

# What's Out There<sup>®</sup> Austin

THIS WALL A GIFT OF  
THE VIOLET CROWN  
GARDEN CLUB OF AUSTIN  
1939

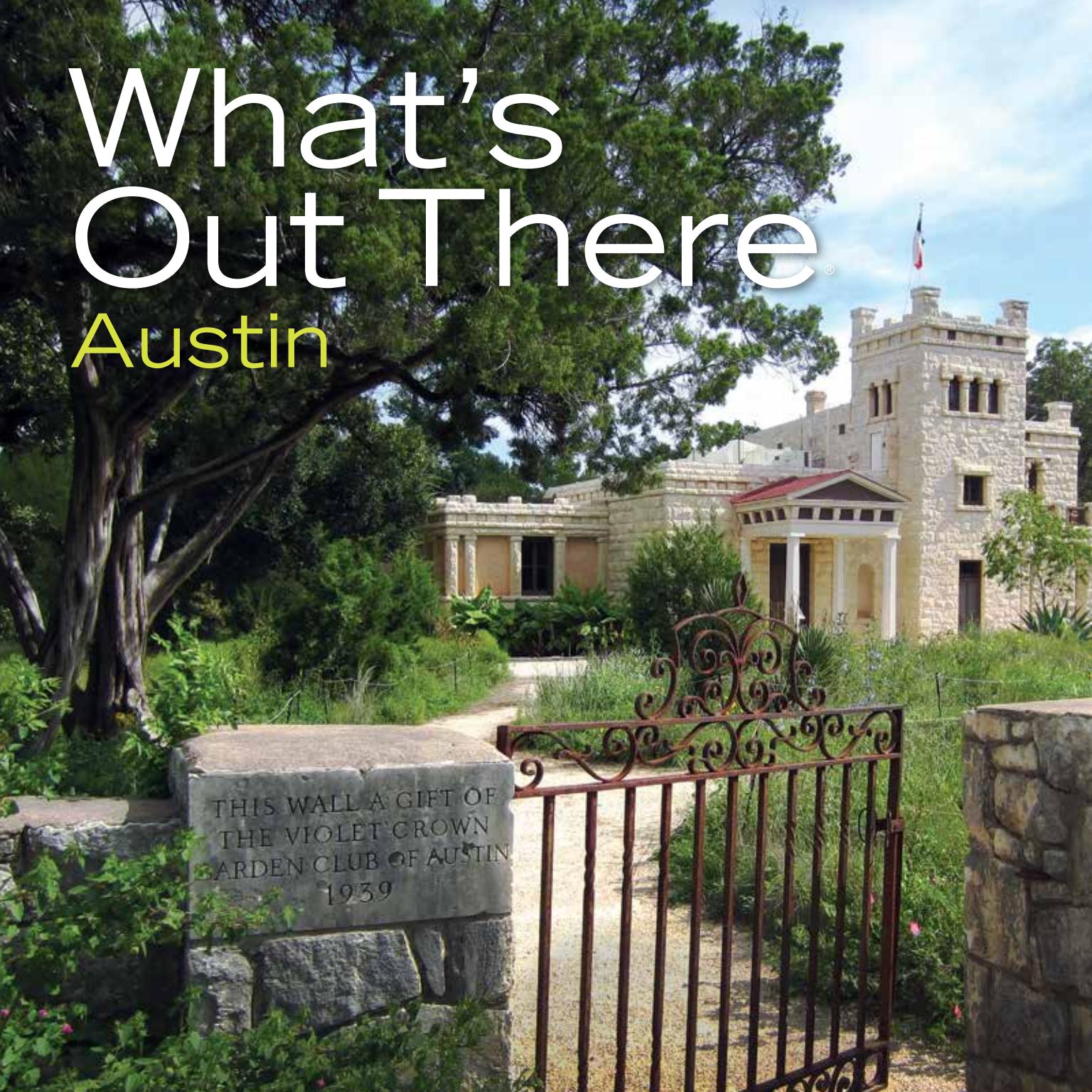




Photo by Lorenzo De Paolis



**The Cultural Landscape Foundation (TCLF)**

TCLF provides the tools to see, understand and value landscape architecture and its practitioners in the way many people have learned to do with buildings and their designers. Through its website, lectures, outreach and publishing, TCLF broadens the support and understanding for cultural landscapes nationwide to help safeguard our priceless heritage for future generations.

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Welcome to *What's Out There*® *Austin*, organized by The Cultural Landscape Foundation (TCLF) and the City of Austin Parks and Recreation Department, with support from national and local partners and generous funding provided by the National Endowment for the Arts Art Works program.

This guidebook provides details about almost 30 examples from the significant legacy of parks, parkways, and public open spaces that make Austin an unrivaled destination.

At least since 1894, Austin has been called the “City of the Violet Crown,” inspired by the radiant, rosy glow that extends above the horizon just after sunset. Established amidst rolling hills, the Balcones canyons, and the twisting form of the Colorado River, the site—then called Waterloo— was selected in 1839 to serve as the capital of the Republic of Texas. The first land set aside to be used as a public park (today’s Pease District Park) was donated by Governor Elisha Pease in 1875. By the end of the 1880s, the city witnessed the establishment of a statewide education system with the founding of the University of Texas, and displayed the exuberance of civic pride with the construction of the Renaissance Revival Capitol on a high point overlooking the growing city. In 1924, the Violet Crown Garden Club was established at Laguna Gloria, a Mediterranean villa at the base of Mount Bonnell. The Austin Recreation Department was established in 1928 to manage the city’s growing collection of parkland, which, by 1940, totaled some 2,000 acres and included Zilker and Rosewood Parks and Parque Zaragoza. In the 1930s, Austin benefitted greatly from the Works Progress Administration, which funded

numerous municipal improvement projects. In the next three decades, the land dedicated to public parks exceeded 7,000 acres, and included a ten-mile-long recreation trail along both sides of the Colorado River. Today, Austin’s landscape includes 18,000 acres of public parks—not to mention greenbelts, trails, historic sites, and 30 view corridors that preserve sightlines to the Capitol. As architecture critic Paul Goldberger has said: “Austin is a city that embraces the new, as does so much of Texas, but it connects comfortably and even proudly to the old, as not all of Texas is willing to do.”

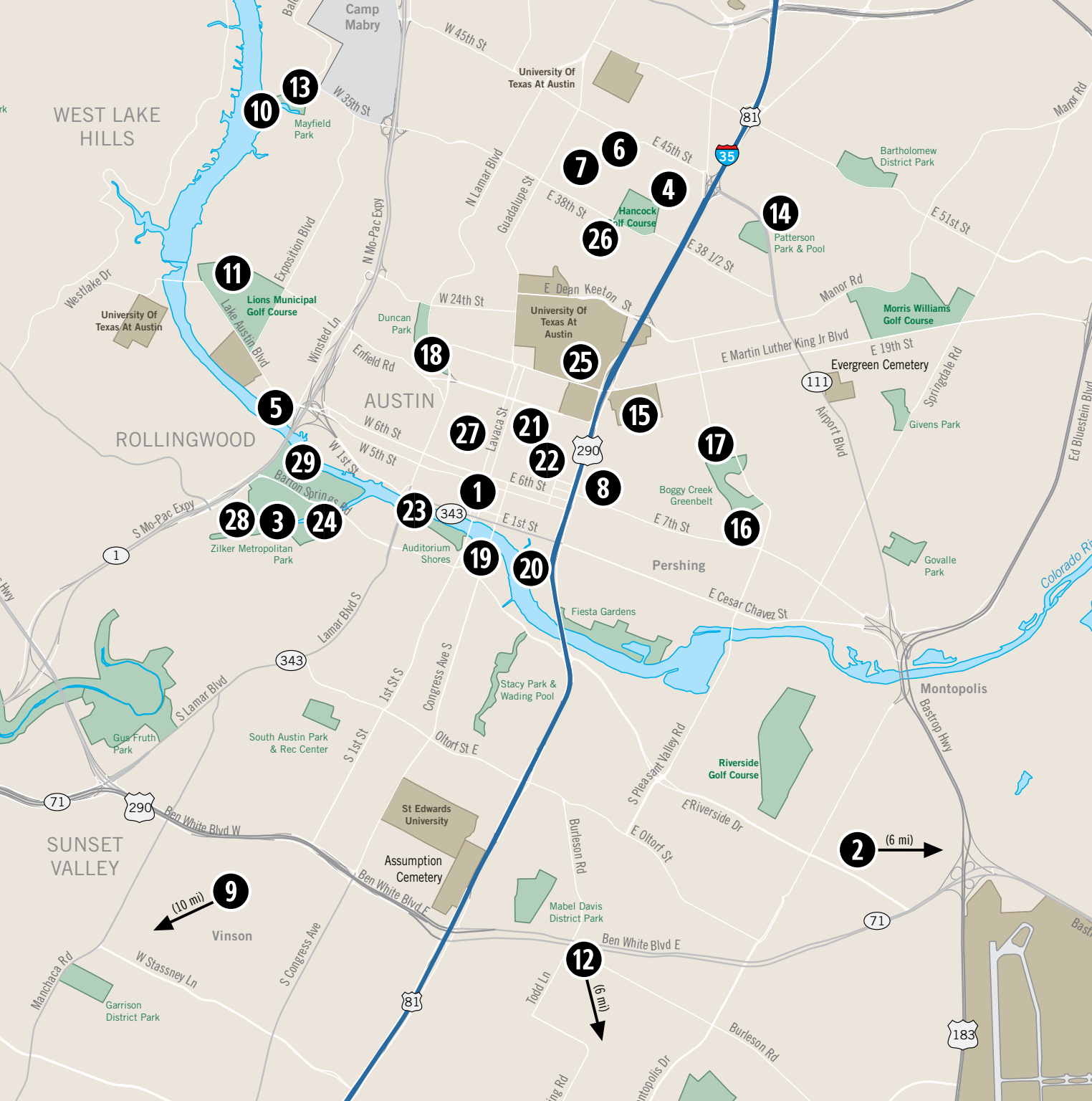
*What's Out There Austin* dovetails with TCLF’s Web-based *What's Out There*, the nation’s most comprehensive searchable database of historic designed landscapes. The database currently features more than 1,900 sites, 10,000 images, and 900 designer profiles. *What's Out There* is optimized for iPhones and similar handheld devices, and includes *What's Nearby*, a GPS-enabled function that locates all landscapes in the database within a 25-mile radius of any given location.

On behalf of The Cultural Landscape Foundation, we appreciate your interest in *What's Out There Austin* and hope you will enjoy experiencing the city’s unique and unparalleled landscape legacy.

Sincerely,

Handwritten signature of Charles A. Birnbaum.

**Charles A. Birnbaum, FASLA, FAAR**  
**PRESIDENT AND FOUNDER, THE CULTURAL LANDSCAPE FOUNDATION**



University of Texas at Austin

Photo courtesy University of Texas

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# Austin City Hall and Public Plaza

Photo by Michael Knox



Overlooking the Colorado River on axis with the First Street Bridge, the building and its landscape at the edge of downtown Austin were inspired by nearby limestone bluffs and the Texas ecosystem. Designed by architect Antoine Predock and completed in 2004, the four-story terraced structure occupies the north part of a city block, and confronts its surroundings with odd angles, a limestone base, and copper cladding. Situated atop a parking garage on the south part of the block, the plaza and streetscapes were designed by landscape architects Eleanor McKinney and Carolyn Kelley.

Rough-hewn limestone boulders enclose planting beds and water features while providing seating. An amphitheater, sheltered by a semi-transparent roof, extends from the building while affording views of the river. Shaded by live oak, segmented areas of lawn are planted with drought-tolerant zoysia grass, which also soften the hardscape. The planting design reflects the three ecosystems that converge in Central Texas – the Edwards Plateau on the west, the Post Oak Savannah on the east, and the Blackland Prairies to the north. Plants that thrive in hot, dry conditions—agave, prickly pear, and mountain laurel—dominate the upper green roof terraces and the west side of the plaza. On the east side, yaupon holly and redbud are planted amidst perennials found in the Texas prairie. On the southwest corner of the plaza, an art installation by Nobuho Nagasawa comprises several boulders, semi-circular seating, fog emitters, and a sapling raised from an acorn from Austin's Treaty Oak.

**Landscape Style:**  
Postmodernist

**Landscape Type:**  
Institutional Grounds  
Governmental Institution or Facility  
Roof Garden  
Plaza

**Designed By:**  
Eleanor McKinney  
Carolyn Kelley



Photo by Michael Knox



Photo by Michael Knox



Photo by Dennis Yanez

# Austin Water Center for Environmental Research

at Hornsby Bend

Located nine miles east of downtown Austin at a bend on the Colorado River, this wastewater treatment facility was established in the 1950s, although the history of the site goes back much further. In 1832, Stephen Austin granted some 4,500 acres of land to surveyor Reuben Hornsby, who eventually established the Hornsby Bend community with a grist mill, a general store, and a post office. Later, the population of the town dwindled, with only ten residents reported in the 1940 census. By the next decade, the City of Austin began acquiring the land for a wastewater treatment plant. Two sewage ponds were constructed, which attracted migratory birds flying along the North American Central Flyway from Mexico to Alaska. By the 1960s, the site became well-known among bird watchers, and is one of the most popular sites for birding in the state today, with more than 370 species recorded.

In the 1980s, the facility underwent several upgrades: Discharge of waste into the river was halted, high-pressure anaerobic digesters were installed, and generators were converted to burn biogas, supplying the City of Austin with a portion of its electricity. In 1989, the Center for Environmental Research was established as a partnership between the City, the University of Texas, and Texas A&M University to support urban ecology and sustainability studies for Austin. In the 1990s, a massive compost operation was instituted, reducing landfill and providing farmers and homeowners with fertilizer. Today, stretching along 3.5 miles of river frontage and encompassing some 1,200 acres, the facility comprises ponds, fields, drying basins, marshes, and restored woodland.



All photos on this page courtesy City of Austin



# Barton Springs

Situated amidst pecan, willow, and cottonwood on rolling terrain, the artesian springs at Barton Creek date to pre-Spanish settlement with evidence of Native American occupation. The site is named for William Barton, who built a house near one of the springs (circa 1838) and allowed visitors to swim and fish on his property. Andrew Zilker purchased the property in 1901, and built an amphitheater there in 1903. Recreational uses continued, accompanied by ice harvesting and water-powered mills, until Zilker deeded the property to the City in 1917 for public enjoyment. In 1921, an automobile tourist camp was located at the springs, and by 1931 improvements included retaining walls, a playground, and a dam that created the 100 x 1,000 foot pool. Architect Charles Page prepared a master plan for the site in 1933, which outlined the construction of a bandstand, entrance road, and the Zilker Ponds rock garden, work mainly carried out by the Civilian Conservation Corps.

Flooding in 1935 prompted new construction and in 1938 architect Delmar Groos designed the Sunken Garden, a series of landscaped terraced steps facing a flagstone stage overlooking the springs. In 1947, Dan Driscoll designed the masonry “streamline moderne” bathhouse, housing a ticket booth and open-air dressing rooms. The 1950s witnessed the construction of a large stage, a bandshell, and playfields as well as improvements to the pool. In 1985, the Barton Springs Archaeological and Historical District was listed in the National Register of Historic Places and is now encompassed in the Zilker Park Historic District designated in 1997.



Photo by Julie McGilvray

## Landscape Style:

Picturesque

## Landscape Type:

Public Park

Neighborhood Park

## Designed By:

Charles Page

Dan Driscoll

## Related Institutions:

Civilian Conservation Corps

## Related Landscape:

Zilker Metropolitan Park

# Commodore Perry Estate

**Landscape Style:**  
Beaux-Arts / Neoclassical  
Italianate

**Landscape Type:**  
Garden and Estate  
Country Estate Garden

**Designed By:**  
Edgar Perry  
Henry Bowers Thomson  
Mark Word Design

Located two miles north of downtown Austin, the gardens of this ten-acre estate were established by Edgar and Lutie Perry in 1917—almost a decade before the construction of their mansion. Perry specialized in international trade, providing him opportunities to visit gardens in Europe. In 1917, he purchased a gravel pit north of the Austin Country Club (now Hancock Golf Course), which would serve as his family’s country retreat. He relocated a house from another site and constructed a sunken garden. The lower level comprised fountains and pools, statuary, a rock garden, and a cross-axial layout with sections of lawn bounded by hedges. The upper terrace, bordered by an ornate balustrade, included a curved seating area overlooking the property. In 1925, Perry acquired a neighboring parcel (a dairy bisected by Waller Creek) and had the entire estate enclosed with a stone wall and wrought-iron fence. Architect Henry Bowers Thomson designed the Italian Renaissance Revival mansion (completed in 1926) on the ridge at the top of the property. Another terraced garden was added, which included a marble fountain on axis with the mansion’s loggia and an ornamental gate at the southwest edge of the property.

In 1944, Perry sold the estate and, three years later, St. Mary’s Academy relocated to the property from downtown Austin. Over the years, several buildings were constructed to accommodate the Academy (and subsequent schools that occupied the site), displacing a portion of the Perry-era landscape but keeping the formal gardens mostly intact. The property was listed in the National Register of Historic Places in 2001.



All photos on this page by Stratton Hincir

Photo by Stratton Hincir



# Deep Eddy Pool and Eilers Park

Photo by William Niendorf



An eddy formed by a large boulder in the Colorado River—cooled by nearby natural springs—attracted people to this site seeking respite from Austin's hot summers. The land was settled in 1855 by Charles Johnson who established a gristmill and constructed his house on the hillside from rock quarried nearby. In 1902, Johnson's children opened Deep Eddy Bathing Company with campsites and, on both sides of the river, tents used for changing. In 1915, A.J. Eilers purchased the land and, amidst picturesque cliffs and stands of cottonwood and willow, established a resort and built a spring-fed, rectilinear swimming pool. Summer cottages dotted the hillside; a Ferris wheel, diving towers, and musical performances attracted people to the resort; and, in 1925, the Johnson house was designated the local American Legion headquarters.

In 1935, amid the Depression, the City purchased the eight-acre parcel; the site was inundated later that year by a massive flood. In 1936, with assistance from the Works Progress Administration, the pool was restored and park amenities constructed, including a “streamline moderne” bathhouse, designed by Dan Driscoll and Delmar Groos, with a pagoda roof and open changing rooms planted with banana trees. A curvilinear path traverses a lawn, terminating at the pool, which is embraced by mature oaks and cottonwoods on the hillside. Deep Eddy Pool was listed in the National Register of Historic Places in 2003 and, in 2007, the Friends of Deep Eddy, the City, and Limbacher & Godfrey Architects restored the bathhouse to its historic condition.

**Landscape Style:**  
Picturesque

**Landscape Type:**  
Public Park  
Neighborhood Park

**Designed By:**  
A.J. Eilers  
Dan Driscoll  
Delmar Groos  
Limbacher & Godfrey Architects

**Related Institution:**  
Works Progress Administration



Photo by William Niendorf



Photo by William Niendorf



Photo by Paul Bardagly

# Elisabet Ney Museum

**Landscape Style:**  
Picturesque  
Beaux-Arts / Neoclassical

**Landscape Type:**  
Garden and Estate  
Picturesque Garden  
Institutional Grounds  
Cultural Institution

**Designed By:**  
W.G. Ayers  
Elisabet Ney  
Violent Crown Garden Club

This 2.5-acre property just north of downtown Austin served as the studio for German-born, American sculptor Elisabet Ney. Once surrounded by a Texas prairie landscape of post oak and cedar set in open fields of native grass, yucca, and wildflower, the dense residential community of Hyde Park eventually encompassed the property. Waller Creek bisects the lot, with the studio building located south of the creek and a grove of pecans to the north. Historically known as Formosa (Portuguese for “beautiful”), the neoclassical-romantic structure was designed by architect W.G. Eyres with significant input from Ney. Facing south, the building, built in 1892 and added to in 1902, was approached by a crushed-stone carriage drive entered from East 44th Street. A cedar post and chicken wire fence enclosed the property, which also included a large vegetable garden, stable, and servants’ quarters. In 1936, Austin’s Violet Crown Garden Club constructed a low rock wall along the south edge of the property and provided some landscape design.

Formosa became one of the state’s first fine art museums, opened in 1911 just four years after Ney’s death. Now owned by the City of Austin, Ney’s studio exhibits more than 80 pieces of her work. Between 2007 and 2012 a portion of the historic landscape was restored to the Ney period, including the replanting of native vegetation south of Waller Creek and the restoration of the carriage road. Formosa was listed in the National Register of Historic Places in 1972 and the surrounding Hyde Park Historic District was listed in 1990.



Photo by William Mierdorf



Photo by William Mierdorf



# Hyde Park

Encompassing some 186 acres three miles north of downtown, this was among the first suburbs of Austin. In 1850, Joseph Lee homesteaded a 369-acre parcel, then sold 206 acres to a group of investors in 1872. In 1890, Monroe Shipe acquired this parcel and conveyed it to the Missouri, Kansas and Texas Land and Town Co., which he founded. That same year, Shipe won a contract to electrify Austin’s existing mule-drawn streetcar line. As the State Lunatic Asylum (established in 1856) was to the west of Shipe’s nascent suburb and the University of Texas (established in 1883) was to its south, the streetcar line was quickly extended into Shipe’s development. Initially marketed to wealthy investors as a community “exclusively for white people,” by 1904 declining property values caused Shipe to shift his strategy to promote the properties to the working class.

The period between 1916 and 1935 witnessed the most intense building: Single-family houses comprised Tudor Revival, Queen Anne, and Bungalow styles; civic institutions such as churches and schools were constructed; a “Moonlight tower” was erected at Speedway and 41st Street; and North Austin Park (now the three-acre Shipe Park) was established with tennis courts and two swimming pools. Notably, several tourist camps—one-room accommodations separated by single-car garages and constructed around courtyards—were built along Guadalupe Street. Although many historic structures along Speedway were replaced with apartment buildings in the 1960s, the Hyde Park Historic District was listed in the National Register of Historic Places in 1990.

**Landscape Type:**  
Suburb

**Designed By:**  
Monroe Martin Shipe



All photos on this page by Braxton Tanner



# French Legation Museum

**Landscape Style:**  
Picturesque  
Beaux-Arts / Neoclassical

**Landscape Type:**  
Garden and Estate  
Institutional Grounds  
Cultural Institution

**Designed By:**  
Charles Coatsworth Pinkney  
Daughters of the Republic of Texas  
Violent Crown Garden Club

Situated on a hill with dramatic views of the State Capitol to the west, this house was built for French diplomat Alphonse Dubois de Saligny in 1841. When the Republic of Texas declared its independence from Mexico in 1836, only two nations acknowledged its sovereignty: the United States and France. In 1840, some 21 acres were set-aside as a residence for *chargé d'affaires* Dubois, and the house was completed a year later. Political controversies and financial problems forced Dubois to sell the house. It eventually came to be owned by Dr. Joseph Robinson, whose family would occupy it until they sold it to the State of Texas in 1948.

The Daughters of the Republic of Texas restored the house and the Violet Crown Garden Club developed a plan for the surrounding landscape. This plan (only partially realized) called for the creation of a lawn flanked by groves of trees, terraced gardens with formal flowerbeds, and a network of gravel paths. In 1953, landscape architect Charles Coatsworth Pinkney, who had worked with Arthur Shurcliff, refined the earlier landscape design. Here Pinkney eliminated the groves of trees from the plan, maintaining the openness of the hillside. Flower gardens were also replaced with a trimmed-hedge parterre near the house and flowering trees and shrubs such as crape myrtle, redbud, camellia, and mountain laurel were planted throughout the property. A stone wall was erected to enclose the 2.5-acre grounds. In 1956, the French Legation Museum opened and the property was listed in the National Register of Historic Places in 1969.



Photo by William Niendorf



# Lady Bird Johnson Wildflower Center

Photo by William Niendorff



Situated ten miles southwest of downtown Austin, this botanical garden and arboretum is an education and research facility for the promotion of Texas wildflowers. In 1982, Lady Bird Johnson and actress Helen Hayes founded the National Wildflower Research Center, dedicated to stewardship of native vegetation. The organization secured a 60-acre parcel east of Austin and, in 1995, opened a new center at its present location. Darrel Morrison, J. Robert Anderson, and Eleanor McKinney sited the buildings and designed the landscape features amidst existing prairie grasses, wildflowers, and live oak. Between 1995 and 2002, additional parcels were added; in 1996 the project received the American Society of Landscape Architects' Merit Award for Design. One year later the Center was renamed for Lady Bird Johnson and in 2006 it became affiliated with the University of Texas at Austin's College of Natural Sciences and School of Architecture.

Today, measuring 279-acres, the campus hosts a diversity of research plots and numerous public gardens, which exhibit hundreds of native species and sustainable design practices. Thematic demonstration gardens comprise the ten-acre core of the site with an emphasis on various Texas ecosystems including woodlands, rocky hill country, and xeric environments. A courtyard with a constructed spring and the South Texas Mission Garden pay homage to the cultural history of Texas. A network of trails meanders through meadows and the sixteen-acre Mollie Steves Zachry Texas Arboretum, displaying oak native to Texas and numerous other local trees and understory plantings.

## Landscape Type:

Institutional Grounds  
Agricultural Research Station  
Botanical Garden  
Arboretum

## Designed By:

Darrel Morrison  
J. Robert Anderson  
Eleanor McKinney  
W. Gary Smith  
TBG Partners



# Laguna Gloria

**Landscape Style:**  
Italianate

**Landscape Type:**  
Garden and Estate  
Country Place Era Garden  
Institutional Grounds

**Designed By:**  
Harvey Page  
Clara Driscoll  
Ford, Powell & Carson  
TBG Partners  
Violet Crown Garden Club

Located at the base of Mount Bonnell between a lagoon and the Colorado River, this property was acquired in 1832 by Stephen Austin. In 1915, the 28.5-acre site was purchased by newspaperman Hal Sevier and his wife Clara Driscoll who commissioned Harvey Page to design a Mediterranean-style villa. Driscoll, a founding member of Austin's Violet Crown Garden Club, designed the landscape of Laguna Gloria (Heavenly Lagoon) amidst rocky outcrops, oak woodlands, and floodplain forest. Native stone was used in the construction of steps and retaining walls; wrought-iron gates from the Texas capital were set into limestone pillars. Driscoll designed two acres of Italianate gardens, accented with Venetian statuary, Roman fountains, and a Tuscan wishing well. A meandering footpath followed the ridge of the peninsula, terminating at the lagoon where wooden columns supported a barrel tile roof to form a folly that Driscoll called "The Temple of Love." Tropical plants including palm, Lombardy poplar, and Italian cypress were interplanted with crape myrtles and roses.

In 1943, Driscoll conveyed the property to the Texas Fine Arts Commission and, 40 years later, the Art School was constructed at Laguna Gloria. In 2000, the site was declared a project of Save America's Treasures, and in 2003 Ford, Powell & Carson restored the villa; TBG Partners completed landscape restoration. Five years later the museum was rebranded The Contemporary Austin and in 2014 Reed Hilderbrand was commissioned to develop a master plan and sculpture garden. Laguna Gloria was listed in the National Register of Historic Places in 1975.



Photo courtesy The Contemporary Austin



Photo by William Niendorf



Photo by William Niendorf



# Lions Municipal Golf Course

**Landscape Style:**  
Picturesque

**Landscape Type:**  
Golf Course  
Golden Age

**Designed By:**  
B.F. Rowe  
Albert Tillinghast

Opened in 1924 and occupying 141 acres near Lady Bird Lake, this golf course, Austin's first public course, was the first to desegregate south of the Mason-Dixon Line, permitting African Americans to play in 1951. It was constructed on a leased portion of a 503-acre parcel given to the University of Texas in 1910 by University of Texas benefactor George W. Brackenridge. Constructed on wooded, fairly level, riparian land, a brick clubhouse designed by local architect Edwin Kreisle was added in 1930. The Lions Club operated the golf course until donating it to the City of Austin in 1936. Austin Lions Club member B.F. Rowe, who also supervised construction, designed the golf course. In 1936 eminent golf course architect Albert Tillinghast contributed to the course enhancements, redesigning several holes.

In 1951, prompted by a suggestion that a course for African Americans be built in East Austin, Councilwoman Emma Long recommended that they be permitted to play on all municipal courses. When two African Americans began playing in an act of non-violent civil disobedience, authorities allowed them to continue, thus desegregating the course. In 1972, the University announced plans to convert the property to student housing, prompting the creation of the "Save Muny" campaign, which eventually was successful in preserving the course, with a redesign following in 1976. Today, the eighteen-hole course comprises greens and fairways designed around expansive groves of mature cedar, oak, and pecan. Occasional ponds, slightly undulating topography, and meandering paved paths lend to the park-like environment, flanked on the northeast by single-family neighborhoods.



All photos on this page by Lorenzo De Paula



# McKinney Falls State Park

Located thirteen miles southeast of downtown Austin, this 726-acre park surrounds the confluence of Onion and Williamson Creeks. Archaeological excavations indicate the presence of Native Americans from the Late Archaic Period through the eighteenth century. The park is also part of the 300-year-old El Camino Real de los Tejas, a trail traversed by French, Spanish, and American pioneers. Santiago Del Valle purchased the land from the Mexican government in 1832 and the deed eventually went to Thomas McKinney in 1839, who bred racehorses on the property and constructed a flour mill and two-story house. Following McKinney's death in 1873, his widow sold the property in 1885 to neighbor Edward Wood Smith. Around 1940 the house suffered a destructive fire. In 1970, Smith's grandchildren donated the land to the state and the Texas Parks and Wildlife Department stabilized the ruins of McKinney's house, opening the park in 1976.

Representing a portion of McKinney's original 40,000-acre tract, the State Park comprises the Smith Rock Shelter used by Native Americans, McKinney's homestead and mill ruins, the Smith Visitor Center, as well as hiking and biking trails. One of the oldest bald cypress trees in Texas—more than 500 years old—is accompanied by stands of sycamore, pecan, mesquite, live oak, juniper, and Texas persimmon. Visitors can camp, swim, and explore trails alongside large limestone shelves where creeks pierce through dense woods, culminating at Lower Falls. The McKinney Homestead and Smith Rock Shelter were listed in the National Register of Historic Places in 1974.

**Landscape Style:**  
Public Park  
State Park

**Landscape Type:**  
Naturalistic or Cohesive

**Designed By:**  
Milton and Mary Mayfield Gutsch  
Esteban Arredondo



All photos on this page courtesy McKinney Falls State Park



# Mayfield Park and Preserve

Home to Milton and Mary Mayfield Gutsch from 1922 through the late 1960s, this 23-acre estate occupies a hilly site overlooking the Colorado River. Over forty years, the Gutsches and their gardener, Esteban Arredondo, crafted a two-acre, classically influenced cottage garden with rustic details, surrounded by a nature preserve.

The approach to the house is along a picturesque, curving drive lined with palms and informal groupings of shrubs and small trees. Behind the house, a pergola and stone terrace connect with a more formal garden enclosed in native limestone walls. Closest to the house is a walled, sunken rose garden, divided into four rectangular beds separated by stone paths which meet at a sundial. Nearby is a rock garden with meandering paths that weave through earth and limestone mounds planted with spring bulbs. Further east is a water garden, complete with four petal-shaped lily pools arranged in a quatrefoil and connected to a central round pond via small channels. Furthest from the house is an herbaceous garden, with stone-edged beds planted with lantana, jonquils, irises, and honeysuckle, shaded by Mexican plum and peach trees. Beyond the walled gardens, the grounds are more rugged, with dirt footpaths and transplanted mountain laurels, redbuds, yucca, and Sabal Mexicana palms. The one intrusion is an asphalt parking lot, which has replaced the once-extensive vegetable gardens. Mayfield was bequeathed to the city of Austin in 1971, which opened it as a municipal park and preserve. It was listed in the National Register of Historic Places in 1994.

**Landscape Style:**  
Arts & Crafts  
Beaux-Arts / Neoclassical  
Picturesque

**Landscape Type:**  
Garden and Estate  
Public Park

**Designed By:**  
Milton and Mary Mayfield Gutsch  
Esteban Arredondo



Photo by William Niendorff



Photo by William Niendorff

# Mueller

## Landscape Type:

Suburb

## Designed By:

ROMA Design Group  
RVI Planning + Landscape Architecture  
McCann-Adams Studio

Located three miles northeast of downtown Austin, this 700-acre development occupies the site of the former municipal airport. Named for a city commissioner and opened in 1930, the Robert Mueller Municipal Airport served Austin until 1999, when services were moved to the decommissioned Bergstrom Air Force Base southeast of the city.

With substantial input from the community, ROMA Design Group prepared a redevelopment master plan on behalf of the City of Austin. Refining and implementing the master plan, RVI Planning + Landscape Architecture worked with McCann-Adams Studio and the City to design and program extensive perimeter greenways (totaling 75 acres), a native prairie, and the 30-acre Lake Park at the center of the development. The park includes an open-air amphitheater, a 6.5-acre pond and promenade, and a loop trail. Adjacent to Lake Park, four residential sections are inspired by Austin's historic neighborhoods with varied approaches to communal spaces that include centralized and pocket parks as well as garden courtyards. Two commercial areas are delineated as "employment centers," featuring offices, retail, a medical center, and a 20-acre film studio. North of Lake Park, the town center is developing to include offices, medium-density residential units, restaurants, shops, and entertainment. Tree-lined streets, trails, and dedicated bicycle lanes connect the development's neighborhoods and extend to surrounding communities and parks. An historic bow-trussed hangar houses a weekly farmer's market, and the iconic control tower serves as a community landmark.



All photos courtesy City of Austin



# Oakwood Cemetery

Established in 1839 and originally called City Cemetery, this is the oldest of five public cemeteries in Austin. The first reported burial was that of an enslaved person in 1839, and the earliest monument was erected to memorialize two men killed by Native Americans in 1842. The cemetery became the city's official burial ground in 1856, and, shortly thereafter, the Austin Cemetery Association was established to care for the landscape.

Located west of Comal Street, the older part of the cemetery is subdivided by roads and paths, with the east-west Main Avenue forming the central spine of its gridded layout and framing views of the Texas Capitol to the west. East of Comal, in the so-called Annex, a curving loop road in the form of a figure eight parses burial areas into lawns of irregular sizes and shapes. Prior to the arrival of the railroad in the 1870s, Oakwood's monuments were made of local limestone and wood. Later monuments comprise a variety of materials—metal, granite, marble, and other types of stone—and include five family mausoleums distributed throughout the cemetery. The Gothic Revival chapel, designed by local architect Charles Page and constructed in 1914, is located on Main Avenue. A natural swale that drained to Waller Creek was channelized in the 1930s; pedestrian bridges traverse the concrete channel. Groves of red cedar, live oak, pecan, and crape myrtle are interspersed with post oak and underplanted with occasional shrubs. The 40-acre cemetery's 23,000 burials—reflective of Austin's diverse population with two Jewish sections and the burials of colonial pioneers and five governors—is managed by the City and continues to receive burials.

## Landscape Type:

Cemetery



Photo by William Nienhoff



Photo by William Nienhoff

# Parque Zaragoza

## Landscape Type:

Public Park

Neighborhood Park

## Related Institutions:

National Youth Administration

Named for General Ignacio Zaragoza Seguin, notable for his role in defeating French troops at Puebla de los Angeles, Mexico, in 1862, this fifteen-acre park is significant for its role in Hispanic culture. Although the park was officially established in 1931, an influx of Hispanic immigrants to the area had commenced in 1910 with the Mexican Revolution and continued through the 1920s. In 1929, Hispanic civic leaders approached the City of Austin with the idea of a park. That same year, adjacent to the site that is now Parque Zaragoza, the community recognized *Diez y Seis*, a celebration in September that commemorates Mexican Independence. In 1931 the City of Austin dedicated Zaragosa Park on a 9.3-acre parcel bisected by Boggy Creek. Tennis courts and a bandstand were constructed, and a pool and bathhouse were added in 1933. Hispanic community leaders established groups who volunteered labor to develop the park and its programming, which included organized baseball games on a concrete slab with bases painted on it. In 1941, community members and the National Youth Administration converted the bathhouse into a recreation center.

Additional acreage was added over the years. In the 1980s, the U.S. Army Corps of Engineers channelized Boggy Creek. In 1988, the park was renamed to reflect the proper spelling of Zaragoza. In 1996, a recreation center was constructed, with murals painted by Austin artist Fidencio Durán. Two pedestrian bridges over the creek promote an ease of accessibility throughout the park with athletic fields and the recreation center to the south while the pool, tennis courts, and a shaded lawn occupy the north.



All photos on this page by Victor Ovalle



# Rosewood Park

Situated on undulating topography two miles northeast of downtown Austin, this 13.9-acre park was established in 1929 as Austin's first public open space set aside for African Americans. A year prior to the creation of the park, a city plan by Dallas-based consulting firm Koch & Fowler institutionalized racial segregation by designating a "Negro District." As Austin's African American population was largely concentrated in the area on the northeast edge of the city, the neighborhood became said district. Prior to the creation of Rosewood Park, African Americans used Emancipation Park, a nearby parcel purchased in 1905 by the Negro Park Association, for use in civic events, such as the annual Juneteenth celebration. By 1938, Emancipation Park had been seized by the City for the site of Rosewood Courts, a federally funded public housing project.

By the 1940's, Rosewood Park included a swimming pool, stone entry columns, a bandstand, and a sports field flanked by stone retaining walls—built by the Civil Works Administration. In 1944 a recreation center was constructed in the southwest corner of the park, later renamed for Doris "Dorrie" Miller, an African American Naval officer who died in World War II. The pool was enlarged and a bathhouse and concession stand were constructed. In the 1970's, a federal grant was used to expand the recreation center and landscape architect Dave Bennett designed its surroundings. In 1973, a log cabin (dating to the 1860s) was relocated from 11th Street to Rosewood Park. Today, the park's open fields and recreation facilities accommodate a diversity of park users.

## Landscape Type:

Public Park

Neighborhood Park

## Designers:

Dave Bennett

## Related Institutions:

Civil Works Administration



All photos on this page by Braxton Tanner



# Pease District Park

**Landscape Style:**  
Naturalistic or Cohesive

**Landscape Type:**  
Public Park  
Neighborhood Park

**Designers:**  
Hugo Kuehne  
Wallace, Roberts & Todd  
Pease Park Conservancy

**Related Institutions:**  
Works Progress Administration

Once inhabited by Native Americans and serving as a Civil War encampment for George Custer’s troops, this linear park buffers Shoal Creek bounded by Lamar Boulevard on its east and Kingsbury Street and Parkway on the west. In 1875 on what was then Austin’s western limit, Governor Elisha Pease and his wife deeded to the City some 23 acres of land—the first donation of private land for a park in Texas. By 1888, the City had increased the area to about 40 acres and in 1903 a committee was formed to oversee the park’s development, naming landscape gardener W. H. Pittsford the park keeper. As the surrounding neighborhood developed, the park was used as dumping grounds until 1926 when the Austin Kiwanis Club funded the installation of irrigation, lighting, and landscape improvements including the construction of a wading pool and limestone arches on Parkway. Architect Hugo Kuehne is credited with the design of Tudor Cottage style restrooms and, in the 1930s, the Works Progress Administration funded the construction of bridges, limestone walls, picnic tables, and improvements to the Shoal Creek Trail. By the 1960s Pease Park was again suffering from neglect. Local resident Janet Fish recalled riding horses along the trail in her youth and funded its rehabilitation, renaming it the “Hike and Bike Trail.” Today the 43-acre park comprises meadows, forests, riparian habitat, and steep bluffs. It forms the eastern boundary of the Old West Austin Historic District listed in the National Register of Historic Places in 2004. In 2013, a master plan for the park was developed by Pease Park Conservancy and Wallace, Roberts & Todd.



Photo by William Niendorf



# South Congress Avenue

Although Congress Avenue, stretching from the Texas Capitol to the Colorado River, was well established as a commercial district as early as the 1840s, its axis south of the river was not extended until 1852. Before that time, those who arrived at Austin from the south were forced to cross the river via a ferry at Waller Creek on the east edge of town, or at Shoal Creek to the west. In 1846, James Swisher purchased property on the south side of the river and, in 1852, granted the county permission to construct a road (from San Antonio) through his farm. That same year, he established a ferry crossing that connected that road with Congress Avenue.

In 1869, the first bridge in Austin to cross the Colorado River was built near Congress Avenue. It was destroyed in a flood and another was constructed in 1884, at Congress Avenue. Swisher's son subdivided his father's land, reserving a 120-foot-wide street on axis with the Capitol. In 1910, the iron bridge was replaced with a concrete one, permitting electric streetcars to finally span the river, bringing residential and commercial development. South Congress was paved in 1931, and increased automobile traffic was accompanied by the construction of tourist camps, restaurants, and service stations. Flourishing into the 1960s, South Congress's prominence waned in the 1970s as travelers accessed Austin via Interstate 35. In recent years, South Congress Avenue has witnessed revitalization, especially along the three-mile stretch extending south of the Colorado River to Ben White Boulevard.

**Related Institutions:**  
Civilian Conservation Corps



Photo courtesy McCann Adams Studio



Photo by Braxton Tanner



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# East César Chávez – Tejano Trails

**Related Institutions:**  
National Youth Administration

One of Austin's oldest neighborhoods, the East César Chávez district is located north of the Colorado River and east of downtown. Purchased by Sam and Raiford Mason in 1867, the area (known then as Masontown) was settled by African Americans following the signing of the Emancipation Proclamation. In 1871, the Houston and Texas Central Railroad constructed a freight depot to the north of the neighborhood, and the Scoot Inn, which catered to travelers, was opened the same year. By the 1880s, Eastern European immigrants had arrived in the area southwest of Masontown, constructing Victorian-style homes on large lots shaded by pecan and oak. Later, Mexican Americans, escaping the Mexican Revolution that began in 1910, began to relocate to the area. In 1936, a New Deal program resulted in the construction of the Zavala Elementary School. In 1940, a 30-acre national fish hatchery was established in the southeast section of the neighborhood on the Colorado River, with ponds dug by local members of the National Youth Administration. The Chalmers Court Apartments—segregated public housing—were built with federal funding provided by the Housing Act of 1937. Nearby, the Latin American Center was established in 1942, and a recreation center and the five-acre Pan Am Park opened in 1956, with an amphitheater added in 1958. Although severed from downtown by the construction of 1-35 in the 1950s, the neighborhood remains one of Austin's vital cultural landscapes, with numerous public art installations as well as interpretive walks designated as National Recreation Trails. The Willow-Spence Streets Historic District, comprising the area developed in the 1880s, was listed in the National Register of Historic Places in 1985.



All photos by Victor Ovalle



# Texas Governor's Mansion

Located southwest of the Texas Capitol, this Greek Revival mansion was designed by Abner Cook and completed in 1856—three decades before the construction of the Capitol. The three-acre parcel occupies an entire city block and has been re-designed by a number of resident governors. Following a vacancy during the Civil War, gardener William Davenport sited fountains, planted roses and fruit trees, and laid out gravel paths, a formal garden, and a gazebo. By the turn of the century, shrubs around the mansion were removed and replaced with terraces. Greenhouses were constructed and the formal entrance walk was embellished with symmetrical plantings and ornamented with urns. In the 1930s cacti collections were installed, flowerbeds replaced vegetable gardens, and pecans, oaks, and elms were planted.

In the 1960s, the grounds were again transformed: A brick wall, painted white and topped by an iron railing, was constructed. Landscape architect Joe Lambert, Jr., designed an oval reflecting pool centered in a brick patio and flanked by a garden with plants donated from affiliated chapters of Texas Garden Clubs, Inc. In 1997, The Broussard Group (now TBG Partners) introduced a seating area to the reflecting pool garden and adorned the perimeter wall with jasmine. In 2008, the mansion was damaged by arson and its subsequent restoration prompted the development of a master plan by TBG Partners. The Mansion was listed in the National Register of Historic Places in 1970 and designated a National Historic Landmark in 1974.

**Landscape Style:**  
Beaux-Arts / Neoclassical  
Picturesque

**Landscape Type:**  
Garden and Estate  
Institutional Grounds  
Governmental Institution

**Designed By:**  
Abner Cook  
William Davenport  
Joe Lambert, Jr.  
The Broussard Group / TBG Partners



Photo courtesy The State Preservation Board



Photo courtesy The State Preservation Board

# Texas Capitol

**Landscape Style:**  
Beaux-Arts / Neoclassical  
Picturesque

**Landscape Type:**  
Institutional Grounds  
Governmental Institution

**Designed By:**  
Elijah Meyers  
William Johnson  
Charles Gilbert  
TBG Partners

Situated on a high point overlooking the Colorado River, the Capitol occupies the terminus of Congress Avenue, the central north-south axis of Edwin Waller's 1839 plan for the city. The original structure was destroyed by fire in 1881 and replaced in 1888 with a granite Classical edifice designed by Elijah Myers. Civil engineer William Johnson redesigned the grounds, with plantings added by Charles Gilbert in the early twentieth century. Much of Johnson's plan exists today in large part due to rehabilitation work done by TBG Partners in 1997.

The 22-acre grounds, partially enclosed by an iron fence, comprise sloping lawns, walks, and driveways on axis with Congress Avenue, leading to the Capitol's south façade. Iron gates and granite posts demarcate the primary entrance and the beginning of the oak-lined Great Walk, surrounded by the Oval Walk, lined with trees and merging with the driveways winding around the building. The rigid geometry and black and white checkboard pattern of these walks differentiates them from the curvilinear pathways occupying the surrounding lawns beneath a canopy of informally sited trees, breaking from the site's dominant symmetry. In 1993, an underground complex to the north of the Capitol resulted in the construction of a formal, cross axial hardscape and lawn that incorporates skylights and views into the subterranean courtyard. The grounds operate as a setting for civic activity, with twenty monuments and extensive open space. The Capitol was listed in the National Register of Historic Places in 1970 and was designated a National Historic Landmark in 1986.



Photo by William Niendorf



Photo by William Niendorf

Photo by William Niendorf



# The Ann and Roy Butler Hike-and-Bike Trail

Lying on both sides of Lady Bird Lake, this 10.1-mile-long pedestrian and bicycle trail connects many of Austin's parks and open spaces while providing exceptional views of the city's downtown. In 1940, the Tom Miller Dam was built to the north of Red Bud Isle on the Colorado River, and in 1960 the construction of the Longhorn Dam east of Austin created a five-mile-long reservoir called Town Lake (now Lady Bird Lake). While the impounding of these waters was meant to abate flooding and generate hydroelectricity, the lake was also important for recreation. In 1971, Mayor Roy Butler organized the Town Lake Beautification Commission, with Lady Bird Johnson serving as its chairperson. A path of crushed granite was laid on both sides of Town Lake, trees and shrubs planted to embellish the formerly flood-scoured banks, and numerous rest points established. Garden clubs donated resources to plant and maintain vegetation, and gazebos were constructed. In 1975 the passage of a capital improvement bond led to further enhancements along the trail, including the construction of new parks such as Auditorium Shores and Festival Beach.

In 2003, the Town Lake Trail Foundation (now the Trail Foundation) was established to enhance the trail's infrastructure, renovate trailheads, and plant new trees. The trail was renamed in 2011 to commemorate Mayor and Mrs. Butler's vision, and in 2014 a 1.3-mile-long boardwalk linked a significant gap in the trail. Designed by Limbacher & Godfrey Architects and the Jacobs Engineering Group, the boardwalk preserves wetland habitat, parallels limestone cliffs, and provides dramatic views.

## Landscape Type:

Public Park

## Designed By:

Town Lake Beautification Commission  
Town Lake Trail Foundation /  
Trail Foundation  
Limbacher & Godfrey Architects  
Jacobs Engineering Group  
Ten Eyck Landscape Architects

Photo by William Niendorff



Photo by Bill Timmerman



Photo courtesy The Trail Foundation



Photo by William Niendorff

# UMLAUF Sculpture Garden & Museum

**Landscape Type:**  
Garden and Estate  
Institutional Grounds  
Cultural Institution

**Designed By:**  
Coleman & Associates

Situated within Austin’s Barton Creek and Zilker Metropolitan Park area, this eight-acre site preserves the home of sculptor Charles Umlauf and his wife Angeline. In 1944, the couple purchased the abandoned house, sited atop a knoll, because it provided a sense of isolation and natural detachment. In 1956, the house was expanded and a studio with high, north-facing windows was constructed. Angeline transformed the formerly neglected, weed-choked site into landscaped gardens with flowering shrubs and stone-lined paths. Charles ornamented the gardens with his sculptures. In 1985, the couple donated their house, studio, and the two-acre property to the City, stipulating lifetime residency rights. In 1990, local landscape architects Coleman & Associates was commissioned to lay out a network of paths, advise on the placement of sculpture, and design a water feature and pedestrian bridge. A year later, the City opened the UMLAUF Sculpture Garden & Museum at the base of the hill on a six-acre parcel of Zilker Park adjacent to the house and studio. Charles died in 1994 and Angeline passed away in 2012.

Today, the Sculpture Garden & Museum features 51 of Umlauf’s works displayed amidst lush ferns, xeric gardens, and lawns. Shaded by mature live oak, gravel paths meander through the garden, providing access to the sculptures, the museum visitor center, and an open-air pavilion. A waterfall cascades from an upper to a lower pond, each of which features an Umlauf sculpture on miniature islands.



Photo by William Mierdorf



Photo by William Mierdorf



Photo courtesy UMLAUF Sculpture Garden

Photo courtesy UMLAUF Sculpture Garden



# University of Texas at Austin

Photo courtesy University of Texas



Established in 1883 on the 40-acre “College Hill” set aside for the campus in 1839, this campus was largely laid out by architects Paul Cret and Cass Gilbert with landscape architects Hare & Hare between 1909 and 1945. Atop a ridgeline, the core of the campus (today some 430 acres) is anchored by Cret’s Main Building—with its 307-foot tower—completed in 1937 on axis with the Texas State Capitol. The campus is defined by its topography—with hills providing panoramic views and a sense of enclosure—and the presence of Waller Creek, which bisects the campus, with the historic section to the west and the late twentieth century section to the east. Overlaid on this, the grid-like configuration of streets and buildings create both symmetrically organized, intimately scaled plazas and courtyards as well as larger, more spacious parklands composed of undulating open spaces, clusters of mature canopy trees, and sculptural displays.

Geometric forms reinforce the Beaux-Arts composition, such as the rectilinear lawn of the South Mall framed by live oak and anchored by the Littlefield Fountain, executed by sculptor Pompeo Coppini in 1932 to memorialize alumni who died in World War I. Nearby, the West Mall is planted with tulip magnolia and sabal palms while the East Mall provides the setting for a statue of Martin Luther King, Jr. Beyond, the Lyndon Baines Johnson Presidential Library and Museum’s Brutalist architecture by Skidmore, Owings & Merrill forms a stark contrast with its open, elliptical lawn and pastoral surrounds. In 2014, Sasaki Associates prepared a master plan to provide guidance for campus improvements and stewardship.

## Landscape Style:

Beaux-Arts / Neoclassical  
Spanish Colonial Revival

## Landscape Type:

Campus  
Quadrangle Plan

## Designed By:

S. Herbert Hare  
Hare & Hare  
Paul Philippe Cret  
Cass Gilbert  
Skidmore, Owings & Merrill  
Sasaki Associates

Photo by William Nienhoff



Photo courtesy University of Texas



# Waller Creek

**Designed By:**  
Michael Van Valkenburgh Associates

Originating in northwest Austin and draining into Lady Bird Lake, this meandering six-mile-long creek is named for surveyor (and the city's first mayor) Edwin Waller. When the Republic of Texas was chartered in 1839, the town of Waterloo (later renamed for Stephen Austin), on a bluff overlooking the Colorado River, was selected for the capital. Waller laid out the town on a 640-acre site bordered on two sides by creeks. To the west stretched Shoal Creek and to the east, a creek eventually named for the surveyor. Cutting through limestone cliffs and passing through undulating terrain, the creek was originally flanked by stands of live oak, pecan, maple, and juniper. As the city expanded, the banks of the creek became urbanized and, by the 1870s, industrial uses marred the creek's lower section. In 1883, the University of Texas was established and quickly grew to encompass the acreage surrounding a segment of the creek.

Over the past century, flash floods occurred along many of Austin's urban creeks, with twelve drownings (in Waller Creek) in 1915, and thirteen in 1981. In 1969, protestors were arrested for chaining themselves to trees along Waller Creek slated to be bulldozed for the expansion of the University of Texas's stadium. In 1980, the City initiated a program to enhance Austin's creeks for flood control and recreation and the Waller Creek Conservancy was established 30 years later. In 2011, construction commenced on a tunnel beneath the creek to alleviate flooding. One year later, Michael Van Valkenburgh Associates was selected to design a system of parks along the lower 1.5-mile-long section of Waller Creek.



All photos on this page courtesy Waller Creek Conservancy



Photo courtesy Waller Creek Conservancy



# Wooldridge Square

## Landscape Style:

Picturesque

## Landscape Type:

Public Park  
Greens/Commons/Squares

## Designed By:

Edwin Waller  
Charles Page  
Friends of Wooldridge Square

Situated between the Travis County Courthouse and the Austin Public Library (both built in the 1930s), this one-acre park was one of four public squares designated in Edwin Waller's plan for the city in 1839. The site, with naturally undulating topography, was often inundated with water from seasonal springs—with a four-foot-deep pond present part of the year. Although conditions were improved when a culvert was installed in 1900, the parcel was used as a neighborhood dump for several years. Finally, in 1909, Mayor A.P. Wooldridge approved and funded improvements to the park. Mature trees were preserved and new ones planted, fill was added to prevent flooding, and sod was installed. A Classic Revival pergola designed by architect Charles Page was erected in the center of the park, taking advantage of the site's natural acoustics. In 1917, a slightly serpentine path was added, connecting the park's northwest and southeast corners.

Over the years, the park has been the setting for numerous social gatherings and political addresses, including the launch of Lyndon Johnson's senatorial campaign in 1948. In 2012 a consortium of preservation organizations, led by Friends of Wooldridge Square, commenced renovation of the landscape and bandstand. Today, a number of mature live oaks and pecans shade expanses of lawn, while the gazebo remains a focal point. Of the four parcels designated in Waller's plan, Wooldridge Square is the only one to be continually used as a public park. It was listed in the National Register of Historic Places in 1979.



All photos on this page by William Niendorf



# Zilker Metropolitan Park

In 1917, businessman Andrew Jackson Zilker gave the City of Austin 35 acres surrounding the artesian Barton Springs, which were established as a popular gathering place by the 1840s. In 1931, Zilker gave another 300 acres of cropland, forming an irregularly-shaped parcel southwest of the city center, cradled between the Colorado River's southern bank and Barton Creek. Soon afterward the city created a municipal park with help from the Civilian Conservation Corps and federal funding. Guided by local architect Charles Page and engineer Fred Dale, laborers constructed nine miles of footpaths, bridle trails, and winding interior roads. The northern and western portions of the park were kept naturalistic, with live oak and elm groves and expansive lawns overlaid atop rugged terrain. The more developed, southeastern portion of the park held playgrounds, sports fields, a dance pavilion, and the Barton Pools. Park structures and landscape features were rendered in a rustic style using limestone quarried on-site. Mirror Pond was created in a dry creek bed, along with the establishment of serpentine flowerbeds, a wildflower meadow, and various gardens and arboreta. The Rock Garden, created from a natural outcropping near Barton Pool, integrated water elements with constructed rock formations and seasonal flora.

In the mid-1950s, new features were added, including cultural and athletic facilities; the Zilker Botanical Gardens and Pioneer Village at the park's center; and MoPac Boulevard, an eight-lane, elevated highway. Zilker Metropolitan Park was listed in the National Register of Historic Places in 1997.

## Landscape Style:

Picturesque

## Landscape Type:

Public Park  
Neighborhood Park

## Designed By:

Violet Crown Garden Club  
Charles Page  
Fred Dale

## Related Institutions:

Civilian Conservation Corps

## Related Landscapes:

Zilker Botanical Garden  
Barton Springs Pool



Photo by William Niendorf



Photo by William Niendorf



# Zilker Botanical Garden

Located at the heart of Zilker Metropolitan Park, this ensemble of diversely designed gardens integrates trails, water features, and thematic displays of native plants on 26 acres of undulating topography. In 1946, the Violet Crown Garden Club began fundraising for its creation, realized twenty years later with the implementation of a design developed by the Austin Area Garden Council. By 1966, the Willie Birge Memorial Pond was established near the garden center's meeting room. Two years later, the Mamie Wilson Rowe Summer House was relocated to the property from its historic location on 10<sup>th</sup> Street, thus beginning a tradition of ornamenting the garden with architectural artifacts from around Austin that now includes foot bridges from Congress Avenue and the massive brick Butler Window salvaged from a home built in 1887. In 1969, a three-acre Japanese garden was completed: Designed and built by 70-year old Japanese immigrant Isamu Taniguchi who worked without pay, the garden comprises waterfalls, streams, ponds, and bridges surrounded by Japanese maple, wisteria, bamboo, lotus, and water lily. (Stone gates and a teahouse were added later.)

Commemorating the U.S. Bicentennial in 1975, historic light standards from Lavaca Street were placed in the parking area, and the J. Curtis Harper Fountain and the Posey Perennial Garden were installed. In 1989, construction commenced on a butterfly garden and another that displays cacti and succulents. In 1992, paleontologists discovered prehistoric bones and footprints near an adjacent quarry, precipitating the development of a garden by landscape architect Brian Larson featuring plants from the Cretaceous and Jurassic Periods.

**Landscape Type:**  
Botanical Garden

**Designed By:**  
Violet Crown Garden Club  
Isamu Taniguchi  
Brian Larson

**Related Landscapes:**  
Zilker Metropolitan Park

Photo by William Niendorf



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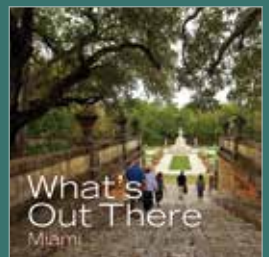
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