ZONING CHANGE REVIEW SHEET

CASE NUMBER: C14-2013-0040

HLC DATE: July 22, 2013
August 26, 2013
September 9, 2013
September 23, 2013

PC DATE:

APPLICANT: Clark Lyda, owner; David Hartman, Smith, Robertson, Elliott, Glen, Klein & Douglas, LLP, agents

HISTORIC NAME: **Edgar and Lutie Perry Estate**

WATERSHED: Waller Creek

ADDRESS OF PROPOSED ZONING CHANGE: 710 E. 41st Street

ZONING FROM: Tract 1A: SF-3-CO-NP to GR-MU-CO-H-NP.

SUMMARY STAFF RECOMMENDATION: Staff recommends the proposed zoning change from single family residence, conditional overlay, neighborhood plan (SF-3-CO-NP) combining district to Community commercial, mixed use, conditional overlay, neighborhood plan – Historic Landmark (GR-MU-CO-H-NP) combining district zoning for Tract 1A.

QUALIFICATIONS FOR LANDMARK DESIGNATION:
The ca. 1928 Commodore Edgar and Lutie Perry House represents an excellent example of Italian Renaissance Revival residential architecture and Neoclassical garden design, and is associated with Commodore Edgar Perry, a prominent Austin cotton merchant, developer, and philanthropist.

HISTORIC LANDMARK COMMISSION ACTION: **July 22, 2013:** Postponed due to lack of a quorum. **August 26, 2013**: Postponed due to posting error. **September 9, 2013:** Postponed due to lack of a quorum. **September 23, 2013:**

PLANNING COMMISSION ACTION:

DEPARTMENT COMMENTS: The house is listed in the Comprehensive Cultural Resources Survey (1984) as a Priority 1 for research. The entire Perry Estate is listed in the National Register of Historic Places; as such, changes to buildings that are not subject to the instant application for landmark designation will still be reviewed by the city's Historic Landmark Commission.

CITY COUNCIL DATE: **ACTION:**

ORDINANCE READINGS: 1ST 2ND 3RD **ORDINANCE NUMBER:**

CASE MANAGER: Steve Sadowsky **PHONE:** 974-6454

NEIGHBORHOOD ORGANIZATION: Hancock Neighborhood Association.

BASIS FOR RECOMMENDATION:

Architecture:

The Perry Mansion is an excellent example of Italian Renaissance Revival residential architecture in the city. The Italian Renaissance Revival was a response to the perceived excesses of Victorian-era Queen Anne buildings, and stressed reserved design and simplicity in ornamentation. In the late 19th and early 20th centuries, the Italian Renaissance Revival became one of the favorite residential architectural styles of the wealthy classes, as architects looked towards classical influences for design inspiration for wealthy clients. The Perry Mansion was designed by prominent Dallas architect Henry Bowers Thomson, who designed many elaborate residences in Dallas in the first decades of the 20th century, especially mansions in the city's prime residential districts such as Swiss Avenue. Although born in Austin, Thomson had a limited architectural presence here – the Perry Mansion is the most intact example of his work; the related Reed Estate has been added onto over the years (although it is a City historic landmark).

Historical Associations:

Commodore Edgar Perry was born in Caldwell, Texas in 1876, and first went to work for a large cotton trading business in Taylor, Texas. He went on to manage the firm's Austin office and eventually bought the Austin branch of the business, renaming it E.H. Perry & Company. He developed an international trade for cotton, and with David C. Reed, expanded the business so that it became the largest cotton business in the city, and one of the largest businesses of any kind in the city. Perry was very active in developing both downtown and residential areas of Austin in the first decades of the 20th century. Noted among his accomplishments are the Commodore Perry Hotel and the Perry-Brooks Building, at 8th and Brazos Streets, and the development of residential areas such as Park Boulevard, which now forms the north border of his estate: this area was designed to be an upper-middle class enclave characterized by romantic English cottages and small castles. Perry was also associated with various civic projects in Austin, such as the construction of the Tom Miller Dam, through his relationships with various Austin mayors and Lyndon Johnson.

PARCEL NO.: Undetermined – this is a tract to be carved from a larger tax parcel.

LEGAL DESCRIPTION: See attached metes and bounds survey description.

ESTIMATED ANNUAL TAX ABATEMENT: Undetermined – because this is a tract to be carved out of the larger parcel, its specific value has not yet been assessed.

APPRAISED VALUE: Undetermined

PRESENT USE: None. The house has recently been rehabilitated.

CONDITION: Excellent.

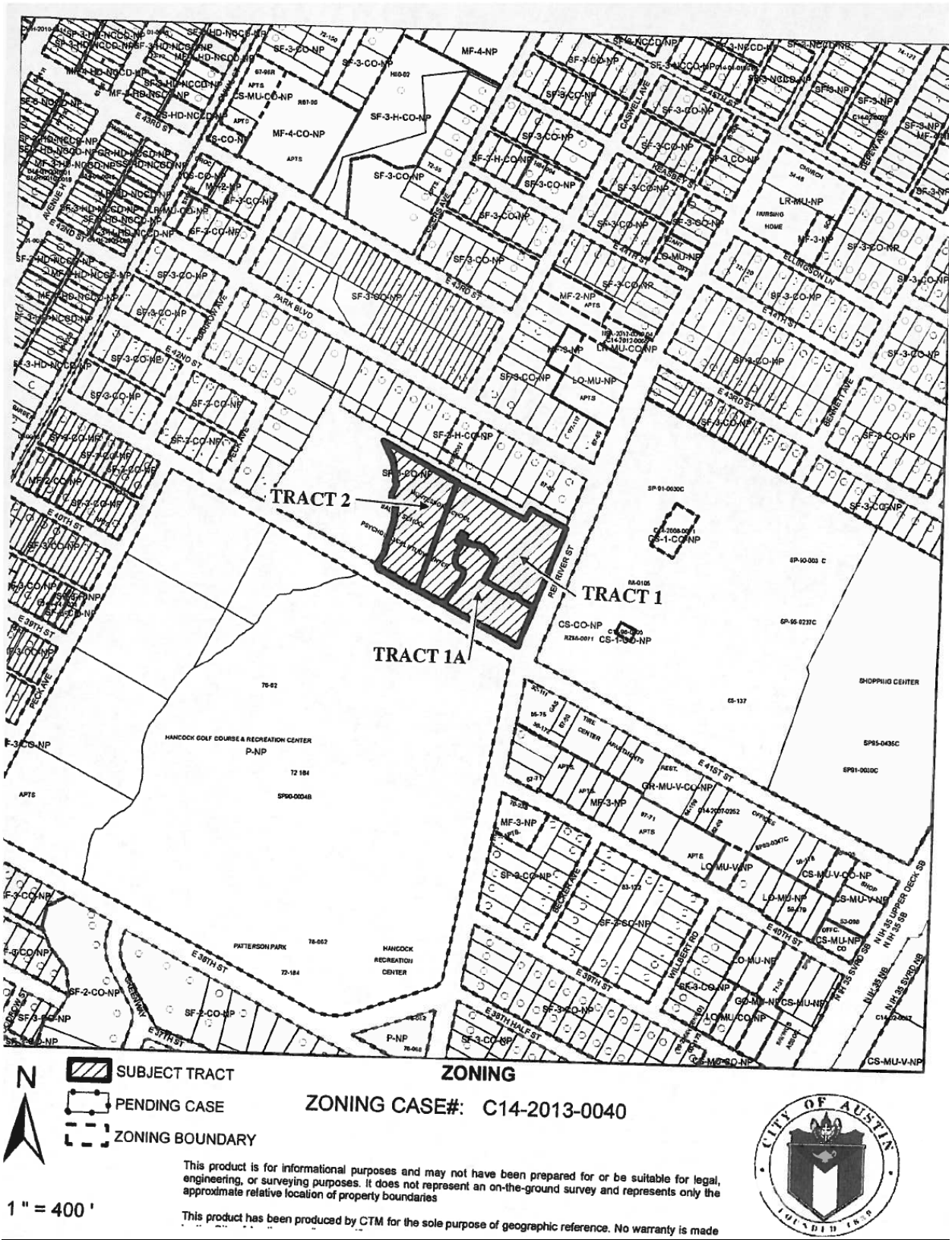
PRESENT OWNERS: Clark Lyda

DATE BUILT: ca. 1928

ALTERATIONS/ADDITIONS: The house has very recently been restored to its historic appearance. The applicant has sought certification from the Commission for all work affecting the exterior and the landscape improvements he has undertaken pursuant to the restoration project.

ORIGINAL OWNER(S): Commodore Edgar and Lutie Perry (1928)

OTHER HISTORICAL DESIGNATIONS: Listed in the National Register of Historic Places.



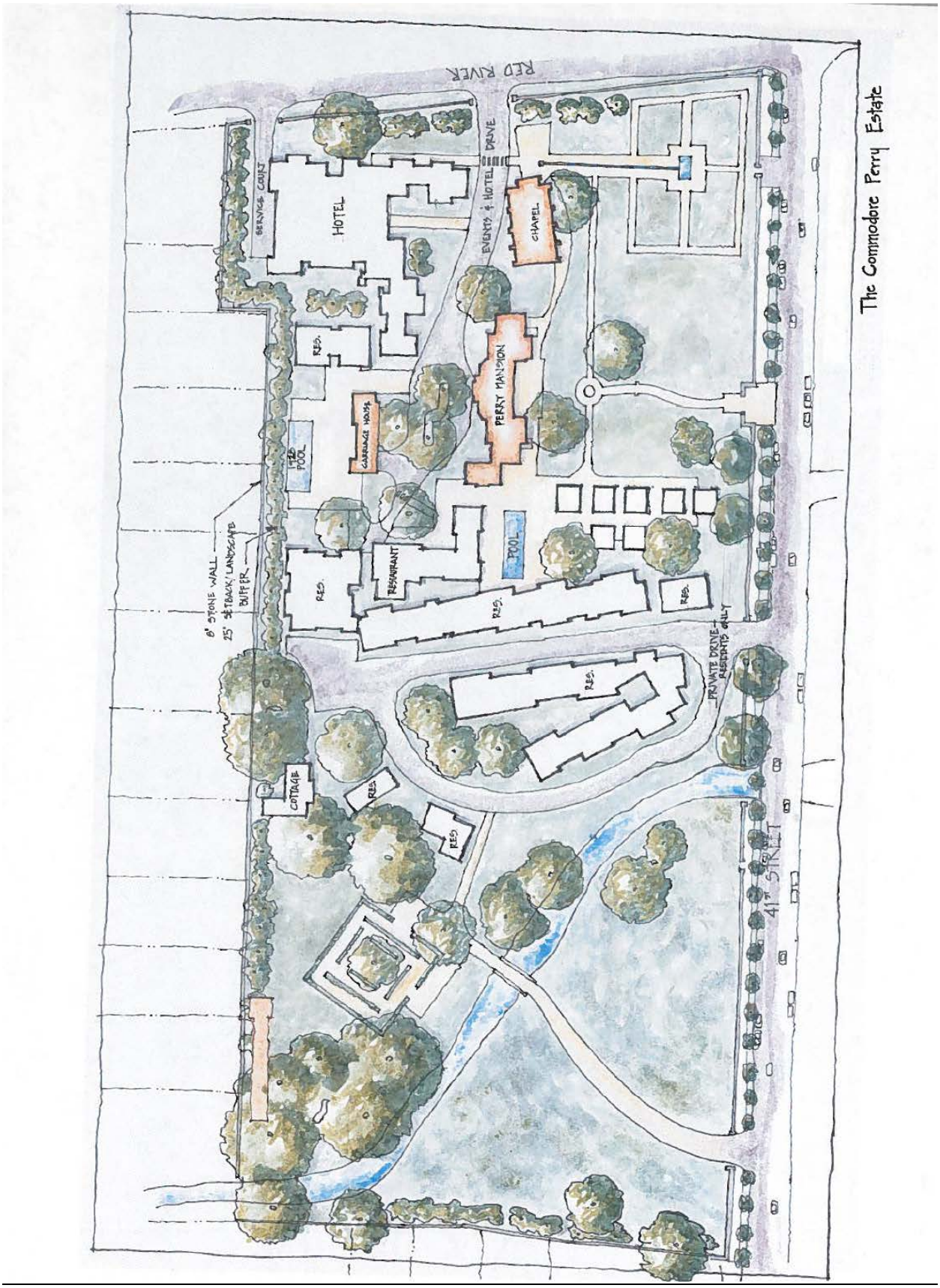

The Commodore Perry Estate
RED RIVER
HOTEL
SERVICE COURT
EVENTS & HOTEL DRIVE
CHAPEL
PERRY MANSION
CARRIAGE HOUSE
POOL
RESTAURANT
POOL
RES.
6' STONE WALL
25' SETBACK/LANDSCAPED BUFFER
PRIVATE DRIVE - RESIDENTS ONLY
COTTAGE
41ST STREET

EXHIBIT B

AREA TO BE REZONED:

EXISTING ZONING	EXISTING USE	TRACT NO.	ACRES	PROPOSED USE	PROPOSED ZONING
SF-3-CO-NP	School and Religious Assembly	1	2.974	Mixed Use	GR-MU-CO-NP
SF-3-CO-NP	School and Religious Assembly	2	3.491	Mixed Use	GR-MU-CO-NP
SF-3-CO-NP	School and Religious Assembly	1A	1.219 acres of Tract 1	Mixed Use	GR-MU-CO-H-NP

EXHIBIT D
TRACT 1A

Chaparral
Professional Land Surveying, Inc.
Surveying and Mapping
Office: 512-443-1724
Fax: 512-389-0943
3500 McCall Lane
Austin, Texas 78744

1.219 ACRES
ZONING DESCRIPTION
OUTLOT 14, DIVISION "C"

A DESCRIPTION OF 1.219 ACRES OF LAND (APPROXIMATELY 53,092 SQ. FT.), BEING A PORTION OF OUTLOT 14, DIVISION "C" OF THE GOVERNMENT TRACT ADJOINING THE CITY OF AUSTIN, TRAVIS COUNTY, TEXAS, ACCORDING TO THE MAP OR PLAT ON FILE IN THE GENERAL LAND OFFICE OF THE STATE OF TEXAS, AND BEING A PORTION OF A 9.862 ACRE TRACT CONVEYED TO PERRY ESTATE, LLC IN A SPECIAL WARRANTY DEED WITH VENDOR'S LIEN DATED MARCH 4, 2011 AND RECORDED IN DOCUMENT NO. 2011032668 OF THE OFFICIAL PUBLIC RECORDS OF TRAVIS COUNTY, TEXAS; SAID 1.219 ACRES BEING MORE PARTICULARLY DESCRIBED BY METES AND BOUNDS AS FOLLOWS:

BEGINNING at a found 1/2" hole drilled in the concrete cap of a rock post for the intersection of the north right-of-way line of East 41st Street (60' right-of-way width) and the west right-of-way line of East Red River Street (80' right-of-way width), for the southeast corner of said 9.862 acre tract;

THENCE North 62°30'20" West, with the north right-of-way line of East 41st Street, same being the south line of said 9.862 acre tract, a distance of 307.00 feet to a calculated point, from which, a 1/2" rebar with Chaparral cap set for an angle point in the aforementioned line bears North 62°30'20" West, a distance of 254.46 feet;

THENCE crossing said 9.862 acre tract, the following fourty-three (43) courses and distances:

1. North 27°19'03" East, a distance of 2.70 feet to a calculated point;
2. With a curve to the right, having a radius of 8.00 feet, a delta angle of 86°42'40", an arc length of 12.10 feet, and a chord which bears North 70°42'59" East, a distance of 10.98 feet to a calculated point;
3. South 63°31'55" East, a distance of 2.24 feet to a calculated point;
4. North 26°55'55" East, a distance of 10.92 feet to a calculated point;
5. North 39°14'57" East, a distance of 10.91 feet to a calculated point;
6. With a curve to the left, having a radius of 376.44 feet, a delta angle of

09°32'05", an arc length of 62.65 feet, and a chord which bears North 34°28'00" East, a distance of 62.57 feet to a calculated point;

7. North 27°21'50" East, a distance of 34.45 feet to a calculated point;

8. With a curve to the right, having a radius of 12.22 feet, a delta angle of 48°29'07", an arc length of 10.34 feet, and a chord which bears North 08°18'14" West, a distance of 10.03 feet to a calculated point;

9. North 61°48'02" West, a distance of 18.79 feet to a calculated point;

10. With a curve to the right, having a radius of 30.17 feet, a delta angle of 75°23'22", an arc length of 39.69 feet, and a chord which bears North 23°28'33" West, a distance of 36.89 feet to a calculated point;

11. North 14°13'09" East, a distance of 24.86 feet to a calculated point;

12. North 27°22'55" East, a distance of 31.59 feet to a calculated point;

13. North 62°37'05" West, a distance of 18.55 feet to a calculated point;

14. North 27°22'55" East, a distance of 11.63 feet to a calculated point;

15. North 62°37'05" West, a distance of 1.75 feet to a calculated point;

16. North 27°22'55" East, a distance of 9.22 feet to a calculated point;

17. South 62°37'05" East, a distance of 1.75 feet to a calculated point;

18. North 27°22'55" East, a distance of 11.53 feet to a calculated point;

19. South 62°34'54" East, a distance of 19.37 feet to a calculated point;

20. South 27°22'55" West, a distance of 22.99 feet to a calculated point;

21. South 63°15'54" East, a distance of 17.07 feet to a calculated point;

22. North 27°23'51" East, a distance of 3.85 feet to a calculated point;

23. With a curve to the right, having a radius of 1.94 feet, a delta angle of 88°40'29", an arc length of 3.00 feet, and a chord which bears North 71°44'06"

East, a distance of 2.71 feet to a calculated point;

24. South 62°36'12" East, a distance of 20.60 feet to a calculated point;

25. North 27°23'48" East, a distance of 1.70 feet to a calculated point;

26. North 72°23'48" East, a distance of 6.68 feet to a calculated point;

27. South 62°42'02" East, a distance of 8.56 feet to a calculated point;

28. North 27°17'58" East, a distance of 3.40 feet to a calculated point;

29. South 62°42'02" East, a distance of 23.82 feet to a calculated point;

30. South 27°17'58" West, a distance of 3.40 feet to a calculated point;

31. South 62°42'02" East, a distance of 8.56 feet to a calculated point;

32. South 17°49'17" East, a distance of 6.71 feet to a calculated point;

33. South 27°28'51" West, a distance of 1.70 feet to a calculated point;

34. South 62°31'09" East, a distance of 20.58 feet to a calculated point;

35. With a curve to the right, having a radius of 1.91 feet, a delta angle of 90°00'00", an arc length of 3.01 feet, and a chord which bears South 17°31'09" East, a distance of 2.71 feet to a calculated point;

36. South 27°28'51" West, a distance of 3.91 feet to a calculated point;

37. South 62°31'09" East, a distance of 17.93 feet to a calculated point;

38. South 27°37'04" West, a distance of 82.12 feet to a calculated point;

39. South 62°16'04" East, a distance of 116.29 feet to a calculated point;

40. With a curve to the right, having a radius of 7.54 feet, a delta angle of 84°41'44", an arc length of 11.14 feet, and a chord which bears North 74°13'44" East, a distance of 10.15 feet to a calculated point;

41. South 62°06'42" East, a distance of 10.59 feet to a calculated point;

42. With a curve to the right, having a radius of 7.19 feet, a delta angle of 93°19'33", an arc length of 11.71 feet, and a chord which bears South 20°19'06" East, a distance of 10.46 feet to a calculated point;

43. South 62°05'07" East, a distance of 55.53 feet to a calculated point in the west right-of-way line of East Red River Street, same being the east line of said 9.862 acre tract, from which, a 3/4" iron pipe found for angle point in same line bears North 20°15'40" East, a distance of 286.09 feet;

THENCE South 20°15'40" West, with the west right-of-way line of East Red River Street, same being the east line of said 9.862 acre tract, a distance of 144.04 feet to the **POINT OF BEGINNING**, containing 1.219 acres of land, more or less.

Surveyed on the ground March 3, 2011. Bearing Basis: The Texas Coordinate System of 1983, Central Zone, based on GPS solutions from The National Geodetic Survey (NGS) On-line Positioning User Service (OPUS). Attachments: Drawing 793-001-Z4.

1/28/13

Eric J. Dannheim
Registered Professional Land Surveyor
State of Texas No. 6075









Historic Photos *(on file at the Austin History Center)*



North elevation of Perry Mansion, showing triumphal-arched entrance volume. Driveway turnaround visible in left foreground.



South and east elevations, looking northwest from Estate Grounds.

South Terrace visible to left.



Italian Garden.



Loggia.



Solarium, showing decorative floor and Texas cream limestone fireplace (on left).



Library.



Entry hall, looking into double-height stair hall.

F-2 Historical Documentation – Chronological List of Previous Owner & Occupants

The various contributing buildings, structures, sites, and objects that make up the Edgar and Lutie Perry Historic District have always been considered part of one single site to the present. Therefore, the ownership and occupancy histories of all of the resources are the same, with the exception of the resources built after the Perry family sold the estate. The details are below. For further information regarding building histories, please see Appendix B, History of the District.

1917-1944 Edgar H. and Lutie Perry. Edgar was a cotton broker and developer. From 1917 to 1924, the Perry's built a sunken garden and had a small house moved to the site. The fate of the small house is unknown but the garden was incorporated into the Italian Garden. Starting in 1926, the majority of contributing buildings, sites, structure, and objects were added to the estate. They include the mansion, Italian Garden, Walls, estate landscaping, South Terrace, Roman Bridge, Tudor House, and "Bowling" alley, all part of the larger Perry Estate (Resources built after 1944 are not associated with the Perry family.)

1944-1947 Herman Heep. Heep was a rancher and oilman whose main house was on S IH-35 near Buda. He does not appear to have occupied the site but a caretaker lived there during that time. George Snowden and his wife Marjorie lived at the site in 1947. No new resources were added during Heep's ownership of the estate.

1947-1968 Heep sold the property to St. Mary's Academy, St. Joseph, Indiana, essentially en trust to the Austin Catholic Diocese. Five resources were constructed during this use: the Classroom Building, Convent, Chapel, Tennis Court, and LaBelle Hall. Only one of these, the Chapel, is contributing to the National Register district.

1968-1972 Holy Cross High School was a co-ed school, still under the auspices of the Austin Catholic Diocese. No new resources were constructed during this ownership and occupancy period.

1974-97 La Verne and Marvin Henderson purchased the property in 1974 and sponsored different educational activities on the grounds.

1997- The Hendersons transferred ownership to the Organization for Atma Vidya Educational Foundation. This organization sponsors the Sri Atmananda Memorial School at the site. The Griffin School also holds classes on the grounds. No new resources were constructed during this ownership and occupancy period.

2010 The Atma Vidya Educational Foundation sold the property to Clark Lyda as Perry Estate LLC. The mansion and associated grounds are being restored at the present.

APPENDIX F: HISTORY OF THE PROPERTY (F-3, F-4, F-6)

INTRODUCTION

The Edgar and Lutie Perry Mansion is significant for its Italian Renaissance Revival architecture and its Neoclassical landscape design. The work of master architect Henry Bowers Thomson, the house and associated gardens, fountains, stone and wrought iron walls, and terraced landscape embody the distinctive characteristics of a type and period rarely seen in Austin at that time or since. Set well back from E. 41st Street where it overlooks the former Austin County Club golf course, the house and surrounding grounds appear much the same today as they did when the project was complete and ready for occupation by Edgar and Lutie Perry in 1928. At that time, the Perrys staked out a 9.86-acre tract of land across 41st Street from the former Austin Country Club (Hancock Golf Course) to build their home in what was then "the country" north of Austin. The Perrys enclosed their property with a stone and wrought iron perimeter wall that separates the estate from nearby businesses and busy streets, creating a graceful oasis in what is now the midst of a busy central city neighborhood. The property's significance also derives from its association with Edgar Perry, nicknamed "Commodore" Perry, a local entrepreneur, developer, and political figure in Austin during the early 20th century.

Because moderate new construction is slated for the remainder of the Perry site, this application for Landmark status covers only Tract 1A (1.219 acres), which is that portion containing the mansion and associated grounds in the southeast corner of the original estate. Tract 1A contains the most significant resources on the nearly 10-acre Perry parcel; the Italian Renaissance Revival style mansion and the Neoclassical landscaping which includes the stone and wrought iron walls and gate at the southeast quadrant of the site, the Italian Garden, the mosaic fountain, the South Terrace, and the estate grounds within the boundaries of the 1.219-acre tract. The entire 9.862 acre Edgar and Lutie Perry parcel remains a National Register District and, as such, is subject to advisory review by the Austin Landmark Commission.

BACKGROUND HISTORY: PEOPLE, EVENTS, AND ARCHITECTURE

Edgar Howard Perry Sr. was a prominent businessman and community leader in Austin in the first half of the 20th century. He and his colleagues were responsible for much of the growth and development of downtown and suburban Austin from the 1920s to the 1950s. Perry's friends numbered among the wealthiest and most powerful in the city during that time and his influence ranged to national politics. His association with political leaders such as Austin Mayor Tom Miller and Senator Lyndon Johnson helped achieve important civic projects such as the Austin (Tom Miller) Dam and the first federal housing project in the country, Rosewood. Perry's role as an advocate of these progressive political and social projects defines his significance in the areas of Politics/Government and Social History (Knott, NR, October 1, 2000).

Edgar Howard Perry was born in Caldwell, Burleson County, Texas, on January 4, 1876. He was the fourth child of Johnson William Perry, a Confederate veteran, and Lucinda Valentine Perry. Both of his parents hailed from the South; his father was born in North Carolina and his mother was born in Mississippi. They likely came to Texas after the Civil War and settled in Caldwell, the Burleson County seat, by 1870. The elder Perry, who went by J. William, was a farmer while Lucinda kept house (U.S. Bureau of the Census, 1870). The family moved several times during young Edgar's childhood. They ultimately settled in Rockdale, Milam County, Texas by 1880. The census that year shows that the Perrys had six children under the age of nine, all born in Texas. The family may have lived on a farm but John W. Perry listed his occupation as working in the "dry goods" business (U.S. Bureau of the Census, 1880).

Despite his rural and small town upbringing, Edgar Perry was interested in higher education. In 1892, he enrolled in Baylor University where he studied law for two years. There he made lifelong friends and business contacts, including former U.S. Senator Tom Connolly, who joined Perry in his

freshman class. Perry's college career was short-lived, however, as the young man was drawn to cotton trading and left school to work for George H. McFadden, Cotton Brokers, in its Taylor, Texas office. Perry worked as a cotton buyer and trader for McFadden for 16 years during which time he traveled all over Texas.

During his trips on behalf of McFadden's, Perry met Miss Nannie "Lutie" Pryor and persuaded her to become his wife. The two married in Dallas on December 13, 1896 and continued their gypsy life for McFadden. Their son, Edgar Howard Perry, Jr., was born in February, 1899. The little family was counted in the Robertson County census the following year. In 1904, the Perrys finally settled in Austin. There, Edgar continued to work for McFadden where he supervised 8-10 cotton buyers at its Austin office.

In 1910, Perry managed to buy the Austin office of McFadden's "lock stock and barrel" – including its employees – and reorganized the firm as E.H. Perry & Company (Knott NR: 8-22). He developed an international clientele for his cotton and embarked on tours of Europe and Asia to establish new markets. As the head of E. H. Perry and Company, he set up accounts in England, France, Spain, Belgium, Italy, Switzerland, Germany, Holland, and Japan. Mrs. Perry accompanied him at least two of his trips and may have been influenced by the Continental styles in architecture and landscape architecture.

E. H. Perry and Company enjoyed great success in the early 1910s and Perry added David C. Reed as a partner in 1914. Together, Perry and Reed branched out from merely buying and selling cotton to investing in cotton gins, compresses, and oil mills. They even bought a sheep ranch in Menard County and a hotel (Knott NR: 8-22).

As his various endeavors continued to prosper, Perry was increasingly drawn to development projects in downtown Austin, especially those close to Congress Avenue. In 1913, he built a two-story building at Fifth and San Jacinto. The first floor featured a bath house watered by an artesian well and the second floor served as offices for his cotton business. Perry also redeveloped the east side of the 400 block of Congress Avenue which was occupied with shooting galleries and pool halls at the time (Knott NR: 8-22).

THE PERRY ESTATE

Land Acquisition: 1917-1925

As his fortunes rose, Edgar Perry invested in suburban tracts around the city. He was a member of the Austin Country Club (now Hancock Golf Course) and saw the potential for development around its grounds as the city grew northward toward it. About 1917, he bought a large parcel of land east of the Country Club's golf course, east of present Red River Street (HEB Shopping Center). Soon afterward, however, Perry sold the land to the Country Club which wanted to expand the golf course. Perry retained a small house that had been on the site. He then bought a gravel pit north of the Country Club where he relocated the house (along present E. 41st Street). There he built a sunken garden for his family's use and enjoyment. For several years, Perry and his family used the house and garden as their country place and for weekend parties (Solcher in Knott 8-15). In 1925, Perry bought a dairy at the southwest corner of his property. Parts of the gravel pit site and the dairy combined to form the estate grounds. Shortly after acquiring the dairy, Perry hired a stone mason to build a rock and iron fence along the east and south boundaries. Thus, the stone wall pre-dated the mansion.

The Country Place Era

By the time he bought the dairy, Perry had been visiting sites around the North Austin country club and was quite familiar with the area. It is not known what finally prompted him to build on his property but its proximity to the golf course and semi-rural atmosphere likely contributed to his decision. He also may have been inspired to build his suburban home and grounds by a trend in which upper and upper-middle class families built large, sometimes lavish, estates in the country to get away from the congestion, noise, and pollution of cities. The trend became known as "the Country Place Era". The period lasted from about 1890 to about 1929, when the onset of the Great Depression discouraged even wealthy people from such luxuries. Until then, however, it was commonplace for the wealthy to have a home in the city and a weekend place in the country. Early influences on the type and design of these estates ranged from the Chicago World's Columbian Exposition of 1893, which nurtured interest in architectural historicism, and the 1894 publication of Charles Plait's *Italian Gardens*, which depicted formal Italian gardens with terraced gardens and beautiful water features such as fountains and pools (Knott NR: 8-17).

Hand-in-hand with the Country Place Era was the rise of "The Country Life Movement", an intellectual and philosophical movement that espoused a preference for natural, rural living as opposed to the more crowded, noisy, and polluted life of the city. Practical factors entered into the attraction of suburban and rural living, as well. City life was indeed more stressful with increasing waves of immigrants, vehicles, and tenements crowding the streets. Rural land was less expensive than town tracts. And, with the invention and proliferation of the automobile, distance from work, shopping, and events was no longer a major reason for enduring city life.

Historicism in Architectural Design

At the same time country estates came into vogue, many American architects traveled to Europe where many studied at the Ecole des Beaux-Arts in Paris. The school promoted historicism in architectural design, references to classical architecture in spaces and details, and relationships between all parts of a site. Architects influenced by this philosophy created new designs in Ancient Classical, Medieval, Renaissance Classical and American Colonial architecture. They encouraged their potential clients traveled to Europe, as well, and many brought back an appreciation of classical European architecture and garden design, along with artifacts to decorate their own homes and gardens in the European tradition.

The Italian Renaissance Revival style was one of the later trends of the Beaux Arts era. First seen in New York about 1883, it spread across the country in the following decades as a welcome antidote to the more fanciful, disordered Victorian styles. As architects and clients became more and more enamored of the Italian styles, craftsmen became more skilled in the stone masonry, gardens, and nuances of the fashion. Italian Renaissance houses were generally grand landmarks most often found on large lots in Upper Class urban neighborhoods or on country estates.

It was in this social and architectural milieu that Edgar and Lutie Perry commissioned Henry Bowers Thomson, a popular Dallas architect, to design their new house. Thomson was renown for his French Eclectic and Italian Renaissance style homes in Dallas' exclusive neighborhoods like Munger Place, Highland Park, and Swiss Avenue.

Thomson was born to a prominent Austin ranching family in 1882. He completed his undergraduate degree at the University of Texas and then entered MIT in Boston where he received a master's degree in Architecture in 1906. Upon graduating, Thomson traveled extensively throughout Europe where he became well-versed in classical and historic architecture and was particularly enchanted with French and Italian buildings. He came away from his European travels and studies with a strong sense of historical

style which can be found in most of his subsequent commissions. Although he returned to Texas, Thomson established his practice in Dallas rather than Austin, no doubt due to the greater commission possibilities in the larger, wealthier city.

Thomson designed a number of commercial and institutional buildings in Dallas – he collaborated with Fooshe & Cheek and Flint & Broad to build the Dallas Aquarium – but he is best known for his residential architecture. Thomson began a lengthy career comprised largely of spacious and elaborate homes for the city's upper echelons. It has been said that "Hal Thomson *introduced* the architecturally refined mansion to Dallas" (Douglas Newby and Associates). In Austin, he completed two "sister ship" houses: the Perry Mansion and the Reed Mansion, that were significant not only for their style and design, but for their connection to each other through the association of the Perry and Reed families. Today, the Perry Estate is the best, most intact examples of Thomson's work in Austin.

Thomson's reputation was such that by the time Edgar Perry was ready to build his grand house, he looked no further than the Dallas architect to bring his vision to life. Thomson's plans for a Italian Renaissance Revival Style house were complete in 1926 and the Perrys occupied the house on 41st Street by 1928.

Philosophies Incorporated into the Perry Estate

World War I only increased interest in classical design which gained momentum in the years immediately following the conflagration. Architects and clients of the postwar period may have looked back in time for inspiration as a way to establish order in a rapidly changing world.

All of these influences seemed to converge in the Perry Mansion Estate; it was conceived and built in this atmosphere; that well-educated and well-to-do people should maintain a home in the country, embrace classical architecture for its elegance and superior beauty, and be surrounded by the blessings of nature, however well manicured. When built, the Italian Renaissance Revival Perry estate occupied a nearly 10-acre site in the country and was considered a marvel on the outskirts of a relatively small Texas city.

The Italian Renaissance Revival style often features entrances flanks by columns, arched windows, wide eaves supported by decorative brackets, clay tile roofs over a hipped roof form, a symmetrical façade, stuccoed walls, and smaller and less elaborate upper story windows. All of these features are found in the Perry Mansion. It also has a near-full width arcade and elaborate grounds with paved walkways and fountains.

Trends in Site and Landscape Design of the Period

Beaux Arts historicism became important in site and landscape development as well as in building design. Late 18th and early 19th century American landscape design had largely been influenced by English traditions that emphasized naturalistic forms and vegetation. Country estates typically featured long curving drives through the natural countryside.

As classical and historical designs became popular in building construction, they also found their way in more formal site development, especially as seen in Italy. There, indoor and outdoor spaces were more closely aligned and connected by axes. This type of garden design has been called Neoclassical. Hallmarks of the trend included proportional relationships between spaces, varying levels through terracing, crossing primary and secondary axes, and distinctive ends such as fountains or sculpture at the axes (Volkman 1994 and 1993). Water features are also dominant in this style as is sculpture. Natural

water features such as streams sometimes flow through the landscape. They are usually maintained and cleaned free of brush etc. Porches, galleries, and arcades that link the inside to the outside and a network of stone (generally) walls and terraces organize the vegetation. Colorful flowers and plants were intended to enliven the space.

The Perry Estate as a Designed Landscape

The Perry Estate is an excellent example of a suburban estate of the period between the wars. It remains one of the largest designed landscapes for a private estate in Central Texas. Its perimeter walls, stone bridge, paved axes, fountains and interior paths are largely intact. Most of the garden spaces, original terraces, and circulation patterns are intact. The landscape has been adversely altered by the St. Mary's construction on the site but little more than the building footprints are affected.

The initial period of development occurred between 1917 and 1927, before the mansion was built. During this period, there was a house in the northeast quadrant of the current property. In a transaction with the Austin Country Club, the house was moved from land Perry formerly owned to the east of Red River Street. The small dwelling was probably a frame farm house associated with Perry's former site. Perry and his family used the house as a weekend getaway. Once the house was in place, Perry embarked on the site development to include the Neoclassical terraced formal garden. Perry had traveled extensively in Europe and likely became acquainted with the landscape desire while he was in Italy. He apparently had the garden built on an axial relationship to that original little house, perhaps not foreseeing his eventual estate. About 1925, work began on the stone and wrought iron perimeter wall, an enclosure that would have been in keeping with the formal garden.

The formal (Italian) garden exhibits many Neoclassical motifs such as using the excavated quarry site to create two terraces for the garden. The upper level near the house is defined by a classical balustrade and curved seating area that overlooks the lower garden. The lower level consists of two crossing aces, the major from the top of the terrace stairs, terminating in the pedestrian gate at the perimeter wall and the minor from the entrance to the rock garden, terminating at the ornamental wall fountain (Mosaic Fountain). Hedges lined the axes and the four quadrants. At one time, the axes met at a formal fountain with three classical statues.

The second major period began when the mansion was constructed. The little house was either demolished, moved elsewhere on the site, or used for its parts, possibly in the construction of the Bowling Alley. The construction and position of the mansion left the Italian Garden marooned in the southeast corner of the site. Perry attempted to rectify the problem by having a second garden built from the South Terrace and connecting to the Italian Garden, probably by a pathway that was obscured by the construction of the St. Mary's Chapel.

The mansion and several accessory buildings and auxiliary features such as the driveway and parking court were built 1926-1928. These remain on the site today. The siting of the mansion is typical of its type and time. It was positioned on the highest point on the property with the parking garage (Garage Apartment) and low ornamental wall to the west forming a parking court, a space typical of Neoclassical site design. The alignment of the driveway and the construction of the Lodge and Bowling Alley hark to an earlier Romantic style of site design. The drive curves through a naturalistic setting and the little houses are set among a grove of trees with Waller Creek in the background in a manner reminiscent of the old English country house estate.

The South Terrace Garden is an extension of the mansion, bringing the outside in a dramatic Neoclassical manner. The upper level of the South Terrace is floored with the same tiled surface as the

mansion's loggia. The continuation of the decorative floor design seems to draw the inside space outward into the landscape. An axis drawn from the center of the back loggia crosses the upper level and moves toward and then past the marble fountain on the lower level. It terminates in the large ornamental gate ate E. 41st Street.

Landscape architect Homer L. Fry wrote of his visit to the Perry Estate, focusing on its landscape features, for a local newspaper:

> "September in Italy" – A motor of week-end guests swings through the gates, up the sweeping drive, and over the Italian stone bridge with its wrought iron lamps reflected in the waters of the canal; past an old iron wellhead and the lodge, half lost in the oaks; into the walled motor court north of the villa. There is a suggestion of warm hospitality in the mammoth old Monastery lantern, and intimate beauty in the scroll and vase pedestal that terminate the court wall. The car stops beside the stately pilastered motor entrance, the guests descend, and, I must break the spell—Italy?—no indeed. We have just entered the E. H. Perry Estate (Fry n.d. Edgar Howard Perry, Sr. vertical files. Austin History Center, Austin, Texas).

Post-Perrys

The Perry's lived the life they aspired to but only through the 1930s and into the 1940s. Edgar Perry mused that the mansion was a wonderful place to hold a party but another thing to have to live in it. By 1944, the couple sold their estate to agricultural giant Herman Heep. There is no evidence that Heep actually occupied the house; he had a caretaker ensconced on the grounds for several years. Heep's impact on the property was minimal and when he sold it to the Austin Diocese for St. Mary's Academy, it looked very much as it had when the Perrys lived there. For a few years, the Academy occupied the Mansion with a dormitory upstairs. They created more classroom space by infilling the garage bay and installing the Home Economics lab in the Lodge and moving the cafeteria to the Bowling Alley.

From the first, however, the Academy needed to expand its programs by constructing additional buildings. By 1949, the Academy completed a Convent, a large Classroom building, and a Chapel. Built on a former Tea Garden, the Chapel dramatically changed the spatial harmony on the estate. While the other buildings were less visually disruptive, they nonetheless had an adverse effect on the former formal gardens and landscape scheme. The last building, known as LaBelle Hall, was built in the International Style and completed in 1964. Its design and massing are incongruous with the Italian Renaissance Revival mansion and the site's landscaping.

Summary

The home and associated gardens are the most significant historic resources on the original Perry Estate and they retain a high degree of integrity. The house is an excellent, possibly the best, example of an Italian Renaissance Revival dwelling from the early 20th century in Austin, and the formal gardens are significant for their Neoclassical design and rare surviving garden features.

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Appendix F-9 – Character Defining Features and Architectural Integrity

Introduction

The Edgar and Lutie Perry Mansion and Italian Gardens occupy a 1.219 acre site (Tract 1A) out of the former 9.86-acre Perry Estate site at the northwest corner of Red River and East 41st Streets in Austin, Texas. It lies within the Hancock Neighborhood Association, near the eastern edge of the Hyde Park neighborhood and across the street from Hancock Golf Course (originally the Austin Country Club). Designed as a country estate for the Perry family and later used as a campus for St. Mary's Academy, the site is characterized by its rolling landscape, stone perimeter wall, historic mansion, and formal gardens. The Italian Renaissance Revival mansion and its associated Italian Gardens are the most significant resources on the estate. They have been restored to their original grandeur by the current owner, Clark Lyda, with consultation by Volz & Associates, architects, of Austin. As rare examples of architectural and landscape design in Austin during the late 1920s, the Perry Mansion and associated Italian Gardens is worthy of listing as a City of Austin Landmark.

The Perry Estate was listed in the National Register of Historic Places in 2001 under the name Perry Estate/St. Mary's Academy. That national district contains 14 total resources, 13 of which are contributing.

Boundary Description

The Edgar and Lutie Perry Estate encompass a 1.219-acre tract of land out of the original 9.86-acre parcel purchased by Edgar Perry in 1925. The 1.219 acre parcel contains the original family home – the Perry Mansion – and adjacent landscape features including the terraced grounds and steps of the South Terrace, the Neoclassical Italian Gardens, the Mosaic Fountain, the perimeter and landscaping walls on the site, and the estate grounds in general. The 1.219-acre tract has recently been subdivided; the legal description of the Edgar and Lutie Perry Mansion and Italian Gardens is Tract 1A ACR 1.219 OLT 14 Division C. This describes the southeast corner of the original 9.86-acre estate.

The gardens are roughly rectangular in shape, following the walls at the southeast corner of the original tract. At the northwest corner of the rectangular form, the boundaries extend northward to conform to the footprint of the mansion. The southern boundary is a straight line running approximately 1200 feet along the north side of East 41st Street. At the northwestern corner of 41st and Red River Street, the boundary turns the corner and proceeds north along Red River for approximately 130 feet. The boundary then turns to the west along the northern line of the garden. This northern boundary line jogs slightly to include the steps down to the garden and then open up to follow the footprint of the mansion. The western boundary turns back south, again following the contours of the land and the southwestern corner of the mansion to the place of begining.

Resource Summary

Six separate resources lie within these boundaries; the Perry Mansion and four distinct landscape features. The following is a brief summary of their types and status. The 1928 Edgar and Lutie Perry Mansion is a two-story Italian Renaissance Revival home designed by architect Henry Bowers Thomson of Dallas. The remaining resources include the terraced grounds and steps of the South Terrace, the Italian Garden, the Perimeter and Estate Walls, the Mosaic Fountain, and the Estate Grounds in general. All of these resources contribute to the overall integrity and character of the historic site. They were all part of the Perry's original estate plan and none have been significantly altered in the intervening years.

Resource Descriptions – Numbered according to the National Register Nomination

<u>Resource 1 – Perry Mansion</u>
Built 1926-1928
Contributing; significant estate dwelling with exceptional level of integrity

The Perry Mansion is a two-story Italian Renaissance Revival residence with a hip-roofed central volume flanked by hip-roofed wings. Its walls are textured stucco with cast stone architectural details. Its hipped roof is clad in red half-barrel clay tiles. Supporting its wide soffit are flat brackets. Three wide stucco chimneys punctuate the roof. The Mansion's plan is symmetrical save for a service wing located at the building's northwest corner. The symmetry and low hip roof planes give the mansion a compact appearance despite its size. The house is designed with essentially two main façades—one facing the driveway and parking area to the north, and the other facing the main pedestrian entrance, gardens, and golf course to the south. The two entrances are located on the building's central axis. Architectural details found on the house include cast stone panels with floral motifs, decorative iron lanterns and wall sconces, cast stone quoining at the corners and intersections of building volumes, and a stringcourse between the two floors.

The north entrance faces the driveway turnaround and to the north. The door is located in an entry porch set into a tall projecting volume. The entry porch is designed like a classical triumphal arch, with three barrel-vaulted openings set between tall pilasters. The entry door itself is a massive arched door with an intricate decorative iron overlay depicting a stylized peacock with a long, swirling tail and curving floral motifs. Atop the projecting entry volume is an iron-railed balcony on the second floor. The two wings that extend to either side of the central entrance volume are also two stories in height, and contain wood divided light casement and double-hung windows. A significant feature of the north elevation is two enormous leaded-glass double-hung windows, the placement of which correspond to the curving, double-height staircase inside. At the western end of the elevation is a two-story rectangular wing that originally contained the building's kitchens and servant's quarters.

The Mansion's south elevation faces the estate's gardens and the curving brick walkway that approaches the building from the 41st Street pedestrian entrance. Like the north façade, the south is symmetrical in design. Here the central volume contains a gracious first-floor loggia that creates a large inset porch. The loggia consists of five arched openings that correspond to five large arched French doors opening into the house's main hall. The arcade has smooth round columns with Corinthian capitals. Iron and glass lanterns hang from the groin-vaulted loggia ceiling. The loggia opens directly onto the South Terrace. The rest of the south elevation contains regularly-spaced multi-light wood casement and double-hung windows. The house's east and west elevations are much shorter in length than the long north and south elevations but continue the fenestration pattern.

Inside, the Mansion has remarkable integrity. The north entrance porch opens into an entrance hall flanked by two oval rooms: one containing a library and the other containing the double-height staircase. A long, rectangular main hall runs along the entire south side of this central volume; it has five large arched French doors that open onto the loggia. The west wing contains the dining room and kitchens, and the east wing the living room and a solarium.

Throughout the interior, original architectural details and finishes are intact. At the staircase, the dramatically curving banister has a cast iron spiral and floral motif. A large chandelier hangs in the center of the two-story staircase volume. The library walls are paneled with rich wood and feature built-in shelves and a fireplace mantle with a carved relief. In the long main hall, the ceiling is comprised of inset panels separated by carved wood beams. In the center of each inset panel is decorative gathered fabric and an iron orb-style chandelier. The living room has wood floors and a carved Texas cream limestone fireplace surround. The solarium, located on the easternmost end of the building, is surrounded by tall casement windows and French doors and flooded with light. Its interior walls are clad in smooth coursed Texas cream limestone and its floors are colorful cast stone tiles with a gold, black, green, and white square-and-triangle motif. A large projecting fireplace clad in cream limestone dominates the room. Carved Texas cream limestone is also found on door surrounds throughout the first floor of the Mansion. The second floor contains sleeping rooms, studies, and salons. Five bathrooms are found throughout the mansion; they are noteworthy for their colored tile work. Each bathroom is clad in colored tile with pink, yellow, green, blue, and lavender walls and floors.

<u>Resource 5 – Perimeter Walls</u>
Built in the mid- to late-1920s
Contributing; retain historic character

A boundary wall is located along both street frontages—East 41st Street and Red River Street. The wall is made from coursed limestone rubble and has an average height of about six feet. Spaced along the wall are taller limestone piers with cast concrete pyramidal caps. In some sections along 41st Street, the stone wall is shorter but is topped with decorative iron railings.

The perimeter walls contain two main vehicular entrances—one on 41st Street and one on Red River. Both have stone piers topped by iron lanterns and iron gates. A third vehicle entrance is located at the northern end of the wall at the Convent's rear driveway. There are four pedestrian entrances with iron gates, all along 41st Street. The main pedestrian entrance opens onto a brick walkway that leads up the hill to the Perry Mansion. It features four stone piers, wide brick steps, iron lanterns, and a curved section of wall. A smaller pedestrian gate leads into the Italian Garden in the district's southeast corner. Two additional nonhistoric gates open onto the estate grounds. One is wide enough for vehicles but does not open onto a road of any kind. The other nonhistoric pedestrian gate is located near the nonhistoric path to the Classroom Building.

Resource 7 – Italian Garden
Built circa 1928
Contributing; directly associated with the Perry Estate Grounds and Mansion viewshed

In the southeast corner of the district are the remains of the Italian Garden, a sunken garden designed for the Perry Estate. It is a formal garden, roughly rectangular in shape with brick walkways creating four garden quadrants. In the center is a fountain and a statue of the Greek God Pan blows his flute nearby. The garden is located downhill from the Chapel and Mansion, and is approached by a wide set of stairs. A decorative concrete baluster located at the top of the stairs provides a vantage point for a view into the sunken garden. A small pedestrian gate with a brick path leads directly into the garden from 41st Street. Along the perimeter wall on the eastern edge of the garden is the Mosaic Fountain, once a key feature of the Italian Garden.

Resource 8 – South Terrace
Built circa 1928
Contributing; retains historic character and is instrumental to the design of the Mansion

The South Terrace links the Mansion loggia and the main pedestrian path that approaches the house. After entering the pedestrian gate, guests would climb the winding brick path and arrive on the South Terrace before proceeding to the wide Mansion porch. Combined with the adjacent Mansion loggia, the South Terrace provided an extended outdoor space during entertaining. Its view south towards the golf course is the best on the estate. The terrace is roughly semicircular in shape, with curved brick pathways and a central fountain. Garden trees and bushes planted around the paths.

Resource 16 – Mosaic Fountain
Built circa 1930
Contributing; associated with the garden designs of the estate era

The Mosaic Fountain is a wall fountain set into the Perimeter Wall at the east end of the Italian Garden. Its design is essentially a tall arched wall niche, surrounded by a stone arch. The recessed portion creates the fountain backdrop and is tiled with small handmade mosaic tiles in blues, pale greens, and lavendars. In the center of the mosaic design are reddish tiles in a stylized diamond/cross motif. In the center of that motif was the gargoyle that originally served

as the fountain spout. The gargoyle was removed by vandals. The fountain basin extends from the wall at ground level; it is surrounded by stones and lined with bricks.

Resource 17 – Estate Grounds including landscape elements not otherwise identified
Date to the Perry Estate era, circa 1920s-1940s
Contributing; retains historic character and integral to the overall Estate design

The Estate Grounds are considered a contributing site. They include all landscape elements not otherwise inventoried individually. The Estate Grounds include elements such as brick pathways, low retaining walls, the historic trees, the undulating landscape and viewshed from the Mansion, and miscellaneous decorative elements such as lanterns, urns, and birdbaths. These landscape objects vary in style, but most are of the Revival or romantic styles of the overall estate design. These items together contribute to the overall feeling and character of the district.