEL

the people pressed upon Jes-
ing by the voice of Genesis, I
thermen had seen the vision
ne of the boats, which was
the land. And he sat down and
e had ceased speaking, he said

AF-CHURCHES - LUTHERAN C3660 (15)
Prince of Peace

VERTICAL FILE

MAR 10 1958

Austin Churches

Representative Selection: Central Texas Chapter, AIA

Project: Prince of Peace Lutheran
Church

Client: Prince of Peace Lutheran
Church, Austin

Architect: Eugene Wukasch,
TSA-AIA, Austin

Illumination Engineer:
Earl Wukasch, Austin

Mechanical Engineer:
B. Seagal, Jr., Austin

Contractor: A. H. Edburg, Austin

achieved through use of exterior walls
of transparent, sand-etched glass. The
ideal was attempted: that of making
each square foot, as well as every
cubic foot, effective in achieving the
program requirements. Final construc-
tion consisted of 2,830 square feet,
costing \$13.10 per square foot, and
containing 38,900 cubic feet, at a cost
of 95¢ per cubic foot.

Construction Details:

Laminated wood arch frames and
solid wood decking were used in com-
bination with wood stud frames and
flat roof wood joist construction. Other

small serving kitchen. Since the budget
for this program was low, the design
and construction were affected; yet a
desired feeling for height in the sanc-
tuary was achieved by high pointed
arches with low sidewalls. The roofline
of all other areas was held low, with
a flat tar and gravel roof. The narthex
square footage was held to a mini-
mum, its feeling of spaciousness being



Interior View of Austin Winner

On a high hilltop, just off the Ex-
pressway in a newly-developed subur-
ban area of South Austin, the first unit
for Prince of Peace Lutheran Church
commands a panoramic view of the
city. Designed to meet the needs of a
newly reorganized rural-suburban Prot-
estant congregation — its nucleus be-
ing drawn from the old rural Swedish
Lutheran Church of the Eloy commu-
nity approximately six miles to the
southeast of the new site, this project
called for a sensitive blending of the
traditional with its contemporary coun-
terpart — warm simplicity. Its role was
to be a challenging one: to relocate
the established group and to draw new
members from the surrounding subur-
ban area. Though a strongly liturgical
church was requested by the client, in
keeping with the heritage of its people,
a second element of warmth and
friendliness in the group paved the
way for the acceptance of a simpler,
contemporary approach.

Physical Requirements:

Physical requirements called for a
sanctuary seating 150, two classrooms,
a minister's study, rest rooms, and a

An interior view of the Prince of Peace Lutheran Church in Austin, selected
by members of the Central Texas Chapter, AIA as representative of recent work
in the Chapter area. Picture illustrates use of high pointed arches with low side-
walls in sanctuary, and transparent, sand-etched glass.

Architect for the church was Earl Wukasch, TSA-AIA of Austin. An exterior
view of this project is shown on the cover of this month's issue of the TEXAS
ARCHITECT.

The accompanying account of the design problem involved and his solution
is by Mr. Wukasch, the architect.

Archival Documents: Bywaters Special Collections, SMU





Menu

CUL Digital Collections

[Browse Collections](#) / [Octavio Medellin](#)



Octavio Medellin Art Work and Papers

[Bywaters Special Collections, Hamon Arts Library](#)

About the Collection

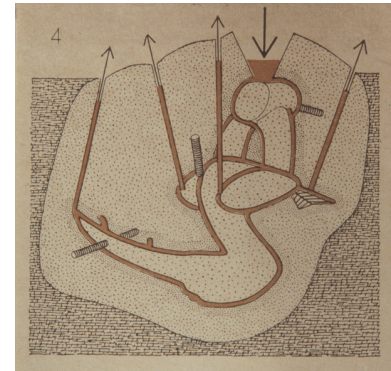
Overview

The [Octavio Medellin Art Work and Papers](#) digital collection is part of the [Octavio Medellin Art Work and Papers](#) physical collection, held by SMU's [Bywaters Special Collections](#) at the [Hamon Arts Library](#).

The digital collection mainly comprises [Series 6: Negatives/Slides](#), which consists of approximately 4,500 35-mm slides taken by Octavio Medellin (1907-1999), ca. 1950s-1980s. The images are separated into categories documenting Medellin's art career. Included are slides of Medellin's art work in progress and the processes he used in creating his sculpture primarily in stone, copper, and brass. Additional slides contain images of Medellin's art installations in the Dallas area, including his mosaic work at Saint Bernard of Clairvaux Catholic Church, stain glass windows for the Trinity Lutheran Church, and glass ceiling lights in the Mercantile Bank Building. Other images are of his students and their work at the Medellin Art School, Medellin's molten glass experiments, and his travels to Mexico where he studied both modern and historical architecture and relief carvings at ancient sites including Chichén Itzá, Palenque, and Tula.

Several related items are also available in the digital collection, including [Maya-Toltec Temples and Carvings, 1938](#), an album that contains 181 photographs of Medellin's travels in 1938 in Mexico, his family, the ruins at Chichén Itzá, people associated with the ancient Mayan sites, and his art and travel friends David and Kayla Slivka, and Medellin's portfolio of 11 block prints titled [Xtol: Dance of the Ancient Mayan People; Murals from the Temple of the Tigers at Chichen Itza, Yucatan, Mexico](#), which was influenced by his 1938 trip and published by the Dallas Museum of Fine Arts in 1947.

Bywaters' digital collections are part of [CUL Digital Collections](#), which contain thousands of digitized photographs, manuscripts, imprints, and works of art held by SMU's [Central University Libraries](#) special collections.



The Life and Work of Octavio Medellin

Octavio Medellin was born in San Luis Potosi, Mexico, in 1907 at a time when his country stood on the brink of a violent revolution. His family, of Otomi Indian heritage, moved to San Antonio, Texas in 1920 where the young Medellin began his art studies at the San Antonio Art Institute with José Arpa and Xavier Gonzales, Spanish artists who had relocated to San Antonio and established flourishing art careers. In 1928 Medellin left San Antonio and moved to Chicago where he studied at the Chicago Art Institute. A year later he returned to Mexico to begin a three-year study of his native country's art, customs, and history – a period that proved to be a major influence in the young artist's artistic evolution. He traveled throughout the Gulf Coast, including the Yucatan, and studied the local crafts produced in small villages and the ancient ruins and sculpture of the Mayan and Toltec Indians. [Mexico's unique artistic culture profoundly influenced Medellin's art and that of the many students he taught over the next four decades.](#)

In 1931, Medellin moved back to San Antonio and taught sculpture at the Witte Museum and a few years later, with several other local artists, opened La Villita Art Gallery. There he met Lucy Maverick, herself a young artist whose family was influential in the historic preservation of San Antonio during the late 19th/early 20th century. In 1938, interested in encouraging Medellin's art development, Maverick sponsored the artist's journey to Mexico for a six-month study of the ruins at Chichén Itzá and Uxmal. This trip is documented in the [Maya-Toltec Temples and Carvings, 1938](#) photograph album. Medellin's sketches of the sites were later worked into the portfolio of 11 block prints, [Xtol: Dance of the Ancient Mayan People; Murals from the Temple of the Tigers at Chichen Itza, Yucatan, Mexico](#), published by the Dallas Museum of Fine Arts in 1947. Two of the original sketches are located in the Octavio Medellin Collection

at SMU.

Artist's Reflections

"I believe that sincere art must be elemental and close to the earth – a symbol of the people. The trend of my art is toward the common people and everyday life, the kind of people and environment I myself come from. It is entirely away from politics and sophisticated ideas."

Octavio Medellin, *Americans 1942, 18 Artists from 9 States*, Museum of Modern Art, New York, 1942, p. 102

Medellin continued to teach while finding time to do his own work. He taught at North Texas State Teachers College [now the University of North Texas], Southern Methodist University, and the Dallas Museum of Fine Arts School. Throughout his career, Medellin explored other media including ceramics, mosaics, glass, lost-wax process in bronze casting – techniques he also taught to his students. In 1966 he opened the Medellin School of Sculpture in Dallas and continued to teach until semi-retirement in 1979 when he and his wife, Consuelo, moved to Bandera, Texas. Medellin's work has been represented in exhibitions and museums through the years including the Dallas Museum of [Fine] Arts, the Witte Museum in San Antonio, and the Museum of Modern Art in New York. In 1996, the Dallas Visual Arts Center, now the Dallas Contemporary, honored Medellin, along with Dallas artist Abelardo L. Martinez and art collector Raymond Nasher, with the prestigious Legends Award.



Bywaters Special Collections, located in the Jake and Nancy Hamon Arts Library, the Octavio Medellin Collection consists of catalogues, clippings files, correspondence, fused glass experiments, photographs, slides, and works of art of paper that document his art career and his prominent role in the development of Texas art.

Holdings and Highlights

Much of digital collection comprises [Series 6, Sub-](#)



[series 6: Flat Slide Boxes: 1950s - circa 1980s](#) and is designed to mirror the physical collection. It is divided into Flat Slide Boxes, which contain multiple groups: [Flat Slide Box 01](#), [Flat Slide Box 02](#), [Flat Slide Box 04](#), [Flat Slide Box 06](#), [Flat Slide Box 07](#), [Flat Slide Box 08a-d](#), [Flat Slide Box 09](#), [Flat Slide Box 11](#).

Below are links to images relating to specific pieces of art work, buildings, other art collections, people and events, and personal slides.

[Ceramics, Mosaics, and Works in Stone](#)

[Works in Glass](#)

[Works in Metal](#)

[Works in Wood](#)

[Octavio Medellin Portraits](#)

[Medellin Family and Friends](#)

[Travels to Mexico](#)

[Travels to Guatemala](#)

[Works by Apprentices and Students](#)

[Works by Other Artists](#)



Related Collections



[Octavio Medellin Art Work and Papers](#) is one of a growing number of unique digital collections related to Texas art and history that are available through SMU's [CUL Digital Collections](#).

CUL Digital Collections contain thousands of digitized photographs, manuscripts, imprints, and works of art held by SMU's [Central University Libraries](#) special collections.

Related SMU collections include

- [Texas Artists: Paintings, Sculpture, and Works on Paper](#)
- [Otis Dozier Sketchbooks](#)
- [Lawrence T. Jones III Texas Photographs](#)
- [Rowe-Barr Collection of Texas Currency](#)
- [Texas: Photographs, Manuscripts, and Imprints.](#)

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Wukasch Family History and Buildings in Austin, Texas
Researched and prepared by the City of Austin Historic Preservation Office
April, 2012

The Wukasch family members who eventually settled in Austin had their beginnings in Prussia in eastern Germany. Wends were a Slavic group with a distinct language and generally adhered to a conservative branch of Lutheranism. Seeking better economic opportunities and a freedom from increasing German oppression, many Wends began to emigrate from their homeland to Texas in the late 1840s and early 1850s, establishing the communities of New Ulm and Industry. A much larger wave of emigration occurred in 1854, when several hundred Wendish families arrived in Galveston and made their way to New Ulm and Industry. Leaders of this group purchased land in Lee County, and established the community of Serbin. The Wends farmed, established churches and schools, and generally maintained an insular existence, speaking their native Wendish tongue and prohibiting intermarriage with outside groups.

Among the Wends who emigrated to Texas was Matthaus Wukasch and his wife, Anna. Born in 1798, Matthaus and Anna Wukasch were part of the great Wendish migration of 1854, and purchased land near Serbin. Matthaus Wukasch was both a sawmill operator and a farmer. He and Anna had 5 children: 4 sons and a daughter. All but the youngest of the children had been born in Germany.

The children of Matthaus and Anna Wukasch grew up around Serbin, and became farmers. Two of Matthaus and Anna's children form the nucleus of the Wukasch family in Austin: George and August, the second son and the youngest son. George Wukasch was born in 1847 in Germany and migrated with his parents to Texas in 1854. August Wukasch was born in 1857 in Texas. George's first wife, Marie Knippa, died shortly after the birth of their first child, Charles. George then remarried, and had 8 more children with his second wife, Marie Pilack. August's first wife Selma Kilian, died before having children. He and his second wife, Emma Fehr, had 3 children, two daughters, and a son, Henry. The two Wukasch family members who moved to Austin at the turn of the 20th century were Charles Wukasch, the oldest son of George Wukasch; and Henry Wukasch, the son of August Wukasch.

Tough agricultural times in the late 1890s led many people from the farms of rural Texas to seek better economic opportunities in the nearby towns and cities. Charles Wukasch left the family farm in 1898 and moved to Austin, enlisting in the U.S. Army for service in the Spanish-American War. Charles' father, George, died in 1900, but when Charles returned from military service, he did not go back to the farm, but stayed in Austin. Henry Wukasch, Charles' cousin, was already living in Austin when Charles came back from the war. Henry is listed in the city directory of 1900-01 as a clerk for Eugene K. Black, who ran a store specializing in gentlemen's furnishings, millinery, and served as a tailor's agent. Black's store was at 317 E. 6th Street, and Henry boarded in a house at 705 Neches Street.

Charles Wukasch is listed for the first time in the 1903-04 Austin city directory as the owner of a confectionery and ice cream parlor at 2400 Guadalupe Street, property he purchased in 1902. Henry Wukasch continued to work for Eugene K. Black, now at 321 E. 6th Street. Black's listing in the city directory now stated that the store carried dry goods, clothing, furnishings, millinery, shoes, and hats, as well as continuing to serve as a tailor's agent.

By 1905, Charles G. Wukasch had moved his residence and confectionery to 2218 Guadalupe Street. His business now included serving lunches. Henry Wukasch had opened his own

business with Thomas J. Christal, called Christal & Wukasch. They had a general merchandise store at 102 Congress Avenue.

More of the Wukasch family began moving to Austin after Charles and Henry were established in business here. The 1906-07 city directory shows Charles G. Wukasch with his confectionery and lunch business at 2218 Guadalupe Street; as well as his residence. Charles' half-sister, Martha, was living with Charles on Guadalupe Street, but had no occupation listed in the directory. Henry Wukasch continued his business with Thomas J. Christal at 102 Congress Avenue. Their directory listing now included general merchandise, dry goods, groceries, and "fresh country produce."

By 1910, Henry had moved out of the rooming house he had been living in to a house at 801 E. 1st Street (now Cesar Chavez). Martha Wukasch had also moved to 308 W. 18th Street. Another of Charles' half-sisters, Louise, had also moved to Austin by that time – she was a cook at the Chi Omega Sorority house.

Within the next year, George's widow, Mary, and more of her children moved off the Lee County farm and into Austin. Charles's half-brother August is listed in the 1910-11 city directory as a driver for George Siglhofer, who operated a bakery at 1006 Congress Avenue (known as the Lundberg Bakery today). Charles' half-sister Frieda, worked as a clerk for him at his confectionery. His half-brother Gerhard worked as a bartender at Scholz Garten, and youngest half-brother Joe, worked as a driver for William A. Achilles, another German immigrant, who ran a produce and feed business at 308 W. 16th Street. Louise Wukasch was a servant to Jennie Hilsman, who lived at 402 W. 24th Street. Martha continued to work as a clerk for Charles. Charles, August, and Martha lived at 2218 Guadalupe Street, at Charles' confectionery and lunch business. Joe and his mother, Mary, lived at 302 E. 17th Street. Henry Wukasch continued to live at 801 E. 1st Street and was in business with Thomas J. Christal at 102 Congress Avenue.

By 1913, August Wukasch was working as a driver for Julius F. Raatz, Jr., who owned a meat market at 301 E. 16th Street. Gerhard Wukasch was operating Scholz Garten, and Henry now was the single operator of the store at 102 Congress Avenue, selling groceries, dry goods, notions, shoes, clothing, hardware, and produce. Mary and her sons Joe, August, and Gerhard, lived at 405 E. 17th Street, just north of Scholz Garten. Henry Wukasch lived at 801 E. 1st Street, and Charles Wukasch had his ice cream parlor, confectionery, and restaurant at 2218 Guadalupe Street, where he lived. His listing in the 1912-13 city directory, also includes groceries at his businesses.

The 1914 city directory shows that Joe Wukasch, Charles' younger half-brother, who had worked as a driver for William A. Achilles, was now operating a grocery store at 2220 Guadalupe Street, next to Charles' confectionery, ice cream parlor, and restaurant. The 1912-13 directory shows that Charles had started to go into the grocery business about a year before Joe is listed as the operator of the next-door grocery store. August Wukasch, who had worked for Julius Raatz' meat market the year before, now worked for William A. Achilles as a clerk. Otto, Charles' youngest half-brother, was now listed in the directory as a clerk for Joe Wukasch, and lived with Mary, August, Gerhard, and Joe at 405 E. 17th Street. Louise and Martha Wukasch both worked as domestics at 2206 San Antonio Street.

The end of the First World War saw the opening of the Wukasch Brothers' Café at Charles' old location at 2218 Guadalupe Street. The café was operated by August and Otto Wukasch, and was listed as an ice cream parlor, confectionery, and restaurant. Joe Wukasch sold groceries,

confections, cigars, and tobaccos at his store next door to the café at 2220 Guadalupe Street.. Louise and Martha Wukasch both worked as Wukasch Bros. Café, and Henry maintained his general merchandise store at 102 Congress Avenue. Charles had married his wife Emma, and lived at 2218 Guadalupe Street, but had no occupation listed in the 1918 directory. August and Otto also lived at 2218 Guadalupe Street. Mary, Joe, Louise, and Martha lived at the house by Scholz Garten at 405 E, 17th Street, and Henry, who had married Matilda, lived at 2600 Lampasas (now Speedway).

The 1920s saw major changes for the family. Charles and his wife, Emma, moved to 611 W. 23rd Street by 1920, but had no occupation listed in the directory. August and Otto lived at 2218 Guadalupe Street, at their café. Joe Wukasch had his grocery next door at 2220 Guadalupe Street. Gerhard now worked as a clerk for Joe, had married Annie, and lived at 302 E. 17th Street. Henry and Matilda lived at 2600 Speedway. However, within the next year, following a devastating fire on Guadalupe Street, Joe, August, and Otto moved their businesses to the corner of 20th and Guadalupe – Joe's grocery store was at 2000 Guadalupe Street and the Wukasch Bros. Café was at 2002 Guadalupe Street. Henry also appears to have moved his general merchandise business from 102 Congress Avenue to 104-06 W. 1st Street. The family members also moved around residentially – August had married Esther and lived at 109 W. 39th Street. Gerhard and Annie lived at 1003 W. 38th Street, Joe had married Alma and lived at 4212 Duval Street, Otto had married Alma and lived at 3814 Avenue E (Speedway), and Mary, Louise, and Martha all lived at 3904 Avenue C. Charles is listed as the owner of the confectionery in the 1922 city directory, while Gerhard is listed as a clerk for his brother Joe at the grocery store.

Charles and Emma Wukasch opened Charlie's Confectionery at 2220 Guadalupe Street in the mid-1920s, which featured candy, cigars and cigarettes, and a soda fountain. Charles also operated Charlie's Lunch Room at 407 W. 23rd Street in 1924. The Wukasch grocery and café were still located at the corner of 20th and Guadalupe Streets, and Louise and Martha both worked for their brothers August and Otto at the café. However, by 1927, Louise and Martha had moved with their mother, Mary, to 1903 Wichita Street, and were the cooks at the Wukasch Bros. Café. Henry's son Rudolph was listed as a salesman at his father's general merchandise store.

The 1930-31 city directory shows the Wukasch Bros. Café as a confectionery with a soda fountain and lunches at 2002 Guadalupe Street. Joe and Alma Wukasch maintained their grocery store next door, and had built a brick house at 1001 W. 22½ Street (now 1101 W. 22½ Street). Charles Wukasch had no occupation listed in the directory, as he had handed off Charlie's Confectionery (2270 Guadalupe Street) to his son, Walter, who had just graduated from the University of Texas. Charles, Emma, and their son Walter lived at 611 W. 23rd Street. August and Esther lived at 109 W. 39th Street; Otto and Alma lived at 3814 Speedway; and Gerhard, Louise, and Martha lived at 1903 Wichita Street. All of the family members except for Henry's son, Rudolph (a cotton buyer), worked in the family businesses.

In 1935, August and Otto remodeled their building at 20th and Guadalupe Street with an Art Deco façade. Charles Wukasch had passed his family's business to his son, Walter, who had married Billye and now lived at 503 (now 603) W. 30th Street, a property owned by his parents, Charles and Emma Wukasch. The 1937 city directory shows Charles and Emma Wukasch as the proprietors of Charlie's Confectionery, the business they had given their son Walter earlier in the decade. Walter Wukasch operated Charlie's Liquor Store with his brother, Martin – the first location was at 403 W. 19th Street. By the early 1940s, Walter and Billye were running Charlie's Liquor Store, now with two locations: 403 W. 19th Street, and 1326 Rosewood Avenue. August

and Otto Wukasch continued to operate the Wukasch Bros. Café at 2002 Guadalupe, next to their brother Joe's grocery store at 2000 Guadalupe Street. Henry Wukasch continued to operate his general merchandise store at 104-06 W. 1st Street.

Louise and Martha Wukasch began operating the Wukasch Sisters' Bake Shop at their home at 1903 Wichita Street in the mid-1940s. Their business continued through the mid-1960s. August and Otto Wukasch operated the Wukasch Bros. Café, where "home cooking" became a specialty from the mid-1940s through the mid-1950s. Henry Wukasch maintained his general merchandise store at 1st and Congress through the late 1940s. Walter Wukasch switched his operations from Charlie's Confectionery in the early 1940s to Charlie's Liquor Store; by the late 1950s, they had 4 locations, including 403 W. 19th Street, 1326 Rosewood Avenue, 105 E. 7th Street, and 3202 South Congress Avenue. In addition, Walter and Billye operated the Regal Liquor Store at 312 W. 6th Street, and the Crow's Nest Restaurant, at 1010 W. 24th Street in the late 1950s through the late 1960s. By 1969, all of the Wukasch family enterprises had faded from the pages of the city directory. August was retired; Otto's widow Alma was also retired. Martin Wukasch, the youngest son of Charles Wukasch, and Walter Wukasch's younger brother, became a radiation specialist at State Department of Health. J. Eugene Wukasch, the oldest son of Joe Wukasch, became an architect and engineer, as did his cousin, Arthur Fehr.

The two branches of the Wukasch family who migrated from rural Lee County to Austin beginning at the turn of the 20th century had significance in the development of the commercial development on Guadalupe Street adjacent to the University of Texas. Charles Wukasch operated Charlie's Confectionery, which served as a confectionery, ice cream parlor, and lunch room; he eventually passed the business along to his son, Walter Wukasch, who then transformed the family business to Charlie's Liquor Store – the main locations were at 405 E. 19th Street and 1326 Rosewood Avenue. Joe Wukasch had a grocery store at the corner of 20th and Guadalupe Street from the early 1920s through the mid-1950s, right next door to his brothers' café, Wukasch Bros, which operated from the mid-1910s through the mid-1950s under August and Otto Wukasch. Henry Wukasch, a cousin of the restaurant-focused Wukasch brothers, had a successful general store at 1st and Congress for many years. Other Wukasch family members were instrumental in the running of the family businesses – sisters Louise and Martha worked for the Wukasch Bros. Café and eventually opened their own bakery. Brother Gerhard Wukasch worked at the café for many years, then became a bartender on his own. The business enterprises of this family reflect the close family relationships that were bred on the farm in Wendish Serbin, Texas, and followed the family members through their journey off the farm and into business in Austin.

The principal sites associated with the Wukasch family in Austin represent their residences, as their places of business have all been either replaced or modified completely away from their historic appearance.

Properties associated with the Wukasch family in Austin are:

RESIDENTIAL:

1. 915 W. 23rd Street. The home of Charles and Emma Wukasch, the proprietors of Charlie's Confectionery, one of the first Wukasch family businesses, was originally at 611 W. 23rd Street, but has been moved to its current site, where it is a tri-plex. The house appears to retain a high degree of architectural integrity.



915 WE. 23rd Street
Formerly sited at 611 W. 23rd Street

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2. 719 Carolyn Avenue. The home of Walter Wukasch from around 1940 through the late 1960s. Walter Wukasch was the son of Charles and Emma Wukasch, and took over Charlie's Confectionery from his parents, and transformed the business to Charlie's Liquor Store.



719 Carolyn Avenue

3. 1101 W. 22½ Street. Joe Wukasz, who operated the grocery store next to his brothers' café at 20th and Guadalupe, is still intact, although the address has changed from the 1001 W. 22 ½ Street shown in city directories to 1101 W. 22 ½ Street today.



1101 W. 22½ Street

4. 603 W. 30th Street. A house owned by Charles and Emma Wukasz, and lived in by their son, Walter Wukasz, after his marriage, for approximately 8 years. The Wukasz family then rented the house out and eventually sold it. Walter Wukasz moved to the house at 719 Carolyn Avenue, where he and his wife lived for the next 25+ years.



603 W. 30th Street

COMMERCIAL:

1. 1326 Rosewood Avenue. The site of Charlie's Liquor Store – Walter Wukasz maintained this location even after closing the original W. 19th Street location of the liquor store.



1326 Rosewood Avenue

2. The buildings at 2000 and 2002 Guadalupe Street (Joe Wukasch's grocery store and the Wukasch Bros. Café) remain, but with heavily-modified storefronts.



2000 Guadalupe Street – the site of Joe Wukasch's grocery store



2002 Guadalupe Street – Wukasch Bros. Café

Later homes of the family members in retirement still exist, but many have been demolished. The homes of Louise and Martha Wukasch at 1903 Wichita Street, Otto Wukasch (one of the proprietors of Wukasch Bros. Café), at 3814 Speedway, August Wukasch, the other proprietor of Wukasch Bros. Café, at 109 W. 39th Street, and Henry Wukasch, who had the general store at 1st and Congress, and who lived at 26th and Speedway, have all been demolished. Henry Wukasch's general store has been demolished, as has the Wukasch Sisters' Bake Shop. Tyler's in the 2200 block of Guadalupe Street, is a new façade, but has a tablet in the parapet of the building, reading "Wukasch" – this was the site of Charlie's Confectionery when it was located at 2270 Guadalupe Street in the 1930s.