Aldridge Place Local Historic District Application

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Austin History Center, Austin Public Library PICA 24971

ALDRIDGE PLACE
LOCAL HISTORIC DISTRICT APPLICATION

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ALDRIDGE PLACE LOCAL HISTORIC DISTRICT
NOMINATION FORM

1. NAME OF DISTRICT

Aldridge Place Local Historic District

2. GEOGRAPHICAL DESCRIPTION

Aldridge Place Local Historic District (APLHD) is a ten-block residential district located in north-central Austin encompassing 138 single-family homes and apartments, and 10 substantial, street-facing garage apartments. Also within the district are historic structures, objects, and a site, including a park, bridges, stone entry gates, historic streetlights, and Rustic style perimeter/landscape walls. The district is generally bounded on the north by West 34th Street, including the north side of the 500 block; by Speedway Blvd. on the east; by West 30th Street on the south; and by Guadalupe Street on the west.

The district includes the original Aldridge Place subdivision, which was platted as an addition to the City of Austin in 1912. The original plat covered the 100 through 500 blocks of West 33rd Street, the north side of West 32nd Street from Speedway to Hemphill Park Drive, all of West 32nd Street from Hemphill Park Drive to Guadalupe, all of Wheeler Street, and the 3100 to 3300 blocks of Hemphill Park. In 1924, Aldridge Place Reserved (University Heights) was added to the original plat; it includes all of Laurel Lane and the south side of West 32nd Street, from Speedway Blvd. to Hemphill Park. For the purposes of the Aldridge Place Local Historic District (APLHD), the name "Aldridge Place" has been slightly expanded to include the area from Wheeler Street south to West 30th Street and the historic Buddington-Benedict-Sheffield Compound at 500-508 W. 34th Street. The Buddington property is especially significant in the context of the city's expansion from its original townsite boundaries. This site contains the oldest known building north of The University of Texas campus – the c. 1860 Buddington plantation house – and some of the newest buildings in the district – two excellent examples of the "Postwar Modern" architectural style, both of which were built in 1958. The Buddington compound is adjacent to and historically associated with Aldridge Place on its north side.

The residential properties in the district encompass approximately 30 acres (29.9347 acres). In addition, the district includes a City of Austin greenbelt along the Hemphill Creek Branch (aka West Branch) of Waller Creek. The City property amounts to approximately 4 additional acres (3.9601 acres).

3. PROPERTIES WITHIN THE DISTRICT

Properties within a district are also called cultural resources, or simply, resources, and should not be confused with land descriptions or boundaries. There are 138 properties and 159 cultural resources or individually surveyed items within the district; they include 147 buildings, 10 structures, one collective object (streetlamps), and one site, Hemphill Park. Two vacant lots are not counted as resources.

As defined by the Secretary of the Interior in National Park System Bulletin 16A, buildings are resources constructed principally to shelter human activity such as houses, barns, stables, garages, city halls, and churches. All buildings within the Aldridge Place district are dwellings of some type; one was built as a dwelling but it has been converted for use as an office. The district's domestic buildings include single-family houses, duplexes, apartment buildings, townhouses, and substantial garage apartments with highly-visible street presence. Each discrete building is counted as a property except for a complex of attached townhouses built in 1981. They are counted as five separate properties in accordance with NPS Bulletin 16A.

Structures are man-made constructions built primarily for function rather than for human shelter. The district contains 10 structures including the historic bridges over Waller Creek, substantial masonry perimeter/landscape walls, and the stone entry gates on Guadalupe and Speedway. All are contributing properties within the historic district.

Cultural resources that are primarily artistic or that are relatively small-scale features are considered objects; the district's historic streetlights are counted collectively as one historic object.

Finally, sites are locations of significant events or that possess historic or cultural value regardless of any existing structure such as archeological sites, battlefields, or designed landscapes, such as Hemphill Park, which is the only designated site within the proposed Aldridge Place local historic district.

Contributing Properties

There are 138 properties within the district and 159 surveyed resources. Of the surveyed resources, (89%) are contributing to the historic character of the district and 18 structures (11%) are not contributing, including a five unit townhome built in 1981. Of the primary houses, 88% (120 of 137) are contributing. Resources inventoried include principal structures and some auxiliary buildings that are very visible, four bridges in Hemphill Park, the Park itself, four neighborhood-defining columns, and the historic streetlights. In order to be considered contributing, structures must have been constructed during the district's period of significance (1860-1965). Also, contributing structures must not have been altered in ways that do not complement the character of the district.

CONTRIBUTING RESOURCES:
NUMBER: 141 PERCENT OF TOTAL: 89%

NON-CONTRIBUTING RESOURCES:
NUMBER: 18 PERCENT OF TOTAL: 11%

The district contains both "contributing properties" – resources that add to its historic character – and "noncontributing properties" – those that detract from its historic character. Contributing resources outnumber noncontributing ones by a ratio of 89% to 11% percent.

Contributing/Noncontributing Assessments are discussed in the integrity section of this nomination form.

4. PERIOD(S) OF SIGNIFICANCE (1860; 1912-1965)

The Period of Significance for Aldridge Place extends from 1860 to 1965. It begins with the construction of the limestone dwelling built in the countryside north of the City of Austin in 1860, and ends with the close of the historic period in 1965, as recommended in the Secretary of the Interior's Guidelines for historic districts.

The earliest extant building in the Aldridge Place Local Historic District is the two-story antebellum limestone house built on Guadalupe Street (now addressed as 506-508 W. 34th Street by Albert Buddington in 1860. At the time, the house was one of only a few scattered farmsteads that dotted the rural landscape north of the Austin city limits. In 1883, nearly a quarter century after Buddington built his rural home, The University of Texas was chartered, an act that would draw the city's population northward to its environs. Hyde Park, north of present Aldridge Place, was one of the earliest platted subdivisions in that region.

It wasn't until after the turn of the 20th century, however, that land immediately south of the Buddington farmstead was platted into subdivisions, or city additions, for more intensive development. One of the first was the Fruth Addition, platted in 1902. The neighboring Aldridge Place subdivision followed in 1912 when Lewis Hancock had the property at 32nd Street, 33rd Street, Wheeler Street and Hemphill Park surveyed and divided into residential blocks and building lots. Soon new homes appeared between the university and the Buddington compound, the first in over 50 years.

Only a handful of houses appeared in the new subdivision between 1912 and 1919. The end of World War I, however, ushered in a period of robust construction that lasted through the 1920s and well into the 1930s. Even the Great Depression did little to diminish the pace of development in Aldridge Place, a fact that may be attributed to the district's promotion and price as an upscale neighborhood, geared to a class of people who may have been only slightly affected by the economy. On the other hand, many property owners in the district converted their 1-story frame garages into 2-story garage-apartments during the Depression, no doubt to augment their incomes. New construction continued throughout the 1930s and the neighborhood was almost completely built out by the US entrance into World War II in 1941.

Little new construction took place in the district from 1941 to 1946, when wartime restrictions curtailed all "nonessential" domestic building for the duration of World War II. The few remaining undeveloped lots sold quickly in the postwar years and several early Ranch Style and Postwar Modern dwellings were added to the district's housing stock.

Although homeowners have built additions to their houses and made other alterations over the years, little major new construction has occurred in the district since 1965, the date at which the historic period ends. Few historic buildings have been lost to demolition and only a small number of new houses have been built in the district since that time. Exceptions include a 1981 townhouse complex in the 500 block of W. 33th Street that replaced a large frame house that burnt, and a frame house at 202 W. 33rd Street that was extensively remodeled in 2015 due to poor condition. It was redesigned into a modest Greek Revival style frame house that is now nearing completion. The new house is in keeping with the size, scale, design, and materials of the historic district.

The period of significance ends in 1965, which is the 50 year end date recommended by the National Park Service. All contributing properties in the district were built between 1860 and 1965, which defines the period of significance.

Only one property, the c. 1860 Albert Buddington House, predates the Aldridge Place subdivision. Fourteen percent (22) of the district's resources were built between 1910 and 1919. Another, 68 or 43 percent, were built during the 1920s, when development progressed at a rapid pace. Development continued throughout the 1930s to 1940, when 46 resources, or 29 percent, were built. Postwar resources dating from 1946 to the end of the historic period in 1965, account for 8 percent, or 12 resources. Only 10 resources, or 6 percent of the total number of surveyed resources, were built after the period of significance. In sum, 149 resources – 94 percent – date to the period of significance, while 10 – 6 percent – postdate the period.

5. HISTORIC CONTEXT OF THE DISTRICT

The historic and architectural development of Aldridge Place local historic district begins in 1860, with the construction of the Albert Buddington House, and ends in 1965, which is the 50-year end date recommended by the National Park Service.

Historic Development in Aldridge Place: 1860-1965

The origins of the North University neighborhood, of which Aldridge Place is a part, date to the antebellum era following the establishment of downtown Austin in 1839. Much of the land around the Texas capital was initially purchased or granted in large parcels and early development was limited to a handful of widely-scattered farmsteads established by early settlers within those parcels. The earliest resource in the district, the c. 1860 Albert Buddington House, survives as a remnant of that frontier era.

As Austin expanded from its original boundaries in the latter part of the 19th century, the farmland north of the University of Texas campus became attractive for redevelopment as suburban additions to the city. In 1912, former Austin mayor Lewis Hancock platted the original Aldridge Place subdivision as an addition to the City of Austin. A product of its time, Aldridge Place is an excellent example of the application of the aesthetically driven neighborhood planning principles of the City Beautiful Movement that became popular throughout the entire country during the first few decades of the twentieth century. In the City Beautiful tradition, the addition was platted around Hemphill Park, a ~~g~~reenbelt on either side of Hemphill Creek (aka West Branch of Waller Creek). Aldridge Place streets, lots, and blocks were designed around the central creek and park and with regard to the natural, gently sloping landscape of the site. The inclusion and enhancement of such natural landscape features was a central tenet of the City Beautiful movement in subdivision planning in the early 20th century and Aldridge Place is an excellent, small-scale example of how that aesthetic played out in Austin, Texas.

Early Settlement in the North University Area: 1842-1870

The region north of what would become the University of Texas was first settled under a land grant that Thomas Grey received from Mirabeau B. Lamar, President of the Republic of Texas, in 1840. Lamar himself built the first house north of the Austin town limits in 1842; it was sited near the present intersection of 26th Street and University Avenue. Later that year, Brewster and Juliet Jaynes established a homestead in the area. Settlement beyond the city boundaries was fraught with danger. Though Austin

was the designated capital of the new Republic and, later, the state, it remained very much at the edge of Texas frontier and was subject to periodic Indian raids as late as 1872. Within months of completing their home, the Jaynes fell prey to Comanches who attacked them on their own front porch. Only Juliet Jaynes and one of her sons survived. Such was the nature of life outside the Austin city limits during the early years of the Republic and state of Texas.

In 1846, Colonel Horatio Grooms brought his family to Austin and resided for a time in Lamar's house. The Grooms family survived repeated Comanche raids but the son, Judge Alfred Grooms, persevered and established a homestead on 100 acres north of Lamar's property in the Grey land grant. In 1847, John Lohmann established a dairy farm on 40 acres of land he bought from Angelina D. Smith, who had received 80 acres in an 1841 land grant from Sam Houston. Among the area's earliest residents was Alamo survivor, Susanna Dickinson (1814-1883), and her fifth husband, who moved near present 32nd Street at its intersection with Duval Street in the 1870s.

The earliest known settlement within the present boundaries of Aldridge Place occurred when Albert Buddington built his homestead on the Austin-Georgetown Road north of the city at present 506-508 W. 34th Street. The dwelling was built in the Texas vernacular tradition of the frontier period. It was built as a one-story, quarried limestone dwelling above a substantial stone basement. It had a side-gabled roof and a symmetrical façade with a centered entry porch flanked by evenly spaced multi-light windows. The front door featured sidelights and was surmounted by a divided light transom. The house opened onto Guadalupe Street from a circular drive leading to an integrated *porte cochere* at the basement level. From the front, the house appeared as a one-story limestone dwelling but it rested on a substantial stone basement that was exposed on the rear (east elevation) due to a sharp decline in the terrain that dropped toward the west branch of Waller Creek, on the east. From the rear (east elevation), the house appeared as a more substantial two-story building as the basement rose to full floor-to-ceiling height and functioned as living space.

Limestone houses were built in Central Texas as early as the 1840s when the first wave of American settlers came to the area. Though some lived in log houses at first, many soon built more substantial dwellings out of limestone which was readily available at the edge of the Texas Hill Country. A man and his family might build single-story one- and two-room limestone houses by themselves or with the help of neighbors. Such small, sturdy houses dotted the landscape in both towns and rural areas across Central Texas from the 1840s to the 1870s.

Larger endeavors required the expertise of skilled stone masons, several of whom lived in the Austin area by the 1850s. Among them were a number of German immigrants who listed their principal occupations as "stone masons" or merely "masons" in census records. Such trained craftsman likely built and/or supervised the construction of larger, more elaborate stone dwellings in Central Texas during the mid-19th century. Their skills were highly prized and sought after by landowners at a time before brick-making rose as the dominant high-end construction material in the area.

Throughout the antebellum era, large property owners had both the materials – limestone and cedar timber – and the labor – in the form of slaves – to erect larger, more elaborate stone buildings. Some may have had slaves who possessed masonry skills but others doubtless hired master stone masons to design and build two-story "Texas Vernacular" houses of limestone construction. Some of the more noteworthy houses of

this type were built as early as the 1840s in rural parts of Travis County where men like Aaron Burleson, Thomas McKinney, and Sebron Sneed had two-story side-gabled stone houses erected as homes and headquarters for their large plantations.

The Albert Buddington House is counted among these Texas Vernacular dwellings built "out in the country" north of the Austin city limits at the time of its construction in 1860. Now, the Burleson and McKinney houses have long since been demolished, and the Sneed house lies in ruins, but the Buddington House survives as a vestige of the vernacular type most closely associated with prosperous frontier landowners in rural Central Texas before the Civil War. It is the only known building in the North University neighborhood dating from the antebellum period.

The land immediately surrounding the Buddington House in present Aldridge Place lay largely undeveloped for another forty years until Austin began to grow outward to the north to encompass the University of Texas campus.

Suburban Development in North Austin: Late 19th and Early 20th Centuries

A major population boom occurred in Austin during Reconstruction as thousands of Southerners abandoned homes and farms destroyed in the Civil War for new opportunities in the relatively unscathed state of Texas. It was a common sight to see hastily-erected signs on their former homesteads that read "Gone to Texas". Many of these emigrants were drawn to Austin which offered numerous business and professional opportunities as the state capital. Austin's prospects were further enhanced in 1871 when the first railroad was built to the city, assuring area farmers and merchants of convenient and inexpensive options to ship agricultural products and receive wholesale and retail goods. By 1875, Austin's population had more than doubled to over 12,000.

The establishment of the University of Texas in 1883 led to the platting of a new street grid at an oblique angle to the original fourteen blocks that comprised downtown Austin. It also fostered the growth of residential construction to the north, south and west of campus over the following few decades. Significant early development north of the university campus included dairy farms, general stores and schools. The Whitis Addition, platted in 1871, was one of the earliest subdivisions opened north of the original city grid in anticipation of the university's eventual success.

Once it was established, the University of Texas attracted more intense development to the former northern frontier. The Grooms Addition, just north of the campus, opened in 1890. It was followed the next year by Hyde Park, which lay even further north. To promote his distant suburb, developer Monroe Shipe installed a mule-drawn streetcar line to his land in "far north" Austin. He widely advertised Hyde Park as a commuter suburb geared to middle- and upper-class clientele who worked in downtown Austin but who preferred to live on the quieter, deed-restricted and wholly residential streets north of the city. Hyde Park's initial success inspired others to plat undeveloped land near the University in the last decade of the 19th and the early years of the 20th centuries. Among them were the Buddington subdivision (est. 1896), the Fruth Addition (est. 1902), the Lakeview subdivision (est. 1910), and Aldridge Place (est. 1912).

The electrification of streetcars toward the end of the nineteenth century furthered the development of these areas as did the utopian desire to live in a pastoral setting with a

convenient daily commute to commercial activity in downtown Austin.[1] Most roads in this area remained unpaved for decades, but automobiles became quite numerous after their first appearance in Austin around 1910. In the early 1920s, present-day Speedway was one of the only paved streets in the area.

The City Beautiful Movement in America

The foundation and planning of Aldridge Place in 1912 can be viewed as an extension of the existing Austin city fabric and a symbol of its times. The unsettled land at the edges of Austin provided a blank canvas for developers to employ the latest trends in planning—namely, those of the City Beautiful Movement—that would attract the upper middle classes to migrate away from the city center to the streetcar suburbs. The City Beautiful Movement was a reform philosophy of North American city design and planning that flourished from the 1890s through the 1910s. The movement emphasized beautification and natural scenery to provide attractive and safe environments for urbanites in efforts to mitigate congestion, blight, and inappropriate land use. A reaction against crowded tenement neighborhoods and general "ugliness" of American cities, the City Beautiful Movement was most successful as it was applied in upper-middle class suburban neighborhoods. Its proponents supported the preservation and conservation of rural areas, while simultaneously catering to a desire for modern efficiency and municipal improvements.

The goals of the movement were rooted in the ideologies and designs of famed landscape designer Frederick Law Olmsted (1822-1903). Olmsted made three main contributions to the City Beautiful Movement. First, he moved from the designing of single, although multifunctional parks to the planning of comprehensive, multi-purpose park and boulevard systems. Second, he argued that parks and other green spaces raised surrounding land values, contributing to private enterprise and returning their costs through increased municipal real estate taxation. Finally, he believed that the natural landscape had restorative moral and healthful influences on city-bound people.[2] Olmsted and his contemporaries used landscape architecture as a basis for planning the new, mostly residential areas that mushroomed around American cities in the late 19th century. Park planning and city planning were, thus, inherently codependent and municipal parks served as instruments in the appropriation and physical transformation of land.[3]

The City Beautiful Movement found physical realization in the design of public parks, scenic suburban developments, street improvements, attractive furniture such as lampposts and park benches, and carefully selected and maintained shrubs and trees. Elements such as streets terminating at a focal point (monument, church, or civic building) and streets divided by a broad, landscaped median park (often called boulevards, avenues or parkways) were frequently incorporated into neighborhood and city plans, particularly in the large vacant areas beyond a city's built-up edge.[4]

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[1] Charles Hall Page and Associates, Inc, *Austin Historic Preservation Plan*, (San Francisco: Charles Hall Page and Associates, 1981), 6-13.
[2] William H. Wilson, *The City Beautiful Movement*, (Baltimore: Johns Hopkins University Press, 1989), 10.
[3] Ethan Carr, *Wilderness by Design: Landscape Architecture and the National Park Service* (Lincoln: The University of Nebraska Press, 1998), 25.
[4] Virginia Savage McAlester, *A Field Guide to American Houses: The Definitive Guide to Understanding America's Domestic Architecture*, (New York: Alfred A. Knopf, 2013), 76.

The City Beautiful Aesthetic in Aldridge Place Addition (1912)

The land just north of the University of Texas at the turn of the twentieth century was one such vacant area, situated at the edge of Austin's established city fabric. It was here that Aldridge Place was platted in 1912 by a Chicago-based engineering firm employed by Lewis E. Hancock (1856-1920).

Lewis Hancock was a prominent banker who served as mayor of Austin from 1895 to 1897 and an influential figure in early twentieth century Austin. He was a graduate of Harvard Law School, president of the State National Bank and was responsible for the establishment of the 1896 Hancock Opera House and the Austin Country Club. Aldridge Place was named in honor of Attilia 'Tillie' Aldridge Anderson (1860-1944), whom Lewis Hancock married in 1887.

In designing the Aldridge Place addition, Hancock carefully cultivated a feeling of exclusivity when promoting the neighborhood. In an advertisement from the Austin Daily Statesman dated May 12, 1912, Aldridge Place is referred to as "the suburb beautiful---where suburban life and city luxuries are delightfully combined."[5] Hancock intended to remedy Austin's "conspicuously backward" supply of "high class properly restricted residential districts, where her best citizens could build without fear of being encroached upon by inferior surroundings."[6] Interesting to note is the emphasis placed on the cultural value of the neighborhood's natural beauty. Aldridge Place was "developed for lovers of the artistic and beautiful in their home surroundings."[7] Real estate agent, K.C. Miller claims, "Drive or walk through Aldridge Place. You will exclaim: 'How can such beauty lie in the heart of the town!'"[8]

The first lots were available for sale beginning May 15, 1912 and were purchased and built upon in the thirty years following, with rapid development occurring in the 1920s and continuing at a robust level through the 1930s. Deed restrictions guided development within Aldridge Place. Only houses, either single-family dwellings or low-density (two-to-four unit) apartment buildings, could be built in the subdivision. A minimum expenditure for construction was obligatory, with a tiered standard for one- and two-story dwellings. Covenants required that one-story homes cost at least $3,500 and two-story homes at least $5,000. As a result, most of the homes were relatively large for their time. This restriction limited homebuyers to those with ample assets and, therefore, regulated the social classes to which these lots and homes were available. The deed also required that all houses be built facing inward toward the District's streets; alleys were forbidden and sidewalks were mandatory, making it a front-porch society. In keeping with growing segregation, sales or rentals to African Americans were prohibited unless they were live-in servants.

Aldridge Place benefitted greatly from Monroe Shipe's streetcar line along Guadalupe Street, completed in 1891, which provided public transportation from the northern suburb of Hyde Park past the new Aldridge Place subdivision, to downtown Austin. Stables were

[5] "The Suburb Beautiful," advertisement by K.C. Miller, *The Austin Daily Statesman*, May 12, 1915.
[6] "The Immense Logic of Aldridge Place," advertisement by K.C. Miller, *The Austin Daily Statesman*, December 1, 1912, 14.
[7] "The Suburb Beautiful," *The Austin Daily Statesman*, May 12, 1915.
[8] "The Immense Logic of Aldridge Place," *The Austin Daily Statesman*, December 1, 1912, 14.

prohibited within the subdivision, thereby deterring transportation by horse, and undesirable smells and waste.

Hemphill Park, with Hemphill Creek (the west branch of Waller Creek) at its center, was planned as a central feature of Aldridge Place. Hancock deeded the land to the city in 1912. The presence of the naturally occurring creek running through the heart of the neighborhood with land on either side translated seamlessly into a landscaped street median or greenbelt in the City Beautiful tradition. Hemphill Park not only widens the street, placing a greater distance between facing houses, but also adds a great deal of character and natural appeal. Indeed, Aldridge Place even in comparison to adjacent neighborhoods in Austin is significantly more "green." Today, as before, the greenbelt is a desirable amenity that attracts buyers to the neighborhood as a community meeting space.

Hemphill Creek is punctuated by three identical concrete bridges at Wheeler Street, West 32nd Street and West 33rd Street that date to the foundation of the park in 1912, even predating the paving of the streets bordering the park. They consist of a wide arch, which spans the short distance across the channel with a simple railing above. The railing is comprised of evenly spaced arched slits with square columns delineating its termination on either side. The columns extend slightly above the height of the railing and feature inset plain panels and square capitals. Long abutments support the bridge from either end of the channel. Today, the bridges are painted a pale beige color but it is likely that they were originally unpainted.

The abundance of mature trees is one of the more distinctive features of Aldridge Place. An allée of pecans form a canopy over the Hemphill greenbelt, while later additions of myrtles and other new natives dot the deep front lawns of the houses flanking the park. The area is also home to an unusual number of magnolias, trees that don't usually thrive in Austin's alkaline soil. Their survival has depended on decades of sympathetic nursing by residents of the neighborhood.

Aldridge Place is distinguishable from its surrounding area because of the curvilinear pattern of its streets, which stand in contrast to the fairly regular grid pattern of the streets that surround it—a popular Olmstedian planning technique recalling the famous 1869 plan for Riverside, Illinois. Olmsted intended the design of his roads to "suggest and imply leisure contemplativeness and happy tranquility" rather than the "eagerness to press forward" he felt was inherent in rectilinear plans.[9] The two north-south roads on either side of the Hemphill greenbelt, both known as Hemphill Park Drive, are thus, narrow and winding, forcing the busy city-goer to slow down as he or she enters the neighborhood. This sense of change in environment from the efficient grid pattern of the built environment surrounding Aldridge Place to the quiet relief of the bucolic space is immediately felt. It is also notable that many of the streets in Aldridge Place dead end, without connecting with the surrounding streets.

The three small streets that perpendicularly intersect Hemphill Park pass through detailed original concrete bridges, further contributing to the countryside charm of the neighborhood. One can imagine, in particular, the endearingly slow pace through the streets of Aldridge Place before they were paved in the 1920s.[10] The irregular curvilinear

[9] McAlester, *A Field Guide to American Houses: The Definitive Guide to Understanding America's Domestic Architecture*, 78.
[10]See Austin City Council minutes from July 9, 1925 and December 16, 1926 for these

street pattern also resulted in irregularly shaped and sized lots giving the impression of a more organic, spontaneous development of the neighborhood as in a more rural setting.

The neighborhood is delineated by limestone masonry columns, etched "Aldridge Place" and placed at the east and west entrances of West 32nd and 33rd Streets. This example of civic art, marking the entrance to the neighborhood, was likely also inspired by the City Beautiful movement. The columns and the broken linkages with adjacent streets were intended to create the feeling of entrance into an exclusive and separate place. Aldridge Place also retains a large number of historic and reproduction light standards, surviving reminders of the early days in the neighborhood and the then modern amenities that attracted its first homebuyers. Aldridge Place has survived remarkably intact, surrounded by rapidly changing subdivisions dating to a similar time period.

Major Development Trends in Aldridge Place

Development in the Aldridge Place addition began soon after its platting as an addition to the City of Austin. In fact, several houses in the district may actually pre-date the 1912 plat date. These early dwellings tend to follow late 19th/early 20th century vernacular forms found largely in rural areas or on the outskirts of town, like the North University area at the turn of the 20th century. Frame dwellings built in the vernacular tradition include the original house at 202 W. 33rd Street (rebuilt in 2015), the two-story farmhouse at 210 W. 33rd Street, and the modest Free Classic house at 3205 Guadalupe Street.

These early, relatively simple, frame vernacular houses are exceptions in the district's architectural palette, however, as Aldridge Place's discriminating homebuyers generally turned away from local domestic types to embrace national trends in home design. Early residents of Aldridge Place were among the city's social, political, and intellectual elite who could afford to buy substantial, well-built homes rendered in the latest architectural fashions. They hired the city's premier architects to design unique, artful interpretations of then-popular national styles in order to showcase their status and good taste. Their employment of professional designers, their use of quality materials, and their demand for craftsmanship is evident from the large number of substantial, intact, well-designed historic homes throughout the district.

National trends greatly influenced the architectural palette of the district. By the 1910s, the country had moved away from outmoded Victorian models and embraced new American design as reflected in the Prairie School and Craftsman styles. By the time Aldridge Place was platted in 1912, Prairie School design was at the height of its popularity nationwide and a number of homes in the district fall into this category. As the decade progressed, however, the Craftsman aesthetic supplanted the more restrained Prairie School in popularity and a large number of the district's houses built from the mid-1910s, through the 1920s and into the 1930s, display its distinctive form and decorative characteristics. At the same time, Americans began to look to their national past for architectural inspiration, launching an interest in Colonial Revival styles. Colonial Revival styles, including the Georgian Revival variant, appeared in the district by the late 1910s and remained popular throughout the historic period.

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ordinances. Interesting to note is the even division of cost for labor and materials for paving between the residents of Aldridge Place.

By the 1920s, however, potential homebuyers showed interest in the European-inspired styles that began to appear on the residential landscape after World War I. Returning veterans who were exposed to European houses during the war brought their experiences to bear on domestic architectural designs back home. The resulting demand for European-inspired Period Revival styles made its way to Aldridge Place where Tudor Revival, Spanish Eclectic (Spanish Colonial Revival), Italian Renaissance Revival and other romantic houses began to appear by the 1920s.

It is noteworthy that the Prairie School, Craftsman, and Colonial Revival styles originally rose to favor during the years before U.S. involvement in World War I, though all persisted after the war. European-inspired Period Revivals, on the other hand, emerged after the war, when veterans returned home from Europe and sought to replicate the romantic architectural styles to which they had been exposed. Whatever their origins, Prairie School and Craftsman styles seemed to convey a distinctive American tone, while the European-based Revival styles tended to appeal to a more sophisticated, worldly palette. Excellent, architect-designed examples of both architectural genres abound in Aldridge Place. Because these styles were so fashionable during the district's most robust period of development, they largely characterize its architectural landscape

The dozens of handsome and stately homes built during this period are physical evidence of the collaboration between many of the city's most prominent citizens and most celebrated architects and builders of that time. The residents of the new, exclusive development, as envisioned by the advertisements, included doctors, lawyers, and university professors.[11] Two Austin mayors lived in Aldridge Place: A.P. Wooldridge, mayor from 1909-1917, and W.D. Yett, mayor from 1919 to 1929. The Wooldridge House at 3124 Wheeler was a grand, two-story red-brick Georgian Revival mansion that set the tone of subsequent development in the district. The Yett house at 504 West 33rd burnt and has been replaced by townhomes.

Despite its relatively small size, Aldridge Place is the site of 14 City of Austin Historic Landmarks, most of which are outstanding examples of Craftsman and Period Revival architecture. The high number of individual landmarks in the neighborhood is strong evidence of its historic importance in the context of the city's architecture.

When the Great Depression hit the United States, Austin fared relatively better than other cities throughout the country in the early years of the crisis. Unlike most urban centers that relied on manufacturing for employment, Austin's two main employers were the State of Texas and the University of Texas. Though both saw some job losses through belt-tightening, they continued to operate and employ tens of thousands of people. By 1932, however, the poor economic conditions in America began to catch up with Austin, as cotton prices fell and industry slowed. Construction of new homes in centrally located Aldridge Place continued throughout the depression until the district was largely built out by 1940.

New Deal Influences

In November 1932, Franklin Delano Roosevelt was elected the 32nd president of the United States, with almost 90 percent of the popular vote in Texas in the 1932 election. Roosevelt promised a "New Deal for America" to combat the recession and put the

[11] Richard R. Pruitt, "Report on the Preservation of Aldridge Place," Unpublished report in the archives of the Austin History Center, Austin, Texas, 1974, 7-10.

country back on a solid financial footing. His primary goals were to spend government money as a means of providing employment, stabilizing purchasing power, improving public welfare and contributing to a revival of American industry. Dozens of programs were put in place seeking to achieve these goals. These programs and agencies were known by their acronyms and collectively as the "Alphabet" agencies. The Public Works Administration (PWA), founded in 1933, had the most dramatic impact on the urban landscape of Austin.[12] Grants totaling over $6 million from the PWA financed the erection of a series of dams, fire stations, water treatment facilities, schools and hospitals in Austin.

The Federal Emergency Relief Administration (FERA) and the short-lived Civilian Works Administration (CWA) organized a number of smaller projects during the harsh winter of 1933-1934 in Austin, providing a large number of crucial paid work hours for the unemployed and destitute in the area. Notable among these were the Shoal Creek Bridge at 27th Street, the swimming pool in Shipe Park, and improvements including lining the West Waller Creek (aka Hemphill Creek) with stone and the 30th Street bridge in Hemphill Park.[13]

The modifications made to Hemphill Park completed in 1934 are surviving physical evidence of the impact of the New Deal in Austin. In a matter of months during the winter of 1933-1934, the entire channel containing Hemphill Creek was widened, deepened and lined with concrete slabs and masonry embankments by FERA and the CWA. The primary reason for this improvement was to stave off erosion and control flooding in the area around the creek. The laborers also erected the massive limestone bridge at West 30th Street, a prominent feature of the neighborhood.

In addition to their historical importance as New Deal projects, the style and construction of the embankments and bridge are representative of the "National Park Service Rustic" style popular in America during the 1930s. The selection of native "karst" limestone and the rusticated vernacular craftsmanship represent an attempt at enhancing the original idyllic pastoral character of Aldridge Place as it existed at the time of its foundation in 1912—a pseudo-historicizing approach often employed in American parks at this time.[14] Coincidentally, the low level or lack of skill of the FERA and CWA laborers at work on the project resulted in a homegrown vernacular aesthetic in the rough masonry that would have greatly appealed to the residents of the neighborhood. The uneven, seemingly slapdash application of grainy mortar throughout the construction, for example, denotes a high sense of human involvement.

Aldridge Place at the End of the Historic Period: 1940-1965

Only a few lots remained vacant in the district by 1940. U.S. involvement in World War II, first as a supplier to the Allies, and then as a participant after the Japanese bombed Pearl Harbor, curtailed nearly all "nonessential" domestic construction in the country for the duration of the war. Domestic building resumed immediately after the war restrictions were lifted in 1945 and all but two of the remaining vacant lots in Aldridge Place were developed with the modern housing types and styles that arose in the early postwar period.

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[12]"The New Deal in Austin." Exhibition at The Austin History Center. March 11, 2012.
[13]"Municipal Report, Austin, Texas, 1934."*Summary Report, Departmental Services, City of Austin*. Austin: PARD, 1934
[14]Carr, *Wilderness by Design: Landscape Architecture and the National Park Service*, 43.

The most significant of these modern trends was the huge popularity and wide proliferation of the Ranch Style across the domestic landscape. Its near-universal appeal dictated designs and types of domestic construction throughout the country starting in the late 1940s and enduring through the 1950s and 1960s. Several distinctive examples of the Ranch style are found on previously undeveloped lots in Aldridge Place at 3010 Hemphill Park Drive and at 405 W. 33rd Street.

At the same time, architects and developers began to build Modern Ranch houses or Postwar Modern houses in Austin and several of these designs are apparent in the district. One excellent example, also called a Mid-century Modern House, is at 118 Laurel Lane . Two other examples were built in 1958 on the old Albert Buddington tract, at present 500 and 504 W. 34th Street. These houses responded to a demand for affordable, modern homes from a "progressively minded clientele" that included many University of Texas professors. Their residential designs focused on a central living area with bedrooms relegated to more private spaces and featured sloping rooflines, clerestory windows, and glass walls to bring the outside in.[15].

Little construction has taken place in the district after 1965, the end of the period of significance. Due to the high quality of design and craftsmanship of the houses, owners elected to preserve rather than replace the architecture of the neighborhood. Minimal changes, including the addition of garage apartments, enclosure of porches and updates to HVAC systems, reflect changing attitudes and amenities in American culture of the mid-century.

A large frame house in the 500 block of W. 33rd Street was demolished after a fire and replaced in 1981 with five attached townhomes that together display a variety of historic themes. Another new house, built in 1982 following a Colonial Revival style, was built at 111 Laurel Lane. More recently, a whimsical new house was built at 3202 Hemphill Park. Its style has been described as "Gaudi-esque" due to its organic, "melting" roofline and fantastic design elements. In 2015, an early vernacular house at 202 W. 33th Street was largely rebuilt into a new frame house with Greek Revival characteristics. The new house is in keeping with the general size, scale, setback, materials, and design elements found elsewhere in Aldridge Place.

Today, while the deed restrictions have been amended in accordance with Civil Rights and other legislation, the desirable location, natural amenities and attractiveness of the neighborhood resulted in high real estate prices, and the social character of the area remained relatively constant. The intimate neighborhood existed, as it does today as a community, not just an area with fine homes. As Carol Sutherland Hatfield wrote in the Austin Statesman, "We wanted our children to grow up in an 'extended family' atmosphere... We wanted them to know the clerks at the grocery store half a block away; our five-year-old goes for tuna fish or potato chips with a note and money in her hand."[16]

[15] "A.D. Stenger: Architect and Builder/The Man," tenger.rileytriggs.com/man.html.
[16] Carol Sutherland Hatfield. "In Hemphill Park Area Families Enjoy the 'Central City,'" *The Austin Statesman*, November 4, 1973, 1.

6. PRINCIPAL ARCHITECTURAL STYLES AND PERIODS OF CONSTRUCTION: 1860-1965

At first glance, Aldridge Place seems to harbor a great variety of historic building types and architectural styles, but its appearance is largely derived from five main genres and periods: Texas Vernacular architecture, the City Beautiful Movement in subdivision planning, the Prairie School and Craftsman styles, Period Revivals, and "Modern" movements of the post-World War II era, including the Ranch and Postwar Modern (or Mid-Century Modern) styles. (See photo essay of architectural style examples in Aldridge Place following this essay.)

Nineteenth century development in the area that came to be known as Aldridge Place consisted of vernacular buildings associated with the Buddington farmstead and a few scattered frame "country" houses. The district's distinctive appearance is largely due to its roots in the City Beautiful Movement of the late-19th and early-20th centuries and to its large inventory of Craftsman and Period Revival style houses dating to the early decades of the 20th century. The nationwide City Beautiful Movement inspired the district's layout and development with curvilinear streets around a central park and creek, decorative streetlights, and stone entry gates, all established in the Aldridge Place addition platted in 1912. The enormously popular Prairie School and Craftsman styles characterized early planned development in the district from its inception through the 1920s. Period Revival styles appeared in the district by the late 1910s, gained popularity in the 1920s, and dominated construction during the 1930s.

Nationwide restrictions on nonessential domestic construction during World War II curtailed the district's build-out until after the war. By the time the war was over and the moratorium lifted, modern styles had supplanted the romantic Period Revivals throughout the country and the last available lots in the district feature excellent examples of early Ranch Style and Postwar Modern designs from that era. The handful of Ranch and Postwar Modern houses in the district are generally high-quality, architect-designed stone and wood buildings that display the dominant stylistic trends of the postwar period.

Since 1965, the end of the historic period, little new construction has taken place in the district. Several new houses have been built that follow historic themes; one, built in 1982, appears as a modern Colonial Revival style dwelling while another, rebuilt in 2015, displays modest Greek Revival elements. The largest new construction campaign occurred in 1981 when a five-unit townhouse was built in the 500 block of W. 33rd Street. This "Postmodern" building displays a combination of historic styles with a combination of Victorian, Colonial Revival and French (New Orleans) Revival architectural elements. Some historic buildings have been extensively remodeled, playing up or expanding traditional original design elements; several "Neo-Craftsman" houses have resulted from such efforts. Many of the district's historic houses have been enlarged with additions. Those that overwhelm or diminish the historic character of the original house have been assessed as noncontributing resources. Most new construction in the district, however, has been limited to rear or side additions that detract little from the historic appearance of the original dwelling.

Today, the Aldridge Place Local Historic District is a remarkably intact historic neighborhood rooted in the development of the University of Texas and the Texas State capital in Austin and whose architecture outstandingly reflects the local and national trends of its time.

Table of Major Architectural Types and Styles: 1860-2015

The following list identifies the various building types and styles found in Aldridge Place. It is followed by a discussion of the various designs and forms found in the district. Architectural styles and types follow definitions discussed in Lee and Virginia McAlester's *A Field Guide to American Houses* (2000). Some resources were easy to classify as they adhere closely to the McAlester models; others were more eclectic, borrowing and mixing themes from different eras and architectural palettes. In the second case, properties were identified by the style they most closely matched. The landscape and street furniture were associated with the "City Beautiful" aesthetic which was not, technically, a style but a movement. See style summary in Table 1.

Vernacular (1860-1935)
City Beautiful: Landscape and Infrastructure (1912-1935)
Prairie School (1910-1925)
Craftsman (1912-1935)
Period Revivals (1915-1940)
- Colonial Revival (1915-1947)
  - Dutch Colonial Revival (1915)
  - Georgian (1919-1920)
  - Cape Cod (1925)
- Spanish Eclectic (Spanish Colonial Revival) (1922-1925)
- Mediterranean Revival (1922-1925)
- Tudor Revival (1927-1935)
- French Colonial Revival (New Orleans) (1981)

Modern Movements
- Art Moderne (1935)
- Ranch (1949-1960)

7. ARCHITECTURAL COMPOSITION OF THE DISTRICT

The Aldridge Place Local Historic District contains historic properties dating to 1860, at the beginning the Period of Significance, to 2015, when a house was rebuilt at 202 W. 33rd Street. The greatest period of construction, however, started after Aldridge Place was platted and developed as an addition to the City of Austin in 1912. Construction in the addition commenced at a gradual pace and by 1920, 23 homes had been completed in the district. Construction continued at a brisk pace through the 1920s with 68 being added to Aldridge Place. Surprising to some, development actually increased in the 1930s when the Great Depression put dreams of home-ownership on hold for most families throughout the nation. Austin construction may have been hampered somewhat, but its economy as the home of The University of Texas, county government, and the State Capital, remained stalwart through the decade. One change that might have been inspired by the Depression was the proliferation of garage apartments throughout the decade. By 1939, numerous 1-story frame garages had been converted to 2-story apartments, some leaving the garages intact on the lower level. Most featured modest Craftsman or Colonial Revival stylistic features.

By 1940, on the eve of U.S. involvement in World War II, the district was nearly built out. A nationwide moratorium on nonessential domestic construction during the war left only a handful of building lots in the subdivisions and after the war was over, they were almost immediately developed. Styles had changed considerably by the late 1940s and

early 1950s when the American Ranch Style house spread across the country. Several early Ranch and Postwar Modern houses completed the build-out in the neighborhood..

Hemphill Park, which passes through the center of the district from north to south, between the eastern and western portions of Hemphill Park Drive. Hemphill Park was a major landscape design element in the original Aldridge Place plat and it is a contributing site in the district. Substantial bridges were surveyed and assessed separately as substantial contributing structures within the district and streetlights were surveyed as a collective, contributing object.

Hemphill Park follows the Hemphill Creek (aka West Branch of Waller Creek) which runs through the Buddington complex in the 500 block of W. 34th Street, at the northern boundary of the district to its southern boundary at W. 30th Street. The park or greenbelt commences in the 200-400 blocks of West 34th Street and terminates at West 30th Street. Low concrete single-span bridges with oval-shaped "weep holes" built in the 1930s span the creek at West 33rd, West 32nd, and at Wheeler Streets. The creekbed and culverts are lined with natural flagstone from that period.

A large bridge made of honeycomb limestone, petrified wood, and fossils lies at the terminus of the creek as it leaves Hemphill Park and enters Adams Park at the district's southern boundary. Large shade trees, some palms, and bushes dot the overall grass-covered greenbelt. Sidewalks and running paths follow the circumference of the greenbelt in an oval-shaped loop around the park along Hemphill Park Drive. Historic and period replica streetlights are placed at junctures around the park.

Architectural styles in the district generally follow national trends that were popular at the time a building was constructed. Though the district appears as an eclectic collection of many styles, it is largely defined by five major design and property type genres: Texas Vernacular architecture; the City Beautiful movement in landscape and subdivision planning dating from the late 19th century and into the early 20th century; the Craftsman style which influenced architectural design from the early to mid-20th century; romantic Period Revival styles that reached their peak in the district during the 1920s and 1930s; and Modern Styles of the post-World War II era including Ranch and Postwar Modern (Mid-century Modern).

Regardless of architectural style or type, the houses are compatible with one another in size, scale, setback, materials, and some design features. As a result, the district reads as a cohesive collection of buildings with compatible historic components. The following discussion further explores the major architectural trends exhibited in the resources of Aldridge Place.

Vernacular Forms

In the first few years of the 20th century, the area now known as Aldridge Place was only sparsely developed in a semi-rural buffer zone between the University of Texas and the late-19th century Hyde Park subdivisions. Within that area a handful of mid- to late-19th and early 20th century vernacular houses were built in a "country" or rural setting. Vernacular buildings generally lack association with any formal style and are usually local or regional forms that follow the trends in a given geographical area. The term "Vernacular" applies to the c. 1860 pioneer Albert Buddington House, several frame dwellings that may pre-date the subdivision of Aldridge Place in 1912, and a handful of street-facing garage apartments from the 1930s.

The oldest house in the district is classified in this context as a Texas Vernacular building as it does not exhibit a particular national style but rather follows the dictates of climate, geography, availability of materials and labor, and its predecessors in the community. When built, the c. 1860 Buddington House lay about a mile north of downtown Austin in a rural or semi-rural setting for nearly half a century before the surrounding area was opened to subdivision development. It follows a vernacular plan that was common in Central Texas from the antebellum era, when limestone and slave labor were abundant, and before the widespread availability of milled lumber in the 1870s. The original house is similar to other 1- and 2-story center-passage houses constructed of limestone bock and built in rural parts of Central Texas from the mid-19th century (c. 1845-c. 1875) with a side-gabled roof, symmetrical façade, centered porch, and limestone construction.

Other vernacular buildings in the district date to the early- to mid-20th century and are modest frame houses with little or no architectural embellishment such as the 2-story farmhouse at 210 W. 33rd Street. Another example was the original frame dwelling at 202 W. 33rd Street that has now been rebuilt with a modest Greek Revival flare. Yet another is the late 19th or early 20th century hipped roof house with lower gables at 3205 Guadalupe Street. It is essentially a vernacular frame house with some Free Classic design elements that may pre-date the Aldridge Place subdivision. Garage apartments built primarily in the mid-1930s, when local homeowners opened them to University-area renters to make extra income during the Great Depression, can also be classified as vernacular dwellings though some reflect Craftsman and/or Colonial Revival stylistic traits.

Vernacular houses in the district constitute 7 percent of its building stock but they are an important part of the architectural heritage of the neighborhood with the Buddington House dating to its frontier origins and others possibly pre-dating the Aldridge Place subdivision in 1912.[17]

City Beautiful

As its name implies, the City Beautiful Movement was not a style, but a trend in subdivision planning starting in the late-19th century in the eastern part of the country and spreading across the nation by the early 20th century. Since the 1890s, new subdivisions across the country had adopted the concept of living in a neighborhood that featured curvilinear streets that followed the natural terrain instead of a strict grid on a flat surface. These new additions were laid out with landscape amenities such as parks or greenbelts, paths, and gardens, as part of a plan to charm potential home buyers in the subdivisions. The neighborhoods were often exclusive and had deed restrictions to insure that it remained an attractive and somewhat elite place in which to live.

By 1912, when Austin Mayor Lewis Hancock platted Aldridge Place to the south of the Buddington estate, the City Beautiful aesthetic had already inspired a number of exclusive subdivision developments in Texas cities like Dallas and Houston. The City Beautiful model stressed the importance of living in an aesthetically pleasing environment beyond the boundaries of one's own home. Mayor Hancock employed the concepts of the City Beautiful movement to create an a shaded, tree-lined environment

[17] 202 W. 33rd Street was occupied by 1915, and 210 W. 33rd St. appears to be older than the 1922 TCAD date based on their type, materials, and lack of stylistic elements.

along curvilinear streets laid out on gently sloping terrain rather than by the cardinal directions of a compass. The landscape drifted down toward the west branch of Waller Creek (aka Hemphill Creek), which flowed through the center of the addition in a general north-south course in the 300 blocks. Hancock established a greenbelt along the banks of the creek. Street furniture, such as streetlamps and stone pillars leading into the addition, reinforced the idea of Aldridge Place as a special, and exclusive, residential neighborhood.

Built elements within the district are also derived from the City Beautiful movement. The impressive stone pillars at the district's entrances and the decorative light standards along its streets contribute to the neighborhood's strong sense of place. Later improvement projects from the 1930s, such as the Rustic stone creekbed lining and the Waller Creek bridges, adhered to the movement's ideals by using aesthetically pleasing materials and design in keeping with the original landscape and layout scheme.

The Prairie School

As stated previously, some of the first houses in the district were vernacular in form and materials and displayed no specific style. That was soon remedied as the Prairie School and Craftsman architectural styles rose to prominence in the early years of the subdivision's development. The so-called Prairie School originated in Chicago and was patterned after the vast prairies of the Mid-West, which appeared horizontal to the earth. Related to the Craftsman bungalow, Prairie School houses depart from that style as they are almost always two stories in height while most original bungalows have only one story. Like Craftsman houses, they feature wider overhanging eaves but they differ from the popular bungalows in that they have few roof details. They tend to have hipped roofs and often have one-story wings or porches and the eaves, cornices and façade detailing emphasize the horizontality of the house.

The Prairie School is evident in a number of two-story low-pitched hipped roof houses featuring horizontal profiles with offset front porches in the district. They range in construction date from about 1910 through the early 1920s, waning by the end of the decade. The Prairie School aesthetic influenced Period Revival styles that appeared later in the district. A total of 12 houses in the district are primarily associated with the Prairie School in design; another house incorporates Prairie influences along with Mission and Craftsman elements. Prairie School stylistic influences account for 8 percent of the housing stock in Aldridge Place.

Excellent examples of the Prairie School style are found at 102 and at 503 W. 33rd Street. The first is a two-story brick veneer house with a broad hipped roof and an offset porch. The second is a two-story stucco house with a centered porch and entry. Designed by noted Austin architect Roy Thomas, the house at 503 W. 33rd Street has recently been nominated for Austin Historic Landmark status. One unusual example of the style is a 1925 dwelling at 100 W. 33rd Street. It is remarkable as it has only one story but possesses salient attributes of the Prairie type with an overhanging hipped roof, *porte cochere*, and paired windows (McAlester 2000: Prairie 448).

Craftsman Style

More enduring in the district was the Craftsman influence which is clearly evident throughout the district. The bungalow house plan enjoyed huge popularity during this time and the Craftsman style was adapted to the form, the two terms becoming almost

synonymous with one another. The Craftsman bungalow took America by storm from the 1910s through 1920s and into the 1930s, and Aldridge Place was no exception. The large number of Craftsman style houses in the district reflects its great popularity in the early decades of its development. Craftsman houses are characterized by their low-pitched roofs, and wide eaves with exposed or decorative rafter tails and braces. They often had paired or tripartite windows set to take advantage of light and breezes according to the seasons. Virtually all Craftsman bungalows featured substantial porches and many were set on tapered posts above brick or stucco piers that extended from ground level to the porch. Others adopted a classical tone with Doric columns on a full-façade porch.

Several noteworthy Craftsman bungalows are found in Aldridge Place. An exceptional example is found at 103 W. 33rd Street in 1919. This house is side-gabled with a large, front-gabled dormer piercing the sloping plane of the tile roof. Like many early Craftsman houses, it has a full-façade front porch supported by brick piers below a wide fascia. The door is centered and flanked by pairs of 5/1 light windows. Architectural details include exposed rafter ends, roof crestings, and a stuccoed façade. Other noteworthy Craftsman houses in the district date a little later than this one and are front gabled houses with front-gabled porches. They also feature exposed rafter ends, brackets (braces), and tapered posts on square brick piers.

Two outstanding examples of the Craftsman style lie next to one another at 3116 and 3118 Wheeler Street. Built in 1912 and 1914, respectively, they are almost identical in appearance. These early and elaborate Craftsman bungalows feature swooping side-gabled roofs pierced by front-gabled dormers highlighted with decorative bargeboard. Both houses display an abundance of Craftsman-related wood features including exposed and decorative rafter tails, ornamental knee braces, and full-façade porches with wood railings and posts. Other excellent Craftsman style houses are at 104 and 112 W. 32nd Street. The house at 104 W. 32nd Street has a primary, side-gabled roof with a large, centered dormer, a full-façade front porch with attached porte cochere and a 2-story sleeping porch. Its entrance is defined by multi-light sidelights and topped with a multi-light transom. A more representative example of a Craftsman style house is the 1924 bungalow at 3208 Hemphill Park Road; it is the quintessential front-gabled bungalow with a front-gabled porch and features triangle knee braces, exposed rafter ends, tapered wood posts on brick piers, paired windows and large front porch.

At least 30 houses in the district can be classified as Craftsman or Craftsman-inspired, with the style accounting for 20 percent of its building fabric.

Period Revivals

Period Revivals dominate the district's inventory of properties with 74 houses out of the total 147 building resources displaying traits from different historic eras. Revival styles in the district are further classified by their attributes as Colonial Revival, including Georgian Revival and Cape Cod variants; Classical Revival; Neoclassical; Spanish Eclectic (Spanish Colonial Revival); Mediterranean Revival, and Tudor Revival. Even the non-historic townhomes at the northeast corner of 33rd and Guadalupe streets are patterned after historic styles; it is largely a mix of Neo-French Colonial (New Orleans' French Quarter) and Colonial Revival styles.

Among the Period Revivals, the more restrained Colonial Revival style – with its distinctive Cape Cod and Georgian Revival variants – comprises 18 of the total Revival

styles buildings. The Tudor Revival style is well-represented in the district with 21 houses (or 14 percent) classified in this category. Spanish Eclectic (Spanish Colonial Revival) houses with their complex roof forms, wrought iron details, clay tile accent roofs, and predominantly stucco and brick siding, are among the district's most complex, romantic, and elaborate architectural styles. Spanish Eclectic styles account for 14 houses in the district or 10 percent of the building stock.

Colonial Revival

The Colonial Revival style dominated American domestic architecture in the first half of the 20th century. It gained popularity as the country harkened back to its Colonial origins and took a new interest in the early English and Dutch houses found along the Atlantic Seaboard. Few adhered to the often stark nature of the original designs and it is more common to find an eclectic example of Colonial architecture than a "pure" version. According to Virginia McAlester, such houses "merely suggested their colonial precedents rather than closely mirroring them" (McAlester 2000: 326).

Colonial Revival houses are typically brick or frame houses that rise one- to two-stories in height with side-gabled or low-pitched hipped roofs. Some feature two or more front-gabled dormers on the primary roof plane. A distinguishing characteristic of the Colonial Revival style is the emphasis on the entrances which frequently feature simple, stylized door surrounds, boxed cornices, and wooden shutters. Aldridge Place has a large number of Colonial Revival houses in both one- and two-story varieties. They also vary size and detail. The district has a good number of small, one-story, side-gabled frame versions of the style, some with diminutive gabled dormers and others with pedimented entry posts. Good examples are found at 3121 Hemphill Park, 207 W. 32nd Street, and at 113 W. 33rd Street.

Subtypes in the district include Dutch Colonial Revival, Georgian Revival and "Cape Cod" variations on the Colonial Revival theme. Dutch Colonial Revival subtypes are characterized by their gambrel roof forms and centered entrance. The only Dutch Colonial Revival in the district is a good example of the style at 407 W. 32nd Street.

Georgian Revival style houses are usually simple one- or two-story boxes that are two rooms deep. They almost always have a symmetrical façade. Hipped roof versions are common in the south and the example at 104 W. 33rd Street is no exception. It features a combination of Georgian stylistic influences and Prairie School form. It is a two-story, red brick house with a hipped roof and 9/1 double hung sash windows The smaller one-story house at 206 W. 33rd Street is cross-gabled version with boxed cornice returns and a fanlight over the front windows. Its entrance is emphasized with a shallow pediment supported by columns. The 2 ½-story red brick Wooldridge House, at 3124 Wheeler Street, is a grand example of the Georgian Revival sub-style with its centered one-story wood porch and diminutive gabled dormers.

A 1½ -story frame house at 112 W. 33rd Street was altered from its original vernacular form to its present "Cape Cod" appearance with a "salt-box" roof form, full-façade porch and gabled dormers. Another version of the "Cape Cod" variant is found in the 1982 Colonial Revival house at 111 Laurel Lane. The 1½ -story frame house features a row of front-gabled dormers above its symmetrical façade.

Several duplexes in the district also display Colonial Revival features. A 1930 two-story, yellow-brick duplex at 3210 Hemphill Park Drive is unusual in that it appears as a front-

gabled dwelling from the Hemphill Park side and as a side-gabled house on the W. 33rd Street side. The gabled roof, brick veneer, and broken pediment are hallmarks of the Colonial Revival style. Another two-story brick duplex bearing Colonial Revival features, as evidenced by its flat pediment and raked pilasters, lies at 102 W. 32nd Street.

Tudor Revival

The Tudor Revival style is well-represented in the district with both modest and elaborate varieties. The style is identified by its steeply-pitched roof forms, sometimes in complex arrangements with multiple crossed gables and staggered, high-pitched gable wings. Many have brick veneer cladding though a good number are found with wood or stucco siding. Some are brick veneer below the roofline with contrasting stucco and faux half-timbering in the gable ends. They often feature prominent, sometimes front-façade, brick or stucco chimneys topped with decorative pots, and grouped multi-light double-hung or casement windows.

Excellent, intact examples abound in the district. The elaborate one-story brick Tudor Revival house at 212 W. 33rd Street displays most of the attributes associated with the style. The site also has a matching contemporaneous combination garage and apartment behind the main house. Both dwellings have multiple high-pitched cross-gabled roofs with stucco and faux half-timbering in the gable ends. Wrought iron is used as an accent material and is found in the fence pickets, door hardware, porch rails, and light fixtures. Another prominent example of the Tudor Revival style is found at 100 Laurel Lane. It is a large, 2-story stucco house with a very steeply-pitched front-gabled roof that swoops down the sides of the house. Matching shed dormers pierce its sides. Like many Tudor Revival houses, it is accessed through and archway and has an arcaded porch on its east elevation. A matching non-historic garage apartment occupies the rear of the lot.

Good, less complex examples of the Tudor Revival style are found in nearly every block of the district. The one-story brick Tudor houses at 204 W. 33rd and 101 W. 32nd streets exemplify the form that was so popular in the late 1920s and early 1930s. They feature high-pitched cross-gabled roofs, possess arched niches and doorways, and are dominated by front-façade chimneys. Good examples of Tudor Revival cottages include the one-story brick houses at 204 and 501 W. 33rd Street. Both feature yellow brick veneer siding, steeply pitched roofs, and hammered iron hinges and door hardware. Nearly all Tudor Revival style houses in Aldridge Place retain their original architectural design and materials to a high degree and contribute to the historic character of the district.

Spanish Eclectic (Spanish Colonial Revival)

An interest in the American Southwest and its Spanish Colonial heritage gave rise to the Spanish Eclectic or Spanish Colonial Revival styles in the 1920s and 1930s. They were more in areas with Spanish precedents such as California, Arizona, and Texas but enjoyed popularity elsewhere during the period. Historically, Spanish colonial houses were built of stone in South Texas and of adobe in West Texas, Arizona, and New Mexico. They may be one- or two-story houses in height with chimneys or accent walls rising even higher. They typically have asymmetrical façades, complex roof forms combining a main low-pitched hipped roof with flat- and slanted shed-roofed sections. Most are sheathed in stucco and feature clay tile accents but some are rendered in

brick. Most feature prominent arches on porches, entrances, and niches on the primary façade. They frequently feature wrought iron balconies and window grilles.

Fourteen examples of the Spanish Eclectic style are found in Aldridge Place. One is the outstanding two-story house at 108 W. 33rd Street which features stucco walls, exterior chimney, low-pitched red tile roof, and the asymmetrical facade—all textbook features of the style. The two-story house at 106 W. 32nd Street features a hipped main roof covered with clay tiles and clad in stucco. Arched multi-light windows and wrought iron details attest to its Spanish roots. The asymmetrically massed Spanish Eclectic house at 401 W. 32nd Street is a two-story stucco-clad dwelling with a complex roof comprised of intersecting hipped roofs, flat-roofed terraces, and a prominent shed-roofed wing, all covered in clay tiles. A two-story yellow-brick duplex at 115 Laurel Lane can also be classified as Spanish Eclectic for its clay tile roof, wrought iron faux balconies, and stepped windows.

Mediterranean (Including Italian Renaissance) Revivals

The house at 105 W. 33rd Street has been classified as a Mediterranean Revival type. McAlester mentions the type in her chapter on Eclectic houses, specifically in the subsection "Italian Renaissance" where she supplies a line drawing of a house similar to this one. In any case, the house appears as a Mediterranean variant. It is a two-story stucco dwelling with a broad, overhanging eave under a medium-pitched hipped roof. Features of the Italian Renaissance are found in the recessed or flush entry, arched windows, and stuccoed architraves. The house is an Austin Landmark.

"Modern" Houses: Art Moderne, Ranch Style, and Postwar Modern

As the 20th century progressed, some designers looked to the future instead of the past for inspiration. Modernist houses – Art Moderne or Art Deco – were built from about 1920 to 1940 with the Art Moderne style enjoying modest popularity after about 1930. Residential Art Moderne houses typically feature smooth wall surfaces, flat roofs with coping along the roofline, and grooves that circumnavigate the walls, sometimes around curving corners. Art Moderne houses received a lot of fanfare for their fantastic shapes and streamlined appearance but in practice they appealed to only a small number of homebuyers.

Art Moderne

Only one house in the district, the one-story-over-basement brick house at 500 W. 33rd Street, can be described as Art Moderne in style. It is a rare and excellent example of Art Moderne (streamline modernistic) architecture in Austin. The flat-roofed house with brick coping at the roofline is identified in this category by its asymmetrical façade, horizontal lines, curvilinear form, and recessed entry. Built in 1935, it remains unchanged except for paint since its construction. While its style is an anomaly in a district largely defined by Craftsman influences and Period Revivals, the house is in keeping with the size, scale, setback, massing, and materials found in the neighborhood.

Ranch Style

The Ranch Style represented a major departure from traditional domestic architectural styles, such as the once-popular Craftsman and Period Revivals, throughout the nation. The Ranch style embraces the new and modern direction of America after World War II.

Though some prototypes were built as early as the 1930s, the style rocketed in popularity after the war and quickly became the dominant domestic style during the 1950s and 1960s. The "rambling" style was loosely based on Spanish Colonial ranch headquarters of the American Southwest. Ranch style houses are generally one-story dwellings with very low-pitched hipped or side-gabled roofs and broad linear facades.

Several early Ranch Style houses are found in the district. One, at 3107 Hemphill Park Drive, was built in 1949. It is a quintessential Early Ranch Style house, likely architect-designed and bearing the long, low lines typical of the trend. It is low-slung primary façade. Its two-car garage was integrated below the house. Fenestration plays a minor role in the design. This early example is very intact and well within the historic period ending at 1965. It contributes to the architectural fabric of the neighborhood as an outstanding example of its historic type.

Table 1
Architectural Style of Resources in Aldridge Place LHD

Architectural Style	Number of Resources	Percent of Dwelling Resources
Classical Revival, Neo-Classical, Free Classic	7	5%
Colonial Revival	19	13%
Craftsman, Neo-Craftsman, etc	30	20%
Prairie, Prairie Influence, Prairie School	10	7%
Spanish Eclectic	14	10%
Tudor Revival, Tudor Influence, Tudor Elements	21	14%
Other/Multiple Revival	15	10%
Early Ranch, Postwar Modern, Ranch, Ranch Style	6	4%
Vernacular and Texas Vernacular	9	6%
Other	16	11%
Subotal: Buildings	**147**	**100%**
Park	1	
Rustic Wall	2	
City Beautiful (Bridges, Columns, Lights)	9	
Subtotal: Non Buildings	**12**	
Total	**159**	

8. ASSESSMENT OF INTEGRITY

Assessment of integrity is required for the district as a whole and for each property to determine contributing and non-contributing status. The City applies the National Register of Historic Places criteria for evaluating integrity. For a district, integrity refers to whether the area retains the spatial organization, physical components, and aspects of design and historic associations that it acquired during its period of significance. Both the original design of a neighborhood or subdivision and the changes that occurred through its history should be considered. Some areas may not retain a sufficient number of contributing buildings to be designated as a local historic district.

Assessments of “contributing” or “noncontributing” for Aldridge Place were made by a preservation professional with considerable experience in evaluating properties for local, state, and national historic designations. A resource’s age, association with the appropriate historic context, and level of historic and architectural integrity were determined through a pedestrian survey of each and every substantial property within the proposed district.

“Contributing”, properties must have been built during the district’s period of significance (1860-1965), in accordance with the Secretary of the Interior’s Standards for evaluating historic districts.

In addition to age, contributing resources must retain sufficient historic integrity to be recognizable to their period of significance and must convey an authentic sense of history. Historic integrity is assessed by determining the presence or absence of seven aspects: integrity of location, design, materials, workmanship, association, setting, and feeling. Later alterations made after the period of significance are permitted but should not diminish the property’s integrity to such a degree that it is no longer recognizable to its own time, and thus becomes noncontributing.

Finally, in order to be determined contributing, a property must add to the district’s overall historic character

“Noncontributing properties” detract from, rather than add to the historic, architectural qualities or historic associations in the district because they were not present during the period of significance or do not relate to the documented significance of the property or due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity. The resources assessed as noncontributing elements of the district lack historic integrity, i.e. they are either non-historic or have been altered in a non-historic or anachronistic manner such that significant integrity has been lost. Noncontributing properties, however, may be complementary in terms of size, scale, design, materials, number of stories, roof pitch and form, massing, fenestration patterns, orientation to the street, setback, and decorative details.

9. BUILDING LOCATIONS AND LANDSCAPE FEATURES

Aldridge Place was platted along and around a natural creekbed, the West Branch of Waller Creek (aka Hemphill Creek). Rather than leveling the site and platting a strict street grid, as had been done in the original Austin townsite to a large extent, Lewis Hancock organized Aldridge Place with respect to the natural curvature of the landscape and its slope toward the central creek. Streets are generally curvilinear rather than conforming to a N-S/E-W cross-hatch plan throughout the district. They wind along and around the creek, lending a gently curving, languid quality to the streetscapes.

Lots and blocks are also organic; their size, shape, and placement follow the curve of the landforms on which they are built and are thus of inconsistent size, shape, and placement along the sloping streets. Houses within the district, however, generally maintain a standard setback of about 20 to 25 feet from the street. They are usually sited at the center of their lots, between the two side-yard property lines unless they feature porte-cocheres that extend to the side yards.

Site improvements include paved streets, concrete curbing, and concrete sidewalks with grass-covered city right-of-way between the curbs and sidewalks. Typically, concrete walkways lead from the sidewalk to the front porch.

Typically, sites are landscaped in a relatively traditional fashion; they feature grassy front lawns, mature shade trees, foundation plantings, and flower beds, though some yards have been xeriscaped. Historically, front yards were left unfenced and that pattern is followed to a large extent today. Some homeowners have installed non-historic wood or wrought iron picket fences to define their yards. Most pickets are spaced so that the front facades remain visible to passersby and they detract little from the historic appearance. Some properties have expansive hedges or vegetation barriers that block the view of the street, but that is less common. Front yard furniture generally consists of porch chairs or swings. Rear yards are more private; many are bounded by plantings and privacy walls.

10. ARCHITECTS AND BUILDERS

The strong tendency toward stylistic eclecticism in architecture in Aldridge Place is well demonstrated by the high percentage of houses designed by famed Austin architects: Hugo Kuehne, Roy L. Thomas, and Edwin C. Kreisle.

Hugo Kuehne

Hugo Kuehne (1884-1963) was the founder of the School of Architecture at the University of Texas and worked as a principal architect in a series of firms during his lengthy career, which lasted from 1915 to 1960. Among his major works are the elegant Austin Public Library of 1933 (now the Austin History Center), the Bohn Brothers building of 1929, the Steck Building of 1932 and the Commodore Perry Hotel of 1950. In 1954 he was named “Austin’s Most Worthy Citizen” for his dedication and service in various city planning, zoning and parks commissions.

Kuehne was well-versed in all styles of architecture, and his ability to work in artistic modes as diverse as Spanish Colonial Revival and Craftsman made him a sought after architect for civic, commercial and residential projects. Kuehne designed many unique residences in Aldridge Place between 1917 and 1939 for some of Austin’s most prominent citizens.

An excellent example of Kuehne’s early work in the neighborhood is the Georgian Revival Wooldridge House at 3124 Wheeler Street. The two-and-a-half story house exhibits the style's defining characteristics such as its red brick walls laid in Flemish bond, side-gabled roof, 12 over 12 windows, gabled dormers, dentilled cornice, a central portico supported by Doric columns and with a band of dentils at the cornice, and the front entryway framed by sidelights and a large fanlight over the door.

Kuehne designed the Wooldridge House for Mrs. Nellie Wylie Holden, who married Austin mayor, Colonel Alexander Penn Wooldridge, at the house in 1917. Colonel Wooldridge was mayor of Austin from 1909 to 1919, and was responsible for many civic improvements. Prior to being elected mayor, Colonel Wooldridge had been instrumental in locating the University of Texas in Austin, and served as secretary of the University's Board of Regents from 1882 to 1894. Nellie Wooldridge was a very active philanthropist in the city, serving as General Secretary of the Austin United Charities Association,

which helped to provide for indigent families and established the Austin Home for Aged Negro Women. The Wooldridges lived in the house from 1917 to 1921 and from 1928-1930, but continued to own it until 1943. The house is the only residence of Mayor Wooldridge remaining in Austin. In 1961, the house was purchased by Dr. John R. Silber, who became chairman of the Philosophy Department at the University of Texas in 1962, then Dean of the College of Arts and Sciences in 1967. UT terminated his tenure in 1970, and he became president of Boston University the next year.

Though a close contemporary of the Wooldridge house, the Roberston-Trice house at 110 West 33rd Street exhibits signs of an entirely different style: Italian Renaissance Revival. The diversity between the two speaks not only to the eclectic feel of Aldridge Place in its early days, but also to Kuehne's simultaneous mastery of multiple stylistic vocabularies. The Italian Renaissance Revival style is relatively rare, but sought to recreate the look of Italian villas with a stucco exterior, a tile roof, large, but relatively narrow casement-style windows, and a symmetrical composition. The Robertson-Trice House embodies all of the distinguishing characteristics of the style with the exception of the tile roof. Although the house originally had a tile roof, it has a composition shingle roof now. The Robertson-Trice House exhibits several decorative features, which enhance the style, including the metal balconets at the first floor windows and over the front door, a round arch over the front door, a round-arched gateway to the back yard at the left side of the house, and an open terrace on the right side of the house. The landscaping is particularly noteworthy for its embodiment of Italian Renaissance Revival style features. The house has a large wall at the sidewalk, with a round-arched entry, and the front yard contains a reflecting pool.

John Benjamin Robertson, the first owner of the Robertson-Trice House, was a lawyer and district attorney for Travis and Williamson Counties. He served as state representative from 1917 to 1919 while he resided in this house. His wife, Julia, was an accomplished pianist and involved in many performing arts activities in the city. Her brother, Stark Young, a noted author, founded *The Texas Review* (now *The Southwestern Review*), a quarterly journal of literature. Stark Young used Austin as a setting for many of his stories and resided at the home of his sister when he was in town. Lois Baird Trice purchased the house in 1956. A long-time professor of English at the University of Texas, Ms. Trice was most influential in the development of Austin's performing arts community. As a founder of the Community Concert Association in 1935, Ms. Trice was instrumental in bringing performing artists of world renown to the city. In many cases, she provided them board and entertainment at the house.

Roy L. Thomas

At the same time that Kuehne was at work in Aldridge Place, several of his contemporaries also left their mark on the neighborhood in the form of stylistically diverse homes. Among these was Roy L. Thomas (1886-1968), who not only designed a number of homes in Aldridge Place, but also lived and worked from his own home nearby, at 2812 Hemphill Park. Thomas practiced in a number of Austin's major architectural firms over his career, serving as the president of the Hill Country Chapter of the American Institute of Architects in 1935. Among his most famous projects are the Herbert Bohn House (1938), the Stephen F. Austin Hotel (1924), Robert E. Lee Elementary School (1939), Tarrytown Methodist Church (1947), and Ebenezer Baptist Church (1954).

Thomas designed the Walter Black House at 401 West 32nd Street around 1925. The Spanish Eclectic style house features a two-story irregular plan, cross-hipped roof, asymmetrical façade, stucco exterior, red clay tile roof, and round arched entry and front windows. The house was first owned by Dr. Walter Bacon Black, a prominent obstetrician whose practice encompassed all races and ethnicities at a time when Austin's private medical community was segregated. Dr. Black shared an office with Alberto Garcia, Austin's first Mexican-born doctor and a political and social activist espousing labor organization and educational efforts for Mexican-Americans. Dr. Black's wife Nettie remained in the house until 1963 when it was sold to Joseph and Audrey Slate. Joseph Slate was a professor in the English Department at the University of Texas specializing in poet William Carlos Williams and author James Joyce. Audrey Slate was an assistant dean and coordinator between the University of Texas and the Texas Institute of Letters. For 30 years, she was director of the Dobie Paisano Fellowship Project for writers at UT-Austin.

The Del Curto-Nowotony House at 102 Laurel Lane was also built after designs by Thomas. It is located on Laurel Lane in Aldridge Place Reserved, a section of the Aldridge Place not platted until 1924. Architecturally, the house is an interesting example of the Spanish Colonial Revival style applied to a ranch house. The Spanish Colonial Revival style reached its zenith of popularity in the 1920s, after being introduced at the 1915 Panama Pacific Exhibition in San Diego. The style was most popular in those areas of the country with a Hispanic heritage, especially California, Arizona, New Mexico, and Texas. Characteristics of the style include a low-pitched tile roof, and an ornamented and arched or arcaded entry, all of which appear on the Del Curto-Nowotny House. The rock accent course on the walls and outlining the segmental-arched entryway, as well as the prominent rock chimney on the front of the house are character defining features of the house.

The Del Curto-Nowotny House was home to Dean Arno "Shorty" Nowotny who was dedicated to student life at The University of Texas. Dean Nowotny made many far reaching contributions to The University of Texas—among them, the Texas Cowboys, Alpha Phi Omega, the Arno Nowotny Internships, the Friar Society, and the original funding for Memorial Stadium. Nowotny directed the Student Employment Bureau at UT in the 1930s, and helped organize student cooperative housing to assist financially-strapped students during the Depression. The Arno Nowotny Internships were funded by the Ex-Students Association's Foundation for Texas Excellence through direct contributions from the dean's friends and those whose lives he has touched. Dean Nowotny and his wife were well known for entertaining students, faculty, and alumni at their home on Laurel Lane.

Roy Thomas also designed the handsome Fitzgerald-Power-Lynn House at 201 West 32nd Street in the late 1920s. The house is in the Revival style, with nods to the Tudor Revival, English Cottage, and French Eclectic style. It takes the form of a one-story L-plan hipped and gable-roofed stucco cottage with a prominent projecting front-gabled catslide roof typical of Tudor Revival design, and a round arched entry. The exterior is clad with textured, heavily-applied stucco. Fenestration consists of multi-light wood-framed casement windows with a prominent segmental-arched fixed-sash picture window in the projecting front gable. The front and back of the hipped roof section of the house contain a gabled dormer with casement windows.

The Fitzgerald-Power-Lynn House was built in 1928 by Aaron Gorton, a Michigan-based contractor, who sold the completed house to William and Essie Robinson, who conveyed

it to their son, William M. Robinson, Jr., the president of the family business, Robinson Motors. The dealership closed in 1931, and the Robinsons moved away, leasing it out in the 1930s. Several prominent UT professors, including James. A Fitzgerald, the dean of the School of Business, and Harry H. Power, the dean of the Department of Petroleum Engineering, rented the house during this time. The next owners were Dr. Hugh Lynn and his wife Etelka. Hugh Lynn was a local dentist, and Etelka was a pioneer in women's education and sociology. Etelka Lynn was an early proponent of women's physical education during an era when this field was largely ignored. Later, she obtained her graduate degree in sociology and went to work for the Austin Independent School District as a home and family life counselor, working with the children at the segregated Mexican American Govalle Elementary School and the Hogg Foundation for Mental Health. From 2000 to 2009, acclaimed artist Mel Ziegler and noted architectural historian Lisa Germany resided in the house.

Edwin C. Kreisle

Noted Austin architect, Edwin C. Kreisle (1888-1971) also made several architectural contributions to Aldridge Place, particularly in the 1920s. Kreisle was an exceptionally prolific architect, who opened an architectural practice in Austin in 1911, having previously practiced in Cuero and San Angelo. In 1916, he was called to Houston to design concrete ships which were used to send troops and supplies to Europe during the First World War. In 1918 Kreisle returned to Austin where he met Murray Graham and became the official architect to establish the minimum standards for the new subdivision of Enfield. During the course of his lengthy career, Kreisle designed many types of structures in Austin, including approximately 5,000 private residences as well as numerous schools, churches, and stores. He is credited with being the first person, locally, to introduce the attached garage as an integral part of a residence. He also designed a number of neighborhood fire stations that greatly contributed to the unique Austin architectural fabric. Like Kuehne and Thomas, Kreisle was comfortable working in a variety of revival styles as typified by his work in Aldridge Place.

The Ocie Speer House at 108 West 33rd Street is an excellent example of Kreisle's work in the Spanish Colonial Revival style. The house features stucco walls, exterior chimney, low-pitched red tile roof, and the asymmetrical facade—all textbook features of the style. Ocie Speer (1869-1959) commissioned the construction of this house in 1926. Speer wrote A Treatise on the Law of Married Women in Texas in 1901. It was the premier work on the subject of married women's property rights in Texas. Speer served as an associate justice of the Court of Civil Appeals from 1902 to 1914. He authored an opinion, which allowed a woman to be appointed to a vacant civil office and to make binding contracts for bonds. His legal opinions on women's rights helped paved the way for female equality in Texas and Ma Ferguson's run for the governorship. She rewarded Speer with a slot on the Texas Supreme Court, where he served as an associate justice on the Commission of Appeals from 1925 until 1929. Speer was appointed assistant attorney general in 1939 and argued the case concerning the Tidelands controversy, which eventually returned 2.5 million acres of oil-rich land submerged in the Gulf of Mexico to state jurisdiction. Over his successful career, he wrote over 2,700 legal opinions, several treatises, and was considered a leading authority on Texas constitutional law. Speer sold the house to his daughter and her husband in 1947. His daughter died in 1949, and the house passed out of the family.

Paul van Buren resided in the house from 1960 to 1965. Van Buren was a noted theologian associated with the "death of God" movement of the 1960s, which advocated

that God became Jesus, and when Jesus was crucified, God died as well. Van Buren published several works on theology and Jewish-Christian relations. After he left Austin in 1965, Van Buren became the chair of the Department of Religion at Temple University. Walter Meyer purchased the property in 1968. He and his wife operated the Hansel and Gretel Restaurant (now Trudy's Texas Star) on W. 30th Street. In addition, Meyer served as an interpreter for President Johnson, practiced psychology, and taught at the University of Texas. He helped found the Center for International Education at UT in 1963.

Kreisle's design for the 1929 Webb Simms House at 108 West 32nd Street is a fascinating blend of Craftsman and Colonial Revival detailing. The two-story rectangular plan, hipped roof stuccoed frame house has projecting central bays containing the principal entry, and symmetrical side bays each containing a 6:6 Colonial Revival-styled window on each floor. The two-story west wing has the look of an integral enclosed porch with ornamental side panels for the band of three casement windows on each story. The central entry has multi-paned sidelights and an oval arched bracket hood over the door. Fortunat Weigle designed the iron work gate and fence around the property. The original material of the house was clapboard; in 1933, a stucco finish was added over the wood siding.

The first owners of the Webbs Simms House were Rev. Ernest and Ellenora Webb. Webb was Wesley Bible Chair at the University of Texas from 1921 to 1933, when he moved to Dallas to become chair of the Department of Religion at Southern Methodist University. The next owners were Earl and Kathryn Simms. Earl and his brother Paul (212 West 33rd St.) developed Barton Heights, Loma Linda, and the city's first African American subdivision, McKinley Heights. The house was then sold to James and Frances Aldridge. James was an insurance broker in Austin. Well-known Austin musicians, Bruce Robison and Kelly Willis, raised their family in the house from 2005 to 2014.

Kreisle designed the Tudor Revival house at 212 West 33rd Street for Paul O. Simms, brother of Earl Simms, between 1925 and 1927. The house is sited prominently at the head of picturesque Hemphill Park and embodies many of the typical features of the Tudor Revival style: the half-timbered gabled roof; the Tudor arch motif above the front windows, exterior and interior doorways, the front porch, and the opening of the fireplace in the main living room; leaded glass and diamond pane windows (many of which used casement technology which was new at the time); and the slate roof. In deference to the early 20th century Texas architecture, an expansive porch was incorporated into the house design.

For the West 33rd Street property, Simms employed a highly innovative architect to design the house and to assemble a team of American and European artisans to create many of the special effects that give the residence its unique character. Claude W. Traweek from Liberty Hill was the contractor for this home, as he was for many other Kreisle-designed structures. The front porch contains a hand fabricated mailbox (signed by F. Weigl) and ornamental railing by Weigl Ironworks. Weigl also crafted an ornamental iron fence mounted on stone pillars and an elaborate gate along the rear boundary of the property that borders 34th Street. The massive case stone fireplace in the living room contains a large coat-of-arms design by the Swiss woodcarver Peter Mansbendel. Leaded glass windows were fabricated by Phoenix Glass of San Antonio. The ironwork, leaded glass, and stone were materials that were especially appropriate for the Tudor style. The very extensive woodwork on the interior is all fabricated in

Carolina Red Gum and finished with a light stain to show the striking grain patterns that characterize this species. This woodwork is particularly visible in a series of 14 boxed timbers on the 12 foot high ceiling of the main living room. Although Tudor detailing normally calls for dark timbers, Kreisle is quoted by his son as saying, "What's the use of putting in beautiful wood if you can't see it?" He favored a light finish for the woodwork in this house, and its beauty is still appreciated.

Edwin Kreisle was educated in the public schools and at Bradley Polytechnic and The University of Texas at Austin. In addition, he spent time at the Ecole des Beaux-Arts in Paris to further his studies in architecture. Although the time Kreisle spent in France was brief, European influences were manifested in many aspects of his subsequent work. Tudor Revival was his favorite building style. This property is one of the earlier residences he designed in Austin, and it exemplifies a style he used in many private and public structures. It is also important to note that this house was the first designed by Mr. Kreisle to be designated a city landmark.

Kreisle designed the house at 113 West 33rd Street for Edwin Harrell and his wife, Jessie Alma Tabb Harrell around 1930. Edwin Harrell died unexpectedly in 1932, just three years after starting the Capital Printing Company, and his widow, Alma, took over and ran the business herself for another 30 years. It was highly unusual for women to be the presidents of businesses or industries, especially in the South, which made Alma Harrell's position as the leader of the business all that more noteworthy.

The Harrell House is in the Colonial Revival style, with a red-brick exterior, 9:9 single, paired, and triple windows, and gabled roofs. The front of the house faces onto West 33rd Street and features an L-plan with the main block of the house set behind a projecting front-gabled extension fronted with a classical portico. The entrance to the house is recessed with a segmental-arched doorway composed of cast stone. The projecting gable to the right of the principal entry contains a prominent exterior red brick chimney, which pierces the apex of the gable, and has quarter-circle attic window on each side. A flat-roofed classical portico forms the front of the projecting gable section of the façade; it features dentil work on the frieze and paired fluted columns with Ionic capitals. The Lipscomb Street facade of the house has a prominent gable containing a set of triple 9:9 windows and a round-arched door.

An owner in the early 1960s was Eldon Ferguson. Ferguson was an Oklahoma track star and Ph.D. specializing in seismology and weather research. He taught at the University of Texas for a short period of time before he was hired by the National Bureau of Standards. Ferguson was followed as owner by James Perkins a faculty member at Huston-Tillotson College, where he was professor and later chair of the Department of Religion and Philosophy.

11. Summary

Aldridge Place is an extraordinarily intact historic subdivision in Central Austin that contains a wide array of outstanding mid-19th to mid-20th century residential properties, ranging from the c. 1860 Texas vernacular stone Buddington House to innovative Ranch and Postwar Modern style buildings built in the 1950s. Its early frontier-era property and postwar designs notwithstanding, Aldridge Place is largely characterized by its large inventory of exceptional "High Style" Craftsman, Prairie School, and Period Revival style architecture. Its place in the panoply of Austin's historic neighborhoods is unrivaled; the district boasts 14 individual Austin Historic Landmarks among its 159 historic resources,

a high number for a neighborhood of its size. (See Table 2.) Today, Aldridge Place seeks to confirm its commitment to neighborhood preservation by seeking designation as a local historic district.

Centered on the Hemphill Park greenbelt that runs north-to-south through the middle of the subdivision, the curvilinear streets and natural landscape enhanced by Rustic stone-lined creek beds, culverts, and bridges provide a "City Beautiful" backdrop for one of Austin's loveliest and most enduring historic neighborhoods. Promoted as an "exclusive" subdivision to a well-heeled, well-educated clientele, many of whom were associated with the increasingly-distinguished University of Texas, Aldridge Place grew into an enclave of unique, largely architect-designed homes bearing the predominant architectural styles of the period. Nestled in a park-like setting along Hemphill Creek, its meandering streets became home to some of Austin's most prominent citizens, including major political figures and educators of the early-20th century. Each house in the district was designed to reflect their owners' good taste, level of refinement, and place in the city's social and economic hierarchy. The quality of design and building materials, as well as the careful attention to architectural detail, is borne out by the fact that few of the district's property owners have seen fit to replace or significantly alter their homes from their original, "High Style" appearance. As a result, Aldridge Place ranks high among the best of Austin's historic neighborhoods with a tremendous ratio of historic to non-historic resources (89 percent).

In addition to its historic building fabric, the district is exceptional for its high level of architectural integrity. Additions and modifications to historic resources within the district are generally subordinate to the original design and use materials that are compatible with their early counterparts. Most new construction has been added to the rear or to the least-visible side of the primary resource. Few major design elements have been compromised by alterations such as front porch enclosures, additions to the primary façade, replacement of authentic materials with inferior or cheap synthetic substitutes.

Because it has retained its original appearance and landscape patterns so well, Aldridge Place conveys a vivid and accurate sense of its own history. Furthermore, Aldridge Place is significant for its relevance to important historic development and architectural trends in Austin; it is associated with Austin's premier 20th century architectural firms; it is related to the development of the University of Texas as a world-class institution of higher education; and it is associated with individuals who have contributed substantially to the growth and development of Austin, Texas.

In sum, Aldridge Place exceeds the city's requirements for establishing historic districts: it is overwhelmingly comprised of historic-age resources that retain exceptional levels of architectural integrity; it has an exceptional ratio of contributing to noncontributing properties; it has significant owner support; and it meets all city criteria for designation. From all perspectives, Aldridge Place is worthy to be called an Austin local historic district.

Table 2
Landmark Properties

Address	Property Name	Zoning Case Number
105 West 32nd Street	Padgett - Painter House	C14H- 2004-0019
106 West 32nd Street	Spurgeon Bell House (or Bell-Falvey House)	C14H-2005-0030
108 West 32nd Street	Webb - Simms - Aldridge House	C14H- 2008-0014
401 West 32nd Street	Dr. Walter Bacon Black House	C14H- 2009-0037
105 West 33rd Street	Parlin House	C14H- 1997-0007
108 West 33rd Street	Ocie Speer House	C14H- 2004-0002
109 West 33rd Street	Finch House	C14H- 1990-0011
110 West 33rd Street	Robertson - Trice House	C14H- 2003-0006
212 West 33rd Street	Simms House	C14H- 1996-0001
102 Laurel Lane	Del Curto-Nowotny House	C14H- 2004-0023
3120 Wheeler Street	Walter Keeling House	C14H- 2001-0003
3124 Wheeler Street	Penn and Nellie Wooldridge House	C14H- 2003-0004
113 West 33rd	Harrell House	
506 West 34th Street	Buddington-Benedict-Sheffield Compound	C14H- 2003-0018
503 West 33rd Street	Shelby House	In Process: Approved by Landmarks Commission
201 West 32rd	Fitzgerald Power Lynn House	Rejected

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