

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

1. Name of Property

Historic Name: Travis Heights-Fairview Park Historic District
Other name/site number: Swisher's Addition; Fairview Park; Travis Heights
Name of related multiple property listing: NA

2. Location

Street & number: Roughly bounded by Edgecliff Terrace, rear property line of S. Congress Avenue, E. Live Oak Street, and Kenwood Avenue
City or town: Austin State: Texas County: Travis
Not for publication: [] Vicinity: []

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this (X nomination [] request for determination of eligibility) meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property (X meets [] does not meet) the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:
[] national [] statewide [X] local

Applicable National Register Criteria: [X] A [] B [X] C [] D

Signature of certifying official / Title: Mark Wolfe, State Historic Preservation Officer
Date: 5/24/21
Texas Historical Commission
State or Federal agency / bureau or Tribal Government

In my opinion, the property [X] meets [] does not meet the National Register criteria.
Signature of commenting or other official
Date
State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:
[] entered in the National Register
[] determined eligible for the National Register
[] determined not eligible for the National Register
[] removed from the National Register
[] other, explain: _____

Signature of the Keeper

Date of Action

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

5. Classification

Ownership of Property: Private; Public - Local

Category of Property: District

Number of Resources within Property

Contributing	Noncontributing	
902	475	buildings
1	0	sites
8	1	structures
0	0	objects
911	476	total

Number of contributing resources previously listed in the National Register: 4

6. Function or Use

Historic Functions: DOMESTIC: Single Dwelling, Multiple Dwelling, Secondary Structure; RELIGION: Religious Facility, Church-Related Residence; EDUCATION: School; RECREATION AND CULTURE: Sports Facility; LANDSCAPE: Park, Street Furniture / Object; TRANSPORTATION: Road-Related, Pedestrian-Related; OTHER: Moonlight Tower, Bathhouse

Current Functions: DOMESTIC: Single Dwelling, Multiple Dwelling, Secondary Structure; COMMERCE/TRADE: Business, Specialty Store; RELIGION: Religious Facility, Church-Related Residence; EDUCATION: School; RECREATION AND CULTURE: Sports Facility; LANDSCAPE: Park, Street Furniture / Object; TRANSPORTATION: Road-Related, Pedestrian-Related; OTHER: Moonlight Tower, Bathhouse, Pumphouse

7. Description

Architectural Classification: LATE VICTORIAN: Queen Anne, Folk Victorian; LATE 19TH AND 20TH CENTURY REVIVALS: Neoclassical, Colonial Revival, Tudor Revival, Mission/Spanish Colonial Revival, Italian Renaissance, Pueblo, Moorish Revival; LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS: Bungalow/Craftsman, Prairie School; Rustic, WPA Rustic; MODERN MOVEMENT: Minimal Traditional, International Style, Modern; MID-CENTURY MODERN RESIDENTIAL: Ranch House; POST MODERN: Neo-Traditional; OTHER: National Folk, Contemporary, Mansard, Shed, 21st Century Modern, Styled Ranch, French Eclectic, No Style; MIXED

Principal Exterior Materials: Wood, Brick, Stone, Stucco, Metal, Glass, Asbestos

Narrative Description (see continuation sheets 11-154)

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

8. Statement of Significance

Applicable National Register Criteria: A, C

Criteria Considerations: NA

Areas of Significance: Community Planning and Development (*local*), Architecture (*local*)

Period of Significance: 1877-1971

Significant Dates: 1877, 1886, 1913

Significant Person (only if criterion b is marked): NA

Cultural Affiliation (only if criterion d is marked): NA

Architect/Builder: Preston, Jr., Samuel J. (Architect), Walsh, Dennis (Architect), Thomas, Roy L. (Architect), Kuehne, Hugo Franz (Architect), Davidson and English (Architects), Kreisle, Edwin C. (Architect), Page, Charles H. (Architect), Page Brothers (Architects), Nixon, A. M. C. (Architect), Endress and Walsh (Architects), Giesecke, Bertram Ernst (Architect), Walling, George Louis (Architect), Ketchum, W. E. (Architect); Gubbels, Jacobus "Jac" (Landscape Architect); Greathouse, John (Builder), Wheeler, Carl O. (Builder), Brydson Lumber Co. (Builder), Calcasieu Lumber Co. (Builder)

Narrative Statement of Significance (see continuation sheets 155-188)

9. Major Bibliographic References

Bibliography (see continuation sheets 189-194)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested. Part 1 approved on (date)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

- State historic preservation office (*Texas Historical Commission, Austin*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository:

Historic Resources Survey Number (if assigned): NA

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10. Geographical Data

Acreage of Property: 353 acres

Coordinates: (see continuation sheets 195)

Latitude/Longitude Coordinates

Datum if other than WGS84: NA

1. Latitude: Longitude:

Verbal Boundary Description: (see continuation sheets 195-196)

Boundary Justification: (see continuation sheets 197)

11. Form Prepared By

Name/title: Terri Myers, historian; Kristen Brown, architectural historian

Organization: Preservation Central, Inc.

Street & number: 823 Harris Avenue

City or Town: Austin State: Texas Zip Code: 78705

Email: terrimyrs@preservationcentral.com

Telephone: (512) 478-0898

Date: July 1, 2020

Additional Documentation

Maps (see continuation sheets 198-219)

Additional items (see continuation sheets 220-240)

Photographs (see continuation sheets 5-10, 241-295)

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photograph Log

Name of Property: Travis Heights-Fairview Park Historic District

City or Vicinity: Austin

County: Travis

State: Texas

Photographers: Terri Myers, Melanie Martinez, Maria Priebe, and Greg Smith as noted

Date: December 2019, January 2020, March 2020, February 2021 (various dates as noted)

Photo 1: 400-404 Academy Drive (Mather-Kirkland House)

Queen Anne: Patterned Masonry

South elevation, camera facing northeast

Photographer: Melanie Martinez, January 9, 2020

Photo 2: 1419 Newning Avenue (Dumble-Boatright House),

Queen Anne: Free Classic

West elevation, camera facing east

Photographer: Terri Myers, January 24, 2020

Photo 3: 205 E. Milton Street (Weyerman House)

Queen Anne: Free Classic

North elevation, camera facing south

Photographer: Terri Myers, January 24, 2020

Photo 4: 1604 Brackenridge Street

Folk Victorian: Gable Front and Wing

Oblique: East and south elevations, camera facing northwest

Photographer: Terri Myers, January 24, 2020

Photo 5: 1208 Newning Avenue (Wilkins-Heath House)

Folk Victorian: Gable Front and Wing

North elevation, camera facing south/southwest

Photographer: Terri Myers, January 24, 2020

Photo 6: 1508 Newning Avenue (Lewis-Thomas House)

Folk Victorian: Gable Front and Wing

East elevation, camera facing west

Photographer: Terri Myers, March 10, 2020

Photo 7: 1304 Newning Avenue (Gullett House)

Neoclassical: Full-Height Entry Porch

Oblique: East and north elevations, camera facing southwest

Photographer: Terri Myers, January 30, 2020

Photo 8: 1708 Nickerson Street

Neoclassical: One Story

East elevation, camera facing west

Photographer: Terri Myers, March 10, 2020

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 9: 1007 Milam Place (Travis Heights House)

Craftsman: Front-Gabled Roof

North elevation, camera facing south/southeast

Photographer: Terri Myers, March 10, 2020

Photo 10: 1200 Travis Heights Boulevard (Murchison-Douglas House)

Craftsman: Cross-Gabled Roof

East elevation, camera facing northwest

Photographer: Melanie Martinez, January 9, 2020

Photo 11: 1201 Travis Heights Boulevard (Stacy House)

Craftsman: Front-Gabled Roof

Oblique: West and north elevations, camera facing southeast

Photographer: Melanie Martinez, January 9, 2020

Photo 12: 1408 Alameda Drive

Craftsman: Cross-Gabled Roof

Oblique: East and north elevations, camera facing southwest

Photographer: Melanie Martinez, January 9, 2020

Photo 13: 1509 Alta Vista Avenue

Craftsman: Side-Gabled Roof

Oblique: East and south elevations, camera facing northeast

Photographer: Melanie Martinez, January 9, 2020

Photo 14: 2002 East Side Drive

Tudor Revival: Single Dominant Mid-Façade Gable

East elevation, camera facing west

Photographer: Terri Myers, March 10, 2020

Photo 15: 1703 Kenwood Avenue

Tudor Revival: Front-Facing Gable with Wing

Oblique: East and south elevations, camera facing northeast

Photographer: Melanie Martinez, January 9, 2020

Photo 16: 1601 Alta Vista Avenue

Tudor Revival: Front-Facing Gable with Wing

West elevation, camera facing east

Photographer: Terri Myers, March 10, 2020

Photo 17: 1311 Newning Avenue

Tudor Revival: Front-Facing Gable with Wing

West (northwest) elevation, camera facing southeast

Photographer: Terri Myers, March 10, 2020

Photo 18: 2101 Travis Heights Boulevard

Tudor Revival: Front-Facing Gable with Wing

Oblique: West and north elevations, camera facing southeast

Photographer: Terri Myers, January 24, 2020

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Photo 19: 903 Mariposa Drive
Colonial Revival: Side-Gabled Roof
Oblique: North and west elevations, camera facing southeast
Photographer: Melanie Martinez, January 6, 2020

Photo 20: 1308 Alta Vista Avenue (Alden and Mabel Davis House)
Colonial Revival: Side-Gabled Roof
East elevation, camera facing west
Photographer: Terri Myers, March 10, 2020

Photo 21: 1801 Alameda Drive
Colonial Revival: Side-Gabled Roof (Cape Cod)
Oblique: West and north elevations, camera facing southeast
Photographer: Melanie Martinez, January 9, 2020

Photo 22: 1505 Alta Vista Avenue
Colonial Revival: Side-Gabled Roof
West elevation, camera facing east
Photographer: Terri Myers, March 10, 2020

Photo 23: 1300 Travis Heights Boulevard
Spanish Revival
East elevation, camera facing west/southwest
Photographer: Terri Myers, March 10, 2020

Photo 24: 517 E. Annie Street
Minimal Traditional: Side-Gabled Roof
Oblique: North and east elevations, camera facing southwest
Photographer: Terri Myers, March 10, 2020

Photo 25: 502 Academy Drive
Minimal Traditional: Gable-and-Wing Roof
South elevation, camera facing north
Photographer: Terri Myers, March 10, 2020

Photo 26: 1600 Travis Heights Boulevard
Minimal Traditional: Gable-and-Wing Roof
Oblique: East and north elevations, camera facing southwest
Photographer: Melanie Martinez, January 9, 2020

Photo 27: 1206-1208 Travis Heights Boulevard
Ranch: Hipped Roof
East Elevation, camera facing southwest
Photographer: Terri Myers, March 10, 2020

Photo 28: 2017 Travis Heights Boulevard
Ranch: Side-Gabled Roof
Oblique: West and south elevations, camera facing northeast
Photographer: Melanie Martinez, January 8, 2020

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Photo 29: 1819 Kenwood Avenue
Contemporary: Front-Gabled Roof
Oblique: West and north elevations, camera facing southeast
Photographer: Melanie Martinez, January 9, 2020

Photo 30: 804 Rutherford Place
Mixed: Mission and Tudor Revivals, and Swiss
Oblique: South and east elevations, camera facing northwest
Photographer: Melanie Martinez, January 6, 2020

Photo 31: 1508 Travis Heights Boulevard
Multi-Family: Tudor Revival Triplex
Oblique: East and south elevations, camera facing northwest
Photographer: Melanie Martinez, January 6, 2020

Photo 32: 1503 A-B, 1505 A-B, 1507 A-B Drake Avenue
Court Housing: Tudor Revival and Craftsman Styles
View: camera facing southeast
Photographer: Melanie Martinez, January 10, 2020

Photo 33: 516 Leland Street, B
Domestic: Garage Apartment (No Style)
Oblique: South and west elevations, camera facing northeast
Photographer: Melanie Martinez, January 8, 2020

Photo 34: 2010 Alameda Drive A (Travis Heights School)
Educational: Modern
East elevation (main wing), camera facing northwest
Photographer: Terri Myers, January 26, 2020

Photo 35: 205 E. Monroe Street, A (Fred Allen Memorial Church)
Religious: Neoclassical Style
Oblique: North and west elevations, camera facing southeast
Photographer: Terri Myers, March 10, 2020

Photo 36: 205 E. Monroe Street, A-B (Fred Allen Memorial Church and Parsonage)
Religious: Church Complex (Tudor Revival parsonage, Neoclassical church)
Tudor Revival: Single Dominant Mid-Façade Gable (parsonage)
Oblique: East and south elevations, camera facing southwest
Photographer: Terri Myers, March 10, 2020

Photo 37: 700 E. Live Oak Street, A (Big Stacy Park)
Recreation: Swimming Pool (Big Stacy Pool: WPA Rustic)
View: Southwest corner, camera facing northeast
Photographer: Maria Priebe, December 31, 2019

Photo 38: 1901 East Side Drive, A (Blunn Creek/Stacy Park Greenbelt)
Recreation/Landscape: City Park and Greenbelt
View: camera facing north
Photographer: Maria Priebe, December 31, 2019

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 39: 1500 Alameda Drive, A (Little Stacy Park)
Recreation: Spanish Revival Park Shelter
Oblique: North and east elevations, camera facing southwest
Photographer: Terri Myers, March 10, 2020

Photo 40: 1901 East Side Drive, B (Blunn Creek/Stacy Park Greenbelt)
Infrastructure: Rustic Vehicle Bridge (location ~600 block E. Monroe Street)
South elevation, camera facing northeast
Photographer: Terri Myers, March 10, 2020

Photo 41: 315 E. Live Oak Street
Noncontributing Building: Due to Alterations (Incompatible)
No Style
Oblique: North and west elevations, camera facing southeast
Photographer: Melanie Martinez, January 8, 2020

Photo 42: 1608 Travis Heights Boulevard
Noncontributing Building: Due to Alterations (Compatible)
Tudor Revival: Multiple Façade Gables
East elevation, camera facing west
Photographer: Terri Myers, January 4, 2020

Photo 43: 1701 Travis Heights Boulevard
Noncontributing Building: Due to Alterations (Incompatible)
No Style
Oblique: West and south elevations, camera facing east/northeast
Photographer: Terri Myers, January 4, 2020

Photo 44: 1404 Alta Vista Avenue
Noncontributing Building: Due to Age
New Traditional: Craftsman
East elevation, camera facing west/southwest
Photographer: Terri Myers, January 24, 2020

Photo 45: 2104 East Side Drive
Noncontributing Building: Due to Age
21st Century Modern: Decoupage
Oblique: East and north elevations, camera facing southwest
Photographer: Melanie Martinez, January 6, 2020

Photo 46: 400 Block Academy Drive
Fairview Park Streetscape: Large Lots, Mature Landscapes
View: camera facing northeast
Photographer, Melanie Martinez, January 5, 2020

Photo 47: 1700 Block Kenwood Avenue
Travis Heights Streetscape: Row of Tudor Bungalows
View: camera facing southeast
Photographer: Melanie Martinez, January 9, 2020

Photo 48: 200 Block E. Milton Street

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Swisher's Addition Streetscape: Early Craftsman Bungalows

View: camera facing southwest

Photographer: Melanie Martinez, January 10, 2020

Photo 49: 1800 Block Nickerson Street

Swisher's Addition Streetscape: Neoclassical and Craftsman Houses

View: camera facing southeast

Photographer: Melanie Martinez, January 10, 2020

Photo 50: 1100-1200 Block Travis Heights Boulevard

Travis Heights Streetscape: Location of Former Streetcar Line, Period Revivals

View: camera facing southeast

Photographer: Melanie Martinez, January 10, 2020

Photo 51: 1900 Block Travis Heights Blvd.

Travis Heights Streetscape: Street Patterns Conform to Varied Topography

View: camera facing southeast

Photographer: Terri Myers, September 23, 2020

Photo 52: 1402 Travis Heights Boulevard B

Noncontributing Building: Due to Age

No Style

View: camera facing northwest

Photographer: Greg Smith, February 4, 2021

Photo 53: 1504 Travis Heights Boulevard B

Non-Contributing Building: Due to Age

21st Century Modern

View: camera facing southeast

Photographer: Greg Smith, February 4, 2021

Photo 54: 1605 Nickerson Street B

Domestic: Garage Apartment (Craftsman)

View: camera facing east

Photographer: Greg Smith, February 4, 2021

Photo 55: Alley Between the 1300 Blocks of Alta Vista Avenue and Travis Heights Boulevard

View: camera facing north

Photographer: Greg Smith, February 4, 2021

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Narrative Description

The Travis Heights-Fairview Park Historic District is a large, overwhelmingly residential neighborhood located in Austin, Texas. It is composed primarily of three major subdivisions in north-central South Austin: Swisher's Addition (1877), Fairview Park (1886) and Travis Heights (1913).¹ The district covers approximately 353 acres and has a total of 1387 resources - buildings, structures, and a site - including detached single and multi-family dwellings, garages, garage apartments, churches, a school, and a large contiguous park (Blunn Creek/Stacy Park Greenbelt), in which there are significant and sizable recreational/landscape and infrastructure resources. The majority of properties—1098 — date to the period of significance (1877-1971), while the remaining 289 were built after 1971 and are considered non-historic. Nearly half of these were constructed in the 1920s and 1930s. Of the historic-age properties, 911 are contributing to the district because they are 50 years old or older, are typical, good or excellent examples of their type or architectural style, and retain sufficient historic integrity to convey the historic evolution and development of the district. Some of the historic architectural styles represented include Queen Anne, Folk Victorian, Neoclassical, Craftsman, Prairie School, Tudor, Colonial, Mission, and Spanish Revival, Italian Renaissance, Minimal Traditional, Modern, Ranch Style, Contemporary, and Styled Ranch. The remaining 476 properties are noncontributing resources. Though it has experienced considerable redevelopment and new construction in the past few decades, the district maintains a positive ratio of approximately 66% contributing to 34% noncontributing resources, and retains its historic character, architectural fabric, landscape, and development patterns to a good degree.

District boundaries extend roughly from the south bank of the Colorado River (Lady Bird Lake), just above Edgecliff Terrace on the north, to E. Live Oak Street on the south, and from the east (rear) property lines on the east side of Kenwood Avenue on the east, to the rear (east) property lines of lots and blocks fronting onto the east side of S. Congress Avenue, on the west. These boundaries mostly follow the original historic subdivisions in the district, principally those of Swisher's Addition, Fairview Park and Travis Heights. Congress Avenue is a major north-south arterial through South Austin and is visually and physically distinct from the historic residential neighborhood. While S. Congress Avenue was developed in the historic period with both commercial and residential resources, it has been extensively redeveloped over time and is now lined with commercial resources and multi-family housing that detract from the character of the historic residential neighborhood. Thus, it is excluded from the nominated boundary.

The historic district shares the predominant development patterns, building materials, and popular architectural styles of other late 19th and early 20th century residential subdivisions in Austin, but it is distinguished by its natural environment: an irregular landscape composed of high bluffs, steep ravines, twisting creeks and frontage on the Colorado River, which precluded a typical grid-pattern subdivision on flat land. In response to its terrain, the district's subdivisions were designed with irregular-shaped lots and uneven blocks and setbacks. Its streets curve along the creeks and around rocky outcroppings and rise or fall with the elevation. Houses are sometimes perched on exposed ledges, hidden under tree canopy and in dense vegetation, or wedged between limestone outcroppings and abandoned traces of various creeks and springs that pass through the district.

Despite recent redevelopment pressures, and the elapsed time between major subdivisions, the additions convey a strong sense of their shared history through their common late-19th and early- to mid-20th century building forms, architectural styles, street patterns, and landscape attributes which shaped the direction and growth of development across the neighborhood. Since the 1910s, Swisher's Addition, Fairview Park, Travis Heights, and their smaller "junior" subdivisions have grown toward one another, merging along Blunn Creek, a major city park and greenbelt

¹ Fairview Park was part of the earlier Swisher's Addition, platted in 1877. Swisher's Addition was only sparsely developed with a few dwellings and small stores built along S. Congress Avenue, though some extant resources further east in the district may date to the earlier period (1877-1886). All three additions experienced re-subdivision with smaller "descendant" additions, usually no more than a few blocks, carved out of the original plats, some by neighborhood residents and small-scale builders.

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

running north-south through the center of the neighborhood. As a result of their common natural environment, architecture, and development patterns, the subdivisions blend together so seamlessly that they are perceived as a single neighborhood known collectively as “Travis Heights,” which justifies its nomination as a single, contiguous historic district.

Geographical Description (Maps 1-22)

The Travis Heights-Fairview Park Historic District covers approximately 353 acres of land in north-central South Austin. The district boundaries extend roughly from the south bank of Lady Bird Lake (Colorado River) on the north, to E. Live Oak Street on the south, and from the rear property lines on the east side of Kenwood Avenue on the east, to the rear (eastern) lot lines of S. Congress Avenue, on the west. Both sides of Kenwood Avenue and both sides of Live Oak Street lie within the boundaries, but properties fronting onto S. Congress Avenue are excluded from the district. The district is composed primarily of all or part of three historic suburban additions: Swisher’s Addition platted in 1877, Fairview Park platted in 1886, and Travis Heights platted in 1913. Fairview Park was carved out of the James G. Swisher homestead tract, which lay south of the Colorado River, east of S. Congress Avenue, and part of Swisher’s Addition, which extended south to present Live Oak Street. Swisher’s Addition was Austin’s first addition on either side of the Colorado River though the original survey notes identify it as an addition to the “village of South Austin.” Swisher’s Addition offered few amenities or incentives to move to the south side of the river and the subdivision was not widely promoted, which may be the reason it was not immediately successful. That was not the case with Fairview Park, a well-planned subdivision carved out of the Swisher homestead and part of Swisher’s Addition a decade later. The promotion and popularity of the newer addition spread to the rest of Swisher’s Addition and the two areas developed together in the latter decades of the 19th century.

East of Fairview Park and Swisher’s Addition lay a vast tract of land that remained largely unimproved through the 19th century except for a few scattered farmsteads. In 1913, Austin real estate broker and land developer, Gen. William H. Stacy, and his partners in the Stacy-Robbins Company, obtained the former Wm. Robbins estate tract and platted the entire 234-acre parcel as the Travis Heights Addition. Early development in the addition occurred primarily along Riverside Drive, adjacent Edgecliff Terrace, and on the Travis Heights Boulevard streetcar line that stretched from Riverside Drive on the northern side of the addition to Live Oak Street on its southern boundary. As development in Travis Heights progressed in the early 20th century, growth ultimately expanded westward from the streetcar line toward the two earlier additions where they merged along Blunn Creek, a permanent spring-fed stream that runs north-south through the center of the district. City parkland, the Blunn Creek Greenbelt follows the stream and includes Little Stacy Park near the district’s northern boundary, and Big Stacy Park at its southern tip. The greenbelt approximates the historic Travis Heights and Fairview Park subdivision boundaries, but the parkland is a shared amenity of the combined Travis Heights neighborhood.²

Swisher’s Addition was laid out as much as possible in a regular grid pattern on relatively level land well beyond the south bank of the Colorado River floodplain and associated bluffs, ravines, and limestone outcroppings that made for difficult development. It was platted across the adjoining Swisher and Lane family homestead tracts between Bouldin and Blunn creeks and their tributaries.³ The addition was divided into two fairly equal east and west halves by the San Antonio Highway, which at the time was aligned directly with Austin’s main street, Congress Avenue, on the north side of the river. On early survey maps, the road was identified as Swisher Avenue, but it quickly changed to S. Congress Avenue. The most noteworthy aspect of the addition were the long, narrow lots platted along both sides of the road with

² The district name, with Travis Heights coming before Fairview Park, reflects the city-wide identification of the entire neighborhood as “Travis Heights,” among Austinites, which is how it appears in newspaper articles and many other sources. Few people, other than neighborhood residents, recognize the names of the older Swisher’s Addition or Fairview Park subdivisions, though they are listed in tax records.

³ Blunn Creek was shown on early topographical and survey maps as part Bouldin or Boundin’s Creek the main branch of which runs west of S. Congress Avenue. It was also identified on maps as Fowler’s Creek or Forber’s Creek.

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the short ends fronting the highway. Valuable for their high visibility on the main road through South Austin, the lots were intended for commercial development. However, there were no subdivision or deed restrictions and some of the earliest buildings along S. Congress Avenue were single-family houses. As time passed, other building types meant for a wide variety of different uses were built along the main street where houses were crowded onto narrow lots next to dry goods stores, restaurants, and gas stations.

The original layout of Swisher's Addition has been modified, both in the historic and modern periods, according to changing cultural and economic circumstances in South Austin. As originally platted, homesite lots on the east side of the addition were rectangular in shape and measured about 50'- 60' wide and between 100' and 140' deep, with the narrow sides fronting the street. In less than a decade after the subdivision was platted into regular city blocks and lots, lackluster sales prompted Swisher to advertise the addition with an eye to combining lots for multi-acre truck farm and garden tracts. Some buyers followed Swisher's lead, resulting in an addition with a patchwork of lot sizes, some of them standard-sized urban homesites and others much larger, semi-rural tracts.⁴ As time passed, other factors played a role in reshaping the original grid, including the addition's proximity to an expanding Texas School for the Deaf, its development on the west side as an early African American community, and the status of Congress Avenue as the gateway to the capital city which encouraged commercial development along its path. The addition's layout and physical composition continued to evolve during its decline as a residential neighborhood in the mid- to late-20th century and its current rise, both as a "central city" location for new residential development, and as a popular entertainment and unique shopping destination.

Conversely, Fairview Park, north and northeast of Swisher's Addition, and Travis Heights, further east, differed from the earlier subdivision in every way. Fairview Park, described by its developer as a "residence park,"⁵ was patterned somewhat after the city planning ideals espoused by Andrew Jackson Downing and Frederick Law Olmstead who advocated curvilinear streets and natural or designed landscapes for the creation of attractive, and largely affluent, neighborhoods.⁶ In one brief newspaper article in 1886, the word "park" appeared nine times to emphasize that Fairview wasn't just a subdivision, it was a "park." Fairview Park's curvilinear street pattern was dictated to a large degree by its irregular topography, but the developer used the natural topography and landscape to good effect in his plat. It was similar to Olmsted's 1869 General Plan of Riverside, Illinois, which featured public green space along a waterway, curvilinear streets with few right-angle intersections, a wide range of lot sizes and houses set higher than street grade.⁷

Likewise, the design for Fairview Park called for all homesites to be "located on prominent points overlooking the city and surrounding country," with roads "laid without the conventional regard for right angles."⁸ In other words, it was designed with large, irregular-sized lots of an acre or more, each of which had an elevated "homesite" for spacious homes built according to the topography of the river bluffs, ravines, creeks and hills, in an organic, rather than regimented, pattern.⁹ The rugged landscape is reflected in the original street names such as Ravine, The Cliffs, The Circle, Pecan Grove, The Ramble and Terrace. Some of the streets were later renamed, but the terrain and street patterns remained the same. The varied environment also factored into the addition's irregular streetscapes, inconsistent setbacks, and uneven orientation of dwellings to the street. Later development efforts, both historic and modern, attempted to impose a more

⁴ Some buyers combined several adjacent lots to accommodate a house and, perhaps, a barn or stable, a large kitchen garden and fruit trees, and chicken coops. Some of these larger lots still survive in Swisher's Addition.

⁵ *Austin Daily Statesman*, April 14, 1886; 5.

⁶ Virginia Savage McAlester, *A Field Guide to American Houses*, revised edition, New York: Alfred A. Knopf, 2013: 78.

⁷ *Ibid.*: 79

⁸ *Austin Daily Statesman*, September 1, 1886: 6.

⁹ Several half- to full-acre homesite tracts still survive in Fairview Park though others have since been further subdivided in later redevelopment campaigns. Among the larger properties are the one-acre Dumble-Boatright site at 1419 Newning Avenue which measures 150' x 250,' and the one-acre Mather-Kirkland property which measures 200' x 218.' Most Fairview Park sites have no measurements in tax records due to their irregular shapes; examples include the half-acre Preston-Garcia House at 1214 Newning Avenue which was subdivided about 1890 for the Wilkins-Heath House which occupies about a third of an acre next door at 1208 Newning Avenue.

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regular pattern of lots, setback, and orientation in their junior subdivisions, but Fairview Park retains its original, erratic layout and design to a great degree.

Travis Heights combined elements of the typical streetcar suburb plan with lots fronting the streetcar line along Travis Heights Blvd, a straight but steep incline through the district. However, the addition also conformed to the natural landscape which was similar to that of Fairview Park though with fewer steep inclines and sharp turns around twisting creeks. In the main portion, the landscape in Travis Heights lent itself to a more traditional street pattern, though a number of streets, including Alameda, Kenwood and Avondale, are adapted to the creeks and hills at the outer edges of the addition. Other streets curve off the relatively straight path of Travis Heights Boulevard, the subdivision's main, central avenue that followed the streetcar track uphill to the end of the line at Live Oak, the south boundary of the addition and the district. Lots in Travis Heights vary greatly in size and shape according to the terrain and views with the larger, more expensive sites on hilltops or the riverfront. Most lots are rectangular in shape but interior sites without views range from as small as 4,200 sq. ft. to about 7,200 sq. ft. while hilltop or riverfront sites run to one-quarter or one-half an acre in size, and measure between 75' and 140' wide and from 100' to 200' deep.

Elsewhere in the district, especially blocks south of Fairview Park and east of South Congress Avenue, lots and blocks were re-platted for new additions laid out on relatively level ground that was more conducive to traditional street grids according to the cardinal directions. Among the largest of these later subdivisions was Bluebonnet Hills platted in 1928 with typical city lots in regular-shaped blocks designed for economy and maximum development potential. These smaller additions were often carved out of former homesteads or family estates a decade or more after development had begun with moderate success in Fairview Park. These additions, however, were intended more for working- and middle-class residents who could not afford the luxurious homes set on large, wooded lots with river and city views like the "garden suburb" model in Fairview Park. Rather, they were designed to accommodate as many modest-sized homes as could fit on 50-foot lots for quick sales and maximum return to the seller.

More modest additions of this type occurred in small pockets throughout the district, but greater concentrations are found in the southwest quadrant, especially along Nickerson, Brackenridge, Drake and Leland, south of Monroe. A noteworthy example is the 12-acre Pleasant View Addition platted in 1915 by a widow, Mrs. Fannie Bogle, who likely developed her homestead to support herself after the death of her husband. The addition includes Clifton, Brooklyn, and East Side Drive south of Leland, and both sides of Live Oak Street between Clifton and East Side. Other small-scale additions for modest homes grew out of such family-owned tracts or from undeveloped parts of the original additions that were later re-subdivided, generally with smaller, less expensive lots.

Despite minor re-plating of earlier additions, major development patterns remain largely intact to the mid-1920s, when the district entered its most intensive period of construction. By then, transportation corridors around and within the district, lot and block size, shape, and layout, building heights, setbacks and orientation to the street, hardscape such as stone walls, and the location of parks and green space along Blunn Creek were well-established, though far from regular. Due to its rugged and irregular topography of bluffs, ravines, hills and steam beds, the northwest and northeast quadrants, and along the Blunn Creek greenbelt, are the district's most "organic" sections with circuitous roadways and greater variation in lot and block size and shape. Conversely, the southwest and southeast quadrants were developed on fairly level ground beyond the floodplain which lent itself to greater conformity in street and block patterns. In Fairview Park and parts of Travis Heights where the topography is more uneven with bluffs and creeks, streets like Newning Avenue, Bickler Street, Harwood Place, and Bonham Terrace curve around landscape features. In level sections like Swisher's Addition and the south end of Travis Heights away from Blunn Creek, streets were relatively straight and lots and block more consistent in size and shape.

In Fairview Park, lots remained large and irregular in shape, through the mid-20th century; large homes were built without regard to uniform setbacks or orientation to the street but rather, on the highest point for the best views and drainage.

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Some estate-like manors like the French Eclectic Wakefield House (Normandy Farm), on Bonniview Street,¹⁰ and the Spanish Revival Reuter House (NRHP 1987) on Rosedale Terrace (in Travis Heights), were compounds with walled courtyards accessed from circular drives. Along the Travis Heights Blvd. and S. Congress Avenue streetcar lines, however, lots were more consistent with the rest of the city's urban core, they were typically rectangular in shape with the narrow ends fronting the street and streetcar line. Though S. Congress Avenue lies outside the district boundaries, it set a consistent pattern for parallel streets in Swisher's Addition including Brackenridge and Nickerson Streets. On those streets, houses were uniformly oriented to the street and streetcar line with setbacks of 20' or 25' from the front wall to the curb. These early patterns have been largely maintained, though some of the largest lots in especially in the Fairview Park section, have been further subdivided for new construction.

Park land was also established along the main branch of Blunn Creek by the late 1920s, mostly because it was difficult to develop or sell lots along the creek and in the floodplain. Charles Newning promoted Fairview Park as a kind of resort with Blunn Creek and Sunrise springs in the late 19th century. In the 1910s, William Stacy reserved the east side of Blunn Creek for residents' use as a natural preserve identified as "The Ramble" on his 1913 plat of Travis Heights. In 1928, the city responded to recommendations of the City Plan by acquiring the land along the creek to develop a public park, the basis of the Blunn Creek/Stacy Park Greenbelt (1901 East Side Dr. A; Photo 38) which remains largely intact to its early twentieth century appearance as a natural landscape with only a handful of built resources and a few modern intrusions. The greenbelt, including Little and Big Stacy Parks is treated as a single contributing site in the inventory of properties. Resources that are sizable in scale within the site are counted and assessed individually and discussed in detail in the following sections.

Because Newning restricted Fairview Park and most of Swisher's Addition only for residential uses in the nineteenth century, and Stacy did the same with Travis Heights in the early twentieth century, commercial development in the additions was limited to S. Congress Avenue and parts of Riverside Drive, which are not within the district boundaries. However, neighborhood churches and school buildings lie within the district. The churches are near the western edge close to busy S. Congress Avenue, but Travis Heights School lies along Blunn Creek where it blends in with the park-like atmosphere established for the creek and greenbelt. The district's suburban design and appearance from the 1920s and 1930s remain relatively unchanged to the present, with some exceptions.

Development continued in Travis Heights and Fairview Park from the early and mid-20th century and into the 1960s when the district was essentially built-out. Though the district has had infill and older houses replaced by more recent dwellings throughout its history, it is now experiencing a surge of redevelopment unlike that seen in previous decades. Despite this current trend, the district maintains its historic neighborhood design, street patterns, housing stock and architectural fabric, natural terrain and dedicated parkland to a relatively high level considering its age and continuing redevelopment pressure.

Exceptions to the historic street patterns are found along two major arterials, S. Congress Avenue and E. Riverside Drive, where high traffic volume, street widening, demolition and new construction have considerably eroded the original building stock and historic character in their paths. The streets presented a challenge to determining boundaries for the district because, though both were main roads within the historic subdivisions and played significant roles in their development, they have lost much of their original building stock and historic character. South Congress Avenue has experienced redevelopment throughout its history but, until recently, retained enough of its historic fabric and character to convey a good sense of its mixed-use history to be included within the district boundaries.

Though E. Riverside Drive has experienced some of the same kind of growth and traffic-related redevelopment, particularly as the former country lane was repeatedly widened and is now a multi-lane east-west corridor between South

¹⁰ Some sources spell the street, "Bonnieview" but Bonniview is the historic and most common spelling of the name.

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Austin and southeast Travis County, it has not attracted the degree of development that has occurred on S. Congress Avenue. Though all of the original homes along the north side of the drive have been lost to street improvements, little new construction has been added on that side and many historic houses still line the south side of the street through the Travis Heights section. In addition, Edgecliff Terrace is a residential “island” that lies between Riverside Drive and Lady Bird Lake (Colorado River). It is an original and important part of the history of the Travis Heights Addition with several significant houses, including Austin Historic Landmarks properties. Most resources on Edgecliff Terrace retain their historic and architectural integrity to a high degree and contribute to the district’s historic character. Though cut off somewhat from the rest of the district by the expansion and traffic volume of Riverside Drive, the small enclave is integral to the historic development and architectural composition of Travis Heights and is therefore included in the district.

Streetscape Patterns and Setting

Streetscapes in the Travis Heights-Fairview Park district vary from block to block largely due to its irregular terrain and range of natural landscape elements that challenged its developers. On the north, the district is characterized by high river bluffs and steep ravines, through the center by hills that slope, sometimes sharply, toward Blunn Creek and its drainages, and in the southwest quadrant by level ground more conducive to standard subdivision patterns with regular city lots, blocks and streets. As a result, the district lacks a central, governing pattern; instead, it displays great variety in building setback, lot size and configuration, height, orientation to the street and landscape elements, all of which were largely dictated by its irregular topography, as much as changing trends in subdivision development and redevelopment over a period of more than a century.

Lot sizes in the district vary from multi-acre tracts like the Norwood Estate, which is set on a bluff above the river in Travis Heights, to the acre-sized Mather-Kirkland and Dumble-Boatright sites in Fairview Park, to standard, city-sized lots of between 5,000 to 6,500 sq. ft. – less than one-eighth of an acre – in areas that developed later in the 20th century. Even lots expected to be uniform along the Travis Heights Blvd. streetcar line, conform to changes in elevation with some houses on higher sites appearing to loom over their neighbors on the downhill slope. And, while most of the houses along the streetcar line are oriented to the street and maintain a regular setback of about 30,’ lots with views of the city or river were almost always much larger than standard city lots, at one-third or one-quarter of an acre.

Swisher’s Addition, which largely followed a regular grid, allowed for more consistency in streetscape patterns such as setback and orientation to the street. Most buildings in that section are 1-story frame houses dating from the 1920s and 1930s; they are generally oriented with the primary façade to the street and maintain a standard setback of about 20’ to 25.’ Exceptions tend to be older houses built in the 19th century when the area was still semi-rural. Some of them are oriented and set back differently from their later neighbors depending on soil conditions for gardens, orchards, or outbuildings. In fact, Swisher did not establish a standard for orientation or setback in his addition; it was left to later developers in the 1920s to establish a norm for siting “new” construction in that section.

Other streetscape elements also vary in the district. The earliest houses were built without garages and most without stables or carriage houses since Fairview Park had a large community stable. As automobiles came into widespread use in the 1920s, builders began to offer their clients garages to house them. From the 1920s through the 1930s and into the 1940s, most were detached, usually 1-car frame garages set on one side of the house at the back of the lot. Driveways tended to consist of a pair of concrete strips extending from a curb cut on the street to the hinged or hasp-hung garage door. A few auto garages in the district were more substantial in size and materials, with some matching the style and exterior materials of the house. By the 1940s and the advent of FHA guidelines for small dwellings, some new houses in the district were built with attached garages to save space and reduce the cost of building a separate structure. This trend grew in the early postwar era when new Ranch houses in the district often featured attached or

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integral garages in their design. More recently, the trend has been reversed with separate garages or combined garage/ADUs built on the site, often beside or in front of the principal dwelling.

Among the most consistent and unifying aspects of the district are its mature landscapes and hardscape features. The district abounds with large, centuries old Live Oaks and other trees and plants, especially in sections along or close to Blunn Creek and its drainages, and around several natural springs. Much of the vegetation is kept in a “natural,” almost overgrown state, which is what Fairview Park developer Charles Newning intended for his addition. Tree canopy and vegetation is so dense in the district that some places appear in constant shadow. Built landscape elements also define the district. Early in its history, residents built stone landscape and retaining walls to shore up the slopes and prevent erosion on their property. Most of the work was rendered in natural, locally sourced limestone. Stone walls, entrance piers, curbs and rock gardens are found in all parts of the district.

Survey and Research Methods (Map 2)

In 2004, South Austin residents formed the Travis Heights-Fairview Park Historic District Committee to study if all or part of the neighborhood could be eligible for listing in the National Register of Historic Places as a historic district. They hired a preservation consultant to conduct a windshield survey of the area extending from Edgecliff Terrace above the south bank of the Colorado River (Lady Bird Lake) on the north, to E. Live Oak Street on the south, and from Interstate Highway 35 (IH-35) on the east, to S. Congress Avenue on the west. The consultant found the largest, most intact concentration of historic resources between Edgecliff Terrace and E. Live Oak Streets on the north and south and between Kenwood Avenue and the rear (east) line of properties on the east side of S. Congress Avenue on the east and west. These somewhat reduced boundaries contain all or most of three large, adjoining subdivisions, Swisher’s Addition, Fairview Park, and Travis Heights.

The consultants conducted a comprehensive survey of all resources including buildings, structures, and site within the revised boundaries. Each property was documented as to their physical characteristics and evaluated as to their historic and architectural integrity. Properties were photographed to capture their primary façade and, when possible a secondary façade. Surveyors recorded estimated dates of construction and alterations, property type, architectural style, if any, distinctive architectural features, exterior siding materials, and the type and extent of alterations. Properties were assessed as low, medium or high priorities based on age, and historic and architectural integrity. The survey was updated in 2009 and again in 2018-2020, to record demolitions, new construction, and major alterations. All resources were re-evaluated for contributing status; the inventory was revised accordingly. The consultants prepared new maps and photographed all new construction, major modifications, and representative properties.

Research was conducted to identify early residents, developers, builders, architects, and important events in the history of the district. Online sources and archival collections provided information on individual resources and the general history of the additions. Research was conducted at the Austin History Center which has historic photographs, original subdivision plats, color versions of Sanborn maps, city directories and files on Austin Historic Landmarks, a number of which lie in the district. Austin newspapers were viewed online to identify early developers, builders, architects, property owners, advertisements for the additions and other information about the district’s growth and development. The Austin Parks and Recreation Department online articles shed light on the development of the Blunn Creek Greenbelt, and Little and Big Stacy Parks.

Survey and research methods for the project were of sufficient scope and depth to identify, document, and evaluate the district’s resources, to define and justify its boundaries, and to prepare a narrative description and historic context for understanding the district's historic and architectural development and significance. Based on the results of the survey and research, a period of significance was established as 1877-1971, from the earliest known development in Swisher’s Addition, through essential build-out in the 1960s, to the 50-year end of the historic age in 1971. Challenges included

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the district's heavy tree canopy, mature landscaping, and dense natural vegetation, which made it difficult to photograph both individual resources and representative streetscapes. Other challenges included construction and road projects that and keeping track of demolitions and new construction in the inventory and photograph files.

Survey Results

Following the survey, data was compiled and analyzed for an overview of property types, plan types, construction dates, materials, and styles present in the district. This section discusses the survey results.

Property Types: Overview

Property types are categories for understanding and describing historic resources by their function or use. Property Types in this section are divided into three broad categories based on original or current function: 1) Domestic Properties, 2) Institutional: Educational and Religious Properties, and 3) Recreational/Landscape and Infrastructure Properties.

Like most suburban additions, the Travis Heights-Fairview Park Historic District is composed largely of domestic properties. A total of 1,058 resources – 76% of all properties in the district – are traditional single-family dwellings. Other domestic subtypes in the district include 190 multi-family resources (including detached garage apartments), 72 free-standing garages, a small number of accessory dwelling units (ADU), carports, and sheds or garage/sheds. Other classifications in the district are educational (four buildings at Travis Heights School) and religious (three churches), and recreation/landscape resources (one city park/greenbelt—a contributing site, nine park facilities) and infrastructure (two vehicle bridges, one foot bridge, and one Moonlight Tower). Only one property is classified as a commercial resource. Some uses remain unknown because they are under construction and their exact use could not be determined; they appear to be single-family or multi-family domestic resources by their size, setback, and location in a residential setting. Property Types and subtypes are described in further detail later in this section, starting with Domestic Properties. There are four National Register listed properties in the district: the Mather-Kirkland House (400-404 Academy Drive; NRHP 1978; Photo 1), Simms House (906 Mariposa Drive; NRHP 2005), Louis and Mathilde Reuter House (806 Rosedale Terrace A-B; NRHP 1987), and a historic Moonlight Tower (1901 East Side Dr. E, 1 of 31 towers listed in Austin, NRHP 1976), which lies within the Blunn Creek Greenbelt.

Construction Dates

Construction dates in the district span more than a century from 1877 to 2021.¹¹ Nearly half (680) were built in two decades - the 1920s and 1930s – its most intensive period of development. Only 11 properties – less than one percent – are known to date from the 19th century and only 19 were built between 1900 and 1909. Construction picked up in the 1910s, when 47 new buildings were erected. After World War I, development surged with 211 properties built in the 1920s. Construction intensified further in the 1930s when approximately 34% of the district's properties - 469 buildings and structures - were constructed. A significant number of those were constructed between 1930 and 1935. Construction waned somewhat in the 1940s, due to World War II; however, 176 properties were completed, nearly all of them built before or after the war. Construction continued in the early postwar era, with 118 properties built in the 1950s; it dropped off considerably in the 1960s when only 46 resources were completed and the district achieved essential build-out.

¹¹ Construction dates are based on the consultants' experience in documenting historic resources, Sanborn Fire Insurance Company maps, county tax and deed records, historic newspaper accounts, and other primary sources, and reliable secondary sources.

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Since the end of the historic period, construction dwindled to only 22 resources in the 1970s, 29 in the 1980s and just 18 properties built in the 1990s. But starting in the 2000s, redevelopment initiatives have resulted in a new surge with 112 buildings constructed between 2000 and 2009 and 96 built between 2010 and 2019. As this nomination was being finalized (2020-21), 6 new buildings were under construction. Overall, however, the great majority of resources – 1098 – date to the historic period, while 289 were built after 1971, with most of them constructed between 2000 and 2021.

Exterior Wall Materials

Exterior wall materials have changed in the district since the end of the historic period (post-1971), and especially since 2000.¹² In the historic period, primary siding materials were typically wood, brick, stone, stucco, and asbestos. Asbestos was widely used in the middle years of the 20th century sometimes in combination with razor stone or brick. Stone is the primary exterior material on several stone veneer houses. Stucco as the primary material follows closely behind stone. Except for asbestos, the principal cladding for most historic-age buildings was an organic material.

Styles: Overview

Architectural styles are used to describe distinctive design characteristics of buildings and structures. Architectural styles in the district range from the Victorian-era Queen Anne and Folk Victorian styles, in the earliest period of development, to Craftsman and Period Revivals in the early 20th century, to Minimal Traditional and Ranch Style houses of the mid-20th century, to current trends including New Traditional and 21st Century Modern styles.¹³ Of the district's many different styles over the course of its development, the Craftsman style is most numerous with 324 examples. It is followed by the Ranch Style with 129 examples, then by the Minimal Traditional with 118 examples. If counted together, Period Revivals would surpass the Ranch Style and Minimal Traditional designs with 170 examples, but they are broken into their different genres: Tudor Revival (111), Colonial Revival (39), Spanish Revival (18), Mission Revival (1), and one each Moorish Revival, French Eclectic and Italian Renaissance. Non-historic styles include New Traditional, which may have Victorian, Craftsman, or other historic stylistic references, and 21st Century Modern, some of which are further identified as “decoupage” if they have three or more different siding materials. Architectural Styles are discussed in further detail following Property Types.

PROPERTY TYPES

Domestic Properties in Travis Heights-Fairview Park

The great majority of historic domestic resources in the Travis Heights-Fairview Park Historic District are single- or multi-family residences dating as early as the late 1870s through the historic period, ending in 1971. The general domestic property types of the district exhibit considerable variety in diverse plan types and architectural styles from nearly a century of development in the period of significance, 1877 to 1971. Virtually all of the major architectural styles and residential plan types that were popular during that time – not just in Austin, but in the entire country - are represented in the Travis Heights-Fairview Park Historic District. The variety of domestic forms and residential fashion are also indicative of the district's evolution from its origins as an exclusive enclave of affluent residents, to a more modest, more densely-developed neighborhood of working- and middle-class homeowners and tenants, whose modest bungalows and Minimal Traditional houses represented their values as a good, family-oriented suburban community.

¹² Not all exterior materials are discussed as some appear on only a few buildings or are minor factors that do not reflect the district's general appearance and character.

¹³ Sources for plans and stylistic terminology are from the National Park Service Bulletin, “How to Complete the National Register of Historic Places Registration Form,” as updated, and Virginia Savage McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture*, Alfred A. Knopf: New York, 2013.

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Overview of Domestic Properties

Early houses in the district range from simple vernacular forms, such as hall-parlor and central hall dwellings, to L-plans, also known as wing and gable houses, and bungalows with parallel rows of public and private rooms, to more complex asymmetrical plans. The development of domestic plan types from the simple to the more complex, was largely due to availability of materials, especially milled lumber, and to new building techniques, particularly the method of balloon-frame construction.

As Austin's population boomed in the early 20th century, so, too, did the need for modern, efficient homes that could be built quickly and inexpensively to accommodate the growing number of working- and middle-class families who flocked to the region for jobs. Builders found the compact form and efficient layout of the bungalow plan a perfect solution to the immediate demand and erected thousands of bungalows or variations on the plan both as infill in established neighborhoods, like Fairview Park, and in the many new additions, like Travis Heights, from the 1910s through the 1930s. Also popular in the 1920s and 1930s, were various Period Revival architectural styles, some of which, in particular, Tudor and Spanish Revival designs, lent themselves to L-shaped or asymmetrical plans.

By the end of the 1930s, builders began to move away from the bungalow form to smaller, even more compact houses espoused by the Federal Housing Administration (FHA) to produce large numbers of modern, efficient, and affordable houses for families of modest means. Minimal Traditional houses conformed to FHA standards. In the early postwar era, Minimal Traditional dwellings gave way to the longer, low-profile Ranch house that rose to enormous popularity in the 1950s and 1960s. Early versions were a transition between the Minimal Traditional houses of the 1930s, 1940s and early 1950s, to the Ranch homes built throughout the district, again, either as individual dwellings between older homes, or in small enclaves or clusters in previously undeveloped sections.

These plan types were also adapted to small-scale, multi-family properties such as duplexes and triplexes which are often attached, mirror-image units with separate entries. However, the most common multi-family plans in the district are garage apartments most of which originated as 1-story automobile garages and later enlarged – usually during the historic period – by the addition of a small apartment on top of the garage, accessed by an exterior staircase. Though less common, some were originally built with a secondary dwelling unit either on top or adjoining the garage.

In the 1920s and 1930s, a handful of 2-story, cube-like apartments of between two and four units were built in the neighborhood. Typically, they are cube-like blocks with a single or double-door main entry fronting on the street with half of the units on the first floor and the other half on the second floor. Advertised as modern, efficient apartments with “shower tubs” and kitchenettes, they were similar in style and materials to the contemporaneous single-family homes in the area but with greater mass under a single roof. Another form of multi-family arrangement are cottage or bungalow courts (court housing); they are technically detached dwelling units of similar size and design organized around a commons area.¹⁴ Two examples of court housing are found in the district. Both contain one-bedroom Tudor Revival style cottages; in one instance, one of the cottages was greatly enlarged and is noncontributing while the other cottages in the court are contributing (311 Leland A-D). In the second case, the court includes a small Craftsman bungalow surrounded by four Tudor Revival style cottages (1503 A-B, 1505 A-B, 1507 A-B Drake Avenue; Photo 32). Larger multi-family apartment buildings or complexes started to appear in the district in the 1950s and 1960s and several have now reached historic age - 50 years – and are contributing resources. Since the 2000s, multi-family units in the district tend to be condominiums and townhouses that may be attached or detached.

¹⁴ Todd Gish, “Bungalow Court Housing in Los Angeles, 1900-1930: Top-down Innovation? Or Bottom-up Reform,” *Southern California Quarterly*, Vol. 91, No. 4 (Winter 2009-2010), pp. 365-387.

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Because the most intensive period of development occurred in the district after the advent of widespread automobile ownership, many 1-story garages were built at the same time as the houses. Most were detached one- or two-car garages set at the rear of the lot property and accessed by concrete strips or runners. Many historic garages and garage apartments still survive in the district. Those that were clearly visible from the right-of-way (including in alleys) were evaluated for integrity and included in the inventory of properties. Many others likely remain but because they were often obscured by vegetation or fencing, they were not clearly visible without trespassing on private property and thus, could not be documented or evaluated. If visible and of substantial size, they are categorized as Domestic: garages.¹⁵ A number of historic 1-story garages that were enlarged by the addition of a second story dwelling unit with their own address, were also documented and are classified as Domestic: garage apartments. The same approach was taken in assessing the few side-by-side garages with attached apartments. If the upper story or side unit was added within the period of significance, they may be assessed as contributing resources. Some auxiliary resources were originally built as 2-story garage apartments; the apartment is usually on the top floor and garage on the first level. If built at the same time as the main house, they may match the main dwelling in design and materials and may be assessed as contributing resources.

Other types of auxiliary properties that likely once existed in the district include buggy barns or carriage houses, workshops, sheds and, in the earliest period, privies, but no substantial examples of these sub-types were identified in the survey. They may yet survive but none were found. Fairview Park, in the northwest quadrant, likely had very few barns, stables or carriage houses despite dating to the pre-automobile era, because the developers constructed a community stable and carriage barn to relieve residents of the need and cost to build their own barns and buggy houses. The more modest Swisher's Addition in the southwest quadrant, did not offer such amenities and residents had small barns as seen in the 1921 Sanborn insurance maps, though none were found in the survey. Some visible sheds dating to the period of significance were also surveyed and added as discrete resources to the inventory. Historic sheds typically are wood, often with board and batten siding and gabled or shed roofs. Modern sheds are typically pre-fabricated metal buildings.

Domestic Plan Types

Domestic plan types in the district range from small two-room houses to large multi-story, irregular or asymmetrical plan houses. It is not always possible to know room arrangements to define plan types from the exterior, but massing, roof form, and style can inform plan type. By far the most numerous plan types in the district were rectangular plans; plans were determined on the basis of their appearance, tax appraisal district maps and Sanborn maps. Most rectangular plan houses in district are longer front-to-back than side-to-side, except for some Ranch houses that are wider than they are deep. The second largest plan type is the bungalow plan. Bungalow plans are a massed plan consisting of two parallel rows of in-tandem rooms, one row for public spaces and the other for private spaces. Next are asymmetrical plans. Asymmetrical plans are irregular compound forms with room-sized projections from the main body of the house.¹⁶ The last major plan is the L-plan or Modified L-plan, many of which are gable-front-and-wing houses. Some small garages and sheds have square plans.

Though little development occurred in Swisher's Addition between its plat date, 1877, and its re-subdivision as Fairview Park in 1885, some houses from the period may still be extant. Among the district's earliest domestic plan types are several houses that began as two-room, hall-parlor plan dwellings sometimes called Cumberland style or plan houses from their origins in Appalachia. A good example of the type is 1613 Drake Avenue which may date to the

¹⁵ The Federal Housing Administration influenced home builders to incorporate garages into the form and design of houses in the district starting in the late-1930s with Minimal Traditional style houses and continuing in Ranch style houses through the historic period. The trend became so pervasive that few detached garages from the 1950s forward exist in the district (Source: Federal Housing Administration, *Principles of Building Small Houses*, Technical Bulletin No. 4, University of Michigan Libraries, Revised July 1, 1940: 28-29.

¹⁶ McAlester, 2013: 25.

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1870s or 1880s, making it one of the oldest houses in the district.¹⁷ Originally consisting of two “front” rooms, the cross-gabled house has a symmetrical façade with two identical doors in the center of the facade, each opening to one of the two rooms, either the hall or the parlor. Flanking the central doors are single, vertical 4/4 wood sash windows. It has a near-full façade front porch supported by wood posts with delicate, Victorian style brackets.

The central hall house is a vernacular plan type common in the late nineteenth and early twentieth centuries. Houses of this type follow a linear rectangular plan consisting of a central hall between two flanking rooms, resulting in a symmetrical front facade. Only a few examples are identified in the district because a central hall could not be verified from the exterior; most were classified as rectangular or square plans. They typically have hipped or side-gabled roofs and symmetrical facades and may exhibit Victorian-era or Neoclassical stylistic influences.¹⁸

Irregular plan types appeared in Austin and elsewhere in Central Texas by the late 19th century. Because their rise coincided with development in Swisher’s Addition and Fairview Park, a number of L-plan and modified L-plan houses can be found in the older, western half of the district. Early examples were prevalent before the more efficient and practical bungalow plan overtook them and proliferated in the district from the mid-1910s through the 1930s. In contrast with the simplicity and symmetry of central hall facades, L-plan and modified L-plan houses reflected the Victorian-era penchant for picturesque, complex forms. The L-plan house is derived by adding an offset usually front-facing gable to the basic side-gabled center-passage house type, forming an ell.¹⁹ L-plan houses are usually one or one-and-one half stories in height, though several two-story examples are present in the district.

The modified L-plan house is a turn-of-the-century variation of the L-plan form. Houses of this type consist of an enlarged central section, covered by a steeply pitched hipped roof, with lower intersecting gables. Even more than the L-plan, the modified L-plan house can vary in level of grandeur, ranging from a simple one-story example to an elaborate two or two-and-one half story mansion. More complex examples, typically associated with the Queen Anne style, have features such as prominent dormers, decorative shingles in the gable ends, and spindlework detailing. Later examples often have classically influenced details such as Doric or Tuscan porch columns and exhibit a more balanced treatment of the façade, a subtype of the Queen Anne style termed “Free Classic.”²⁰ Modified L-plan houses in the district range from imposing examples to more modest dwellings. Other irregular plan types, such as U- and T-plan houses, are far less common in the district.

As it is in nearly all Austin neighborhoods of the 1920s and 1930s, the bungalow is one of the most common plan types in the district. Built throughout the country in the early twentieth century, the bungalow’s peak of popularity coincided with an era of rapid development in Austin, including South Austin, between 1910 and 1930. Bungalows are usually wood-clad, one-story homes with moderately pitched roofs, broad overhanging eaves, and prominent porches. Characteristically, the bungalow plan is composed of two rows of side-by side rooms, staggered front to back to provide space for the substantial porch. Their interiors reflect changing technology and a new informality of living, incorporating small kitchens into the home and combining living and dining areas.

The bungalow is closely associated with the Craftsman style, with its exposed rafter tails, decorative beams or braces, and battered porch columns and piers. Nevertheless, the district contains scores of bungalows that exhibit modest classical influences, primarily in the form of box columns as porch supports, which are commonly combined with

¹⁷ Several similar Cumberland Style hall-parlor plan houses in Austin have been dated to the 1870s, including the house at 1108 W. Eleventh Street in the Westline National Register District. Though the county tax appraisal district dates the Eleventh Street house to 1900, research revealed that it was built by 1880. Because their plans, materials, and design attributes are nearly identical, it may be that the Cumberland plan house at 1614 Drake Avenue also dates to the late-1870s or early 1880s, though the tax appraisal district dates it to 1907.

¹⁸ McAlester, 2013: 25-29

¹⁹ Ibid., 23-25.

²⁰ McAlester, 2013: 344-347.

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other elements characteristic of the Craftsman style. The bungalow plan type can be subcategorized based on roof form. Front-gabled and cross-gabled examples predominated during the 1910s and 1920s, particularly in the South and Southwestern United States. Side-gabled bungalows became more common in the late 1920s and 1930s. Hipped roofs, frequently with gable vents at the ridgeline, were also occasionally applied to the bungalow type. The front-gabled form accounts for over half the bungalows in the district, followed in prevalence by cross- and side-gabled roofs. Many good and typical examples of the bungalow form can be found throughout the district.

Many Period Revival style houses built from the 1920s through the 1930s adopted asymmetrical plans. These romantic styles were often predicated on massed or irregular plans to accommodate the asymmetrical massing and variety of complex hipped and gabled roof forms that characterized these architectural fashions. This was especially true of the Tudor and Spanish Revivals which often featured curved or rounded bays, offset entrances and balconies, rooftop terraces and open arcades.²¹ Nevertheless, the bungalow plan remained in wide use, especially for more modest versions of the romantic revival styles. For instance, scores of Tudor Revival style houses in the district have bungalow forms, but without the prominent front porch characteristic of the Craftsman style. The Colonial Revival style was an exception to the organic massing and irregular forms of the more romantic Period Revivals. In the district they are typically side-gabled, one- or two-story houses with symmetrical facades.²² Minimal Traditional houses typically have stylistic traits derived from the Colonial Revival style but can have L-plan, rectangular, square or asymmetrical plans and are generally compact, sometimes with integral garages especially in the postwar era. They typically have gable-and-wing or side gabled roofs.²³

In the decades following World War II, new home construction soared with the Baby Boom and years of pent-up demand, newfound economic prosperity, and housing policies that favored new construction and offered government assistance and low-interest loans for modern homes that qualified under federal programs. Though most of this residential construction occurred in the new suburbs, many houses were built as infill in older neighborhoods, including Travis Heights and Fairview Park that, while begun as suburban additions, were, by then, part of the central city. Most houses of the early postwar building boom magnified architectural trends evident in later bungalows; their exteriors were simple in both form and style, while the interiors retained an overall sense of openness.

Ranch houses typically have hipped or side-gabled roofs and a long, low profile with rectangular, cross-gabled, cross-hipped, or L-plan forms.²⁴ Ranch Style houses are almost always one story, though “split-level” versions were also common, especially on steep or hillside lots. Public and private spaces were separated, not in parallel, front-to-back rows as in bungalows, but in clusters on opposite ends of the elongated house. Usually, they opened directly into the living room, which, in turn, gave access to the kitchen and dining areas. Bedrooms and baths were arranged along a narrow hall leading discreetly from the living room to the private zone.

Non-residential Property Types

Institutional Properties (Educational and Religious)

Though the additions were developed for strictly residential construction, there are a number of other property types represented in the district. Most are in keeping with the residential character and scale of the district and include religious and educational resources such as churches and a school, historic infrastructure a historic moonlight tower and bridges, and landscape and recreational properties, including Blunn Creek/Stacy Park Greenbelt and park

²¹ McAlester, 2013, 447-466, 519-534.

²² McAlester, 2013, 408-432.

²³ McAlester, 2013, 586-595.

²⁴ McAlester, 2013, 596-611.

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structures such as tennis courts, swimming pools and a park shelter. Two property types that are noticeably absent in the district are industrial and commercial resources, though several dwellings retain their domestic appearance but have been converted to offices. The lack of commercial and industrial intrusion is largely due to the subdivision restrictions in the Fairview Park and Travis Heights sections that prohibited non-residential construction. These early restrictions are factors that have contributed to the stability and value of the district as a residential neighborhood.

Another factor in the dearth of commercial and modern development in the district is that areas where modern development has made inroads into the neighborhood, primarily along the length of S. Congress Avenue and on the western stretch of Riverside Drive as it approaches the avenue, have been excluded from the boundaries. In the distant past, commercial development occurred mainly on the west side of S. Congress, with the east side of the avenue remaining a mix of commercial, civic, and residential uses. And, though Fairview Park was intended as an exclusively residential addition, the subdivision did not include S. Congress Avenue. Further south along the avenue, in Swisher's Addition, there were no restrictions against commercial development. As a result, S. Congress Avenue was allowed to be developed and redeveloped over time, even as the rest of the district to the east retained its residential fabric and character to a great degree. On Riverside Drive, enclaves of historic residential resources still exist, and those sections are contained within the district boundaries while the western edge is outside the boundaries.

Landscape and Recreational Properties

More than most Austin neighborhoods of the same period, the Travis Heights-Fairview Park Historic District is distinguished by its topography and natural landscape rising above the Colorado River floodplain, the district is composed of hills and ravines, rocky slopes and shallow terraces, and large groupings of ancient Live Oaks, a setting that gave rise to the development of landscape and recreation properties in the neighborhood. The park land contributes significantly to its historic development patterns, residential character, and livability. Thus, landscape and recreational resources are among the district's most prominent and character-defining property types.

The Blunn Creek Greenbelt which includes Little Stacy Park (1929) and Big Stacy Park (late 1930s) is counted as a single contributing site (1901 East Side Dr. A; Photo 38). Contributing resources in the Little Stacy Park section of the greenbelt are tennis courts (1500 Alameda Dr. C—contributing structure), a wading pool (1500 Alameda Dr. B—contributing structure; Figure 19) and a Spanish Revival style shelter (1500 Alameda Dr. A—contributing structure; Photo 39, Figure 18) built by the city between 1929 and 1930. The shelter was designed by architect Hugo F. Kuehne. The Big Stacy Park section has Big Stacy Pool (700 E. Live Oak St. A—contributing structure; Photo 37), and bathhouses (700 E. Live Oak St. B and 700 E. Live Oak St. C—contributing buildings) built by the Works Progress Administration (WPA) c. 1937. During the Great Depression, the city of Austin received Federal assistance for parks projects from the Civic Works Administration (CWA) and the Works Progress Administration (WPA). Other WPA resources, not counted individually, include stone seating benches, walls, curbing, and stairs built throughout the greenbelt between 1935 and 1937. The WPA also established and rebuilt trails and made other landscape improvements to the park while maintaining its “naturalistic” appearance. The landscape/recreational resources are discussed in more depth in the representative properties section. A table below also shows all contributing landscape/recreational resources counted individually.

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Contributing Landscape/Recreational Resources in Blunn Creek/Stacy Park Greenbelt

Address	Date	Property Type	Stylistic Influence	Status
1500 Alameda Dr., A	1930	Park shelter (structure)	Spanish Revival	C
1500 Alameda Dr., B	1929	Wading pool (structure)	No Style	C
1500 Alameda Dr., C	1929	Tennis Courts (structure)	Rustic	C
1901 East Side Dr. A	1913/1929	City park and greenbelt (site)	No Style/Rustic	C
700 E. Live Oak St., A	1937	Big Stacy Pool (structure)	WPA Rustic	C
700 E. Live Oak St., B	c. 1937	Bathhouse (building)	No Style (built by WPA)	C
700 E. Live Oak St., C	c. 1937	Bathhouse (building)	No Style (built by WPA)	C

Infrastructure Properties

The street design and layout conform to the natural topography of the district and contribute to its historic appearance and character. Virtually all streets have been modified with modern paving materials, curbing, and other improvements such as sidewalks. Interior streets generally retain their original configuration, grade and junctures. Riverside Drive, a major arterial, is an exception; it has been widened with multiple lanes to accommodate a high volume of cross-town traffic. The district contains one of Austin’s historic Moonlight Towers. Erected throughout the city in 1895, they were Austin’s first electric streetlights. Of the city’s original 31 towers, 15 are still in use and are the only known functional moon towers in the world. Moonlight Towers are 165’ metal structures with six lights at the top. Austin’s Moonlight Towers were listed in the National Register of Historic Places in 1976. The one in the district is located at the northeast corner of Leland Avenue and East Side Drive (1901 East Side Dr. E—contributing structure). Although it was moved to the site from E. Fifth and Brazos streets in downtown Austin, it remains a significant historic resource in the district.

The district also contains a few historic bridges over Blunn Creek. Most built in the 1930s, are distinctive for their Rustic design, use of natural stone, and artistic workmanship. They are similar in design and materials to the rustic stone park and timber structures built by the National Park Service in the early 20th century and by New Deal programs of the Great Depression, in the 1930s and early 1940s. After the city of Austin acquired the greenbelt along Blunn Creek in 1929, it launched a series of infrastructure improvements within the public park; among them were bridges, retaining walls and trails. In 1931, city engineer and landscape architect, Jacobus “Jac” Gubbels, designed and oversaw the construction of the rustic stone arched vehicle bridge (1901 East Side Dr. B—contributing structure; Photo 40) in the 600 block of E. Monroe Street. This bridge is believed to have been constructed with bond funds for City Beautiful park, bridge, and road improvements in the implementation of Koch and Fowler’s *A City Plan for Austin, Texas* introduced in 1928.²⁵ The city also built the stone footbridge (1901 East Side Dr. D—contributing structure) between

²⁵ Koch and Fowler, *A City Plan for Austin, Texas*, (City of Austin: Austin, TX, 1928), 20-24, 67. While there is no specific reference to this bridge, the design, location, and date of construction suggest it was likely funded with bond funds set aside for improvements recommended by the city plan. The city plan recommended construction of four bridges: The East Avenue across the Colorado River (I-35), the Lamar Boulevard bridge over the Colorado River, the Twenty-Fourth Street bridge across Shoal Creek and the West Seventh Street bridge also over Shoal Creek.

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the greenbelt and Travis Heights School, possibly with the aid of WPA funds and labor, in 1937. The infrastructure resources are discussed in more depth in the representative properties section. A table below also shows all contributing infrastructure resources counted individually.

Contributing Infrastructure Resources in Blunn Creek/Stacy Park Greenbelt

Address	Date	Property Type	Stylistic Influence	Status
1901 East Side Dr., B	1931	Vehicle bridge (structure)	Rustic	C
1901 East Side Dr., C	1960	Vehicle bridge (structure)	No Style	C
1901 East Side Dr., D	1937	Foot bridge (structure)	Rustic	C
1901 East Side Dr., E	1895	Moonlight Tower (structure)	No Style	C

STYLISTIC INFLUENCES

Houses in the Travis Heights-Fairview Park Historic District display a wide array of architectural styles, reflecting changes in aesthetic and cultural preferences throughout the district's long period of development. While some are textbook examples of recognized styles, many older houses in the district present a variety or mix of stylistic elements due to their evolution over time; they may have been enlarged or updated with design elements reflecting later architectural fashions. While plan types may be adapted to different eras depending on their intended use or function, styles are often determined by artistic or aesthetic trends that are popular for a time and then fade into obscurity as new designs take their place in the public eye. Historic styles in the district range from Victorian houses that were popular in the late-19th century and early 20th century to the Ranch Style and Contemporary houses that came to define the American home of the postwar era in the 1950s and 1960s, and nearly every other nationally popular style in between.

Not all buildings display a distinct or particular style, and are recorded as having "No Style." That designation indicates that it does not possess definite architectural elements characteristic of any recognized style. Other resources display characteristics of multiple styles and are classified as "Mixed." Though many properties may not be associated with a recognized style, they are more often labeled by style, rather than by form, plan, or property type. Style and form are often confused or used interchangeably, as with the terms "Craftsman" and "bungalow," when, in fact, "Craftsman" describes an architectural style, while a "bungalow" is a plan type.

Overview of Architectural Styles in the Travis Heights-Fairview Park Historic District

The earliest development in the district occurred in Swisher's Addition and Fairview Park, in its southwest and northwest quadrants, respectively. Thus, the earliest architectural styles in those sections date to the late 19th century, when Queen Anne and Folk Victorian styles were at their most popular. A handful of elaborate Queen Anne style houses dating to that era survive in the northwest – Fairview – quadrant, but good examples of the Folk Victorian style are also found in the southwest - Swisher's Addition – section. Only ten houses in the district are classified as Queen

For more on this see pages 10-13 of Rebekah Dobrasko, "West Fifth Street Bridge at Shoal Creek, Austin, Travis County, Texas," National Register of Historic Places Registration Form, 2019 and "Scenic Bridges Open New Traffic Arteries: Bridges To Link All! Sections Of Austin In City Plan Program These Bridges Will Transform Appearance of City and Improve Traffic Channels," *Austin American*, March 4, 1928, B9.

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Anne and only sixteen are identified as Folk Victorian. Despite their small numbers, these styles stand out for their sometimes elaborate architectural details and asymmetrical forms.

With renewed interest in classical architecture in the late 19th and early 20th centuries, Neoclassical style houses appeared in the district.²⁶ Of the twenty-eight Neoclassical style houses, most are found in the older, western half of the district. That section also has a large Neoclassical style church built in 1914. Neoclassical resources in the district date from about 1905 to 1915, with some as late as 1920. Only a few are large, two-story examples; most are more modest one-story central hall or bungalow plans with hipped roofs.

The most numerous and popular architectural fashion by far, was the Craftsman style which emerged in the Travis Heights section when it opened in 1913 and spread throughout the district through the 1920s and 1930s, until the outbreak of World War II. A total of 324 resources, most of them bungalows, are Craftsman houses. The most well-defined examples of the Craftsman style date to the 1910s and early 1920s with more modest, stripped-down versions built from the 1920s through the 1930s, some of them combining Craftsman features such as exposed rafter tails and brackets with round of square porch columns or piers.²⁷ The Travis Heights and Fairview Park additions have some excellent examples of early Craftsman style houses but hundreds of typical and good examples of Craftsman bungalows abound throughout the entire district, many of which were built as “spec” or “kit” houses built from stock plans found in catalogs or local lumber yards.

Following World War I, when veterans returned home from Europe, Period Revival styles gained favor and challenged the Craftsman style in popularity from the mid- to late- 1920s and through the 1930s. Among the most popular and most common of the Period Revivals in the district were the Tudor and Colonial Revival style bungalows and cottages, though good examples of the Spanish and Mission Revival styles were also built in the district. A total of 111 Tudor Revival houses and 39 Colonial Revival styles are present in the district. Eighteen Spanish Revival style houses were identified in the district, followed distantly by a handful of other, less common Period Revivals including one Mission Revival and one each, Moorish Revival, French Eclectic, and Italian Renaissance styles. “High-style” Period Revivals are more prevalent in the Travis Heights section of the district but good examples, especially of Tudor and Colonial Revival style houses, are also found in the older Fairview Park and Swisher’s Addition sections where they were built as infill in previously undeveloped areas in the 1920s and 1930s.

Minimal Traditional design was very common throughout the district from the 1930s through the early postwar 1950s. There are 118 houses classified as Minimal Traditional in the district, making it the third most numerous style. In fact, the Colonial Revival and Minimal Traditional styles were the only early twentieth century architectural fashions that remained popular after World War II, at least for a brief time, before they were supplanted by the enormously popular and influential Ranch Style. The modern Ranch Style house appears in the district from the early postwar era through the 1960s with 129 examples, mostly on the eastern edge which developed somewhat later in the historic period.

Most architectural styles found in the district are discussed in further detail in the following pages. Some may only be mentioned briefly or not at all as they are few in number and do not characterize the district. Photographs of major or definitive styles are included in a photograph section of the continuation sheets at the end of the nomination. They are referenced in the text by their corresponding photograph number in that section.

²⁶ McAlester, 2013: 406.

²⁷ Virginia McAlester writes that the Craftsman style was the dominant style in America from about 1905 until the early 1920s and was rare after the mid-1920s. However, in Austin those dates may apply to “High Style” Craftsman houses but the more modest Craftsman bungalow persisted throughout Austin suburban subdivisions, including Travis Heights-Fairview Park through the mid-1930s.

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Victorian-era Styles: Queen Anne and Folk Victorian Houses

Though vernacular frame houses were among the first houses to appear in Swisher's Addition, the oldest recognized architectural styles in the district were variants of the Victorian houses, classified in the inventory of properties as Queen Anne or Folk Victorian, depending on their size, massing, and level of complexity, decorative detail and form. Queen Anne and Folk Victorian style houses are found only in the older Swisher's Addition and Fairview Park sections, on the west side of the district, because those additions were platted and initially developed at the time Victorian designs were at the pinnacle of their popularity. Conversely, Victorian style houses do not occur in the eastern half of the district because development in that area did not commence until Travis Heights was platted, in 1913, when those styles were no longer in vogue.

Queen Anne

The Queen Anne style dominated domestic architectural fashion in America from about 1880 to about 1910. Queen Anne is a more elaborate version of the Victorian era styles, and only a few houses in the district are as large or complex as those traditionally associated with the Queen Anne style. Though one-story examples exist, Queen Anne style houses are often large, multi-story dwellings of two- to two-and-one-half stories with a dominant, front-facing gable. They are characterized by their irregular shape, sometimes complex roof forms combining gables and hipped and gabled roofs, and one or more one-story porches, some of which "wraparound" the primary façade to side walls. The style employs many devices to avoid smooth, planar walls, including asymmetrical massing, steeply pitched roofs, partial-width, full-width, or wrap-around porches, projecting bay windows and towers, and a variety of exterior finishes and textures, including patterned shingles in gable ends and upper story walls.²⁸ They often feature elaborate, sometimes delicate, decorative details, spindlework, turned porch posts and pilasters, or classical order, usually Ionic, columns. Most Queen Anne style houses in the district are clad in wood, though brick and stone were also used, generally as accents.

Between c. 1882 and about 1907, a handful of two- and two-and-one-half story Queen Anne houses were built in the Fairview Park and Swisher's Addition subdivisions on the west side of the district. In fact, the oldest known resource in the district is the two-story Red-Purcell House at 210 Academy Drive. Reportedly built in 1882, the frame house features the asymmetrical massing, complex roof form, and decorative wood detail such as patterned shingles in the gable ends and delicate spindle friezes associated with the Queen Anne style. Perhaps the best known and most distinguished example of the Queen Anne style in the district is the Mather-Kirkland House, better known as "The Academy," at 400-404 Academy Drive (Photo 1).

Victorian subtypes can be categorized by decorative detailing, from the elaborate spindlework common in earlier homes to the more austere treatment of later Free Classic style which are defined by their hipped roof with lower gables, more restrained detailing and classical order columns instead of turned porch posts. They typically have asymmetrical plans, sometimes with wraparound porches, and feature round or squared classical columns and restrained porch details, instead of the more ornate porch elements associated with other Victorian style houses. Examples of the Free Classic subtype in the district include the Dumble-Boatright House at 1419 Newning Avenue (Photo 2), in Fairview Park, and the more modest c. 1900 frame house at 205 E. Milton Street (Photo 3), in Swisher's Addition.

²⁸ McAlester, 2013, "Victorian Houses: Queen Anne," pages 344-350.

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Folk Victorian

Folk Victorian houses are simpler and more restrained than their Queen Anne counterparts. The style is typically applied to folk house forms. In Texas and elsewhere in the South, the most common form is the L- or gable front and wing plan. Most of the Folk Victorian houses in the district are one-story L-plan dwellings with wood siding and decorative woodwork like patterned shingles in gable ends and porch details such as spindle friezes, spindlework porch posts and balusters, and scrolled brackets.²⁹ A good example is the modest gable front and wing subtype at 1604 Brackenridge St. (Photo 4), which has delicate porch brackets. One of the most elaborate Folk Victorian style houses in the district is the Wilkins-Heath House at 1208 Newning Ave. (Photo 5). It features a gable front and wing, with patterned wood shingles in the gable ends and decorative porch elements including a spindle frieze and spindlework porch posts and balusters. Another good example of the Folk Victorian style is the Lewis-Thomas House, at 1508 Newning Ave. (Photo 6). This modest gable front and wing subtype features an L-plan, porch detailing, and bracing in the front-facing gable.

Neoclassical Style

In the last years of the 19th century, the appeal of the picturesque Victorian styles had diminished somewhat as builders and homebuyers tired of the Victorian excesses. The 1893 World's Columbian Exposition in Chicago showcased many buildings based on historic architectural styles. As a result, the exposition launched a renewed interest in classical architecture, characterized by full-height pedimented porticos supported by classical columns.³⁰ These motifs which were incorporated into a variety of property types from big city banks, courthouses and mansions, to small-town commercial blocks and middle-class suburban neighborhoods, including Fairview Park and Swisher's Addition.

Neoclassical homes easily distinguished from the more flamboyant Victorian styles by their more restrained use of ornament and triangular pediments. Neoclassical houses were designed to convey a sense of stability and grandeur. They typically have hipped, side-gabled or pyramidal roofs and square or rectangular forms. They generally have symmetrical facades and deep, full- or half-façade front porches supported by full-height round or squared classical columns.³¹

The district has only one Neoclassical "mansion," the 1910 Gullett House at 1304 Newning Avenue (Photo 7). The imposing two-story house features a prominent full-height pedimented entry porch; it is centered on the primary façade and supported by full-height Ionic columns. With this significant exception, most Neoclassical style houses in the district are one-story central hall or bungalow plan frame dwellings, with hipped roofs, some punctuated by centered hipped or gabled dormers, deep porches with classical columns and symmetrical facades. A good one-story example is the house at 1708 Nickerson St. (Photo 8).

Prairie School

The Prairie School was a modern architectural style introduced at the turn-of-the-century through the domestic designs of Frank Lloyd Wright and later Chicago architects. Adapted to bungalow and American Four-square forms, the style was defined by low-pitched usually hipped roofs with overhanging eaves, sometimes with a central hipped dormer, emphasis on horizontality, and one-story full-width-porches supported by stout, square or rectangular porch supports.³² Though only four dwellings in the district exhibit Prairie School characteristics, they were among the first houses built

²⁹ Folk Victorian houses in the district follow McAlester's definitions in *A Field Guide to American Houses*, 2013: pages 396-398.

³⁰ McAlester "Eclectic Houses: Neoclassical," pages 406-407, 434-436, 446.

³¹ Though some Neoclassical style houses have half-façade porches because they were later enclosed for living space, Sanborn maps and physical evidence indicate that many were originally built with only a half-façade porch.

³² McAlester, 2013: *Modern Houses: Prairie*, pages 547-554.

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on the streetcar line in Travis Heights where they were highly visible to prospective buyers; they were often photographed for newspaper ads promoting the addition.

Craftsman Style

The Craftsman style was also a modern American style. Initially introduced around 1903 by the California firm Greene and Greene, the Craftsman style generally featured American Arts and Crafts ornamentation which manifested in interior and exterior decoration.³³ The style is characterized by moderate to low-pitched gabled roofs with unenclosed eaves and exposed rafter tails, decorative braces in gable ends, and a prominent front porch with tapered wood posts on brick, stone, or stucco piers. Craftsman homes are commonly one or one-half stories with some two-story examples. The earliest Craftsman houses tended to be more elaborate than later iterations of the style with complex roof forms, multi-level porches and terraces and pronounced structural elements such as oversized knee braces, exposed rafter tails, and exposed roof beams. These iconic high style Craftsman houses characterized early development in Travis Heights, which was platted in 1913, when the style was fast becoming the most popular architectural fashion for houses in the country.³⁴ Some of the best examples of the Craftsman style were built on Edgecliff Terrace, Riverside Drive, and Travis Heights Blvd. in the Travis Heights section, but several excellent examples were also built in the older, Fairview Park section. Unfortunately, successive widening of Riverside Drive and redevelopment on Edgecliff Terrace resulted in the demolition of many early Craftsman houses on those streets.

Outstanding early examples of high style Craftsman design include the so-called “Travis Heights House,” at 1007 Milam Pl. (Photo 9). Built in 1914, the two-story front-gabled house was one of the first Craftsman homes in the district and reflects many characteristics of the style including exposed wood rafters and other wood elements. Another excellent Craftsman style house is the Murchison-Douglas House at 1200 Travis Heights Blvd. (Photo 10). An unusual example of a Craftsman home with “Swiss Chalet” detailing was built for Travis Heights developer Gen. William H. Stacy on a bluff at 1201 Travis Heights Blvd. (Photo 11). It features oversized braces and other wood elements meant to reflect the chalets Stacy and his wife had admired on a trip to Switzerland.

Though the “high style” Craftsman examples set the tone for early construction in the newer Travis Heights section, by the 1920s, the popular style had spread to the rest of the district where it was adapted to the bungalow form. Ironically, though the style originated as a tribute to hand-craftsmanship and a rejection of mass production, Craftsman bungalows could be easily replicated by machines and assembled by local builders or homeowners with basic carpentry skills. Craftsman bungalows were simpler in form, had fewer decorative details and were less expensive to build than their “high style” counterparts. But they still had the hallmarks of the Craftsman style such as front-gabled, cross-gabled, or side-gabled roofs, exposed rafter tails and knee braces, and front porches with tapered wood posts on brick or stucco piers, or full-height wood posts. Thus, they appealed to a larger segment of the population, mostly working- and middle-income families who wanted to live in good neighborhoods but could not afford the more elaborate versions of the style. The more modestly appointed Craftsman bungalows were sufficiently stylish, easier, and less expensive to build, and priced accordingly. For these reasons, hundreds of bungalows of similar scale, design, and appearance were built in the district in the 1920s and 1930s.

Some of the many Craftsman bungalows in the district may have originated as “kit” or mail order houses selected from catalogs put out by national companies. Among the best known were Sears, Roebuck and Company, Montgomery Ward, and Aladdin Homes.³⁵ Local lumber companies also kept stock plan and photograph books on hand for their

³³ Ironically, the Craftsman bungalow was well suited for large-scale mass production and many Craftsman bungalows in the district were likely either mail order “kit” houses or built from similar stock plans by local lumber companies.

³⁴ McAlester, “Modern Houses,” 2013: 548-549; “Modern Houses: Craftsman,” pages 566-578.

³⁵ Katherine Cole Stevenson and H. Ward Jandl, *Houses by Mail: A Guide to Houses from Sears, Roebuck and Company*, National Trust for Historic Preservation, Washington, D.C.: 1986: 19-32).

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customers to select or modify. Lumber yards supplied the materials and labor and built houses on their customers' lots. Some builders built "spec" houses from similar standard plans. Some mail-order companies and lumber yards also offered financing. Though no specific examples are identified, it is likely that many Craftsman houses in the district were kit or catalog houses due to their common forms and designs, standardized materials, identical fenestration and architectural details that could be easily mass-produced and shipped to property owners or local lumber companies who assembled them from easy-to-follow stock plans.

Because Craftsman bungalows were popular for such a long period of time and could be easily and affordably built, they became the standard design for working- and middle-class families in suburban neighborhoods, including the Travis Heights-Fairview Park district. In fact, with 324 examples, the Craftsman style is the largest architectural classification, likely because its popularity coincided with the district's most intensive period of development, from the mid-1910s through the 1920s and 1930s, until the start of World War II. The district contains scores of good, modest examples of Craftsman bungalows dating from that period. Representative examples include the cross-gabled bungalow at 1408 Alameda Dr. (Photo 12) and the side-gabled bungalow at 1509 Alta Vista Ave. (Photo 13).

Period Revivals: Tudor, Colonial, Spanish, and other Revivals

While Craftsman houses gained footholds in the district in the 1910s, development stalled for several years during World War I. When two million American military personnel returned home from World War I, they brought with them an interest in European architectural styles that was translated in America as Period Revival styles, so named for their more or less accurate reflection of historic European and early American designs and building traditions.³⁶ At the same time technological advances allowed the application of a thin layer, or veneer, of stone or brick to building exteriors, thus, making it practical and affordable to achieve the traditional look of solid masonry on small cottages and bungalows without the excessive cost of labor and materials.³⁷ Period Revivals came to dominate domestic architectural styles in the 1920s and 1930s, in both large elaborate houses and modest bungalows or cottages.

The Tudor Revival style was the most popular of the Period Revivals in the district, followed by Colonial Revivals, and Spanish Revivals. A handful of less common Revival styles were also built, including one Mission Revival, and one Italian Renaissance, one Pueblo Revival, one French Eclectic and one Moorish Revival. These Period Revivals date from the mid- to late-1920s through the 1930s, when the styles were at the height of their popularity in Austin. In fact, the district has scores of Tudor Revival style houses that date to the 1930s, when Austin continued to grow despite the poor economy elsewhere during the Great Depression. Though more Period Revivals are found in the Travis Heights section, they also occur in Fairview Park and Swisher's Addition. Of these distinctive Period Revivals, only the Colonial Revival style retained its popularity after World War II.

Period Revivals were even adapted to bungalow courts (court housing) that cropped up around the country in the early twentieth century. Such courts arose as a reform measure to create clean, affordable housing to low-income families with small, individual housing units built around a central green or play space often in a horseshoe pattern. Over time the courts provided low-cost housing within existing neighborhoods. Some were also built on highways at the edge of towns as tourist or motor courts. Many adopted popular architectural designs such as Craftsman, Tudor Revival and, in the Southwest, Spanish or Pueblo Revival, styles. Two bungalow courts are present in the district, both in the western section closest to S. Congress Avenue, a major highway that attracted a great deal of tourists to and from San Antonio and the Texas Hill Country in the 1920s and 1930s. The court in the 1500 block of Drake Ave. has five Tudor Revival style cottages with high-pitched roofs spaced around a green space. A sixth bungalow with minor Craftsman elements faces the street in front of the common area (Photo 32). The other court on Leland St. is composed of four Tudor

³⁶ McAlester, 2013, page 406.

³⁷ McAlester, 2013, page 407.

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Revival style cottages all facing into the common green; all have been restored though one has been greatly enlarged with a modern addition.

Tudor Revival

There are 111 Tudor Revival houses in the district, by the far the most abundant of the Period Revivals. The style is identifiable by steeply pitched gabled roof forms, usually with a front-facing gable with wing or single dominant mid-façade gable. Many have grouped wood or casement multi-light windows, decorative half-timbering, and large distinctive brick, stone, or stucco-clad chimneys frequently on the primary façade. Tudor houses rarely have front porches, only a shallow stoop and round-arched entrance lined in brick or stone.³⁸

The majority of Tudor Revival houses in the district, regardless of size or elaboration, have steeply pitched side and/or front gabled roofs and are clad in brick or stone veneer; only a minority, usually more modest versions of the style, have wood siding. Some combine brick and stone or stucco in their exterior walls. Most Tudor Revival style houses in the district are based on a bungalow plan with parallel rows of in-tandem public and private rooms; more elaborate, high-style versions usually have asymmetrical massing and more complex plans. The brick Tudor Revival style bungalow at 2002 East Side Dr. is a good, intact example of the single dominant mid-façade gable subtype of the style (Photo 14); another example of this subtype is the church parsonage at 205 E. Monroe St. B (Photo 36). The modest frame bungalow at 1703 Kenwood Ave. is an excellent example of the front-facing gable with wing subtype (Photo 15). Another example of the front-facing gable with wing subtype can be seen at 1601 Alta Vista. Like a number of other Tudor Revival cottages in the district, one side of the front gable is longer than the other and slightly curved upward at the end (Photo 16).

Several Tudor houses in the district are distinguished by their stone or stucco siding. The front-facing gable with wing subtype at 1311 Newning Ave. is clad in stone veneer which was common in both Craftsman and Tudor Revival bungalows in Central Texas in the 1930s and early 1940s (Photo 17). Finally, the district has several more elaborate Tudor Revival style houses, including the expansive front-facing gable with wing example of the style at 2101 Travis Heights Blvd. (Photo 18). The house is distinguished by its large size, dominant front-facing primary and secondary gabled wings and faux half-timbering in both. It has a massive brick chimney with extruded mortar to match the exterior walls on the ground the floor.

Colonial Revival

Colonial Revival houses account for the second highest number of Period Revival styles in the district; 39 houses are classified in this category, including a Dutch variant with a gambrel roof instead of a gabled or hipped roof. Most are side-gabled, one-, two- and one-and-one-half story dwellings, some with gabled dormers in upper half-stories. Most have a rectangular plan that stretches across the width of the lot. Virtually all have symmetrically balanced facades with a center door flanked by matching, usually multi-light double hung windows with shutters. Typical ornament includes an accentuated entry bay which may have pilasters, or a shallow entry porch topped by a decorative pediment.³⁹

A good example of the type is the two-story side-gabled roof frame house at 903 Mariposa; it features pronounced double-door entrance under a shallow pedimented entry porch supported by square pilasters. It is ornamented with dentil molding at the roofline cornice and on the pediment (Photo 19). The brick Colonial Revival example at 1308 Alta Vista Ave. is unusual in that it has a side-gabled roof with a full-façade front porch. It also has a setback side

³⁸ McAlester, 2013, "Eclectic Houses: Tudor," pages 448-454.

³⁹ McAlester, 2013: "Eclectic Houses: Colonial Revival," pages 406-412.

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wing for an open arched port cochere with living space overhead (Photo 20). One-story examples of the Colonial Revival style include the side-gabled roof (Cape Cod) subtype at 1801 Alameda Dr. (Photo 21). It is distinguished by an array of three gabled dormers in the upper half-story roof plane. A brick one-story side-gabled example at 1505 Alta Vista Ave. is noteworthy for its centered dormer and accentuated central entrance (Photo 22).

Spanish Revival

Spanish Revival houses characteristically have stucco walls, arched door or window openings, low-pitched side-gable or cross-gabled roofs, or flat roofs, often with red tile covering. Eighteen one- and two-story examples of the Spanish Revival style are found in the district. Though smaller in number, Spanish Revivals stand out for their elaborate, sometimes exotic architectural ornament and detail. One of the best examples is the multi-level asymmetrical house at 1300 Travis Heights Blvd. (Photo 23). It features many hallmark elements of the Spanish Revival style including a combination of flat and gabled roofs, stucco walls, red clay tile roof and chimney tops, a prominent arched entrance, front and rooftop terraces with tiled floors and balconies with iron railings and hardware.⁴⁰

Other Revivals

Other Period Revivals in the district include one Mission Revival style house, one example of Moorish Revival, one Italian Renaissance villa, a Pueblo Revival bungalow, and the French Eclectic “Normandy Farm” consisting of several stone-clad rooms and wings built around a stone courtyard.⁴¹

Minimal Traditional

The Minimal Traditional style was a simplified version of Colonial Revival with only minor stylistic references to early design. The Federal Housing Administration (FHA) was a government agency established in the mid-1930s to insure bank loans for new homes and thereby stimulate the construction industry by providing jobs. As a response to the housing crisis of the Great Depression, the FHA issued bulletins outlining the standards and goals used to design and build small one-story houses. The FHA publication, *Principles for Planning Small Houses*, instructed prospective homeowners about achieving maximum efficiency with minimal expense by building square, or rectangular houses with simple hipped or gabled roofs, attached garages, and few nonessential architectural details. Conversely, they cautioned against complicated plans with ell and wings, and complex roof forms with dormers or unnecessary gables. These unnecessary features increased costs and wasted space.⁴² The use of these standards resulted in thousands of basic houses with little decorative detail built throughout the country. The Minimal Traditional style, with its simple plans and design, and lack of ornament, met these FHA guidelines.⁴³

Over the course of their construction from the mid-1930s through the mid-1950s, Minimal Traditional style houses spread across the district. Most examples in the district are modest, one-story cottages with restrained Colonial Revival elements such as symmetrical facades, shallow entry stoops with pediments, sometimes flanked by raked pilasters, multi-pane double hung windows, and simple low- or moderately pitched gabled roofs with enclosed eaves and little or no overhang. Many roof forms are gable-and-wing or side-gabled, while others feature a single, higher-pitched gable associated with the Tudor Revival style, without further embellishment. The popularity of the style is demonstrated by the fact that they are second only to the Craftsman style in number with 118 houses identified as Minimal Traditional in the district. Typical examples abound in the district including the side-gabled roof subtype at 517 E. Annie St.

⁴⁰ McAlester, 2013: “Eclectic Houses: Spanish Revival,” pages 519-525.

⁴¹ Ibid., “Eclectic Houses: French Eclectic (485), Italian Renaissance (497), Mission (511), Spanish Revival (521), and Pueblo Revival (543).”

⁴² Federal Housing Administration, *Principles of Planning Small Houses*, Technical Bulletin No. 4, University of Michigan Libraries, Revised July 1, 1940: pages 6-32.

⁴³ McAlester, 2013, “Modern Houses: Minimal Traditional,” pages 586-589.

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(Photo 24), and the gable-and-wing roof subtypes at 502 Academy Dr. (Photo 25) in the older part of the district, and at 1600 Travis Heights Blvd. (Photo 26), in the newer section.

Minimal Traditional houses continued to be built in the late 1940s and early 1950s but by the mid-1950s, they gave way to the emerging Ranch Style, which became almost synonymous with suburban neighborhoods nationwide, even older ones like Travis Heights-Fairview Park. The neighborhood achieved essential build-out with the new Ranch Style houses of the postwar era.

Ranch Style

Ranch Style houses are generally characterized by their broad, one-story shapes which is achieved, in part, by their slab-on-grade concrete foundations and low, usually eight-foot, ceiling height. They typically have asymmetrical facades, a strong horizontal emphasis, and low-pitched hipped or gabled roofs sometimes with low stone or brick chimneys. Ranch houses tend to have deep overhangs that are wide enough to shelter the front entrance. Ranch Style houses minimized the importance of the front porch; instead, they emphasized a sense of connectivity with the landscape through picture windows on the primary façade into the main or formal living room, and sliding glass doors to backyard patios or other outdoor areas. Garages or carports are typically attached to the side or rear of the house. A range of siding materials, including wood, asbestos, vinyl, and masonry were used as cladding on both Ranch Style and Minimal Traditional houses. The style often required wider lots than prewar houses to accommodate their long, linear form. This was sometimes harder to achieve in existing neighborhoods with narrower lots than in new suburban communities designed specifically to receive the popular style.⁴⁴

Ranch Style houses appeared in the district after World War II, though the earlier, smaller versions might better be described as Minimal or Transitional Ranch since they differed little from Minimal Traditional houses except for their picture windows, integrated one-car garages and a slightly broader form.⁴⁵ Early Ranch houses tended to have wood cladding, but as the style evolved, brick became more prevalent. Some Ranch houses combined siding materials; for example, the lower half of the house might be clad in brick or stone with the upper portion sided in wood or asbestos shingles. Brick also became closely identified with the Ranch Style as it rose to dominate residential design in the postwar period.

By the 1950s, much of the neighborhood had already been least partly developed with prewar houses, leaving few large parcels to build more than a few new Ranch houses. But there were exceptions, especially near the district's southern and eastern boundaries where unimproved blocks still remained. A number of Ranch and Contemporary houses are grouped along Kenwood Ave., Reagan Terrace, and other streets in their vicinity. They were also built as infill within the district, on the few remaining vacant lots in the heart of the neighborhood, or as replacements for earlier, outdated houses. Some were built "sideways" with the narrow end facing the street on the district's narrow lots. The Ranch Style was the district's most popular style in the postwar era with a total of 129 examples, including split level and other variants.

Like the Minimal Traditional houses, Ranch Style houses were designed and built to meet FHA and Veterans Administration criteria and standards to qualify for insured bank loans with low down-payments, low interest rates, and reasonable, government-backed terms. But it was their long, low profile and sleek, modern appearance that appealed most to young home buyers and renters after the war. Good, representative examples of the Ranch Style

⁴⁴ McAlester, 2013, "Modern Houses: Ranch," pages 596-603.

⁴⁵ FHA guidelines encouraged attached garages in small houses, but few Minimal Traditional houses were built with attached garages in the district. Generally, such houses are classified as Ranch style houses in the district.

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include the hipped-roof duplex at 1206-1208 Travis Heights Blvd. (Photo 27) and the side-gabled brick house with integrated front-side garage at 2017 Travis Heights Blvd. (Photo 28)

Contemporary

Contemporary homes have low-pitched gabled roofs, sometimes appearing to be flat or actually flat, with wide eaves, some with exposed roof beams. Asymmetrical facades are common and clerestory windows are usually present in the gable ends. Natural materials such as wood, stone, brick, and sometimes concrete block are typical of Contemporary styles.⁴⁶ The district has examples of both front-gabled and flat-roofed Contemporary houses. Three nearly identical houses built on adjacent lots in the 1800 block of Kenwood Ave. are classified as Contemporary houses. All are very intact with soaring front-gabled roofs and integral side carports. The house at 1819 Kenwood is a good representative of the style (Photo 29).

Rustic

Infrastructure and landscape/recreational properties such as stone vehicle bridge (1901 East Side Dr. B—contributing structure; Photo 40) and foot bridge (1901 East Side Dr. D—contributing structure), and other stonework in Blunn Creek/Stacy Park Greenbelt may be described as “Rustic” in style. These are similar in the use of natural materials, design and workmanship to those built by the NPS in national parks and the WPA in local, state and national parks during the Great Depression. The “Rustic” aesthetic was also adopted by many property owners who built stone retaining and landscape walls, entrance piers, paving areas and rock gardens using local materials and hand-craftsmanship to create a sense of naturalistic beauty on their property.

Recent Trends: New Traditional and 21st Century Modern Styles

Little development occurred in the proposed district from the late 1960s through the 1980s. By the 1990s, however, the district became popular, both for its historic character but also because of its central location close to downtown jobs and entertainment venues. People began to enlarge their houses with additions and some demolished older homes and replaced them with modern ones.

In the 2000s, development pressures increased dramatically in the district and widespread redevelopment occurred, replacing historic buildings with modern houses and condominiums. Some of the new styles are inspired by historic architectural designs such as Victorian, Craftsman, or Colonial Revival styles that Virginia McAlester defines as New Traditional styles.⁴⁷ Others are more modern and abstract in designs McAlester terms as 21st Century Modern.⁴⁸ Since about 2005, the trend in modern design in the district has been toward modern houses with a patchwork of different wall materials defined as the “Decoupage” subtype of the 21st Century Modern style. Typically, they are asymmetrical in form and combine three or more exterior materials as part of their design; cladding usually consists of juxtaposed geometric-shaped wood, stucco, stone, or metal planes, and frequently include expanses of metal-framed glass.⁴⁹

Despite the influx of modern styles and new construction, the Travis Heights-Fairview Park Historic District retains sufficient historic architectural fabric and character to convey a good sense of its history as early suburban additions to South Austin, and the larger city of Austin.

⁴⁶ McAlester, 2013, “Modern Houses: Contemporary,” pages 628-630.

⁴⁷ McAlester, 2013, “Styled Houses since 1935: New Traditional,” pages 717-727.

⁴⁸ McAlester, 2013: Modern Houses: 21st Century Modern,” pages 673-674.

⁴⁹ Ibid., 674.

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Representative Properties in the District

This section describes representative properties in the district starting with contributing domestic properties listed by style and subtype, in chronological order as to their general period of construction and/or popularity. Because the district is almost entirely composed of domestic resources built over a period of more than one hundred years, this is the largest section. It includes single- and multi-family resources, and garage apartments. It is followed by educational and religious properties, then by landscape and recreational properties and infrastructure. Contributing resources are followed by examples of the most common types of noncontributing properties. Finally, representative streetscapes are shown and described. Each described property has a reference to the corresponding photograph in the photo section of the nomination.

DOMESTIC PROPERTIES

QUEEN ANNE

400-404 Academy Drive (Mather-Kirkland House, built 1886-1889) – Contributing Building (Photo 1; Figure 12) Queen Anne: Patterned Masonry

The Mather-Kirkland House, better known as “The Academy” for its use as a military school in the 1920s, is classified as a patterned masonry subtype of the Queen Anne style. It is perhaps the most recognized example of Queen Anne architecture in the district. The 2 1/2 story granite and wood shingled residence was among the earliest houses built in the Fairview Park Addition. In fact, its construction was announced in the local newspaper nearly a year before Fairview Park’s official grand opening, though construction did not commence until 1886. Construction was completed in 1889, likely due to its large size, complex design, and the time and skilled labor needed to shape the massive red granite blocks. The walls above the patterned masonry lower floors are clad in imbricated wood shingles. The house is a designated Austin Historic Landmark and is listed individually in the National Register.

The Queen Anne house is asymmetrical and rises above a limestone foundation and full basement which is elevated to a full story on the north façade but partially below grade elsewhere due to the slope of the site. The first floor above the basement is red granite, reportedly from the same Marble Falls quarry and same type used in the construction of the Texas State Capitol. The upper story is clad in patterned wood shingles and features spindlework in the south (front) gable. It has an irregular roofline composed of two polygonal hipped roof towers, gables, and dormers, and is punctuated by a chimney built of molded brick. Originally, the house was distinguished by a square roof belvedere that was later removed and re-added. Ground level (basement) and first floor windows are capped by substantial stone lintels while those on the upper frame story have awnings covered with patterned shingles. The fenestration on the west elevation is characterized by a single round window and several narrow vertical windows.⁵⁰

Distinguishing design elements include bay windows, and one-story porches reached by granite entrance stairs with flared banisters and wide segmental arches extend across the other facades. A gabled pavilion projects from the northwest corner of the west façade which is further embellished by six narrow art glass windows.⁵¹

⁵⁰ Joe R. Williams, preparer, National Register Nomination, 1977.

⁵¹ Ibid.

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1419 Newning Avenue (Dumble-Boatright House, built c. 1890) – Contributing Building (Photo 2)
Queen Anne: Free Classic

A Free Classic subtype of the Queen Anne style, the Dumble-Boatright House was built c. 1890 by Texas State Geologist, Edwin Dumble, who selected the site to build his house on a foundation of solid limestone. The two-story house features elements of the Queen Anne style including a hipped roof and an asymmetrical plan. The house has a three-story, front-projecting, angled tower capped by a conical/hexagonal roof. Other Queen Anne details include patterned shingle siding, tall rectangular windows, a widow's walk, and turned balusters on both the first and second floor porches. The prominent full-façade, first floor porch is supported by substantial Ionic columns and pilasters which are characteristic of classical architecture but commonly appear on the Free Classic subtype. Historic photographs seem to indicate that the Ionic columns were installed during the historic period to replace earlier turned porch posts.

205 E. Milton Street (Weyerman House, built c. 1900) – Contributing Building (Photo 3)
Queen Anne: Free Classic

The one-story frame Weyerman House is a more modest example of the Free Classic subtype of the Queen Anne style. It features an asymmetrical façade, modified L-plan (gable front and wing) form, patterned shingles in the front gable and cutaway bay window associated with the Queen Anne style. Other elements common to the Free Classic subtype include a hipped roof (with small gable-on-hip), lower front-facing gable, and wraparound porch supported by round, Doric order columns instead of delicate turned porch posts and spindlework.

The entrance consists of a centered door flanked by sidelights and topped by a transom with square divided lights. Fenestration consists generally of one-over-one double hung wood sash with plain surrounds and trim, though the two side windows in the bay and the single window in the front façade are enhanced with four vertical lights above a single lower pane. The house is clad in wood lap siding with unadorned fascia and corner boards. A two-story rear addition rises well behind the main body and roofline and is not easily visible from the street.

FOLK VICTORIAN

1604 Brackenridge Street, built c. 1900 – Contributing Building (Photo 4)
Folk Victorian: Gable Front and Wing

A typical example gable front and wing subtype of the Folk Victorian style is the one-story frame dwelling clad in wood siding at 1604 Brackenridge Street. The house was built in Swisher's Addition c. 1900 and is a good example of the more modest Folk Victorian houses built in South Austin outside of the more exclusive Fairview Park Addition at the turn of the 20th century. The house is an L-plan (gable front and wing) dwelling distinguished by its detailed partial-façade porch which features delicate turned posts and railings linked by wide, lacy decorative brackets that almost meet to form continuous trim. The foundation is raised requiring seven wood steps to access the front porch. A non-historic wood handrail is located on one side of the stairway. Windows are tall, narrow 4/4 double hung wood sash that begin at floor level and extend almost to the ceiling. The front door is topped by a transom and the gabled wings have boxed cornice returns. A replacement metal roof was added at an unknown date.

1208 Newning Avenue (Wilkins-Heath House, built c. 1890) – Contributing Building (Photo 5)
Folk Victorian: Gable Front and Wing

The Wilkins-Heath House is an outstanding, intact example of an L-plan (gable front and wing subtype) Folk Victorian style house in the district. Reportedly built by Texas cattle baron, J. M. "Doc" Day for his daughter Virginia when she

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married Frank Wilkins in 1890, the one and a half story frame dwelling is set on a raised pier and beam foundation and is covered by a hipped roof accented along the ridgeline by cresting and pierced by an interior brick chimney. The intersecting wing contains a three-sided bay window and is covered by a front gable roof featuring patterned shingles. Two small pedimented, gabled dormers extend from the main hipped roof plane, for a total of three pedimented gables on the primary façade. The exterior walls are clad in horizontal wood siding.

The slightly inset, partial-width front porch has a shallow shed roof supported by turned posts, a balustrade, and decorative spindle frieze. The single entrance has a historic, glazed wood door and a transom window. It is situated near the center of the front elevation and has a pair of windows near it on the porch. Fenestration consists of 2/2 double hung wood sash windows with decorative, operable shutters. The property is surrounded by a rock wall measuring approximately two and a half feet in height. The house is more ornate than many other Folk Victorian style houses in the district but lacks the complex massing and elaborate ornamentation of the Queen Anne style. It is a designated Austin Historic Landmark.

1508 Newning Avenue (Lewis-Thomas House, built 1891) – Contributing Building (Photo 6)
Folk Victorian: Gable Front and Wing

The Lewis-Thomas House is a more restrained example of the Folk Victorian style than the Wilkins-Heath House. South Austin developer, Charles Newning, built the house, possibly on a speculative basis, at a cost of \$700 in Swisher's Addition, south of Fairview Park, in 1891. Later that year, he sold the house to Captain W. H. Lewis whose family occupied it until 1924. A designated Austin Historic Landmark, the Lewis-Thomas House is a frame, L-plan (gable front and wing subtype) dwelling with wood siding and a hipped main roof volume. It has an attached, partial-width front porch typical of Folk Victorian houses, but without some of the decorative details usually associated with the style.

Instead of turned porch posts and elaborate trim, the porch is supported by squared posts and has simple wood brackets and plain, square rails that replaced non-original wrought iron posts in 1988. The house features a cutaway bay window on the north façade. The windows on the front elevation are tall and narrow with wood screens and flat trim pieces. The gable braces, transom above the front door, slate roof, plan type, roof form, and fenestration pattern are original elements of the house.

NEOCLASSICAL

1304 Newning Avenue (Gullett House, built 1910) – Contributing Building (Photo 7)
Neoclassical: Full-Height Entry Porch

A City of Austin Historic Landmark, the Gullett House was built in 1910 by cattleman J. M. Day for his daughters Sarah "Sallie" and Virginia Day Wilkins. The house was later converted into apartments but was restored to its original plan in 1989 and operated as a bed-and-breakfast.⁵² The Gullett House is an excellent and early example of the full-height entry porch subtype of the Neoclassical style in the district, though more modest examples were built in the district until c. 1920.

The two-story single-family residence is rectangular in plan and set on a pier and beam foundation with brick foundation skirting. The house is clad entirely in horizontal wood siding with wide frieze boards. The large hipped roof has deep overhanging eaves with enclosed soffits. Each of the side elevations has a small gabled dormer, and a larger dormer is located on the rear elevation. The most notable feature of the house is its projecting partial-width, full-

⁵² Lori Duran, *Austin's Travis Heights Neighborhood*, Arcadia Publishing Co., Charleston, S.C., 2018.

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height, pedimented entrance portico supported by four monumental fluted Ionic columns and a pair of matching engaged columns. The entry porch was originally flat roofed; the pediment was added at a later date. The upper level of the portico has been enclosed as a screened porch. The centered front door has sidelights and a transom. Windows are double hung and feature a variety of glazing configurations, including 16/1, 15/1 and 12/1.

1708 Nickerson Street, built c. 1914 – Contributing Building (Photo 8)
Neoclassical: One-story

The building at 1708 Nickerson is an example of a modest Neoclassical house with a central hall plan. It is one story in height with a rectangular footprint and hipped roof. The house is clad in horizontal wood siding with flat trim pieces around the doors and windows. The front elevation has three evenly spaced bays, with a partial-width porch inset beneath the main hipped roof spanning two of the bays. Centered on the front plane of the roof is a hipped dormer with three small windows. The two outer windows each have four vertical lights, while the center window has lights in a starburst pattern. On the porch, a single-entry door with transom window is in the center of the elevation. One rectangular window opening is also on the porch in the outer bay.

The porch is supported by thin, square columns with subtle molding at the base and roofline. The wood porch railing is simple, with flat balusters and rails. The porch floor is concrete and is accessed by two concrete steps with handrails on either side. The other outer bay of the front elevation is not recessed and contains one rectangular window opening. The house's side elevations have additional single and paired window openings. All windows are obscured by solar shades. A shed-roofed volume spans the entire rear elevation and contains windows and a rear entrance door.

CRAFTSMAN

1007 Milam Place (Travis Heights House, built 1914) – Contributing Building (Photo 9)
Craftsman: Front-Gabled Roof

The Craftsman style dwelling known as the "Travis Heights House" is so-named because it was thought to have been the first house built in the Travis Heights subdivision after it was platted in 1913. The house embodies many of the hallmark characteristics of the Craftsman style. It is a two-story, front-gabled frame house sheathed in horizontal "teardrop" siding. It has a full façade, one-story, shed-roofed porch supported by three-quarter long, tapered wood columns set on a low frame porch wall clad in the same teardrop siding. It was built by local carpenter and building contractor, John Greathouse.

The house features a varied fenestration pattern with single, paired, and tripartite double-hung windows with multiple lights in the upper sash and single panes in the lower sash. The entry door is flanked by multi-light sidelights and topped with a tripartite multi-light transom. The offset entry bay is balanced on the opposite side of the primary façade by a set of large, 16/1 and 9/1 tripartite windows. Two single windows on the second story wall bridge the space between porch and a shallow wood canopy beneath another, smaller band of tripartite windows within the front gable.

The house is replete with decorative wood elements on every façade and floor. Character-defining elements of the Craftsman style include exposed triangle knee braces under eaves, exposed rafter tails, and scroll-cut bargeboards in each of the gable ends. The house has been modified only by the replacement of its original roofing material with crimped metal and the addition of a rear screened porch. These are minor alterations as compared with the overall integrity of the house. The house remains an excellent example of the Craftsman aesthetic which set the tone for the early development of the Travis Heights Addition. The Travis Heights House is a designated Austin Historic Landmark.

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1200 Travis Heights Blvd. (Murchison-Douglas House, built 1916) – Contributing Building (Photo 10)
Craftsman: Cross-Gabled Roof

The Murchison-Douglas House is another excellent example of the Craftsman style in the district clad in horizontal wood siding. The house has a cross-gabled roof covering an integral full-façade front porch. The front roof plane is punctuated by a front-gabled dormer on one side and an intersecting front-gabled entry portal on the other side leading to the porch. The house displays many Craftsman elements including faux half-timbering in the stuccoed front gables, wide eaves with exposed rafter tails and knee braces, and a deep front porch supported by paired wood columns set on piers clad in cut limestone. The fenestration pattern consists of a slightly off-center door on the main facade, flanked by a pair of double-hung 6/1 windows on one side and a band of three 9/1 and 12/1 windows on the other side. Multi-light over single-pane windows are found in pairs and triplets on the other exterior elevations.

A two-story addition was added to the rear of the house in 2002 but it is not visible from the main street-facing façade. The house is one of the earliest houses in Travis Heights and helped establish the Craftsman style and bungalow form as the standard for the addition. It is a designated Austin Historic Landmark.

1201 Travis Heights Blvd. (Stacy House, built 1918) – Contributing Building (Photo 11)
Craftsman: Front-Gabled Roof

The William Henry and Frances Harwood Stacy House is one of the most significant resources in the district, both for architecture and for its association with Gen. William H. Stacy, who platted Travis Heights in 1913 and was largely responsible, not only for the development of that addition, but the entire district, including Swisher's Addition and Fairview Park, from just after the turn of the 20th century through the 1920s. The Stacy House has many characteristics of the front-gabled roof subtype of the Craftsman style with a few Swiss Chalet features.

Gen. Stacy hired Austin architect Dennis Walsh, a partner with Bertram Gieseke, whose firm designed Austin High School. He reportedly wanted his personal home modeled on the folk architecture associated with traditional dwellings of the Swiss Alps. The house features broad overhanging eaves, exposed rafter tails, and elaborate, oversized scroll-cut wood brackets. The house is particularly remarkable for its dominant upper story and stepped, forward-projecting gable which conveys a cantilevered effect sheltering the recessed, three-quarter façade porch below. Another noteworthy aspect of the design is the broad use of smooth stucco on the exterior walls and foundation which is relieved only by flat, horizontal faux half-timbering and flat wood window surrounds. The deeply inset front porch is supported by stout brick columns with brick caps below extended wooden blocks. The columns rise from the matching brick porch wall that extends across a third of the façade.

The house has 23 distinct window configurations including multi-light fixed and clerestory windows and 12/1 double-hung sash single, paired or ribbon windows, and four pairs of exterior French doors, including a set that opens onto the front porch. The front entrance features an elaborately carved wood paneled door with a transom, sidelights and iron lanterns on either side.

The Stacy House is remarkably intact with only a few alterations since its construction in 1918. At that time, a matching combination garage and servants' quarters building was also built on the site, but it is no longer extant. A sun porch was added to the rear of the house between 1922 and 1935. It is a designated Austin Historic Landmark.

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1408 Alameda Drive, built 1930 – Contributing Building (Photo 12)

Craftsman: Cross-Gabled Roof

The modest, 1-story cross-gabled roof frame bungalow at 1408 Alameda Drive is a good example of the majority of Craftsman style houses in the historic district. Definitive Craftsman features include its exposed rafter tails and tapered wood columns set on brick piers topped with cast stone or limestone caps. It has wood siding, wood 2" x 2" wood porch rails and molded handrail and paired double-hung wood windows. While these elements are not exclusive to Craftsman houses, they are commonly found in examples of the style.

The house appears to have a historic rear addition, but it could be original to the house. The house is an excellent, largely intact example of the many Craftsman bungalows that make up the largest style category in the Travis Heights-Fairview Park Historic District.

1509 Alta Vista Avenue, built c. 1925 – Contributing Building (Photo 13)

Craftsman: Side-Gabled Roof

The side-gabled frame bungalow at 1509 Alta Vista Avenue is another modest example of the Craftsman style in the district. The one-story dwelling has wood siding and exposed rafter tails in the unenclosed eaves and across the symmetrical primary façade. A round-arched entrance door topped by a divided fanlight is centered on the façade and flanked by matching sets of tripartite windows with a larger central window between two narrower windows. Windows are one-over-one double-hung wood sash throughout.

The house is further distinguished by its shallow curved or swept gable over the front door. It has a relatively small porch with metal replacement railings and handrails. The house is elevated on a raised pier and beam foundation, likely to keep it above flood stage due to its proximity to Blunn Creek. Though some features are atypical of Craftsman houses, the style is clearly evident from its pronounced front-facing rafter tails.

PERIOD REVIVAL STYLES

TUDOR REVIVAL

2002 East Side Drive, built 1935 – Contributing Building (Photo 14)

Tudor Revival: Single Dominant Mid-Façade Gable

This house is a good example of the single dominant mid-façade gable subtype of the Tudor Revival style. The brick veneer house is characteristic of the Tudor Revival with a symmetrical front elevation containing a single front-gabled volume extending from the main side-gabled roof. The front-gabled projection has a steeply pitched roof trimmed in a decorative rake board. The front entrance, located in the center of this projection, has an arched entry door. A front porch with a side staircase and decorative wrought iron railings leads to the door. The front façade to either side of the entrance volume has a pair of 1/1 windows. The side elevations have a mix of single and paired window openings. The cladding is buff-colored brick laid in a running bond, with brick foundation vents approximately two feet above grade. The roof is clad in diamond-pattern asphalt shingles.

A non-historic pergola-style roof shelters a patio on the house's south side elevation. Behind the house is contributing, two-story, c. 1935 garage apartment with minor alterations (2002 East Side Dr. B).

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1703 Kenwood Avenue, built c. 1925 – Contributing Building (Photo 15)

Tudor Revival: Front-Facing Gable with Wing

The Tudor Revival house at 1703 Kenwood Avenue has an asymmetrical façade with a front gabled wing and smaller gabled entrance porch. The frame house is clad in horizontal wood siding with flat wood window trim and scalloped bargeboards. The front gable has a steeply pitched roof and a pair of rectangular windows. The shallow porch has a partial-width, front-gabled roof supported by tapered wood columns with brick piers. This smaller front gabled roof may be original or may have been added at a later date. Low wrought iron railings are located along the porch and at the concrete porch steps. A single entrance door and another pair of windows are on the porch. All windows on the house have decorative wood screens with diagonal geometric patterns in the upper sash.

1601 Alta Vista Avenue, built c. 1925 – Contributing Building (Photo 16)

Tudor Revival: Front-Facing Gable with Wing

This house is an example of a modest front-facing gable with wing subtype of the Tudor Revival style. The house has frame construction, a raised concrete foundation, narrow horizontal wood siding, and an asphalt shingle roof. The south side of the front elevation consists of a shallow front ell with a paired window centered under the front gable and an arched entry door located under a curved gable extension. Three double-hung windows are on the north side of the front elevation. A small concrete and stone porch at the entrance has wrought iron railings and slightly flared stairs. The rear portion of the house consists of a wide rear-gabled volume. The windows all have wood screens with a simple pattern in the upper sash.

1311 Newning Avenue, built c. 1930 – Contributing Building (Photo 17)

Tudor Revival: Front-Facing Gable with Wing

The stone veneer house at 1311 Newning Avenue is an example of a small front-facing gable with wing subtype of the Tudor Revival with asymmetrical massing. The house is clad in multicolored rusticated stone in a random rubble bond. The main house volume is side-gabled, but the front elevation has a wide front gable that spans approximately 2/3 of the front façade. There is an off-center exterior chimney flanked by two small windows. The chimney is made from the same stone as the rest of the house and has a decorative iron anchor plate near its top.

A small gabled volume containing an arched porch opening projects slightly beyond the front gable. The arched opening leads to the front door and to the rest of the porch, which is uncovered. A single window opening is located at the uncovered section of porch. All windows on the front elevation have decorative wood screens. Decorative wrought iron railings are found around the porch and at the single concrete porch step.

2101 Travis Heights Blvd., built c. 1936 – Contributing Building (Photo 18)

Tudor Revival: Front-Facing Gable with Wing

The large, 1.5-story at 2101 Travis Heights Boulevard is a good, largely intact example of the more elaborate Tudor Revival style houses built in the district from the late 1920s through the 1930s. Built c. 1936, it is a front-facing gable with wing subtype of the style. It has a large rectangular volume with a steeply pitched, front-gabled roof, and a rear ell at its northeast corner with a gable facing Algarita, forming the attached garage. The house has buff-colored brick walls with weeping mortar and stuccoed gable ends with faux half-timbering.

The front elevation facing Travis Heights Boulevard is symmetrical, with a central entrance with a pointed-arch opening and a historic pointed-arch shaped door. The entrance is surrounded with rustic stone. Paired windows with wood headers flank the door. The upper floor has a projecting window in the center of the gable end. The north side

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elevation facing Algarita has an exterior chimney that is brick in its lower portion then splits into two thin, stuccoed shafts at the top. The first floor of the north side elevation has several windows with wood headers, and the upper floor has five small hip-roofed dormers within the steep roof plane.

The gable at the northeast corner is the garage volume and contains a side entrance next to the garage door. The dormers on the west side of this ell are gabled rather than hipped, so that they mimic the steep main front gable when the house is viewed from Travis Heights Boulevard. The south side of the house has three hipped dormers. The north side of the house has similar dormers. There is a non-historic carport attached in front of the garage. At the rear there is a small one-story contributing shed (2101 Travis Heights Blvd. B) that matches the house.

COLONIAL REVIVAL

903 Mariposa Drive, built 1933 – Contributing Building (Photo 19) Colonial Revival: Side-Gabled Roof

This house is a good, largely intact example of the side-gabled roof subtype of the Colonial Revival style despite a modern rear addition and garage. Built in 1933, it is a two-story single-family dwelling with a symmetrical façade and a rectangular plan. Exterior walls are wood, built on a pier and beam foundation. It has a side gable, composition shingle roof with enclosed eaves and dentils at the cornice. The single exterior chimney is made of buff-colored brick with decorative corbeling at the top. The partial width front porch has a gabled and pedimented roof supported by rectangular pilasters. The pediment has dentils along its cornice. Because the lot is sloped, the porch is accessed by a tall concrete entrance stairway with ten wide steps and simple metal railings. The front elevation has two single 6/6 windows on the first floor and two sets of paired 6/6 windows on the second floor, which is typical of the Colonial Revival style. The side elevation facing Rosedale Terrace has a mix of single and paired 6/6 windows. On the rear of the house is a non-historic addition consisting of a one-story garage with wood walls, composition shingles, and a gabled roof. A modern patio with a cabana lies behind a wrought iron fence covered with vines on the west side of the house; it hardly visible from the street.

1308 Alta Vista Avenue (Alden & Mabel Davis House, 1936) – Contributing Building (Photo 20) Colonial Revival: Side-Gabled Roof

The Davis House is a good example of an intact, two-story, brick Colonial Revival house and was designed by Edwin C. Kriesle. The main building volume is a rectangular block with a side-gabled roof clad in diamond-shaped asphalt shingles that mimic slate. The front elevation is symmetrical, with a central entrance and a full-façade, shed-roofed porch. The porch floor is concrete, accessed by a single brick step. The full-width porch is supported by four square columns along the front with a simple wood baluster between them. The single front door is accentuated with two fluted pilasters at the sides, fan-shaped carved wood above it, and a triangular pediment on top that protrudes above the porch roof. To either side of the entrance are paired 6/6 windows with decorative shutters. The second floor also has two pairs of 6/6 windows with decorative shutters, set further in toward the center on the elevation than the windows below. The house's buff-colored brick features weeping mortar joints, and a single chimney extends from the roof at the north side elevation. A two-story porte cochere wing extends from the south side elevation. It has arched openings on the first floor and a sunroom on the second floor with multi-light windows. The house is set back from the street and is accessed by a curving driveway.

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1801 Alameda Drive, built 1955 – Contributing Building (Photo 21)
Colonial Revival: Side-Gabled Roof (Cape Cod)

The 1955 house at 1801 Alameda is an example of the side-gable roof (Cape Cod) subtype of the Colonial Revival style. It is a largely intact one and one-half story house on a pier and beam foundation. The exterior walls are wood, and the roof is side-gabled with three gabled dormers with one arched window in each on the front elevation. The full-width entry porch has a shed roof with a subtle flare at the end. It is supported by four square, fluted columns with no handrails between them. The centered front door is accentuated and surrounded by pilasters. Two sets of single double-hung windows are located to either side of the door. The side elevations each have single entrances with small gabled stoop roofs. The building is located on a shady, raised lot with stone steps leading up from the street. There is a noncontributing detached garage (1801 Alameda Dr, B), which faces Fairmount Street.

1505 Alta Vista Ave., built c. 1932 – Contributing Building (Photo 22)
Colonial Revival: Side-Gabled Roof

The house at 1505 Alta Vista Avenue is a small, one-story Colonial Revival house with painted brick walls. The main house volume is rectangular, with a side-gabled roof and symmetrical façade. A central single-entry door is accentuated by fluted pilasters topped with a dentiled cornice. One 6/6 window is located to each side of the entrance. The house is situated two to three feet above grade, and a brick stringcourse along the bottom of the walls indicates the level of the floor inside. A small porch at the front entrance has concrete stairs and metal railings. A single gabled dormer with decorative, divided-light windows is in the center of the roof, and a single chimney with a corbeled top extends from the edge of the roof. A small wing projects and is set back from the plane of the front façade. On the rear of the house is a non-historic addition. It is set well back from the street and house and is not immediately visible.

SPANISH REVIVAL

1300 Travis Heights Blvd., built c. 1933 - Contributing Building (Photo 23)

The house at 1300 Travis Heights Boulevard was built c. 1933 and displays design elements of the Spanish Revival style, including white stucco walls, red roof tiles, an arched opening, and asymmetrical massing. The main building volume is two stories in height, with a flat roof trimmed in clay tile at cornice level. On the front (east) elevation, a central one-story projecting volume spans approximately two-thirds of the façade. This volume has a front-gabled roof on its north side and a short section of flat roof to the south. The recessed arched front entrance is contained in another, shallower projecting volume with a front-gabled roof. The arch is trimmed in decorative cast concrete. The gabled roofs of the front volumes are clad in clay tile. At the north end of the front elevation is a small side patio with a low stucco wall and a secondary entrance. Above this entrance is a small second-floor balcony with a wrought iron railing and a tiled balcony roof. On the south elevation, a flat-roofed one-story volume wraps around to the rear of the building. The fenestration pattern is irregular and the house's windows are covered with historic wood screens. The lot slopes to the rear and has a driveway at Avondale Road that accesses a garage on the house's north elevation. Stone retaining walls flank the driveway.

MINIMAL TRADITIONAL

517 E. Annie Street, built 1946 – Contributing Building (Photo 24)
Minimal Traditional: Side-Gabled Roof

The one-story frame house at 517 E. Annie Street is a good, typical example of the side-gable roof subtype of the Minimal Traditional style in the historic district. The roof has virtually no eave or overhang and little trim and very

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minimal architectural detailing. Rectangular gable vents are in each gable. The house generally follows a rectangular plan except for a small side-gabled rear extension off the east side. The house rests on a pier and beam foundation; the porch is concrete. Exterior wall cladding is wood with plain wood corner boards and fascia. Window, door, and vent surrounds and trim are wood with slight profile or reveal. The primary façade is symmetrical with a centered entrance door flanked by matching pairs of 6/6 double hung windows. The fenestration pattern is maintained throughout the house with a single pair of multi-light windows for each principal room. At a later date, inoperable shutters were added to each pair of windows.

The front porch is the most notable feature of the house. While FHA guidelines did not preclude porches, the full-façade porch on this house is deeper and more expansive than those on most Minimal Traditional houses. Inset entirely beneath the main roof, the porch is supported by four evenly spaced aluminum posts with decorative scrollwork. Thin aluminum porch rails extend along the sides of the porch and continue down the concrete steps as handrails. The posts and railings may have been added in the 1950s or 1960s.

502 Academy Drive, built c. 1939 - Contributing Building (Photo 25)

Minimal Traditional: Gable-and-Wing Roof

The one-story frame house at 502 Academy Drive is a gable-and-wing roof (L-plan) subtype of the Minimal Traditional style. It has a fairly high-pitched front-facing gable on the primary façade and an equally high-pitched intersecting side-gabled wing. The attached, partial façade porch may have been added after the house was built but dates to the historic period. It has a low-pitched shed roof supported by full height, scrolled aluminum posts. It is clad in aluminum siding, a replacement siding likely added at the same time as the porch and aluminum railings, possibly c. 1960. Aluminum siding and aluminum or wrought iron porch posts are typical of replacement materials in the district, especially to modest houses. Despite its replacement materials, the house is a good, representative example of the Minimal Traditional style in the district. A noncontributing garage apartment (502 Academy Dr. B) was added at the rear in 2008.

1600 Travis Heights Blvd., built 1945 – Contributing Building (Photo 26)

Minimal Traditional: Gable-and-Wing Roof

The modest house at 1600 Travis Heights Blvd. is a good, intact example of the gable-and-wing subtype of the Minimal Traditional style. Built in 1945, the house exemplifies the FHA standards laid out in the *Principles for Planning Small Houses* published in 1940 as guidelines for maximizing space and minimizing construction costs by avoiding unnecessary complexity and design. They proscribed “simplicity in exterior design,” as the best way to make small houses appear larger.

This example is a simple L-plan or gable front and wing plan with a low-pitched roof. It rests on a pier and beam foundation sheathed in cement stucco. Exterior walls are clad in wood siding and the roof has composition shingles. An attached, partial-façade shed-roofed porch slopes at a low angle from the plane of the wing roof to just below the projecting front gable. The roof has no eave overhangs, cornice returns, or unnecessary design elements. Each of the gables has a plain vent. The only design elements are a single scrolled metal porch support and porch railing. The house has two doors on the front façade – one opens from the porch into the front gabled section and the other into the wing. Both doors have wood panels in the lower section and three vertical lights in the upper third; both appear to be original or date to the historic age. Fenestration consists of single and paired one-over-one wood double hung sash with simple wood surrounds and aluminum screens. The porch floor is concrete and has two concrete steps to the front walkway.

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At the rear of the lot is a historic detached two-story garage apartment. The original one-story garage was likely built at the same time as the house. A second floor was added to the garage as a dwelling unit in 1952, according to the Travis Central Appraisal District. Both floors are sheathed in wood siding like the house. The garage apartment fronts onto the side street but is addressed as 1600 Travis Heights Blvd B and contributes to the historic district.

RANCH STYLE

1206–1208 Travis Heights Boulevard, built 1952 –Contributing Building (Photo 27)

Ranch: Hipped Roof

The long, rectangular duplex at 1206-1208 Travis Heights Blvd is a good representative example of the Ranch Style in the district. Built in 1952, the asymmetrical dwelling rests on a concrete slab foundation stretched across a wide, shallow lot which gives it a horizontal appearance. Its horizontality is reinforced by the low-pitched hipped roof covered in composition shingles. Each of the two front entrances are slightly inset but in different locations on the primary façade. Like many dwellings built from the late-1930s through the mid-1950s in the district, it is clad in asbestos shingles siding and a row of painted end-course brick. A single chimney is offset on the roof. Double hung wood windows have been replaced but the original openings and fenestration pattern remain intact. An attached garage with historic wood garage doors lies beneath the south (Avondale Road) elevation.

2017 Travis Heights Boulevard, built 1958 – Contributing Building (Photo 28)

Ranch: Side-Gabled Roof

The building at 2017 Travis Heights Blvd. is a good example of a brick Ranch Style house from the late 1950s. It has an L-shaped plan, with a rectangular, side-gabled main building volume and a shallow front-gabled ell. The roof is clad in asphalt shingles and has a low pitch and wide eave overhangs. The house's walls are a mix of buff-colored and light red brick laid in a running bond. The gable ends are clad in wood and have wide, triangular louvered attic vents. The wood cladding at the gable ends extends a short distance down the wall and wraps around the building to become a flat frieze that sits atop the window and door openings. The front-gabled ell does not project beyond the plane of the main side-gabled roof. Instead, that ell helps frame a shallow recessed porch. At one end of the front elevation is an integrated double-car garage with two single historic garage doors. In the center of the front elevation is the inset porch, which features a large bay window with three adjacent aluminum sash, a single-entry door with historic screen door, a second door that leads into the garage, and a low brick planter that serves as a porch wall. The front-gabled ell has a wide, short window with two aluminum sash. The side elevations have both paired and single windows with aluminum sash.

CONTEMPORARY

1819 Kenwood Avenue, built 1968 – Contributing Building (Photo 29)

Contemporary: Front-Gabled Roof

The duplex at 1819 Kenwood Avenue is an excellent example of the front-gabled roof subtype of the Contemporary style. The building consists of a front-gabled volume facing the street and an L-shaped gabled volume extending from the rear. It has one apartment entrance on the front elevation, and a second apartment entrance on a side elevation past a gate into the side yard. The front elevation has a single wide, low-pitched gable that shelters both the front apartment and a large carport. The carport and the enclosed section of building each occupy one half of the gable, with the wall beginning underneath the gable's peak. The building is clad in both brick and vertical wood siding. It has a large fixed glass window next to the door, and two clerestory windows above the window whose upper sections are slanted to follow the roof pitch. The open carport side of the elevation is supported by tall square posts. The roof is clad in

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asphalt shingles and features a wide eave overhang and five rectangular projecting roof beams. The side elevation facing Gillespie Place has several small windows situated high on the wall just under the eave. The duplex is one of three identical buildings on the block, including 1817 Kenwood and 1815 Kenwood.

MIXED STYLE

804 Rutherford Place, built 1933 – Contributing Building (Photo 30)

Mixed: Mission and Tudor Revivals and Swiss

The small apartment building at 804 Rutherford Place is a good example of an eclectic, mixed design that draws from three styles, in this case Mission Revival, Tudor Revival, and Swiss. The building is two stories in height, with buff- and tan-colored brick walls and a flat roof. The front elevation has a symmetrical arrangement, with a one-story, partial-width entrance volume extending from the rectangular main building volume. The projecting entrance has Tudor Revival details including an arched entrance door, arched hood molding over the door, narrow windows with decorative shutters, and flared wrought iron stair railings. The main two-story volume has little decoration. It has single 1/1 windows on the first floor and two sets of paired 1/1 windows on the second floor. Its modest Mission Revival details are limited to a narrow, divided light, arched window in the center of the upper floor, and a stepped parapet. The Swiss detailing includes the scalloped bargeboard. All window openings have brick sills, and the parapet coping is brick.

DOMESTIC: MULTI-FAMILY

1508 Travis Heights Boulevard, built 1936 – Contributing Building (Photo 31)

Multi-Family: Tudor Revival Triplex

The triplex apartment building at 1508 Travis Heights Blvd. is an example of a building with minimal stylistic details but minor references to the Tudor Revival style. The brick building is two stories in height and has an irregular square footprint with wall planes that “step” back from the street. The roof is hipped with no eave overhang and the building has a flat frieze and cornice that are almost flush. At the north side of the front elevation is a wall plane containing a front-gabled entrance volume with an arched entry door. Next to the door are tripled 6/6 windows on the first floor, and the second floor contains another set of tripled windows and a smaller single window. Near the center of the façade, the wall plane steps back. In the corner is a small entry stoop leading to two rectangular entry doors. More 6/6 windows are in this section. The elevation steps back once more near the back of the building. Numerous 6/6 windows with brick sills and headers are found on all elevations. Windows appear to be original. The brick walls are the same buff color found on many Tudor Revival houses in the district. A c. 1936 garage apartment (1508 Travis Heights Blvd B) is located at the rear and contributes to the district.

DOMESTIC: COURT HOUSING

1503 A-B, 1505 A-B, 1507 A-B Drake Avenue, built 1935 – Contributing Buildings (Photo 32)

Court Housing: Tudor Revival and Craftsman Styles

The district contains two examples of court housing. The example in the 1500 block of Drake Avenue consists of six small houses built in 1935 and addressed 1503 A-B, 1505 A-B, and 1507 A-B. Five of the cottages are of modest Tudor Revival design and are arranged in a U-shaped grouping facing a central commons. These five cottages have tall, steeply pitched hipped roofs, each with one intersecting front gable with flared eaves. The gables do not project as eaves so the front face of each cottage is a single uninterrupted plane. Each of the five cottages has a single-entry door

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and paired 1/1 windows under the gable, with single windows on other parts of the facade. The side elevations also have single 1/1 windows.

The sixth house is situated in the center of the U and faces Drake Avenue. It is larger and has a bungalow plan and Craftsman design elements. This house has a front gabled roof and a shallow porch. It has a mix of paired and single 1/1 windows. All six of the cottages in the court have narrow wood siding and Craftsman-style wood doors with three lights. The lot features two driveways providing access to the rear units.

DOMESTIC: GARAGE/GARAGE APARTMENT

516 Leland Street, B, built c. 1937 – Contributing Building (Photo 33) Garage Apartment: No Style

The two-story three-car garage apartment at 516 Leland Street displays no distinctive characteristics of a recognized style but it is a good, largely intact example of a historic garage apartment in the district. Built c. 1937, it was constructed more than a decade after the main house at this address, a 1925 Craftsman bungalow. The garage apartment has a composition shingle hipped roof and is clad in buff brick veneer. On the first floor are three original wood garage doors with barn door cross-timbers. An exterior stairway leads to the second-story apartment, though it is not visible from the street. In the upstairs apartment there are one-over-one double-hung wood sash windows with multi-light wood screens that appear to be original or historic-age. Garage apartments are common in the district.

1605 Nickerson Street, B, built c. 1917, Contributing Building (Photo 54) Garage Apartment: Craftsman

This two-story wood-frame garage apartment was constructed c. 1917. It features a side-gabled roof, exposed rafter tails, and horizontal wood siding—all of which nod to the Craftsman style. Two wooden sliding doors provide access from the alley. Paired single-hung windows are centered along the west elevation, and paired single hung windows are seen along the south elevation along with a single-hung window. The garage apartment is largely intact and the only alteration is the one-story carport added on the south elevation. It appears to be the original historic garage apartment for 1605 Nickerson, a 1917 Craftsman bungalow, and is counted as contributing. It serves as a representative example of an intact historic garage apartment with Craftsman elements commonly seen throughout the district.

EDUCATIONAL: SCHOOL

2010 Alameda Drive A (Travis Heights School, 1939/1949/1970) – Contributing Building (Photo 34) Modern

Travis Heights School at 2010 Alameda Drive is a Modern building consisting of multiple wings arranged in an asymmetrical plan on a northeast-southwest axis. The school has a flat roof with shallow eave overhangs, buff-colored brick walls, recessed entrances, and large window openings with concrete sills. The school had several modifications during the historic period that are compatible its architectural style. The original 1939 volume along Alameda is one story in height and has an irregular-shaped footprint.

In 1949 an additional wing was added to the north end of the building, and a small rear addition was constructed in the 1950s. Because of the sloping site, these north and rear additions are two stories in height but do not appear taller when viewed from the street. Other historic-period alterations include enlarging the corner entrance at Alameda to include a Modern, shed-roof portico with stucco piers, and replacing the original steel casement windows with compatible aluminum casements.

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The school was enlarged again in the 1970s when two additions were constructed behind and southwest of the original school building. The campus includes three non-historic portable buildings (2010 Alameda Dr., B-D) behind the school added in 1980, all of which are set well back from Alameda and largely out of view. The school is situated on a 1.9-acre parcel nestled within the Blunn Creek/Stacy Park Greenbelt and has a park-like setting.

RELIGIOUS: CHURCH COMPLEX

205 E. Monroe Street, A (Fred Allen Memorial Church, 1914) – Contributing Building (Photo 35)

Church: Neoclassical

The Fred Allen Memorial Church at 205 E. Monroe Street A is a Neoclassical church building that shares a lot with its parsonage (205 E. Monroe Street B). The Neoclassical church was constructed in 1914. It has a shallow I-shaped footprint with a tall central volume and tower-like volumes at each corner. The elevations are largely symmetrical with a tan-colored brick “base” with multiple stringcourses, smoother spans of lighter buff-colored bricks on the upper sections of wall, and a heavy cornice on top. Each of the corner towers also has a thick cornice on its visible elevations. Window openings are large, with cast concrete sills and wood multi-light windows. The stained-glass windows in the upper portion of the walls have cross motifs and are of historic age. The central entrance along E. Monroe and west entrance appear to have been modified at an unknown date. The Nickerson Street elevation features several evenly spaced bays divided by brick pilasters that mirror Doric columns and the east entrance is adorned with two cast stone Doric columns supporting a pediment. The roof appears to be replacement metal. In circa 1950 a large, two-story buff brick education building was added as an addition at the back of the church. Like the church, it has buff colored brick walls, a flat roof, and steel casement windows.

205 E. Monroe Street, B (Parsonage, c. 1930) – Contributing Building (Photo 36)

Tudor Revival: Single Dominant Mid-Façade Gable

The parsonage for the Fred Allen Memorial Church was built c. 1930, replacing an earlier parsonage on this site. The parsonage is located at the east end of the lot, set back further from the street than the front of the church. The parsonage is a modest Tudor Revival house with tan and buff brick walls and a side-gabled roof. It has a small front-gabled porch with an arched opening and a short staircase with a wrought iron railing. The house has a mix of paired and single windows with brick sills. The parsonage is counted separately because it was constructed first and later connected to the educational building at rear.

RECREATIONAL AND INFRASTRUCTURE

Representative examples of Recreational and Infrastructure Properties in the district lie on the Stacy Park/Blunn Creek Greenbelt and are discussed in the following paragraphs. They are listed according to their specific association with the Blunn Creek Greenbelt, addressed as 1901 East Side Drive, Little Stacy Park, at 1500 Alameda Drive, and Big Stacy Park at 700 E. Live Oak Street.

700 E. Live Oak Street, A (Big Stacy Park, 1937) – Contributing Structure (Photo 37)

Recreation: Swimming Pool (Big Stacy Pool: WPA Rustic)

1901 East Side Drive A (Blunn Creek/Stacy Park Greenbelt, 1913/1929) – Contributing Site (Photo 38)

Recreation/Landscape: City Park and Greenbelt

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1500 Alameda Drive, A (Little Stacy Park, built 1930) – Contributing Structure (Photo 39; Figure 18)
Recreation: Spanish Revival Park Shelter

1901 East Side Drive, B (Blunn Creek/Stacy Park Greenbelt, built 1931) – Contributing Structure (Photo 40)
Infrastructure: Rustic Vehicle Bridge

The Blunn Creek/Stacy Park Greenbelt is a large open space that includes two parks, Little Stacy Park and Big Stacy Park, and a greenbelt that connects the two. The combined park space and greenbelt is approximately 23 acres in size and runs along East Side Drive. Overall, it is roughly bounded by East Side Drive on the west, E. Live Oak Street on the south, Sunset Lane on the north, and Sunset Lane and Alameda Drive on the east. The parks follow Blunn Creek and have a mix of shady, tree-covered sections and open grassy spaces, along with walking trails and park facilities. The greenbelt has a rustic, undeveloped feeling, with mature trees, native shrubs, limestone outcroppings at the creek, and minimal signage and utilities. The parks also have stone retaining walls, seating benches, bridges, and other landscape features that were built by the City of Austin and the WPA, from 1929 through the late-1930s.⁵³ Near the greenbelt's southern end is Travis Heights School, which occupies a 1.9-acre parcel that is separate from the greenbelt acreage.

The greenbelt has several historic features within it, including bridges over Blunn Creek. In the 600 block of E. Monroe Street is a 1931 rustic arched vehicle bridge (1901 East Side Dr. B) designed by city engineer and landscape engineer, Jacobus “Jac” Gubbels.⁵⁴ Though it pre-dates the WPA, the bridge is similar in appearance to those built by the National Park Service (NPS) and the WPA in a style often described as WPA or NPS Rustic. The superstructure features a paved deck (E. Monroe Street) and rusticated stone abutments and raised parapets at either side. The substructure features smooth stone and the banks of Blunn Creek are also lined with stone. It's unclear the extent to which the creek is lined in this fashion. In the 600 block of E. Annie Street is a c. 1960 concrete bridge (1901 East Side Dr. C) with cast concrete piers and steel railings. A 1937 rustic limestone rubble footbridge (1901 East Side Dr. D) is found along a trail behind the elementary school. A unique feature of the greenbelt is the presence of an 1895 Moonlight Tower (1901 East Side Dr. E).

At the northern terminus of the Blunn Creek Greenbelt is Little Stacy Park, bounded by East Side Drive, Sunset Lane, and Monroe Street and located at a horseshoe bend of Blunn Creek. Little Stacy Park was reserved as “The Ramble” in 1913 when Travis Heights Addition was platted. It was acquired for a city park in 1929. The park is heavily wooded along the creek and has trails that connect to the greenbelt trails. In the section south of Sunset Lane is an open grassy area and several low, stone walls for seating both along East Side Drive and arranged in a semi-circle facing East Side and Sunset. North of Sunset Lane, the park is more developed with paved paths and park amenities. This includes a 1930 park shelter (1500 Alameda Dr. A; Photo 39; Figure 18) designed by Hugo F. Kuehne, a member of the City Plan Commission. The small Spanish Revival structure rests on a concrete foundation, has a rectangular plan, is clad in tan stucco, and features a flat roof and open central shelter area. Stuccoed exterior bays frame the open shelter area and each contains a replacement door leading to a restroom. Other visible Spanish Revival elements include a mix of flat and shaped parapets and a narrow raised course of blue decorative tiles beneath the parapet on the primary, side, and rear elevations of the two bays. Shorter decorative tile bands are positioned between the raised course of decorative tiles and the parapet. Decorative wooden beams extend from the central stage area below the parapet on the primary and rear elevations. A single vent is visible on each of the exterior bays on the primary elevation, and two vents are

⁵³ Resources built between 1929 and 1933, including the wading pool, stone tennis court foundations, and likely other infrastructure, was done by the city (*Austin American*, April 14, 1929: 12; 12; *Austin American*, September 16, 1932: 5). The City of Austin Parks and Recreation Department lists the bathhouses at Big Stacy Park as built by the CWA but the agency was dissolved early in 1934, before the city began planning the park and pool (*Austin American*, March 31, 1935: 22).

⁵⁴ Jacobus “Jac” Gubbels, who later designed landscapes for the State Highway Department, designed the “rock and concrete bridge” over Blunn Creek (*Austin American*, August 20, 1931: 12).

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visible on each side elevation. Decorative grilles are positioned over each vent, which originally contained windows. There are no vents on the rear. Little Stacy Park also contains a 1929 wading pool (1500 Alameda Dr. B; Figure 19), and a tennis court (1500 Alameda Dr. C) first built in 1929. A non-historic basketball court (1500 Alameda Dr. D) was added in 2010.

At the southern end of the Blunn Creek Greenbelt is Big Stacy Park, which dates to the late 1930s. Despite its name, Big Stacy Park is actually smaller than Little Stacy. Big Stacy stretches from E. Live Oak Street on the south to the location of Travis Heights Elementary School, approximately at Algarita Avenue. Blunn Creek runs through the western portion of the Big Stacy. Near the creek is a small stone scenic overlook. This feature may have been built by the WPA as part of their work on the greenbelt and in Big Stacy Park in the mid- to late-1930s. The park includes Big Stacy Pool (700 E. Live Oak St. A; Photo 37), a spring-fed pool built by the WPA in 1937. The rectangular pool structure is made of concrete and features a low rusticated stone wall on the west side. Life guard chairs and metal pool ladders are replacements. Next to Big Stacy Pool are two historic bathhouses (700 E. Live Oak St. B and 700 E. Live Oak St. C) built by the WPA c. 1937. The park has both paved and unpaved paths and a small parking lot south of the pool. A non-contributing office and pumphouse (700 E. Live Oak St. D and 700 E. Live Oak St. E) are also within the park.

NONCONTRIBUTING PROPERTIES

Noncontributing Due to Alterations/Lack of Integrity

315 E. Live Oak Street, built 1922 – Noncontributing Building: Incompatible (Photo 41) No Style

The original home was built in 1922 and is a single-story Craftsman wood frame dwelling with a cross-gabled roof but has been severely altered. The original house has narrow wood siding. The house has an addition on each side, one with a shed roof and vertical siding, and one with a side-gabled roof and narrow wood siding similar to the main house. The front porch is enclosed with siding and the original porch columns can be seen the corners. A new front porch extends from the front of the building. It has wide wood steps and no railing, porch roof, or columns. Windows and doors appear to be replacements. Due to the severity of incompatible alterations, it is now identified as no style. Although the property is non-contributing, it is representative of alterations that have taken place in the district.

1608 Travis Heights Boulevard, built 1925 – Noncontributing Building: Compatible (Photo 42) Tudor Revival: Multiple Façade Gables

The house at 1608 Travis Heights Blvd. is an example of a building whose alterations, although largely compatible, have reduced the integrity level and rendered the building a non-contributing resource. The 1925 brick house was originally a one-story Tudor Revival with a gabled front ell, a front chimney, and a smaller, central gable framing an arched entrance. In circa 2009 the house was significantly enlarged to become a one and a half story residence with a steep side-gabled roof and a tall intersecting front gable with faux half timbering. The new, taller roof has a wide shed-roofed dormer window. A large two-story rear addition is readily visible from the street. All windows are non-historic, and non-historic metal railings are located at the front yard and front porch steps. The c. 2009 non-historic garage (1608 Travis Heights Blvd B) was also added at the rear.

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1701 Travis Heights Boulevard, built 1930 – Noncontributing Building: Incompatible (Photo 43)
No Style

The house at 1701 Travis Heights is an example of a house that is non-contributing due to severe alterations, specifically the addition of a large, incompatible tower that replaced its original Tudor Revival roofline. The original 1930 building is a one-story, stucco house with a cross-gabled main roof and an intersecting front gable with a swooping wing wall. The front gable has a front brick chimney and an arched entrance door tucked into a small secondary gable with an arched entrance portico. The wing wall also has an arched opening leading to the side of the house along Woodland Avenue. The side elevation has a second curved wing wall, this one with an arched opening that leads to a rear patio. In 2007 the house was significantly altered by the construction of the rooftop tower addition that is readily visible from the street. The large square tower is three stories in height and topped with a hipped roof. All windows appear to be replacements. Due to the severity of incompatible alterations, it is now identified as no style. The 1950 garage apartment (1701 Travis Heights Blvd, B) is visible along Woodland and contributes to the district.

Noncontributing Due to Age (Nonhistoric)

1404 Alta Vista Avenue, built 2006 – Noncontributing Building (Photo 44)
New Traditional: Craftsman

This house was constructed in 2006, outside the period of significance for the district. It is an example of a New Traditional building, one designed in recent years but inspired by historic styles. This example is based on historic Craftsman homes, although other New Traditional buildings in the district have Victorian, Classical Revival, Tudor Revival, or other motifs. The house is one and a half stories in height, with wood siding, exposed rafter ends, and a cross-gabled roof with a front-gabled dormer. A full façade porch is supported by tapered wood piers with limestone bases. A large decorative, trussed arch frames the porch opening. The entrance door has a transom and one sidelight, and the two paired windows at the front porch also have transoms.

2104 East Side Drive, built 2008 – Noncontributing Building (Photo 45)
21st Century Modern: Decoupage

This 21st Century Modern house is a two-story single-family dwelling built on a concrete slab foundation. The asymmetrical house is divided into three bays. The southern bay is clad in smooth stuccoed panels and is capped by a steeply pitched shed roof. Two large windows are on each floor, each consisting of a wide, fixed-pane window on top and a narrow, horizontal sliding window below. The inset middle bay features the front door and a second-story wooden balcony supported by two wooden posts. The third bay is clad in horizontal wood siding and has a very low-pitched, side-gabled roof, a single-car garage with a wooden garage door on the first floor, and a single rectangular window on the second floor. The “Decoupage” subtype refers to the mix of three or more exterior wall materials which give it a patchwork appearance. As this home was built outside of the period of significance, it is non-contributing structure, but is representative of the modern infill in the district.

1402 Travis Heights Boulevard B, built c. 2013 - Noncontributing Building (Photo 52)
No Style

This one-story wood frame garage features a rectangular plan and was constructed c. 2013. It features a side-gabled roof, is clad in vinyl siding, and has a double garage door centered on the alley-facing elevation. The main dwelling (1402 Travis Heights Blvd) is a non-historic New Traditional home with Tudor influences constructed in 2013. Since the garage was built outside the period of significance, it is considered non-historic and thus counted as a non-contributing building. It serves as a good example of recent infill within the district.

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1504 Travis Heights Boulevard B, built c. 2020 - Noncontributing Building (Photo 53)
21st Century Modern

This large 21st Century Modern two-story garage apartment was constructed c. 2020. It features an asymmetrical footprint, an irregular fenestration pattern, cross-gabled metal roof, and is clad in metal siding. The garage apartment differs from 1504 Travis Heights Blvd, a one-story brick Tudor Revival bungalow added in 1930, and likely replaced the original historic garage. Because of its recent construction, the garage apartment is considered non-historic and is treated as a non-contributing building. It is a good example of 21st Century Modern infill seen throughout the district.

Alterations and New Construction

Among historic-age properties, common alterations in the district include the replacement of original single-pane windows with fixed glass, door replacements, the replacement of wood with synthetic siding, usually aluminum, the replacement of asphalt or composition shingles with standing seam metal roofs, non-historic dormers, porch enclosures, and painted brick, though none of these replacements alone necessarily render the resource noncontributing. Additions are the most common modification to properties throughout the district. Most are rear additions, though many have two-stories and are clearly visible above the house from the street; if the original, primary section of the house is clearly recognizable, and the second story addition is small enough in scale, and retains integrity to the period of significance, it may be contributing to the district.

A number of historic dwellings have been re-designed, some to a different historic appearance, such as Ranch Style houses remodeled with faux Craftsman or Victorian stylistic elements. Others have been updated as 21st Century Modern style houses with steeply pitched shed roofs and window walls on the primary facades. Some have rooftop decks or towers. The degree and appropriateness of changes and when they occurred determines whether the resource is contributing or not.

A common change in the historic period was the addition of an apartment above or beside the original garage, though some were originally designed and built as garage apartments, usually in the same style and materials as the primary dwelling. If garages and garage apartments are historic-age and retain integrity to the period of significance, they may be contributing to the district. More recently the addition of an accessory dwelling unit (ADU) has taken the place of garage apartments; some adopt the style and materials of the primary dwelling, but others display no recognizable style. Non-historic ADUs are noncontributing.

Few alterations have been made to original street layout and the three major subdivisions: Swisher's Addition (1877), Fairview Park (1886) and Travis Heights (1913); exceptions are the removal of streetcar tracks along Riverside Drive and Travis Heights Boulevard and the addition or reconfiguration of paved parking areas and driveways, especially from the main streets into apartment and condominium complexes. Virtually all streets have been modified with modern paving materials, curbing, and other improvements such as sidewalks. Riverside Drive was widened.

Integrity Statement

The Travis Heights-Fairview Park Historic District retains its historic and architectural integrity from the period of significance, 1877-1971, to a good degree. The district was initially developed as three separate additions, Swisher's Addition, platted in 1877, Fairview Park, in 1886, and Travis Heights, in 1913. Since their original platting, the three adjoining subdivisions merged together as one large, almost entirely residential, neighborhood covering approximately 353 acres across the northern part of South Austin. The district largely conforms to its original subdivision boundaries as modified in the historic age, from Lady Bird Lake on the north to E. Live Oak Street on the south, and from

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Kenwood Ave. on the east to just east of S. Congress Ave. on the west. The western segment of E. Riverside Dr. and all of S. Congress Ave., which were originally part of the historic additions, are excluded from the district due to loss of building stock from extensive road widening and redevelopment with modern commercial and multi-family redevelopment along these major corridors. Within those slightly reduced boundaries, however, the district retains its historic character and architectural fabric to a remarkable degree, despite increasing development pressures. Thus, it retains much of its integrity of **location**.

Integrity of **setting** is maintained to a high degree through the retention of natural and manmade landscape elements dating from the period of significance, including mature trees and vegetation, its naturalistic greenbelt and parks along Blunn Creek, and numerous historic hardscape features such as stone retaining walls, curbs, and bridges. Integrity of setting is also evident in the district's historic street design and layout, and spatial arrangement built according to the varied, often irregular contours of the natural landscape of bluffs, ravines, creeks, and wooded hills. Finally, integrity of setting is retained through the district's large component of historic domestic properties, and residential-scale school and churches. Integrity of setting is lost in places where large, non-historic multi-story, multi-unit condominiums and townhouses have replaced historic properties or encroach on the natural landscape.

Integrity of **design** is clearly reflected in the original streetscapes, subdivision design (Swisher's Addition, Fairview Park, and Travis Heights), and land uses, but primarily through the large number of contributing resources that display distinctive architectural elements from nearly one hundred years of historic development. Historic architectural styles in the district range from Queen Anne and Folk Victorian houses to modest Craftsman bungalows and low-profile Ranch Style houses, and most of the nationally popular designs from the earliest period of development to current trends in the district. Contributing buildings in the district retain their historic materials to a large extent with wood the most prevalent, followed by brick, stone, and stucco. Conversely, many modern buildings in the district combine synthetic and natural materials, glass, and metal, in a patchwork of materials and shapes. Integrity of **workmanship** is also evident in the district, mostly on architect- or builder-designed houses with strong stylistic elements, but also in the many modest Minimal Traditional houses and bungalows that entailed quality construction and good materials. It is also visible in the intact recreational and landscape resources found within the Blunn Creek/Stacy Park Greenbelt.

The district remains overwhelmingly residential in fact and in character, thus it retains a high level of integrity of **association and feeling**. Overall, the combination of the district's integrity of design, workmanship, materials and setting also contribute to its ability to convey a strong feeling of the time and place in which it achieved historic and architectural significance.

INVENTORY (Maps 2-10)

The following inventory lists all 1387 resources that were documented and evaluated in a comprehensive survey of the nominated district. All resources of sufficient size and visibility to either contribute to, or detract from, the historic appearance and character of the district were surveyed, including single- and multi-family dwellings, garages, garage apartments, substantial sheds, major landscape elements and infrastructure in the parks and greenbelt, school buildings, churches and other major resources.

Properties in the inventory are listed alphabetically by street name and number. Sites with more than one resource are labeled alphabetically; for most sites, the principal, street-facing resource has no alphabetical but secondary structures are labeled "B," "C," and so on. In cases where the resources are relatively equal in size or use, the original resource or the one closest to the street is labeled "A" with other resources labeled "B," "C," and so on. Park and greenbelt resources are listed according to the street address of the individual parks and access point of the greenbelt, and by random alphabetical labels within each park or greenbelt address. Two vehicle bridges are also part of the Blunn Creek Greenbelt and are listed by the street address for the greenbelt (1901 East Side Drive) and an alphabetical label.

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Some properties have a common address that is different from its legal address. The two addresses are cross-referenced in the inventory but the related data for such properties are shown only under the legal address. If, for example, a property's common address is 1204 Alta Vista Ave., as posted on the wall or mailbox, but its legal address is 815 Rutherford Pl. "B," the entry for 1204 Alta Vista Ave. will direct the reader to "see 815 Rutherford, B." Under the legal address, the common address is shown as "aka," as in "aka 1204 Alta Vista Ave." There are numerous examples of multiple addresses in the district, especially for garage apartments or Accessory Dwelling Units (ADUs) that front onto side or intersecting streets, instead of the street on which the primary resource fronts.

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INVENTORY OF CONTRIBUTING AND NONCONTRIBUTING RESOURCES WITHIN NOMINATED BOUNDARY

Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
201 Academy Dr.	1973	Domestic: multi	Apartment Building	Contemporary: Slant	Wood, Stone, Metal	Non-historic	NC
209 Academy Dr.	1950	Domestic: single	U-plan	Neoclassical	Brick, Wood	Intact	C
210 Academy Dr.	1882	Domestic: single	Asymmetrical	Queen Anne: Free Classic	Wood	Intact	C
211 Academy Dr.	1929	Domestic: duplex	U-plan	Colonial Revival	Asbestos	Minimal – siding is historic age	C
300 Academy Dr.	1999	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Wood, Metal, Glass	Non-historic	NC
303 Academy Dr.	1886	Domestic: single	Asymmetrical	Queen Anne: Spindework	Wood	Intact	C
400-404 Academy Dr.	1886-1889	Domestic: single	Asymmetrical	Queen Anne: Patterned Masonry	Stone, Wood	Intact	C
403 Academy Dr.	1924	Domestic: single	Rectangular	Craftsman	Wood	Minimal	C
403 Academy Dr., B	1949	Domestic: single	Rectangular	Ranch	CMU, Wood	Moderate – gabled porch roof may be added	C
405 Academy Dr.	2007	Domestic: single	Gable front and wing (L-plan)	New Traditional: Victorian	Hardi-plank	Non-historic	NC
500 Academy Dr.	1928	Domestic: single	Bungalow	Craftsman	Asbestos	Minimal – siding is historic age	C
500 Academy Dr., B	1928	Domestic: garage	Rectangular	No Style	Wood: board and batten	Minimal - small rear addition	C
502 Academy Dr.	c. 1939	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional: Gable-And-Wing Roof	Wood	Minimal – alum. siding	C
502 Academy Dr., B	2008	Domestic: garage apt.	Asymmetrical	No Style	Hardi-plank	Non-historic	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
504 Academy Dr.	1956	Domestic: single	Rectangular	Minimal Traditional: Side-Gabled Roof	Wood, Stone	Intact	C
504 Academy Dr., B	1956	Domestic: garage	Rectangular	No Style	Metal	Minimal - Aluminum siding	C
506 Academy Dr.	1929	Domestic: single	Bungalow	Tudor Revival	Wood, Brick	Minimal – metal roof; rails historic	C
506 Academy Dr., B	c. 1929	Domestic: garage	Square	No Style	Wood	Minimal – door enclosure	C
507 Academy Dr.	1948/ 2010	Domestic: single	Asymmetrical	21 st Century Modern	Stucco, Stone	Severe – large addition, siding, roof, windows	NC
508 Academy Dr.	1935	Domestic: single	Bungalow	Tudor Revival	Stucco	Minimal – metal windows	C
508 Academy Dr., B	1937	Domestic: shed	Rectangular	No Style	Wood	Minimal	C
509 Academy Dr.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal – painted brick piers	C
510 Academy Dr.	1927	Domestic: single	Bungalow	Craftsman	Stucco	Moderate – some details removed	C
511 Academy Dr.	1951	Domestic: single	Gable front and wing (L-plan)	Ranch	Wood, Stone	Intact	C
512 Academy Dr.	1932	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Minimal – stucco on brick piers	C
512 Academy Dr. B	c. 2000	Domestic: shed	Rectangular	New Traditional: Craftsman	Wood	Non-historic	NC
513 Academy Dr.	1935	Domestic: single	Bungalow	Craftsman	Wood, Brick, Metal	Moderate – metal roof, porch rails; painted brick piers	C
514 Academy Dr.	1931	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch altered	C
514 Academy Dr., B	1931	Domestic: shed	Rectangular	No Style	Metal	Intact – original hasp hung doors	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
515 Academy Dr.	1955	Domestic: single	Rectangular	Contemporary	Stone, Wood	Minimal – window pattern altered	C
516 Academy Dr.	1935	Domestic: single	Square	Minimal Traditional	Asbestos, Wood	Minimal	C
516 Academy Dr., B	1935	Domestic: carport/shed	Square	No Style	Wood	Intact	C
517 Academy Dr.	1947	Domestic: single	Square	Ranch	Brick, Wood, Metal	Minimal - garage bays boarded; eaves boxed	C
518 Academy Dr.	1937	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Stucco	Intact	C
518 Academy Dr., B	1937	Domestic: garage/shed	Square	No Style	Stucco	Intact – original hipped roof	C
518 Academy Dr., C (aka 517 Sunny)	1954	Domestic: garage apt.	Rectangular	Craftsman	Wood	Minimal	C
519 Academy Dr.	1947	Domestic: single	Rectangular	Minimal Traditional	Brick, Asbestos	Moderate – Porch roof added	C
520 Academy Dr.	1937/ 1950	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Wood	Moderate – rear 2-story addition; new windows	C
521 Academy Dr.	1928	Domestic: single	Bungalow	Craftsman	Wood	Minimal – Porch rails added or replaced	C
523 Academy Dr. (see 1202 Bickler B)							
600 Academy Dr.	1949	Domestic: single	Rectangular	Ranch	Brick, Wood	Intact – has matching garage	C
601 Academy Dr.	1933	Domestic: single	Asymmetrical	Tudor Revival	Brick, Stucco, Wood	Moderate – boxed eaves, secondary gabled porch	C
602 Academy Dr.	1924	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Moderate – wood chimney, stuccoed piers, rear addition, metal roof	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
604 Academy Dr.	1925	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch posts shortened; stuccoed piers; rear addition, metal roof	C
605 Academy Dr.	1924	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Minimal – rear addition; stuccoed/painted piers	C
607 Academy Dr.	2019	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Cement stucco, Metal	Non-historic	NC
608 Academy Dr. (aka 619 E. Riverside)	1924	Domestic: single	Bungalow	Craftsman	Wood	Minimal – screened porch	C
609 Academy Dr.	1945	Domestic: single	Rectangular	Ranch	Wood	Severe– remodeled as Craftsman, new porch, posts, piers	NC
1109 Alameda Dr.	1984	Domestic: single	L-plan	Ranch	Brick	Non-historic	NC
1307 Alameda Dr.	1940/ 2007	Domestic: single	Rectangular	Contemporary	Wood, Brick	Severe– remodeled to Contemporary	NC
1313 Alameda Dr.	1980	Domestic: single	Asymmetrical	No Style	Wood	Non-historic	NC
1400 Alameda Dr.	1960	Domestic: single	Rectangular	Ranch	Brick	Minimal – 2-story rear addition	C
1401 Alameda Dr.	1948/ 1965/ 2017	Domestic: single	Rectangular	No Style	Stucco	Minimal	NC
1403 Alameda Dr.	1948	Domestic: single	Rectangular	No Style	Wood	Severe – 2-story addition; added new front porch	NC
1404 Alameda Dr.	1936	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Wood	Minimal – new door	C
1404 Alameda Dr. B	c. 1936	Domestic: single	Square	No Style	Wood	Intact	C
1405 Alameda Dr.	1946	Domestic: single	Asymmetrical	No Style	Wood	Severe – new/	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
						altered siding, windows; 2-story front/side decks	
1406 Alameda Dr.	2004	Domestic: single	Gable front and wing (L-plan)	New Traditional: Craftsman	Wood	Non-historic	NC
1407 Alameda Dr.	2008	Domestic: single	Square	21 st Century Modern	Wood, Glass	Non-historic	NC
1408 Alameda Dr.	1930	Domestic: single	Bungalow	Craftsman: Cross-Gabled Roof	Wood, Brick	Intact	C
1409 Alameda Dr.	1946/ 1993	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Wood	Moderate – metal roof, new windows	C
1410 Alameda Dr.	1936	Domestic: single	Asymmetrical	Minimal Traditional: Cross-Gabled roof	Wood	Minimal – entry bay on front/side	C
1411 Alameda Dr.	1946	Domestic: single	Bungalow	Minimal Traditional	Wood	Minimal – windows replaced	C
1412 Alameda Dr.	1932	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch rails replaced	C
1414 Alameda Dr.	1940	Domestic: single	Rectangular	No Style	Wood	Minimal	C
1415 Alameda Dr.	2017	Domestic: single	Asymmetrical	New Traditional: Tudor	Wood	Non-historic	NC
1415 Alameda Dr., B (aka 802 Milam Pl.)	1940	Domestic: ADU	Square	No Style	Wood	Severe – rebuilt, replaced siding	NC
1416 Alameda Dr.	1937	Domestic: single	Rectangular	National Folk (late example)	Wood	Minimal	C
1418 Alameda Dr.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch posts replaced	C
1418 Alameda Dr. B	c. 1930	Domestic: garage	Rectangular	No Style	Wood	Intact	C
1500 Alameda Dr., A Little Stacy Park	1930	Recreation: park shelter (structure)	Rectangular	Spanish Revival	Stucco, Wood, Ceramic tile	Minimal – repair over time	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1500 Alameda Dr., B Little Stacy Park	1929	Recreation: wading pool (structure)	Rectangular	No Style	Concrete	Minimal – repair over time	C
1500 Alameda Dr., C Little Stacy Park	1929	Recreation: sports facility (structure)	Tennis Courts	Rustic	Stone (base)	Moderate – resurfacing over time	C
1500 Alameda Dr., D Little Stacy Park	2010	Recreation: sports facility (structure)	Basketball Court	No Style	Concrete	Non-historic	NC
1501 Alameda Dr.	1938/ 2005	Domestic: single	Bungalow	New Traditional: Craftsman	Wood	Severe – porch alterations; metal rear addition	NC
1503 Alameda Dr.	1939/ 2016	Domestic: single	Rectangular	Ranch	Brick	Severe – major remodel obscures historic features.	NC
1505 Alameda Dr.	1948	Domestic: single	Asymmetrical	International	Stucco, Metal	Moderate – rooftop deck	C
1507 Alameda Dr.	1960	Domestic: single	Rectangular	No Style	Wood	Moderate – second story added	C
1509 Alameda Dr.	1991	Domestic: single	Rectangular	No Style	Brick	Non-historic	NC
1511 Alameda Dr.	1978	Domestic: single	Rectangular	No Style	Wood, Glass	Non-historic	NC
1513 Alameda Dr.	1983	Domestic: single	Asymmetrical	Shed	Wood, Glass	Non-historic	NC
1516 Alameda Dr.	1935	Domestic: single	L-plan	Ranch	Wood, Brick	Moderate – new roof, porch posts; 2-story side addition	C
1517 Alameda Dr.	1946	Domestic: single	Rectangular	Colonial Revival	Wood	Intact	C
1521 Alameda Dr.	1933	Domestic: duplex	Bungalow	Craftsman	Wood	Minimal – metal rails; addition	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1601 Alameda Dr.	1932	Domestic: single	Bungalow	Craftsman	Wood	Moderate – altered porch posts, rails; 2-story addition, metal roof	C
1602 Alameda Dr.	1934	Domestic: single	Rectangular	Craftsman	Wood	Minimal – porch posts	C
1603 Alameda Dr.	2010	Domestic: single	Rectangular	New Traditional: Craftsman	Wood	Non-historic	NC
1604 Alameda Dr.	1935/ 1950	Domestic: single	Rectangular	Minimal Traditional	Wood	Minimal – historic side/front addition	C
1605 Alameda Dr.	1928	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Moderate – tall 2-story rear addition	C
1606 Alameda Dr. (see 1609 Sunset)							
1607 Alameda Dr.	1949	Domestic: single	Rectangular	Ranch	Wood	Moderate – new porch posts/braces; metal garage doors	C
1609 Alameda Dr.	1925	Domestic: garage apt.	Rectangular	No Style	Wood	Severe – new roof, glass garage doors; entry, front carport; fanlight	NC
1611 Alameda Dr.	1913	Domestic: single	Bungalow	Craftsman	Wood	Moderate – rear addition; dormer lights; front deck	C
1700 Alameda Dr.	1955	Domestic: single	Rectangular	Minimal Traditional	Wood	Minimal	C
1700 Alameda Dr. B	1955/ 2000	Domestic: garage apt.	Rectangular	No Style	Wood, Metal	Severe – garage enlarged; new windows, roof deck, metal rails, spiral staircase	NC
1701 Alameda Dr.	1935	Domestic: single	Rectangular	National Folk (late example)	Wood	Minimal – porch rails replaced, roof replacement	C
1701 Alameda Dr., B	2004	Domestic: garage	Rectangular	New Traditional: Craftsman	Wood	Non-historic	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1702 Alameda Dr.	1937	Domestic: single	Bungalow	Tudor Revival	Brick	Minimal – attic build-out with new window in gable	C
1703 Alameda Dr.	1939	Domestic: single	Rectangular	Minimal Traditional	Wood	Minimal – replaced porch posts, rails	C
1704 Alameda Dr.	1933	Domestic: single	Bungalow	Craftsman	Asbestos, Brick	Minimal – historic attached carport, asbestos, c 1950	C
1704 Alameda Dr., B	1933	Domestic: garage	Rectangular	No Style	Wood	Minimal – wear and tear, original siding, doors	C
1705 Alameda Dr.	2017	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Glass	Non-historic – replaced 1930 Tudor	NC
1706 Alameda Dr.	1929	Domestic: single	Bungalow	No Style	Wood	Moderate – roof deck, spiral stair at rear; glazed pop-out, sliding glass doors	C
1707 Alameda Dr.	1930	Domestic: single	Gable front and wing (L-plan)	No Style	Asbestos	Moderate – faux gingerbread; asbestos siding; rear addition	C
1708 Alameda Dr.	1935	Domestic: single	Rectangular	Craftsman	Asbestos	Moderate – large porch, metal posts added; side & rear additions	C
1709 Alameda Dr.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal – 2-story rear addition	C
1710 Alameda Dr.	1931	Domestic: single	Bungalow	Craftsman	Wood	Minimal – rear shed-roofed porch, bay; large rear deck	C
1801 Alameda Dr.	1955	Domestic: single	Rectangular	Colonial Revival: Side-Gabled Roof	Wood	Minimal – intact, possible rear addition	C
1801 Alameda Dr., B	1955/ 2010	Domestic: garage apt.	Rectangular	No Style	Wood, Hardi-plank	Severe – 2 nd story added 2010	NC
1803 Alameda Dr.	1932	Domestic: single	Asymmetrical	Tudor Revival	Stone, Stucco	Severe – 2-story addition out of scale	NC
1805 Alameda Dr.	1935	Domestic: single	Rectangular	Tudor Revival	Stucco, Brick	Moderate – 2-story rear addition, front intact	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1807 Alameda Dr.	1955	Domestic: single	Gable front and wing (L-plan)	Ranch	Wood, Hardi-plank	Moderate – altered side garage and front porch	C
1809 Alameda Dr.	1939	Domestic: single	Gable front and wing (L-plan)	No Style	Wood	Minimal – historic age 2-story addition, wraparound porch; new porch, handrails	C
1811 Alameda Dr.	1939/ 1980s/ 2015	Domestic: single	Asymmetrical	No Style	Wood, Hardi-plank, Metal	Severe – major remodel w/addition & rustic appearance	NC
1815 Alameda Dr.	c. 1935	Domestic: single	Asymmetrical	Spanish Revival	Stucco	Severe – Carport w/deck; new windows, non-historic second story addition	NC
1901 Alameda Dr.	1933	Domestic: single	Asymmetrical	Spanish Revival	Stucco, Clay Tile, Stone	Intact	C
1901 Alameda Dr., B	1933	Domestic: garage/storage	Rectangular	No Style	Wood	Minimal – storage added in historic age	C
1903 Alameda Dr.	2013	Domestic: duplex	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Stone, Metal, Glass	Non-historic	NC
1909 Alameda Dr.	2015	Domestic: single	Asymmetrical	New Traditional: Craftsman	Hardi-plank, Wood	Non-historic	NC
1915 Alameda Dr.	2015	Domestic: single	Asymmetrical	New Traditional: Craftsman	Hardi-plank, Wood	Non-historic	NC
2001 Alameda Dr.	1935/ 2016	Domestic: single	Gable front and wing (L-plan)	No Style	Wood, Concrete	Severe – 2 nd floor added; new windows, porch posts, rails, siding; CMU bunker	NC
2003 Alameda Dr.	1949	Domestic: single	Rectangular	Contemporary	Cast Stone	Moderate – front & side decks c. 2000	C
2005 Alameda Dr.	1949	Domestic: single	Rectangular	Contemporary	Cast Stone, Wood, Glass	Moderate – deck and carport?	C

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2007 Alameda Dr.	1997	Domestic: single	Asymmetrical	Contemporary	Stucco, Glass	Non-historic	NC
2009 Alameda Dr.	2005	Domestic: single	Rectangular	21 st Century Modern	Hardi-plank, Wood, Glass	Non-historic	NC
2010 Alameda Dr. A	1939/ 1949/ 1970	Educational: school	Asymmetrical	Modern	Stucco, Brick, Metal	Moderate – additions, windows replaced in historic age, entrance	C
2010 Alameda Dr., B	1980	Educational: school	Rectangular	No Style	Wood	Non-historic	NC
2010 Alameda Dr., C	1980	Educational: school	Rectangular	No Style	Wood	Non-historic	NC
2010 Alameda Dr., D	1980	Educational: school	Rectangular	No Style	Wood	Non-historic	NC
2011 Alameda Dr. (see 808 Algarita)							
2101 Alameda Dr.	1949	Domestic: single	Rectangular	Ranch	Brick	Minimal – new metal roof, storm windows	C
2103 Alameda Dr.	1933	Domestic: single	Bungalow	Craftsman	Asbestos	Moderate – porch rails replaced	C
2107 Alameda Dr.	1930	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Minimal – front porch screened but intact	C
808 Algarita Ave (aka 2011 Alameda)	2005	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stone, Glass, Wood	Non-historic	NC
1002 Algarita Ave.	1950	Domestic: single	Rectangular	No Style	Wood	Minimal – new entry porch awning	C
1000 Alta Vista Ave.	1923	Domestic: single	Bungalow	Craftsman	Wood	Moderate	C
1105 Alta Vista Ave.	1966	Domestic: single	Rectangular	Colonial Revival	Stone	Intact	C
1201 Alta Vista Ave.	1956	Domestic: single	Asymmetrical	Contemporary	Wood or Hardi- plank	Severe	NC

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1203 Alta Vista Ave.	1945	Domestic: duplex	Multi-level	No Style	Wood	Moderate – 2 nd story deck added but historic age	C
1204 Alta Vista Ave. (see 815 Rutherford B and C)							
1205 Alta Vista Ave	1939	Domestic: duplex	Gable front and wing (L-plan)	No Style	Wood	Minimal	C
1206 Alta Vista Ave.	1927	Domestic: single	Asymmetrical Multi-level	No Style	Stucco	Minimal	C
1207 Alta Vista Ave.	1941	Domestic: single	Gable front and wing (L-plan)	No Style	Wood	Moderate – replacement roof, windows, siding	C
1209 Alta Vista Ave.	2004	Domestic: single	Gable front and wing (L-plan)	New Traditional: Craftsman	Wood or Hardi- plank	Non-historic	NC
1211 Alta Vista Ave.	1939	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Wood	Minimal – windows shifted for porthole	C
1213 Alta Vista Ave.	1939	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Vinyl	Moderate – vinyl siding, metal posts	C
1300 Alta Vista Ave. (obstructed view)	1925	Domestic: single	Asymmetrical	Tudor Revival	Stone	Intact	C
1301 Alta Vista Ave. (see 901 Avondale)							
1304 Alta Vista Ave.	1936	Domestic: single	Asymmetrical	Tudor Revival	Stone, Stucco	Intact	C
1305 Alta Vista Ave.	1938/ 1955	Domestic: duplex	Rectangular	Colonial Revival	Brick, Stucco	Minimal	C
1307 Alta Vista Ave.	1937	Domestic: single	Rectangular	No Style	Wood	View Obscured	NC
1308 Alta Vista Ave.	1936/1945	Domestic: single	Rectangular	Colonial Revival: Side-Gabled Roof	Brick, Wood	Intact	C
1311 Alta Vista Ave.	1957	Domestic: duplex	Rectangular	Ranch	Asbestos	Intact	C

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1312 Alta Vista Ave.	1948/ 2008	Domestic: single	Rectangular	Ranch	Stucco	Severe – major remodel; new porch posts, windows	NC
1313 Alta Vista Ave.	1960	Domestic: single	Rectangular	Ranch	Brick, Vinyl or Wood	Severe – added Craftsman style porch	NC
1313 Alta Vista Ave. B	c. 1960	Domestic: garage/carport	Rectangular	No Style	Wood	Severe – siding, window, door	NC
1314 Alta Vista Ave.	1955	Domestic: single	Rectangular	Ranch	Stucco	Severe – siding stuccoed, porch posts & windows replaced	NC
1315 Alta Vista Ave.	1917	Domestic: single	Bungalow	Craftsman	Wood, Brick	Intact	C
1318 Alta Vista Ave.	1930	Domestic: single	Rectangular	Spanish Revival	Stucco, Clay Tile	Intact	C
1320 Alta Vista Ave.	1930	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Stucco	Minimal	C
1323 Alta Vista Ave.	1935	Domestic: single	Asymmetrical	Tudor Revival: Cross- Gabled roof	Stone	Intact	C
1323 Alta Vista Ave., B	1935/ 1990	Domestic: garage	Rectangular	No Style	Stone	Severe – enlarged original wood garage, added stone	NC
1324 Alta Vista Ave.	1968	Domestic: duplex	Multi-level	Modern	Metal, Stucco, Brick	Minimal	C
1400 Alta Vista Ave.	1930	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Stucco	Minimal	C
1401 Alta Vista Ave.	1950	Domestic: single	L-plan	Ranch	CMU, Stucco	Minimal	C
1401 Alta Vista Ave., B (aka 903 Milam)	1948	Domestic: single	Rectangular	No Style	Asbestos	Moderate	C
1402 Alta Vista Ave.	2008	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Board, Glass, Metal	Non-historic	NC
1404 Alta Vista Ave.	2006	Domestic: single	Rectangular	New Traditional: Craftsman	Wood	Non-historic	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1405 Alta Vista Ave.	1920	Domestic: single	Rectangular	No Style	Asbestos	Moderate – wood deck on front, new front door, windows	C
1406 Alta Vista Ave.	1950/2005	Domestic: single	Rectangular	No Style	Hardi-plank	Total remodel	NC
1407 Alta Vista Ave.	1936	Domestic: duplex	Rectangular	Tudor Revival	Wood	Minimal – aluminum rails, large wood porch	C
1409 Alta Vista Ave.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
1409 Alta Vista Ave. B	c. 1930	Domestic: garage	Rectangular	No Style	Wood	Intact	C
1411 Alta Vista Ave.	2014	Domestic: single	Gable front and wing (L-plan)	No Style	Wood	Non-historic	NC
1413 Alta Vista Ave.	1924/1933	Domestic: single	Rectangular	Craftsman	Wood	Minimal	C
1413 Alta Vista Ave., B (aka 906 Bonham)	1924/1933	Domestic: garage apt.	Rectangular	Craftsman	Wood	Minimal – second floor added 1933	C
1500 Alta Vista Ave.	1952	Domestic: single	Rectangular	Ranch	Wood	Minimal	C
1501 Alta Vista Ave.	2005	Domestic: single	Rectangular	New Traditional: Mediterranean	Stucco	Non-historic	NC
1502 Alta Vista Ave.	1935	Domestic: single	Rectangular	No Style	Stucco	Moderate	C
1503 Alta Vista Ave.	1930	Domestic: single	Bungalow	Craftsman	Wood	Severe – rear addition	NC
1504 Alta Vista Ave.	2005	Domestic: single	Rectangular	New Traditional: Colonial Revival	Hardi-plank	Non-historic	NC
1505 Alta Vista Ave.	c. 1932	Domestic: single	Rectangular	Colonial Revival: Side-Gabled Roof	Brick	Minimal – rear addition	C
1506 Alta Vista Ave.	2018	Domestic: single	Asymmetrical	21 st Century Modern	Metal, Glass	Non-historic	NC

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1507 Alta Vista Ave.	1935	Domestic: single	Gable front and wing	Other	Wood	Moderate	C
1509 Alta Vista Ave.	c. 1925	Domestic: single	Bungalow	Craftsman: Side-Gabled Roof	Wood	Minimal	C
1511 Alta Vista Ave.	1953	Domestic: single	Rectangular	Ranch	Stone	Minimal	C
1512 Alta Vista Ave.	2015	Domestic: single	Rectangular	21 st Century Modern	Cement stucco, Metal	Non-historic	NC
1600 Alta Vista Ave.	1925	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
1601 Alta Vista Ave.	c. 1925	Domestic: single	Gable front and wing	Tudor Revival: Front-Facing Gable with Wing	Wood	Minimal	C
1602 Alta Vista Ave.	2015	Domestic: single	Asymmetrical	New Traditional: Spanish	Stucco, Clay Tile	Non-historic	NC
1603 Alta Vista Ave.	1941	Domestic: single	L-plan	Ranch	Wood	Moderate bay window added, siding	NC
1604 Alta Vista Ave.	1935	Domestic: single	Gable front and wing	Tudor Revival	Asbestos	Severe	NC
1605 Alta Vista Ave.	1930	Domestic: single	Rectangular	Craftsman	Wood	Intact	C
1606 Alta Vista Ave.	1940	Domestic: duplex	U-plan	Minimal Traditional	Wood	Intact	C
1607 Alta Vista Ave.	1925	Domestic: single	Gable front and wing	Tudor Revival	Brick	Moderate	C
1608 Alta Vista Ave.	1935/ 2012	Domestic: single	Asymmetrical	New Traditional: Victorian	Wood, Glass	Severe remodel – second floor, rock piers added	NC
1609 Alta Vista Ave.	1935	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Wood or Asbestos	Moderate	C
1610 Alta Vista Ave.	1948	Domestic: single	L-plan	Ranch	Stone	Minimal	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1611 Alta Vista Ave.	1925	Domestic: single	Gable front and wing	No Style	Stucco, Wood	Minimal	C
1613 Alta Vista Ave.	1935	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Wood	Intact	C
1613 Alta Vista Ave., B	1937	Domestic: garage	Rectangular	No Style	Wood	Minimal – one hasp hung door replaced	C
1700 Alta Vista Ave.	1933	Domestic: duplex	Asymmetrical	Tudor Revival	Brick	Minimal	C
1701 Alta Vista Ave.	1935	Domestic: single	Asymmetrical	Tudor Revival	Brick	Moderate – small extension of half story	C
1701 Alta Vista Ave. B	c. 1935	Domestic: garage	Rectangular	No Style	Wood	Minimal – door	C
1702 Alta Vista Ave.	2012	Domestic: single	Asymmetrical	New Traditional: Tudor	Stone	Non-historic	NC
1703 Alta Vista Ave.	1930	Domestic: single	Gable front and wing	Tudor Revival	Stucco	Intact	C
1703 Alta Vista Ave. B	c. 2006	Domestic: garage apt	Rectangular	No Style	Wood	Non-historic	NC
1704 Alta Vista Ave.	1950	Domestic: single	Rectangular	No Style	Wood, Stone	Severe – stone and canopy added	NC
1705 Alta Vista Ave.	1932	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch	C
1706 Alta Vista Ave.	1936	Domestic: single	Center-passage	No Style	Wood	Severe – roof, siding and porch posts replaced	NC
1707 Alta Vista Ave.	1935	Domestic: single	Bungalow	Craftsman	Asbestos	Minimal– tapered posts restored, new door, railings	C
1709 Alta Vista Ave.	1985	Domestic: single	Rectangular	No Style	Wood	Non-historic	NC
1711 Alta Vista Ave.	1965/ 2017	Domestic: single	Rectangular	21 st Century Modern	Wood, Metal screen	Severe – screened front addition, metal windows	NC

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1800 Alta Vista Ave.	1940/ 2008	Domestic: single	Rectangular	No Style	Brick, Wood	Severe – Brick veneer, rooftop deck, rear addition	NC
1801 Alta Vista Ave. (aka 903 Fairmount)	1930/ 1955	Domestic: duplex	Irregular	Ranch	Brick, Asbestos	Severe – remodeled, new porch, windows; attached dwelling with attached carport on Fairmount	NC
1802 Alta Vista Ave.	1984	Domestic: single	Asymmetrical	Shed	Wood	Non-historic	NC
1803 Alta Vista Ave.	1930/ 1960	Domestic: duplex	Asymmetrical	No Style	Brick, Wood	Severe – brick front addition	NC
1805 Alta Vista Ave.	1932/ 1955	Domestic: single	L-plan	Ranch	Wood	Moderate – new front deck	C
1806 Alta Vista Ave.	1965/ 2008	Domestic: single	Asymmetrical	Other	Wood, Metal	Severe – modern elevated front-side addition	NC
1807 Alta Vista Ave.	1932	Domestic: single	Asymmetrical	No Style	Wood, Stucco	Severe – porch added, rear addition	NC
1808 Alta Vista Ave.	1946	Domestic: single	Rectangular	Ranch	Wood	Moderate – bay window	C
1809 Alta Vista Ave.	1937	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Wood	Minimal	C
1809 Alta Visa Ave. B	c. 1937	Domestic: garage	Square	No Style	Wood, Metal	Intact	C
1810 Alta Vista Ave.	1949	Domestic: single	Rectangular	Ranch	Wood	Moderate	C
1811 Alta Vista Ave.	1932	Domestic: single	Rectangular	Colonial Revival	Brick	Intact	C
1811 Alta Vista Ave. B	c. 1932	Domestic: garage apt.	Rectangular	No Style	Wood	Moderate – windows, door	C
1813 Alta Vista Ave.	1996	Domestic: single	L-plan	No Style	Stone	Non-historic	NC

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1813 Alta Vista Ave. B	c. 1996	Domestic: garage	Rectangular	No Style	Wood	Non-historic	NC
1814 Alta Vista Ave.	1931/ 2015	Domestic: single	Asymmetrical	Tudor Revival	Brick, Stucco	Severe – turret and arches added, brick stuccoed, new windows	NC
1815 Alta Vista Ave.	1928	Domestic: single	Bungalow	Craftsman	Asbestos, Brick	Minimal	C
1815 Alta Vista Ave. B	c. 1928	Domestic: garage	Rectangular	Craftsman	Asbestos	Minimal – garage door	C
1817 Alta Vista Ave.	2003	Domestic: single	Rectangular	New Traditional: Craftsman	Wood	Non-historic	NC
1819 Alta Vista Ave.	1950/ 2009	Domestic: single	Asymmetrical	New Traditional: Craftsman/Classical	Wood, Stucco	Severe remodel or new construction	NC
2000 Alta Vista Ave. (View obscured)	1942	Domestic: single	Asymmetrical	Minimal Traditional	Stone	Moderate - View Obscured somewhat	C
2001 Alta Vista Ave.	1940	Domestic: single	U-plan	Colonial Revival Ranch	Wood	Intact	C
2002 Alta Vista Ave.	1985	Domestic: single	Asymmetrical	No Style	Hardi-plank	Non-historic	NC
2003 Alta Vista Ave.	2018	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Stucco	Non-historic	NC
2004 Alta Vista Ave.	2014	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Stone, Glass	Non-historic	NC
2005 Alta Vista Ave.	1951	Domestic: single	Rectangular	Ranch	Cut Stone, Wood	Moderate – Cut stone added in historic age	C
2006 Alta Vista Ave.	2005	Domestic: single	Asymmetrical	21st Century Modern	Stucco, Wood	Non-historic	NC
2007 Alta Vista Ave.	1947	Domestic: single	Rectangular	No Style	Wood	Minimal	C
2009 Alta Vista Ave.	1955	Domestic: single	Rectangular	No Style	Wood, Metal	Severe – second story added	NC

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2011 Alta Vista Ave.	1947	Domestic: single	Rectangular	No Style	Stucco	Minimal	C
2100 Alta Vista Ave. (view obstructed)	1933	Domestic: single	Bungalow	Craftsman	Wood	Moderate	C
2101 Alta Vista Ave. (under construction)	2020-21	Domestic: single	Asymmetrical	21 st Century Modern	Unknown	Non-historic	NC
2102 Alta Vista Ave.	1933	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
2103-2105 Alta Vista Ave.	1960	Domestic: duplex	L-plan	Ranch	Brick	Intact	C
2107 Alta Vista Ave.	1965	Domestic: duplex	Rectangular	Contemporary	Stone, Wood	Minimal	C
2109 Alta Vista Ave.	1965	Domestic: duplex	Rectangular	Contemporary	Stone, Wood	Minimal	C
2111 Alta Vista Ave.	2000	Domestic: single	Rectangular	21 st Century Modern	Stucco, Hardi-plank	Non-historic	NC
2111 Alta Vista Ave., B	1948	Domestic: duplex	U-plan	Minimal Traditional	Stone, Wood	Minimal	C
2113 Alta Vista Ave., A (under construction)	2021	Domestic: single	Asymmetrical	21 st Century Modern	Unknown	Non-historic	NC
2113 Alta Vista Ave., B	2019	Domestic: single	Asymmetrical	21 st Century Modern	Cement stucco	Non-historic	NC
2200 Alta Vista Ave.	c. 1925	Domestic: single	Asymmetrical	Craftsman	Wood	Moderate – new siding, door, porch enclosure	C
105 E. Annie St.	1931	Domestic: single	Bungalow	Craftsman	Asbestos	Minimal	C
106 E. Annie St.	1941	Domestic: single	Rectangular	No Style	Wood	Severe – large front side addition	NC
107 E. Annie St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Intact	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
206 E. Annie St.	1950	Religious: church	L-plan	No Style	CMU	Severe – large non-historic addition	NC
206 E. Annie St., B (aka 1710 Brackenridge St.)	c. 1962	Domestic: single	Rectangular	Ranch	Brick, Wood, Asbestos	Intact	C
303 E. Annie St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
404 E. Annie St. (see 406 Annie A)							
405 E. Annie St.	1938	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
406 E. Annie St., A (aka 404 Annie)	1985	Domestic: single	Rectangular	New Traditional	Wood	Non-historic	NC
406 E. Annie St., B	1985	Domestic: single	Asymmetrical	Contemporary	Wood	Non-historic	NC
407 E. Annie St.	1947	Domestic: duplex	L-plan	Minimal Traditional	Wood shingle	Minimal – non-historic siding	NC
408 E. Annie St.	1930	Domestic: single	Bungalow	Craftsman	Wood, Wood shingle	Moderate – gable shingles added	C
409 E. Annie St.	1947	Domestic: duplex	L-plan	Minimal Traditional	Wood shingle	Moderate – addition, non-historic siding	C
410 E. Annie St.	1932	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
410 E. Annie St., B	1932	Domestic: garage apt.	Rectangular	No Style	Wood	Minimal – one garage bay infilled	C
500 E. Annie St.	1935	Domestic: single	Rectangular	Craftsman	Wood	Minimal	C
501 E. Annie St.	1930	Domestic: single	Rectangular	Craftsman	Wood	Moderate - altered columns; new windows	C
502 E. Annie St.	1937	Domestic: single	Bungalow	Minimal Traditional	Wood	Minimal – porch rails altered	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
503 E. Annie St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – new roof	C
504 E. Annie St.	2011	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Wood, Metal, Glass	Non-historic	NC
505 E. Annie St.	1930	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Moderate –replaced porch posts, windows	C
506 E. Annie St.	1955	Domestic: single	Asymmetrical	No Style	Stucco, Wood	Severe remodel – walls, porch posts	NC
507 E. Annie St.	1930	Domestic: single	Rectangular	Craftsman	Wood	Severe – large incompatible addition	NC
509 E. Annie St.	1940	Domestic: single	Rectangular	No Style	Asbestos	Minimal – porch posts, attached carport historic	C
511 E. Annie St.	2014	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Glass, Brick, Metal	Non-historic	NC
512 E. Annie St.	2008	Domestic: single	Asymmetrical	21 st Century Modern	Hardi-plank, Stone block	Non-historic	NC
513 E. Annie St.	1931	Domestic: single	Bungalow	Craftsman	Asbestos	Intact – asbestos is historic age	C
514 E. Annie St.	2007	Domestic: single	Rectangular	New Traditional: Tudor	Wood or Hardi- plank	Non-historic	NC
515 E. Annie St.	1931	Domestic: single	L-plan	No Style	Wood	Minimal – new metal roof	C
516 E. Annie St.	2013	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Metal, Stucco	Non-historic	NC
517 E. Annie St.	1946	Domestic: single	Rectangular	Minimal Traditional: Side-Gabled Roof	Wood	Minimal – porch posts replaced	C
600 block E. Annie St. (see 1901 East Side Dr., C – bridge)							
800 Avondale Rd.	2005	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stone, Stucco, Wood	Non-historic	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
801 Avondale Rd.	1959	Domestic: single	Rectangular	Contemporary	Wood, Stone	Severe – front porch remodeled as Craftsman	NC
803 Avondale Rd.	1953	Domestic: single	L-plan	Ranch	Stone, Wood	Severe – 2 nd story added	NC
804 Avondale Rd.	1957	Domestic: single	Rectangular	No Style	Stone, Stucco	Moderate – new windows	C
808 Avondale Rd.	1945	Domestic: single	Rectangular	Ranch	Stone, Wood	Moderate – some window and door replacement	C
809 Avondale Rd.	1933	Domestic: single	Rectangular	Tudor Revival	Brick	Intact	C
810 Avondale Rd.	1941	Domestic: single	Rectangular	Colonial Revival	Stone, Asbestos	Moderate – Porch added/altered	C
812 Avondale Rd.	1929	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Stucco	Minimal	C
901 Avondale Rd. (aka 1301 Alta Vista)	1956	Domestic: duplex	Rectangular	Ranch	Brick	Severe	NC
902 Avondale Rd.	1939	Domestic: garage apt.	Rectangular	Minimal Traditional	Vinyl	Minimal – vinyl siding	C
904 Avondale Rd.	1949	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Asbestos	Intact	C
905 Avondale Rd.	1938	Domestic: single	L-plan	No Style	Brick, Stone	Intact	C
905 Avondale Rd., B	c. 1938	Domestic: garage apt.	Square	No Style	Wood	Intact	C
1001 Avondale Rd.	2005	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Stone, Wood	Non-historic	NC
1006 Avondale Rd.	2008	Domestic: single	Rectangular	New Traditional	Stone, Stucco	Non-historic	NC
1010 Avondale Rd.	1945	Domestic: single	Rectangular	Ranch	Wood, Stone	Intact	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1011 Avondale Rd.	1940	Domestic: single	Rectangular	No Style	Wood, Stone	Minimal	C
1013 Avondale Rd.	1940	Domestic: single	Rectangular	Minimal Traditional	Wood	Severe – porch remodeled, modern front garage	NC
1014 Avondale Rd.	2014	Domestic: single	Asymmetrical	New Traditional	Stone	Non-historic	NC
1015 Avondale Rd.	1941	Domestic: single	Rectangular	Minimal Traditional	Wood	Moderate – addition on garage	C
1015 Avondale Rd., B	1941	Domestic: storage	Rectangular	No Style	Wood	Moderate – door replaced, window added	C
1016 Avondale Rd.	1965	Domestic: single	Rectangular	Contemporary	Stone, Wood	Intact	C
1017 Avondale Rd. (see 1300 Kenwood)							
1202 Bickler Rd., A (aka 523 Academy)	2007	Domestic: single	L-plan	New Traditional	Wood	Non-historic	NC
1202 Bickler Rd., B	1948	Domestic: garage apt.	Rectangular	Modern	Hollow Clay Tile	Minimal – new garage doors	C
1205 Bickler Rd.	1927	Domestic: single	Bungalow	Craftsman	Wood	Moderate – compatible rear 2-story addition	C
1206 Bickler Rd.	2019	Domestic: single	Asymmetrical	21 st Century Modern	Cement stucco	Non-historic	NC
1207 Bickler Rd.	1927	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Intact	C
1208 Bickler Rd.	1950	Domestic: single	Asymmetrical	New Traditional: Craftsman	Wood, Stone	Severe remodel or new construction	NC
1209 Bickler Rd.	1939	Domestic: single	Gable front and wing	Tudor Revival: Multiple Façade Gables	Stone	Intact	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1210 Bickler Rd.	1927	Domestic: single	Gable front and wing	Tudor Revival	Wood, Stucco	Intact	C
1211 Bickler Rd.	1924	Domestic: single	Bungalow	Craftsman	Aluminum, Stone	Moderate – new stone piers; aluminum siding	C
1212 Bickler Rd.	1927	Domestic: single	Bungalow	Craftsman	Wood, Brick	Intact	C
1213 Bickler Rd.	2005	Domestic: single	Rectangular	New Traditional: Craftsman	Wood, Stone	Non-historic	NC
1214 Bickler Rd.	1927	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
1214 Bickler Rd., B	1960	Domestic: garage	Square	No Style	Wood	Moderate – new garage bay door	C
1215 Bickler Rd.	2020	Domestic: single	Asymmetrical	21 st Century Modern	Cement stucco	Non-historic	NC
1216 Bickler Rd.	1929	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
1216 Bickler Rd., B	1929	Domestic: garage	Rectangular	No Style	Wood	Intact	C
1217 Bickler Rd.	1930	Domestic: duplex	Bungalow	Craftsman	Wood	Minimal – piers replaced	C
1218 Bickler Rd.	1934	Domestic: single	Gable front and wing	No Style	Brick, Vinyl or Aluminum	Moderate – wood replaced w vinyl	C
1219 Bickler Rd.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal – foundation	C
1220 Bickler Rd.	1928	Domestic: single	Bungalow	Craftsman	Wood, Brick	Minimal – porch rails replaced	C
1221 Bickler Rd.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch posts replaced	C
1221 Bickler Rd., B	2011	Domestic: Single	L-plan	No Style	Stucco, Wood	Non-historic	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1222 Bickler Rd.	1930	Domestic: single	Bungalow	Craftsman	Wood, Brick	Intact	C
1301 Bickler Rd.	1939	Domestic: single	Bungalow	Minimal Traditional	Stone	Minimal – metal roof	C
1305 Bickler Rd.	1939	Domestic: single	Bungalow	Minimal Traditional	Stone	Minimal – metal roof	C
1312 Bickler Rd.	1933	Domestic: single	Bungalow	Craftsman	Wood	Severe - addition on roof; porch posts, roof altered	NC
906 Bonham Terrace (see 1413 B Alta Vista)							
1005 Bonham Terrace	2014	Domestic: single	Asymmetrical	21 st Century Modern	Hardi-plank	Non-historic	NC
1007 Bonham Terrace (aka 1420 Kenwood)	1960	Domestic: duplex	Rectangular	No Style	Wood	Severe – porch, posts altered; windows replaced	NC
1009 Bonham Terrace (see 1416 Kenwood)							
1013 Bonham Terrace	1950	Domestic: single	Rectangular	Colonial Revival	Wood	Moderate – windows replaced	C
1014 Bonham Terrace	1925	Domestic: single	Rectangular	Tudor Revival	Wood	Intact	C
1015 Bonham Terrace	2018	Domestic: single	Asymmetrical	21 st Century Modern	Cement stucco, Stone, Glass	Non-historic	NC
1016 Bonham Terrace	1920	Domestic: single	Bungalow	Craftsman	Stucco, Wood	Minimal	C
1017 Bonham Terrace	1936/ 1995	Domestic: single	Asymmetrical	No Style	Wood or Hardi-plank	Severe – complete remodel	NC
1018 Bonham Terrace	1920	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
1020 Bonham Terrace	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1021 Bonham Terrace	1940	Domestic: single	Rectangular	Colonial Revival	Wood	Minimal	C
1022 Bonham Terrace	1935	Domestic: single	T-plan	Craftsman	Wood	Minimal	C
1023 Bonham Terrace	1950	Domestic: single	Rectangular	Ranch	Stone	Minimal	C
1024 Bonham Terrace	1929	Domestic: single	U-plan	Tudor Revival	Stucco, Wood	Moderate – front side screened porch	C
1025 Bonham Terrace	1952/ 2016	Domestic: single	Rectangular	No Style	Wood, Brick	Severe – total remodel, second floor added	NC
1026 Bonham Terrace	1938	Domestic: single	Rectangular	Tudor Revival	Brick, Wood	Minimal – small historic wood addition on side rear	C
1336 Bonham Terrace	1925	Domestic: single	Square	Craftsman	Wood	Intact	C
1336 Bonham Terrace, B	c. 1935	Domestic: garage	Rectangular	No Style	Wood	Minimal – garage bay door replaced	C
1336 Bonham Terrace C	c. 2013	Domestic: ADU	Asymmetrical	No Style	Wood	Non-historic	NC
1339 Bonham Terrace	1945	Domestic: duplex	Rectangular	Ranch	Asbestos	Minimal	C
206 Bonniview St.	1941	Domestic: single	Asymmetrical	No Style	Wood, Stone	Moderate – large side addition	C
207 Bonniview St.	2005	Domestic: single	Rectangular	21 st Century Modern: Decoupage	Stucco, Stone, Glass, Wood	Non-historic	NC
208 Bonniview St.	1920	Domestic: single	Gable front and wing (L-plan)	Neoclassical	Wood	Intact	C
211 Bonniview St.	1937	Domestic: single	Bungalow	Tudor Revival	Stone, Stucco	Intact	C
212 Bonniview St.	1948	Domestic: single	L-plan	Ranch	Wood	Minimal	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
213 Bonnaview St.	1939	Domestic: single	L-plan	Ranch	Brick	Minimal – painted brick; ivy vines	C
215 Bonnaview St. (see 1008 Hillside)							
216 Bonnaview St.	1939	Domestic: single	Asymmetrical	Tudor Revival	Brick	Severe – multiple additions	NC
220 Bonnaview St.	1928/ 1945	Domestic: single	U-plan (courtyard)	French Eclectic	Stone	Moderate – terrace, lamp posts, other hardscape added in courtyard	C
1501 Brackenridge St.	1955/ 2017	Domestic: garage apt.	Rectangular	No Style	Wood shingle, Metal	Severe – garage bay enclosed for room, narrow horizontal windows	NC
1503 Brackenridge St.	1954	Domestic: garage apt.	Rectangular	No Style	Wood shingle, Metal	Moderate – metal garage bays	C
1504 Brackenridge St.	1900	Domestic: single	Rectangular	Folk Victorian	Asbestos, Wood	Minimal – asbestos is historic age	C
1505 Brackenridge St.	1945	Domestic: garage apt.	Rectangular	No Style	Wood shingle, Metal	Moderate – metal garage bays	C
1601 Brackenridge St.	1917	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch enclosed in historic age; gable vents	C
1603 Brackenridge St.	1927	Domestic: single	Rectangular	Craftsman	Wood	Minimal	C
1604 Brackenridge St.	c. 1900	Domestic: single	Gable front and wing (L plan)	Folk Victorian: Gable Front and Wing	Wood	Minimal – metal roof	C
1605 Brackenridge St.	1907	Domestic: single	Bungalow	Craftsman	Wood, Brick	Moderate - dormer	C
1605 Brackenridge St., B	c. 1950	Domestic: garage	Rectangular	No Style	Wood	Minimal	C
1607 Brackenridge St.	1917	Domestic: single	Bungalow	Craftsman	Wood	Moderate – piers boarded; addition	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1607 Brackenridge St., B	c. 1939	Domestic: garage	Rectangular	No Style	Wood	Intact	C
1611 Brackenridge St.	1926	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
1612 Brackenridge St.	1900	Domestic: single	Gable front and wing (L-plan)	Folk Victorian	Wood	Moderate – porch posts replaced	C
1613 Brackenridge St.	1932	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
1701 Brackenridge St.	1920	Domestic: single	Rectangular	Neoclassical	Wood	Moderate – new brick piers; porch floor tiled	C
1707 Brackenridge St. A&B	1926	Domestic: duplex	Rectangular	Colonial Revival	Wood	Moderate – entry bay may be altered	C
1707 Brackenridge St., C	c. 1980	Domestic: garage	Rectangular	No Style	Wood	Non-historic	NC
1709 Brackenridge St.	1910	Domestic: single	Gable front and wing (L-plan)	Folk Victorian	Asbestos	Severe – original porch replaced with gabled entry	C
1709 Brackenridge St., B	1927	Domestic: garage	Rectangular	No Style	Asbestos	Moderate – garage bay door replaced	C
1710 Brackenridge St. (see 206 Annie St., B							
1711 Brackenridge St.	2004	Domestic: single	Rectangular	New Traditional: Classical	Wood	Non-historic	NC
1800 Brackenridge St.	1914	Domestic: single	Center Passage	Neoclassical	Wood	Minimal – second story addition	C
1800 Brackenridge St., B	c. 1925	Domestic: garage	Square	No Style	Wood	Moderate – garage door replaced	C
1801 Brackenridge St.	1930	Domestic: duplex	U-plan	Minimal Traditional	Wood	Minimal	C
1801 Brackenridge St., B	1930	Domestic: garage apt.	Square	Craftsman	Wood	Minimal	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1802 Brackenridge St.	1914	Domestic: single	Rectangular	Neoclassical	Wood	Minimal	C
1802 Brackenridge St., B	c. 1960	Domestic: garage apt.	Rectangular	No Style	Aluminum	Moderate – siding and aluminum windows may be historic age	C
1803 Brackenridge St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal – rear addition	C
1804 Brackenridge St.	1920	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Moderate – original porch enclosed	C
1804 Brackenridge St., B	c. 1920	Domestic: garage	Rectangular	No Style	Wood	Intact	C
1805 Brackenridge St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch posts replaced	C
1806 Brackenridge St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – new windows, porch	C
1806 Brackenridge St., B	c. 1930	Domestic: garage	Rectangular	No Style	Wood, Metal	Minimal	C
1807 Brackenridge St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
1808 Brackenridge St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
1810 Brackenridge St.	1925	Domestic: single	Bungalow	Craftsman	Asbestos, Wood, Brick	Minimal	C
1810 Brackenridge St., B	1925	Domestic: garage	Rectangular	No Style	Wood	Intact – original clipped gables, board and batten siding	C
1811 Brackenridge St.	1914/ 2018	Domestic: single	Rectangular	No Style	Wood	Severe – porch, windows replaced	NC
1813 Brackenridge St.	2016	Domestic: single	Rectangular	No Style	Wood	Non-historic	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1901 Brackenridge St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch posts replaced;	C
1903 Brackenridge St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
1905 Brackenridge St.	1925	Domestic: single	Bungalow	Craftsman	Asbestos	Moderate- new siding, windows, roof	C
1907 Brackenridge St.	1935	Domestic: single	Rectangular	Craftsman	Wood	Moderate – new windows, posts	C
1909 Brackenridge St.	1930	Domestic: single	Rectangular	Craftsman	Wood	Minimal	C
1911 Brackenridge St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
1913 Brackenridge St.	1930	Domestic: single	Rectangular	No Style	Wood	Moderate – rear addition; porch?	C
1915 Brackenridge St.	1950/ 1965	Domestic: single	Rectangular	Ranch	Wood, Brick	Moderate – units attached historic	C
2102 Brackenridge St.	1940	Domestic: garage apt.	Square	No Style	Wood	Moderate – new exterior stairs	C
2105 Brackenridge St.	2006	Domestic: single	Rectangular	New Traditional: Craftsman	Synthetic	Non-historic	NC
2106 Brackenridge St.	1955	Domestic: single	Rectangular	Contemporary	Stucco, Metal	Minimal	C
2107 Brackenridge St.	1945	Domestic: single	Rectangular	No Style	Wood	Moderate – porch enclosed historic	C
2107 Brackenridge St., B	1945	Domestic: duplex	Square	No Style	Wood	Minimal	C
2108 Brackenridge St.	2015	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Glass	Non-historic	NC
2109 Brackenridge St.	1947	Domestic: single	L-plan	Ranch	Wood	Minimal – siding	C

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2109 Brackenridge St., B	2005	Domestic: garage apt.	Square	No Style	Hardi-plank	Non-historic	NC
2110 Brackenridge St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – front windows replaced	C
2110 Brackenridge St., B	1930	Domestic: garage apt.	Rectangular	Craftsman	Asbestos	Minimal - new roof?	C
2111 Brackenridge St.	2015	Domestic: single	U-plan	21 st Century Modern	Metal, Stucco	Non-historic	NC
2112 Brackenridge St.	1940	Domestic: single	L-plan	Ranch	Wood	Moderate – porch alterations	C
2112 Brackenridge St., B	1940	Domestic: garage apt.	Rectangular	No Style	Wood	Moderate – aluminum windows	C
2113 Brackenridge St.	2016	Domestic: single	Rectangular	21 st Century Modern: Decoupage	Wood	Non-historic	NC
2115 Brackenridge St.	2016	Domestic: single	Rectangular	21 st Century Modern	Stucco	Non-historic	NC
2117 Brackenridge St.	2016	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Metal, Glass	Non-historic	NC
2119 Brackenridge St.	1926	Domestic: duplex	Square	Colonial Revival	Wood	Moderate – Porch roof altered	C
2100 Brooklyn St.	1999	Domestic: single	Asymmetrical	21 st Century Modern	Hardi-plank, glass	Non-historic	NC
2102 Brooklyn St.	1938	Domestic: single	Square	Craftsman	Wood or Alum	Moderate	C
2104 Brooklyn St.	1921	Domestic: single	Bungalow	Craftsman	Stucco	Moderate – stucco applied to house	C
2105 Brooklyn St.	2008	Domestic: single	Gable front and wing	New Traditional: Craftsman	Hardi-plank	Non-historic	NC
2106 Brooklyn St.	1934	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
2107 Brooklyn St.	1939	Domestic: single	Rectangular	Minimal Traditional	Wood	Moderate – attached carport	C
2108 Brooklyn St.	1933	Domestic: single	Bungalow	No Style	Stucco	Minimal	C
2109 Brooklyn St.	1938	Domestic: single	Rectangular	Minimal Traditional	Wood	Moderate – porch added?	C
2110 Brooklyn St.	1927	Domestic: single	Bungalow	No Style	Wood	Minimal	C
2111 Brooklyn St.	1932	Domestic: single	Square	No Style	Asbestos	Minimal – entry is historic; new door	C
2112 Brooklyn St.	1940/ 2005	Domestic: single	Rectangular	New Traditional: Craftsman	Wood, Stone	Severe – complete porch remodel	NC
2113 Brooklyn St.	2004	Domestic: single	L-plan	New Traditional: Victorian	Wood	Non-historic	NC
2114 Brooklyn St.	1934	Domestic: single	Square	Craftsman	Wood	Intact	C
2115 Brooklyn St.	1930	Domestic: single	Bungalow	Craftsman	Stucco	Moderate – new porch posts, piers	C
2100 Clifton St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch posts replaced	C
2109 Clifton St.	1912/ 1950	Domestic: single	Square	Ranch	Brick, Wood	Moderate – brick applied to front	C
2110 Clifton St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch posts replaced	C
2110 Clifton St., B	1930	Domestic: garage apt.	Square	Craftsman	Wood	Minimal – some replaced windows	C
2112 Clifton St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch posts replaced, siding, windows, roof	C
2113 Clifton St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch post replaced	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
2114 Clifton St.	1935	Domestic: single	Rectangular	Craftsman	Wood	Moderate – non-historic dormer	C
2115 Clifton St.	1931	Domestic: single	Bungalow	Craftsman	Wood	Minimal – new door	C
2116 Clifton St.	2018	Domestic: single	Gable front and wing (L-plan)	21 st Century Modern	Stone block, Hardi-plank	Non-historic	NC
2117 Clifton St.	1935	Domestic: single	Bungalow	No Style	Wood	Moderate – new angled porch walls	NC
2118 Clifton St. (see 310 Live Oak)							
1315 Drake Ave. (see 1401 Drake A-D)							
1400 Drake Ave.	1937	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
1401 Drake Ave., A-D (aka 1403 & 1315 Drake)	1935	Domestic: fourplex	Rectangular	Craftsman	Wood	Minimal – exterior stairs replaced	C
1402 Drake Ave.	1937	Domestic: single	Bungalow	Craftsman	Asbestos	Minimal – porch posts changed	C
1405 Drake Ave.	1940	Domestic: single	Bungalow	Minimal Traditional	Asbestos	Minimal	C
1407-1409 Drake Ave.	1950	Domestic: duplex	Rectangular	Minimal Traditional	Asbestos	Minimal – new doors, metal roof	C
1502 Drake Ave.	1950	Domestic: single	Rectangular	Minimal Traditional	Asbestos, Wood	Minimal	C
1503 Drake Ave., A	1935	Domestic: court housing	Rectangular	Tudor Revival: Front-Facing Gable with Wing	Wood	Minimal	C
1503 Drake Ave., B	1935	Domestic: court housing	Rectangular	Tudor Revival: Front-Facing Gable with Wing	Wood	Minimal	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1504 Drake Ave.	1950	Domestic: single	Rectangular	Ranch	Asbestos	Moderate – some newer windows	C
1505 Drake Ave., A	1935	Domestic: court housing	Bungalow	Craftsman: Front-Gabled Roof	Wood	Minimal – porch posts replaced	C
1505 Drake Ave., B	1935	Domestic: court housing	Rectangular	Tudor Revival: Front-Facing Gable with Wing	Wood	Intact	C
1507 Drake Ave., A	1935	Domestic: court housing	Rectangular	Tudor Revival: Front-Facing Gable with Wing	Wood	Intact	C
1507 Drake Ave., B	1935	Domestic: court housing	Rectangular	Tudor Revival: Front-Facing Gable with Wing	Wood	Intact	C
1509 Drake Ave.	1941	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch posts replaced	C
1511 Drake Ave.	1936/ 2015	Domestic: single	Asymmetrical	New Traditional: Tudor	Wood	Severe – complete remodel/new	NC
1513 Drake Ave., A-B	1941	Domestic: duplex	Rectangular	Minimal Traditional	Asbestos	Minimal – porch posts replaced	C
1605 Drake Ave.	1949	Domestic: single	L-plan	Minimal Traditional	Asbestos, Wood	Minimal	C
1605 Drake Ave., B	1960	Domestic: garage	Rectangular	No Style	Wood	Moderate – new garage bay door	C
1607 Drake Ave.	2015	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Wood, Stucco, Glass, Metal	Non-historic	NC
1609 Drake Ave.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – front addition is historic	C
1611 Drake Ave.	1930	Domestic: single	Bungalow	Craftsman	Aluminum	Moderate – siding replaced	C
1613 Drake Ave.	1907	Domestic: single	2-room Cumberland	Folk Victorian	Wood	Minimal	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1701 Drake Ave.	1924	Domestic: single	Bungalow	Craftsman	Wood	Minimal – rear addition	C
1702 Drake Ave.	1986	Domestic: duplex	Rectangular	No Style	Hardi-plank	Non-historic	NC
1703 Drake Ave.	1914	Domestic: single	Bungalow	No Style	Wood	Severe – windows, brick	NC
1705 Drake Ave.	1910	Domestic: single	Gable front and wing (L-plan)	Folk Victorian	Wood (board and batten)	Moderate – porch details missing, posts replaced	C
1707 Drake Ave.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal – new piers, posts	C
1709 Drake Ave.	1925	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
1710 Drake Ave.	1926	Domestic: single	Rectangular	Craftsman	Wood	Severe – porch enclosed?	NC
1711 Drake Ave.	1930	Domestic: single	Bungalow	Craftsman	Asbestos	Moderate – porch posts replaced	C
1712 Drake Ave.	1945	Domestic: garage apt.	Square	No Style	Wood	Moderate – new roof, garage doors	C
1801 Drake Ave.	1992	Domestic: single	Rectangular	No Style	Wood	Non-historic	NC
1803 Drake Ave.	1935	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
1805 Drake Ave.	1935	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
1806 Drake Ave.	1945	Domestic: single	Rectangular	Ranch	Brick	Minimal	C
1807 Drake Ave.	1946	Domestic: single	Bungalow	Craftsman	Wood	Severe – rear addition	NC
1809 Drake Ave.	1939	Domestic: single	Gable front and wing	Minimal Traditional	Wood	Moderate	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1811 Drake Ave.	1939	Domestic: single	Rectangular	Minimal Traditional	Wood	Moderate	C
1813 Drake Ave.	1963	Domestic: duplex	L-plan	Ranch	Wood, Brick	Minimal	C
1814 Drake Ave.	2018	Domestic: single	Rectangular	21st Century Modern	Metal, Wood, Glass	Non-historic	NC
1901 Drake Ave.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal – historic age porch posts, rear addition	C
1500 East Side Dr.	1969	Domestic: multi	Apartment Court	Mansard	Wood shingle, Brick	Intact	C
1506 East Side Dr. A-B	1945	Domestic: duplex	Rectangular	No Style	Wood	Moderate – historic age screened porch wings	C
1604 East Side Dr., A	1939	Domestic: single	Rectangular	Minimal Traditional	Wood	Moderate – window, porch posts replaced	C
1604 East Side Dr., B	1939	Domestic: single	Rectangular	Minimal Traditional	Wood	Minimal – porch stairs, rails	C
1606 East Side Dr.	1950	Domestic: single	L-plan	Ranch	Asbestos, Stucco	Severe – new front deck, new windows	NC
1606 East Side Dr., B	2011	Domestic: garage apt.	Asymmetrical	21 st Century Modern	Stucco, Wood	Non-historic	NC
1610 East Side Dr.	1973	Domestic: duplex	L-plan (rear)	Mansard	Wood shingle, Stone	Non-historic	NC
1612 East Side Dr.	1971	Domestic: single	Rectangular	Mansard	Wood shingle, Stone	Minimal - carport	C
1700 East Side Dr.	1971	Domestic: duplex	Rectangular	Mansard	Wood shingle, Stone	Minimal - windows	C
1704 East Side Dr.	2012	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Wood, Stone, Stucco	Non-historic	NC
1706 East Side Dr.	1946	Domestic: single	Rectangular	Colonial Revival	Asbestos	Minimal – porch posts replaced	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1710 East Side Dr.	1939	Domestic: single	Rectangular	Minimal Traditional	Asbestos	Moderate – gingerbread added	C
1802 East Side Dr.	1940/ 2010	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Metal, Wood, Glass	Severe – remodeled with Airframe	NC
1900 East Side Dr.	1939/ 1985	Domestic: single	Rectangular	No Style	Metal, Stucco, Glass	Severe – total remodel to non-historic appearance	NC
1900 East Side Dr., B (aka 519 E. Mary)	1939	Domestic: garage apt.	Square	No Style	Stone, Stucco	Moderate – new metal canopies	C
1901 East Side Dr., A Blunn Creek/Stacy Park Greenbelt	1913/ 1929	Recreation: city park and greenbelt (site)	Naturalistic trail and parkland	No Style/Rustic	Grass, Water, Stone	Minimal – trail est. 1913 as “The Ramble,” along Blunn Creek; improved c. 1930, repair over time	C
1901 East Side Dr., B Blunn Creek/Stacy Park Greenbelt (aka 600 block E. Monroe)	1931	Infrastructure: vehicle bridge (structure)	Arched masonry bridge	Rustic	Stone	Minimal – repair over time	C
1901 East Side Dr., C (aka 600 block E. Annie St./Woodland)	1960	Infrastructure: vehicle bridge (structure)	Pier and post bridge	No Style	Concrete	Minimal – repair over time	C
1901 East Side Dr., D Blunn Creek Greenbelt (rear 2010 Alameda)	1937	Infrastructure: foot bridge (structure)	Linear	Rustic	Stone	Minimal – repair over time	C
1901 East Side Dr., E	1895	Infrastructure: Moonlight Tower (structure)	Vertical structure	No Style	Metal, Glass	Moderate – moved from Brazos Street	C
1910 East Side Dr.	1940/ 2012	Domestic: single	L-plan	No Style	Stone, Asbestos	Severe – second story added	NC

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1912 East Side Dr.	1935	Domestic: single	Bungalow	Tudor Revival	Wood	Minimal	C
1914 East Side Dr.	1985	Domestic: single	Asymmetrical	No Style	Wood	Non-historic	NC
1916 East Side Dr.	1925	Domestic: single	Rectangular	No Style	Wood, Glass	Severe – shape and form altered	NC
1918 East Side Dr.	1985	Domestic: single	Rectangular	New Traditional	Wood	Non-historic	NC
1920 East Side Dr.	1955	Domestic: single	Rectangular	Ranch	Wood	Moderate – windows replaced	C
1922 East Side Dr. (aka 518 Terrace Dr.)	1935	Domestic: single	Bungalow	Craftsman	Wood	Minimal – historic rear addition	C
1922 East Side Dr., B (aka 516 Terrace Dr.)	1935	Domestic: garage apt.	Rectangular	Craftsman	Asbestos	Moderate – historic garage apt., non-historic decks	C
2000 East Side Dr.	1935	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
2002 East Side Dr.	1935	Domestic: single	Bungalow	Tudor Revival: Single Dominant Mid-Façade Gable	Brick	Minimal – pergola on side	C
2002 East Side Dr., B	1935	Domestic: garage apt.	Square	No Style	Asbestos	Moderate – new shed porch awning	C
2004 East Side Dr.	1955/ 1985	Domestic: single	Asymmetrical	No Style	Wood	Severe – large front side addition	NC
2100 East Side Dr. (see 517 Leland)							
2100 blk East Side Dr. (see 1901 East Side, E)							
2104 East Side Dr.	2008	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Glass	Non-historic	NC

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2106 East Side Dr.	2009	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Hardi-plank, Metal	Non-historic	NC
2108 East Side Dr.	1933	Domestic: single	Square	Colonial Revival	Wood	Moderate – large dormer, attached carport with rooftop deck	C
2110 East Side Dr.	1938	Domestic: single	Square	No Style	Wood or Hardi-plank	Severe – complete remodel	NC
2112 East Side Dr.	1945	Domestic: single	Rectangular	Ranch	Wood	Moderate – some windows replaced	C
2114 East Side Dr.	1945	Domestic: single	Rectangular	Minimal Traditional	Wood	Minimal	C
800 Edgecliff Terrace	1937	Domestic: single	Asymmetrical	Italian Renaissance	Stucco, Clay Tile	Intact	C
804 Edgecliff Terrace	1937/ 2010	Domestic: single	Asymmetrical	No Style	Brick, Stucco	Severe – complete remodel, stuccoed	NC
806 Edgecliff Terrace	2017	Domestic: unknown	Rectangular	21 st Century Modern	Metal	Non-historic	NC
807 Edgecliff Terrace	1956/ 2005	Domestic: single	Asymmetrical	Spanish Revival	Stucco, Clay Tile	Severe – 2-story addition on garage; site features added	NC
808 Edgecliff Terrace	1940	Domestic: single	Gable front and wing (L-plan)	No Style	Wood	Minimal – front carport	C
809 Edgecliff Terrace	1932	Domestic: single	Rectangular	Tudor Revival	Stucco	Moderate – large fixed window, front carport	C
812 Edgecliff Terrace, A-B	1948/ 2015	Domestic: duplex	Rectangular	Ranch	Stucco	Severe – stucco applied; recent full remodel	NC
901 Edgecliff Terrace	1917/ 2015	Domestic: single	Asymmetrical	Queen Anne	Wood	Severe – Victorian details obscured; moved to site?	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
903 Edgecliff Terrace	1923	Domestic: single	Rectangular	Colonial Revival	Wood	Moderate – New windows, shutters, handrails; sleeping porch enclosed	C
905 Edgecliff Terrace	1920	Domestic: single	Rectangular	Colonial Revival	Wood	Moderate – porch infill historic age	C
1001 Edgecliff Terrace	1936	Domestic: single	Asymmetrical	Tudor Revival	Stone, Brick	Minimal – slightly visible rooftop deck	C
1005 Edgecliff Terrace	1925	Domestic: single	Rectangular	Craftsman	Wood	Minimal – metal roof, French doors	C
1012 Edgecliff Terrace	1915	Domestic: single	Rectangular	No Style	Wood	Severe – elements missing, boarded windows	NC
200 E. Elizabeth St.	1964	Domestic: duplex	Rectangular	Ranch	Stone, Wood	Minimal	C
204 E. Elizabeth St.	1965/ 2017	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Hardi-plank, Wood, Glass	Severe	NC
205 E. Elizabeth St.	1945	Domestic: single	Square	Minimal Traditional	Wood	Minimal	C
206 E. Elizabeth St.	1935	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Wood, Glass, Stucco	Severe – large modern addition	NC
207 E. Elizabeth St.	1930	Domestic: single	Bungalow	Craftsman	Asbestos, Brick	Moderate – painted brick piers, metal rails	C
208 E. Elizabeth St.	c. 2010	Commercial	Rectangular	No Style	Metal, Mesh	Non-historic	NC
209 E. Elizabeth St.	1900	Domestic: single	Gable front and wing (L-plan)	Folk Victorian	Wood	Minimal – replica porch rails; metal roof	C
903 Fairmount Ave. (see 1801 Alta Vista)							
1002 Fairmount Ave.	1950	Domestic: single	Square	Minimal Traditional	Stucco	Moderate – porch posts, window trim	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1004 Fairmount Ave.	1950	Domestic: garage apt.	Square	No Style	Asbestos, CMU, Metal	Minimal – Metal garage doors	C
1005 Fairmount Ave.	1950	Domestic: single	L-plan	Ranch	Wood	Minimal – porch roof replaced	C
106 E. Gibson St.	1927	Domestic: duplex	Square	No Style	Wood	Minimal – new doors	C
107 E. Gibson St.	1935	Domestic: garage apt.	Rectangular	No Style	Wood	Minimal – garage doors replaced	C
1005 Harwood Place	1945	Domestic: single	Square	Ranch	Wood, Stone	Moderate – replaced windows	C
1006 Harwood Place	1925	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Moderate – piers stuccoed	C
1006 Harwood Place, B	c. 1925	Domestic: garage apt.	Asymmetrical	No Style	Wood, Metal	Moderate – large addition	C
1007 Harwood Place	1923	Domestic: single	Bungalow	Craftsman	Wood, Brick	Moderate - garage added at rear; brick pergola pier	C
1008 Harwood Place	1943	Domestic: single	Bungalow	Minimal Traditional	Stucco	Moderate – slightly visible rear addition	C
1009 Harwood Place	1922	Domestic: single	Bungalow	Craftsman	Wood, Brick	Minimal	C
1010 Harwood Place	1935	Domestic: single	Square	Colonial Revival	Wood	Minimal – vent in pediment	C
1011 Harwood Place	1927	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Intact – carport added on side	C
1012 Harwood Place	2016	Domestic: duplex	Asymmetrical	21 st Century Modern	Wood, Stone, Stucco	Non-historic	NC
1013 Harwood Place	1950	Domestic: single	L-plan	No Style	Wood, Brick, Ledge Stone	Intact	C
1014 Harwood Place	2016	Domestic: single	Asymmetrical	21 st Century Modern	Stucco, Wood	Non-historic	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1016 Harwood Place	1937	Domestic: single	Bungalow	Tudor Revival	Brick	Intact	C
1017 Harwood Place	2013	Domestic: single	Asymmetrical	21 st Century Modern	Stucco, Wood, Concrete, Glass	Non-historic	NC
1018 Harwood Place	2005	Domestic: single	Asymmetrical	New Traditional	Stone, Glass	Non-historic	NC
1020 Harwood Place	1950	Domestic: single	Rectangular	Ranch: Split level	Stucco, Glass	Moderate – Enclosed porch, picture windows	C
1022 Harwood Place	1939	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Wood	Minimal	C
1008 Hillside Ave. (aka 215 Bonniview)	1933	Domestic: single	Rectangular	No Style	Wood	Minimal – screened porch on side	C
1010 Hillside Ave.	2012	Domestic: single	Asymmetrical: 3-story	21 st Century Modern	Wood, Stucco, Metal	Non-historic	NC
1103 Hillside Ave.	1936	Domestic: single	Rectangular	Minimal Traditional	Wood	Minimal – historic age attached garage	C
1203 Hillside Ave.	2015	Domestic: single	Asymmetrical	21 st Century Modern	Stone, Wood	Non-historic	NC
1205 Hillside Ave. (obstructed view)	1915	Domestic: single	Bungalow	Prairie School	Wood	Moderate – porch posts, entrance pergola	C
1206 Hillside Ave.	1940/ 2006	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Stone	Severe – design, plan, roofline, total remodel	NC
1207 Hillside Ave. A	1925	Domestic: single	Square	National Folk (late example)	Wood	Minimal	C
1207 Hillside Ave. B	1930	Domestic: single	Square	Colonial Revival	Wood	Moderate – replaced porch posts and roof	C
1207 Hillside Ave. C	1930	Domestic: single	Rectangular	Colonial Revival	Wood	Minimal – replaced windows	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1207 Hillside Ave. D	1927	Domestic: single	Square	Craftsman	Wood	Minimal	C
1208 Hillside Ave.	2016	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Glass	Non-historic	NC
1210 Hillside Ave.	2016	Domestic: single	Asymmetrical	21 st Century Modern	Stone, Wood	Non-historic	NC
1212 Hillside Ave.	1945	Domestic: single	Square	Minimal Traditional	Wood	Moderate – porch roof modified	C
1218 Hillside Ave.	1925	Domestic: single	Bungalow	Craftsman	Wood	Severe – porch enclosed	NC
1225 Hillside Ave., A-F	2018	Domestic: multi	Asymmetrical	21 st Century Modern	Stucco, Wood	Non-historic	NC
1227 Hillside Ave., A	1950	Domestic: duplex	Asymmetrical	Contemporary	Stucco	Severe – front addition, new window openings	NC
1227 Hillside Ave., B	1939	Domestic: single	Rectangular	No Style	Stucco	Moderate – metal porch rails	C
1227 Hillside Ave., C	1940	Domestic: single	Rectangular	Minimal Traditional	Stucco	Minimal – flat porch roof, rails	C
1301 Hillside Ave.	1940/ 2015	Domestic: single	Rectangular	No Style	Stucco, Wood, Stone	Severe – plan revised, front addition	NC
1303 Hillside Ave.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal – metal roof	C
1303 Hillside Ave., B	1925	Domestic: single	Rectangular	No Style	Wood, Stucco	Severe – porch removed, major remodel	NC
1305 Hillside Ave.	2016	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Stucco	Non-historic	NC
1308 Hillside Ave.	1997	Domestic: single	Asymmetrical	No Style	Stucco	Non-historic	NC
1309 Hillside Ave.	1918	Domestic: single	Square	Neoclassical	Wood	Minimal	C

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1400 Hillside Ave.	1950	Domestic: duplex	Rectangular	Minimal Traditional	Asbestos, Wood	Moderate – porch roof altered	C
1402 Hillside Ave.	1950	Domestic: duplex	Rectangular	Minimal Traditional	Asbestos	Minimal	C
1403 Hillside Ave., A-B	1945	Domestic: duplex	Rectangular	Minimal Traditional	Asbestos, Wood	Intact	C
1200 Kenwood Ave.	1940	Domestic: single	T-plan	Minimal Traditional		Intact	C
1201 Kenwood Ave.	2016	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Brick, Glass	Non-historic	NC
1202 Kenwood Ave.	2000	Domestic: single	Rectangular	New Traditional: Colonial Revival	Wood, Stone	Non-historic	NC
1203 Kenwood Ave.	2016	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Stucco, Glass	Non-historic	NC
1300 Kenwood Ave. (aka 1017 Avondale)	1958	Domestic: duplex	Rectangular	Ranch	Brick	Intact	C
1301 Kenwood Ave.	1961	Domestic: single	Rectangular	Split level	Wood, Stone	Moderate – balcony rails replaced, hardscape	C
1304 Kenwood Ave.	1959	Domestic: duplex	Rectangular	Ranch	Brick	Moderate	C
1305 Kenwood Ave.	1990	Domestic: single	T-plan	New Traditional: Victorian	Brick, Wood	Non-historic	NC
1307 Kenwood Ave.	1939	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Stone	Minimal	C
1309 Kenwood Ave.	1968	Domestic: single	Rectangular	Ranch	Stone, Wood	Moderate – entrance remodeled, brackets added	C
1310 Kenwood Ave.	1930	Domestic: single	Rectangular	Neoclassical	Wood	Minimal	C
1311 Kenwood Ave.	1950	Domestic: single	Rectangular	Tudor Revival	Wood	Moderate – metal roof, lancet window	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1311 Kenwood Ave., B	c. 1950	Domestic: garage	Square	No Style	Wood	Minimal – windows may be added	C
1313 Kenwood Ave.	2014	Domestic: single	Rectangular	New Traditional: Craftsman	Hardi-plank, Brick	Non-historic	NC
1314 Kenwood Ave.	1935/ 1975	Domestic: single	U-plan	No Style	Stucco, Glass	Severe – Exterior remodel w/front-side addition, smooth stucco, glass	NC
1315 Kenwood Ave.	1925	Domestic: single	Bungalow	Colonial Revival	Wood	Moderate – large hyphen and 2-story rear addition	C
1316 Kenwood Ave.	1925	Domestic: single	Bungalow	Neoclassical	Wood	Intact	C
1317 Kenwood Ave.	1928	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch rails	C
1317 Kenwood Ave., B	1928	Domestic: garage	Rectangular	No Style	Wood	Minimal	C
1414 Kenwood Ave.	1948	Domestic: single	Rectangular	Minimal Traditional	Wood	Moderate – siding may have been replaced.	C
1416 Kenwood Ave. (aka 1009 Bonham)	1970	Domestic: duplex	Rectangular	No Style	Stone, wood	Minimal – siding may have been replaced	C
1502 Kenwood Ave. (obstructed view)	1939	Domestic: single	L-plan	Minimal Traditional	Wood	Moderate - View somewhat obstructed	C
1506 Kenwood Ave.	1947	Domestic: single	T-plan	Ranch	Wood	Severe – attached carport with rooftop deck, addition	NC
1601 Kenwood Ave.	1950	Domestic: single	Rectangular	Ranch	Wood shingle, Brick	Minimal – metal windows	C
1606 Kenwood Ave.	1950	Domestic: single	Rectangular	Ranch	Asbestos	Moderate – Carport infill, metal roof	C
1607 Kenwood Ave.	1945	Domestic: single	Rectangular	Minimal Traditional	Wood	Intact	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1700 Kenwood Ave.	1935	Domestic: single	Bungalow	Craftsman	Wood, Stone	Minimal – rear porch	C
1700 Kenwood Ave., B (aka 1009 Woodland)	2016	Domestic: ADU	Rectangular	New Traditional	Wood	Non-historic	NC
1701 Kenwood Ave.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – rear addition, garage on Woodland	C
1702 Kenwood Ave.	2017	Domestic: single	L-plan	No Style	Wood	Non-historic	NC
1703 Kenwood Ave.	c. 1925	Domestic: single	Bungalow	Tudor Revival: Front- Facing Gable with Wing	Wood	Intact	C
1704 Kenwood Ave.	1925	Domestic: single	Bungalow	Craftsman	Brick	Minimal – painted brick	C
1705 Kenwood Ave.	1925	Domestic: single	Bungalow	Tudor Revival	Wood	Intact	C
1706 Kenwood Ave.	1932	Domestic: single	Bungalow	Craftsman	Wood	Moderate – rear addition, roof	C
1707 Kenwood Ave.	1935	Domestic: single	Bungalow	No Style	Wood	Moderate – siding replaced, gabled dormer	C
1708 Kenwood Ave.	1930	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
1709 Kenwood Ave.	1925	Domestic: single	Bungalow	Tudor Revival	Brick	Intact	C
1711 Kenwood Ave.	2003	Domestic: single	Rectangular	No Style	Wood	Non-historic	NC
1712 Kenwood Ave.	1937	Domestic: single	Rectangular	Minimal Traditional	Stucco	Minimal	C
1800 Kenwood Ave.	1946	Domestic: single	Rectangular	Minimal Traditional	Asbestos, Wood	Intact	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1801 Kenwood Ave.	1925	Domestic: single	Bungalow	Craftsman	Wood	Moderate – decorative porch post detail added	C
1803 Kenwood Ave.	1938	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Asbestos, Wood	Minimal	C
1804 Kenwood Ave.	1925	Domestic: single	Rectangular	Tudor Revival	Brick	Intact	C
1805 Kenwood Ave.	1937	Domestic: duplex	Rectangular	Tudor Revival	Brick	Minimal	C
1806 Kenwood Ave.	2017	Domestic: single	Gable front and Wing	New Traditional	Stone	Non-historic	NC
1810 Kenwood Ave.	1965/ 2011	Domestic: single	Asymmetrical	No Style	Stone, Wood	Severe – second story added, remodeled	NC
1811 Kenwood Ave.	1930	Domestic: single	Asymmetrical	Tudor Revival	Brick, Stucco	Intact	C
1812 Kenwood Ave.	1930	Domestic: single	Gable front and wing	Tudor Revival	Brick	Moderate – gabled dormer vents on roof	C
1814 Kenwood Ave.	1940	Domestic: single	Rectangular	Minimal Traditional	Stone (natural)	Minimal	C
1815 Kenwood Ave.	1968	Domestic: duplex	Rectangular	Contemporary	Brick, Wood, Glass	Intact	C
1816 Kenwood Ave.	1930	Domestic: single	Rectangular	Tudor Revival	Brick, Clay tile	Intact	C
1816 Kenwood Ave., B	c. 1930	Domestic: garage	Rectangular	No Style	Wood, Clay tile	Intact	C
1817 Kenwood Ave.	1968	Domestic: duplex	Rectangular	Contemporary	Brick, Wood, Glass	Intact	C
1819 Kenwood Ave.	1968	Domestic: duplex	Rectangular	Contemporary: Front-Gabled Roof	Brick, Wood, Glass	Intact	C
1820 Kenwood Ave. (under construction)	2020-21	Domestic: single	Unknown	Unknown	Unknown	Non-historic	NC

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1820 Kenwood Ave., B	2020	Domestic: garage	Rectangular	21 st Century Modern	Wood	Non-historic	NC
1900 Kenwood Ave.	1932	Domestic: single	Bungalow	No Style	Wood, Stone	Moderate – flagstone added	C
1902 Kenwood Ave.	1930	Domestic: single	Gable front and wing (L-plan)	Craftsman	Wood	Minimal	C
1903 Kenwood Ave.	1937	Domestic: single	Rectangular	Minimal Traditional	Wood, Stone	Moderate – stone added	C
1904 Kenwood Ave.	1937	Domestic: single	Rectangular	Minimal Traditional	Wood	Moderate – porch screened	C
1904 Kenwood Ave., B	c. 1937	Domestic: garage	Rectangular	No Style	Wood	Moderate	C
1905 Kenwood Ave.	1938	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Wood	Minimal – porch roof extended	C
1906 Kenwood Ave.	1950	Domestic: single	L-plan	Ranch	Stone, Wood	Intact	C
1906 Kenwood Ave., B	c. 1950	Domestic: garage	Rectangular	No Style	Wood	Intact	C
1907 Kenwood Ave.	1960	Domestic: single	L-plan	Ranch	Stone	Minimal	C
1908 Kenwood Ave.	1934	Domestic: single	Asymmetrical	No Style	Brick, Stone	Minimal	C
1909 Kenwood Ave.	1948	Domestic: single	Square	Minimal Traditional	Stone	Minimal	C
1915 Kenwood Ave.	1950	Domestic: single	L-plan	Minimal Traditional	Brick	Intact	C
1917 Kenwood Ave.	1950	Domestic: single	Rectangular	Minimal Traditional	Asbestos	Minimal	C
1919 Kenwood Ave.	1950	Domestic: single	Rectangular	Minimal Traditional	Wood	Moderate – door	C

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1921 Kenwood Ave.	1950	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Aluminum	Moderate – siding	C
2000 Kenwood Ave.	2019	Domestic: single	Rectangular	21 st Century Modern	Wood, Glass	Non-historic	NC
2001 Kenwood Ave.	1930	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Stone	Intact	C
2002 Kenwood Ave.	1930/ 2019	Domestic: single	Rectangular	Tudor Revival	Wood, Metal	Severe – major remodel, porch altered, addition	NC
2002 Kenwood Ave., B	c. 2019	Domestic: carport/apt	Rectangular	21 st Century Modern	Metal, Wood, Stucco	Non-historic	NC
2003 Kenwood Ave.	1935	Domestic: single	L-plan	Minimal Traditional	Wood	Minimal – window trim	C
2004 Kenwood Ave.	1935	Domestic: single	Rectangular	Tudor Revival	Brick, Stone	Intact – brick painted	C
2004 Kenwood Ave., B	c. 2019	Domestic: ADU	Rectangular	New Traditional	Wood	Non-historic	NC
2005 Kenwood Ave.	1950	Domestic: single	L-plan	Ranch	Wood, Stone	Minimal	C
2008 Kenwood Ave.	1938	Domestic: single	U-plan	Ranch	Wood	Intact	C
2009 Kenwood Ave.	1938	Domestic: single	Gable front and wing	No Style	Wood, Stone	Severe – shingles, Victorian details added	NC
2010 Kenwood Ave.	2019	Domestic: single	Asymmetrical	21 st Century Modern	Metal, Wood shingle	Non-historic	NC
2011 Kenwood Ave.	1949	Domestic: single	L-plan	No Style	Hardi-plank	Severe – wood boxed chimney, gabled dormers	NC
2012 Kenwood Ave.	1950	Domestic: single	Asymmetrical	Ranch	Stone	Intact	C
2015 Kenwood Ave.	1940	Domestic: single	L-plan	Minimal Traditional	Wood	Intact	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
2016 Kenwood Ave.	1950	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Brick	Moderate: rear addition	C
2016 Kenwood Ave., B	c. 1950	Domestic: garage	Square	No Style	CMU	Intact	C
2018 Kenwood Ave.	1950	Domestic: single	Gable front and wing (L-plan)	Ranch	Stone	Moderate: second story rear addition	C
2018 Kenwood Ave., B	1950	Domestic: garage	Square	No Style	Wood	Minimal – hasp hung doors, hipped roof, rafters intact	C
2020 Kenwood Ave.	1930	Domestic: single	Bungalow	Craftsman	Asbestos, Brick	Minimal	C
2020 Kenwood Ave., B	2014	Domestic: single	Asymmetrical	21 st Century Modern	Hardi-plank, Wood	Non-historic	NC
2100 Kenwood Ave.	1959	Domestic: duplex	L-plan	Ranch	Brick	Minimal	C
2101 Kenwood Ave.	1945	Domestic: single	L-plan	Ranch	Brick, Wood	Severe – modern additions	NC
2101 Kenwood Ave., B	c. 1945	Domestic: garage apt	Rectangular	No Style	Wood	Severe – modern windows, siding, roof	NC
2102 Kenwood Ave.	1959	Domestic: duplex	L-plan	Ranch	Brick	Intact	C
2104 Kenwood Ave.	1930	Domestic: single	Square	Neoclassical	Wood	Moderate – porch piers altered	C
2105 Kenwood Ave.	1940	Domestic: single	Square	Minimal Traditional	Wood	Minimal	C
2106 Kenwood Ave.	1930	Domestic: single	Gable front and wing (L-plan)	No Style	Stone, Wood	Moderate – attached rear addition above attached garage	C
2107 Kenwood Ave.	1946	Domestic: single	Rectangular	Minimal Traditional	Asbestos, Wood	Moderate	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
2108 Kenwood Ave.	1939	Domestic: single	Rectangular	Craftsman	Wood	Moderate – rear 1-story addition	C
2108 Kenwood Ave., B	c. 1939	Domestic: garage	Rectangular	No Style	Wood	Minimal – painted	C
2109 Kenwood Ave.	1946	Domestic: single	Rectangular	Craftsman	Asbestos, Rock, Wood	Minimal	C
2110 Kenwood Ave.	1961	Domestic: single	Rectangular	Ranch	Brick	Minimal	C
2111 Kenwood Ave.	1940	Domestic: single	Gable front and wing (L-plan)	Colonial Revival	Wood	Minimal	C
2113 Kenwood Ave.	1940	Domestic: single	Rectangular	Minimal Traditional	Stucco	Severe – siding, porch added	NC
2115 Kenwood Ave.	1940	Domestic: single	Rectangular	Minimal Traditional	Wood	Minimal – side addition	C
2115 Kenwood Ave., B (aka 1104 Live Oak)	1948	Domestic: garage apt.	Rectangular	No Style	Wood	Intact – historic apartment above 3-car garage	C
200 Le Grande Ave.	1935	Domestic: single	Asymmetrical	No Style	Stucco	Moderate – rear addition	C
210 Le Grande Ave.	1985	Domestic: single	Asymmetrical	New Traditional: Victorian	Wood	Non-historic	NC
212 Le Grande Ave.	1940	Domestic: single	Rectangular	Minimal Traditional	Wood	Minimal – metal awning	C
300 Le Grande Ave.	2001	Domestic: multi	L-plan (attached townhouses)	No Style	Wood, Stone	Non-historic	NC
305 Le Grande Ave.	1930	Domestic: single	Gable front and wing (L-plan)	No Style	Stucco	Minimal	C
307 Le Grande Ave.	2007	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Wood, Stone, Glass	Non-historic	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
308 Le Grande Ave.	1932	Domestic: single	Rectangular	Spanish Revival	Stucco, Clay Tile	Moderate – windows, rear addition	C
310 Le Grande Ave., A	1941	Domestic: single	Rectangular	Minimal Traditional	Wood	Minimal – porch floor replaced	C
310 Le Grande Ave., B (aka 401 Riverside)	1933/ 1985	Domestic: single	Asymmetrical	No Style	Wood	Severe – multiple additions	NC
310 Le Grande Ave., C (behind 312)	1939	Domestic: garage apt.	Rectangular	Craftsman	Wood	Minimal – garage doors replaced	C
311 Le Grande Ave.	1990	Domestic: single	Asymmetrical	New Traditional: Victorian	Wood	Non-historic	NC
312 Le Grande Ave.	1925	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
314 Le Grande Ave. (aka 409 Riverside)	1948	Domestic: single	Rectangular	Ranch	Stone, Wood	Minimal – garage bay boarded	C
316 Le Grande Ave.	1950	Domestic: duplex	Rectangular	Ranch	Brick	Intact	C
318 Le Grande Ave.	2008	Domestic: single	Rectangular	New Traditional: Classical	Brick, Wood	Non-historic	NC
320 Le Grande Ave.	2008	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Glass	Non-historic	NC
201 Leland St.	1925	Domestic: single	Rectangular	Craftsman	Wood	Intact	C
203 Leland St.	1900	Domestic: single	Gable front and wing (L-plan)	Folk Victorian	Wood	Moderate– metal roof, squared bay, dormer	C
203 Leland St., B	1947	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Brick	Minimal – metal roof	C
203 Leland St., C	2006	Domestic: carport	Open	New Traditional	Wood	Intact	NC
209 Leland St.	1936	Domestic: single	Rectangular	Craftsman	Wood	Minimal – flat porch roof, rails	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
215 Leland St.	1933	Domestic: single	Rectangular	Craftsman	Wood	Minimal	C
217 Leland St.	1940	Domestic: single	Square	Minimal Traditional	Asbestos	Minimal	C
300 Leland St. (see 301 Terrace Dr B)							
301 Leland St.	1940/ 2000	Domestic: single	Rectangular	Minimal Traditional	Hardi-plank	Severe – enclosed porch, added porch	NC
303 Leland St.	1939	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Asbestos	Moderate – door, skylight, rear side addition	C
305 Leland St.	1930	Domestic: single	Bungalow	Craftsman	Asbestos	Moderate – porch rails, screen porch	C
307 Leland St.	1900	Domestic: single	Rectangular	Colonial Revival	Asbestos	Minimal – porch rails replaced	C
307 Leland St., B-C	1950	Domestic: duplex	Rectangular	No Style	Wood	Minimal	C
308 Leland St.	1951	Domestic: garage apt.	Square	Ranch	Wood, Asbestos	Intact	C
310 Leland St.	1930	Domestic: single	Square	Craftsman	Wood	Intact	C
311 Leland St., A	1935/ 2016	Domestic: court housing	Gable front and wing (L-plan)	No Style	Wood, Glass, Metal	Severely altered with much larger non-historic addition	NC
311 Leland St., B	1935/ 2016	Domestic: court housing	Rectangular	Tudor Revival	Wood	Minimal – metal roof	C
311 Leland St., C	1935	Domestic: court housing	Rectangular	Tudor Revival	Wood	Minimal – metal roof	C
311 Leland St., D	1935	Domestic: court housing	Rectangular	Tudor Revival	Wood	Minimal – metal roof	C
500 Leland St.	2008	Domestic: single	Asymmetrical	21 st Century Modern	Hardi-plank	Non-historic	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
502 Leland St.	2008	Domestic: single	Rectangular	New Traditional: Craftsman	Wood	Non-historic	NC
503 Leland St.	1917	Domestic: single	Rectangular	No Style	Asbestos	Moderate – porch enclosed	C
504 Leland St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch rails replaced	C
505 Leland St.	1925	Domestic: single	Bungalow	Craftsman	Wood, Brick	Moderate – center post added	C
506 Leland St.	2019	Domestic: single	Rectangular	21 st Century Modern	Wood, Metal, Glass	Non-historic	NC
507 Leland St.	1935	Domestic: single	Bungalow	Craftsman	Wood	Moderate – new porch posts	C
508 Leland St.	2019	Domestic: single	Rectangular	21 st Century Modern	Stucco, Metal, Glass	Non-historic	NC
510 Leland St.	1941	Domestic: single	Gable Front and Wing	Minimal Traditional	Stucco	Moderate – porch added	C
510 Leland St., B	1941	Domestic: garage apt.	Rectangular	Minimal Traditional	Stucco	Moderate – garage door replaced	C
512 Leland St.	1935	Domestic: single	Rectangular	Craftsman	Wood	Minimal – porch rails replaced	C
514 Leland St.	1927	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
515 Leland St.	1929	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
515 Leland St., B	1929	Domestic: garage	Rectangular	No Style	Wood	Minimal – door replaced	C
516 Leland St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
516 Leland St., B	c. 1937	Domestic: garage apt.	Rectangular: 3- car garage apt.	No Style	Brick	Intact	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
517 Leland St. (aka 2100 East Side)	1929	Domestic: single	Rectangular	Craftsman	Wood	Moderate – porch on East Side Dr.	C
209 E. Live Oak St.	1934	Domestic: single	Rectangular	No Style	Synthetic	Moderate – windows, siding	C
304 E. Live Oak St.	1940	Domestic: garage apt.	Rectangular	No Style	Wood, Vinyl	Moderate – new window, doors	C
305 E. Live Oak St.	1935	Domestic: single	Bungalow	Craftsman	Wood	Minimal – new metal roof	C
306 E. Live Oak St.	1924	Domestic: single	Rectangular	Craftsman	Wood	Moderate – 2-story rear addition	C
307 E. Live Oak St.	1939	Domestic: single	L-plan	No Style	Stucco, Hollow clay tile	Intact	C
309 E. Live Oak St.	1927	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Intact	C
310 E. Live Oak St. (aka 2118 Clifton)	1930	Domestic: single	Rectangular	Craftsman	Wood	Minimal – metal roof, screen door	C
310 E. Live Oak St. B	1930/ 1960	Domestic: auxiliary	None	No Style	Wood, Metal	Severe – garage, sheds altered, accretions	NC
311 E. Live Oak St.	1935	Domestic: single	Square	Tudor Revival	Wood	Minimal	C
313 E. Live Oak St.	1930/ 2015	Domestic: single	Bungalow	New Traditional: Craftsman	Stone, Stucco, Wood	Severe – complete remodel, new materials	NC
315 E. Live Oak St.	1922	Domestic: single	Bungalow	No Style	Wood	Severe – porch enclosed, side additions	NC
500 E. Live Oak St.	1917	Domestic: single	Bungalow	Craftsman	Wood	Moderate – rear and front side additions	C
502 E. Live Oak St.	1963	Domestic: single	L-plan	Ranch	Stone, Wood	Intact	C
503 E. Live Oak St.	1945	Domestic: single	Square	Ranch	Wood	Severe	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
505 E. Live Oak St.	1950	Domestic: single	L-plan	Ranch	Brick	Minimal	C
506 E. Live Oak St. (under construction)	2020-21	Unknown	Unknown	Unknown	Unknown	Non-historic – site under construction	NC
507 E. Live Oak St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Severe – altered porch, porch posts, front gable	NC
508 E. Live Oak St.	2008	Domestic: single	Gable front and wing (L-plan)	New Traditional: Craftsman	Hardi-plank	Non-historic	NC
509 E. Live Oak St., A	2019	Domestic: single	Asymmetrical	New Traditional: Victorian	Wood	Non-historic	NC
509 E. Live Oak St., B	2020	Domestic: ADU/garage	Rectangular	No Style	Cement stucco, Wood	Non-historic	NC
510 E. Live Oak St.	1930	Domestic: single	Rectangular	No Style	Stucco	Moderate - stucco	C
513 E. Live Oak St.	1956	Domestic: single	Rectangular	Ranch	Wood	Intact	C
514 E. Live Oak St.	1917	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch posts replaced, new fascia	C
515 E. Live Oak St.	1938	Domestic: duplex	Rectangular	Craftsman	Asbestos	Minimal	C
516 E. Live Oak St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
518 E. Live Oak St.	1935/ 2014	Domestic: single	Rectangular	Craftsman	Asbestos, Wood	Severe – second story slant-roofed addition	NC
519 E. Live Oak St.	1939	Domestic: single	Rectangular	No Style	Wood	Severe – porch enclosed, 2-story addition, entrance	NC
520 E. Live Oak St.	1935	Domestic: single	Bungalow	Craftsman	Wood	Moderate – window surrounds, trim	C
521 E. Live Oak St.	1932	Domestic: single	Bungalow	Craftsman	Asbestos	Severe – porch enclosed, lacks windows; new posts	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
522 E. Live Oak St.	1945	Domestic: single	Rectangular	Ranch	Stucco	Moderate – new front deck, board fence, walkway	C
523 E. Live Oak St.	1935	Domestic: single	Rectangular	Craftsman	Wood	Minimal – porch posts replaced	C
525 E. Live Oak St.	2009	Domestic: single	Asymmetrical	New Traditional: Craftsman	Stone, Wood	Non-historic	NC
601 E. Live Oak St.	1940	Domestic: single	Rectangular	Ranch	Wood	Minimal – porch posts changed	C
700 E. Live Oak St., A	1937	Recreation: swimming pool (Big Stacy Pool) (structure)	Rectangular	WPA Rustic	Concrete, Stone	Minimal – repaired over time	C
700 E. Live Oak St., B	c 1937	Recreation: bathhouse (building)	Rectangular	No Style (built by WPA)	Brick	Minimal – painted brick, new doors	C
700 E. Live Oak St., C	c 1937	Recreation: bathhouse (building)	Rectangular	No Style (built by WPA)	Brick	Minimal – painted brick, new doors	C
700 E. Live Oak St., D	c 2010	Recreation: office (building)	Rectangular	No Style	Stone	Non-historic	NC
700 E. Live Oak St., E	c 2010	Recreation: pump house (building)	Rectangular	No Style	Cast stone	Non-historic	NC
703 E. Live Oak St., A	2016	Domestic: duplex	Asymmetrical	21 st Century Modern	Wood, Glass	Non-historic	NC
703 E. Live Oak St., B	2016	Domestic: garage apt.	Asymmetrical	21 st Century Modern	Wood, Glass	Non-historic	NC
707 E. Live Oak St., A-B	2018	Domestic: duplex	Asymmetrical	21 st Century Modern	Metal, Wood, Glass	Non-historic	NC

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709 E. Live Oak St. (under construction)	c. 2020	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Metal	Non-historic	NC
900 E. Live Oak St.	1936/ 2017	Domestic: single	Bungalow	Craftsman	Asbestos	Severe – large 2-story addition	NC
901 E. Live Oak St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch posts replaced	C
902 E. Live Oak St.	1955	Domestic: single	Rectangular	Ranch	Brick, Wood	Severe – addition on top, porch	NC
903 E. Live Oak St.	1939	Domestic: duplex	Rectangular	Colonial Revival	Brick	Minimal	C
904 E. Live Oak St.	2000	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stone, Stucco, Wood	Non-historic	NC
905 E. Live Oak St.	1973	Domestic: single	L-plan	Ranch	Stone, Wood	Non-historic	NC
906 E. Live Oak St.	2000	Domestic: single	Square	New Traditional	Wood	Non-historic	NC
907 E. Live Oak St.	1972	Domestic: duplex	L-plan	Styled Ranch: Spanish	Stucco	Non-historic	NC
908 E. Live Oak St.	1937	Domestic: single	Bungalow	No Style	Asbestos	Moderate – porch posts rails replaced	NC
909 E. Live Oak St.	1965	Domestic: duplex	Rectangular	Ranch	Stone	Intact	C
1008 E. Live Oak St.	1950/ 2000	Domestic: single	Asymmetrical	Ranch	Wood, Stone	Severe – large new 2-story addition	NC
1104 E. Live Oak St. (see 2115 Kenwood B)							
302 Lockhart Dr.	1937	Domestic: single	Rectangular	Tudor Revival	Stone	Minimal – historic-age side addition	C
305 Lockhart Dr.	1937	Domestic: single	Bungalow	Craftsman	Wood	Intact	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
305 Lockhart Dr., B	1937	Domestic: garage apt.	Rectangular	Craftsman	Wood	Minimal – historic-age gabled roof	C
307 Lockhart Dr.	1935	Domestic: single	L-plan (rear)	Tudor Revival	Brick, Wrought iron	Intact	C
400 Lockhart Dr.	1940	Domestic: single	Rectangular	Craftsman	Wood	Severe – roof form altered, porch infill	NC
401 Lockhart Dr.	1945	Domestic: single	Rectangular	No Style	Wood	Severe – porch partly infilled, roof form altered	NC
402 Lockhart St.	1935	Domestic: single	Bungalow	Craftsman	Wood	Moderate – historic-age side addition; rear addition	C
500 Lockhart Dr. (aka 1913 Newning)	2015	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Glass	Non-historic	NC
501 Lockhart Dr.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – 2-story addition	C
501 Lockhart Dr., B (aka 1927 Newning)	1930/2016	Domestic: single	Rectangular	No style	Wood	Severe alterations, upper story added	NC
502 Lockhart Dr.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch posts replaced	C
503 Lockhart Dr.	1930	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
504 Lockhart Dr.	1935	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch posts altered	C
505 Lockhart Dr.	1930	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
506 Lockhart Dr.	1936	Domestic: single	Bungalow	No Style	Asbestos	Minimal – shutters, porch altered	C
507 Lockhart Dr.	1930	Domestic: single	Bungalow	Craftsman	Wood, Wood shingle	Minimal	C
508 Lockhart Dr.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – bay window added	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
509 Lockhart Dr.	2015	Domestic: single	Asymmetrical	New Traditional: Classical	Hardi-plank	Non-historic	NC
510 Lockhart Dr.	2017	Domestic: single	Asymmetrical	21 st Century Modern	Stucco, Glass, Metal	Non-historic	NC
511 Lockhart Dr.	1928	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
513 Lockhart Dr.	2019	Domestic: single	Asymmetrical	New Traditional: Craftsman	Hardi-plank	Non-historic	NC
514 Lockhart Dr.	1928	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch rails replaced	C
515 Lockhart Dr.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal – rafter tails removed	C
516 Lockhart Dr.	1939	Domestic: single	Rectangular	Minimal Traditional	Wood	Moderate – windows altered	C
518 Lockhart Dr.	1939	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
520 Lockhart Dr.	1950	Domestic: single	Square	Minimal Traditional	Wood (board and batten)	Moderate – porch replaced, timbers	C
522 Lockhart Dr.	1930	Domestic: single	Rectangular	Craftsman	Brick	Moderate – altered entry, brick painted	C
901 Mariposa Dr.	1934	Domestic: single	L-plan	Tudor Revival	Brick	Minimal – gabled awning	C
903 Mariposa Dr.	1933	Domestic: single	Rectangular	Colonial Revival: Side-Gabled Roof	Wood	Moderate – compatible side and rear additions	C
904 Mariposa Dr.	1947	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Brick, Wood	Minimal – rear side porch infilled	C
906 Mariposa Dr.	1934	Domestic: single	Rectangular	Minimal Traditional	Brick, Stone, Wood	Intact	C
907 Mariposa Dr.	1938	Domestic: single	Rectangular	Colonial Revival	Stucco, Hardi-plank	Minimal – dormers added or altered	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
106 E. Mary St.	1914	Domestic: single	Rectangular	Neoclassical	Wood	Intact	C
500 E. Mary St.	1935	Domestic: single	Rectangular	Colonial Revival	Wood	Minimal	C
500 E. Mary St., B	1935	Domestic: carport/storage	Rectangular	No Style	Asbestos	Minimal	C
501 E. Mary St.	2019	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Glass, Metal	Non-historic – attached ADU faces Newning	NC
501 E. Mary St., B (faces Newning)	2019	Domestic: ADU	Square	21st Century Modern	Wood, Glass, Metal	Non-historic	NC
502 E. Mary St.	1930	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Intact	C
503 E. Mary St.	1922	Domestic: single	Rectangular	Neoclassical	Wood	Moderate – porch roof, rails and roof replaced	C
503 E. Mary St., B	1922	Domestic: garage	Rectangular	No Style	Wood	Minimal	C
504 E. Mary St.	1930	Domestic: single	Bungalow	Craftsman	Asbestos	Intact	C
505 E. Mary St.	1935	Domestic: single	Gable front and wing (L-plan)	Craftsman	Wood	Minimal	C
506 E. Mary St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
507 E. Mary St.	1935	Domestic: single	Bungalow	Craftsman	Asbestos	Minimal	C
508 E. Mary St.	1925	Domestic: single	Bungalow	Tudor Revival	Wood, Hardi- plank	Moderate – porch restored	C
509 E. Mary St.	1931	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch posts replaced	C
510 E. Mary St.	1935	Domestic: single	Gable front and wing	Tudor Revival	Wood, Hardi- plank, Stone	Severe – 2-story front addition, design altered	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
511 E. Mary St.	1934	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch roof, rails altered	C
512 E. Mary St.	1935	Domestic: single	Rectangular	No Style	Stucco	Severe– large 2-story rear addition, stucco	NC
513 E. Mary St.	1939	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch rails, floor replaced	C
514 E. Mary St.	1930	Domestic: single	Bungalow	Craftsman	Wood, Brick	Minimal – historic partial porch enclosure	C
515 E. Mary St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal – front concrete patio	C
516 E. Mary St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
517 E. Mary St.	1933	Domestic: single	Bungalow	Craftsman	Wood	Moderate – rear side addition	C
518 E. Mary St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Moderate – 2-story addition, windows replaced	C
519 E. Mary St. (see 1900 East Side B)							
1013 Melissa Ln.	1937/ 2005	Domestic: single	Gable front and wing (L-plan)	New Traditional: Victorian	Wood	Severe – complete remodel faux Victorian details	NC
802 Milam Pl. (see 1415 Alameda B)							
807 Milam Pl.	1939	Domestic: single	Rectangular	Minimal Traditional	Wood, Brick	Minimal – picture window added	C
903 Milam Pl. (see 1401 Alta Vista B)							
1003 Milam Pl.	1927/ 1942	Domestic: single	Rectangular	Craftsman	Wood, Wood shingle	Minimal – upper half-story added 1942	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1006 Milam Pl.	1931	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Wood, Brick, Stone	Intact	C
1007 Milam Pl.	1914	Domestic: single	Square	Craftsman: Front-Gabled Roof	Wood	Minimal – metal roof	C
1008 Milam Pl.	1949	Domestic: single	Rectangular	No Style	Stone, Wood	Moderate – historic-age stone primary façade	C
1009 Milam Pl.	1920	Domestic: single	Bungalow	Craftsman	Wood, River Rock	Minimal	C
1010 Milam Pl.	1930	Domestic: single	Rectangular	Tudor Revival	Wood, Brick	Minimal	C
1011 Milam Pl.	2005	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Metal	Non-historic	NC
1012 Milam Pl.	2017	Domestic: single	Asymmetrical	21 st Century Modern	Wood (board & batten), glass	Non-historic	NC
1013 Milam Pl.	1929	Domestic: single	Rectangular	Craftsman	Wood, Brick	Moderate – altered windows	C
1015 Milam Pl.	1926	Domestic: single	Rectangular	No Style	Wood	Moderate – porch missing, new entry, new roof	C
1017 Milam Pl.	1949/2000	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Cement Stucco, Wood, Glass	Severe - Non-historic changes	NC
1018 Milam Pl.	1942	Domestic: single	L-plan	Minimal Traditional	Wood	Moderate	C
1019 Milam Pl.	1947	Domestic: single	Rectangular	Ranch	Stucco, Wood	Severe – garage enclosed, 2-story addition on roof	NC
111 E. Milton St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Moderate – side addition, metal roof	C
113 E. Milton St.	1907/1930	Domestic: duplex	Rectangular	Craftsman	Asbestos	Minimal – new porch posts, rails	C
201 E. Milton St.	1930	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Wood	Minimal	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
203 E. Milton St.	1909	Domestic: single	Center-passage	Neoclassical	Wood	Moderate – 2-story rear addition	C
204 E. Milton St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
205 E. Milton St.	c. 1900	Domestic: single	Gable front and wing (L-plan)	Queen Anne: Free Classic	Wood	Minimal – rear addition	C
206 E. Milton St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch roof slope	C
207 E. Milton St.	1922	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Minimal	C
209 E. Milton St.	1923	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Minimal – porch detail, handrails	C
205 E. Monroe St., A	1914	Religious: church	Central Hall	Neoclassical	Brick, Stucco, Wood	Moderate – roof addition, windows, two large additions	C
205 E. Monroe St., B	c. 1930	Religious: parsonage	Rectangular	Tudor Revival: Single Dominant Mid-Façade Gable	Brick	Minimal	C
206 E. Monroe St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
207 E. Monroe St.	1935	Domestic: single	Bungalow	Tudor Revival	Stone	Intact	C
212 E. Monroe St.	1900	Domestic: single	L-plan	No Style	Asbestos	Severe – porch post, stucco siding, porch added	NC
300 E. Monroe St.	1970	Religious: church	Rectangular	Contemporary	Stone	Severe, large addition on 1970 portion	NC
400 E. Monroe St.	1949	Domestic: single	Rectangular	Ranch	Wood	Severe – complete remodel	NC
405 E. Monroe St.	1907	Domestic: single	Rectangular	Prairie School	Wood	Minimal	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
406 E. Monroe St.	1949	Domestic: single	Rectangular	No Style	Wood	Moderate – bay window, rails, carport	C
407 E. Monroe St.	1940	Domestic: garage apt.	Square	No Style	Stucco, Wood	Minimal	C
409 E. Monroe St.	1906	Domestic: apartments	Rectangular	No Style	Wood, Wood Shingle	Minimal	C
409 E. Monroe St., B (aka 1600 Newning)	1939	Domestic: garage apt.	Rectangular	No Style	Asbestos	Moderate – garage bays added	C
410 E. Monroe St.	1890	Domestic: single	Asymmetrical	Queen Anne	Wood, Wood Shingle	Moderate – brick porch posts	C
500 E. Monroe St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
501 E. Monroe St.	1915	Domestic: single	Square	Neoclassical	Brick, Wood	Minimal – balcony added	C
502 E. Monroe St.	1929/ 2017	Domestic: single	Rectangular	No Style	Wood	Severe – modern addition to apt.	NC
504 E. Monroe St.	2012	Domestic: single	U-plan	New Traditional: Craftsman	Stone, Hardi-plank	Non-historic	NC
505 E. Monroe St.	1975	Domestic: duplex	L-plan	Contemporary	Wood	Non-historic	NC
506 E. Monroe St.	2008	Domestic: single	Rectangular	New Traditional: Craftsman	Wood, Metal	Non-historic	NC
507 E. Monroe St.	1926	Domestic: single	Rectangular	Craftsman	Wood	Severe - windows, porch, piers altered	NC
508 E. Monroe St.	2003	Domestic: single	Rectangular	New Traditional: Craftsman	Wood	Non-historic	NC
509 E. Monroe St.	2006	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Stone, Metal	Non-historic	NC
510 E. Monroe St.	1925	Domestic: single	Bungalow	Craftsman	Wood, Brick	Minimal – rear addition	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
511 E. Monroe St.	2008	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Stone	Non-historic	NC
512 E. Monroe St.	1920	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Minimal	C
513 E. Monroe St.	1945/ 2005	Domestic: single	Rectangular	21 st Century Modern	Wood	Severe – added 3 rd story, new design	NC
514 E. Monroe St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
515 E. Monroe St.	1939	Domestic: single	Rectangular	Minimal Traditional	Wood	Minimal – new windows	C
600 E. Monroe St. (see 1901 East Side, B)							
700-702 E. Monroe St.	1955	Domestic: duplex	Rectangular	Ranch	Asbestos, Wood	Minimal	C
705 E. Monroe St., A-B	2014	Domestic: condos	Asymmetrical	21 st Century Modern	Wood	Non-historic – has attached double carport	NC
706 E. Monroe St.	1928	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Minimal	C
707 E. Monroe St.	1938	Domestic: duplex	Bungalow	Craftsman	Asbestos	Moderate- second story addition	C
708 E. Monroe St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Severe– new 2-story rear addition	NC
709 E. Monroe St.	1915	Domestic: single	L-plan	Neoclassical	Wood	Moderate – porch posts altered	C
710 E. Monroe St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
904 E. Monroe St. (view obscured)	1950	Domestic: single	Unknown	No Style	Stucco	View Obscured	NC
906 E. Monroe St. (see 1512 Travis Heights)							

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
907 E. Monroe St. (see 1600 Travis Heights B)							
1106 Newning Ave.	1922	Domestic: single	Bungalow	Neoclassical	Wood	Minimal – rear side porch enclosed	C
1202 Newning Ave.	1965	Domestic: condominium	U-plan	Modern	Cement stucco, Brick	Minimal	C
1203 Newning Ave.	1907	Domestic: single	Gable front and wing (L-plan)	Folk Victorian: Gable Front and Wing	Wood	Minimal – metal roof	C
1207 Newning Ave. (view obscured)	1927	Domestic: single	Asymmetrical	Neoclassical	Wood	Minimal - view obscured	NC
1208 Newning Ave.	c. 1890	Domestic: single	Gable front and wing (L-plan)	Folk Victorian: Gable Front and Wing	Wood	Intact	C
1209 Newning Ave.	1907	Domestic: single	Gable front and wing (L-plan)	Folk Victorian	Wood	Minimal – porch posts replaced	C
1211 Newning Ave.	2008	Domestic: single	Asymmetrical	21 st Century Modern	Stucco, Wood	Non-historic	NC
1213 Newning Ave.	2007	Domestic: single	Rectangular	New Traditional: Craftsman	Wood	Non-historic	NC
1214 Newning Ave.	1886	Domestic: single	Asymmetrical	Queen Anne	Wood, Brick	Moderate – brick foundation piers	C
1219 Newning Ave.	2013	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Wood, Stucco, Glass	Non-historic	NC
1227 Newning Ave., A (Bldg 1)	2017	Domestic: multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Stone	Non-historic	NC
1227 Newning Ave., B (Bldg 2)	2017	Domestic: multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Stone	Non-historic	NC
1227 Newning Ave., C	2017	Domestic: multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Stone	Non-historic	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
(Bldgs 3 and 4)							
1227 Newning Ave., D (Bldg 5)	2017	Domestic: multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Stone	Non-historic	NC
1227 Newning Ave., E (Bldg 6)	2017	Domestic: multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Stone	Non-historic	NC
1227 Newning Ave., F (Bldg 7)	2017	Domestic: multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Stone	Non-historic	NC
1227 Newning Ave., G (Bldg 8)	2017	Domestic: multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Stone	Non-historic	NC
1227 Newning Ave., H (Bldg 9)	2017	Domestic: multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Stone	Non-historic	NC
1227 Newning Ave., I (Bldg 10)	2017	Domestic: multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Stone	Non-historic	NC
1300 Newning Ave.	1963	Domestic: apartments	L-plan	Ranch	Brick, Metal	Intact	C
1301 Newning Ave.	1915	Domestic: single	Asymmetrical	Neoclassical	Wood	Moderate - porch removed, new windows	C
1304 Newning Ave.	1910	Domestic: single	Rectangular	Neoclassical: Full- Height Entry Porch	Wood	Minimal	C
1307 Newning Ave.	2008	Domestic: multi	Asymmetrical	21 st Century Modern	Stucco, Stone, Wood	Non-historic	NC
1310 Newning Ave., A-B	2005	Domestic: multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Stone, Wood	Non-historic	NC
1310 Newning Ave., C-D	2005	Domestic: multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Stone, Wood	Non-historic	NC
1311 Newning Ave.	c. 1930	Domestic: single	Asymmetrical	Tudor Revival: Front- Facing Gable and Wing	Stone	Intact	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1312 Newning Ave.	1890	Domestic: single	Asymmetrical	Queen Anne	Wood, Wood Shingle	Minimal	C
1313 Newning Ave.	1933	Domestic: single	Rectangular	Craftsman	Wood, Wood Shingle	Minimal	C
1314 Newning Ave., A-B	2005	Domestic: multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Stone, Wood	Non-historic	NC
1315 Newning Ave.	1940	Domestic: single	Square	No Style	Wood	Moderate- trim, details missing; new screen door	C
1317 Newning Ave.	1915	Domestic: single	Rectangular	Neoclassical	Wood	Minimal – metal roof	C
1318 Newning Ave., A	2005	Domestic: duplex	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Stone, Wood	Non-historic	NC
1318 Newning Ave., B-C	2005	Domestic; multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Stone, Wood	Non-historic	NC
1318 Newning Ave., D-E	2005	Domestic: multi	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Stone, Wood	Non-historic	NC
1400 Newning Ave., A	1950/c. 1970	Domestic: single	Rectangular	No Style	Wood, Aluminum	Moderate – new front porch and rails	C
1400 Newning Ave., B	1950/ 2015	Domestic: garage	Rectangular	No Style	Wood	Severe – dwelling converted to garage	NC
1400 Newning Ave., C	2015	Domestic: single	Asymmetrical	21 st Century Modern	Stone, Wood	Non-historic	NC
1401 Newning Ave.	1915	Domestic: single	Rectangular	Neoclassical	Wood	Minimal – dormer may be added; metal roof	C
1402 Newning Ave., A (rear)	2015	Domestic: single	Rectangular	21 st Century Modern: Decoupage	Stucco, Glass	Non-historic	NC
1402 Newning Ave., B (front)	2015	Domestic: garage apt.	Square	21 st Century Modern: Decoupage	Stucco, Wood	Non-historic	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1403 Newning Ave.	1930/ 2007	Domestic: single	Bungalow	Craftsman	Wood	Severe – asymmetrical 2 nd story addition; new porch posts, windows replaced	NC
1404 Newning Ave.	1913	Domestic: single	Rectangular	Craftsman	Wood	Severe – broad shed dormer on front roof plane	NC
1405 Newning Ave.	1919	Domestic: single	Rectangular	Neoclassical	Wood	Minimal	C
1406 Newning Ave.	1930	Domestic: single	Rectangular	Neoclassical	Wood	Minimal	C
1407 Newning Ave. (view obstructed)	1920	Domestic: single	Rectangular	Neoclassical	Wood	Moderate – flat porch roof added	NC
1409 Newning Ave.	1903	Domestic: single	Rectangular	Neoclassical	Wood	Moderate – porch partly enclosed; garage addition	C
1410 Newning Ave. (aka 310 Park)	1905/ 1980	Domestic: single	Asymmetrical	No Style	Wood, Stone	Severe - Infilled porches, added stone piers	NC
1411 Newning Ave.	1965	Domestic: duplex	Rectangular	Ranch	Brick	Intact	C
1415 Newning Ave.	1935	Domestic: single	Rectangular	Craftsman	Wood	Moderate – porch posts replaced	C
1419 Newning Ave.	c. 1890	Domestic: single	Asymmetrical	Queen Anne: Free Classic	Wood, Wood Shingle	Minimal – porch posts	C
1422 Newning Ave.	1940	Domestic: single	Rectangular	No Style	Wood, Hardi-plank	Severe – 3-story addition, siding	NC
1423 Newning Ave.	1935	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch posts tapered	C
1500 Newning Ave.	1935	Domestic: single	Rectangular	Neoclassical	Wood	Moderate – roof form askew	C
1501 Newning Ave.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal – columns	C
1502 Newning Ave.	1947	Domestic: single	L-plan	Ranch	Wood	Minimal – porch posts added, non-historic carport	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1503 Newning Ave., A (view obstructed)	1940 (TCAD)	Domestic: single	T-plan	Folk Victorian	Wood	Minimal – moved to site	NC
1503 Newning Ave., B (view obstructed)	1940/ 2015	Domestic: single	Rectangular	No Style	Wood	Severe – moved to site	NC
1505 Newning Ave.	1936	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
1507 Newning Ave.	1935	Domestic: single	Rectangular	Craftsman	Wood	Moderate – shed-roofed rear side addition, cupola	C
1508 Newning Ave.	1891	Domestic: single	Gable front and wing (L-plan)	Folk Victorian: Gable Front and Wing	Wood	Minimal – rolled asphalt porch roof	C
1509 Newning Ave.	1929	Domestic: single	Rectangular	Craftsman	Wood	Minimal – porch posts replaced	C
1509 Newning Ave., B	1975	Domestic: single	Rectangular	No Style	Wood	Non-historic	NC
1510 Newning Ave.	1935	Domestic: duplex	Rectangular	Minimal Traditional	Asbestos	Intact	C
1600 Newning Ave. (see 409 Monroe B)							
1602 Newning Ave.	1920	Domestic: single	Square	Craftsman	Wood	Moderate – front deck	C
1605 Newning Ave.	2007	Domestic: single	Asymmetrical	21 st Century Modern	Stucco, Wood, Metal	Non-historic	NC
1607 Newning Ave.	1955	Domestic: single	Rectangular	Ranch	Wood, Metal	Severe – windows removed, replaced	NC
1609 Newning Ave.	1948	Domestic: single	Rectangular	No Style	Wood, Glass	Severe – modern front side addition	NC
1609 Newning Ave., B	2005	Domestic: single	Rectangular	21 st Century Modern: Decoupage	Stucco, Wood, Glass, Metal	Non-historic	NC
1611 Newning Ave.	1946	Domestic: single	Square	Minimal Traditional	Wood	Moderate – porch roof altered	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1700 Newning Ave.	2000	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Metal	Non-historic	NC
1704 Newning Ave., A	1994	Domestic: duplex	Asymmetrical	New Traditional	Wood or Hardi-plank	Non-historic	NC
1704 Newning Ave., B	1994	Domestic: duplex	Asymmetrical	New Traditional	Wood or Hardi-plank	Non-historic	NC
1705 Newning Ave., A (Obscured)	2009	Domestic: single	Unknown	New Traditional	Wood or Hardi-plank	Non-historic	NC
1705 Newning Ave., B	2009	Domestic: garage apt.	Rectangular	New Traditional	Stucco	Non-historic	NC
1706 Newning Ave.	1985	Domestic: duplex	Asymmetrical	No Style	Wood or Hardi-plank	Non-historic	NC
1707 Newning Ave. (under construction)	2020-21	Domestic: unknown	Asymmetrical	21 st Century Modern	Unknown	Non-historic	NC
1708 Newning Ave.	1985	Domestic: multi	Asymmetrical	No Style	Wood or Hardi-plank	Non-historic	NC
1808 Newning Ave.	1931	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
1810 Newning Ave.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
1904 Newning Ave.	1935	Domestic: single	Bungalow	Craftsman	Wood	Moderate – side front addition	C
1906 Newning Ave.	1930	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Wood	Minimal – flared roof	C
1907 Newning Ave.	2007	Domestic: single	Square	21 st Century Modern	Wood, Glass	Non-historic	NC
1908 Newning Ave.	1930	Domestic: single	Rectangular	Craftsman	Wood	Moderate	C
1910 Newning Ave., A	1940/ 2015	Domestic: single	Asymmetrical	No Style	Wood, Brick	Severe – complete remodel	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1910 Newning Ave., B	1940	Domestic: garage apt.	Rectangular	No Style	Wood	Minimal – garage bay doors replaced	C
1912 Newning Ave.	1940	Domestic: single	Asymmetrical	Craftsman	Wood	Severe – 2-story, incompatible add.	NC
1913 Newning Ave. (see 500 Lockhart)							
1914 Newning Ave.	1939	Domestic: single	Rectangular	Colonial Revival	Wood	Minimal	C
1918 Newning Ave.	1930	Domestic: single	Square	Craftsman	Wood	Minimal	C
1920 Newning Ave.	1927	Domestic: single	Rectangular	Craftsman	Brick, Wood	Minimal – brick veneer is historic, gable vent	C
1924 Newning Ave.	1937	Domestic: single	Rectangular	Moorish Revival	Stone	Intact	C
1924 Newning Ave., B	1937	Domestic: ADU	Square	Minimal Traditional	Stone	Intact	C
1927 Newning Ave. (see 501 Lockhart B)							
1928 Newning Ave.	1936/ 1985	Domestic: single	Asymmetrical	No Style	Stucco, Wood	Severe – front side wood addition	NC
2003 Newning Ave. (see 501 Terrace B)							
1300 Nickerson St.	1925	Domestic: single	Bungalow	Craftsman	Asbestos	Minimal	C
1400 Nickerson St.	1935	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch posts replaced, stone cladding?	C
1402 Nickerson St.	1940	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Stone, Wood	Intact	C
1406 Nickerson St., A	1938	Domestic: single	Square	Minimal Traditional	Stone	Minimal	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1406 Nickerson St., B-C	1938	Domestic: duplex	Square	No Style	Brick	Intact	C
1408 Nickerson St. A	1935	Domestic: single	Rectangular	Minimal Traditional	Stone	Minimal – alum windows	C
1408 Nickerson St., B-C	1935	Domestic: duplex	Rectangular	No Style	Wood	Moderate – new doors, some windows	C
1410 Nickerson St.	1925	Domestic: single	Bungalow	Craftsman	Wood, Brick	Intact	C
1410 Nickerson St., B	c. 1925	Domestic: garage apt.	Rectangular	No Style	Wood	Intact	C
1501 Nickerson St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch infilled historic age	C
1503 Nickerson St.	1920	Domestic: single	Bungalow	Craftsman	Wood	Moderate – front CMU wall, roof	C
1505 Nickerson St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch roof altered	C
1505 Nickerson St., B	c. 1930	Domestic: garage	Square	No Style	Wood	Minimal	C
1507 Nickerson St.	1935	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch partly enclosed	C
1509 Nickerson St.	2008	Domestic: single	Asymmetrical	21 st Century Modern	Synthetic	Non-historic	NC
1511 Nickerson St.	1915	Domestic: single	Bungalow	No Style	Stucco, Wood	Severe – porch enclosed	NC
1511 Nickerson St., B	c. 1980	Domestic: garage	Rectangular	No Style	Wood, Paint	Non-historic	NC
1600 Nickerson St., A-B	1925/ 2005	Domestic: single	Asymmetrical	New Traditional: Craftsman	Hardi-plank, Stucco	Severe – remodel w 2 nd floor added	NC
1600 Nickerson St., C	2006	Domestic: single	Asymmetrical	21 st Century Modern	Hardi-plank, Wood	Non-historic	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1602 Nickerson St.	1917	Domestic: single	Bungalow	Craftsman	Wood, Stone (razor stone)	Moderate – razor stone historic age	C
1602 Nickerson St., B	c. 2005	Domestic: garage	Asymmetrical	No Style	Wood	Non-historic	NC
1604 Nickerson St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch posts replaced	C
1604 Nickerson St. B	c. 1925	Domestic: garage	Square	No Style	Wood	Minimal	C
1605 Nickerson St.	1917	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Moderate – stairs, dormer added	C
1605 Nickerson St., B.	c. 1917	Domestic: garage apt.	Rectangular	Craftsman	Wood	Minimal	C
1606 Nickerson St.	1902	Domestic: single	Rectangular	Folk Victorian	Wood	Moderate – square porch posts added	C
1606 Nickerson St., B	1938	Domestic: duplex	Rectangular	No Style	Wood	Moderate– new hood molds, windows, porch roof, posts	NC
1607 Nickerson St.	1925	Domestic: single	Rectangular	Craftsman	Wood	Minimal – new roof, porch	C
1608 Nickerson St.	1979	Domestic: duplex	Rectangular	New Traditional: Victorian	Wood	Non-historic	NC
1609 Nickerson St.	1940	Domestic: single	T-plan	Minimal Traditional	Asbestos	Minimal	C
1610 Nickerson St.	1979	Domestic: duplex	Rectangular	New Traditional: Victorian	Wood	Non-historic	NC
1611 Nickerson St.	1920/201 8	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Severe – rear side addition, siding, roof form	NC
1702 Nickerson St.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
1704 Nickerson St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch posts replaced	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1704 Nickerson St., B.	c. 1925	Domestic: garage	Rectangular	No Style	Wood	Intact	C
1705 Nickerson St.	1925/ 1990	Domestic: single	Rectangular	New Traditional: Craftsman	Wood, Hardi- plank	Severe – remodel, 2-story addition	NC
1706 Nickerson St.	1922/ 1995	Domestic: single	Rectangular	New Traditional	Wood	Severe – 2 nd floor added, rails, posts	NC
1706 Nickerson St., B	c. 1950	Domestic: garage apt.	Rectangular	No Style	Wood	Moderate – windows	C
1708 Nickerson St.	c. 1914	Domestic: single	Central Hall	Neoclassical: One Story	Wood	Minimal – dormer windows	C
1800 Nickerson St.	1938/ 2007	Domestic: single	Bungalow	Craftsman	Wood	Severe – roof cube addition	NC
1801 Nickerson St.	2008	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Glass, Wood, Brick	Non-historic	NC
1801 Nickerson St., B	2008	Domestic: garage/storage	Rectangular	21 st Century Modern	Metal, Wood	Non-historic	NC
1802 Nickerson St.	1925	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
1803 Nickerson St.	1920	Domestic: single	Central Hall	Neoclassical	Wood	Minimal – new roof	C
1803 Nickerson St., B	c. 2000	Domestic: garage	Rectangular	No Style	Wood	Non-historic	NC
1804 Nickerson St.	1925	Domestic: single	Bungalow	No Style	Wood	Severe–new bargeboard, piers, roof, rear addition	NC
1804 Nickerson St. B	c. 1925	Domestic: garage apt	Rectangular	No Style	Wood	Moderate – garage door	C
1805 Nickerson St.	1922	Domestic: single	Bungalow	Craftsman	Wood	Minimal – metal porch posts	C
1806 Nickerson St.	1935	Domestic: single	Bungalow	Craftsman	Asbestos	Minimal – metal porch posts & rails	C

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1807 Nickerson St.	1929	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
1807 Nickerson St., B	c. 1929	Domestic: garage apt.	Rectangular	No Style	Wood, Stucco	Moderate – stucco, door, some windows	C
1809 Nickerson St.	1926	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Moderate– handrails, carport	C
1810 Nickerson St.	2005	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Wood, Stucco, Glass	Non-historic	NC
1811 Nickerson St.	1922	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch rails replaced	C
1811 Nickerson St., B	1938	Domestic: garage apt.	Rectangular	No Style	Wood	Minimal – apartments and exterior stair historic	C
2100 Nickerson St.	1935	Domestic: single	Rectangular	Tudor Revival	Wood	Moderate – Entry enclosed, new door	C
2100 Nickerson St., B	1935	Domestic: garage	Rectangular	No Style	Wood	Minimal – historic shed	C
2102 Nickerson St.	1930	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Wood	Intact	C
2103 Nickerson St.	1937	Domestic: single	Square	Mixed: Craftsman, Colonial, Victorian	Wood	Severe – new porch posts, windows, dormer	NC
2105 Nickerson St.	2008	Domestic: single	Rectangular	21 st Century Modern	Glass, Cement Stucco	Non-historic	NC
2109 Nickerson St.	1890	Domestic: single	Gable front and wing (L-plan)	Folk Victorian	Wood	Moderate – metal roof, porch rails	C
200 Park Ln. (view obstructed)	2018	Domestic: multi	Asymmetrical	21 st Century Modern	Stucco, Hardi- plank	Non-historic	NC
201 Park Ln.	1935	Domestic: duplex	U-plan	Minimal Traditional	Asbestos	Intact	C
204 Park Ln.	1925	Domestic: single	Bungalow	Craftsman	Asbestos	Minimal	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
205 Park Ln.	1927	Domestic: single	Bungalow	Craftsman	Wood	Minimal – garage addition	C
206 Park Ln.	1970	Domestic: triplex	U-plan	Ranch	Brick, Wood	Minimal	C
208 Park Ln.	2007	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Cast Stone, Glass, Metal	Non-historic	NC
209 Park Ln., A-B	2007	Domestic: duplex	Asymmetrical	21 st Century Modern	Wood, Stone	Non-historic	NC
210 Park Ln.	1948	Domestic: duplex	Rectangular	Ranch	Asbestos	Minimal	C
211 Park Ln.	1922	Domestic: single	Bungalow	Craftsman	Stucco, Wood	Minimal - lattice	C
212 Park Ln.	1925	Domestic: single	Asymmetrical	Spanish Revival	Stucco	Severe - roof, large addition	NC
212 Park Ln. B	1925	Domestic: garage apt.	Rectangular	No Style	Stucco	Severe – non-historic garage door, entry hood, window enclosed	NC
215 Park Ln.	1915	Domestic: single	U-plan	Folk Victorian	Wood	Moderate – side additions	C
217 Park Ln., A-B	2008	Domestic: duplex	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Stone, Glass	Non-historic	NC
221 Park Ln.	1946	Domestic: single	Rectangular	Ranch	Wood, Stone	Minimal – porch posts added	C
221 Park Ln., B	2013	Domestic: single	Rectangular	New Traditional: Victorian	Wood	Non-historic	NC
301 Park Ln.	1920	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Minimal – porch posts altered, gable window?	C
301 Park Ln., B	1920/ 1930	Domestic: garage/storage	Rectangular	No Style	Wood	Minimal – doors replaced	C
302 Park Ln.	1935	Domestic: single	Rectangular	No Style	Brick, Wood	Minimal	C

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303 Park Ln.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – garage addition	C
304 Park Ln. (aka 1404 Hillside Dr.)	1950	Domestic: duplex	Rectangular	Minimal Traditional	Wood	Minimal	C
305 Park Ln.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – windows replaced, roof	C
307 Park Ln.	1940	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Asbestos	Minimal – new metal roof, porch post	C
309 Park Ln.	1930	Domestic: single	Asymmetrical	Queen Anne	Wood, Wood Shingle	Moderate	C
309 Park Ln., B	2006	Domestic: ADU	Rectangular	New Traditional	Wood, Wood Shingle	Non-historic	NC
310 Park Ln. (see 1410 Newning)							
408 Park Ln.	1940	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Asbestos	Moderate – porch rails, new windows	C
410 Park Ln.	1975	Domestic: multi	Rectangular	Ranch	Brick	Non-historic	NC
503 Pecan Grove Rd.	1972	Domestic: single	L-plan	Ranch	Wood	Non-historic – also, recent remodel	NC
504 Pecan Grove Rd.	1951	Domestic: single	Asymmetrical	No Style	Wood	Severe – additions, added porch, posts	NC
506 Pecan Grove Rd.	1935	Domestic: single	Bungalow	Craftsman	Asbestos	Minimal	C
508 Pecan Grove Rd.	1938	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
513 Pecan Grove Rd.	1972	Domestic: multi	Rectangular	No Style	Stucco, Metal	Non-historic	NC
515 Pecan Grove Rd.	1957	Domestic: duplex	Asymmetrical	Contemporary	Brick, Wood	Minimal	C

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517 Pecan Grove Rd.	1924	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
519 Pecan Grove Rd.	1927	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
601 Pecan Grove Rd.	1926	Domestic: single	Rectangular	Pueblo Revival	Stucco, Clay Tile	Severe – non-historic modification? Wall added	NC
603 Pecan Grove Rd.	2018	Domestic: single	Unknown	21 st Century Modern	Brick, Cement stucco	Non-historic	NC
604 Pecan Grove Rd.	1930	Domestic: single	Rectangular	Craftsman	Wood, Stone	Moderate – porch added but historic, chimney	C
605 Pecan Grove Rd.	1940	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Stone	Intact	C
605 Pecan Grove Rd., B	1940	Domestic: garage apt.	Rectangular	No Style	Stone	Intact	C
606 Pecan Grove Rd.	1975	Domestic: duplex	Asymmetrical	Contemporary	Stone, Wood	Non-historic	NC
607 Pecan Grove Rd.	1938	Domestic: single	L-plan	Ranch: Split level	Stucco, Stone	Severe – various additions, vent, stone, chimney	NC
1211 Ravine Dr., A	1946	Domestic: single	Rectangular	Ranch	Asbestos	Severe – recent concrete, metal front porch	NC
1211 Ravine Dr., B	1946/ 2005	Domestic: single	Asymmetrical	21 st Century Modern	Stucco, Asbestos	Non-historic front, rooftop deck, 2 nd story addition	NC
1005 Reagan Terrace	1931	Domestic: single	Bungalow	Craftsman	Asbestos	Moderate – added columns	C
1006 Reagan Terrace	1937/ 2005	Domestic: single	Rectangular	No Style	Brick	Severe – front side addition, roof	NC
1007 Reagan Terrace	1940	Domestic: single	Bungalow	Tudor Revival	Asbestos	Minimal	C
1008 Reagan Terrace	1951	Domestic: single	Asymmetrical	Minimal Traditional	Stucco, Hardi- plank	Severe – Large 2 nd story addition	NC

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1009 Reagan Terrace	1929	Domestic: single	Bungalow	Tudor Revival	Wood, Stucco	Minimal	C
1011 Reagan Terrace	1933	Domestic: duplex	Rectangular	Tudor Revival	Wood	Intact	C
1014 Reagan Terrace	1954	Domestic: single	Rectangular	Ranch	Wood Shakes, Stone (razor)	Minimal	C
1015 Reagan Terrace	1984	Domestic: duplex	Rectangular	No Style	Wood, Brick	Non-historic	NC
1016 Reagan Terrace	1951	Domestic: single	Asymmetrical	Contemporary	Brick	Intact	C
1017 Reagan Terrace	1950	Domestic: single	Asymmetrical	Ranch	Stone, Wood	Intact	C
1018 Reagan Terrace	1938/ 2013	Domestic: single	Asymmetrical	No Style	Wood, Stucco, Glass	Severe – multiple large additions	NC
401 E. Riverside Dr. (see 310 Le Grande B)							
403 E. Riverside Dr.	1930	Domestic: single	Gable front and wing (L-plan)	Craftsman	Stucco, Brick	Intact	C
409 E. Riverside Dr. (see 314 Le Grande)							
511 E. Riverside Dr. (see 510 Sunny Ln)							
515 E. Riverside Dr. (see 514 Sunny Ln.)							
601 E. Riverside Dr. (see 516 Sunny Ln.)							
609 E. Riverside Dr. (see 520 Sunny)							
611 E. Riverside Dr. (see 522 Sunny)							

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619 E. Riverside Dr. (see 608 Academy)							
801 E. Riverside Dr.	1915	Domestic: single	Bungalow	Craftsman	Wood	Intact	C
801 E. Riverside Dr., B	c. 1950	Domestic: garage apt.	Rectangular	Craftsman	Wood	Moderate – garage doors may be replacements	C
803 E. Riverside Dr.	1930	Domestic: single	Asymmetrical	Spanish Revival	Stucco, Clay Tile	Minimal - landscape wall	C
807 E. Riverside Dr.	1935	Domestic: duplex	Rectangular	Craftsman	Wood	Minimal – porch posts replaced	C
809 E. Riverside Dr.	1926	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Minimal	C
811 E. Riverside Dr.	1913	Domestic: single	Bungalow	Craftsman	Wood, Glass	Minimal – porch detailing	C
903 E. Riverside Dr. (view obstructed)	1997	Domestic: single	Asymmetrical	New Traditional	Brick, Glass	Non-historic	NC
907 E. Riverside Dr. (view obstructed)	1979/ 2014	Domestic: single	Rectangular	No Style	Asbestos, Metal	Non-historic	NC
909 E. Riverside Dr.	1939	Domestic: single	Bungalow	Tudor Revival	Brick	Minimal – large rear addition	NC
1001 E. Riverside Dr.	1914	Domestic: single	Rectangular	Craftsman	Wood	Minimal – small side porch enclosed; new handrails	C
1001 E. Riverside Dr., B	2006	Domestic: garage/ADU	Rectangular	New Traditional	Wood	Non-historic	NC
1005 E. Riverside Dr.	1949	Domestic: single	Rectangular	No Style	Wood	Moderate – posts, rails, new windows, roof	C
1007 E. Riverside Dr. (view obstructed)	1980	Domestic: single	Rectangular	No Style	Stucco, Glass	Non-historic	NC
1013 E. Riverside Dr.	1914/ 2019	Domestic: single	Rectangular	Craftsman	Stone, Wood	Severe – porch enclosed with glass, stone base	NC

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1017 E. Riverside Dr.	2008	Domestic: single	Asymmetrical	21 st Century Modern	Stucco, Stone	Non-historic	NC
1019 E. Riverside Dr.	1955	Domestic: single	Rectangular	Colonial Revival	Brick, Wood	Minimal – a few window replacements	C
1021 E. Riverside Dr.	1935	Domestic: single	Bungalow	Craftsman	Wood, Stone	Severe – historic features obscured, new porch, base	NC
1023 E. Riverside Dr.	1995	Domestic: single	Rectangular	New Traditional	Brick	Non-historic	NC
1025 E. Riverside Dr.	1998	Domestic: single	Asymmetrical	No Style	Stone, Wood	Non-historic	NC
1027 E. Riverside Dr.	1925	Domestic: single	Bungalow	Craftsman	Wood, Stone	Severe – porch enclosed, new posts & piers	NC
800 Rosedale Terrace, A & B	2015	Domestic: duplex	Asymmetrical	New Traditional	Brick	Non-historic	NC
806 Rosedale Terrace, A	1934	Domestic: single	U-plan (courtyard)	Spanish Revival	Stone, Clay Tile	Minimal	C
806 Rosedale Terrace, B	1934	Domestic: auxiliary	Rectangular	Spanish Revival	Stone, Clay Tile	Minimal	C
900 Rosedale Terrace	1933	Domestic: single	U-plan	Spanish Revival	Stucco, Clay Tile	Minimal	C
801 Rutherford Pl.	1928	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Wood	Intact	C
802 Rutherford Pl.	1932	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Brick	Intact	C
803 Rutherford Pl.	1947	Domestic: single	Square	Minimal Traditional	Wood	Moderate – porch enclosed, new vent, vertical windows	C
804 Rutherford Pl.	1933	Domestic: apt. house	Rectangular	Mixed: Tudor, Mission Revival, Swiss	Brick	Intact	C

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805 Rutherford Pl.	1933	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Asbestos	Minimal	C
806 Rutherford Pl.	1934	Domestic: apt. house	Rectangular	Mission Revival	Stucco	Intact	C
807 Rutherford Pl.	1985	Domestic: single	Asymmetrical	No Style	Stucco	Non-historic	NC
808 Rutherford Pl.	1942/ 2011	Domestic: single	Rectangular	New Traditional	Wood	Severe – large non-historic shed dormer on primarily façade; porch enclosed	NC
809 Rutherford Pl.	1985	Domestic: single	L-plan	No Style	Stucco	Non-historic - or severe remodel; porch, windows	NC
811 Rutherford Pl.	1985	Domestic: single	Asymmetrical	No Style	Stucco	Non-historic	NC
812 Rutherford Pl.	1990	Domestic: single	Gable front and wing (L-plan)	New Traditional	Wood	Non-historic	NC
813 Rutherford Pl.	2015	Domestic: single	Asymmetrical	21 st Century Modern	Stucco, Glass	Non-historic	NC
815 Rutherford Pl.	1939	Domestic: single	Bungalow	Tudor Revival	Brick	Intact	C
815 Rutherford Pl., B (aka 1204 Alta Vista)	1948	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Vinyl	Moderate – front windows shifted, vinyl siding, roof	C
815 Rutherford Pl., C (aka 1204 Alta Vista)	1948	Domestic: garage	Rectangular	No Style	Wood	Minimal	C
500 Sunny Ln. (view obstructed)	1995	Domestic: single	3-story	No Style	Stone, Stucco	Non-historic	NC
502 Sunny Ln. A	2001	Domestic: single	Asymmetrical	21 st Century Modern	Cement Stucco, Clay Tile	Non-historic	NC
502 Sunny Ln. B	2005	Domestic: ADU gar. apt.	Asymmetrical	21 st Century Modern	Cement Stucco	Non-historic	NC
504 Sunny Ln.	2001	Domestic: single	Asymmetrical	New Traditional	Stucco, Clay Tile	Non-historic	NC

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504 Sunny Ln., B	2001	Domestic: garage	Rectangular	New Traditional	Stucco, Clay Tile	Non-historic	NC
504 Sunny Ln., C	2001	Domestic: garage	Rectangular	New Traditional	Stucco, Clay Tile	Non-historic	NC
506 Sunny Ln., A-B	2004	Domestic: duplex	Asymmetrical	New Traditional	Stucco, Stone	Non-historic	NC
506 Sunny Ln., C	2004	Domestic: garage	Rectangular	New Traditional	Stucco, Stone	Non-historic	NC
506 Sunny Ln., D	2004	Domestic: garage	Rectangular	New Traditional	Stucco, Stone	Non-historic	NC
508 Sunny Ln.	2010	Domestic: single	Asymmetrical	21 st Century Modern	Cement stucco	Non-historic	NC
510 Sunny Ln. (aka 511 E. Riverside Dr.)	1932/1950	Domestic: single	Rectangular	No Style	Brick, Asbestos	Moderate– historic-age upper story	C
510 Sunny Ln., B	1965	Domestic: garage	Rectangular	No Style	Cement stucco	Moderate – may be remodel of earlier garage	C
512 Sunny Ln., A-B	2006	Domestic: duplex	Asymmetrical	New Traditional	Stucco, Stone	Non-historic	NC
512 Sunny Ln., C	2006	Domestic: garage	Rectangular	New Traditional	Stucco, Stone	Non-historic	NC
512 Sunny Ln., D	2006	Domestic: garage	Rectangular	New Traditional	Stucco, Stone	Non-historic	NC
514 Sunny Ln. (aka 515 E. Riverside Dr.)	1939	Domestic: single	Rectangular	Minimal Traditional	Wood	Minimal – front side addition	C
514 Sunny Ln., B	1939	Domestic: garage	Rectangular	No Style	Wood	Minimal – garage door replaced	C
516 Sunny Ln. (aka 601 E. Riverside Dr.)	1937	Domestic: single	Bungalow	Minimal Traditional	Brick, Wood	Minimal – historic-age partial porch enclosure	C
516 Sunny Ln., B	2015	Domestic: garage	Rectangular	No Style	Brick, Hardi-plank	Non-historic	NC

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517 Sunny Ln. (see 518 Academy B)							
518 Sunny Ln.	2004	Domestic: single	Asymmetrical	New Traditional: Spanish Revival	Stone, Wood, Tile	Non-historic	NC
518 Sunny Ln., B	2004	Domestic: garage apt.	Rectangular	New Traditional: Spanish Revival	Stone, Wood	Non-historic	NC
520 Sunny Ln. (aka 609 Riverside)	1958	Domestic: single	L-plan	Ranch	Brick, Wood	Minimal	C
522 Sunny Ln. (aka 611 Riverside)	1930	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Brick	Minimal – new entry, door	C
1503 Sunset	1964	Domestic: single	Gable front and wing (L-plan)	Ranch	Stone, Wood	Intact	C
1601 Sunset	1980	Domestic: single	Rectangular	New Traditional	Wood	Non-historic	NC
1601 Sunset, B	1980	Domestic: garage	Square	No Style	Wood	Non-historic	NC
1607 Sunset	2015	Domestic: single	Asymmetrical	21 st Century Modern	Cement stucco, Wood	Non-historic – has attached garage/carport	NC
1609 Sunset (aka 1606 Alameda)	1940	Domestic: single	Rectangular	Minimal Traditional	Wood	Intact	C
301 Terrace Dr.	1935	Domestic: single	Bungalow	Craftsman	Wood	Minimal – new porch posts, rails, metal roof	C
301 Terrace Dr., B (aka 300 Leland)	1936/ 2005	Domestic: single (former garage)	Rectangular	No Style	Wood	Severe – siding replaced, new glass doors, front deck	NC
302 Terrace Dr.	1926	Domestic: single	Bungalow	Craftsman	Wood	Moderate – rafters gone, new posts, new roof	C
303 Terrace Dr.	1930	Domestic: single	Rectangular	Colonial Revival	Wood	Minimal – metal roof	C
303 Terrace Dr., B	1930	Domestic: garage	Rectangular	No Style	Wood	Minimal – original board and batten siding, form	C

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305 Terrace Dr.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal – new porch posts?	C
305 Terrace Dr., B	1932	Domestic: garage	Rectangular	No Style	Wood	Moderate – new garage door	C
306 Terrace Dr.	2008	Domestic: duplex	Rectangular	21 st Century Modern: Decoupage	Wood, Stone, Glass	Non-historic	NC
308 Terrace Dr.	2008	Domestic: duplex	Rectangular	21 st Century Modern: Decoupage	Wood, Stone, Glass	Non-historic	NC
310 Terrace Dr.	2008	Domestic: duplex	Rectangular	21 st Century Modern: Decoupage	Wood, Stone, Glass	Non-historic	NC
407 Terrace Dr.	1935	Domestic: single	Square	No Style	Wood, Screen	Severe – new enclosed porch over primary façade	NC
407 Terrace Dr., B	c. 1970	Domestic: garage apt.	Rectangular	No Style	Wood (T111)	Severe – siding and windows replaced	NC
409 Terrace Dr.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
411 Terrace Dr.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
500 Terrace Dr.	2015	Domestic: single	Asymmetrical	No Style	Stucco, Stone	Non-historic	NC
501 Terrace Dr.	1936	Domestic: single	Rectangular	No Style	Stucco	Minimal – stucco	C
501 Terrace Dr., B (aka 2003 Newning)	1935/ 2018	Domestic: single	Rectangular	Colonial Revival	Wood	Severe deck on garage roof, new oversized window	NC
502 Terrace Dr.	1931	Domestic: single	Bungalow	Craftsman	Wood	moderate – rear addition/carport	C
503 Terrace Dr.	1928	Domestic: single	Rectangular	Craftsman	Wood, Stucco	Minimal – windows	C
504 Terrace Dr.	1935	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C

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505 Terrace Dr.	1960	Domestic: single	Rectangular	No Style	Wood	Severe – added porch, posts	NC
506 Terrace Dr.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal	C
507 Terrace Dr.	1930	Domestic: single	Rectangular	Craftsman	Wood	Minimal – metal roof	C
508 Terrace Dr.	2006	Domestic: single	Rectangular	New Traditional: Craftsman	Wood	Non-historic	NC
509 Terrace Dr.	1930	Domestic: single	Rectangular	Craftsman	Wood	Minimal	C
510 Terrace Dr.	1962	Domestic: single	Asymmetrical	Ranch	Wood Shake	Minimal – new windows, siding	C
511 Terrace Dr.	1935	Domestic: single	Rectangular	Craftsman	Wood	Minimal	C
512 Terrace Dr.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch enclosed	C
513 Terrace Dr.	1948	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Asbestos	Minimal	C
514 Terrace Dr.	1935	Domestic: single	Bungalow	Tudor Revival	Stone	Moderate - roofline, large rear addition	C
516 Terrace Dr. (see 1922 East Side B)							
517 Terrace Dr.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – metal posts, rails, windows	C
518 Terrace Dr. (see 1922 East Side)							
205 The Circle	2005	Domestic: single	Asymmetrical	New Traditional	Brick, Glass	Non-historic	NC
207 The Circle	1974	Domestic: triplex	Rectangular	Ranch	Asbestos, Stucco	Non-historic	NC

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1105 Travis Heights Blvd.	1915	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch gate, posts altered, metal roof	C
1106 Travis Heights Blvd.	1925	Domestic: single	Bungalow	Craftsman	Wood	Minimal – possibly stucco on porch piers	C
1109 Travis Heights Blvd.	1920	Domestic: single	Rectangular	Prairie School	Wood	Moderate – siding on posts, addition	C
1110 Travis Heights Blvd.	1925	Domestic: single	Bungalow	Craftsman	Wood	Moderate – partial porch infill, historic age metal posts	C
1112 Travis Heights Blvd.	1930	Domestic: single	Rectangular	Colonial Revival	Stucco	Minimal – stucco is original, some alum windows	C
1200 Travis Heights Blvd.	1916	Domestic: single	Bungalow	Craftsman: Cross-Gabled Roof	Wood, Stucco	Minimal – stone piers historic age, 2 nd story addition	C
1201 Travis Heights Blvd.	1918	Domestic: single	Rectangular	Craftsman: Front-Gabled Roof	Stucco, Wood	Minimal – new door, rear porch	C
1202 Travis Heights Blvd.	2005	Domestic: single	Rectangular	New Traditional: Prairie	Stucco, Stone	Non-historic	NC
1204 Travis Heights Blvd.	2005	Domestic: single	Asymmetrical	Contemporary	Stone, Hardiplank	Non-historic	NC
1205 Travis Heights Blvd.	2005	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Wood, Stucco, Glass, Metal	Non-historic	NC
1206-1208 Travis Heights Blvd.	1952	Domestic: duplex	Rectangular	Ranch: Hipped Roof	Asbestos, Brick	Minimal – new windows	C
1207 Travis Heights Blvd.	1957	Domestic: single	Rectangular	Ranch	Stone (razor), Wood, Glass	Minimal – new window	C
1209 Travis Heights Blvd.	c. 1930	Domestic: single	Gable front and wing (L-plan)	Spanish Revival	Stucco, Wood	Minimal – Roof tiles missing	C
1300 Travis Heights Blvd.	c. 1933	Domestic: single	Asymmetrical	Spanish Revival	Stucco, Clay Tile	Intact	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1303 Travis Heights Blvd.	1938	Domestic: single	L-plan	Ranch	Brick	Minimal – brick painted, dormer, porch	C
1304 Travis Heights Blvd.	1922	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Minimal – wood in front gable	C
1306 Travis Heights Blvd.	1919	Domestic: single	Bungalow	Craftsman	Stucco or painted board	Severe - Porch enclosed, new windows, siding	NC
1307 Travis Heights Blvd.	1915/ 2008	Domestic: single	Bungalow	Craftsman	Wood, Stone	Severe – new stone piers, rear and side additions?	C
1308 Travis Heights Blvd.	1928	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch rails replaced, windows	C
1308 Travis Heights Blvd., B	1930/ 1984	Domestic: single	Asymmetrical	No Style	Wood	Severe – altered porch, chimney, windows, addition	NC
1308 Travis Heights Blvd., C	c. 1984	Domestic: garage	Rectangular	No Style	Wood	Non-historic	NC
1310 Travis Heights Blvd.	1927	Domestic: single	American Foursquare	Prairie School	Stucco	Minimal – doors, sidelights altered	C
1310 Travis Heights Blvd. B	c. 1927	Domestic: garage	Square	No Style	Stucco	Minimal	C
1312 Travis Heights Blvd.	1984/ 2014	Domestic: single	Rectangular	No Style	Brick	Severe – entry altered, 2 nd - story added	NC
1314 Travis Heights Blvd.	1953	Domestic: duplex	Rectangular	Ranch	Asbestos, Brick	Minimal – metal storm doors	C
1318 Travis Heights Blvd.	1929	Domestic: single	Asymmetrical	Spanish Revival	Stucco, Wood	Moderate – rear addition	C
1318 Travis Heights Blvd., B	1929/ 1970	Domestic: garage	Rectangular	No Style	Stucco, Wood	Moderate – sloped roof but parapet intact, shed	C
1400 Travis Heights Blvd.	1915	Domestic: single	Bungalow	Craftsman	Wood	Minimal – porch posts altered?	C
1400 Travis Heights Blvd., B	1960	Domestic: garage	Rectangular	No Style	Brick, Wood	Severe – garage bays infilled with wood	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1401 Travis Heights Blvd.	1931	Domestic: single	Asymmetrical	Mixed: Craftsman, Spanish, Moderne	Stucco	Minimal	C
1402 Travis Heights Blvd.	2013	Domestic: single	Asymmetrical	New Traditional: Tudor	Wood	Non-historic	NC
1402 Travis Heights Blvd., B	c. 2013	Domestic: garage	Rectangular	No Style	Wood	Non-historic	NC
1403 Travis Heights Blvd.	1955	Domestic: single	L-plan	Ranch	Brick	Minimal – metal roof	C
1404 Travis Heights Blvd.	1935/2007	Domestic: single	Asymmetrical	Tudor Revival	Stucco, Wood	Severe –2 nd story, rooftop deck, windows replaced	NC
1405 Travis Heights Blvd.	1918	Domestic: single	Bungalow	Craftsman	Wood, Stone, Stucco	Moderate – new river rock piers?	C
1407 Travis Heights Blvd.	1965	Domestic: single	Rectangular	Ranch	Brick, Wood Shingle	Moderate – gable shingles, posts	C
1408 Travis Heights Blvd.	1930	Domestic: single	Bungalow	Tudor Revival	Stucco	Minimal – replacement windows	C
1409 Travis Heights Blvd.	1965	Domestic: single	Rectangular	Ranch	Brick, Wood	Minimal	C
1410 Travis Heights Blvd.	1922	Domestic: single	Bungalow	Craftsman	Wood	Moderate – porch detail lost, screen	C
1410 Travis Heights Blvd., B	c. 1922	Domestic: garage	Square	No Style	Wood	Intact	C
1411 Travis Heights Blvd.	2018	Domestic: single	Asymmetrical	21 st Century Modern	Cement stucco, Wood	Non-historic	NC
1412 Travis Heights Blvd.	1930	Domestic: single	Bungalow	Craftsman	Wood	Minimal - Shutters added.	C
1413 Travis Heights Blvd.	1948	Domestic: duplex	Square	Colonial Revival	Asbestos	Moderate – New gabled entry, rear addition	C
1415 Travis Heights Blvd.	1950	Domestic: single	Rectangular	Minimal Traditional	Wood	Moderate – entrance, windows	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1417 Travis Heights Blvd.	1925	Domestic: single	Bungalow	Craftsman	Brick, Wood	Moderate – new porch gable, posts	C
1419 Travis Heights Blvd.	1915	Domestic: single	Bungalow	Craftsman	Brick, Stucco, Wood	Severe – porch infilled, front deck	NC
1500 Travis Heights Blvd.	1925	Domestic: single	Rectangular	Craftsman	Brick, Clay Tile	Moderate – entry & side porch infill, rear addition	C
1501 Travis Heights Blvd.	1925	Domestic: single	Bungalow	Craftsman	Wood, Stucco, Brick	Minimal	C
1501 Travis Heights Blvd., B	2012	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Stucco, Glass	Non-historic	NC
1502 Travis Heights Blvd.	2006	Domestic: single	Asymmetrical	New Traditional: Prairie	Stucco, Wood	Non-historic	NC
1504 Travis Heights Blvd.	1930	Domestic: single	Bungalow	Tudor Revival	Brick, Wood	Minimal– new metal terrace rails, metal roof	C
1504 Travis Heights Blvd., B	c. 2020	Domestic: garage apt.	Asymmetrical	21 st Century Modern	Metal	Non-historic	NC
1505 Travis Heights Blvd.	1928	Domestic: single	Bungalow	Craftsman	Wood, Stucco	Minimal	C
1506 Travis Heights Blvd.	1930	Domestic: single	Bungalow	Craftsman	Wood	Moderate – New porch, 2-story rear addition	C
1506 Travis Heights Blvd., B	c. 1930	Domestic: garage	Rectangular	No Style	Wood	Severe – stucco, roof, doors	NC
1507 Travis Heights Blvd.	1955	Domestic: single	Gable front and wing (L-plan)	Ranch	Brick, Asbestos, Wood	Intact	C
1508 Travis Heights Blvd.	1936	Domestic: triplex	Square	Tudor Revival	Brick	Minimal – new wood handrails	C
1508 Travis Heights Blvd., B	c. 1936	Domestic: garage apt.	Square	No Style	Wood	Intact	C
1509 Travis Heights Blvd.	1925	Domestic: duplex	Bungalow	Craftsman	Brick, Stucco	Intact	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1510 Travis Heights Blvd.	1947	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Stone	Intact	C
1510 Travis Heights Blvd., B	c. 1947	Domestic: garage	Square	No Style	Wood	Minimal	C
1512 Travis Heights Blvd. (aka 906 Monroe)	1955	Domestic: duplex	Asymmetrical	Ranch	Brick, Wood	Minimal	C
1513 Travis Heights Blvd., A-B	1968	Domestic: duplex	Rectangular	Ranch: Split level	Brick, Wood	Minimal – roof, windows	C
1515 Travis Heights Blvd.	1940	Domestic: single	Rectangular	Colonial Revival	Wood	Minimal – shed porch roof	C
1600 Travis Heights Blvd.	1945	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional: Gable-And-Wing Roof	Asbestos	Minimal	C
1600 Travis Heights Blvd., B (aka 907 Monroe)	1952	Domestic: garage apt.	Rectangular	No Style	Asbestos	Minimal	C
1601 Travis Heights Blvd.	1968	Domestic: single	Square	Ranch	Brick	Intact	C
1602 Travis Heights Blvd.	1939	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Wood, Brick	Minimal	C
1603 Travis Heights Blvd.	1939	Domestic: single	Rectangular	Minimal Traditional	Wood, Brick	Minimal – new windows	C
1603 Travis Heights Blvd., B	1939	Domestic: garage	Square	No Style	Wood	Minimal – garage door	C
1604 Travis Heights Blvd.	1932/ 2015	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Stone	Severe – total remodel, large 2-story rear addition	NC
1604 Travis Heights Blvd., B	c. 1932	Domestic: garage	Rectangular	No Style	Wood	Moderate	C
1605 Travis Heights Blvd.	2005	Domestic: single	Asymmetrical	Millennial Mansion	Stone, Stucco	Non-historic	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1606 Travis Heights Blvd.	1925	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Brick, Stucco	Minimal – rear addition	C
1607 Travis Heights Blvd.	2005	Domestic: single	Asymmetrical	Millennial Mansion	Stone, Stucco	Non-historic	NC
1608 Travis Heights Blvd.	1925	Domestic: single	Gable front and wing (L-plan)	Tudor Revival: Multiple-Façade Gables	Brick	Severe–new windows, roof form, dormer, large rear addition, roof raised	NC
1608 Travis Heights Blvd., B	c. 2009	Domestic: garage	Square	No Style	Wood	Non-historic	NC
1611 Travis Heights Blvd.	1930	Domestic: single	Gable front and wing	Tudor Revival	Stucco	Minimal - rear roof alteration	C
1612 Travis Heights Blvd.	1932	Domestic: single	T-plan	Tudor Revival	Brick	Minimal– painted brick	C
1613 Travis Heights Blvd.	1935	Domestic: single	Bungalow	Tudor Revival	Brick, Stucco	Moderate– rear 2-story addition	C
1613 Travis Heights Blvd., B (aka 1002 Woodland)	1950	Domestic: garage apt.	Rectangular	Colonial Revival	CMU, Wood, Asphalt Shingle	Moderate – garage bay doors replaced	C
1701 Travis Heights Blvd.	1930/ 2007	Domestic: single	Asymmetrical	No Style	Stucco, Brick	Severe – large tower addition	NC
1701 Travis Heights Blvd., B (aka 1005 Woodland)	1950	Domestic: garage apt.	Square	No Style	Wood	Minimal – one bay infilled	C
1703 Travis Heights Blvd.	1948/ 1985	Domestic: single	Asymmetrical	New Traditional	Wood	Severe – large non-historic front addition and carport	NC
1704 Travis Heights Blvd.	1930	Domestic: single	Gable front and wing	Tudor Revival	Brick	Moderate – large rear addition, roof form	C
1705 Travis Heights Blvd.	1928	Domestic: single	U-plan	Spanish Revival	Stucco	Minimal – replacement windows, rear addition	C
1706 Travis Heights Blvd.	1939	Domestic: single	Bungalow	Minimal Traditional	Brick	Minimal	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1706 Travis Heights Blvd., B	c. 2021	Domestic: garage	Square	No Style	Wood	Non-historic	NC
1707 Travis Heights Blvd.	1937	Domestic: duplex	Rectangular	Tudor Revival	Brick	Minimal – roof	C
1708 Travis Heights Blvd.	1936	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Brick	Minimal – painted brick, windows, rear addition	C
1709 Travis Heights Blvd.	1937/ 1970	Domestic: single	L-plan	Styled Ranch: Spanish	Stucco, Wrought iron	Moderate – significant remodel – now historic	C
1710 Travis Heights Blvd.	1987/ 2017	Domestic: single	Asymmetrical	21 st Century Modern	Stucco, Metal	Non-historic	NC
1711 Travis Heights Blvd.	1922	Domestic: single	Rectangular	Spanish Revival	Stucco, Clay Tile	Intact	C
1800 Travis Heights Blvd.	1946	Domestic: single	L-plan	Ranch	Stone	Minimal	C
1801 Travis Heights Blvd.	1947	Domestic: single	Rectangular	No Style	Hardi-plank	Severe – major remodel, stone siding replaced	NC
1802 Travis Heights Blvd.	1935	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Stone	Intact	C
1803 Travis Heights Blvd.	1930	Domestic: single	Gable front and wing	Tudor Revival	Brick, Stone	Minimal – stone base may be added	C
1804 Travis Heights Blvd.	1938	Domestic: single	Rectangular	Tudor Revival	Brick	Minimal – replacement windows, porch enclosure	C
1805 Travis Heights Blvd.	1934	Domestic: single	Bungalow	Craftsman	Brick, Stucco	Minimal	C
1806 Travis Heights Blvd.	1937	Domestic: single	Gable front and wing	Tudor Revival	Stone, Brick	Intact	C
1807 Travis Heights Blvd	1935	Domestic: single	Rectangular	Tudor Revival	Brick	Minimal	C
1808 Travis Heights Blvd.	1937	Domestic: single	Asymmetrical	Spanish Revival	Stucco, Clay Tile	Moderate – alum windows, addition	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1809 Travis Heights Blvd.	1940	Domestic: single	Rectangular	Colonial Revival	Asbestos, Stucco	Minimal – new entrance, door	C
1810 Travis Heights Blvd.	1938	Domestic: single	Gable front and wing	Craftsman	Stone, Wood	Minimal – porch gable, posts?	C
1814 Travis Heights Blvd.	1955	Domestic: single	Rectangular	Ranch	Stone	Minimal	C
1814 Travis Heights Blvd., B	c. 2005	Domestic: garage apt	Asymmetrical	21 st Century Modern	Stucco	Non-historic	NC
1815 Travis Heights Blvd.	1935	Domestic: single	Asymmetrical	Spanish Revival	Stucco, Clay Tile	Minimal – metal rails, stairs deck above garage	C
1816 Travis Heights Blvd.	1959	Domestic: single	Rectangular	Ranch	Stone, Metal, Glass	Moderate – metal siding added, screen porch, rear garage and carport	C
1818 Travis Heights Blvd.	1955	Domestic: single	Rectangular	Ranch	Wood, Brick	Moderate – gabled entrance added	C
1819 Travis Heights Blvd.	1935	Domestic: single	Gable front and wing	Tudor Revival	Brick	Moderate – 2-story deck structure added on side	C
1819 Travis Heights Blvd., B	c. 1935	Domestic: carport/storage	Rectangular	No Style	Wood	Moderate	C
1820 Travis Heights Blvd.	1940	Domestic: single	Gable front and wing (L-plan)	Minimal Traditional	Brick, Wood	Minimal	C
1825 Travis Heights Blvd.	1937	Domestic: single	Square	Colonial Revival	Stone, Wood	Minimal	C
1901 Travis Heights Blvd.	1947/ 2000	Domestic: single	Asymmetrical	New Traditional	Wood	Severe – 2-story front side addition, new porch	NC
1903 Travis Heights Blvd.	1936	Domestic: single	L-plan	Mixed	Brick, Wrought iron	Intact	C
1903 Travis Heights Blvd., B	c. 1960	Domestic: garage/storage	Square	No Style	Wood	Minimal	C
1904 Travis Heights Blvd.	1938	Domestic: single	Square	Minimal Traditional	Wood	Severe – all new window openings, siding	NC

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
1907 Travis Heights Blvd.	2008	Domestic: single	Asymmetrical	21 st Century Modern	Stucco, Stone, Wood	Non-historic	NC
1908 Travis Heights Blvd.	1940	Domestic: single	L-plan	Minimal Traditional	Stone	Minimal	C
1909 Travis Heights Blvd.	1940/ 2015	Domestic: single	Asymmetrical	21 st Century Modern: Decoupage	Stucco, Wood, Metal	Severe – complete remodel	NC
1910 Travis Heights Blvd.	1938/ 1975	Domestic: single	Rectangular	Other	Stucco, Glass block	Severe – roof, window hoods	NC
2000 Travis Heights Blvd.	1978	Domestic: single	Asymmetrical	Shed	Wood	Non-historic	NC
2001 Travis Heights Blvd.	2005	Domestic: single	Asymmetrical	New Traditional: Craftsman	Stucco, Wood	Non-historic	NC
2001 Travis Heights Blvd., B	2005	Domestic: garage apt.	Rectangular	21 st Century Modern	Wood	Non-historic	NC
2002 Travis Heights Blvd.	1928	Domestic: single	Gable front and wing	Tudor Revival	Stucco	Minimal	C
2004 Travis Heights Blvd.	1956	Domestic: single	Gable front and wing (L-plan)	Ranch	Asbestos, Stone	Minimal – new wood porch rails	C
2005 Travis Heights Blvd.	1949	Domestic: single	L-plan	Ranch	Stone	Minimal – new porch rails	C
2005 Travis Heights Blvd., B	c. 1949	Domestic: garage	Square	No Style	Wood	Intact	C
2007 Travis Heights Blvd.	1950	Domestic: single	Rectangular	Ranch	Stone	Intact	C
2008 Travis Heights Blvd.	1926/ 1935	Domestic: single	Rectangular	Colonial Revival: Dutch	Wood	Minimal	C
2009 Travis Heights Blvd.	1939	Domestic: single	Rectangular	Tudor Revival	Stucco	Intact – woodwork added to entry	C
2009 Travis Heights Blvd., B	c. 1939	Domestic: garage	Square	No Style	Stucco	Minimal – roof, door	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
2010 Travis Heights Blvd.	1930	Domestic: single	Gable front and wing (L-plan)	Tudor Revival	Stone	Intact	C
2011 Travis Heights Blvd.	1937/ 2007	Domestic: single	Asymmetrical	Tudor Revival	Brick, Hollow clay tile, Stucco	Severe – 2-story rear addition, porch, windows	NC
2011 Travis Heights Blvd., B	c. 2007	Domestic: carport/storage	L-Plan	No Style	Stucco, Wood	Non-historic	NC
2012 Travis Heights Blvd.	1938	Domestic: single	Asymmetrical	Tudor Revival	Brick, Stucco	Intact	C
2014 Travis Heights Blvd.	1949	Domestic: single	L-plan	Ranch	Brick, Metal	Minimal – metal roof	C
2015 Travis Heights Blvd.	1967	Domestic: single	Rectangular	Ranch	Brick, Metal	Minimal – replacement windows	C
2017 Travis Heights Blvd.	1958	Domestic: single	L-plan	Ranch: Side-Gabled Roof	Brick, Wood	Intact	C
2018 Travis Heights Blvd.	2002	Domestic: single	Asymmetrical	New Traditional: Mediterranean	Stone, Stucco, Wood	Non-historic	NC
2021 Travis Heights Blvd.	1931	Domestic: single	Asymmetrical	Tudor Revival	Brick, Stucco	Severe – 2-story front side addition	NC
2022 Travis Heights Blvd.	2005	Domestic: single	Asymmetrical	21 st Century Modern	Wood, Tile, Glass, Stucco	Non-historic	NC
2100 Travis Heights Blvd.	1958	Domestic: single	Gable front and wing (L-plan)	Ranch	Brick, Wood	Intact	C
2101 Travis Heights Blvd.	c. 1936	Domestic: single	Gable front and wing	Tudor Revival: Front-Facing Gable with Wing	Stone, Stucco, Wood	Minimal – some new windows	C
2101 Travis Heights Blvd., B	1936	Domestic	Square	Tudor Revival	Brick, Mortar	Intact – extruded mortar joints	C
2102 Travis Heights Blvd.	1947	Domestic: single	Rectangular	Minimal Traditional	Wood	Moderate – metal roof	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
2102 Travis Heights Blvd., B	2010	Domestic: garage apt.	Rectangular	Colonial Revival	Wood	Non-historic	NC
2103 Travis Heights Blvd.	1938	Domestic: single	Rectangular	Tudor Revival	Brick, Wood, Stucco	Minimal	C
2105 Travis Heights Blvd.	2002	Domestic: single	Gable front and wing (L-plan)	New Traditional: Victorian	Wood, Stone	Non-historic	NC
2105 Travis Heights Blvd., B	c. 2002	Domestic: garage apt.	Square	New Traditional	Wood	Non-historic	NC
2107 Travis Heights Blvd.	1949	Domestic: single	L-plan	Ranch	Stone, Wood	Minimal	C
2108 Travis Heights Blvd.	1998	Domestic: single	L-plan	New Traditional	Wood	Non-historic	NC
2109 Travis Heights Blvd.	1950	Domestic: single	Rectangular	Ranch	Wood, Metal	Minimal	C
2109 Travis Heights Blvd., B	c. 2020	Domestic: garage apt.	Square	New Traditional	Wood	Non-historic	NC
2110 Travis Heights Blvd.	1938	Domestic: single	Rectangular	Tudor Revival	Brick, Wood	Intact	C
2110 Travis Heights Blvd., B	1938	Domestic: garage apt.	Rectangular	No Style	Wood	Minimal – garage bay doors	C
2111 Travis Heights Blvd.	1954	Domestic: single	Rectangular	Ranch	Brick, Wrought iron	Moderate – 2 nd story historic age; painted brick	C
2111 Travis Heights Blvd., B	1954/ 2000	Domestic: garage apt.	Asymmetrical	21 st Century Modern: Decoupage	Brick, Wood, Stucco	Severe – second story apt. added, totally remodeled	NC
600 block Woodland Ave (see 1901 East Side Dr., C - bridge)							
700 Woodland Ave. (view obstructed)	1920	Domestic: single	Rectangular	Craftsman	Wood	Moderate – porch enclosed but historic	NC
905 Woodland Ave.	c. 1920	Domestic: single	Rectangular	No Style	Wood	Moderate	C

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Address	Date	Property Type	Plan	Stylistic Influences	Principal Materials	Alterations/ Additions	Status
905 Woodland Ave. B	c. 1920	Domestic: garage	Square	No Style	Wood	Intact	C
1002 Woodland Ave. (see 1613 Travis Heights B)							
1005 Woodland Ave. (see 1701 Travis Heights B)							
1006 Woodland Ave.	1937	Domestic: single	Rectangular	Craftsman	Brick, Wood	Minimal – new door	C
1008 Woodland Ave.	2007	Domestic: single	Square	New Traditional: Prairie	Stucco	Non-historic	NC
1009 Woodland Ave. (see 1700 Kenwood B)							
1010 Woodland Ave.	1937	Domestic: single	Rectangular	Minimal Traditional	Wood	Minimal	C
1012 Woodland Ave.	1950/ 2017	Domestic: duplex	Rectangular	New Traditional: Tudor	Stucco, Wood	Severe – altered significantly	NC
1014 Woodland Ave.	1936	Domestic: single	Gable front and wing	Tudor Revival	Wood	Minimal	C
1100 Woodland Ave.	1941	Domestic: single	Rectangular	No Style	Vinyl	Moderate – siding replaced	C

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Statement of Significance

The Travis Heights-Fairview Park Historic District is a large residential neighborhood spread across the northern expanse of central South Austin. It lies opposite downtown on the south side of the Colorado River which essentially divides the city into two halves: Austin, platted in 1839 on the north side as the capital of the Texas Republic, and South Austin, identified only as an undeveloped landscape on the south side of the river which remained sparsely-settled with scattered homesteads through most of the 19th century. The district is composed primarily of three major subdivisions: Swisher's Addition (1877), Fairview Park (1886) and Travis Heights (1913). It covers approximately 353 acres of irregular terrain and changing elevation defined by bluffs, creeks, ravines and wooded hillsides with dramatic views, scenic beauty, and natural parkland. Its boundaries extend roughly from Edgecliff Terrace near the south bank of Lady Bird Lake, on the north, to the south side of E. Live Oak Street, on the south, and from the rear property lines along the east side of S. Congress Avenue, on the west, to the east side of Kenwood Avenue, on the east.

The district is nominated to the National Register of Historic Places under Criterion A in the area of Community Planning and Development for its representation of major late-19th and early 20th century suburban development patterns specifically the garden suburb movement, streetcar and, later automobile, suburbs designed to meet the transportation needs of commuters. Additions in the Travis Heights-Fairview Park Historic District were platted and promoted for their scenic and natural beauty, which is evident in its winding streets and hilltop homesites. Though certain sections were originally intended as high-end communities for well-to-do suburbanites, the district ultimately developed as more of a middle- and working-class neighborhood with a higher concentration of modest Craftsman bungalows and Minimal Traditional houses than mansions or estates. The district conveys a strong sense of its century-long development as a mixed suburban neighborhood through its high percentage of late-19th and early- to mid-20th century residential properties, its distinctive, historic-age architectural styles, its mature landscaping, and its adaptation of early suburban streetscape patterns to a challenging landscape. The district is also nominated to the National Register under Criterion C in the area of Architecture for its many good, and some excellent, examples of the most popular architectural styles for residential construction in the period of significance. Among them are examples of Queen Anne, Folk Victorian, Neoclassical, Craftsman, Prairie School, Tudor, Colonial, Mission, and Spanish Revival, Italian Renaissance, Minimal Traditional, Modern, Ranch Style, Contemporary, and Styled Ranch architecture. Many prominent local architects designed resources in the district including Hugo F. Kuehne, Page Brothers, Roy L. Thomas, and Edwin C. Kreisler. The period of significance begins in 1877 when Swisher's Addition was platted and ends in 1971 which adheres to the NPS 50-year guideline. It is nominated under both criteria at the local level of significance.

Introduction to the District

The Travis Heights-Fairview Park Historic District is composed of three large suburban additions – Swisher's Addition (1877), Fairview Park (1886), and Travis Heights (1913) – and their smaller “junior” subdivisions. The additions share similar histories, building patterns and architectural influences within the context of South Austin's suburban development from the 1870s to 1971. Built out over a century, Travis Heights-Fairview Park reflects important suburban development trends of the period, including minor aspects of the garden suburb movement, and, to a greater extent, characteristics of streetcar and automobile suburbs. Historically, the district consisted almost entirely of domestic properties, mostly single-family dwellings, duplexes, small apartment houses and garages. Architectural styles range from Queen Anne and Folk Victorian houses in the earliest development phase, to Craftsman bungalow, Period Revivals and Minimal Traditional houses built in the most intensive development period from the 1920s through the 1930s. Essential build out occurred in the postwar era with Minimal Traditional and Ranch Style houses. Other properties include churches and an elementary school. Finally, the city developed the natural landscape along Blunn Creek as public parkland with spring-fed swimming pools (1500 Alameda Dr. B and 700 E. Live Oak St. A), a Spanish Revival style

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park shelter (1500 Alameda Dr. A), and rustic stone structures including bridges (1901 East Side Dr. B and 1901 East Side Dr. C), curbs, retaining walls and seating benches.

Historic Context

Austin and South Austin

The city of Austin was platted on the north bank of the Colorado River in 1839 as the capital of the new Texas Republic. In the three decades that followed, Austin grew from a frontier outpost into a bustling city as the center of government for the Republic, then State, of Texas, and as Travis County seat. By 1860, on the eve of the Civil War, Austin had a population of nearly 3,500, a 455 percent increase in the decade since 1850.⁵⁵ The Civil War had little direct effect on Austin, though public works projects stalled for the duration and into the early postwar years. Texas endured Reconstruction and was readmitted into the Union in 1870, just as the Houston and Texas Central Railway (HTCR) completed its track into Austin. The arrival of the railroad in 1871 ushered in a new period of prosperity for the city. Other railroads followed and Austin became the cross-roads of regional shipping, further increasing its prospects and its population. In the five years since the HTCR came to Austin, the city's population more than doubled. Many newcomers were refugees from the war-torn Deep South hoping for a new start in Texas, but others were northern financiers and entrepreneurs wanting to get in on the ground floor of the city's booming economy and development potential.⁵⁶

While Austin grew and prospered on the north bank of the Colorado, South Austin languished on the opposite shore. The original townsite plat depicted Austin's blocks, lots and streets but the map terminated at the river, apparently indicating that Austin's founders had no plans for future development south of the Colorado. Thirty years later, little progress had been made and South Austin remained almost entirely rural with scattered farms. The only businesses were a mill at Barton's Creek and several ferries transporting travelers on the San Antonio Road across the river to the capitol and downtown business district. At fault was the river itself. It was prone to fast-rising, violent floods that habitually swept away the many, ultimately unsuccessful, bridges built across its unpredictable waters. The river posed such an obstacle to Austin's southward expansion that it remained the city's southern boundary until 1891.⁵⁷

Nevertheless, the rural landscape was an ideal setting for two residential (boarding) schools established in South Austin in the nineteenth century. Many educators of the era adhered to the philosophy that pastoral environments promoted good learning habits by their very isolation and distance from the noise, crowds and vices of cities.⁵⁸ In that vein, State of Texas trustees opened the Deaf and Dumb Asylum, later renamed the Texas School for the Deaf, on a 57-acre farm about half a mile south of the river on the San Antonio Road. Already in cultivation, the land came with an existing frame farmhouse, three log dwellings and a smokehouse. Two white frame houses were added as classrooms and shelter for the first three students when the school opened in 1857.⁵⁹ Shortly after the Civil War, plans were made to build St. Edwards College further south on the highway though it would not open until 1885. The two institutions may have

⁵⁵ Vivian Elizabeth Smyrl, "Travis County," *Handbook of Texas Online*, accessed October 03, 2020, <https://www.tshaonline.org/handbook/entries/travis-county>. Published by the Texas State Historical Association.

⁵⁶ David C. Humphrey, "Austin, TX (Travis County)," *Handbook of Texas Online*, accessed October 03, 2020, <https://www.tshaonline.org/handbook/entries/austin-tx-travis-county>. Published by the Texas State Historical Association.

⁵⁷ David C. Humphrey, *Austin: An Illustrated History*, Windsor Publications: Northridge, California, 1985: 13. The Colorado River marked Austin's southern boundary from 1838, when the city was platted, until 1891 when the city limits were extended to include upper South Austin, in recognition of increased growth and development south of the river, especially in Swisher's Addition and Fairview Park.

⁵⁸ This philosophy was applied to county "poor farms, orphanages, schools for physically or mentally handicapped patients and other state or county operated institutions. They were often operated by the inmates, prisoners and other "unfortunates," and residential students worked to supply their own food and pay their way, thereby relieving the state of the burden. By locating institutions near towns or cities, any excess produce, eggs, meat, milk and other dairy products could be sold to city-dwellers and further subsidize the institution. In hard economic times, such farms proved invaluable. During the Civil War, for instance, the School for the Deaf had no money to pay salaries but the teachers and students supported themselves by farming and making woolen clothing from their own sheep (Smyrl, *The Handbook of Texas Online*).

⁵⁹ Carol Cunningham, "A Brief History of the Texas School for the Deaf." Austin History Center, AF T5000.

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generated some minor development like housing for cooks, laundresses, groundskeepers and craftsmen who worked on the campuses. Though historically significant, the schools were self-contained communities with limited influence on larger development initiatives in South Austin.

The main deterrent to South Austin's development remained its distance from downtown Austin and lack of a reliable bridge across the river. Numerous attempts were made to build a bridge across the Colorado River to South Austin, starting with a pontoon bridge that washed away almost instantly after it was erected in 1869. Other bridges were equally tenuous. Most travelers continued to use ferries but they, too, succumbed to floods, leaving passengers stranded on one side of the river or the other. Finally, as Austin's growing population strained at its original city limits, the Travis County Commissioners Court acted and built a wooden bridge across the river in 1877. Extending from the foot of Congress Avenue on the north bank of the river, to James G. Swisher's ferry landing on the south, the "permanent" bridge linked the two disparate parts of the city for the first time.⁶⁰

Suburban Development in South Austin (Maps 12-17; Figures 1-5)

It was no coincidence the bridge started and ended at James G. Swisher's ferry landings. Swisher was one of the few landowners in South Austin who both recognized the area's potential for largescale development and took tangible steps to direct and profit from it. Swisher and his wife, Elizabeth, were pioneer settlers who came to Travis County with their four grown children and their families in 1846. Swisher established his homestead on a bluff above the Colorado River, directly opposite Austin and Congress Avenue, its main street. Seeing the advantage of this location, Swisher set up a ferry to run between his station and tavern at the foot of Congress Avenue and the landing on his property on the south bank. In 1852, Swisher laid the groundwork for developing his property when he petitioned the Travis County Commissioners Court to build a dedicated highway between Austin and San Antonio across his property. Proposed as an extension of Congress Avenue, Swisher offered to donate a broad, 120' path from his station on the river to the southern boundary of his homestead. In exchange, the county provided the labor and materials to build the road. A deal was made and S. Congress Avenue, aka the San Antonio Highway, quickly became the most important road south of the river. It was also an investment for the Swishers who owned the land on both sides.

Swisher's Addition

By 1877, when the bridge was underway, James Swisher's son, John handled most of the family business and matters. John Milton Swisher had risen above his pioneer roots to become a successful auditor and banker. Like his father, he had an instinct for enterprise. Just after the Civil War, he organized a stock company to build Austin's first street railway company and served as its president until 1870. When the railroads came to Austin, he worked as a land agent for the International and Great Northern Railroad to promote Austin and Travis County to immigrants looking for farms and home sites.⁶¹ Furthermore, he owned the Austin-San Antonio stage line which departed daily from his parents' ferry landing and continued south on the highway through their property.

A member of Austin's social and business elite, Swisher kept abreast of real estate and investment opportunities in the area which increased with the rising population. He must have been keenly aware that the new bridge would open up South Austin to greater commercial and residential development as the city expanded outward from its original townsite boundaries, even to the south side of the river. In May 1877, Swisher hired C. D. Anderson to survey and subdivide the family homestead as Swisher's Addition. Interestingly, it was not platted as an addition to the City of

⁶⁰ *Austin American-Statesman*, January 1, 1877: 1; April 1, 1877: 1).

⁶¹ *Austin American-Statesman*, August 1, 1876: 1.

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Austin, but to the “Village of *South Austin*,” in recognition of South Austin’s separate identity from the Texas capital across the river.⁶²

Swisher’s Addition contained 180 acres of largely unimproved rural land. John Swisher must have had an arrangement with neighbors on the west as the addition consisted of nearly equal parts Swisher homestead and the neighboring land owned by the “Lane heirs,” minor children who were represented by their guardian, Newton Lane. C. D. Anderson’s field notes and sketch map identify the north-south highway through the center of the addition as “Swisher Avenue.” However, on the map filed for the record, the name was changed to Congress Avenue; it was one of only two defined streets and the only named street in the addition.⁶³

The original plat map was vague with only approximate boundaries and measurements. Its most prominent feature was the generous 120’ wide San Antonio/Post Road, aka Swisher Avenue, that ran north-south through the addition (Map 4). Directly aligned with N. Congress Avenue north of the river, the road gave travelers coming from the south a grand view of the city that still exists. The addition didn’t start at the river but lay south of the “Deaf & Dumb Asylum” and extended west to “Bouldin’s Creek,” which formed its western boundary. On the east, it lay south of James Raymond’s riverfront tract and ran east to “Branch Creek,” its eastern boundary.⁶⁴ From about James or Nellie Street, it stretched south to a jog in the road at present Live Oak Street. The subdivision was further delineated by five divisions, A, B, C, D and E, each containing numbered lots of varying sizes measuring about 350 feet by about 1,200 feet.⁶⁵

Swisher soon refined the addition by cutting the divisions into lots, blocks and streets on a simple gridiron plan. The gridiron model was the easiest, most efficient, and least expensive way to carve a tract of land into smaller building lots for sale.⁶⁶ In a strict gridiron plat, streets were laid out as much as possible according to the cardinal directions. Typically, they had few or no parks or other landscape features, and little variation in lot or block size. Swisher’s Addition generally followed this model with rectangular blocks and lots, except along S. Congress Avenue where many narrow lots fronted onto the road he intended for commercial development. The narrow lots measured 49.5 feet by 140 feet deep on both sides of Congress Avenue.⁶⁷ This pattern largely survives on the west side of S. Congress Avenue where numerous commercial buildings from the late 19th and early 20th century line the street.

Swisher named the cross streets after family members and neighbors. Elizabeth Street was named for his mother, James for his father, Milton was his own middle name used by his friends. Nellie Street was named for his first wife, who died at a young age in 1875; Nickerson was her maiden name. Mary, Monroe, and Annie streets may have been named for his siblings, children, or other relatives. Newton Street, on the west side of the addition, was likely named for Newton Lane, guardian for the Lane children whose family land was included in the addition.⁶⁸ All of these names survive to the present.

Though most later additions prohibited commercial or industrial uses, Swisher’s Addition had few restrictions on building types or uses, thus, commercial buildings were allowed next to single-family homes.⁶⁹ The most stringent restriction in Swisher’s Addition prohibited building or operating “dram houses, bawdy houses, gambling houses or

⁶² Addition is another, older term for subdivision.

⁶³ Travis County Subdivision Plats, Vol. 1: page 1. [filed May 23, 1877; recorded May 24, 1877].

⁶⁴ Identified variously as Bouldin’s Branch, Fowler’s Branch and currently, Blunn Creek.

⁶⁵ *Swisher’s Addition* (plat map), Travis County Subdivision Records, Vol. 1: page 1 [1877].

⁶⁶ McAlester, page 76.

⁶⁷ McGraw, Marburger & Associates, 2002: 7.

⁶⁸ *South Austin Advocate* 1939: 12.

⁶⁹ It offered few amenities or guarantees against incompatible construction or uses and it developed in piecemeal fashion with both residential and commercial construction. That, and the fact that there was no permanent bridge across the river for commuters who worked in downtown Austin, severely limited its appeal to families. Part of Swisher’s Addition was later redesigned as Fairview Park, a garden suburb, when a permanent bridge was completed over the Colorado River in 1885.

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slaughter pens,” though there were no restrictions on the sale of “vinous and malt liquors.” An article in the press explained that the restrictions were intended to “prevent disreputable persons from locating on the tract so close to the city, thereby avoiding the payment of city license and the surveillance of the city police.” The notice further declared that the purpose of the restriction was to “make this property desirable for suburban residents.”⁷⁰

Lot sales began immediately after the addition was filed and dozens of transactions were reported in the *Austin American-Statesman* in the first few years. Swisher tapped Col. E. W. Shands as his sales agent and contact. Shands placed advertisements in the paper on a regular basis but they offered few details about the addition’s amenities or particular advantages.⁷¹ Most were brief, one-line notices with little fanfare or overblown description; one ad for one- to ten-acre tracts simply stated that parcels would make “beautiful sites for residences.”⁷² Others were even more to the point like the two-word ad that read, “choice lots.”⁷³

Neither Swisher nor Shands seemed to have an overall plan for developing or promoting the property except to sell land, whether as individual house lots, entire blocks for others to develop, or five- to ten-acre commercial truck farms. In fact, a number of buyers appear to have combined several adjacent lots for small truck farms or kitchen gardens on both sides of the addition; some of the larger lots on Brackenridge and Nickerson Streets within the district may have been among them. One notice mentioned that a man named Charles Lemke had bought four lots and planned to lease others to create a “refreshment resort,” with a public garden, probably a beer garden. The “resort’s” exact location is unknown, but it lay east of S. Congress Avenue, opposite the “Deaf and Dumb Asylum,” likely by a spring-fed pool near The Circle, a street that would later be laid out in the Fairview Park Addition.⁷⁴

Prices in Swisher’s Addition varied depending on lot size and location. Corner lots were advertised for \$150 apiece, with intermediate lots selling for \$125 and smaller rear lots at “lower rates.” Swisher required a cash down payment equal to half the selling price in with the balance paid over twelve months at ten percent interest. One- to ten-acre lots without frontage on the Avenue were also available “at reasonable figures.” Lots along S. Congress Avenue were the most expensive because of their commercial potential, as Swisher intended. Though some sources cite a mercantile and dry goods store built in 1889 in the 1200 block as the first commercial building, earlier newspapers refer to stores and businesses on S. Congress Avenue that pre-date it. Such stores probably did a brisk business with travelers, faculty and staff, and students at the School for the Deaf, as well as local farmers.

Despite the street’s commercial prospects, a number of individual houses cropped up on S. Congress Avenue in the 1870s and 1880s. One of the oldest known houses in Swisher’s Addition lies just outside the district’s western boundary, at 1403 S. Congress Avenue. Built in 1877, the year Swisher platted his addition, the 2 ½-story Victorian style Todd-Bergen House is a designated Austin Historic Landmark. By their form, design and materials, other houses in the district may also date to Swisher’s subdivision, c. 1877-1885, but research has not been found to confirm that theory. One possible example may be the Red-Purcell House at 210 Academy Drive; some sources date the house to 1882 which places it in the era of Swisher’s Addition, prior to Fairview Park.⁷⁵ Further research may yield evidence that other extant resources in the Travis Heights-Fairview Park Historic District were built in the earlier Swisher’s Addition.

⁷⁰ *Austin American*, April 1, 1877: 1

⁷¹ *Austin American-Statesman*, April 1, 1877: 1.

⁷² *Austin American-Statesman*, March 24, 1878: 4.

⁷³ *Austin American-Statesman*, April 24, 1877: 1.

⁷⁴ *Austin American-Statesman*, April 6, 1877: 4.

⁷⁵ Several sources date the Red-Purcell House to 1882, which pre-dates Charles Newning’s Fairview Park Addition and Academy Drive (then addressed as part of The Circle). Other sources give its date as 1885, which seems more probable given its location and siting on a hill and curvilinear Academy Drive. Its 1885 build date is more consistent with development patterns in Fairview Park, than with Swisher’s Addition which followed a strict grid. The 1882 date also conflicts with contemporaneous newspaper accounts of Newning’s initial site development and road work, and progress of the first houses under construction, which suggests that no roads or other houses existed in that area at that time.

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Transportation Continues to Plague Development in South Austin

Though ambitious in size, Swisher's Addition wasn't especially successful. Lots changed hands frequently, but little construction occurred. One reason may be that the addition wasn't widely advertised or heavily promoted, especially in comparison with later subdivisions that were announced with great fanfare and public celebration like Fairview Park in 1886. But the principal reason for its lackluster sales remained the issue of transportation. Anyone who lived in Swisher's Addition would have to commute across the river to their jobs in downtown Austin – and most of the jobs were, in fact, in the city. Swisher himself, had long ago moved from the homestead to central Austin where he conducted most of his business. As late as the mid-1880s, most people who lived in Swisher's Addition worked on the south side of the river as farmers, merchants who catered to travelers on the San Antonio Road, or associated with the Texas School for the Deaf in some capacity.

And, although the new wooden bridge was more reliable than the ferries, it was insufficient to handle heavy use. Frustrated commuters faced bottlenecks at both ends where traffic piled up, delaying them from business and appointments on the opposite side of the river. City and county leaders knew the situation was bound to get worse, but it seemed impossible to keep ahead of the region's rising growth and housing demands. As elected officials struggled to fund new road improvements, disaster struck in May 1883 when the wooden bridge collapsed into the river under the weight of 600 head of cattle. People were left without a bridge to downtown Austin for eight months.

Travis County commissioners realized that a much stronger and more durable bridge was required to accommodate the increasing traffic. They hired the King Bridge Company of Cleveland, Ohio to replace the wooden structure with a much sturdier iron bridge. When it opened in January 1884, the new iron bridge was heralded as “an everlasting benefit to the county of Travis and the city of Austin.”⁷⁶ The six-span bridge offered 18 feet of roadbed and stretched 980 feet across the river. It cost \$45,000 to build. To pay for the bridge, the county exacted a toll for all users so it would ultimately pay for itself. Until then, the company “owned” the bridge. As they had with the previous bridge, the public angrily protested the charge and in June 1886, the toll was abolished, and the bridge was declared “free for all!”⁷⁷

Fairview Park

Just as John Swisher may have been prompted to subdivide his family homestead when he learned news about the wooden bridge, so might Charles A. Newning have been inspired to develop his Fairview Park addition when he heard that an iron bridge would soon replace it. Newning was the driving force behind Fairview Park, which he intended as an exclusive enclave of substantial houses set on large lots among the wooded hills above the south bank of the Colorado River. Newning had come to Austin from New York in 1878 looking for investment opportunities in the reconstructed South. He soon partnered with Fred Turner as local agents for a New York-based land and insurance company. Unlike other so-called carpetbaggers, who came south to make their fortunes and then went back north, Newning let it be known that he meant to make Austin his home. As proof, he brought his fiancé, Annie Brush, from New York to Austin where they were married by the Rev. Dr. R. K. Smoot in the spring of 1880.⁷⁸

In addition to his business with Turner, Newning launched real estate deals of his own, not only in Austin, but across the state. Energetic and ambitious, he acquainted himself with local businessmen and county officials and rose to leadership positions in several civic and political groups. In 1882, the Austin Home Building and Loan Association elected him as president, and he used his position to finance real estate projects. Newning's enthusiasm for Austin

⁷⁶ *Austin Daily Statesman*, January 22, 1884, as quoted in *The Texas Public Employee*, n.d.: 8.

⁷⁷ Austin History Center, A-H files: Colorado River - Bridges.

⁷⁸ *Austin American-Statesman*, March 19, 1880: 4.

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helped him persuade several fellow-New Yorkers to either invest or participate in his real estate ventures in the city. First, he enlisted his brother-in-law, George P. Warner, a music teacher with no known interest or expertise in land development, to relocate his family to Austin and join him as a partner in his real estate projects. At the same time, he also brought New York financier, Simeon J. Drake, on board as an investor.

Though he bought and sold property throughout the city, Newning focused his attention on South Austin, especially Swisher's Addition.⁷⁹ In May 1884, he bought several adjoining blocks in the addition from Swisher's former neighbor, Newton Lane.⁸⁰ But he had his eye on the Swisher home place which was set on a bluff above the river in the northeast corner of Swisher's Addition. Swisher himself appeared to have lost interest in his South Austin property by then; he left sales in the addition to his new agent, former Travis County Sheriff, George Zimpelman.⁸¹ Backed by Drake, Newning approached Swisher with an offer to buy the family homesite and sections of Swisher's Addition east of S. Congress Avenue to try his hand at subdivision development. Negotiations between the two men commenced in the fall of 1884.⁸²

By that time, Newning had worked in Austin-area real estate long enough to know that Swisher had been less than successful with his addition, but he was willing to take the risk knowing that the county planned to complete an iron bridge over the river. While the public welcomed the bridge, they were dismayed to learn that the County Commissioners Court intended to exact a toll for using it. Nevertheless, Newning remained confident that the bridge would open up South Austin to more development opportunities.⁸³ The cost of land factored into his decision to develop land in South Austin, as well; Swisher's 100-acre homestead was far less expensive than a comparable tract within the city limits, if such a parcel could even be found.⁸⁴ Finally, it seemed a good investment for its proximity to the bridge and S. Congress Avenue, which remained the major north-south highway in the region. Specific details of the transaction are not known, but the sale concluded on January 6 and 16, 1885.⁸⁵

Garden Suburbs

Newning's development concept differed entirely from Swisher's straight-forward plan to sell lots to any and all comers with virtually no restrictions or guiding principle. Instead, Newning intended to develop his addition along the lines of the "Garden Suburb" model that had become popular on the East Coast. These suburban communities were set in the countryside far beyond the noise, congestion, and squalor of the city, composed of fashionable homes on estate-like lots that reflected the beauty of their park-like or scenic settings. He may have taken inspiration from Llewellyn Park, one of the country's first planned residential communities designed in 1857 by Alexander Jackson Davis. Set on a 100-acre farm tract about twelve miles from New York City in New Jersey, it was a community of country estates built around the beautiful, slightly enhanced natural environment with winding paths and selected plantings for greater enjoyment. As intended, the addition featured charming, well-crafted homes tucked among "majestic trees and running streams" on

⁷⁹ *Austin American-Statesman*, various real estate transactions, 1883-1884.

⁸⁰ *Austin American-Statesman*, May 29, 1884: 3.

⁸¹ *Austin American Statesman*, August 1, 1884: 3.

⁸² *Austin American Statesman*, October 2, 1884: 2.

⁸³ Newning likely learned from his political connections that the county planned to abolish the bridge tolls, thereby reducing the cost of commuting to the downtown business district. *Austin American-Statesman*, April 8, 1886: 8.

⁸⁴ *Austin American-Statesman*, April 14, 1886: 5.

⁸⁵ Travis County Deed Record Vol. 63: 194-195; 63: 205-207. References to "the lane to the old Swisher place" and "old Swisher homestead" indeed and County Commissioner Court records in the 1880s are ambiguous as to their meaning, whether simply indicating its "historic" age or suggesting that it had been abandoned by the date of the sale. John Swisher had long since moved into the city and in 1853 hired Abner Cook to build a grand house on one of Austin's public squares, present Republic Square. It is not known if anyone still lived on the site when Newning bought it in 1885.

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the wooded eastern slope of the Watchung Mountains. Llewellyn Park was carefully cultivated to appear as a natural environment.⁸⁶

Newning set out to create a similar addition on the rugged terrain and challenging, rocky landscape that Swisher eschewed in his addition platted on level ground south of the bluffs and ravines he sold to Newning. Newning, on the other hand, saw the challenging landscape as an opportunity to create an idyllic enclave of fashionable homes among the scenic bluffs, limestone terraces, densely wooded hills, and permanent creeks. He replatted part of the former Swisher homestead tract in the northwest quadrant of the district as Fairview Park. Instead of leveling the landscape as some developers might have done, he incorporated the natural environment into his design so that residents could have “fair views” of the river and the city of Austin on the opposite bank. Newning’s plan called for curvilinear streets and large, irregular-shaped lots that followed the contours of the landscape made up of hills and creeks, bluffs and ravines. His “organic” winding streets were intended to afford city views, creekside lots, and romantic drives through the wooded hill (Figure 8).

Though Newning modeled his addition after the beautiful “garden suburbs” then in vogue on the East Coast and in larger American cities, Fairview Park never quite achieved that vision, partly due to lingering concerns about living south of the river, partly due to Newning’s inexperience, and partly due to economic circumstances in the 1890s that were beyond his control. Nevertheless, within the context of late 19th century suburban development in Austin, Fairview Park ranks among the first and best examples of the “garden suburb” and “City Beautiful” movements in the city at that time.⁸⁷

Newning’s Layout, Design and Landscape for Fairview Park

Once the real estate deal was made, Newning immediately began to “enhance” the natural landscape for “handsome residence lots and elegant drives.”⁸⁸ He had his work cut out for him. The tract was covered in hills, creeks, bluffs and ravines that defied typical subdivision patterns laid out on a level site with regular lots, blocks and streets running in straight lines according to the cardinal directions. Newning regarded these challenges as essential to his vision for a residential “park” based on natural beauty and organic design, in sharp contrast to Swisher’s more pedestrian addition designed for efficient use of space and the maximum number of lots. He veered from the “garden suburb” model of manicured lawns and box hedges by insisting on a more naturalistic approach to maintain the natural landscape with only slight adjustments. From the outset, he used the landscape to define his addition and convey his purpose, naming the streets for their topographical attributes: “Hillside,” “The Ramble,” “Ravine,” “The Cliffs,” “The Circle,” “Park Lane,” “Riverside,” and “Pecan Grove.” (Map 5).⁸⁹

Newning oversaw virtually every aspect of the project. He visited the site on a daily basis, directing workers who were cutting lanes through the hills, grubbing out underbrush and moving rocks to build over “two and one-half miles of road, well-laid, rolled and thoroughly drained by culverts” with “handsome rustic bridges” placed over gullies and ravines. He was in charge of landscaping and reportedly hired “one of the best engineers and landscape gardeners in Texas.”⁹⁰ He insisted that the work be done with a “light touch” to “make an ideal residence park, where people can

⁸⁶ <http://www.llewellynpark.com/Page/13266~93841/History>.

⁸⁷ The Raymond Additions of the 1870s and 1880s, including Raymond’s Subdivision and Raymond Plateau in West Austin, possessed some attributes of these designed suburbs. Raymond exploited the area’s natural environment for building palatial homes on large, multi-acre hilltop sites overlooking the Colorado River. As with Fairview Park, a later generation of developers subdivided the large estates for more intensive development on standard city lots. In contrast, Hyde Park in North Austin was platted in 1891 with hundreds of 25’ lots on flat ground without views or other natural amenities. Most suburban additions of the era followed the Hyde Park model until the 1910s.

⁸⁸ *Austin American-Statesman*, July 29, 1885:2.

⁸⁹ Newning adopted a street name, “The Ramble,” from Llewellyn Park’s extensive parkland (https://www.livingplaces.com/NJ/Essex_County/West_Orange_Township/Llewellyn_Park_Historic_District.html).

⁹⁰ *Austin American-Statesman*, July 29, 1885:4.

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have all the benefits of country and city life combined.”⁹¹ At the same time, he arranged for infrastructure, including water and sewer connections and electric power lines.⁹² Newning was given most of the credit for the amenities and reportedly spent “a good deal of money in carrying out those plans.”⁹³ By the time the addition opened on May 1, 1886, Newning had reportedly spent over \$50,000 on the property and improvement.”⁹⁴

Promotion

Newning was also head of advertising and promotion. Not content to run a few basic ads in the newspaper as Swisher had done with his addition, Newning worked tirelessly to get positive news coverage for Fairview Park. Brief but flattering columns on Newning’s progress appeared regularly in the local newspaper with pronouncements such as “Picturesque south Austin is rapidly improving. Fairview park [sic] will soon be one of the most attractive resorts in the state”⁹⁵ and “the spring and bathing-pool [in Fairview Park] will soon be famous.”⁹⁶ One reporter spent a day on site with Newning and filed a lengthy – and very favorable – account of his tour with the prediction that Fairview Park would be “one of the most beautiful and desirable suburbs of Austin” if things went according to Newning’s plan. He ended the piece by urging readers with [horse] “teams to drive out and see the grounds for themselves.”⁹⁷ Periodic updates kept the addition in the public eye as work went forward.

These articles must have been convincing as Newning sold a number of lots by April 1886. He printed the names of early property owners in the newspaper to inspire confidence that the addition had appeal and value for well-known, well-respected people in their community. Among the first who bought lots in the addition were: Capt. M. D. Mather, a prosperous furniture dealer who owned the city power and water plant; William B. Brush, a city alderman; Sam L. Newton, a grocer with several grocery stores and meat markets; George P. Warner, Newning’s real estate partner; artist William H. Huddle; William C. Kreisle, a custom furniture maker and piano dealer; Archie W. Watson, manager of the telephone exchange; dentist Dr. W. N. LeSueur; architects A. M. C. Nixon and Samuel A. J. Preston; and unnamed “others who were in negotiations.”⁹⁸ Prospective homebuyers would recognize their neighbors and community leaders and possibly take more notice of the new addition.

Initial Construction Campaign

Newning planned a Grand Opening to further publicize the addition for the spring of 1886. Knowing he needed more than landscaped grounds to attract the sort of well-heeled clientele he wanted in Fairview Park, he scrambled to complete several stylish houses to showcase the addition by the Grand Opening. One of the first built was his own house which was under construction by August 1885.⁹⁹ Described as a “beautiful Gothic two-story residence” in a newspaper article, it was designed by local architect, A. M. C. Nixon.¹⁰⁰ Construction crews worked through the fall and winter and finished at least three substantial houses for the public opening. Among them was Newning’s own Queen Anne style house occupied by his family in March 1886 (Figure 11). Another may have been the two-and-one-half story Queen Anne style dwelling at 210 Academy Dr.; known as the Red-Purcell House, it was reportedly used by

⁹¹ *Austin American-Statesman*, July 29, 1885: 4.

⁹² “Across the River,” *Austin Weekly Statesman*, May 28, 1885: 7.

⁹³ *Austin American-Statesman*, July 29, 1885: 4.

⁹⁴ *Austin Daily Statesman*, April 14, 1886: 5.

⁹⁵ *Austin Daily Statesman*, September 15, 1886: 5.

⁹⁶ *Austin American Statesman*, August 9, 1885: 4.

⁹⁷ *Austin Daily Statesman*, July 29, 1885: 4.

⁹⁸ *Austin Daily Statesman*, April 14, 1886: 5.

⁹⁹ It was reported that the Newning family were “encamped at Sunrise Spring, Fairview Park, for several weeks” while their home was being built; the family ended up moving to a temporary house nearby when their home still wasn’t finished by fall when the weather turned cold.

¹⁰⁰ *Austin Daily Statesman*, August 9, 1885:4.

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Newning as a “model home.”¹⁰¹ The third was either the Warner-Lucas House at 303 Academy Drive or the Preston-Garcia House at 1214 Newning Avenue. The Preston-Garcia House was designed by architect/owner Samuel A. Preston, Jr., a junior partner in his father’s architectural firm, Preston & Son (Figure 13).¹⁰² It was built by S. W. French.¹⁰³ All but Newning’s house are still extant.

News coverage increased in the run-up to Fairview Park’s Grand Opening on May 1, 1886. One article, “A GRAND ENTERPRISE,” called Fairview Park a “residence park of the first class,” similar to “Llwellyn park, near Orange, New Jersey and other parks in various states.”¹⁰⁴ There was lavish praise for Fairview Park’s “beautiful Sunrise spring and basin for swimming,” and lots reserved “for croquet, lawn tennis, archery and other lawn sports and exercises.”¹⁰⁵ Its location was described as “being in a beautiful pecan grove, thoroughly cool, and shaded during the long summers.”¹⁰⁶ In an appeal to health-conscious buyers, the article noted that the addition occupied “the river bluff” and was therefore open to “pure south breezes,” making “the existence of malaria impossible.”¹⁰⁷ Even the layout of streets and homesites was described in glowing terms such as, “park roads . . . run to suit the topography of the ground, all converging, however, to principal points leaving the high ground for building sites,” as compared unfavorably with “the city and other sub-divisions” where streets were laid “at right angles to each other” as if regular street grids were too common and somewhat distasteful.¹⁰⁸

Newning next turned his attention to the “Free Bridge” celebration slated for the following month on June 18, 1886. Residents on both sides of the river were thrilled with the new iron bridge but their delight turned to anger when they had to pay what they perceived as exorbitant tolls to use it. People loudly protested the high fees and the Travis County Commissioners finally relented and declared the bridge “free” to everyone. Their decision was cause for a huge celebration open to the entire city and county; abolishing the tolls was at least as popular with the general public as the completion of the bridge itself two years earlier. The day began with a parade of buggies, hacks, wagons and saddle horses and a marching band that started at the capitol and proceeded down Congress Avenue to the north end of the bridge where a speaker’s platform had been set up. Judge Fulmore declared it the “finest bridge in Texas.”¹⁰⁹ After speeches by other luminaries, the crowd headed across the bridge to South Austin for more festivities including a free barbecue supper, orchestra music, dancing, games, and more speeches. Judge A. W. Terrell summarized the importance of the bridge by declaring, “a free bridge now spans our beautiful Colorado. The bridge symbolizes a new era.” The event closed with a fireworks display from the south end of the bridge that lit up the night sky over South Austin.¹¹⁰

In fact, it was Charles Newning, himself, who orchestrated much of the celebration to further promote Fairview Park to the public. He arranged to hold the afternoon and evening festivities at the S. Congress Avenue entrance to the addition and advertised them in the newspaper before the event. He promised free buggy tours of the addition. But the main attraction was a free barbecue dinner. Newning donated all of the food, including “sixteen beeves . . . besides plenty of sheep, kid, and hogs” for the supper. His strategy brought an estimated crowd of 5,000 people to Fairview Park for all or some of the activities; it was largest number ever assembled in Austin to that date. Several speakers that day alluded to Fairview Park in their remarks, among them, Judge Terrell who recalled his early years as one of only four settlers

¹⁰¹ The Red-Purcell House may actually pre-date Fairview Park; some sources date the house to 1882, before Newning platted Fairview but after he started buying property in Swisher’s Addition.

¹⁰² *Austin Daily Statesman*, July 13, 1886: 6.

¹⁰³ Travis County Deed Record: Vol. 67: 621-623.

¹⁰⁴ *Austin Daily Statesman*, April 14, 1886: 5.

¹⁰⁵ *Ibid.*

¹⁰⁶ *Ibid.*

¹⁰⁷ *Ibid.*

¹⁰⁸ *Ibid.*

¹⁰⁹ Austin History Center, A-F file, “Congress Avenue Bridge 1884-1910”

¹¹⁰ *Ibid.*

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on the south side of the river.¹¹¹ As he looked out on the new addition with houses recently built or under construction, he mused, “Now all is changed. Splendid houses adorned with trappings of luxury now stand where the pioneer once rested in his cabin.”¹¹²

The Grand Opening and Free Bridge Celebration introduced thousands of people to the prospects in South Austin. In the run-up to the celebration, Newning appealed to investors, declaring that land values in South Austin had risen from \$20 an acre in 1884, to an extraordinary \$600 an acre by April 1886, in “anticipation of the free bridge.”¹¹³ A flurry of sales activity followed the events with many notable Austinites buying lots in the addition and seeing their names in print as part of Newning’s ongoing sales campaign.¹¹⁴ Among the new buyers were prominent businessmen and professionals; C. C. Campbell, a civil engineer; W. M. Alexander; Louis Kreisle, who, with his brother, was the proprietor of M. Kreisle Co., a large furniture dealer in Austin; Rev. R. Bruck, pastor of the German M.E. Church; J. F. Heierman, owner of the Austin Foundry; C. L. Southgate, a partner in Vredenbaugh & Southgate Land and Mortgage Co.; W. H. Bell, head salesman at John Bremond & Co.; and Fred W. Turner, Newning’s former business partner.¹¹⁵

Though some who bought lots were investors, others were convinced to build new homes in the addition. By August four more houses were under construction for E. P. Hopkins, Dr. W. N. LeSueur, and S. E. Jaqua by August that summer.¹¹⁶ The largest and most impressive was Myron D. Mather’s mansion, now known as “The Academy,” at 400-404 Academy Drive (Photo 1; Figure 12). Plans for the house were made in 1885 and though construction began in 1886, it took three years to complete.¹¹⁷ Mather was a local furniture dealer who also owned the city’s electric power, water works and ice plant. He may have been recruited by Newning’s to build his elaborate and costly home in Fairview Park as yet another way to promote the addition. Mather’s Queen Anne style mansion was projected to cost \$10,000.¹¹⁸

Class and Status

Newning addressed issues of social status, exclusivity and price only in vague terms. In advertisements and articles, he walked a fine line to describe Fairview Park as a highly desirable subdivision but within reach of most serious buyers, a private but not necessarily exclusive, community. He insisted that he did not “aim to secure the rich alone,” but only “cater to the class of people most necessary to the full success” of his addition. He clarified “class” to mean the “respectable element of the people.”¹¹⁹ Lest anyone think his definition of “class” too liberal, he declared his intention to enforce his policy by hiring “mounted night patrollers” to keep “tramps and loungers” out of the park; he thought his private “mounties” would surely provide “greater security than the whole police force gives to Austin, where characters of all description are free to roam all night.”¹²⁰ He further blurred class distinctions by announcing that Fairview Park would remain *private*, but its roads would be “open to the public for driving at all times.”¹²¹

¹¹¹ The others named were Capt. Swisher, Capt. Grumbles and Mr. Blocker.

¹¹² Austin History Center, A-F file, “Congress Avenue Bridge 1884-1910”.

¹¹³ The *Austin American-Statesman* reported that land prices in South Austin had risen from \$20 an acre in 1884 to an extraordinary \$600 an acre by April 1886, in “anticipation of the free bridge.”

¹¹⁴ It was common for developers to print the names of prominent buyers and/or residents in the newspaper as evidence of the addition’s high quality and value.

¹¹⁵ *Austin American-Statesman*, August 31, 1886: 7.

¹¹⁶ *Austin American-Statesman*, August 31, 1886: 7.

¹¹⁷ Most sources date the Mather-Kirkland House, later known as The Academy, to 1889, the year it was completed.

¹¹⁸ “Across the River,” *Austin Weekly Statesman*, May 28, 1885: 7.

¹¹⁹ *Austin Daily Statesman*, April 14, 1886: 5.

¹²⁰ *Ibid.*

¹²¹ *Ibid.*

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Newning was also careful to describe building sites and construction costs as reasonable and within reach of families who had high aspirations but were not yet wealthy. Lots were described as both available and limited to just one hundred homesites expected “to fill the park.”¹²² He assured potential buyers that “modest cottages are desired, for we have some and want more,” but insisted that he would not sell lots to people who did not have the means to spend a minimum of \$1,000 to build a house in the addition. He also offered assurances to prospective homeowners that he would not sell lots to speculators to allay fears that subsequent houses in the addition would be cheaper in cost and quality, thereby undermining the value of their own homes and investments.¹²³ Newning continued to promote Fairview Park’s resort-like attributes including an abundance of shade trees and clear running streams. He made good on his promise to allocate lots for a croquet lawn and two tennis courts for the Fairview Tennis Club, formed in 1888. Fairview Park was cited along with Barton Springs as one of two recreation spots with “bathing springs” in South Austin.

The two big promotional events were followed by a spate of new construction in the addition that lasted through the 1880s and into the early 1890s. Newning himself built several other impressive Queen Anne style houses, including an “elegant residence” for William H. Stacy.¹²⁴ The asymmetrical frame house stood three stories above a full basement and had gabled porches with spindle friezes supported by turned posts on several levels and facades. It featured patterned wood shingles in the gable ends and on the upper story walls and a full-height rounded turret capped by a conical roof above an open deck for broad views of the surrounding landscape.¹²⁵ Newning also built a new three-story house for his own family. Projected to cost \$16,000, the magnificent Queen Anne mansion had fourteen rooms including a reception room, two parlors, a dining room and five bedrooms.¹²⁶ It set on an 18-inch stone foundation and had many modern features including a dumb waiter, speaking tubes, electric lights, a stationary wash tub, hot and cold water, a sewer connection and, as promised in his sales campaigns, an indoor toilet instead of an outhouse.¹²⁷ Newning and his wife held numerous social and cultural soirees at the house which was always ready for display and tours.

Though their numbers are small as compared with later architectural designs, especially the Craftsman, Tudor Revival and Minimal Traditional styles, the Queen Anne and Folk Victorian style houses of the late nineteenth century came to characterize the entire neighborhood for their elaborate design and stylistic embellishment. Queen Anne style houses from the early development period were in keeping with Newning’s vision for Fairview Park. Typically, they were large, multi-story dwellings with elaborate decorative elements such as gingerbread wood details and patterned wall shingles, complex roof forms with intersecting gables and turrets, wraparound porches and stained-glass windows. Good examples include the Moore-Williams House, built in 1890 at 1312 Newning Ave., and the Dumble-Boatright House built c. 1890 for State Geologist Edwin Dumble at 1419 Newning Avenue (Photo 2); the asymmetrical houses both feature large, wraparound porches, patterned wood shingles and turrets or towers. A less pretentious Folk Victorian style house was built in 1891 at 1508 Newning Avenue; the modest L-plan house features a cutaway bay window and wood detailing in the gable ends (Photo 6).¹²⁸

¹²² Ibid.

¹²³ Ibid.

¹²⁴ *Austin Statesman*, April 20, 1888. Though identified as the Stacy House in a 1953 newspaper article, Stacy lived in it only a few years. He is listed as residing in Fairview Park in the 1889-90 city directory, but later directories show that he soon moved across the river to a house on Nueces Street. This house may have been the one mentioned by neighbors Stuart and Maybelle Purcell as built by Newning and later sold to Alpheus N. Leitnaker, Vice-president of the Austin North Western Railroad (Purcell letter, 1974).

¹²⁵ *The Austin Statesman*, June 4, 1953: n.p. The house (aka Knight House) was replaced by the Terrace Courts, a ‘motor court hotel,’ which itself was demolished c. 2010.

¹²⁶ A later article indicated that this was the house Newning built for his family before the free bridge celebration but that is incorrect.

¹²⁷ *Austin American-Statesman*, February 16, 1888:3. The house was destroyed by fire and was front page news the next day, March 30, 1893 (“Yesterday’s Big Blaze: Mr. Chas. A. Newning’s Southside Residence Destroyed,” *The Austin Weekly Statesman*, March 30, 1893: 1).

¹²⁸ All three – the Moore-Williams, Dumble-Boatright, and Lewis-Thomas houses – are designated Austin Historic Landmarks

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Fairview's Reputation spreads throughout South Austin

New construction in this period wasn't limited to Fairview Park, but also to Swisher's Addition, further south. It is probable that the fanfare and appeal of Fairview Park spread to include the less pretentious subdivision as new Folk Victorian and modest vernacular dwellings cropped up along its streets, as well. In fact, Fairview Park's reputation as a high-quality residential addition caught on throughout South Austin, in general. A year after Fairview Park's opening, the *Austin Daily Statesman* confirmed Newning's instincts about South Austin, describing the region as an ideal environment for residential development:

South Austin has neither railroads, factories, board of trade, or large hotels, but she has health, bracing air, fine roads, sewers, indescribable scenery, many modern residences, and a baseball club. When the north side of the river is lined with factories, and the dense smoke of soft coal is resting like a pall over the city, then the South Side will become the main residence place. Mark the prediction.¹²⁹

As South Austin's population increased in the 1880s, local officials and land promoters undertook improvements to make the region even more attractive. By 1886, there were an estimated 225 school-age children living in South Austin, which necessitated the construction of a new elementary school in Swisher's Addition. Named for pioneer settler, Judge Fulmore, the school opened in 1889 and was yet another incentive for families to move to the "South Side." Transportation continued to improve, as well. To further dispel concerns about the cost and inconvenience of commuting over the river to downtown Austin, Newning arranged for a fleet of omnibuses to transport passengers from his addition to the state capitol at the head of the business district six-eight times each day.¹³⁰ As more people moved south of the river, a commercial strip began to emerge along South Congress Avenue with several dry goods and general mercantile stores, as well as offices, built by 1890. By then, South Austin had been transformed from a sparsely developed rural landscape to a fast-growing suburb of Austin and in 1891, the city limits were extended south of the Colorado River to include Fairview Park and Swisher's Addition for the first time.¹³¹

Panic of 1893 – Construction stalls across nation including Fairview Park

Though Austin developers enjoyed fairly good success with their subdivisions in the 1880s and early 1890s, they had little control over regional or national forces. In that period, investors and builders across the country engaged in land speculation and overbuilding practices that contributed to the collapse of the national economy in 1893. The so-called "Panic of 1893," ushered in a prolonged period of economic depression that resulted in the failure of 500 banks and 15,000 businesses nationwide. Hundreds of thousands of men were out of work; unemployment rates soared to their highest levels until the Great Depression of the 1930s. In Austin, construction in the Hyde Park, Raymond Plateau and Fairview Park subdivisions came to a standstill with only a handful of completed houses and little new construction between 1894 and 1898. Though the depression largely lifted by 1897, its lingering effects stalled real estate development and construction in Austin for the rest of the century.

Some of Fairview Park's most prominent homeowners began advertising their costly mansions for sale as early as 1892. Among them was M. D. Mather, whose grand house had cost more than \$10,000 and had taken three years to build. Mather sold his water and electric power plant and "closed out all his business in Austin . . . and [hoped to] dispose of his Fairview Park property, if possible, and move to either New York" as soon as possible.¹³² The house was

¹²⁹ *Austin Daily Statesman*, December 15, 1887: 12.

¹³⁰ *Austin Daily Statesman*, August 13, 1887: 5.

¹³¹ *Austin Weekly Statesman*, April 2, 1891: 5.

¹³² *Austin Daily Statesman*, April 10, 1892: 5; May 22, 1892: 6.

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later sold at a sheriff's auction.¹³³ Charles Newning had to sell Stacy's 13-room house.¹³⁴ The following year was worse. E. T. Dumble sold his Victorian house and the Southgates were forced to sell their beautiful "cottage."¹³⁵ It was even worse for Newning and his family. On March 30, their grand Queen Anne house and all of their possessions were completely destroyed in a fire.¹³⁶ Newning tried to sell his South Austin real estate but he took sick that summer and confined to bed. By November, his condition had deteriorated to the point that he resigned as Travis County Commissioner.¹³⁷

Newning recovered somewhat but without his former enthusiasm and energy. He remained in Austin for another five years before moving his family to Houston in 1899.¹³⁸ An Austin columnist memorialized him in an article saying, that no one regarded "South Austin as a good place for residential development until Newning put in the hard work, money, and creativity to transform what had been a mere "thicket" into "one of the most beautiful parks in the South, filled with artistically designed houses surrounded by tastefully platted grounds; good roads and a system of water supply."¹³⁹ Without Newning's direct involvement and guidance, large homesites and multi-acre tracts were subdivided into smaller city lots. Building size and materials, minimum construction costs, architectural styles and landscaping were left to the discretion of builders and prospective buyers who didn't necessarily share Newning's vision for Fairview Park.

Turn of the Century: c. 1896-1910

In the years immediately after the "Panic of 1893," Fairview Park was rarely mentioned in the newspaper other than lists of foreclosures, sheriff's auctions and wholesale block transfers. By the late-1890s, when the economy began to improve, new construction tended to be more modest than the large Queen Anne style mansions built in Fairview Park. In fact, Newning had laid the groundwork for more modest construction in South Austin, even as he promoted Fairview Park as an elite subdivision. As early as 1886, he subdivided lots and blocks south of Elizabeth Street, Fairview's southern boundary, and replatted several larger parcels into smaller, 46' x 138', lots in Fairview Park itself, to market them as part of the more prestigious subdivision.¹⁴⁰ Newning erected a number of "spec" houses geared to working- and middle-class families in both addition. He offered financing on affordable "to order" "modern houses in Fairview Park."¹⁴¹ He provided different options and flexible terms; in one case, he proposed to build two houses at a cost of between \$2,000 and \$3,000 each, or a single, larger house for \$6,000, "for desirable parties." Typically, he carried 70 per cent of the net cost of construction, including the price of the lot, at 8 per cent interest for a period of five years.¹⁴²

After Newning moved and cut his ties to South Austin, others continued the trend of building less elaborate, less expensive houses in both Fairview Park and Swisher's Addition. Among them were Folk Victorian "L-plan" cottages and Neoclassical bungalows on long, narrow city lots. Numerous examples can be found on the west side of the district. The Wilkins-Heath House, built c. 1890 at 1208 Newning Avenue, is one of the most noteworthy examples of the Folk Victorian style (Photo 5). It is an L-plan (Gable front and wing) house with an attached partial façade porch with turned porch posts and balusters and a decorative spindle frieze. It was built by contractor J. C. Miller for F. L. and Virginia A. Wilkins. Miller held a mechanic's lien, "given in payment of the labor and materials furnished" . . .

¹³³ *Austin Daily Statesman* November 27, 1894: 6.

¹³⁴ *Austin Daily Statesman*, July 17, 1892: 2.

¹³⁵ *Austin Daily Statesman*, November 25, 1894: 6.

¹³⁶ *Austin Daily Statesman*, March 30, 1893: 1.

¹³⁷ *Austin Daily Statesman*, November 16, 1893: 4.

¹³⁸ *Austin Daily Statesman*, September 7, 1899: 4.

¹³⁹ *Austin Daily Statesman*, August 16, 1893: 3.

¹⁴⁰ Resubdivided Plat, Swisher Addition lots to Fairview Park Addition, September 18, 1886).

¹⁴¹ *Austin American-Statesman*, February 12, 1888: 8)..

¹⁴² *Austin Daily Statesman* August 4, 1888: 6).

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“for erection of one-story frame residence to be completed on or before May 1, 1899.”¹⁴³ A less ornate example, is the Lewis-Thomas House at 1508 Newning Avenue (Photo 6). It was built in 1891 and is also an L-plan house but without the “gingerbread” porch detail of the Wilkins-Heath House.

More popular after the turn of the century were Neoclassical style houses, most of them with central hall or bungalow plans. The popularity of the Neoclassical style stems from the 1893 Columbian Exposition in Chicago which sparked an interest in classical architecture throughout the country. Several noteworthy examples of Neoclassical style houses were built in the district from about 1900-1915. Perhaps the most impressive example is the 2 ½-story house built by cattleman J. M. Day for his daughters Sarah “Sallie” and Virginia Day Wilkins at 1304 Newning Avenue in 1910 (Photo 7).¹⁴⁴ Known as the Gullett House for a later owner, a prominent school principal, the Austin Historic Landmark features a full-height pedimented front porch supported by fluted Ionic columns and pilasters. A two-story Neoclassical style house built in 1914 at 1802 Brackenridge Street has full-façade galleries on both floors.

More common, though, are the many one-story variants of the style. They typically have overarching hipped or pyramidal roofs, often with centered hipped or gabled dormers, symmetrical facades, and full- or half-façade porches supported by classical order round or square columns. Numerous examples of these boxlike houses were built in Fairview Park and Swisher’s Addition between 1905 and 1915, with a few dating as late as 1920. A typical one-story example at 1708 Nickerson Street has a hipped roof with a centered dormer and half-façade front porch supported by wood columns (Photo 8). Some turn of the century houses combined different popular architectural fashions, including Folk Victorian, Neoclassical and emerging styles. A good example is the house at 205 E. Milton Street (Photo 3). It has the front-gabled cutaway bay window, patterned shingles and gingerbread porch details associated with Victorian houses, but Neoclassical style Doric order columns instead of turned porch posts.¹⁴⁵ The 1903 Brass-Milam House at 1409 Newning Avenue has the hipped roof and central dormer associated with Neoclassical style houses but its wraparound porch is more typical of Victorian houses.

The Travis Heights Addition

As the economy continued to improve in the new century, developers and investors again looked to South Austin for development opportunities. Once again, reliable transportation for commuters loomed as the biggest challenge to South Austin’s real estate potential. Business and civic leaders began agitating for better roads, a new bridge, and, at long last, a rapid, electric streetcar line linking South Austin to the city across the river. Foremost among them was William H. Stacy. When he lived in Fairview Park, Stacy was just starting out in the real estate business, but by the early 1900s, he was a seasoned veteran and ready to develop an addition of his own. Stacy became involved in initiatives to improve transportation to South Austin and in 1907, he worked with other businessmen to pass a bond election for the construction of a new bridge with a 50’ concrete roadbed, wide enough to accommodate tracks for an interurban railway along Congress Avenue. As soon as the new bridge was completed on April 3, 1910, track was immediately laid for a street railway across the Congress Avenue bridge all the way north to the Capitol.

Newspaper editorials and feature articles predicted the tremendous impact of the new bridge and streetcar line on development in South Austin, declaring:

South Austin, the latest section to be brought into town by its rapid transit facilities, has been straining the leash, so to speak, and demanding the removal of the handicap to its growth for a long

¹⁴³ Travis County Deed Record, Vol. 130: 81, March 11, 1899.

¹⁴⁴ Different sources have conflicting dates; some indicate that the house was built in 1905 while others date it to 1910.

¹⁴⁵ The Travis Central Appraisal District dates the house at 1914, but it was more likely built closer to the turn of the century, about 1900 or 1905.

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time. All it has asked has been a chance, and now that it has its magnificent bridge and its streetcar facilities, a phenomenal development may be looked for.¹⁴⁶

Businessmen were thrilled to have the transportation problem “resolved,” none more than Stacy himself. He had long been interested in developing the dormant land adjoining Fairview Park and Swisher’s Addition on the east. As early as 1888, when Fairview Park was just underway, Chicago businessman William Robbins negotiated with local parties to develop the parcel as “Another Beautiful Park.” A newspaper editorial predicted that if all went according to plan, “the entire river front from Newning’s Park east till near Tinnen’s ford¹⁴⁷ – a distance of one and a half miles – would be in the hands of a single developer who would have the entire 234-acre tract laid off in building lots.”¹⁴⁸ The property was described as “beautifully situated,” and that “no more attractive and lovely spot can be found in all the land.”¹⁴⁹ Unfortunately, all did not go according to plan; the project languished through the depression of the 1890s. A local man, S. E. Jacqua operated a dairy on the property until 1906, when Stacy partnered with one of Robbins’ heirs in the Stacy-Robbins Real Estate Company, just before the tract went on the market.¹⁵⁰

In 1910, after several false starts, Stacy’s company bought the property for \$49,000. With perfect timing, Stacy announced their intention to plat the land for sale “in the near future,” just three days before the official opening of the new bridge.¹⁵¹ He commissioned a topographical survey of the tract and reportedly spent \$30,000 to cut and grade the “old sand road along the river,” present Riverside Drive, through the irregular terrain east of Blunn Creek and Fairview Park.¹⁵² Stacy is also credited with designing the subdivision. He later recalled that he laid out the addition “to fit the topography of the country, “and, “through skillful placing of the street grades, every lot is a homesite of merit,”¹⁵³ a sentiment similar to Newning’s vision for Fairview Park.¹⁵⁴ According to his sons, Stacy located homesite lots on higher ground for views of the river and city lights, and built streets on lower levels.¹⁵⁵ He had two considerations in mind: the natural contours of the land with its “lofty elevations and city views,” and the streetcar line he wanted to extend east from the S. Congress Avenue bridge to the foot of Travis Heights Blvd., the main north-south street in his subdivision.

Stacy believed the streetcar would do for his Travis Heights Addition what a new bridge alone could not do for Swisher’s Addition or Fairview Park: convince commuters to buy homesites on the south side of the river. He negotiated with the city’s street railway company to lay track east from S. Congress Avenue along the sand road present Academy Drive, then known as Riverside Drive, to the foot of Travis Heights Boulevard. From there it turned south along the boulevard through the center of his addition, to its southern terminus at present Live Oak Street. Lots along the boulevard had wonderful views of the river and city of Austin. The boulevard followed a straight line up and across a rolling plain to the southern boundary of the addition. Other streets twisted through hills or dropped down steep ravines, very much like the drives in Fairview Park. Stacy planned his addition so that all 600 lots would be no

¹⁴⁶ *American Statesman*, December 18, 1910: 2.

¹⁴⁷ Tinen or Tinnin, was a pioneer settler who operated a ferry from his land on the south bank of Colorado River, near the present intersection of IH-35 and Riverside Drive. In 1855, Tinnin built a cedar log house on his homestead high above the floodplain on present Travis Heights Blvd. In 1917, Stacy razed the log house to build his Swiss-influenced Craftsman style house on the site at 1201 Travis Heights Blvd.

¹⁴⁸ The original tract contained of 265 acres, but 31 acres had been sold to Judge E. C. Gaines. At the time, the 31-acre parcel included the old rock house of former Austin Mayor, John McCall, which had fallen into ruin.

¹⁴⁹ *Austin Weekly Statesman*, November 8, 1888: 6.

¹⁵⁰ “Travis Heights Section,” *Sunday Austin Statesman*, June 24, 1928: 1.

¹⁵¹ *American Statesman*, April 7, 1910: 13.

¹⁵² “Travis Heights Section,” *Sunday American Statesman*, June 24, 1928: 1.

¹⁵³ *Austin Statesman*, May 4, 1923: 8.

¹⁵⁴ Unlike Newning, however, Stacy differentiated between his prospective buyers, allowing “level stretches of fine soil for the practical and hill slopes and hill tops for the aesthetic” (*Austin Statesman*, May 4, 1923: 8).

¹⁵⁵ “Travis Heights Section,” *Sunday American Statesman*, June 24, 1928: 1.

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more than two blocks away from the streetcar line. That intent was likely the reason Travis Heights was so successful in its early period of development, from 1913 through the 1930s.

From the outset, Travis Heights was lauded for its natural landscape and attributes, “set upon the wooded heights just south of the river, the beautiful locality commands a magnificent view of the city and the river, and is made cool by the constant summer breezes from off the prairies to the south.”¹⁵⁶ Romantic descriptions of this type were tempered by practical concerns such as deed restrictions prohibiting multi-family “tenements” and commercial and industrial uses. At the same time, he recognized the limitations of creating an exclusive neighborhood on the south side of the river and hedged his bets by providing a variety of both expensive and affordable homesites for a range of incomes and aesthetic tastes. And, while he argued that the addition was not exclusive in terms of its residents’ income or social status, he nevertheless insisted that Travis Heights would be “carefully restricted to residence purposes, good people and good homes.”¹⁵⁷

It took nearly three years from the initial announcement of the addition to its grand opening, scheduled for the last week of May 1913. As opening day drew near, the developers peppered the newspaper with full- and half-page advertisements depicting happy families ascending to “the heights” – drawn as a cozy bungalow nestled in the pines in a heart-shaped frame at the top of the page. On May 25, 1913, an ad heralded “Beautiful South Austin Addition is to be Placed on Market Soon,” proclaiming that Travis Heights’ natural beauty had been conserved as evidenced by its “winding drives around natural slopes, beautiful with full grown trees and the earth well sodded; with creeks here and there, and this all on a natural slope to the Colorado River for its front, Austin will have a scenic residence district near the central business district second to none in any community.”¹⁵⁸ Its many attributes were enumerated one-by-one: frontage on the Colorado River, a dedicated eight-acre park along the shore, a fine site for boathouses and boating places, a ravine reserved “for a rambling walk,” views of Austin from any point, and “one of the most beautiful drives imaginable from the opening of the tract” (at Riverside Drive and Travis Boulevard). The promoters invited the public to see the addition for themselves, promising it would take just one visit to prove their claims.¹⁵⁹

Though the developers argued that the addition was closer to downtown than other subdivisions at that time, they addressed transportation concerns in virtually all of their promotional literature. They either downplayed the commute time and distance, promised even better transportation in the future, or denied that it was of any concern at all, assuring prospective buyers that, “Travis Heights is so close to the heart of the city, and being connected by a paved street, the question of transportation is really unimportant.”¹⁶⁰ They published a map in the newspaper showing the distance between Travis Heights and the State Capitol building measured “as the crow flies,” as only 16 blocks and 10 minutes away.¹⁶¹ Of course, it was not possible to take that route. When the addition first opened, the streetcar line stopped five blocks from the addition but the developers announced that they had an agreement with the Austin Electric Railway Co. to extend the line into the addition “as soon as home building is advanced far enough to warrant the necessary extension of the service.” As of the opening day, however, they would have cars waiting at the streetcar stop on S. Congress Avenue at Riverside Drive to pick people up for tours.¹⁶²

The promoters also appealed to “automobilists and pleasure drivers,” whose numbers were on the rise, by printing directions for the best views along the “Wonderful Automobile Loop and Scenic Drive” through the addition. They recommended that drivers take Riverside Drive, “a splendid new highway along the river shore” and turn right onto

¹⁵⁶ *Austin American-Statesman*, December 18, 1910: 2.

¹⁵⁷ *Austin Statesman*, May 4, 1923: 8.

¹⁵⁸ *Austin American-Statesman*, May 25, 1913: 2.

¹⁵⁹ *Ibid.*

¹⁶⁰ *Austin American-Statesman*, May 31, 1913: 7.

¹⁶¹ *Austin American-Statesman*, May 31, 1913: 7.

¹⁶² *Ibid.*

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Alameda Drive, just inside the first set of entry gates. From there, they were advised to follow the “gorge along Sunset Lane, under the shade of the magnificent oaks, elms, pecans and sycamores” to the south end of the street on Burleson Road (Live Oak). From there, they could go east to reenter the addition from the south entry gates for a “glorious ride down the [Travis Heights] Boulevard to Riverside Drive,” and back to Congress Avenue, “to properly appreciate the beauties of Travis Heights and enjoy the exquisite views of the city and surrounding country.”¹⁶³ They even gave away Ford Touring cars as door prizes.

Throughout the summer of 1913, readers were deluged with newspaper articles and advertisements for Travis Heights. Highlights of the sales campaign were the low cost of lots, low down payments, and low weekly payments. The developers gave discounts to buyers who paid cash and offered financing with no interest or property taxes due for three years after the purchase date. They even promised to forgo payments if buyers were out of work or ill. For only \$1 down and \$1 per week, the average buyer could have a lot for between \$75 and \$995, depending on their size and location in the addition. While all lots reportedly had views, some views were better than others and thus, commanded higher prices. Corner and elevated lots on bluffs or hills were marketed as premium homesites with the best views of the city and river. Unlike Fairview Park, which was originally subdivided with very large, irregular-shaped homesites, most lots in Travis Heights were rectangular and measured about 50' x 140' which was standard for the city and suburban additions, including Hyde Park. Most, though, did not conform neatly to a regular grid because of the varied landscape, composed of bluffs and ravines, especially along Blunn Creek which separated Travis Heights from Fairview Park to the west. People were encouraged to buy adjoining lots for larger yards or houses.¹⁶⁴

Like Newning, Stacy and his company even staged special activities events to attract the largest number and widest possible range of prospective buyers to their addition. At the end of summer that first year, they offered Travis Park on the riverfront as the venue for the yearly Labor Day festivities. For a month preceding the event, they announced the various activities to be enjoyed by all attendees, including a huge parade of “gorgeous floats” and all the local union members led by a marching band to Travis Heights. The highlight of the day would be swimming contests in Travis Park, “open to men and an effort will be made to have women contestants arrange for a race all their own.”¹⁶⁵ When Labor Day arrived, on September 1, 1913, the celebration was beyond all expectation with elaborate decorations, music and food, competitions and demonstrations by all manner of clubs and organizations in the city and county. Of course, tours were available for anyone wishing to see the new addition. The use of an extravagant festival to promote Travis Heights was very much in the tradition of Newning’s adoption of the free bridge celebration to attract attention to Fairview Park.

Appeal to Middle and Working Class Families

At the same time, Stacy and his company faced competition from other new suburban additions being platted and promoted in all directions around the expanding central city. Among them were the Johnson Addition, near the dam on the west side of the city, Enfield, and Aldridge Place, an exclusive neighborhood platted in 1912 by Louis Hancock just north of the University of Texas. Development in Hyde Park, north of both downtown and Aldridge Place, had also resumed after languishing during the 1890s depression and its aftermath.

One factor behind the Travis Heights’ success was its appeal to middle- and working-class families. They were offered the best of two worlds, a residential neighborhood with deed restrictions against commercial and industrial intrusion at reasonable prices that most could afford. It helped that Austin’s population was fast outgrowing its available housing stock and there was a genuine market for more middle-income homes and neighborhoods. Both the local and the

¹⁶³ *Austin American-Statesman*, “How to See Travis Heights,” June 15, 1913: 12.

¹⁶⁴ *Ibid.*

¹⁶⁵ *Austin American-Statesman*, August, 1913: 8.

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national economic outlook was promising for young families who wanted to invest in their own homes. The cache of suburban living was also attractive, especially for families with children. Travis Heights was close to schools and churches in neighboring Fairview Park and had its own parkland along the river and Blunn Creek. Though architectural styles and construction costs were not mandated or specifically regulated, residents had a good expectation that their investment was safe and that new homes in the addition would be both fashionable and well-crafted.

Early Houses in Travis Heights

A year after sales started in Travis Heights, a number of houses had either been completed or were under construction. One of the first was the two-story Craftsman style frame house at 1007 Milam Place. Known as the “Travis Heights House” it is thought to have been the first house built in Travis Heights and was reportedly used as a model home to show potential residents the type and architectural style the developers intended for the addition (Photo 9). The house was commissioned by William B. Ogden, who owned a wholesale flour and grain company in Austin, and built by local carpenter and building contractor, John Greathouse, in 1914. Greathouse and Travis Heights Company director, Charles B. Ledbetter, formed a partnership to develop a similar addition - West End Heights – carved from the Raymond Subdivision in West Austin at the same time.¹⁶⁶ Greathouse also built a “twin” of the Travis Heights House at 1708 W. Sixth Street, where he resided with his wife, Lutie, and maintained his office.¹⁶⁷ Greathouse occupied several of his finished houses and held “open houses” to display his craftsmanship while he built another one, so it is possible that he built the Travis Heights House for much the same reason, to demonstrate his skills as a builder and promote his business. His partnership with Ledbetter is another indication that he built the house as a model home, both as an example of his work and to sell houses in his partner’s subdivision.

Other houses completed by May 1914, included “the attractive residences” of Jess Nunamaker, a storekeeper, and his wife Anna (705 E. Monroe; now replaced with new construction), carpenter John C. Adrian and his wife Rose (1611 Alameda), William J. Evans, head transfer clerk at the General Land Office, and his wife Stella (address unknown), and Hansford D. Dear, a watchman at Quality Mills, and his wife, Ida (address unknown).¹⁶⁸ The “picturesque bungalow” of W. S. McNutt was reported to be nearly completed. In addition, construction was about to begin on a “beautiful home of the Gothic bungalow style,” for Fredrick G. Cloud, assistant superintendent of mail at the Post Office, and his wife Mary (1001 E. Riverside Dr.) and a “modern bungalow with spacious galleries and a big sleeping porch,” for Dabney M. Pollard, state agent for the Prussian National Insurance Company, and his wife Lucile (903 Edgecliff Terrace). Yet another house would be under construction “in a few days” for W. Edgar and Johnnie B. Parker (810 Edgecliff Terrace). Still others would soon be under construction with plans and specifications already in progress.¹⁶⁹ It is noteworthy that the only building type or style mentioned in the many dozens of advertisements for Travis Heights was the “bungalow,” whether termed “picturesque,” “Gothic,” or “modern.”

Two good examples of early Craftsman design in the district are the Murchison-Douglas House (Photo 10), at 1200 Travis Heights Blvd. and the William H. Stacy House (Photo 11) across the street at 1201 Travis Heights Blvd. The Murchison-Douglas House was built by 1916 and though some sources date the Stacy House to 1919, it may have been a year earlier in 1918. Both have distinctive exposed wood brackets and details. The Stacy House is an unusual version of the Craftsman style; it was reportedly designed to look similar to the chalets the Stacys had seen while visiting the Swiss Alps.

¹⁶⁶ “Travis Heights House” 1007 Milam Place, *Austin Historic Landmark File, City of Austin*.

¹⁶⁷ It is a contributing building in the West Line National Register District.

¹⁶⁸ *Austin American-Statesman*, May 14, 1914: 7.

¹⁶⁹ *Ibid*.

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The Bungalow Craze

Architectural style and significance are discussed in greater detail later in this section, but it is also important to understand the role played by architecture, specifically the bungalow and the Craftsman style, in the district's historic development. The bungalow plan type and Craftsman style established the neighborhood character and architectural tone in Travis Heights from the outset, and then spread west into Swisher's Addition, Fairview Park and adjacent, previously undeveloped, parts of the district. More than the combined sum of all other residential design influences, the Craftsman style is pervasive in the district, likely because it was enormously popular throughout the country at the exact time in which construction began in Travis Heights. Its widespread national popularity may account for the great success of Travis Heights in the early 20th century, but it also led to a renewed interest and development surge in the older, west side of the district, which had remained only sparsely developed decades after Swisher platted his addition in 1877, and Newning started building in Fairview Park in 1885.

Though the terms are commonly used together, as in "Craftsman bungalow," the word "Craftsman" refers to an architectural style derived from the Arts and Crafts movement in England and America that celebrated honest construction and skilled workmanship by revealing or exposing structural elements of a building. In practice, Craftsman style homes featured moderate to low-pitch gabled roofs, exposed wood beams, rafter tails, decorative brackets, and prominent front porches supported by wood posts on brick, stone, or stucco piers. and other structural elements as part of their design. Honest materials were revealed rather than finished or obscured; brick piers, walls and chimneys were left unpainted to display the color and texture of the clay body and mortar, and interior floors and trim were only varnished or oiled to show off the natural color and grain of the wood.

The bungalow, on the other hand, originated in the Bengali region of British Colonial India as a plan or type of house built to endure the area's hot, humid climates with broad, overhanging eaves to shade the dwelling and large, strategically-placed windows on opposite sides of the house to allow breezes to flow unimpeded through the rooms. Typically, bungalows, as they came to be known, presented low profiles with their low-pitched, usually hipped roofs spread over the main house and deep front porch which functioned as an outside room to escape the heat and entertain guests. In America, the word "bungalow" came to refer to just about any modest but charming cottage usually, but not always, with a front porch. They could be built with a variety of roof forms, hipped, gabled or hipped with gables; among the most common, especially over time and on "spec" houses, were bungalows with front-gabled roofs and attached, front-gabled porches. Generally, the bungalow plan consists of two parallel rows of in-tandem rooms, one dedicated as private spaces - bedrooms and bathrooms - and the other to public uses - living room, dining room and kitchen - sometimes with a hall separating the rows.

Bungalows were wildly popular throughout the country in the 1910s and remained in fashion, especially in middle- and working-class suburban neighborhoods, through the 1920s and 1930s. They were celebrated in popular songs and literature. It became a phenomenon described in magazines and newspaper articles as "the bungalow craze," which spread from the East and West coasts to every city, state and rural community in America. Bungalow plans were widely published in ladies' home and garden magazines which kept them in the public eye. Their almost universal appeal, modern amenities, efficient arrangement, and affordability are reasons why so many early 20th century suburban neighborhoods are filled with bungalows, many of them designed in the Craftsman style but also in some of the Period Revival styles that became fashionable in America after World War I.

Some of the many Craftsman bungalows in the district may have originated as "kit" or mail order houses selected from catalogs put out by national companies. Among the best known were Sears, Roebuck and Company, Montgomery Ward and Aladdin Homes. Mail order companies typically did not set fashions but followed the most popular architectural trends of the period to guarantee customer satisfaction in functionality, quality, and fashion. From the 1910s through the 1930s, that trend was the Craftsman bungalow and companies carried hundreds of floor plans and

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popular designs that could be ordered in “kits” by mail. Shipped by rail, kits came complete with easy-to-follow instructions and pre-cut lumber and trim – even plumbing fixtures and electrical wiring - for customers to build on their lots.¹⁷⁰ Local lumber companies also kept stock plan and photograph books on hand for their customers to select or modify. Lumber yards supplied the materials and labor and built houses on their customers’ lots. Some builders built “spec” houses from similar standard plans. Some mail-order companies and lumber yards also offered financing.

Though no specific examples are identified, it is likely that many Craftsman houses in the district were kit or catalog houses due to their common forms and designs, standardized materials, identical fenestration and architectural details that could be easily mass-produced and shipped to property owners or local lumber companies who assembled them from easy-to-follow stock plans. Two good modest examples of Craftsman style bungalows are the frame houses at 1408 Alameda Drive (Photo 12) and another at 1509 Alta Vista Avenue (Photo 13). Both have the exposed rafter tails of the Craftsman style but the house at 1408 Alameda also has tapered wood porch posts set on brick piers while the bungalow at 1509 Alta Vista has only the exposed rafter ends and floorplan that link it to the style.

Because Travis Heights was platted and intensely developed during the heyday of the bungalow craze, from the 1910s through the 1930s, it is no wonder that so many good examples of Craftsman and Period Revival style bungalows are found, not just on the east side of the district but also in the older Fairview Park and Swisher’s Addition sections on the west side, where they filled in the vacant lots and tracts between the earlier Victorian and Classical Revival houses.

Construction progressed with a handful of new houses built before the United States entered World War I. After halting for several years, building resumed in Travis Heights and additions throughout the city more vigorously than before the war. Austin, along with the rest of the country, entered a period of unrivaled growth and prosperity that lasted through the 1920s and in Austin, at least, through the 1930s. With increased automobile ownership and a reliable streetcar system, South Austin was recognized as a viable location for commuters as reflected in the high volume of new housing starts filling the gaps left from earlier development efforts and in newly-platted additions carved from vacant tracts in older subdivisions such as Fairview Park and Swisher’s Addition. In response to residential growth, commercial development along South Congress Avenue increased, as well, with new stores, restaurants and filling stations vying for customers and travelers on the San Antonio highway.

In 1919, William Stacy teamed with Austin architect Roy L. Thomas (1887-1968), who had recently returned from serving as architectural draftsman for the department of naval works during the war, to design homes and supervise construction in Travis Heights. Thomas had prior experience in the new addition before the war, as architect for A. W. Hart at 1307 Travis Heights Blvd. The house Thomas designed in 1915 has the hallmark features of the Craftsman style, including wood posts on masonry piers and exposed rafter tails and triangle knee braces. Upon his return, Thomas decided to specialize in residential design and in a career that spanned some five decades, Thomas rose to become one of Austin’s most prolific residential architects with hundreds of houses built in the city and across central Texas from the 1910s through the 1950s, and into the 1960s. Thomas is credited as architect for more than thirty houses just in Travis Heights.¹⁷¹ Thomas was the architect for the following projects in the district; he may have designed others but their addresses are not unknown:

Roy L. Thomas: Known Projects in Travis Heights

1915	A.W. Hart Residence	1307 Travis Heights Blvd.
1920	Rose Modrall Apartment	905 Edgecliff Terrace

¹⁷⁰ Katherine Cole Stevenson and H. Ward Jandl, *Houses by Mail: A Guide to Houses from Sears, Roebuck and Company*, National Trust for Historic Preservation, Washington, D.C.: 1986: 19-32).

¹⁷¹ (Handbook of Texas Online, “Roy Leonidas Thomas”).

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1928	Alden Davis Apartment	1308 Travis Heights Blvd.
1935	C. A. Wiley Residence	1815 Travis Heights Blvd.
1939	F. T. Anderson Residence	1603 Travis Heights Blvd.
1936	W. C. McComas Apartment	1903 Travis Heights Blvd.
1936	Chas. F. Hutter Residence	1001 Edgecliff Terrace
1915	Hermann Bohn Residence	1419 Travis Heights Blvd.
1930	John C. Palm Multi-Unit	1400 Alta Vista
1945	Alden Davis Remodel	1308 Alta Vista
1938	J. W. Lindsay Residence	907 Mariposa
1937	W. F. Peale Residence	1808 Travis Heights Blvd.
1940	R. G. Dillard Residence	1809 Travis Heights Blvd.

Other architects in the Travis Heights Addition include Edwin Kreisle, who designed the Alden Davis House at 1308 Alta Vista Avenue (Photo 20), in 1936; Hugo Franz Kuehne, who designed the G. A. Martins House at 1807 Alta Vista in 1937, and the 1930 Spanish Revival style park shelter in Little Stacy Park; Page Brothers for the John Francis House built in 1929 at 1318 Travis Heights Blvd.; and W. E. Ketchum, who designed his personal residence at 1405 Travis Heights Blvd. in 1940. In 1928, the Stacy Realty Company commissioned the San Antonio-based firm of Davidson and English to design and build 25 homes in Travis Heights "in the next year." Davidson and English specialized in stone and brick veneer houses modeled after the "English" or Tudor Revival style which became popular in American after World War I and remained in fashion through the 1920s and 1930s.¹⁷² The Stacy Realty Company ran photographs of Davidson and English homes in the local newspaper in the late 1920s and early 1930s. Some of the district's extant bungalows and cottages with stone exteriors, arched porch entrances and steeply pitched front gables were likely designed by Davidson and English in the late 1920s and 1930s.¹⁷³

A City Plan for Austin, Texas: 1928

As a city, Austin continued to pursue civic improvements and in 1927 the City Planning Commission contracted with Koch and Fowler Consulting Engineers of Dallas to prepare a comprehensive plan for future development in the capital city. Koch and Fowler's recommendations included storm sewers, street plans, long-overdue paving priorities, zoning, locations for civic facilities, including neighborhood parks and boulevards, transportation, and schools, among other issues. The planners particularly noted that South Congress Avenue had ample width, but "a considerable fill will be necessary opposite the Deaf and Dumb Institute to make its full width available." They also recommended that the "jog at the City limits" (Live Oak Street) should be eliminated by extending South Congress Avenue through LaPrelle Place to a diagonal connection with the San Antonio highway.¹⁷⁴ In addition, Travis Heights Boulevard was mentioned as a principal traffic way in South Austin that would help divert traffic coming from the southeast from Congress Avenue after construction of a recommended bridge over the Colorado River.¹⁷⁵

Among their most important and enduring advice to the city were recommendations for establishing recreation areas, playgrounds and both regional and neighborhood parks, including parkways. The engineers strongly urged the city to take advantage of its location in the midst of spring-fed creeks and natural bluffs, with a river running through it, to develop a system of parks, playgrounds and recreational facilities. In fact, the otherwise staid engineers became almost passionate in declaring that such amenities were as necessary to the health and happiness of people as schools, paved roads, and water and sewer systems. They further described their use of the word "recreation" as meaning a sense or

¹⁷² "Travis Heights Section," *Sunday Austin Statesman*, June 24, 1928: 1.

¹⁷³ *Ibid.*

¹⁷⁴ Koch and Fowler, *A Plan For Austin*, 1928: 18.

¹⁷⁵ *Ibid.*, 19.

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re-creation or renewing “the health, energy and morale of the citizens.”¹⁷⁶ Having established the basis for the city to build parks and recreation facilities, Koch and Fowler went on to recommend different types of parks and playgrounds, from neighborhood parks of two-to-fifteen acres to suggestions for future regional parks for their natural landscape and beauty, beyond the city limits such as Hamilton Pool, the Pedernales River and Mt. Bonnell, and even historic sites, such as the French Legation, the first embassy of the Texas Republic.¹⁷⁷

One of their most ambitious recommendations was for the city to acquire land for a parkway along Blunn Creek, the north-south running stream that divides Travis Heights from Fairview Park and Swisher’s Addition. They intended for the parkway to extend the entire length of the creek from Riverside Drive, on the north, to Burluson Road (Live Oak), on the south. They suggested developing East Side Drive on the west side of the creek and a drive approximating Alameda Drive and Sunny Lane on the west side, as the two parkway road segments with the creek and greenbelt in between as a public park. Though they recommended the development of a park system, they left it to the city to decide on the specific sites for new parks according to funding and public interest, except in cases they considered to be of paramount importance due to the unique or special qualities of the landscape. Blunn Creek, called Travis Heights Creek in the report, and the Colorado River frontage were two locations identified as high priorities for acquisition and development as public parks, not just for the benefit of the surrounding neighborhood, but for the city as a whole.¹⁷⁸

Though the report wasn’t printed until 1928, the engineers had made their recommendations and mapped the parks and parkways the year before publication, so they were already known to the City Plan Commission. The report prompted the city to start negotiations with William H. Stacy, and his sons, primarily Harwood and Gillespie, to buy land along the creek for the parkway.¹⁷⁹

In fact, William H. Stacy had already reserved land along the east side of the creek as parkland but only for Travis Heights residents. On Stacy’s 1913 map of the addition, he labeled a winding path between Blunn Creek and Sunny Lane as “The Ramble,” one of the original street names in Fairview Park, on the opposite side of the creek.¹⁸⁰ It is not known if William Stacy was involved in the land deal but in 1929, a year after his death, the city bought the land for the 6.73-acre South Austin Park, now known as Little Stacy Park near the northern end of the Blunn Creek Greenbelt, from the Stacy Realty Company for \$17,150.¹⁸¹ In 1929 or 1930, a Spanish Revival style park shelter (1500 Alameda Dr. A; Photo 39; Figure 18) designed by Hugo F. Kuehne, a member of the City Plan Commission, was built in the park near the 1929 wading pool (1500 Alameda Dr. B; Figure 19).¹⁸² The city continued to work with Stacy’s sons, Harwood and Gillespie, in the 1930s to develop a greenbelt along the creek as imagined in the 1928 City Plan. In 1931, city engineer and landscape architect, Jac Gubbels, designed and built a large rustic arched masonry bridge (1901 East Side Dr. B; Photo 40) across the creek on Monroe St. The massive, rough stonework, artistic design and skilled workmanship may have been inspired by the Rustic aesthetic associated with early 20th century National Park Service (NPS) structures, and later employed by New Deal programs including the Works Progress Administration (WPA) and Civilian Conservation Corps (CCC), in parks and recreational sites throughout the country.

In the late 1930s, the city acquired a smaller tract at the southern end of the creek, now known as Big Stacy Park. That same year, the Austin City Council voted to rename the park known as South Austin Park, to honor the memory of

¹⁷⁶ Ibid., 20.

¹⁷⁷ Ibid, 19-24.

¹⁷⁸ Koch and Fowler, 1928: 24, 27, .

¹⁷⁹ William H. Stacy died in 1928, before the initial purchase of parkland was finalized.

¹⁸⁰ Travis Heights Subdivision map, 1913; Stacy had also reserved eight acres of land along the Colorado River, immediately below Edgecliff Terrace, as Travis Park. Travis Park is also now owned by the city, part of it in the Norwood Estate.

¹⁸¹ Kim McKnight, Historic Preservation Specialist PARD, (Parks and Recreation Department), City of Austin: August 30, 2011.

¹⁸² . Austin Historic Center, Hugo Franz Kuehne Architectural Archives Collection..

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William H. Stacy.¹⁸³ In 1935, the city received approval for WPA funds and labor to build a larger pool in Big Stacy Park.¹⁸⁴ Supervised by the City Engineering Department, Big Stacy Pool (700 E. Live Oak St. A; Photo 37) was completed in 1937.¹⁸⁵ Further WPA work continued through the 1930s to develop hiking and nature trails, stone seating benches, walls, curbing, and stairs, and bathhouses within the parks and along the greenbelt. Today, though the park is characterized by its three principal components – Little Stacy Park, Big Stacy Park and the Blunn Creek Greenbelt – all are part of a continuous park that runs along the creek through the center of the Travis Heights-Fairview Park Historic District. The combined parks and greenbelt, and their historic landscape, recreational, and infrastructure resources are among the district’s most significant.

Other recommendations in the Koch and Fowler’s 1928 *A City Plan for Austin, Texas* eventually came to pass, including greater traffic loads along S. Congress Avenue and Riverside Drive which would necessitate widening the streets. They also advised the city to widen Travis Heights Blvd., as they foresaw the street as a major north-south corridor connecting East Avenue to the San Antonio Road once a bridge was built over the Colorado River to serve the city’s east side. Fortunately for the neighborhood, their prediction wasn’t entirely accurate. Residential development south of Live Oak in the 1930s precluded the boulevard from being cut through to S. Congress. It was Riverside Drive that developed as the principal traffic corridor between what is now IH-35 on the east, and S. Congress Avenue on the west, along the northern edge of the district, to the detriment of residents on Riverside Drive and Edgecliff Terrace. Koch and Fowler could not have imagined the enormous volume of automobile and truck traffic that would ultimately serve to erode residential character along the arterials and, in fact, stated their opinion in the report that traffic on those streets would not be so great as to have a deleterious effect on the adjacent neighborhoods.

They were wrong. Riverside Drive, which was begun as a peaceful, tree-lined country lane, was quickly transformed into a thoroughfare connecting South Congress Avenue to southeastern Travis County. And, when the East Avenue bridge was built over the river and the avenue became State Highway No. 2 and, later, IH-35, Riverside Drive became an even busier traffic corridor with a corrosive effect on residential character, especially along the north side of the street. As expected, S. Congress Avenue remained the principal commercial street in South Austin, but Riverside Drive unintentionally turned into a speedway across the northern stretch of the land south of the river. Riverside Drive was repeatedly widened to accommodate the ever-increasing traffic and ultimately, all of the houses on the north side of the former country road were demolished, leaving Edgecliff Terrace cut off from the rest of Travis Heights.

Though the 1928 City Plan paved the way for new parks and roads in Austin, its lasting legacy – one that still resonates today – was a one-page recommendation to segregate the city into white and “negro” sections, which was later translated as applying to Hispanics, as well. The segregation component of the plan appears to have had little impact on demographics in the district, which was largely white, due to deed restrictions against people of “Negro and Mexican blood.” (Figure 14).¹⁸⁶ By the 1930s, however, more Hispanic families lived in the district, especially in the older, southwestern quadrant west of Travis Heights where modest bungalows and cottages were affordable to middle- and working-class families.¹⁸⁷ By the 1950s and 1960s, the area had become more diverse, though few African Americans resided in the district.¹⁸⁸ Of course racial restrictions were outlawed by Civil Rights legislation in the 1960s but by then Austin had become a more tolerant and multi-cultural city and a number of different ethnicities were welcomed into the neighborhood.

¹⁸³ *Austin American-Statesman*, August 23, 1934: 1.

¹⁸⁴ *Austin American-Statesman*, March 31, 1935: 22.

¹⁸⁵ *Austin American-Statesman*, February 28, 1937: 2.

¹⁸⁶ When Dr. Garcia and his family moved into the Fairview section, other residents reportedly protested their presence in the neighborhood.

¹⁸⁷ Based on Spanish surnames in city directories.

¹⁸⁸ Most African Americans in South Austin lived in the Brackenridge Community of Swisher’s Addition, west of S. Congress Avenue, Goodrich, further west, or in rural or semi-rural enclaves in southern Travis County, including Rose Colony near Manchaca, and Antioch Colony in northern Hays County.

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The Great Depression

Austin did not suffer as extensively as many American cities during the Great Depression, largely because it continued to grow as local, state and federal governments increased their presence in the city, at the same time the University of Texas embarked on an ambitious campaign to become a top-tier, nationally recognized institution of higher learning with new classroom facilities and laboratories to attract world-class scholars and professors to the university. These endeavors required professional talent and administrative staff who, in turn, needed housing close to government agencies and the university campus. Austin experienced a population boom in the 1930s, which led to the platting of new subdivisions and rapid development in existing additions, including those in South Austin. Aldridge Place, Beau Site, Park Blvd. and the Grooms Addition north of the University of Texas Campus, along with additions in West Campus, were largely built-out in the 1930s.

At the same time, South Austin had become an easy commute both to downtown and the university, either by streetcar or by now ubiquitous personal car. As a result, Swisher's Addition, Fairview Park and additions carved from the former Bouldin Plantation saw a surge in new housing starts. Travis Heights, with its modern, fashionable houses and attractive landscape, was particularly appealing to university professors and administrators, government officials, and an emerging class of entrepreneurs who owned automobile dealerships and grocery stores.

While the Great Depression had a stultifying effect on residential construction elsewhere in the country, Austin's suburban additions filled with new housing starts. In fact, more new houses were built in the 1930s than any another decade in the district's history. Hundreds of Craftsman bungalows with their hallmark exposed rafter ends and triangle knee braces were built throughout the district in the decade. At the same time, the romantic Period Revival styles rose in popularity, especially in newer subdivisions like Travis Heights, where they vied with the earlier Craftsman style homes, and even outnumbered them on some streets such as Travis Heights Blvd. Period Revivals styles had become popular in the country after World War I, when veterans returned home with a taste for the architectural traditions they had seen in Europe.

Period Revivals appeared in Austin by the mid-1920s and soon Tudor, Spanish and Colonial Revival style houses spread to additions across the city in the 1920s and 1930s. Some well-heeled Austinites were attracted to Travis Heights-Fairview Park for the beautiful, natural setting with hilltop homesites that afforded views of the city and river. They tended to commission larger, more elaborate versions of the romantic Revivals, some built of heavy limestone blocks with fortress-like walls and entrance gates influenced by stone manor houses of Normandy like "Wakefield," aka "Normandy Farms," a French Eclectic stone complex built overlooking the river at 220 Bonnaview or Spanish Revival style dwellings built around courtyards like the Reuter House at 806 Rosedale Terrace A-B (NRHP 1987). A good example of a "high-style" Tudor Revival house is the one at 2101 Travis Heights Blvd. (Photo 18).

Modest versions of the Period Revivals were bungalows adapted to the desired architectural tradition by the exterior wall materials, roof pitch and form, and stylistic elements such as the presence or lack of porches and balconies, type and materials in lights and hardware, and decorative details associated with a particular tradition. Tudor Revival style bungalows with shallow entry stoops instead of partial-façade porches, arched doorways, arcades and terraces or arcades and steep-pitched gable roof forms account for the highest number of Period Revival style houses built in the district. Good, modest examples of Tudor Revival bungalows are the brick version at 2002 East Side Drive (Photo 14), a frame front-facing gable with wing house at 1703 Kenwood Ave. (Photo 15), a frame bungalow with a curved porch roof extension at 1601 Alta Vista Ave. (Photo 16), and a stone-veneer house with multiple gables at 1311 Newning Avenue (Photo 17). Craftsman and modest Tudor Revival style bungalows remained popular with many built in the district during the 1930s.

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Tudor Revival style houses were followed by the Colonial Revival style in popularity in the district. Versions in the district typically have side-gabled roofs, sometimes with gabled dormers, and symmetrical facades. Good, two-story examples in the district include the brick-veneer Alden and Mabel Davis House at 1308 Alta Vista Avenue (Photo 20), the frame house at 903 Mariposa Drive (Photo 19), and a one-and-one-half story Cape Cod house with gabled dormers in the upper half-story at 1801 Alameda Drive (Photo 21). A good one-story example is the brick Colonial Revival house at 1505 Alta Vista Ave. (Photo 22). Eighteen examples of the Spanish Revival style are in the district; one of the most definitive in terms of stylistic characteristics with clay tile roof accents, front and rooftop terraces, wrought iron balconettes and rails, is the stucco-clad house example at 1300 Travis Heights Blvd. (Photo 23).

The Minimal Traditional style emerged and proliferated in the district from the mid-1930s to the mid-1950s. As the name suggests, Minimal Traditional houses are generally small, one-story dwellings with minor or pared down design references to traditional American houses, particularly from the Colonial period. They typically have low-pitched gabled roofs with Colonial detailing like raked pilasters and pedimented entry porches. The style spread throughout the, by then, conjoined additions during the Great Depression, at least in part because they conformed to the guidelines and goals of the Federal Housing Administration (FHA), the government agency established to insure bank loans for new homes. The purpose of the FHA, and later, the Veterans Administration (VA), was to alleviate the shortage of modern, affordable housing by building large numbers of compact, efficient houses at affordable prices by adhering to their guidelines for building small houses. Another important goal was to stimulate the economy by shoring up the construction industry with new projects and jobs. In many ways, the inexpensive, efficient Minimal Traditional house buoyed the American dream of home ownership by providing thousands of affordable, yet modern and efficient houses to families who might otherwise not be able to own their own homes.

The FHA publication, *Principles for Building Small Houses*, instructed builders and borrowers about achieving maximum efficiency with minimal expense by building square, or rectangular houses with simple hipped or gabled roofs, attached garages, and few nonessential architectural details. Conversely, the guidelines discouraged plans that diverged from simple design and structure like asymmetrical plans with more than four corners, complex roof forms with nonessential gables or dormers, tall ceilings, large porches, and detached garages, all of which wasted space and increased costs. According to the FHA guidelines, wasted space could be reduced by eliminating hallways and combining uses into fewer rooms, such as moving the dining area into the kitchen or living room. FHA guidelines stressed the need for maximum efficiency of labor, materials, and cost without sacrificing air, light, space, minimal privacy, function and “livability.”¹⁸⁹ Minimal Traditional houses met FHA standards and thousands of these basic houses were built across the country, including more than one hundred in the district, both before and after World War II. Good examples of the style in the district include the side-gabled frame house at 517 E. Annie St. (Photo 24), the gable-and-wing frame house at 502 Academy Drive (Photo 25), and L-plan house at 1600 Travis Heights Blvd. (Photo 26).

World War II and Postwar Development in the Historic District

New construction continued unabated and even increased in the district through the late 1930s and into the 1940s, until the United States joined its European allies and entered World War II. At that time, the federal government enacted a moratorium on all non-essential domestic construction in the country to reserve building materials and manpower for the war effort. Labor and materials were requisitioned to build or improve military bases, barracks, officer’s quarters and mess halls, ordinance plants, ammunition depots, ships and shipyards, airfields, radar stations and all of the other components required to prosecute the war and provide for national defense. In the Travis Heights-Fairview Park Historic District, houses and other resources that were under construction at the outbreak of World War II, may have

¹⁸⁹ *Principles of Planning Small Houses*, Federal Housing Administration Technical Bulletin No. 4, University of Michigan Libraries, Revised July 1, 1940: pages 6-32.

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been left unfinished for the duration of the war.¹⁹⁰ Despite the moratorium, 176 new homes were built in the 1940s, most of them just before and just after the war.

At the conclusion of the war, however, the district experienced a building boom triggered by the demand for new homes by thousands of returning soldiers who returned home from service, married their sweethearts and immediately started families, a phenomenon known as the “Baby Boom,” the greatest population explosion in American history. Returning veterans were offered new homes not only insured by the FHA but they could also get VA loans. Ads for FHA and VA approved homes filled the classified pages in the 1940s and through the 1950s (Figure 20). The combined effect of the Baby Boom and low interest, insured loans brought the district to its essential build-out in the 1960s. New homeowners eschewed most of what they considered old-fashioned architectural styles, such as the romantic and elaborate Tudor, Spanish and more exotic Period Revivals which had been popular in the 1920s and 1930s. Many new houses built in the district in the 1950s were small, efficient Minimal Traditional or Ranch Style houses with few decorative details or unnecessary architectural design elements; they were simple houses with low-pitched, usually gabled roofs, and minor stylistic references to Colonial Revival houses.

By the mid-1950s and through the 1960s, more homebuyers embraced a new direction in residential design and form embodied in the modern Ranch Style house. Not since the bungalow craze had an architectural style captured the imagination of the entire country. Neither had a house type or design been so universally adopted and replicated in suburbs across the nation. In fact, the Ranch Style became synonymous with postwar suburban life in America. Its long, low, profile, horizontal lines and interior room arrangement with public spaces - kitchen, dining and living areas – separated from private spaces – bedrooms and bathrooms – appealed to the new generation of homeowners. The Ranch Style quickly rose as the single most popular house design in the nation with many thousands of them built in new suburban additions that sprang up to accommodate Baby Boom families in the postwar period.

But the Ranch Style also appeared in existing neighborhoods, some as new infill on vacant lots between older homes, some replacing earlier houses that had been demolished, and others in small enclaves on previously undeveloped tracts within the older neighborhood. Each of these cases are found in the Travis Heights- Fairview Park Historic District: there are good examples of Ranch Style houses that replaced some original houses on Travis Heights Blvd. that are now within the historic age, themselves, and are contributing resources in the district. In other instances, especially on streets that developed later, such as Kenwood Avenue on the eastern edge of the district, numerous early Ranch Style houses were built in from the late 1940s through the 1950s and 1960s, all of which date to the period of significance established for the district. Good examples include the hipped-roof duplex at 1206-1208 Travis Heights Blvd. (Photo 27), and the side-gabled house with an integral garage at 2017 Travis Heights Blvd. (Photo 28). Toward the close of the historic period, the Contemporary style became popular and several good examples were built in the district, including the front-gabled version at 1819 Kenwood Ave. (Photo 29).

By the close of the 1960s, the district was essentially built-out with late 19th and early 20th century Folk Victorian and Queen Anne style houses built in Swisher’s Addition and Fairview Park development campaigns, followed by turn of the 20th century Neoclassical style houses, many of them simple but a few with full-height classical columns and pedimented porticos, then with hundreds of early 20th Century Craftsman bungalows, making the Craftsman idiom the largest single architectural style in the district. While the Craftsman style remained popular through the 1930s, Period Revival styles, especially the Colonial Revival and Tudor Revival styles, but also Spanish Revival houses, gained favor in the district starting in the 1920s and persisting through the 1930s. The Colonial Revival style gave rise to the simpler Minimal Traditional style displayed in modest houses that were built both before and after World War II. All

¹⁹⁰ County tax records date some houses in the district to 1942-1945, but those dates may be approximations as there were very few exceptions to the national prohibition against domestic construction during the war. Buildings dated to those years were likely started just before or immediately after the war.

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of these styles early 20th century architectural styles were supplanted by the long, low Ranch houses that took America by storm from the late 1940s through the 1950s, and into the 1960s. Though a few Ranch Style houses were built in the mid- to late-1960s, most were single infill projects and not reflective of any sustained development campaign.

Post-1971

From the early 1970s through the 1980s and into the 1990s, very little new construction occurred in the district at all. Homebuyers were drawn to new, suburban additions beyond the city's central core that were more homogenous in design and materials, which made them seem a better, or safer investment than the historic neighborhoods that appeared to be on the decline. They were also located near new, modern shopping centers, recreation centers, schools and churches that also migrated to the suburbs, all of them with vast expanses of free, paved parking. Older neighborhoods like Fairview Park and Travis Heights with houses built over a 100-year time frame, in a wide variety of architectural styles and materials, and exhibiting varying degrees of deferred maintenance and restoration, could not compete with the amenities offered to young families in these newer suburbs, which led to their further neglect and disfavor.

During this period of decline, some of the larger houses in the district were carved up into small apartments or a couple of adjacent rooms and leased to boarders and renters; others deteriorated and were demolished, some of them replaced by apartment buildings or multi-family houses, especially in areas close to S. Congress Avenue. Proximity to Congress Avenue, which had never been an advantage, became more untenable in the 1980s and 1990s when it was lined with used car lots, run-down motor courts, a few small, local clubs, restaurants, thrift stores and small businesses, many of which had seen better days.

Even as the neighborhood declined, however, it began to attract a cadre of "urban pioneers" who moved to Fairview Park and Travis Heights for the very attributes their contemporaries dismissed: the historic building stock, the patina of age and charm of a bygone era, and the challenge of bringing the past back to useful life through hard work and sweat. One by one people began renovating the old houses, many of which had been vacant and neglected for years. They uncovered and restored original architectural features and enlarged or modified difficult spaces, adapting them for modern uses and lifestyles. Their enthusiasm became something of a movement whose veterans encouraged and lauded their neighbors' efforts with events such as historic homes tours, which helped foster a sense of community and mutual support.

As traffic increased and gasoline prices rose in the 1980s and 1990s, these close-in neighborhoods began to attract greater attention because of their proximity to downtown Austin and other central city locales. The district remained attractive for its historic homes and natural beauty but as part of the urban core, it was also attractive for its redevelopment potential. Demolitions began to increase in the neighborhood with older homes replaced by new, usually much larger structures designed in contemporary styles that are incongruous with its historic architecture and character.

Redevelopment of the historic district intensified in the 2000s and 2010s as Austin became increasingly popular for its live music, vibrant nightlife, quality of life and good job opportunities, especially in "high tech" fields. The city's fame as the "live music capital of the world" has had an impact on the historic fabric and character of the district, as well. In previous decades, music venues in bars and restaurants were concentrated along E. Sixth and Red River streets in downtown Austin, but in the 2000s the "cultural district" extended to South Congress Avenue where clubs, restaurants, and offbeat retail shops opened in historic commercial buildings from Riverside Drive south to Live Oak Street. The festive commercial strip acquired the name "SoCo," for its location on South Congress Avenue and possibly its "bohemian" aspirations. South Congress Avenue remains enormously popular with college students and tourists with many trendy restaurants, food trailers, street performances, and eclectic mix of music, art, kitsch, and collectibles.

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South Congress' popularity has spurred major redevelopment along the avenue that encroaches into the heart of historic Fairview Park. New condominium and apartment complexes characterized by their massive size and scale loom above the neighborhood at its western edge. In the district's interior, historic homes are being replaced by 21st Century Modern or 21st Century Modern: Decoupage style houses designed in geometric blocks and shapes, with rooftop decks, concealed entrances, and balconies on the upper stories instead of porches fronting on the street. Typically, they are designed for privacy with little interface with other houses on the street. Roofs on these new "contemporary" houses are often flat or are steeply sloped shed roofs in triangular or jagged trapezoidal shapes. Exterior walls are frequently clad in a combination of nontraditional materials such as metal-framed glass window, metal sheeting or corrugated panels, smooth stucco and vertical or angled board panels.

Architects in the District

The names of many early architects and builders are unknown. Even the architect for the large and elaborate Queen Anne style Mather-Kirkland House remains a mystery. Only a few architects are mentioned in early newspaper articles about Fairview Park, even though the addition was touted as an exclusive residential section of stylish, high-quality homes often designed by architects. In fact, Austin boasted very few professional architects who specialized in residential design in the late 19th century. Among the only known architects who worked in Fairview Park were A. M. C. Nixon, who designed Charles Newning's elaborate Queen Anne style house, and Samuel J. Preston, Jr., who designed his personal home at 1214 Newning Avenue (Figure 13) in a different version of the Queen Anne style. Both men invested and owned property in Newning's subdivision and they may have designed the houses in part, to showcase their work and thereby attract new clients. It is likely that most early dwellings in the district were built by local carpenters and building contractors who did not have an architect's credentials, but knew how to build houses.

A. M. C. Nixon designed Charles Newning's first Queen Anne style house in Fairview Park in 1886. Similarities between Newning's house and the Mather-Kirkland House (Photo 1; Figure 12), built at the same time (1886-1889), suggest that Nixon may have been Mather's architect, as well. Both houses rested on massive limestone block foundations with stone lower floors, both featured complex roof forms clad in polychromatic shingles and both exhibited more elaborate detail and ornamentation than other Victorian-era houses in Fairview Park. Nixon advertised his firm in Austin newspapers and city directories where he claimed to be experienced in commercial and institutional architecture. He maintained a professional office with an assistant and a draughtsman in downtown Austin. Nixon designed an 1885 addition to St. David's Episcopal Church (NRHP 1978) at 304 E. 7th in Austin. Little else is known about Nixon or his other projects.

Samuel J. Preston, Jr. was a junior partner in his father's firm, J.W. Preston & Son, Architects.¹⁹¹ Preston may have been brought into the Fairview Park development team by Charles Newning; he was one of the early property owners in the Addition and designed his own house, the Preston-Garcia House at 1214 Newning Avenue (Figure 13). His personal home is similar in design, massing, materials and architectural detail to the Queen Anne Warner-Lucas House at 303 Academy Drive. It is possible that Preston also designed Warner's House; both are frame, multi-story, vertically-oriented dwellings completed in time for the 1886 Bridge Celebration where they were showcased to the public. J.W. Preston & Sons designed many buildings in Central Texas including the 1884 Bastrop County Courthouse (NRHP 1975), the 1885 Bell County Courthouse (NRHP 1976), and the 1885 Driskill Hotel in Austin (NRHP 1969).

Though some early houses were complex, most were based on simple plans and had fairly standard architectural details that could be manufactured and shipped by rail to Austin or milled in local lumber yards and built by local, experienced carpenters. The 1907 Folk Victorian style E.W. Davis House at 1203 Newning Avenue had a simple L-plan form and was erected by the owner and his fellow teachers in the Manual Arts Department at the Texas School for the Deaf across

¹⁹¹ "Preston-Garcia House" (1214 Newning Ave.), Austin Historic Landmark File, City of Austin.

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S. Congress Avenue from Fairview Park.¹⁹² Another example is the Ross-Moore House which was also built in 1907 by the owner, Elmer Ross, who was a carpenter and likely built it to sell as he occupied it for just two years.¹⁹³ The house has extensive woodwork and numerous stained glass windows but though Ross was an experienced carpenter, those items were fairly common for sale at the time.

After about 1910, however, architect's names started to appear in newspaper articles and promotional literature for different subdivisions, perhaps because of the new architecture program at the University of Texas. The program was organized in 1910 by Austin native Hugo F. Kuehne who had a civil engineering degree from the University but had to go to Massachusetts to obtain a degree in architecture. In fact, many of the known architects in the district during the 1920s, 1930s and 1940s came out of that program; many were natives of Austin or other nearby communities in Central Texas. Among them were Roy L. Thomas, Hugo F. Kuehne, Charles H. Page or Page Brothers, and Bertram E. Giesecke.

Hugo Franz Kuehne (1884-1963) was born in Austin in 1884 and graduated with a degree in Civil Engineering from the University of Texas in 1906. Two years later he received a Bachelor of Science in Architecture from the Massachusetts Institute of Technology (MIT) and was asked to return to Austin to organize an architecture program at the University of Texas in the College of Engineering. Reportedly, his interest in Beaux Arts architecture put him at odds with department but he served as Adjutant Professor 1910-1915. He then went into private and worked for 53 years in Austin and throughout Texas. During that time, he formed several architectural firms with others, including Bertram E. Giesecke, who had been his student at the University of Texas. The firm lasted just two years though Giesecke later joined him in 1942 as Giesecke, Kuehne and Brooks. In 1919, Kuehne started H. F. Kuehne, Architect (1919-1942), but formed other partnerships for various projects over his career, including Kuehne, Chasey and Giesecke (1915-17), Kuehne and Chasey (1917-19), Giesecke, Kuehne and Brooks (1942), and Kuehne, Brooks and Barr (1942-1960). Shortly after going solo, Kuehne began building a number of impressive Spanish Revival style houses in the Hancock Neighborhood, along the cross streets of Duval Street and E. 32nd Street, including his personal home at 500 E. 32nd Street and the adjoining house at 502 E. 32nd Street, both of which are designated Austin Historic Landmarks.

It was during this period that he worked on the 1922 Ollie Norwood Estate in Travis Heights and designed other buildings in the district including the G. A. Martins House at 1807 Alta Vista in 1937. Kuehne was a member of the City Plan Commission when the 1928 Plan recommended that the city acquire the park land along Blunn Creek for a city park. Kuehne designed the Spanish Revival style park shelter (Figure 18) in Little Stacy Park, which would have been in keeping with his interest in Mission and Spanish Revival architectural styles. During the Great Depression Kuehne served as a supervisor for U.S. Dept. of Interior where he was in charge of many public resources, including an ambitious school building program in Austin funded by P.W.A. He oversaw the construction of numerous public schools including Becker School in South Austin and Lee Elementary in the Hancock neighborhood. Kuehne designed various projects either on his own or with his partners including the Austin Public Library in 1933 (NRHP 1993), now the Austin History Center, the 1937 Ireland and Mary Graves House (RTHL 2013), the 1913 Penn and Nellie Wooldridge House (RTHL 2003), the 1928 Cox-Craddock House (NRHP 2001), 1939 Santa Rita Courts, the nation's first public housing project—with the help of Giesecke & Harris, Page & Southerland, and Kreisle & Brooks (NRHP 2008), the 1936 Taylor High School Gymnasium (NRHP 2018), and the Commodore Perry Hotel, in 1950—all located

¹⁹² "W. H. Davis House," (1203 Newning Ave.), Austin Historic Landmark File, City of Austin.

¹⁹³ "Ross-Moore House," (405 E. Monroe St.), Austin Historic Landmark File, City of Austin.

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in Austin.¹⁹⁴ Kuehne was president of the Austin Chapter of the American Institute of Architects (AIA) twice. In 1944 he earned an AIA Fellowship. He passed away on November 23, 1963.¹⁹⁵

Endress and Walsh was an early 20th century architectural firm in Austin though their first projects were largely in the new towns springing up along the Rio Grande in South Texas. Their commission for the San Benito Water District Building was designated as a Recorded Texas Historic Landmark in 1997. **Dennis Walsh** was born in Austin in 1875 and worked as an architect on the east coast before returning to Austin and went into practice in 1908. In 1911, Walsh built an imposing frame house in the Eanes district west of Austin and was said to have been its first professional man, as the area was primarily known as an enclave of “cedar choppers.” About 1918, Walsh designed William H. Stacy’s iconic “Swiss” Chalet which combines folk elements of the Swiss Alps with Craftsman details at 1201 Travis Heights Blvd (Photo 11). The house was completed by 1918 and used in many newspaper ads for Travis Heights. Walsh also designed Metz and Mathews schools in Austin in 1916. Walsh died in 1921. Walsh-Tarlton Road in West Lake Hills is named for Walsh and an unrelated person named Tarlton. His house was demolished in the 1970s; a Randall’s Grocery Store now occupies the site.¹⁹⁶

Bertram Ernst Giesecke (1892-1950) was born in New Braunfels in 1892. His father was a professor of architectural engineering at what was then Texas Agricultural and Mechanical College (now Texas A & M University), and later, chairman of the architecture department at the University of Texas. Bertram Giesecke received a bachelor’s degree in architecture from Texas A & M in 1911 and had the distinction of being the first graduate from the new school of architecture at the University of Texas in 1913. When Hugo F. Kuehne, who organized the architecture program, left the university in 1915, he asked his former student, to join his architectural firm, Kuehne, Chasey and Giesecke (1915-1917). In 1921, Giesecke partnered with his former classmate at the University of Texas, August Watkins Harris. Their firm, Giesecke and Harris which lasted until 1941, designed many residential, commercial, and public buildings, especially schools, in Austin and throughout Texas. Some of their commissions include the 1924 Kurt and Meta Schmedes House built in West Austin in 1924 (NRHP 2000), the 1923 Taylor High School (NRHP 2018), 1928 Brenham High School (NRHP 1990), the 1929 Bryan Municipal Building (NRHP 2001), 1926 Edinburg Junior College Auditorium (RTHL 1989), 1927 Kingsville Public Library (RTHL 1981), 1936 Zavala Elementary School, and others, including 1936 South Austin’s Becker School (RTHL 2007), and 1929 Norwood Tower built (RTHL 2006; NRHP 2011). They also designed the 1936 Zavala Elementary School, also in Austin. Giesecke was president of the Texas Society of Architects in 1946.¹⁹⁷

George Louis Walling (1901-1986) was born in Austin 1901 and attended the University of Texas through 1922, then spent a year at the Fountainebleau School of Fine Arts in Paris, in 1923. Walling opened his Austin practice at the age of 24. His first local commission was the Tudor Revival house he designed and built in 1924 for Gillespie and Agnes Stacy, son of Travis Heights developer William H. Stacy, at 1300 Alta Vista Ave. Architectural historian Peter Maxson has described it as the most notable of his commissions for the Stacy’s, implying that Walling designed other

¹⁹⁴ *Handbook of Texas Online*, Roxanne Williamson, "KUEHNE, HUGO FRANZ," accessed June 30, 2020, <http://www.tshaonline.org/handbook/online/articles/fku12>.

Uploaded on June 15, 2010. Published by the Texas State Historical Association.

¹⁹⁵ “Hugo Franz Kuehne Records and Drawings: An Inventory to the Collection,” *Texas Archival Resources Online*, accessed May 7, 2021, <http://legacy.lib.utexas.edu/taro/aushc/00109/ahc-00109.html>.

¹⁹⁶ San Benito Water District Building, source <https://atlas.thc.texas.gov/Details/5061011789>;

Yearbook of the Department of Architecture of the University of Texas, Austin, 1915;

<https://books.google.com/books?id=DbRFAQAAMAAJ&pg=PT70&lpg=PT70&dq=Dennis+Walsh+Austin+architect&source=bl&ots=07DoAoM9IV&sig=ACfU3U3M0sW-twC1bYbIEfwDUwwhWQzX3g&hl=en&sa=X&ved=2ahUKEwJQguWy7qnqAhXPKs0KHTx5CLEQ6AEwAnoECAyQAO#v=onepage&q=Dennis%20Walsh%20Austin%20architect&f=false>

¹⁹⁷ Source: *Handbook of Texas Online*, Cherise J. Bell, "GIESECKE & HARRIS," accessed June 30, 2020,

<http://www.tshaonline.org/handbook/online/articles/cm01>. Uploaded on April 16, 2019. Published by the Texas State Historical Association; Phoebe Allen, “Norwood Building, Austin, Travis County, Texas,” National Register of Historic Places Nomination, 2011, 17-18.

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houses for the family, possibly in the district.¹⁹⁸ Some of his commissions included the 1928 Kyle Hotel in Temple (NRHP 1993; also part of Temple Commercial Historic District, NRHP 2005), the 1928 La Salle Hotel in Bryan, (NRHP 2000), the 1929 Walter Negley residence in San Antonio, as well as the 1928 St. Martin's Evangelical Lutheran Church (demolished 1959), the 1956 Tisdale House, 1957 St. John's United Methodist Church in Austin, and the 1964 Fatter House—all located in Austin. “Sometime in the late 1930s, Walling worked for the National Park Service (NPS) in its Omaha office with George Nason, the NPS senior inspector for Texas from 1933 to 1936. Walling is known to have worked on the Lockhart and Longhorn Cavern State Parks in Texas in 1934 through 1936. It is likely he was associated with other Texas state parks during this time period.”¹⁹⁹

Charles H. Page/Page Brothers. Charles H. Page (1876-1957) and his brother, Louis, were born in St. Louis but came to Austin as children. Their father was an English immigrant who worked on the Texas State Capitol as a stone mason and contractor. The boys worked with their father in the construction business and Charles trained in architecture with Austin builder-architect Burt McDonald. He started to practice at the age of 19 with the firm Makin and Page but went out on his own as C. H. Page, Jr. in 1898. His brother Louis soon joined him; work was variously attributed to Charles H. Page or Page Brothers. Charles H. Page's first major work was the Austin National Bank and in 1903, he was chosen to design the Texas Building at the St. Louis World's Fair. In 1933 Charles H. Page was appointed to the Austin park board when he became a major proponent of the Zilker Park improvement program. He helped design CWA buildings and landscape features in the park. In a career lasting some 60 years, the Page firm became well-known for numerous public buildings, especially schools and courthouses, including the 1936 Art Deco Travis County Courthouse, in Austin. Page Brothers designed the Spanish Revival John Francis House built in 1929 at 1318 Travis Heights Blvd. Other projects either attributed to Charles or the firm include the 1898 William Braxton Barr House in Austin (RTHL 1983, NRHP 1983), 1938 the Brown Building in Austin (NRHP 1997), 1906 Burcham House in Georgetown (NRHP 1986), 1905 Gilfillan House in Austin (NRHP 1980) along with many other buildings across Texas.²⁰⁰

Roy L. Thomas (1887-1968) was born in San Marcos in 1887. In 1906, he entered University of Texas in the school of engineering but left two years later to work as a construction superintendent for the Austin firm of Endress and Walsh, in San Benito, Texas. He returned and started his own practice in 1911 located in the Scarbrough Building; one of his early commissions in Travis Heights was the A. W. Hart Residence built in 1915 at 1307 Travis Heights Blvd. He also designed the 1912 Kyle City Hall (NRHP 2002) in Kyle, before World War I. After serving in the Navy during the war, Thomas returned to Austin in 1919 and made an arrangement with the Stacy Realty Company to design houses for the company in the new Travis Heights Subdivision. He designed or supervised the construction of more than thirty houses in Travis Heights, more than any other architect. In the 1920s he was employed as an associate architect for the firm Sanguinet, Staats, and Hedrick. In his career, Thomas designed scores of buildings, focusing on residential, religious, and institutional properties, in and around Austin and Central Texas through the 20th century; he died in 1968. Among his more notable works in Austin are the 1938 Moderne Bohn House (part of Old West Austin Historic District, NRHP 2003), 1911 Pease School, 1947 Tarrytown Methodist Church, 1921 University Baptist Church of Austin (NRHP 1998), 1924 Kirby Hall, the 1924 Stephen F. Austin Hotel (RTHL 2002, in Congress Avenue

¹⁹⁸ Phoebe Allen, Judge's Hill LHD Application, September 26, 2013. Some of Allen's information was from *Austin: Its Architects and Architecture* (1836-1986) <http://www.austintexas.gov/edims/document.cfm?id=199530>;

¹⁹⁹ Anna Mod, “La Salle Hotel, Bryan, Brazos County, Texas,” National Register of Historic Places Nomination, 2000, 19.

²⁰⁰ *Handbook of Texas Online*, Roxanne Williamson, “PAGE, CHARLES HENRY,” accessed June 30, 2020, <http://www.tshaonline.org/handbook/online/articles/fpa76>; Julie Strong, “Zilker Park Historic District,” National Register of Historic Places Nomination, 1997, 22; Victoria Green Clow and Elizabeth Burson, “Austin U.S. Courthouse, Austin, Travis County, Texas,” National Register of Historic Places Nomination, 2001, 13.

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Historic District, NHRP 1978), 1925 Swedish Evangelical Free Church, and the Hyde Park and First Methodist Churches.²⁰¹ His individual projects are enumerated in an earlier part of this section.

Edwin C. Kriesle (1888-1971) was born in 1888 and attended 16th Ward School (Palm School), Bradley Polytechnic Institute (Bradley University), and the University of Texas at Austin. Focusing primarily on residential architecture in his career, he is estimated to have designed approximately 1,000 residences in the Austin area—the majority of which are in Old West Austin. In Travis Heights, he designed the 1936 Alden and Mabel Davis House at 1308 Alta Vista Avenue (Photo 20). For a time, he taught high school in Taylor, Cuero, and San Angelo, but mostly resided in Austin. He died at the age of 82 in 1971. Over his 60 year career he designed houses, schools, churches, fire stations and other public buildings. Some of his Austin works include the enlargement of the Scarbrough Building in 1931 with Wyatt C. Hedrick (RTHL 2001), 1920 the J.W. & Corneilia Rice Scarbrough House (RTHL 2010), 1925 Speer House in the Aldridge Place neighborhood, 1938 Austin Central Fire Station (NRHP 2000), 1927 Kreisle-Waters House and 1940 Meyer House (both in Old West Austin Historic District, NRHP 2003), 1928 Parish House for St. David's Church, the 1930 clubhouse at the Lions Municipal Golf Course (NRHP 2016), a residence at 1515 Forest Trail in the Westfield neighborhood of Austin, and as mentioned previously, 1939 Santa Rita Courts, the nation's first public housing project—with Giesecke & Harris, Page & Southerland, and Hugo F. Kuehne (NRHP 2008).²⁰²

During the same period from the 1910s through the 1940s, many houses, especially modest Craftsman bungalows and Minimal Traditional and early Ranch Style houses were still designed by “unknown” architects working for mail order companies like Sears, Roebuck and Company, who manufactured “kit” houses that contractors could erect from printed instructions or from in-house lumber company stock plans or modified by local builders from plans published in magazines.²⁰³ Some of the more well-known architects in the district may have also started by modifying standard plans. When Roy L. Thomas agreed to design and supervise early construction for William Stacy in Travis Heights, he may have been called on to modify fairly standard plans for the already enormously popular Craftsman style. Much of his early work in the addition is unknown, but after his career started to rise, he put his stamp on his commissions and his name to the work.

Other houses were designed by carpenters or builders who had a penchant for modifying floorplans and adding decorative detail of their own for a unique appearance. Among them were:

John Greathouse started his building career as a carpentry teacher at the State School for the Deaf just west of the district. He may have built or helped build some of the early 20th century frame houses in Fairview Park and Swisher's Addition for students and faculty at the school who lived in the additions. By the mid-1910s, Greathouse partnered with Charlie Ledbetter to develop and build Craftsman bungalows in their West End Heights Addition in West Austin; Greathouse designed and built a unique Craftsman-style house on W. Sixth Street as his home and office in their addition. Ledbetter, an officer in Travis Heights' Citizens Loan and Investment Corporation, likely called on

²⁰¹ Source: *Handbook of Texas Online*, Christopher Long, "THOMAS, ROY LEONIDAS," accessed June 30, 2020, <http://www.tshaonline.org/handbook/online/articles/fth51>; Terri Myers, "Kyle City Hall, Kyle, Hays County, Texas," National Register of Historic Places Nomination, 2000, 12-13; "Roy L. Thomas Collection," *Texas Archival Resources Online*, accessed May 7, 2021, <http://legacy.lib.utexas.edu/taro/utaaa/00015/aaa-00015.html>.

²⁰² "Edwin Clinton Kreisle," *Findagrave.com*, accessed May 5, 2021, <https://www.findagrave.com/memorial/26215468/edwin-clintonkreisle>; "Wilhelmine Sheffield Papers: An Inventory of the Collection," *Texas Archival Resources Online*, accessed May 7, 2021, <http://legacy.lib.utexas.edu/taro/aushc/00627/ahc-00627.html>; "Weed and Aden Families Papers: An Inventory of the Collection," *Texas Archival Resources Online*, accessed May 7, 2021, <http://legacy.lib.utexas.edu/taro/aushc/00706/ahc-00706.html>; "Architect Kreisle Succumbs," *The Austin American*, January 3, 1971; Michelle Chan Santos, "Piece of History," *Austin American-Statesman*, December 11, 2012, <https://www.statesman.com/article/20121211/NEWS/312119718>; "Parish House to Adjoin Church as They Will Appear when Completed," *Austin American-Statesman*, January 15, 1928.

²⁰³ Katherine Cole Stevenson and H. Ward Jandl, *Houses by Mail: A Guide to Houses from Sears, Roebuck and Company*, The Preservation Press: Washington D. C., 1986: 32.

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Greathouse to build a “twin” of his attractive house in Travis Heights. Built in 1914, the elaborate, two-story Craftsman-style house was one of the first houses built in the addition and is known as the “Travis Heights House” at 1007 Milam Place (Photo 9). Greathouse built other Craftsman-style houses and bungalows in Travis Heights in the 1910s and 1920s.

Carl O. Wheeler was another carpenter and independent contractor who built Tudor and Colonial Revival style homes from about 1921, when he moved to Austin, through the 1940s. In 1938, he deviated from his more conservative models to design and build a fanciful, three-story triplex (903 Avondale, Figure 17) for his wife and himself, and his daughters and their families to share. The triplex is a unique stone and brick-veneered dwelling with randomly placed natural stone, crystals, petrified wood, and fossils incorporated into the walls. Wheeler’s creation included a rounded, two-story turret topped with triangular shards of natural stone and a large, front-projecting porch set on a partially exposed stone basement and supported by stone-veneered columns under a rooftop terrace.

Jacobus “Jac” Gubbels was described as a landscape architect or landscape engineer when he served the City of Austin as head of its park development initiatives in the 1920s and 1930s. Gubbels was greatly influenced by the Rustic aesthetic of the National Park Service which is evident in his 1931 design for rustic stone arched vehicle bridge at the 600 block of E. Monroe Street (1901 East Side Dr. B; Photo 40) in the Blunn Creek Greenbelt. He may have also been responsible for the design of other stone elements in what was known in the early 1930s as South Austin Park. He designed similar stone landscape and seating walls in other city parks including Eastwoods and Pease Parks, and likely designed the Centennial Wall at the Elisabet Ney Museum in Hyde Park. Gubbels became the first landscape architect of the Texas Highway Commission where he designed hundreds of roadside parks built by the National Youth Administration during the Great Depression.²⁰⁴

Conclusion

Due to its high ratio of contributing resources, the Travis Heights-Fairview Park Historic District conveys the past from its origins as late-19th and early 20th century suburban additions in South Austin, through its most intensive period of development from the 1920s through the 1950s, to the end of the historic period in 1971. Specifically, that history is clearly evident in the district’s historic development patterns, subdivision design, and street layout, building methods and materials, architectural design, level of craftsmanship, historic associations and original location, all of which remain intact from the period of significance, 1877-1971. Together, these attributes transmit a palpable sense of time and place, as well as the social, cultural, and economic milieu of the 100-year span in which the district was platted into suburban additions, developed for residential uses, promoted to families of varying incomes, education, ethnicity and occupation, that represent the panoply of Austin’s citizenry, from humble to elite, set amid the beautiful, natural landscape at the edge of the Texas Hill Country, in which it was imagined and executed.

The Travis Heights-Fairview Park Historic District is nominated to the National Register of Historic Places under Criterion A in the area of Community Planning and Development, for reflecting late 19th and early to mid-20th century historic subdivision types, residential development patterns, and building traditions. The district is also nominated under Criterion C, in the area of Architecture for its large inventory of resources built in the major, nationally prominent architectural styles for residential construction and domestic plan types popular from that time period. Among them are examples of Queen Anne, Folk Victorian, Neoclassical, Craftsman, Prairie School, Tudor, Colonial, Mission, and Spanish Revival, Italian Renaissance, Minimal Traditional, Modern, Ranch Style, Contemporary, and Styled Ranch architecture. The district is nominated under both criteria at the local level of significance.

²⁰⁴ “Untold Stories: The Historic Landscape of the Elisabet Ney Museum Trees, Plants and the Centennial Wall,” <http://www.austintexas.gov/sites/default/files/files/Parks/CIP/neyproj/untoldstoriesney.pdf>.

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- Moonlight Towers
- Parks: Little Stacy and Big Stacy Parks
- Schools
- Streetcars
- Subdivisions
 - Travis Heights
 - Fairview Park
 - Pleasant View

City of Austin Historic Landmark Files (see individual files by name)

- Brass-Milam House, Newning Avenue, built c. 1909
- Brunson House, 200 The Circle (originally 106 Park La, Fairview), blt 1917
- Caruthers-Pierce-Richard House, 500 E. Monroe St., c. 1925
- Cloud-Kingsbury House, 1001 Riverside Drive, built 1914
- Davis (E. W. Davis) House, 1203 Newning Avenue, built 1907
- Dumble-Boatright House, 1419 Newning Avenue, built 1890
- Gullett House, 1304 Newning Avenue, built 1910
- Hill-Searight House, 410 E. Monroe, built 1890
- Lewis-Thomas House, 1508 Newning Avenue, built 1891
- Louis and Flossie House, 1924 Newning Avenue, built 1937
- Mather-Kirkland House (The Academy), 400-404 Academy Drive, built 1886-1889
- Miller-Crockett House, 112 Academy Drive, built 1887
- Moore-Williams House, 1312 Newning Avenue, built 1890
- Murchison-Douglas House, 1200 Travis Heights Blvd., built 1916, by E. W. Shonaker
- Norwood House (Northcliffe), 1009 or 1012 Edgecliff Terrace, built 1922. (AHL 1997)
- Preston-Garcia House, 1214 Newning Avenue, built 1886
- Red-Purcell House, 210 Academy Drive, built 1882
- Reuter House, 806 Rosedale Dr., built 1934. Also, NR 1987, RTHL, 1986
- Ross-Moore House, 405 E. Monroe St., built 1907
- Simms House, 906 Mariposa Dr., built 1935. Also, NR 2005 and RTHL
- Stacy House, 1201 Travis Heights Blvd., built 1918, AHL 2002
- Travis Heights House (E. W. Ogden House), 1007 Milam, built 1914
- Warner-Lucas House, 303 Academy Drive, built 1886
- Wheeler-Holcomb Triplex, 905 Avondale Road, built 1938. AHL, 2008
- Wiley-McKown House, 1815 Travis Heights Blvd., built 1935. AHL 2008
- Wilkins-Heath House, 1208 Newning Avenue, built c. 1890
- Ziller (Robert and Helena Ziller) House, 800 Edgecliff Terrace, built 1937

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10. Geographical Data

Acreage of Property: approximately 353 acres

Coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: NA

1. 30.254196° -97.745789°
2. 30.251712° -97.740483°
3. 30.249840° -97.736652°
4. 30.244984° -97.740607°
5. 30.237086° -97.744121°
6. 30.238193° -97.746324°
7. 30.240809° -97.751046°
8. 30.242077° -97.751448°
9. 30.243031° -97.751072°
10. 30.242435° -97.749811°
11. 30.244569° -97.749034°
12. 30.245036° -97.750667°
13. 30.249950° -97.748617°
14. 30.249462° -97.746422°

Verbal Boundary Description:

The boundary includes approximately 353 acres and extends roughly from the south bank of Lady Bird Lake (Colorado River) on the north, to E. Live Oak Street on the south, and from the rear property lines on the east side of Kenwood Avenue on the east, to the rear (eastern) lot lines of S. Congress Avenue, on the west.

Beginning at the southwest corner of LOTS 11-13&17 BLK 53 TRAVIS HEIGHTS Addition (800 Edgecliff Terrace), thence in a southerly direction across E. Riverside Drive, to the northwest corner of LOT 12A WOODLAWN ADDN (608 Academy Drive), thence in a westerly direction along the south side of E. Riverside Drive to the northwest corner of CEN 34.35' OF E 56.21FT BLK 62 FAIRVIEW PARK (310-B Le Grande Ave.); thence south/southwest along the east property line to a point directly opposite the northeast corner of Le Grande Condominiums UNT A-G BLD 1 & 2 LE GRANDE CONDOMINIUMS PLUS 9.20 – 18.3% INT IN COM AREA inclusive, (300 Le Grande, A-G), then westerly along the rear (north) property lines of Bonnieview Street to the northwest corner of LOT 9 BLK 2 NORWOOD HEIGHTS (206 Bonnieview Street), thence southerly along the east side of Melissa Lane to a point on the south side of Academy Dr. at the northwest corner of lot UNT 1-4 KENNAS PLACE CONDOMINIUM PLUS 25% INTEREST IN COMMON AREA inclusive (209 Academy Dr.), thence westerly along the south side of Academy Dr. to the west side of Ravine Dr. thence south to the northwest corner of LOT 4 BLK A CELEBRATION 2001 SUBD (1308 Hillside Ave.), thence westerly along the north side of The Circle to the northwest corner of E CEN 35X100FT OF LOT 5&6 BLK 9 FAIRVIEW PARK (106 E. Gibson St.), thence south to the southwest corner of said lot, thence west along E. Gibson St. to the northwest corner of LOT 1 BLK 15 SWISHER ADDN (107 E. Gibson St.), thence south along the rear (west) property lines of resources in the 1400 block of Nickerson St. to a point on E. Elizabeth St. at the southwest corner of LOT 7 BLK 15 SWISHER ADDN (1410 Nickerson St.), thence east along the

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north side of E. Elizabeth St. to the southeast corner of said lot, thence south along the west side of Nickerson St. to the northeast corner of UNT 1600A-C SOCO 3 CONDOMINIUMS PLUS 39.0 % INT IN COM AREA (1600 Nickerson St.) thence west along the south side of E. Monroe St. to the northwest corner of said lot, thence south along the rear (west) property lines of resources in the 1600 and 1700 blocks of Nickerson St. to the northwest corner of LOT 7 BLK 26 SWISHER ADDN PLUS 908 SF VAC ROWE. (106 E. Annie St.) thence west along the rear (north) property line of said lot, thence south to the southwest corner of the east half only of LOT 1 *& N39FT LOT 2 BLK 31 SWISHER ADDN (105 E. Annie St.), thence east along the rear (south) property line of said lot, to the northwest corner of LOT 10 BLK 31 SWISHER ADDN (1804 Nickerson St.), thence south along the rear (west) property line of resources in the 1800 block of Nickerson St. to the southwest corner of LOT 8A BLK 31 SWISHER ADDN AMENDED PLAT OF LTS 7&8 (106 E. Mary St.), thence east along E. Mary St. to Brackenridge St., thence south on Brackenridge St. to Leland St., thence west along the north side of Leland St. to a point opposite the northwest corner of LOT B JOLA ADDN (2100 Nickerson St.), thence south along the west property lines to the southwest corner of LOT A JOLA ADDN (2102 Nickerson St.), thence east along the south property line of said lot to the east side of Nickerson St., thence south along the east side of Nickerson St. to the southwest corner of LOT 2 BLK A BURNS SERIES NO 1 SUBD (2109 Nickerson St.), thence east to the southeast corner of LOT B GOODSHADE ADDN (2112 Brackenridge St.), thence south along Brackenridge St. to E. Live Oak St., thence west along E. Live Oak St. to the northwest corner of ABS 8 SUR 20 DECKER I 0.2396 AC (209 E. Live Oak St.), thence south to the southwest corner of said lot, thence east along the rear (south) property lines of resources in the 200, 300, 500, 600 and 700 blocks of E. Live Oak St. to Alta Vista Ave., thence south to the southwest corner of LOT 7 SUNSHINE ADDN (901 E. Live Oak St.), thence east to the southeast corner of said lot, thence southeasterly along the rear (south) property line of resources in the 900 block of E. Live Oak St. to the southeast corner of LOT 1 SUNSHINE ADDN (909 E. Live Oak St.), thence north to the north side of E. Live Oak St., thence in a southeasterly direction along E. Live Oak St. to the southeast corner of LOT 1&2 BLK 37 TRAVIS HEIGHTS & ADJ VAC ALLEY (2115 Kenwood Ave., to include 2115-B Kenwood Ave.), thence in a northerly direction along the rear (east) property line of resources on the east side of Kenwood Ave. in the 2100, 2000, 1900, 1800, 1700 and 1600 blocks of Kenwood Ave. to the northeast corner of lot west half of LOT 2 & W25FT LOT 3 BLK 43 TRAVIS HEIGHTS & ADJ 7.5FT ALLEY (1601 Kenwood Ave.), thence west along the south side of Mission Ridge to the northwest corner of said lot across Kenwood Ave. to the southeast corner of LOT 9-10 *& N TRI OF LOT 11 BLK 32 TRAVIS HEIGHTS (1017 Reagan Terrace), thence in a northwesterly direction along the west side of Kenwood Ave. to include the 1500 block of Kenwood Ave., to the southwest corner of LOT 21 BLK 31 TRAVIS HEIGHTS (1005 Bonham Terrace), thence turning in a northeasterly direction along the west side of Kenwood Ave. to include the 1400 block of Kenwood Ave. to the southeast corner of LOT 32 *& E 55FT AV LOT 31 BLK 31 TRAVIS HEIGHTS (1025 Bonham Terrace), thence east across Kenwood Ave. along the south property line of LOT 3 *& W25FT LOT 4 BLK 47 TRAVIS HEIGHTS (1339 Bonham Terrace), to the southeast corner of said lot, thence in a northeasterly direction along the east property line of said lot across Bonham Terrace to the southeast corner of LOT 1&2 BLK 46 TRAVIS HEIGHTS (1336 Bonham Terrace), thence in a northerly direction along the rear property lines of resources on the east side of Kenwood Avenue, the 1300 and 1200 blocks of Kenwood Ave., to the southeast corner of LOT 16 BLK 28 TRAVIS HEIGHTS (1022 Harwood Pl.), thence north along the west side of Kenwood Ave. to E. Riverside Dr., thence west along the south side of E. Riverside Dr. to include 1027, 1025 and 1023 E. Riverside Dr. to the northeast corner of LOT 10 BLK 28 TRAVIS HEIGHTS (1021 E. Riverside Dr.), thence crossing E. Riverside Dr. in a northerly direction to the north side of said street, to include the western and southern portion of LOT 1 BLK A NORWOOD PLACE (1012 Edgecliff Terrace), The Norwood House tract, thence westerly along the rear (north) property line of Edgecliff Terrace to include properties on the north side of the street, to the boundary of LOT 11-13&17 BLK 53 TRAVIS HEIGHTS (800 Edgecliff Terrace), and following the boundary around the lot, to include said lots belonging to 800 Edgecliff Terrace, back to the place of beginning. (See Map 2)

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Boundary Justification:

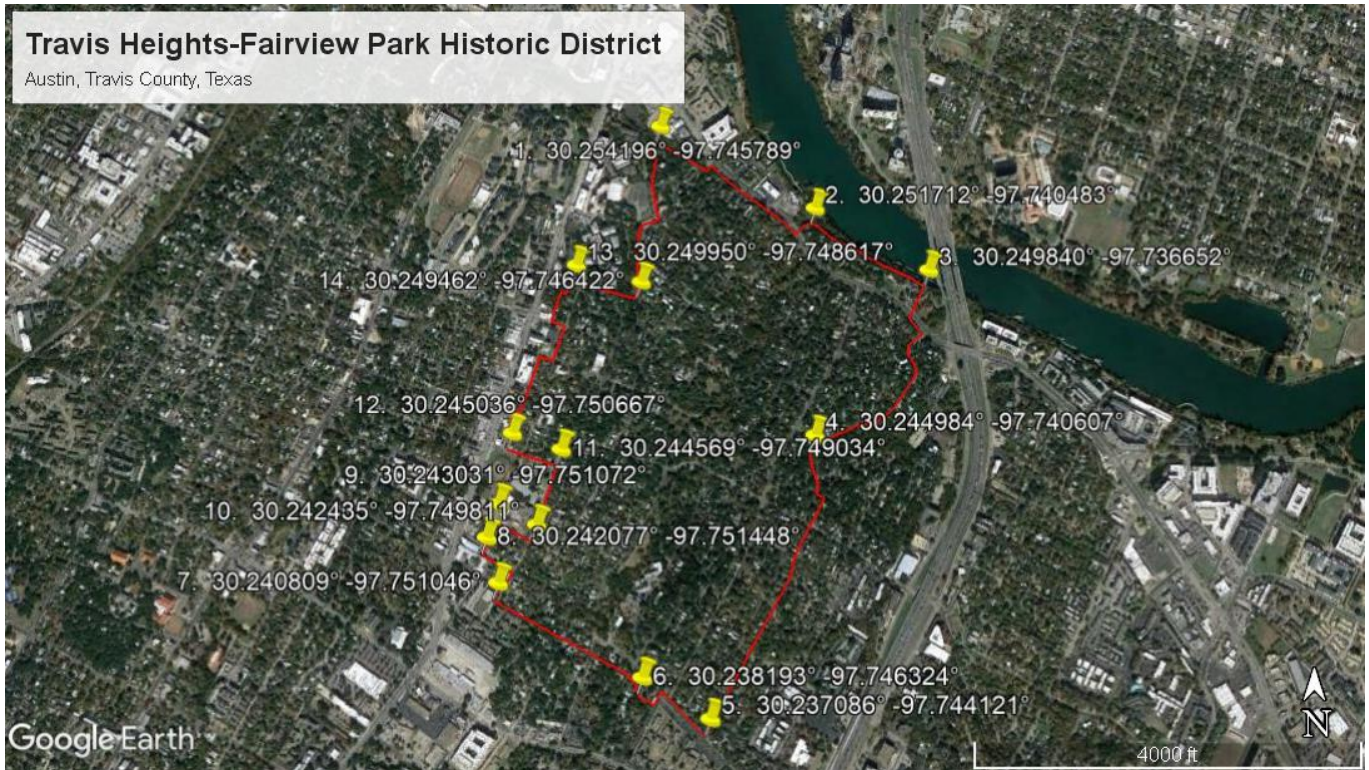
The Travis Heights-Fairview Park Historic District includes the greatest concentration of historic-age resources associated with three adjoining historic subdivisions (Swisher's Addition, Fairview Park, and Travis Heights), that grew together to become a large, almost entirely residential neighborhood in the early 20th century. Their shared development continued through the mid- to late-20th century to the close of the period of significance in 1971. Excluded from the boundaries are the northwest corner of Fairview Park/Swisher's Addition, near the intersection of E. Riverside Dr. and S. Congress Avenue, and S. Congress Avenue, due to non-historic redevelopment on both Riverside Drive and S. Congress Avenue that is inconsistent with the historic character and architectural fabric of the district. Also excluded are streets east of Kenwood Ave. which have some historic-age properties comparable to those built in the district but they are outnumbered by non-historic resources. Streets to the east of Kenwood Ave. may yet be added to the district as an amendment when sufficient numbers of their resources become reach historic age. The north and south boundaries, Edgecliff Terrace and E. Live Oak Street, respectively, remain the historic boundaries of Swisher's Addition and Travis Heights.

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

ADDITIONAL DOCUMENTATION

Maps

Map 1: Google Earth Map of Travis Heights-Fairview Park Historic District, accessed July 2, 2020.



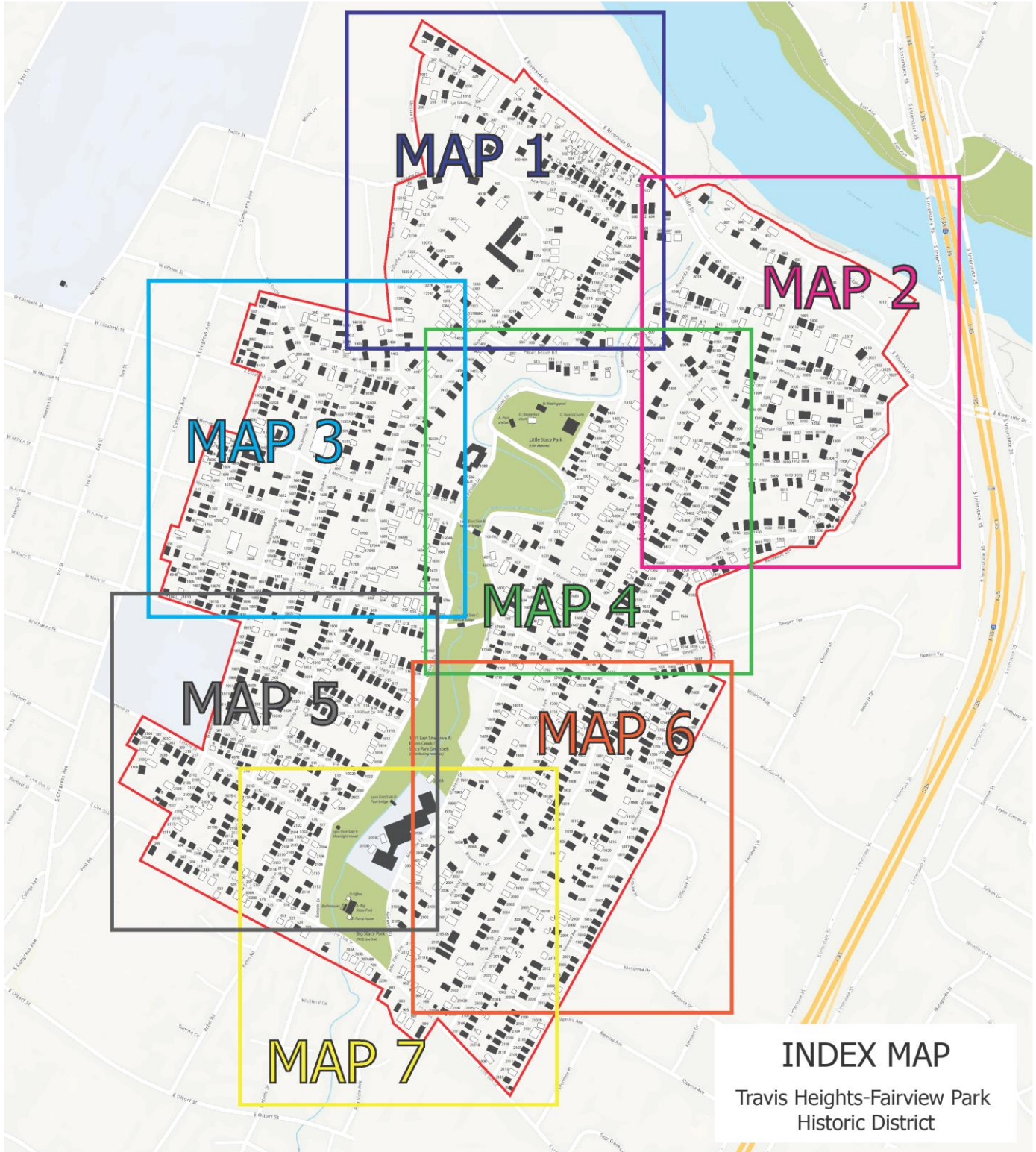
Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Map 2: District map showing boundary in red. Contributing resources are shown in black, noncontributing in white.



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Map 3: Index Map



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Map 4: Inset Map 1



MAP 1

Travis Heights-Fairview Park Historic District

■ Contributing Resource

□ Non-Contributing Resource



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Map 5: Inset Map 2



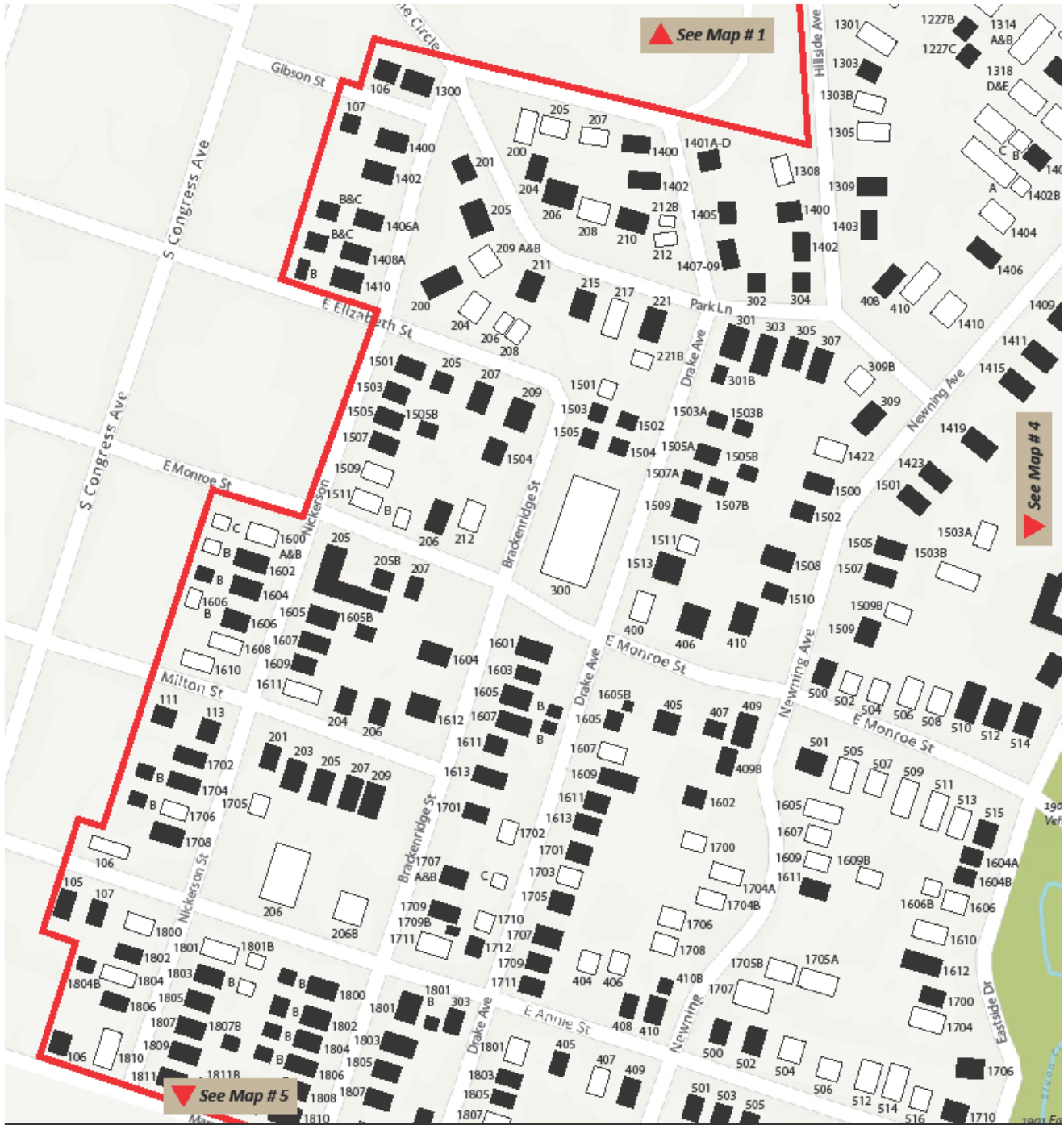
MAP 2
Travis Heights-Fairview Park Historic District

- Contributing Resource
- Non-Contributing Resource



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Map 6: Inset Map 3



MAP 3

Travis Heights-Fairview Park Historic District

■ Contributing Resource

□ Non-Contributing Resource





Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Map 7: Inset Map 4



MAP 4

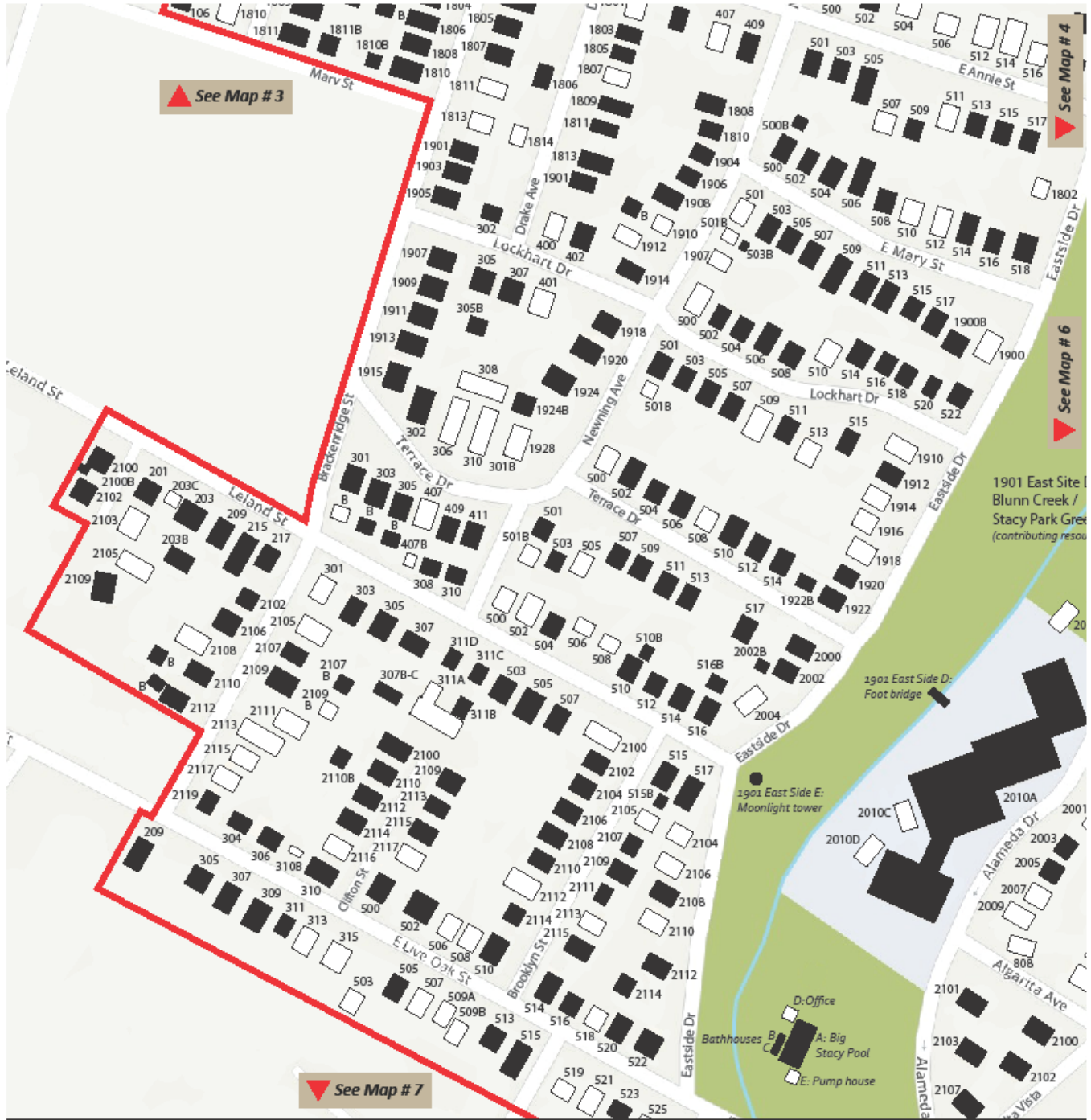
Travis Heights-Fairview Park Historic District

-  Contributing Resource
-  Non-Contributing Resource



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Map 8: Inset Map 5



MAP 5

Travis Heights-Fairview Park Historic District

- Contributing Resource
- Non-Contributing Resource



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Map 9: Inset Map 6



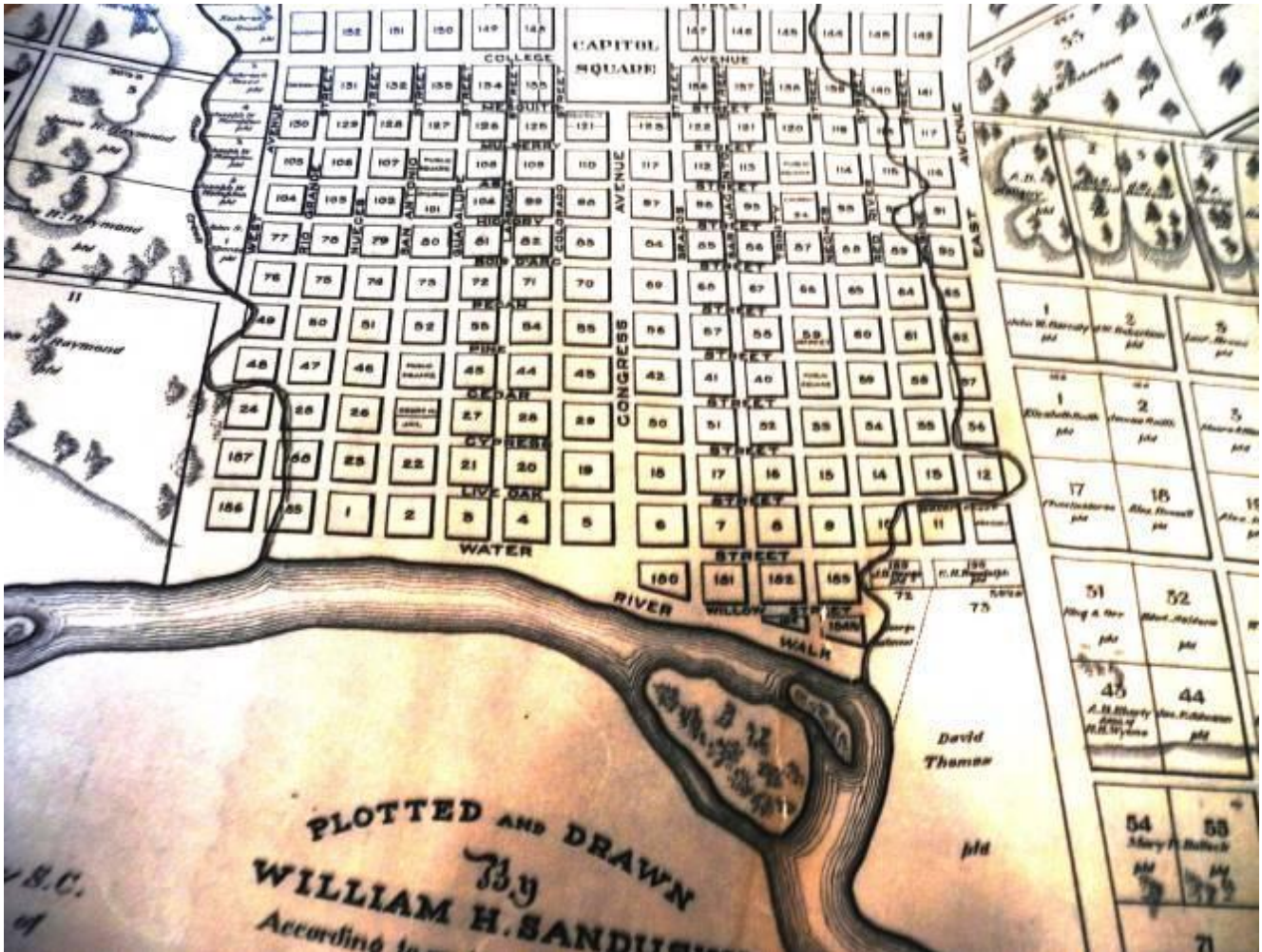
MAP 6
Travis Heights-Fairview Park Historic District

- Contributing Resource
- Non-Contributing Resource



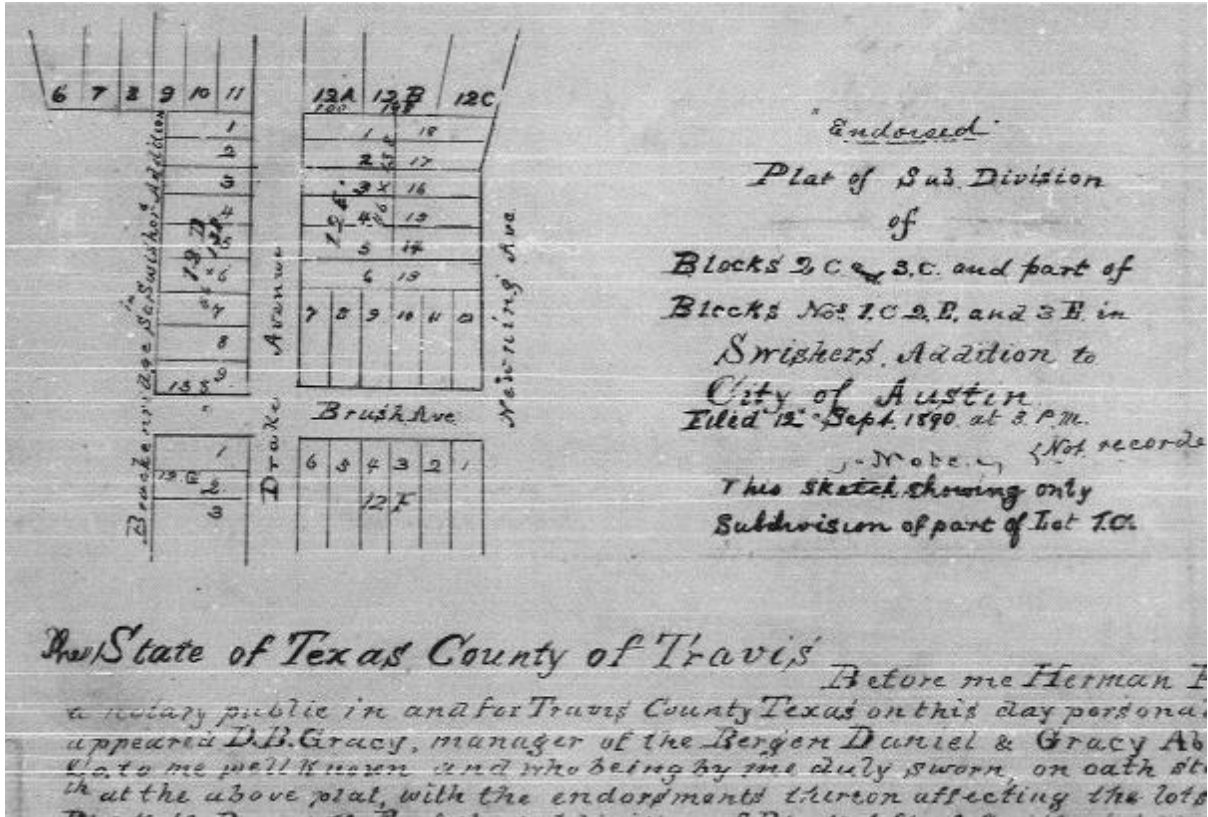
Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Map 11: City of Austin on North Bank of Colorado River. Nothing on South Bank. (Sandusky, H. William. *A Topographical Map of the Government Tract Adjoining the City of Austin, 1840*. Plotted and Drawn by William H. Sandusky, 1840; copied by Robert Reich December 1863; copied by Waller K. Boggs, November 1931).



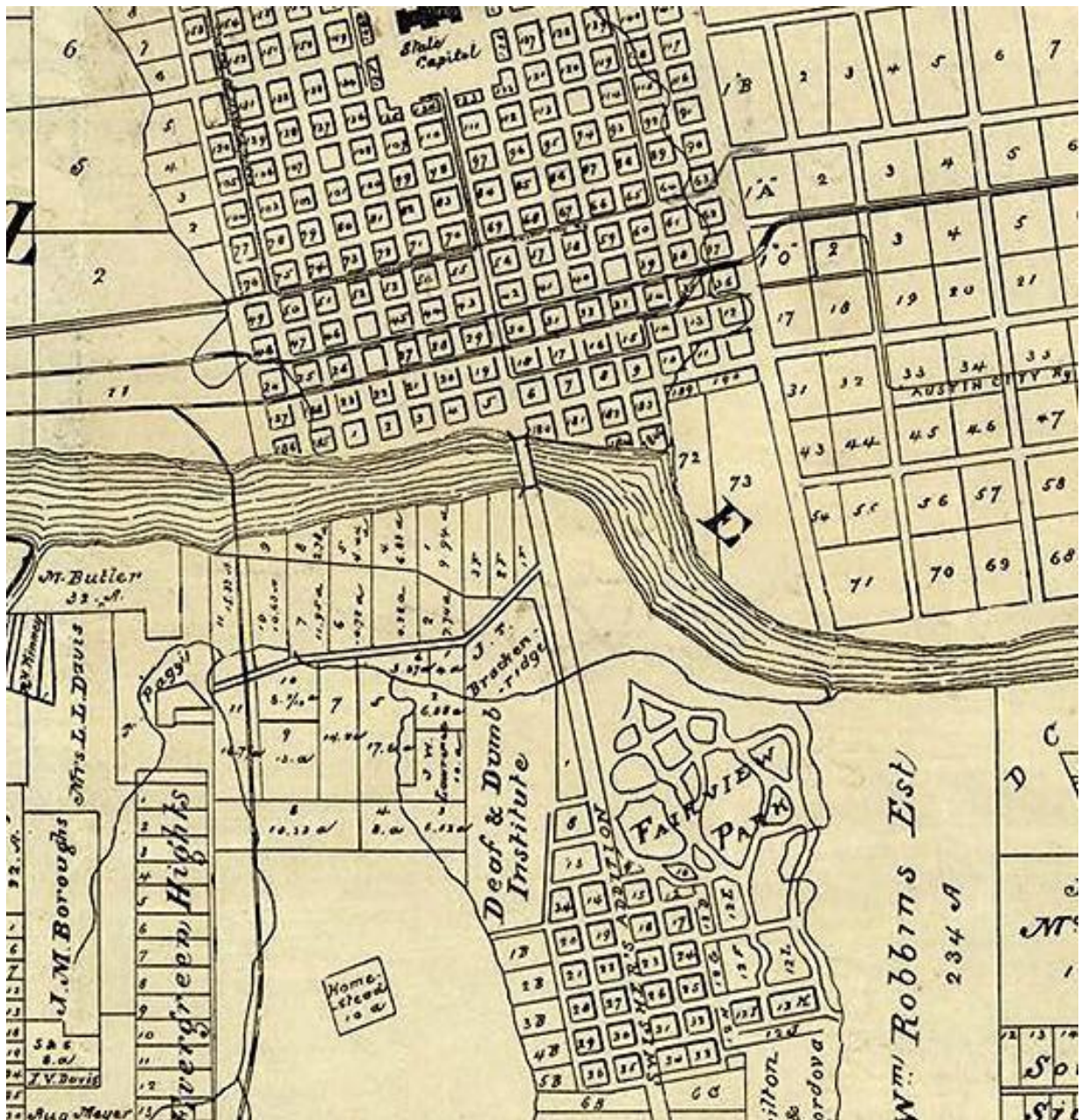
Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Map 14: Replat of Swisher's Addition as part of Fairview Park, 1890. Drake and Newning Avenues extended south of Fairview Park boundary (Elizabeth St.). Brush Avenue is now Monroe Street. (Travis County Plat Record, Vol. 1: 47).



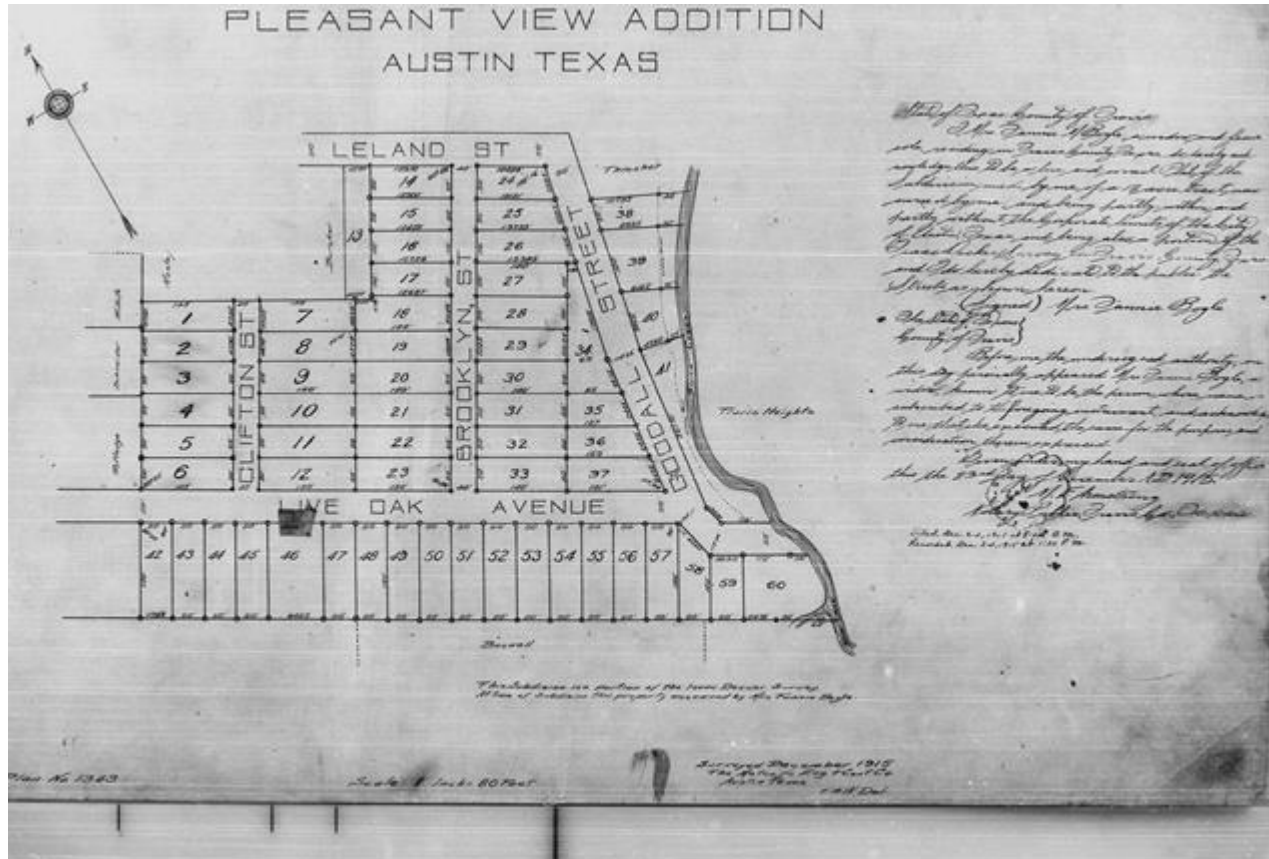
Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Map 15: *Austin and Surrounding Properties*, Bergen, Daniel and Gracy, 1891 [cropped for S. Austin detail]. Downtown Austin (top), Swisher's Addition (lower center), Fairview Park, east/northeast of Swisher's Addition, future Travis Heights, east of Fairview Park in Wm. Robbins Estate, 234-acre tract (lower right). (Source: Austin History Center).



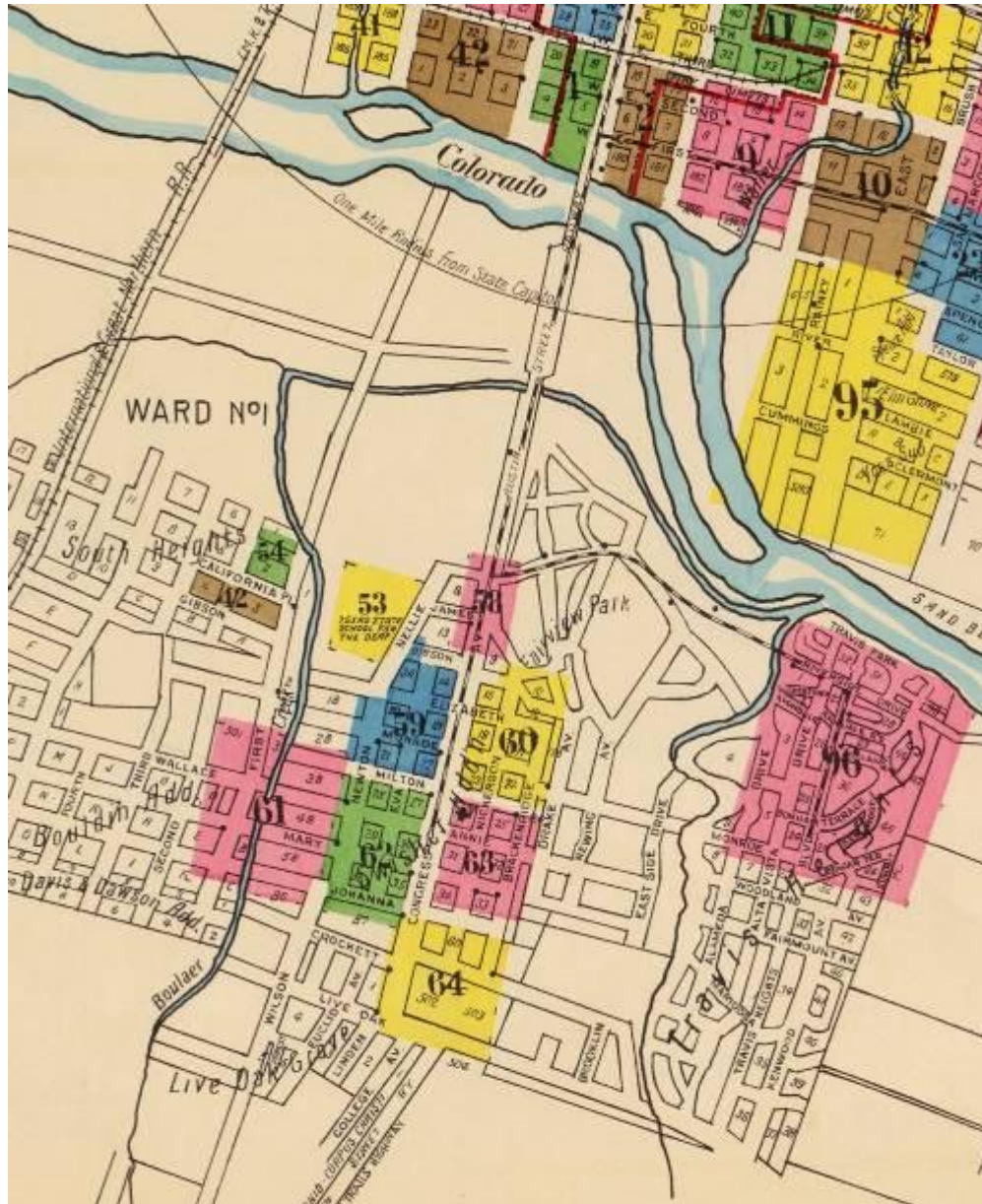
Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Map 17: Pleasant View Addition, 1915. Subdivision south of Swisher's Addition platted by Mrs. Fannie M. Bogle, widow and femme sole, following the successful launch of Travis Heights in 1913. (Travis County Plat Record, Vol. 3: 27).



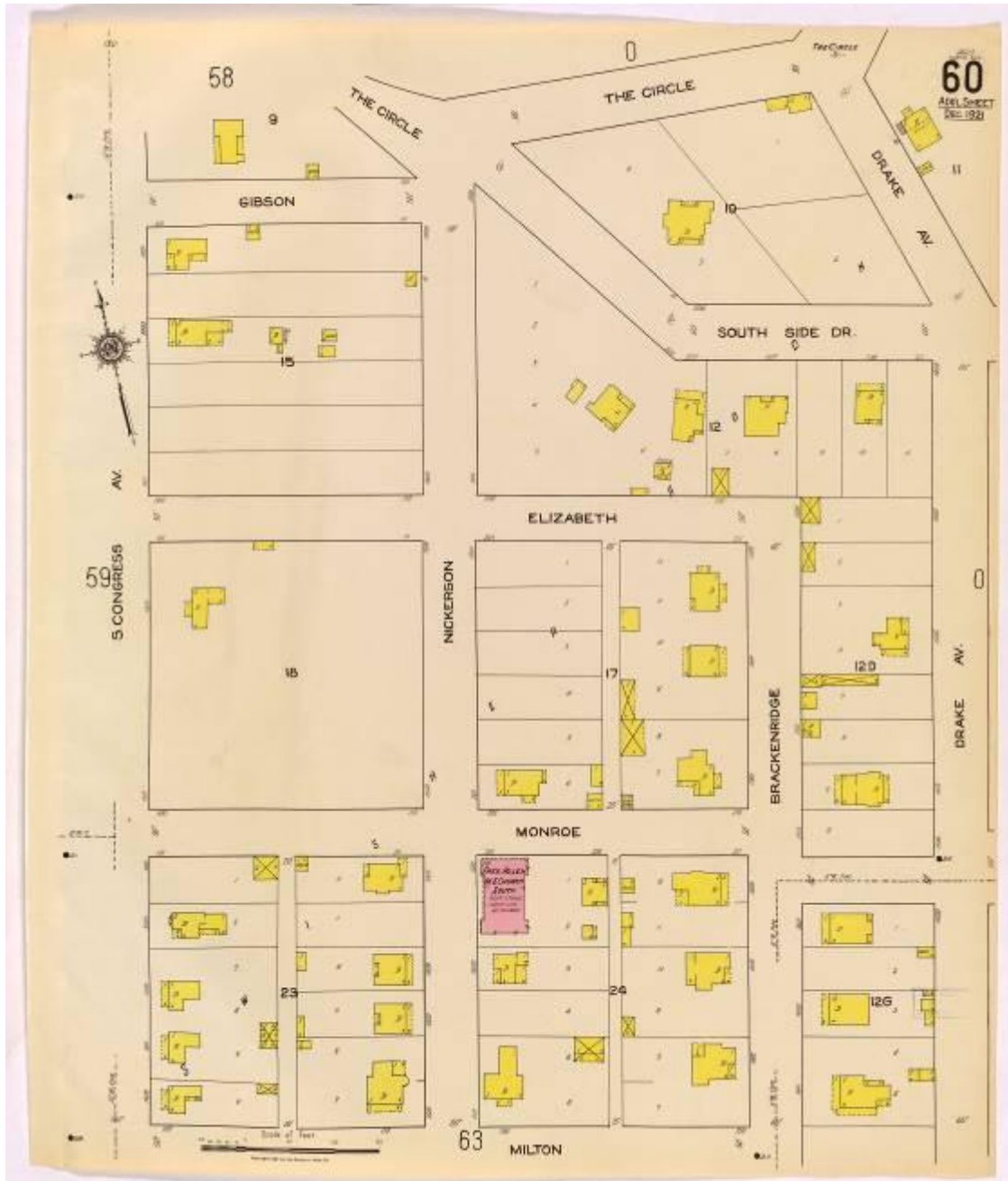
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Map 18: Sanborn Fire Insurance Company, Map of the City of Austin (1921): Map 1, key (cropped). The district is depicted by maps 60, 63, and 64 (Swisher's Addition and Fairview Park), and map 96, (Travis Heights). Fairview Park is not fully covered likely because homesites were dispersed and the spread of fire was not a great threat .



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

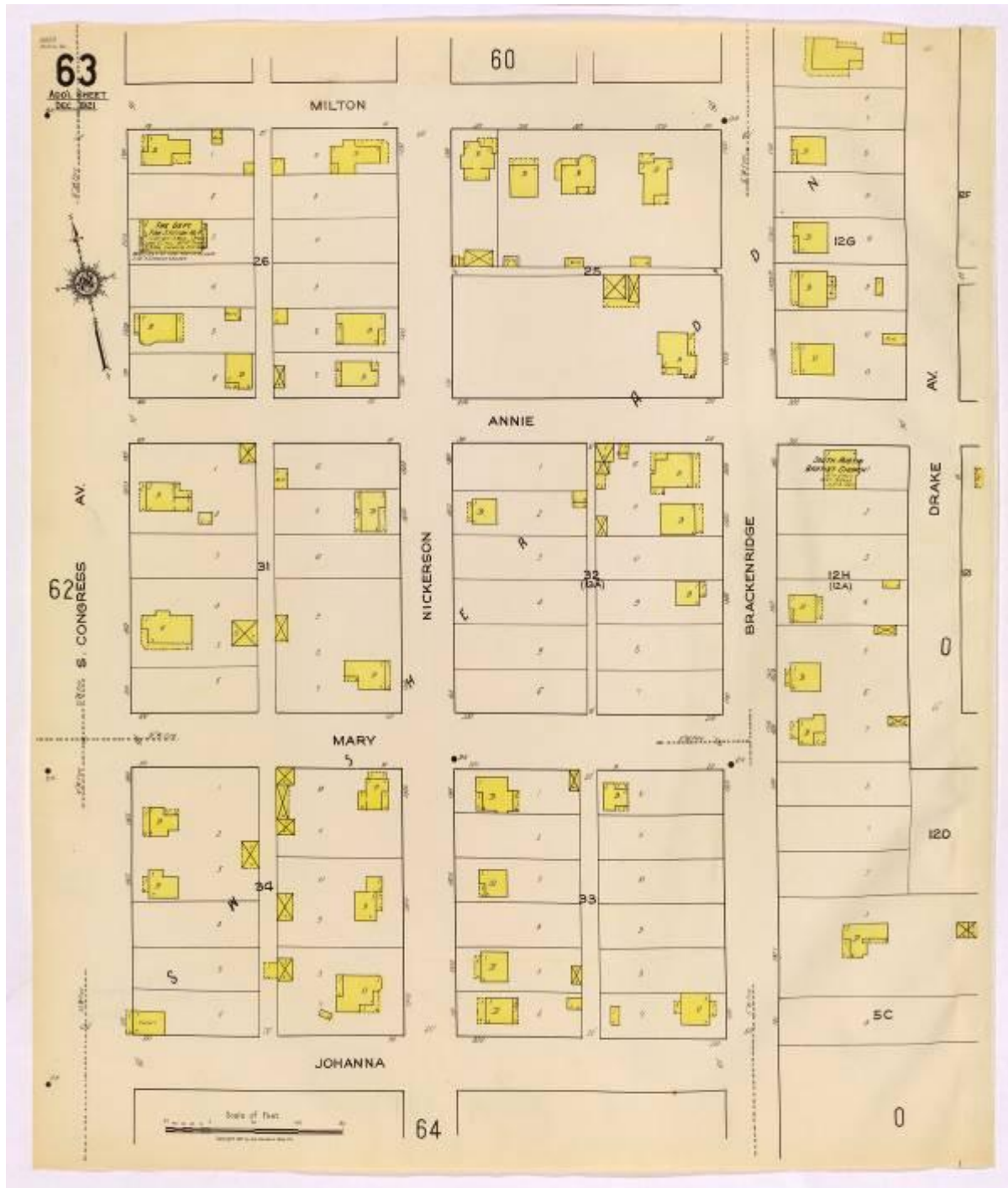
Map 19: Sanborn Fire Insurance Map 60 (1921). Many frame houses had been built in Swisher's Addition south of the Fairview Park Addition (Elizabeth Street), by 1921, when this map was made.



From the collections of the Geography and Map Division, Library of Congress.

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Map 20: Sanborn Fire Insurance Map 63 (1921). Residential development on Nickerson and Brackenridge Streets, and a neighborhood church and fire station on S. Congress Avenue, in Swisher's Addition by 1921.

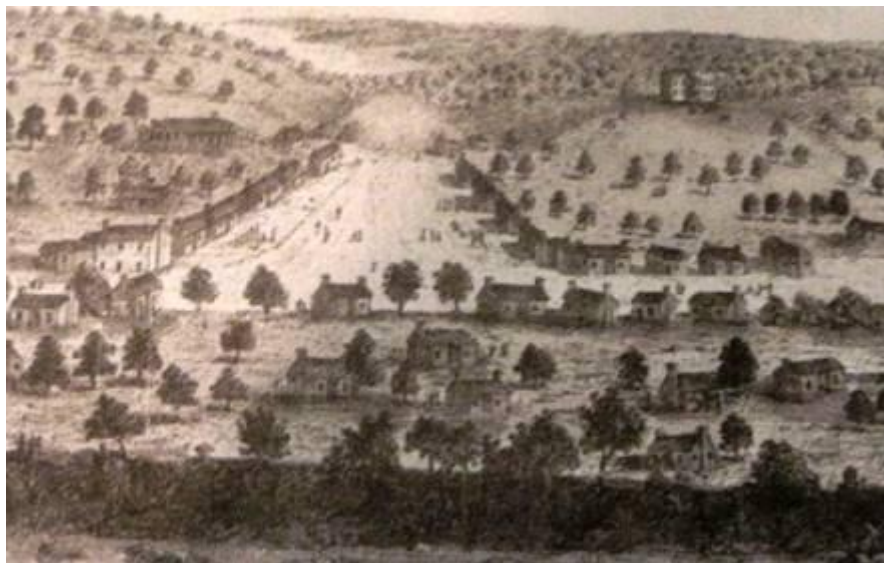


From the collections of the Geography and Map Division, Library of Congress.

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figures

Figure 1: Austin's Congress Avenue from the Colorado River looking north (lithograph, 1840). (Source: McGraw Marburger & Associates, 2002).



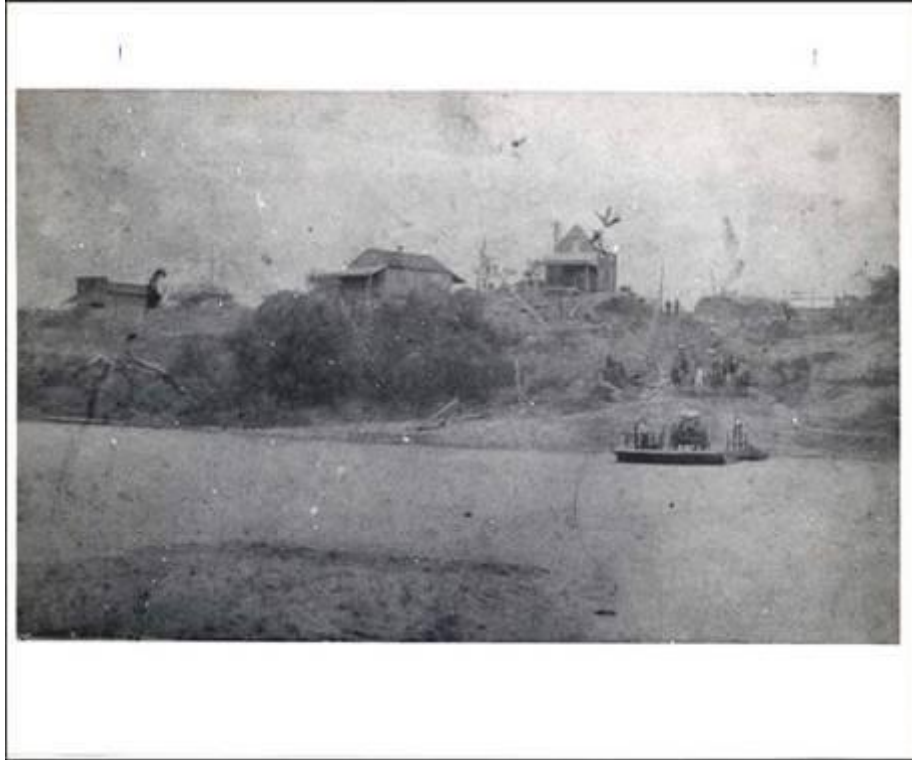
Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 2: South Austin's rural landscape was considered ideal for boarding schools and institutions. Below are the first classroom and dormitory buildings on the former farm of the Texas School for the "Deaf and Dumb," established in 1857. (Source: Augustus Koch, *Birdseye View Map of Austin*, 1873 in McGraw Marburger & Associates, 2002).



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 3: Ferries were used on the Colorado River. Ferries were used to cross the Colorado River until the 1870s. This photo shows a ferry on the river in the Webberville area east of Austin but Swisher's ferry and others in the Austin area probably looked very similar to this one. (Source: McGraw Marburger & Associates, 2002)



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Figure 4: The first pontoon bridge was built in 1869 but they washed away with every flood. (Source: McGraw Marburger & Associates, 2002)



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 5: John Milton Swisher platted 180 acres of his family homestead as Swisher's Addition to the "Village of South Austin," in 1877. (Source: McGraw Marburger & Associates, 2002)



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 6: Early South Austin subdivisions, including Swisher's Addition, were promoted for their beautiful sites, city views and low prices. Though Swisher's Addition is considered Austin's first suburban addition, others quickly followed in South Austin as shown in this 1877 ad in the newspaper (*Austin American Statesman*, March 1, 1877: 5).

Subdivisions Adjoining the City of Austin.

South Austin--5 to 10 acre tracts--opposite the city.

Swisher's Addition to Austin, south of Colorado river, fronting on both sides of Congress Avenue--from lots 50 feet front to 7 and 8 acre lots.

Live Oak Grove--1 mile south of river--5 acre lots, a few left.

Evergreen Heights--south and west from Austin--5 acre tracts.

Fort View--2½ miles south of river--10 acre tracts ; 6 lots left out of 42.

Riverside--5 and 10 acre lots. This will be sold in a body ; 134 acres, 50 acres bottom land.

All of the above subdivisions lie south of the Colorado river, opposite Austin, and embracing many beautiful and commanding sites overlooking the city, and are being sold rapidly at low prices.

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 7: Promotion of Fairview Park. Newning used bold type and other eye-catching advertisements to promote Fairview Park. (*Austin Daily Statesman*, June 8, 1889: 8).

Fairview Park

— A N D —

South Austin Property for Sale.

Attention is called to this beautiful and rapidly growing suburb of Austin With its charming views, beautiful drives, excellent sewerage and water system and numerous other advantages possessed by no other district, what in Texas can surpass it? Improvements are contemplated which include a broad boulevard from the river bridge to the Park lighted (as will be the entire Park) with electric lights. Secure these grand sites while they can be had.

Buildings will be erected for purchasers and carried on long time at low rate of interest. For further information call on or address,

CHAS. A. NEWNING OF GEO. P. WARNER,
822 Congress Avenue.

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 8: Newning used various shapes and fonts to attract attention. The partners may have used larger type for their names due to their reputations as up-and-coming young businessmen (*Austin Daily Statesman*, November 23, 1886: 8).

FAIRVIEW PARK

Contains nearly One Hundred Elegant Building Sites, varying in size from One to Ten lots each. Natural Foliage abounds, and little or no expense is necessary to Beautify Locations. Waterworks connections now made at any point in Park. No restrictions imposed regarding cost of Residence, it being the intention, however, that no houses worth less than \$1,000 shall be erected. Special terms to those improving promptly. Prices reasonable. Interest 8 per cent. on deferred payments. The Co-operative stable (accommodating 20 horses) is for the use and benefit of Park Residents at nominal cost. The expense and trouble in erecting and maintaining a Private Stable thus avoided. Conveyances delivered and called for. Omnibus make eight round trips daily, going through the Park and running to the Capitol building for 5 cts fare.

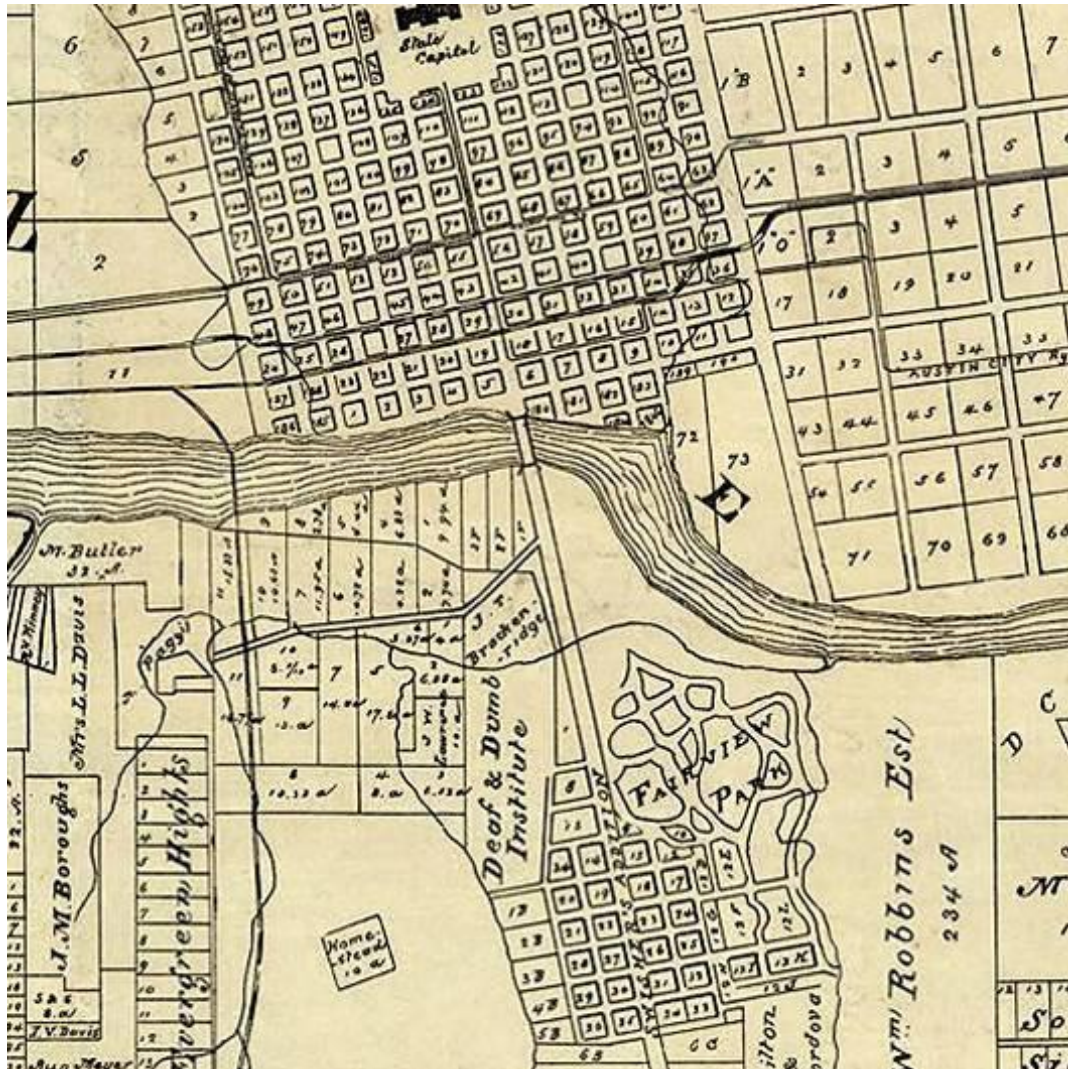
Further Information and Maps and Property shown by

NEWNING & WARNER,
NO. 618 CONGRESS AVENUE.

N. B.—Elevated lots in Swisher's addition also for sale. Terms easy. The Pecan Nuts in Fairview Park are private property, and must not be gathered. Offenders will be prosecuted.

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 9: Swisher's Addition (lower center) and Fairview Park (lower center right). Swisher's Addition followed a strict grid in contrast to Fairview Park, where streets conformed to the natural landscape. (Bergen, Daniel and Gracy. *Austin and Surrounding Properties* (map), 1891 [cropped image]. (Source: Austin History Center)



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 10: Commercial strip on S. Congress Avenue in Swisher's Addition, c. 1914, looking north toward the Texas State Capitol. Streetcar tracks (on right) separate the commercial strip from Fairview Park (out of frame to the right). (Source: Travis Heights-Fairview Park website <https://historictavisheights.org/>)



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Figure 11: Newning edited a regional business periodical and ran photographs of stylish new homes in Fairview Park like the one below (razed) to promote both Austin and his addition. (Source: Travis Heights-Fairview Park website <https://historictavisheights.org/>).



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 12: Mather-Kirkland House “The Academy,” 402 Academy Dr., built 1886-89, photo c. 1890. Red granite blocks for the foundation and ground floor were reportedly sent by barge down the Colorado River from a quarry in Marble Falls. (Source: Travis Heights-Fairview Park website, <https://historictravisheights.org/>).



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Figure 13: Preston-Garcia House on Newning Ave., photo c. 1890. One of the few Fairview Park houses whose architect is known. Samuel A. Preston Jr. designed and built the house for himself in 1886. (Source: Travis Heights-Fairview Park website <https://historictravisheights.org/>).



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Figure 14: Advertisement for Travis Heights which opened in 1913. Early ads used stock graphics depicting happy couples and generic cottages. Note restriction: "We Sell Only to White People," a common prohibition against people of color in early 20th century subdivisions. (*Austin Daily Statesman*, May 31, 1913: 7)

AUSTIN DAILY STATESMAN, SATURDAY MORNING, MAY 31, 1913

Here it is

Right in the Heart of
AUSTIN



**16 Blocks
10 Minutes**
FROM THE BUSINESS
CENTER OF
AUSTIN

OWNED BY THE
**Citizens Loan
and Investment Co.**
AUSTIN, TEXAS
Capital Stock - \$200,000.00

OFFICERS

William Johnson President
C. T. Baker Vice President
E. R. Swangren Vice President
Wm. H. Stacy Secretary
J. W. Sullivan Treasurer

DIRECTORS

William Johnson J. R. Swangren
W. G. Bell John W. Kestner
E. L. Smith E. L. Gardner
C. T. Baker Wm. H. Stacy
J. R. W. Wilson

Transportation Present and Prospective

TRAVIS HEIGHTS is so close to the heart of the city, and being connected by a paved street, the question of transportation is really unimportant. However, it will probably soon enjoy rapid transit facilities uncorrupted by any section of the city.

At present the Austin Electric Railway line is five blocks distant, but an agreement has been secured from the company to extend its line into the subdivision just as soon as horse building is advanced far enough to warrant the necessary extension of service.

The line of the Austin and Lockhart Interurban has already been surveyed across the north end of the subdivision, and the first step-off at Congress Avenue will probably be made at the intersection of Travis Heights Boulevard and Edgell Terrace.

HOW TO GET THERE

Take the South Austin car at the junction corner of Austin (corner of Sixth Street and Congress Avenue) get off at the New Riverside Drive Boulevard, just across the bridge.

Automobiles Waiting to Meet All Street Cars

TRAVIS HEIGHTS

Warranty
Deed

Free
Abstract

LOTS

\$100 DOWN ~ \$100 A WEEK

ON BALANCE PAID WEEKLY
FOR 24 YEARS

We
Sell
Only
To
White
People

Restricted—High Class

**NO PAYMENTS While Out of Work
NO PAYMENTS WHILE SICK**

Prices, \$75 to \$995
15 Per Cent Discount for Cash. Large Lots, 50x150. Many Larger

\$45,000
Already Expended
on Street
Improvements



PROPER-GRAY CO.

EXCLUSIVE SELLING AGENTS

FIELD OFFICE
ON THE ADDITION
Open Until Dark
Phone 2628

(Home-Trust Office With)

Stacy-Robbins Co.
714 Congress Avenue
Open Evenings After 6:00

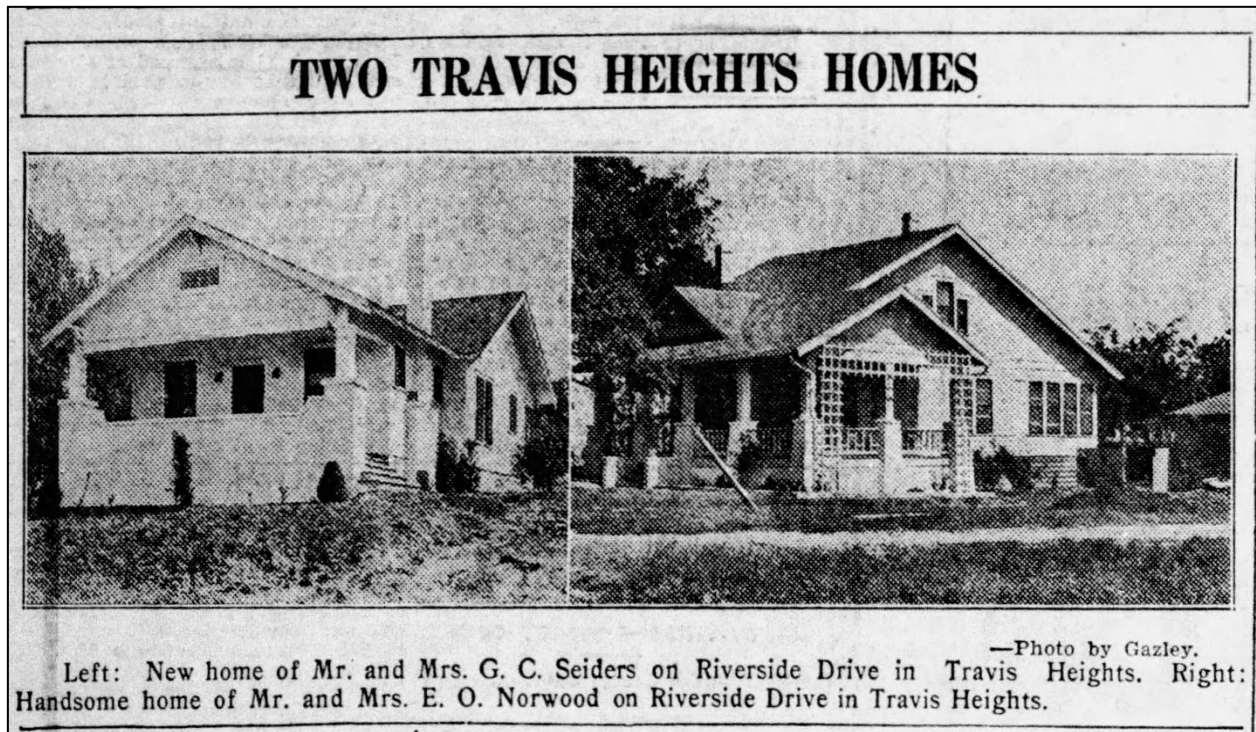
Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 15: Alameda Avenue Entrance to Travis Heights from Riverside Drive, c. 1916 (No longer extant) (Source: Travis Heights-Fairview Park website <https://historictravisheights.org/>)



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Figure 16: Starting c. 1919, William Stacy placed photos of his completed homes in advertisements for Travis Heights. (*Austin American Statesman*, May 6, 1923: page 8)



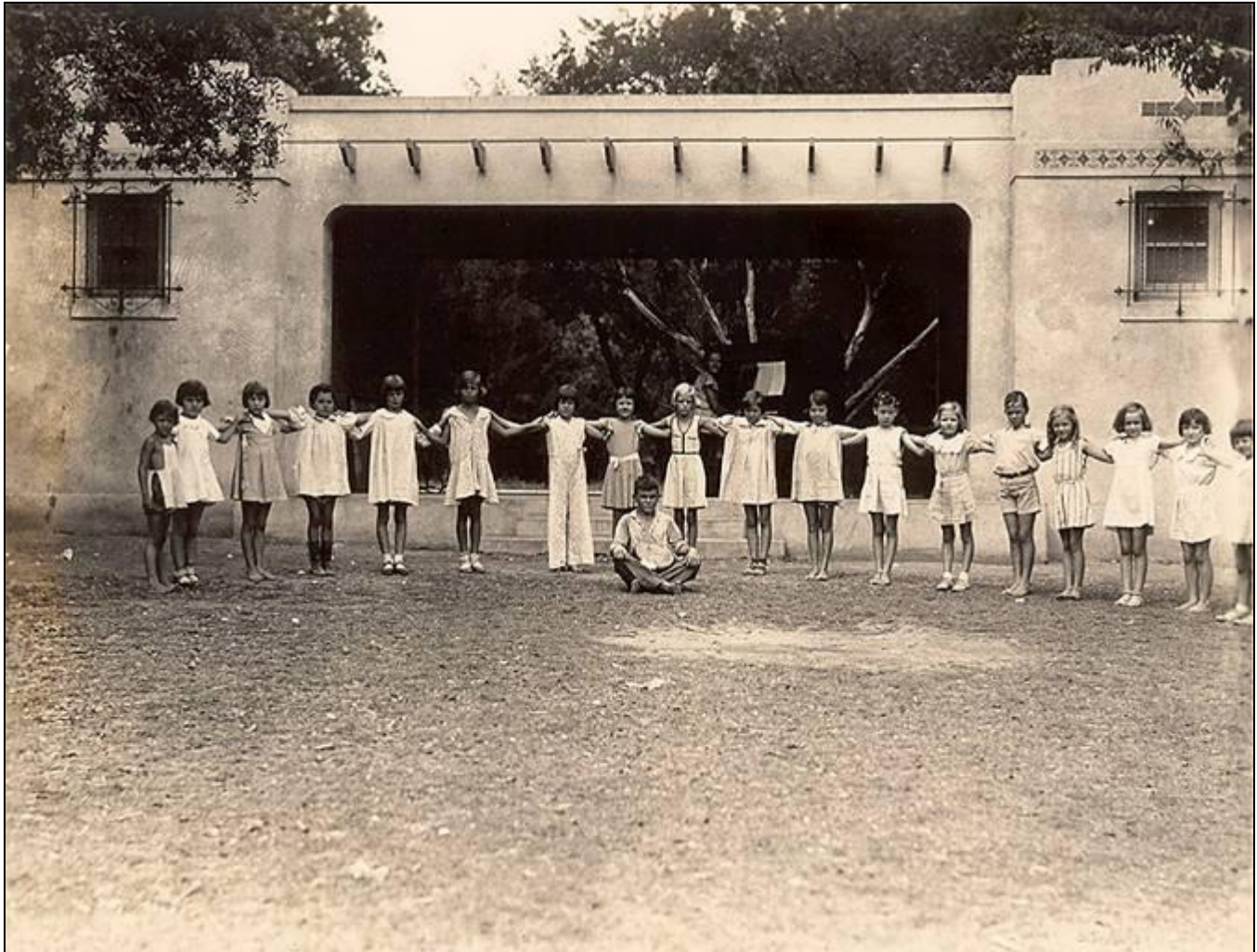
Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 17: Wheeler-Holcomb Triplex, 1930s (903 Avondale in Travis Heights). Built by contractor Carl O. Wheeler for his extended family. (Source: Austin History Center, Austin Historic Landmark file: Wheeler-Holcomb Triplex).



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 18: Little Stacy Park Shelter built 1930, photo c. 1938. The design is attributed to architect Hugo Franz Kuehne, member of the city plan commission. (Source: Travis Heights-Fairview Park website <https://historictavisheights.org/>)



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 19: Little Stacy Park Wading Pool, photo c. 1930s. (Source: Travis Heights-Fairview Park website <https://historictavisheights.org/>)



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 20: Advertisement for FHA approved homesites in Travis Heights after World War II (*Austin American-Statesman*, October 15, 1945: page 13).

Building Sites For Returning Soldiers

I am holding fifteen unusually picturesque lots
in \$500-600 range for returned service men
and will arrange financing homes on these lots at

4% interest

These lots are in Travis Heights, zoned Residence "A"; approved for homes by FHA and approved by Austin's principal lending and mortgage agencies. These lots have all utilities that any other restricted Addition in Austin has (utilities already established, not promised) buses, schools, highest elevation in city, one mile from 6th and Congress; oak trees, view, picturesqueness (no two lots alike and not sold on a front foot basis.) pick out your lot and plan of house and sign application for loan. Phone for appointment. Glad to show lots with no obligation to buy if not pleased. Sold by owner only. Phone 5223 weekdays; home 2-8470.

HARWOOD STACY, Owner

Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Figure 21: Snow-covered c.1935 Tudor Revival Bungalow, 1607 Alta Vista in Travis Heights, 1949 photo of rare sight. (Source: Travis Heights-Fairview Park website <https://historictavisheights.org/>).



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photographs: Representative Properties in the Travis Heights-Fairview Park Historic District

Photo 1: 400-404 Academy Drive (Mather-Kirkland House) – Contributing Building

Queen Anne: Patterned Masonry

South elevation, camera facing northeast

Photographer: Melanie Martinez, January 9, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 2: 1419 Newning Avenue (Dumble-Boatright House) – Contributing Building
Queen Anne: Free Classic
West elevation, camera facing east
Photographer: Terri Myers, January 24, 2020



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Photo 3: 205 E. Milton Street (Weyerman House) – Contributing Building
Queen Anne: Free Classic
North elevation, camera facing south
Photographer: Terri Myers, January 24, 2020



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Photo 4: 1604 Brackenridge Street - Contributing Building
Folk Victorian: Gable Front and Wing
Oblique: East and south elevations, camera facing northwest
Photographer: Terri Myers, January 24, 2020



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Photo 5: 1208 Newning Avenue (Wilkins-Heath House) – Contributing Building
Folk Victorian: Gable Front and Wing
North elevation, camera facing south/southwest
Photographer: Terri Myers, January 24, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 6: 1508 Newning Avenue (Lewis-Thomas House) – Contributing Building
Folk Victorian: Gable Front and Wing
East elevation, camera facing west
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 7: 1304 Newning Avenue (Gullett House) – Contributing Building
Neoclassical: Full-Height Entry Porch
Oblique: East and north elevations, camera facing southwest
Photographer: Terri Myers, January 30, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 8: 1708 Nickerson Street – Contributing Building

Neoclassical: One-story

East elevation, camera facing west

Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 9: 1007 Milam Place (Travis Heights House) – Contributing Building
Craftsman: Front-Gabled Roof
North elevation, camera facing south/southeast
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 10: 1200 Travis Heights Blvd. (Murchison-Douglas House) – Contributing Building
Craftsman: Cross-Gabled Roof
East elevation, camera facing northwest
Photographer: Melanie Martinez, January 9, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 11: 1201 Travis Heights Blvd. (Stacy House) – Contributing Building
Craftsman: Front-Gabled Roof
Oblique: West and north elevations, camera facing southeast
Photographer: Melanie Martinez, January 9, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 12: 1408 Alameda Drive – Contributing Building
Craftsman: Cross-Gabled Roof
Oblique: East and north elevations, camera facing southwest
Photographer: Melanie Martinez, January 9, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 13: 1509 Alta Vista Avenue – Contributing Building
Craftsman: Side-Gabled Roof
Oblique: East and south elevations, camera facing northeast
Photographer: Melanie Martinez, January 9, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 14: 2002 East Side Drive – Contributing Building
Tudor Revival: Single Dominant Mid-Façade Gable
East elevation, camera facing west
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 15: 1703 Kenwood Avenue – Contributing Building
Tudor Revival: Front-Facing Gable with Wing
Oblique: East and south elevations, camera facing northeast
Photographer: Melanie Martinez, January 9, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 16: 1601 Alta Vista Avenue – Contributing Building
Tudor Revival: Front-Facing Gable with Wing
West elevation, camera facing east
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 17: 1311 Newning Avenue – Contributing Building
Tudor Revival: Front-Facing Gable with Wing
West (northwest) elevation, camera facing southeast
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 18: 2101 Travis Heights Blvd. – Contributing Building
Tudor Revival: Front-Facing Gable with Wing
Oblique: West and north elevations, camera facing southeast
Photographer: Terri Myers, January 24, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 19: 903 Mariposa Drive – Contributing Building
Colonial Revival: Side-Gabled Roof
Oblique: North and west elevations, camera facing southeast
Photographer: Melanie Martinez, January 6, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 20: 1308 Alta Vista Avenue (Alden and Mabel Davis House) - Contributing Building
Colonial Revival: Side-Gabled Roof
East elevation, camera facing west
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 21: 1801 Alameda Drive – Contributing Building
Colonial Revival: Side-Gabled Roof (Cape Cod)
Oblique: West and north elevations, camera facing southeast
Photographer: Melanie Martinez, January 9, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 22: 1505 Alta Vista Avenue – Contributing Building
Colonial Revival: Side-Gabled Roof
West elevation, camera facing east
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 23: 1300 Travis Heights Blvd.– Contributing Building
Spanish Revival
East elevation, camera facing west/southwest
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 24: 517 E. Annie Street – Contributing Building
Minimal Traditional: Side-Gabled Roof
Oblique: North and east elevations, camera facing southwest
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 25: 502 Academy Drive – Contributing Building
Minimal Traditional: Gable-and-Wing Roof
South elevation, camera facing north
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 26: 1600 Travis Heights Blvd. – Contributing Building
Minimal Traditional: Gable-and-Wing Roof
Oblique: East and north elevations, camera facing southwest
Photographer: Melanie Martinez, January 9, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 27: 1206-1208 Travis Heights Blvd. – Contributing Building
Ranch: Hipped Roof
East Elevation, camera facing southwest
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 28: 2017 Travis Heights Blvd. – Contributing Building
Ranch: Side-Gabled Roof
Oblique: West and south elevations, camera facing northeast
Photographer: Melanie Martinez, January 8, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 29: 1819 Kenwood Avenue – Contributing Building
Contemporary: Front-Gabled Roof
Oblique: West and north elevations, camera facing southeast
Photographer: Melanie Martinez, January 9, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 30: 804 Rutherford Place – Contributing Building
Mixed: Mission and Tudor Revivals and Swiss
Oblique: South and east elevations, camera facing northwest
Photographer: Melanie Martinez, January 6, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 31: 1508 Travis Heights Blvd. – Contributing Building
Multi-Family: Tudor Revival Triplex
Oblique: East and south elevations, camera facing northwest
Photographer: Melanie Martinez, January 6, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 32: 1503 A-B, 1505 A-B, 1507 A-B Drake Avenue – Contributing Buildings

Court Housing: Tudor Revival and Craftsman Styles

View: camera facing southeast

Photographer: Melanie Martinez, January 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 33: 516 Leland Street, B – Contributing Building
Domestic: Garage Apartment (No Style)
Oblique: South and west elevations, camera facing northeast
Photographer: Melanie Martinez, January 8, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 34: 2010 Alameda Drive A (Travis Heights School) - Contributing Building

Educational: Modern

East elevation (main wing), camera facing northwest

Photographer: Terri Myers, January 26, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 35: 205 E. Monroe Street, A (Fred Allen Memorial Church) – Contributing Building
Religious: Neoclassical Church
Oblique: North and west elevations, camera facing southeast
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 36: 205 E. Monroe Street, A-B (Fred Allen Memorial Church and Parsonage) – Contributing Buildings
Religious: Church Complex (Tudor Revival parsonage, Neoclassical church)
Oblique: East and south elevations, camera facing southwest
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 37: 700 E. Live Oak Street, A (Big Stacy Park) – Contributing Structure
Recreation: Swimming Pool (Big Stacy Pool: WPA Rustic)
View: Southwest corner, camera facing northeast
Photographer: Maria Priebe, December 31, 2019



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 38: 1901 East Side Drive, A (Blunn Creek/Stacy Park Greenbelt) – Contributing Site
Recreation/Landscape: City Park and Greenbelt
View: camera facing north
Photographer: Marie Priebe, December 31, 2019



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 39: 1500 Alameda Drive, A (Little Stacy Park) – Contributing Structure

Recreation: Spanish Revival Park Shelter

Oblique: North and east elevations, camera facing southwest

Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 40: 1901 East Side Drive, B (Blunn Creek/Stacy Park Greenbelt) – Contributing Structure
Infrastructure: Rustic Vehicle Bridge (location ~600 block E. Monroe Street)
South elevation, camera facing northeast
Photographer: Terri Myers, March 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 41: 315 E. Live Oak Street – Noncontributing Building: Due to Alterations (Incompatible)

No Style

Oblique: North and west elevations, camera facing southeast

Photographer: Melanie Martinez, January 8, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 42: 1608 Travis Heights Blvd. – Noncontributing Building: Due to Alterations (Compatible)
Tudor Revival: Multiple Façade Gables
East elevation, camera facing west
Photographer: Terri Myers, January 4, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 43: 1701 Travis Heights Blvd. – Noncontributing Building: Due to Alterations (Incompatible)

No Style

Oblique: West and south elevations, camera facing east/northeast

Photographer: Terri Myers, January 4, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 44: 1404 Alta Vista Avenue – Noncontributing Building: Due to Age
New Traditional: Craftsman
East elevation, camera facing west/southwest
Photographer: Terri Myers, January 24, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 45: 2104 East Side Drive – Noncontributing Building: Due to Age
21st Century Modern: Decoupage
Oblique: East and north elevations, camera facing southwest
Photographer: Melanie Martinez, January 6, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 46: 400 Block Academy Drive
Fairview Park Streetscape: Large Lots, Mature Landscapes
View: camera facing northeast
Photographer, Melanie Martinez, January 5, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 47: 1700 Block Kenwood Avenue
Travis Heights Streetscape: Row of Tudor Revival Bungalows
View: camera facing southeast
Photographer: Melanie Martinez, January 9, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 48: 200 Block E. Milton Street
Swisher's Addition Streetscape: Early Craftsman Bungalows
View: camera facing southwest
Photographer: Melanie Martinez, January 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 49: 1800 Block Nickerson Street
Swisher's Addition Streetscape: Neoclassical and Craftsman Houses
View: camera facing southeast
Photographer: Melanie Martinez, January 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 50: 1100-1200 Block Travis Heights Blvd.
Travis Heights Streetscape: Location of Former Streetcar Line, Period Revivals
View: camera facing southeast
Photographer: Melanie Martinez, January 10, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 51: 1900 Block Travis Heights Blvd.
Travis Heights Streetscape: Street Patterns Conform to Varied Topography
View: camera facing southeast
Photographer: Terri Myers, September 23, 2020



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 52: 1402 Travis Heights Boulevard B - Noncontributing Building: Due to Age

No Style

View: camera facing northwest

Photographer: Greg Smith, February 4, 2021



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 53: 1504 Travis Heights Boulevard B - Noncontributing Building: Due to Age
21st Century Modern
View: camera facing southeast
Photographer: Greg Smith, February 4, 2021



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 54: 1605 Nickerson St. B – Contributing Building
Domestic: Garage Apartment (Craftsman)
View: camera facing east
Photographer: Greg Smith, February 4, 2021



Travis Heights-Fairview Park Historic District, Austin, Travis County, Texas

Photo 55: Alley Between the 1300 Blocks of Alta Vista Avenue and Travis Heights Boulevard

View: camera facing north

Photographer: Greg Smith, February 4, 2021

