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Hyde Park Homes Tour

About Hyde Park and H.P.N.A.

In 1891, Colonel Monroe M. Shipe, an entrepreneur from Abilene, Kansas, acquired the old Texas State Fairgrounds (1875–1884) and the current site of the Capital Jockey Club racetrack and platted Austin's first planned suburb. Christened Hyde Park after one of London's most prestigious addresses, Shipe's subdivision was advertised as "the wealthiest and most aristocratic ward in the city." In developing Hyde Park, Shipe provided all the amenities necessary to create a desirable place to live. He built miles of gravelled streets and took particular care in maintaining them, claiming that "no city west of Boston can boast of finer drives." To connect Hyde Park with central Austin some 20 blocks south, Shipe built the city's first electric streetcar system and he personally orchestrated (and partially financed) the erection of Austin's first electric towerlight at 41st and Speedway. Celebrating its 100th birthday this year, the Moonlight Tower (one of 17 remaining in Austin) is a National Historic Landmark. However beloved today, the cast and wrought iron 165 foot tall tower was a bit more skeptically received in 1895—many Hyde Park natives worried that the illumination would confuse their vegetables into growing 24 hours a day!

Hyde Park's growth was gradual, and its diverse housing stock reflects the many phases of American architecture during the first three decades of the 20th century. Within the confines of Hyde Park proper (Avenues A through H between 38th and 45th Streets) one finds fine examples of Victorian Eastlake and Queen Anne style houses and cottages from the 1890s, American Foursquare and Colonial Revival variants of the turn of the century, and finally a wide range of bungalow styles from the teens through the 1930s. It is this latter type—the bungalow—for which Hyde Park is best known, and which is particularly well represented this year on the Homes Tour.

The bungalow's origins may be traced to changes in both the social and aesthetic ideals of Americans at the turn of the century. Rejecting the formality of the Victorian dwelling and the lifestyle it represented, the bungalow sought to promulgate a new ideal of family living that privileged simplicity, rusticity, informality, efficiency and cleanliness. The exterior of the bungalow is characterized by a strong horizontal emphasis, with low-pitched roof, wide overhangs and expansive porches to encourage outdoor living. In the first major change in floor plans since the 1750s, houses were now organized without elaborate entrance halls and front and back parlors. In their place was the newly conceived "living room"—a multipurpose space designed to fit a more casual lifestyle. The open plan interior in which rooms flow into one another, generally without the interjection of halls or passages, was designed to be more rational,

efficient and salubrious, with built-in buffets and bookcases, sanitary kitchens for "germ-free" food preparation, and sleeping porches for fresh air in the summer. This minimalist aesthetic, stressing simplicity of form and compactness of layout, coincided with the democratic ideal of the bungalow. Indeed, one of the many reasons for the bungalow's vast popularity was its low cost which made this a dwelling available to the common man and woman. Smaller and considerably more modest than its Victorian predecessor, the bungalow could be mass-produced easily with common grades of lumber and by 1910 vast numbers of prefabricated bungalows were sold by Sears & Roebuck, Montgomery Ward and various lumber companies via mail-order catalogues to a burgeoning new class of first time home owners.

The bungalow was heralded as a uniquely American design, based on American standards of naturalness, honesty and democracy. Although the prototype of the American bungalow was designed by architects Charles and Henry Greene in Pasadena, California, the structure's real origin is found in the 19th-century Anglo-Indian *banglas* (from the province of Bengal), which were low, single-story houses with central living spaces, wide verandas and sleeping porches. The American bungalow was also heavily influenced by the British Arts and Crafts Movement (as discussed in the Bailey–Houston House) in its aesthetic formation, while such social/political forces as the "Sanitarian" or Home Economics movement and the idealistic Progressive social reformers helped to shape the ideology behind the design and to promote its ever-increasing popularity.

An effort to promote healthy outdoor living, with an emphasis on craftsmanship and a "modern" simplicity and efficiency of design characterize this American vernacular style, and we hope you will enjoy the chance to see some of its many manifestations in the wide range of bungalow types included in this year's Homes Tour.

* * *

The Hyde Park Neighborhood Association (HPNA) was founded in the 1970s to foster the revitalization of this architecturally significant area. Like many inner-city neighborhoods, Hyde Park underwent a period of decline in the 1950s and '60s, when many of the older homes were razed for apartment and church construction. HPNA has worked towards protecting the architectural and communal integrity of the neighborhood and in the 20 years since its founding, numerous homes in the area have been sympathetically and successfully restored. In 1990, the neighborhood's significance was recognized by the National Register of Historic Places.

The Hyde Park Neighborhood Association uses funds from the Homes Tour to promote and preserve the character of the neighborhood. The HPNA sponsors events throughout the year, including the Homes Tour, the Fire Station Festival and the Run for the Roses. It has funded beautification, restoration and education projects for the community and has taken an active leadership role in neighborhood planning.

Pearce-Anderson House
1910
809 East 46th Street

The Pearce-Anderson House was originally built in 1910 at 2509 Wichita Street for a Miss Alma Jones, whose sister [?], Miss Maude Jones, bought the adjoining lot and built an identical house the same year. Neither sister ever lived in these homes, which were thus presumably built as income producing properties. The first recorded tenant was James Edwin Pearce, who lived in the house from 1910–15, during which period he was the principal of Austin High School. Pearce joined the University of Texas faculty in 1917, teaching first in the History Department and later in the newly formed Anthropology Department, which he would subsequently chair. Pearce was appointed the first director of the Texas Memorial Museum, but died before it was completed. Pearce Hall, which stood where the Graduate School of Business stands today, was named in his honor, as was Pearce Elementary School.

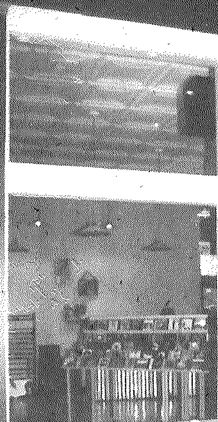
In 1923, both houses on Wichita Street were sold to the University of Texas by Alma Jones, who had inherited the second structure upon Maude's death in 1915. During this period the houses were used as women's residence halls, and an undated University document indicates that 2509 Wichita housed seven residents at $12.50 per student per semester. In 1949, when the block was to be razed for the construction of the Anna Hiss Gymnasium parking lot,

Leon Anderson bought this house and moved it to 1623 East 8th Street, in the Blackshear section of East Austin. The house's twin was destroyed. The Andersons owned the house for over 50 years and founded a church here: the Reverend Anderson would preach from the right parlor, while the congregation assembled in the living room. David Stark bought the home in 1992 from the city and moved it to its present location in 1993. The historic rehabilitation of the Pearce-Anderson House has been completed under the auspices of the National Register of Historic Places. Current owners Karen Hust and Todd Vogel have lived here since July 1994.

The Pearce-Anderson House represents an important transition from the more traditional Victorian style to the contemporary "modern" bungalow. The exterior of the building displays several features of the bungalow, including a hipped roof with a broad overhang and a full facade front porch. However, many details of the house's interior reflect an earlier style, including the generous 12 foot ceilings (bungalows generally had lower ceilings in the name of economy), sliding pocket doors between the front parlor and living room, transoms over every door and intricate moldings on the door and window casements. Although the front door opens into the living room, in keeping with the more casual bungalow style, the Pearce-Anderson home is still structured around a central hallway, a feature that would be abolished in the simpler bungalow in favor of a more organic flow between rooms and a less formal configuration of the home. The butler's pantry between the dining room and kitchen also harkens back to a formality soon abandoned in the bungalow, as do the elaborately beautiful 12 panel sidelights flanking the front door.

The house has been updated in keeping with period details and intentions. The modern kitchen incorporates glass-front cabinets and honeycomb patterned countertop tiles that were typical of bungalow kitchens (as witnessed by the original detailing at 4314 Avenue H). The 800 foot addition upstairs incorporates a master bedroom and bath into what was originally a two-bedroom home, exploiting the hipped dormer that, although original to the structure, had formerly been purely decorative.

HYDE PARK
MARKETPLACE



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Kendrick-Ralston House
1937
703 East 43rd Street

Tucked away on a shady, one-block-long stretch of East 43rd Street, this rock house is a modified version of the 1930s stone cottages seen throughout Hyde Park. A variation on the bungalow, the cottage continued to embrace a similar simplicity and orientation toward a country or outdoorsy feeling, while moving toward a more steeply pitched roofline and casement windows that add a picturesque element reminiscent of Tudor or Gothic architecture. This three-bedroom, two-bath house was built by Chester McDowell, a structural engineer who continued to live here until the 1980s, when the house was passed on to his nephew. The current residents, Robb Kendrick and Jeannie Ralston, are the third owners of the house.

The 2,700 square-foot home is set on an oversized lot that contains numerous oak trees and slopes gently toward Waller Creek. The backyard is terraced and a side yard—west of the two-car garage and garage apartment—features a goldfish pond and a tile mosaic. The main house and the garage are made from Austin limestone, fit into an uncoursed web wall masonry pattern.

The interior of the house reflects the owners' fondness for antiques, ethnic furniture and folk art. The mural in the entryway was painted by artist Shannon Shapiro and was inspired by the work of Mexican Surrealist Frida Kahlo. Many of the images in the complex mural are based on photos taken by Robb Kendrick, a professional photographer, in Latin American countries. The mural is not purely decorative; it was painted to solve a problem discovered after the current owners bought the house. When the wall-to-wall carpet was pulled up, they discovered a strip of concrete where they expected to find pine floors. They later learned that in the 1960s a porch had been enclosed by the McDowells to add more space to the living room. Rather than cover the concrete with a material that would raise the height of the floor, they commisioned the art that now sets the tone for the rest of the

house, which is filled with primitive objects brought back from the owners' travels around the world.

A hallway off the living-dining room connects the three bedrooms. The guest room at the front of the house is furnished in Art Deco pieces, appropriate for the architectural period of the house. The middle bedroom is a reading room. The black-and-white tiles and all the fixtures in the main bathroom, including the pedestal sink, date back to the 1930s. The master bedroom at the back of the house has built-in shelving in the closets and its own bathroom, again with original tile. The spacious kitchen was renovated in 1986 by the previous owners and has as its focal point a cooktop island that extends into a small table. The floors and cabinets are treated in a hand-tinted wash finish. A French door (that leads to a deck connecting the main house to the garage apartment) and a wall of windows were added to bring light into the room.

The house has a feature that is fairly unusual for homes built on Austin's limestone shelf: a roomy basement. The space was once a screened-in porch and was transformed into a playroom by the former owners. Kendrick and Ralston have turned the room into their office, building counters to match those in the kitchen and adding saltillo tile floors that pick up the terra cotta tones in the exposed stone walls. The office also includes a wet bar and built-in bookshelves. An unfinished portion of the basement, which extends the remaining length of the house, provides plenty of storage space.

Inshallah

1907

602 East 43rd Street

Although nearly contemporaneous with many of the Hyde Park bungalows, Inshallah, completed in 1907 for Lindley and Cornelia Keasbey, represents a dramatically different architectural vision. This 6300 square foot home built on the site of a 35 acre farm on the banks of Waller Creek is a far cry from the simple, pared down profile of the bungalow, with its self– consciously American inspiration. Indeed Inshallah, Arabic for "it is the will of God," derived its inspiration from Mrs. Keasbey's readings from her twelve–volume edition of the *Arabian Nights*.

Purchased by Jare and Jim Smith in 1977, Inshallah, the oldest existing home on Waller Creek, has had a long and intriguing history. The property, originally an 80 acre tract, was granted to Mrs. James Smith (no relation to the current owners!) by Sam Houston in his capacity as President of the Republic of Texas in the early 1840s following the death of her husband, the first county judge in Travis County, in a Comanche attack. After passing through several hands, the land was eventually bought by Joseph Lucksinger who built the first structure on the site—a two-room log cabin—in the 1870s. The house was enlarged twice, ultimately adding five more rooms to the original homestead, and as Louisa Keasbey recalls, the estate her parents bought in 1905 included "a one-story, rectangular, white-stone farmhouse and a huge barn."

The Keasbeys, originally from the Northeast, had moved to Austin when Dr. Keasbey left Bryn Mawr to head the political science department at the University of Texas. They bought the property as a farm for registered livestock. The existing house (the Lucksinger's) was completely remodeled and enlarged in 1907 without the help of an architect or contractor.

Instead, Cornelia Keasbey worked directly with a local builder, contriving plans from the romantic illustrations of the *Arabian Nights*. Hispano-Moorish in style, Inshallah is constructed of large block-cut limestone punctuated by arched windows and doorways that are echoed throughout the interior of the house. Every window, doorway and entrance within the house is framed by arches supported by concrete Doric columns that emblematize the exotic images of Persian decor in *The Thousand and One Nights*. The interior, dominated by a central hallway that runs the 75 foot width of the house, is notable for its grandeur of scale: the living room and library have 21 foot high beamed and vaulted ceilings and six of the rooms have fireplaces.

The grounds of Inshallah, which currently comprise five acres, are equally enchanting. Perhaps most intriguing is the Signal Oak, an enormous live oak with a swirling trunk that towers over the front drive, guessed to be some 400-600 years old. According to legend, local Indians twisted the pliable trunks of saplings to signal the location of good camping grounds and fresh water springs to groups of their itinerent brethern. And indeed, behind Inshallah runs a fresh water spring that feeds Waller Creek. Louisa Keasbey attests "as a child, I dug and collected a fabulous hoard of arrowheads. I believe Indians camped near the spring, even before Austin was a village." Legend also indicates that the Signal Oak later served as a meeting place to settle disputes between Indians and the Anglo settlers. In years since, Inshallah has served as a meeting grounds for music and the arts as well. Anna Pavlova, the renowned Russian ballerina, graced its halls during her world tour of 1914–19, early members of the Austin Symphony (founded in 1911) rehearsed here in Dr. Keasbey's acoustically superb library and Ballet Austin's Nutcracker Party is now held here frequently, as are other arts and charitable events.

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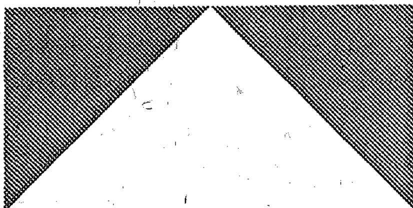

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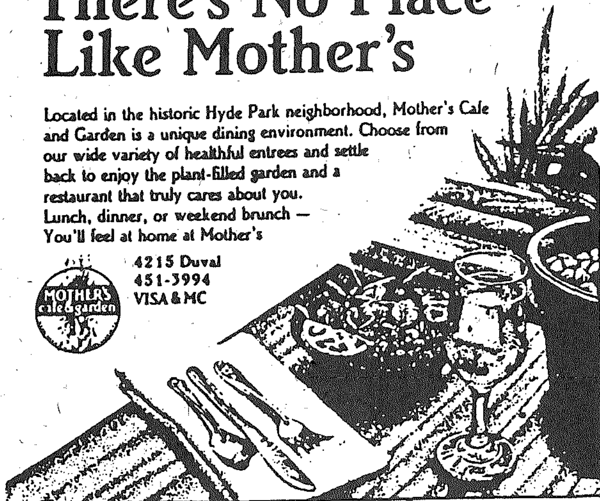


Steck-Strong House

1914

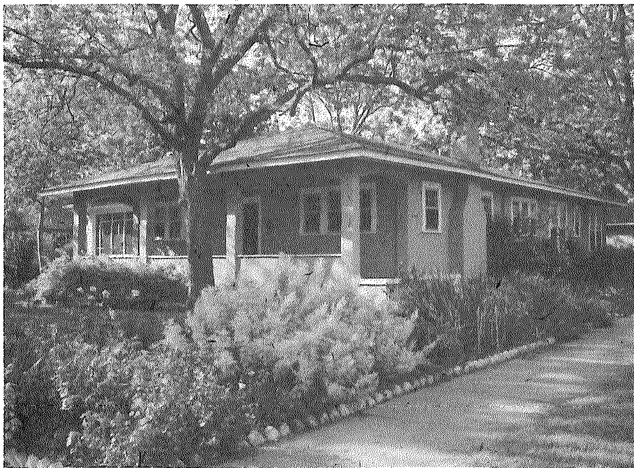
4105 Duval Street

The Steck-Strong House was built in 1914 for Bailey A. Jones, an audit clerk in the state comptroller's office, while he was living on 39th Street in Hyde Park. A simplified Craftsman home with unusually austere and elegant lines, the Steck-Strong House provides a striking counterpoint to the other bungalows on the tour, for each represents a different aspect of the bungalow era in Austin. Neither designed by an architect (as the Bailey-Houston House was), nor the product of a lumberyard design (the probable origin of the Scarborough House), this bungalow results from a third source of building activity in Austin in the early 20th century—that of an independent builder. David B. Chambers, who built the house, "auto barn" and apartment for $2,382.08, was active in Austin between 1910 and 1920. He called himself first a carpenter, then later a contractor.

The Steck-Strong bungalow exhibits the Craftsman influence that also shaped the Bailey-Houston House, but here stucco —another preferred Craftsman building material—is employed throughout the structure without the decorative addition of riverstone, gables or half-timbering. Instead, this home adheres to the Craftsman love of simplicity and craftsmanship, while reflecting the Japanese influence so popular at the time. Note the low profile and proportions, deeply extending eaves with original exposed rafter tails now boxed in and the low hipped roof that all contribute to an overwhelming sense of shady horizontality. The presence of multipaned windows and the generous use of porches, which originally accounted for nearly half of the house's square footage, place the Steck-Strong house firmly within the early bungalow era in Austin.

The house was bought in 1915 for $3,644.44 by E.L. and Lena Riddle Steck, who lived here for five years. Steck, who had inherited his father's printing business in 1912, married Lena Riddle the following year. Prior to her marriage, Lena Riddle Steck had become prominent in the Texas banking industry. Among numerous "firsts" credited to her was the first editorship of the *Record*, the official news organ of the Texas State

Banking Association. Mrs. Steck was also a spokesperson for women bankers in the state and played the lead role in establishing the Texas Women's Banking Assocaition, the first organization of its kind representing the interests of women in the nation. Her husband played an equally important role in Austin, where his large and successful printing concern employed 100 people by the 1920s. A member of the city council in the 1930s, Steck played an instrumental part in implementing the largest bond election ever passed by Austin citizens. Steck Avenue in northwest Austin was named for him.



The house passed through the hands of several owners, including James H. Litton in the 1920s and '30s and William P. Urban from the late 1940s until the late 1970s. In 1978 Stuart and Julie Strong purchased the house from speculators. Inside the house much of the plumbing was inoperable, deep yellow wall-to-wall carpeting covered the pine flooring, heavy floor drapes insulated the windows and dark, simulated wood paneling covered most walls. The east porch sagged, and the original bookcases and pillars separating living room from dining room were gone, as were the original light fixtures. Although a 1960s "update" had cosmetically altered the house, the Strongs saw the inherent potential in the structure, which remained sound; despite its daunting condition, many of the original finishes were still present and the central hall floor plan was still intact. In 1989, the Strongs enlarged the original one bedroom, one bath house to three bedrooms and two baths by removing the 9' x 31' screened-in porch across the rear. In the mid-1980s, Stuart Strong began landscaping the two lots that comprise the yard, introducing both common and rare Texas native, perennial and old roses. The yellow irises that have graced Duval since well before the Strongs' arrival have survived drought, neglect and Julie's careful nurturing to bloom luxuriantly every February.

Lindamood Duplex
1937
3801 Speedway

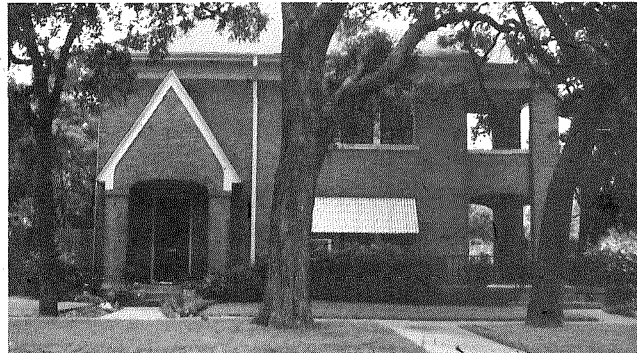
The Lindamood Duplex provides a study in contrasts both with many of the other homes on the tour, and with the nearly identical apartments contained here in one of Hyde Park's first duplex apartments. Nicknamed the Vicarage, this building has served as home to a series of interns from the Lutheran School of Theology in Chicago (known as vicars) who spend the third year of their training in Austin assisting at the First English Lutheran Church on Whitis Avenue. The duplex and garage were originally built by William S. and Mae O. Lindamood in 1937. Despite a lack of documentary evidence, Lindamood's profession as a brick contractor suggests that he himself built the duplex, where he lived with his wife until his death in 1948. Mae Lindamood occupied the property until she died in 1969. It was acquired by Erwen A. Gathright, Jr. in 1970, and by his sister Barbara Gathright Winn in 1985. Mary Lynn McGuire, who lives in the upstairs apartment, purchased the building in 1993.

The initial contrast between the Vicarage and the other earlier houses on the tour may be found in its verticality—unlike the bungalows of the teens and '20s, this is a two-story home. In keeping with the pared-down aesthetic of the 1930s, the house has an almost streamlined quality in its lines and in the elliptical arches of the porches and doorways. Eschewing the shingles, wood or stone of earlier periods, the Vicarage is made entirely of brick and is almost devoid of external detail or decoration. The main architectural gesture is found in the steeply pointed gable that forms the dramatic entryway to the upstairs apartment, facing Speedway. An exaggerated version of the gable of the contemporaneous Kendrick-Ralston House, this 1930s portico again reveals a Tudor Revival influence, prevalent in Hyde Park during this period. The separate two-story garage apartment at the rear of the property, built in response to the increasing popularity of the automobile, displays detailing and massing similar to that of the main house.

The downstairs apartment, more or less a mirror of the upstairs unit, remains almost untouched since its construction. One of the most striking features of the Vicarage are the graceful, gently arched French doors, framed in wood casings that have sur-

vived, unpainted, since the house was built. The doors give a sense of lightness to the room, emphasizing the organic flow of the apartment, which, like the earlier bungalow, abandons a central hall scheme for a layout that links room to room in the name of compact efficiency. The tiled fireplace framed by the French doors serves as the focal point in each living room, but has always been merely a decorative frame for the modern gas heater. The simple elegance of the mahogany mantlepiece is highlighted by its single band of dentil along the cornice. A similar fluting is found in the door and window casings, which signal a return to detail following the self-consciously unadorned casements of the bungalow. This apartment retains the original kitchen and bathroom, complete with 1930s fixtures and tile work. Here, as upstairs, we find many built-in conveniences that would have appealed to an apartment dweller, including an ironing board in the kitchen, a linen closet in the hall across from the bathroom and a telephone niche.

Upstairs, McGuire has updated the apartment while remaining faithful to the 1930s feel. The banister running up the stairs is not of traditional wood, but rather wrought iron, echoing the railings outside each entryway and reflecting an interest in light, curvilinear forms. (Glancing out a back window at the upstairs entrance to the garage apartment, you will see a similar motif in the stylized wrought iron brackets supporting the small portico, a playful dialogue with the bungalow's love of decoratively carved wooden brackets.) In the kitchen, the original cabinets have been maintained, but new tiles have been added and a pass-through window now opens from the kitchen to the dining room. The kitchen walls have been stripped back to the shiplap boards. The bathroom has been similarly updated and the original bedroom closet has been converted into a washer/dryer that opens into the hallway. The bedroom was reduced by 3 feet to create a walk-in closet on the far side. The apartment is filled with period antiques, including a number of 1930s radios. Of special interest are the period "hoosier" in the dining room and the original light fixture suspended over a 1930s dining room set from the owner's family.



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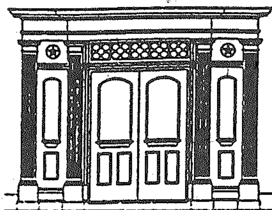

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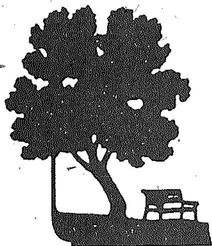

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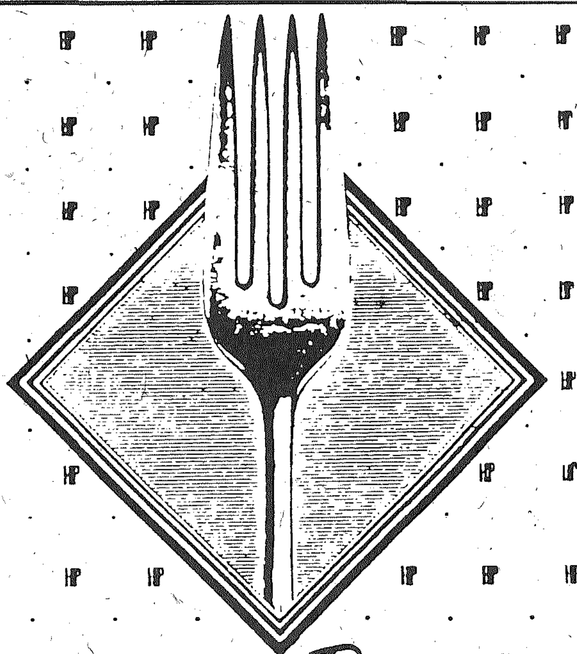

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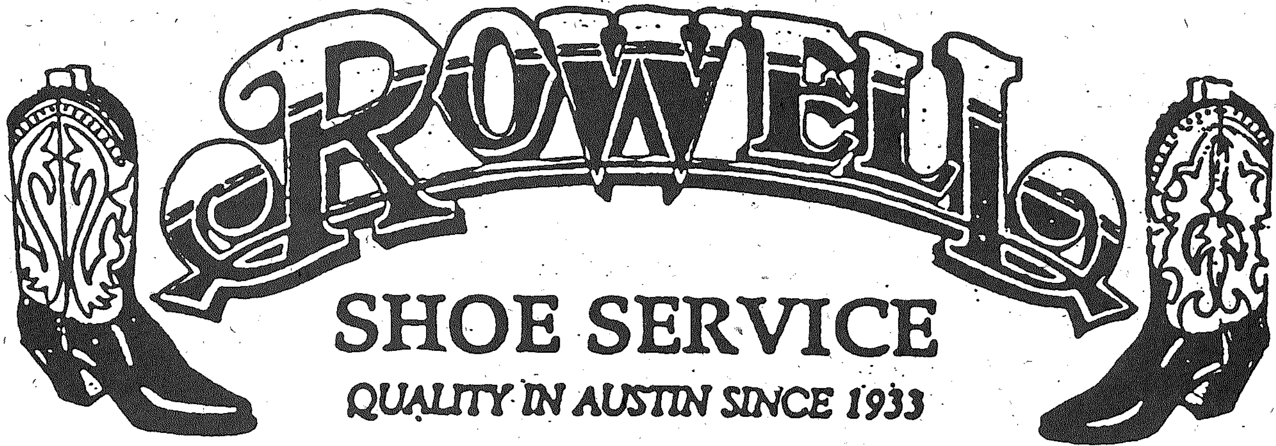

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Bailey-Houston House

1916

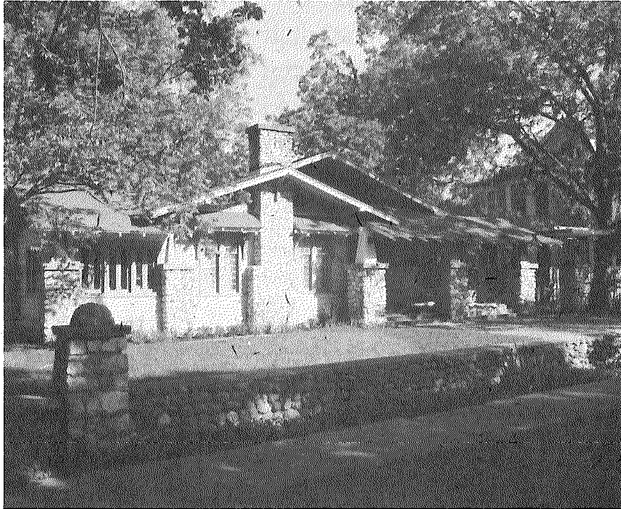
4110 Speedway

The Bailey-Houston House is one of the most significant bungalows in Austin and has been granted Austin Historic Landmark status. Attributed to noted Austin architect Charles Page, the house was built in 1916 for Fanny Badger Bailey and her husband, next door to her parents' home (the Walter H. Badger House, 4112 Speedway). The Bailey-Houston stands as an outstanding example of the Craftsman Style bungalow. Spawned by the British Arts and Crafts Movement, the American Craftsman Style represented a rejection of the ornate and overly intricate Victorian and Revival styles for a more simplified form and line that embraced natural elements such as stone, stucco and exposed wood or timbers. Both Arts and Crafts and the Craftsman aesthetic envisioned a new and more humanized form of architecture that would privilege the human hand and nature over the impersonal mass-produced machine aesthetic. [Ironically, the bungalow was one of the first types of homes to be mass produced, and its popularity owed much to the burgeoning mass media in the form of magazines and journals which promoted its many benefits to a vast American readership.] In 1909 Gustave Stickley described the bungalow in Craftsman Homes as "a house reduced to its simplest forms," and one that "never fails to harmonize with its surroundings, because its low broad proportions and absolute lack of ornamentation give it a character so natural and unaffected that it seems to sing into and blend into any landscape."

The Bailey-Houston House exemplifies the Craftsman ideal in its use of local materials in the riverstone column piers and chimneys, its low pitched bracketed roof with projecting eaves, exposed rafter tails, casement windows and warm natural shades of green and brown that indeed harmonize with the landscape. Although the Craftsman style sought to be a quintessentially American architecture, one nonetheless finds a strong Japenese influence here as well, most notably in the horizontality of the structure and the intricate, elegant latticework that forms the porte-cochère. Similarly, the painted stucco gables decorated with half-timbers under the deep eaves

recall Swiss and German architecture, and thus is an especially popular detail in central Texas.

The broad and welcoming porch is typical of the bungalow style, in its effort to break down the barriers between interior and exterior (later incarnated in Frank Lloyd Wright's quest to "explode the box") and to encourage a healthier, more natural urban lifestyle. The front door opens directly into the living room, which is paneled in longleaf pine, reflecting the Craftsman desire to turn to natural materials, such as the grain of the wood, for decorative detail, rather than having painted or applied ornamentation as previous generations had done. The interior of the bungalow sought to promote a new, more casual lifestyle with a layout that maximized functional living space. Thus the living room, whose main focal point is the cobblestone hearth, flows directly into the dining room and the two areas are separated by a half-wall incorporating built-in bookshelves, a typical bungalow feature, delineated by floor-to-ceiling columns.



Ben and Sandi Heimsath have owned the house since 1987. They remodeled the kitchen in 1991, creating one large and airy room from what had originally been the kitchen and screened-in porch, but had later been divided into four small rooms. The Heimsaths' renovation incorporates a portion of the beaded exterior siding on the north wall, recalling its origins as a porch. The private side of the house includes a bathroom with a separate sinkroom and tub, and a sleeping porch off the master bedroom. While sleeping porches were quite common in both Victorian and bungalow style homes, this one is particularly notable in the incorporation of the riverstone piers in the four corners of the room, in effect integrating the exterior within the interior.

Scarborough House

1920

4314 Avenue H

The Scarborough House is a quintessential bungalow, albeit a particularly graceful one. Erected in 1920 for F.L. and Grace Whitney on a lot they had bought from Shipe's Missouri, Kansas and Texas Land Co. in 1910, 4314 Avenue H is most probably a carpenter-built bungalow, constructed without the aid of an architect according to the aesthetic whims of the local lumber yard builder. The house is notable for its integration of a cottage-style lightness into the bungalow form, with the curvilinear arches and gently upturned roofline on the front porch that are echoed in the curving wrought-iron banisters (probably a later addition) that run up the steps. The house's simple elegance lies in the form itself—one of the bungalow's many strengths —and here it is highlighted by surface detail, such as the decoratively painted brackets and bracket caps along the faces of the eaves, as well as the decorative screens in every window. The bungalow was the ultimate egalitarian structure, whose affordability and simplicity appealed to a new class of home owners. Since two-bedroom bungalows such as this one cost between $800 and $3000, it was now possible for thousands of people who formerly rented in the cities to move to new housing developments on the urban fringes and own their own homes. Bungalows such as this one represent the second and largest wave of development in Hyde Park. Although Shipe had originally marketed lots in his "elegant residential suburb" to professionals building large and relatively expensive Victorian homes, by 1904 Shipe had shifted his sales pitch, promoting the affordability of these new homes that could be acquired for the cost of "two beers a day."

In keeping with the preachings of the Progressive Sanitarians of the turn of the century, the Scarborough bungalow exemplifies the simplicity of layout and design that sought to render the modern woman's life (and her battle against germs!) more efficient, leaving her more time to spend with her family or perhaps even to pursue her own interests. Flat surfaces, straight lines and precision replaced the ornate surfaces of the Victorian home, not only because simplicity was now privileged as an aesthetic standard, but also because flat surfaces were easier to clean. Thus, the elaborately fluted door and

window moldings of the Victorian home (as seen at the Pearce-Anderson House) are replaced by flat, unadorned casings that would have originally been natural, unpainted wood.

The Scarborough bungalow's kitchen retains the original cabinets, sink and tile counters, as well as the original layout, which maximized efficiency and cleanliness. As Isabel McDougall insisted in *House Beautiful*, the modern kitchen should be "something on the lines of a Pullman-car kitchen, or a yacht's galley, or a laboratory...[with] the scientific cleanliness of a surgery." Usually compact and square (11' x 11'), the smaller kitchen saved steps, allowing the housewife more time to do other things, while freeing up space in the house for living areas. During the first decades of the 20th century there was a precipitous drop-off in domestic help, so the kitchen was designed to be run not by a staff of two or three, but by the housewife herself, who was in turn beginning to rely on such labor-saving devices as sewing machines, hand-cranked mechanical washing machines, gas water heaters and commercially packaged foods such as bakery bread and canned goods. Here, as in most bungalows, the kitchen has a small screened-in porch and separate entrance so that service people could enter without disturbing the household.

Although updated and slightly reconfigured in the 1980s to include a greenhouse off of the bathroom, the house retains the basic shape of the original bungalow in all its cozy intimacy and simple efficiency. Note the telephone niche in the living room—one of the bungalow's many nods to up-to-date "modernity" of the times, as well as several heirloom pieces of 19th-century Texas furniture throughout the home. Of particular interest are the red stained chest made c.1880 by the owner's great-great grandfather, a German emigrant who settled in Runge, Texas, and the wardrobe in the master bedroom which was part of the owner's great-grandmother's turn of the century wedding suite in Karnes County, Texas.

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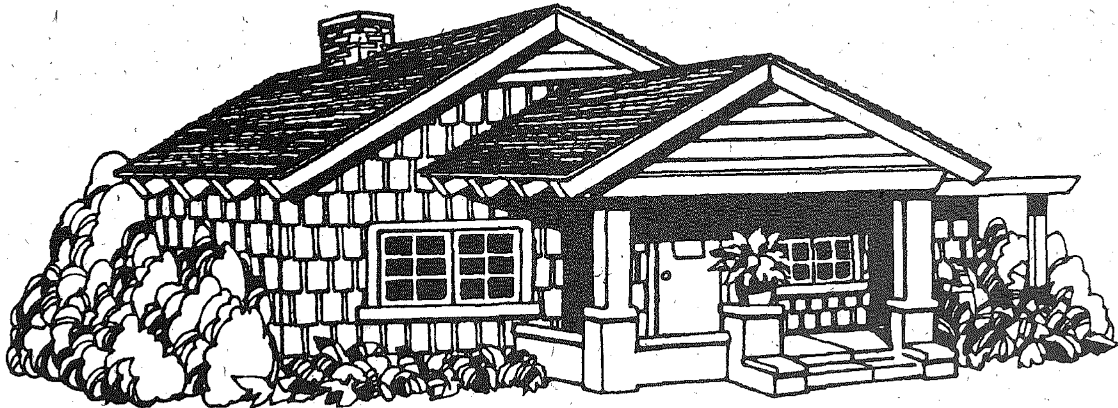

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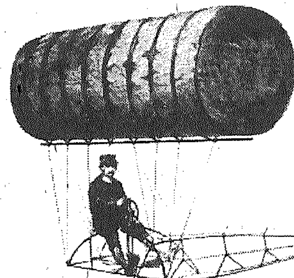

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Elisabet Ney Museum

1892

304 East 44th Street

Elisabet Ney was one of the most colorful, controversial and influential women in early Texas history. A native of Westfalia, Germany, Ney's interest in sculpture was inspired by her father, a prominent stonecarver. Over her parents' objections, she enrolled at the Munich Academy of Art in 1852 as the first woman to study sculpture. After graduating with highest honors in 1854, Ney received a scholarship to attend the Berlin Academy and study with Europe's master sculptor, Christian Rauch. Through Rauch's patronage, Ney became involved in the intellectual and social life of Berlin. By age 37, Ney had sculpted many of Europe's most notable personages, including Schopenhauer, Grimm, Bismarck, Garibaldi and King Ludwig.

In 1863 Ney married Dr. Edmund Montgomery, a Scottish physician and philosopher, on the Portuguese island of Madeira. Several years later Ney and her husband moved to the United States, ultimately settling on a plantation in Hempstead, Texas. Mourning the death of an infant son, Ney had abandoned sculpture for nearly 20 years when her Hempstead neighbor, Texas governor Oran Roberts, asked her in 1892 to consider creating several statues for the new Texas capitol being built in Austin. Ney agreed and subsequently received commissions to sculpt figures of Stephen F. Austin and Sam Houston for the 1893 World's Exposition in Chicago.

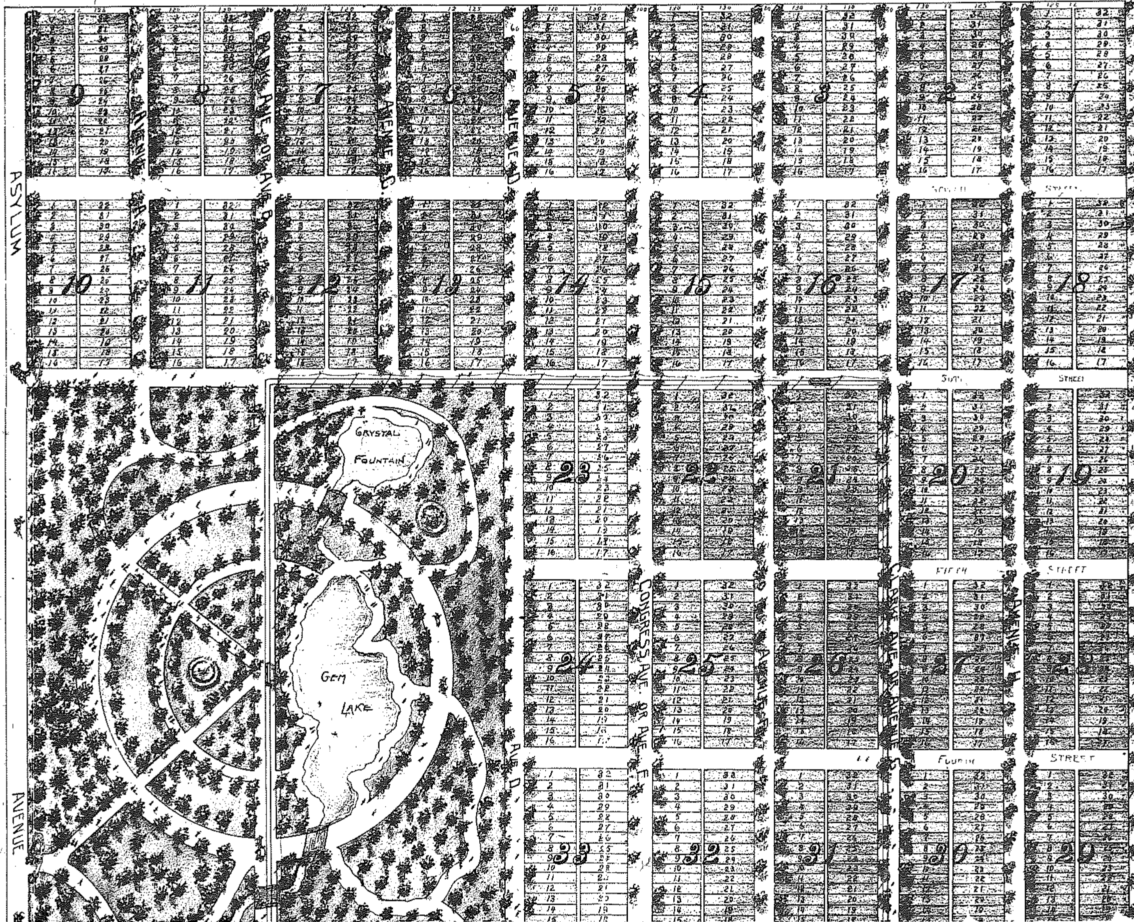
Thus, at the age of 60 Ney returned to her art. The studio she built in 1892 was one of the first buildings in Shipe's brand new Hyde Park subdivision, and it was here that she began work on Stephen F. Austin and Sam Houston, whose images now stand in the Capitol Rotunda.

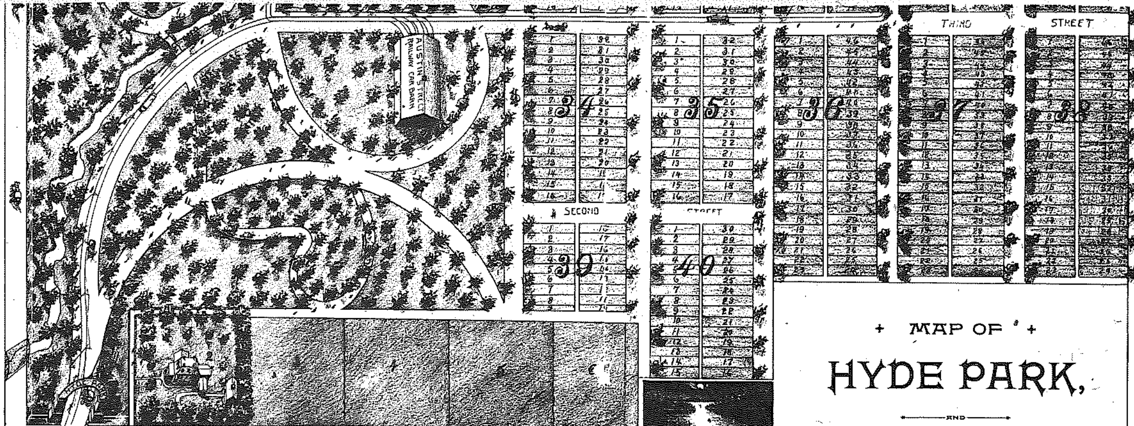
Named Formosa (Portuguese for "beautiful") after the first studio her husband had built for her in 1863 on Madeira, the studio was built in two phases. The first, reminiscent of a Greek temple with its simple form and classical portico, was built in 1892 of uncut rusticated limestone after the fashion of the German-Texan barns west of Austin. Ten years later she

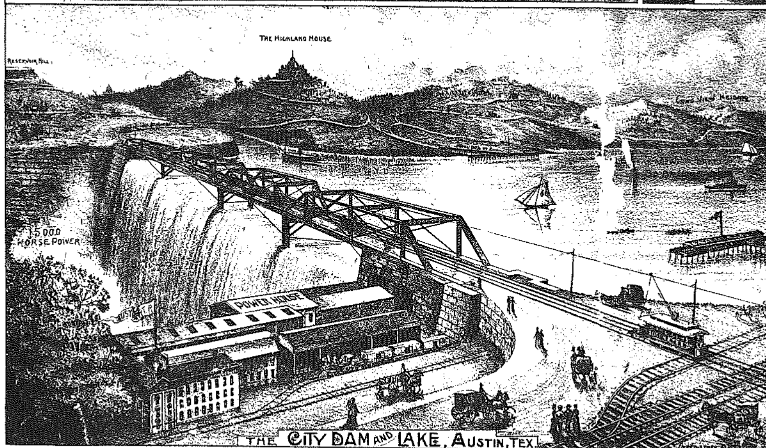
added additional modeling space, a second gallery, living quarters and a gothic study tower redolent of medieval German castles (note especially the castellations) for her husband, as they prepared to move to Austin permanently. In this studio, Ney sculpted many important Texans, including governors, legislators, university professors and personal friends and her works were exhibited in Paris, London, Berlin, Munich, Frankfurt, Chicago and St. Louis.

Although considered by her Hyde Park neighbors to be somewhat eccentric (as perhaps any artist, especially a foreign female artist, might have been at the time), Ney nonetheless was a formidable and influential presence in the neighborhood. The German sculptress, famous for her entertaining, brought such dignitaries as William Jennings Bryan, Enrico Caruso and Jan Paderewski (who called her one of the most fascinating women he had ever met) to her Hyde Park studio, where she died in 1907. The following year, Formosa was converted into a museum in her honor.

One of only four sculptor's studios in the United States to survive intact from the 19th century, the Ney Museum offers a remarkable portrait gallery of 19th and early 20th century personalities from European royalty to Texas frontiersmen. The museum has recently completed a renovation that included restoration of the original floors, second-story windows and balcony, and several of the sculptures. The collection reinstallation was designed by Dick Clark Architecture. The Elisabet Ney Museum serves the neighborhood and the city of Austin, offering year round special programs and events. The museum's regular hours are Wednesday through Saturday, 10 a.m. to 5 p.m. and Sunday from noon until 5 p.m. Tours are available. There is no admission charge. For more information call 458-2255.







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The Committee would like to thank all the people who volunteered their time and energy to make this year's tour a success: the owners who so graciously opened their homes; the house captains and docents; the trolley conductors; the musicians who provided their talents; the businesses who advertised in the brochure and on the trolleys and all those who helped out in a variety of ways. A special thanks to Margie Sanford-Jordan for hosting the volunteer party and to Julie Strong, both for hosting the home owners' party and for advice and counsel on the brochure. A similar thank you is extended to Peter Maxson for editorial input, and to Warren Dean Orr for design brilliance. The booklet was printed by Jack Taylor and Phil Postins of Priority Copy and made possible by the following page sponsors:

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