

ATOMIC AUSTIN:

MID-CENTURY
MODERN

SATURDAY
MAY 17

HERITAGE
HOMES
TOUR NO.16



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ATOMIC AUSTIN:

MID-CENTURY MODERN

By Sydney Rubin

President-elect Dwight Eisenhower had just returned from Korea. A first-class stamp was 3 cents. America had just seen its first magazine-style TV show, something called "The Today Show" starring Dave Garroway. And "Singin' in the Rain" was playing at the Paramount Theatre across the street from Scarbrough's Department Store.

It was 1952, and all over Austin homes were being built in the outlying suburbs of Barton Hills, Highland Hills and Tarrytown for a new generation of middle-class Austinites, not long back from the war and ready to start families, who wanted something totally modern, something cool, something ring-a-ding glamorous. But because this was Austin, they also wanted houses that were casual, comfortable and suited to our laid-back lifestyle.

What they got was low-slung, mid-century blend of a machine-age aesthetic and Hill Country style expressed in cedar, site-quarried stone and glass window walls carefully positioned against the harsh Texas sun. They got rooflines that were flat, gently pitched or jutting wing-like into the sky, and carports and clean, crisp lines. And, sometimes, they even got that great new invention, air conditioning.

A few hundred of these homes remain in Austin today, a testament to a time of great hope, a time when kids still played in their front yards on spring afternoons and neighbors pulled grills and lawn chairs into cul-de-sacs on summer evenings to share burgers, beer and laughter.

The Heritage Society of Austin pays homage to the city's modernist roots and honors some of Austin's premier mid-century architects during the Mid-Century Modern-themed 16th annual Heritage Homes Tour. We hope you enjoy this nostalgic trip back to Austin in the 1950s.

The Shaping of the Mid-Century Modern Home in Austin

By Riley Triggs

Following World War II, a convergence of circumstances gathered into what has become known as Mid-Century Modernism in the United States of 1945-1965. Many returning service men and women were now worldlier after seeing other cultures and different modes of living, while at the same time they were optimistic and ready for a bright new future. They also generated an unprecedented demand for new housing and the furniture and household items to accompany these new houses within a growing middle class. Designers and architects were able to capture their imagination with modern, future-looking ideals and forms.

At the same time, Modernism had matured in the years preceding the war in many venues, most famously the Bauhaus in Germany, and the subsequent International Style of architecture had spread its influence of simplicity, honesty and clarity through buildings that transcended established cultural traditions and forms of building that emphasized modern materials of glass, steel and concrete. These ideals permeated archi-

ture from large workers' housing projects and commercial and industrial buildings through to residential applications.

The influence of revolutionary German-born Modernism tempered with regional materials and responses to climate were combined with middleclass sensibilities and budgets to produce the characteristic Mid-

**A major ambition
was to establish a
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interior spaces to the
exterior landscape.**

Century Modern home that continues to resonate with many of us today. There is an aesthetic variety in homes at this time that ranges from the more modern "off the shelf industrial" Charles and Ray Eames'

House, 1949 (a part of the Case Study Houses series 1945-1966 of Arts & Architecture magazine) and extends through to Frank Lloyd Wright's organic inspired forms of his Usonian Houses, but they share several basic attributes that permeate many of the homes of this time.

Basic tenets found in many Mid-Century Modern homes can be attributed to such architects as Walter Gropius, Richard Neutra, RM Schindler and Frank Lloyd Wright among others who began developing new

relationships of space in houses.

A major ambition was to establish a direct connection of interior spaces to the exterior landscape. This is seen as early as 1922 in Schindler's own home that places the same value on interior and exterior space by fully integrating building and landscape with large movable glass walls. This was also important to Neutra who believed that we had an innate need to be attached physically to the landscape and nature because of the tie of our genetic code back to the savannahs of east Africa in his notion of "applied biology".

This also led to the predominance of the horizontal in Neutra's and others' work of the time, because it was the flat horizon and distant mountains that formed the boundaries and ability to gauge distance in the space of our ancestors. This emphasis on the horizontal also pushes our gaze and sense of place further out into the landscape and is a central concept in the work of Wright with his low ceilings and extended horizontal planes.

Also evident in many homes of the era are open, flowing spaces between programs, or functions, in the home. Gropius created a single component of dining-living

space in his own house that helped the interior space seem larger, and Schindler broke down conventional notions of rooms in the house when he created a "utility room" that combined the family kitchen into the rest of the house which blurred the distinction be-

tween areas service and served. These open plans with room or space dividers instead of walls and visual access between rooms and the exterior effectively increases the space of a house while

maintaining low actual square footages. Using interplay between these open spaces and the more protected, closed areas of refuge in the bedrooms further heightened the spatial effect.

Material expression is another hallmark of the time. Many architects brought exterior materials inside and extended surfaces from interior to exterior in continuous planes. Rock and brick walls run seamlessly past exterior glass walls and large overhangs carry exposed structural wood and metal decking past high windows. The hallmark post and beam construction are emphasized in large cantilevered overhangs that not only protect the large expanses of glass, but further the feeling of movement and connection to the exterior. Horizontal bands of sheet glass

Many architects brought exterior materials inside and extended surfaces from interior to exterior in continuous planes.

and casement windows provide views uninterrupted by mullions and allow for natural ventilation.

Creators of what is commonly referred to as California Modern, those architects who practiced extensively in California, along with the mainstreaming efforts of California builder, Joseph Eichler and publications such as the Case Study Houses, had a great influence on the architects of the entire United States, and direct connections informed several prominent local architects in Texas and Austin.

One of the first to bring the more formally modern aesthetic to town was Chester Nagel who studied at Harvard and then worked with Bauhaus founder Walter Gropius. Another architect who was able to briefly bring distinctly modern residences to town was Harwell Hamilton Harris, who later would become director of the School of Architecture at the University of Texas at Austin from 1951 to 1955 and worked with Richard Neutra and RM Schindler in Los Angeles where he absorbed the modern architectural language.

Two other notable architects were Austin natives and partners Charles Granger and Arthur Fehr. Granger's sensibilities were shaped by his time working with Richard Neutra and studying where other notables Charles and Ray Eames had just left at Cranbrook Academy of Art. Granger then worked as a designer in the office of long time instructor and president of Cranbrook,

Finnish-born modernist Eiel Saarinen before bringing his modern ideas home to Austin. Fehr was educated at University of Texas at Austin as well as Columbia University, New York University and the Beaux-Arts Institute of Design in New York. The two teamed up after the war to design the very modern Robert Mueller Municipal Airport and O. Henry Junior High School.

One of Austin's favorite Mid-Century architects and builder-developer, A.D. (Arthur Dallas) Stenger attended the University of Texas at Austin just prior to Harris' tenure there. If Harris had arrived just one year earlier, Stenger probably wouldn't have been driven out for his "outlandish" designs with operable glass walls and modernist sensibilities. This allowed him, however, to capitalize on the growing demand for modern homes in Austin and to become one of the more prolific local Mid-Century architects.

With clean, open spatial arrangements and comfortable materiality and interplay between interior and exterior, the classic Mid-Century Modern home has a sophisticated hominess that is warm and inviting. Local architects were able to incorporate the ideals and idioms of the larger Modern movement with the particulars of the Texas climate to create a fine collection of work that captures the energy, exuberance and optimism of the mid twentieth century right here in Austin.

THE GRANGER HOUSE 805 WEST 16TH STREET

OWNERS: JEFF HARPER & MARK SEEGER BUILT: 1952

DAY
TOUR

The Granger House was built in 1952 as the personal residence of Charles Granger, principal of Fehr and Granger Architects, an Austin firm known for its many commercial and residential Mid-Century Modern buildings. This house is an excellent example of the style. Its clean lines, near absence of ornament, privacy toward the street, rear walls of glass, open plan and diffusion of boundaries between inside and outside are all typical of the style and are handled in a way sensitive to the site.

The 1950's saw the introduction of many new materials and building methods and this house helped introduce some of these to Austin. The use of corrugated cement-asbestos panels provides a virtually maintenance-free exterior skin while at the same time offering interesting visual texture especially evident when raked by sunlight. Whole walls of lightweight aluminum casement windows afford maximum ventilation possibilities and also sweeping views into the live oaks of the back yard. Other interesting features include a cantilevered concrete fireplace hearth, wire glass risers in the upper run of the stairway, a stair landing hung/cantilevered over an exterior planting bed, a redwood ceiling in the foyer which passes over window walls to become soffit for the roof

overhangs, a cantilevered built-in dining room buffet and eight foot wide wood framed glass sliding doors to the screened porch

The current owners purchased the house in 1998. To accommodate the owners' programmatic needs, the kitchen area, upper level bedroom wing and downstairs apartment were gutted and redesigned. Great efforts were made to keep new elements sympathetic to the old and there are no changes to the house footprint or exterior wall elevations. The original roof had leaked and as a result some interior framing had rotted; a new membrane roof replaced the original gravel roof. Parts of the house were stripped to the studs for repairs and all new electrical and plumbing systems installed. The mechanical system was also replaced. The laundry room and kitchen spaces were combined and reworked with new cabinets, appliances and finishes. Outside, a narrow walk from the street to the front door was removed and replaced with an entry terrace, and a terrace was created at the rear yard to establish a level area near the houses and extend the architectural vocabulary out from the building.

The Granger House has been awarded Austin Landmark status and, thanks to the efforts of the current owners, it is now listed on the National Register of Historic Places.

-Jay Farrell



DAY
TOUR

DUNCAN-BUCK HOUSE 3411 CLEARVIEW DRIVE

OWNERS: ROB & VICKI BUCK BUILT: 1951

This house is named for the original owners, the Duncans, and for the current owners, who have done so much to preserve it, while putting their own stamp on it. It was built in 1951 by Alex and Jerry Duncan, who occupied it for fifty years before selling it to the Bucks. The designer was George Smith Wright, who studied architecture at UT, worked as a draftsman in the office of Fehr & Granger Architects in Austin, and went on to have a successful firm of his own. He was also dean of the School of Architecture at UT Arlington. Alex Duncan was a long-time real estate professional in Austin until his retirement in 1990.

Like other residences on today's tour, this house has a flat roof, walls of glass across the back of the structure, aluminum casement windows, and a carport with pole columns, as well as exterior cone lighting, vertical redwood siding and a center stone fireplace. These original features are visible today, along with the original iron gates, stone fence, hardwood floors and two original bathroom sinks that have been moved to the new upstairs baths.

When the present owners acquired the house in 2001, it contained 1600 square feet, with two bedrooms and bathrooms, and had

never been renovated. Working with architect Jay Farrell, AIA, they added an upstairs which includes two bedrooms/baths and laundry room. This accomplished the goal of providing more space while keeping to the home's original footprint. The original bedroom wing was redesigned to create a master suite. The galley style kitchen was retained, but redesigned and opened to communicate with the dining room. One of the more dramatic changes was to push the window wall of the living/dining room back four feet and pen it to the rear yard with floor to ceiling glass. The project was completed last year with a second phase including addition of studio building and pool.

Thanks to these sympathetic alterations, this home is now able to be enjoyed by a 21st century family.

-Marty Moulthrop



TOUR MAP

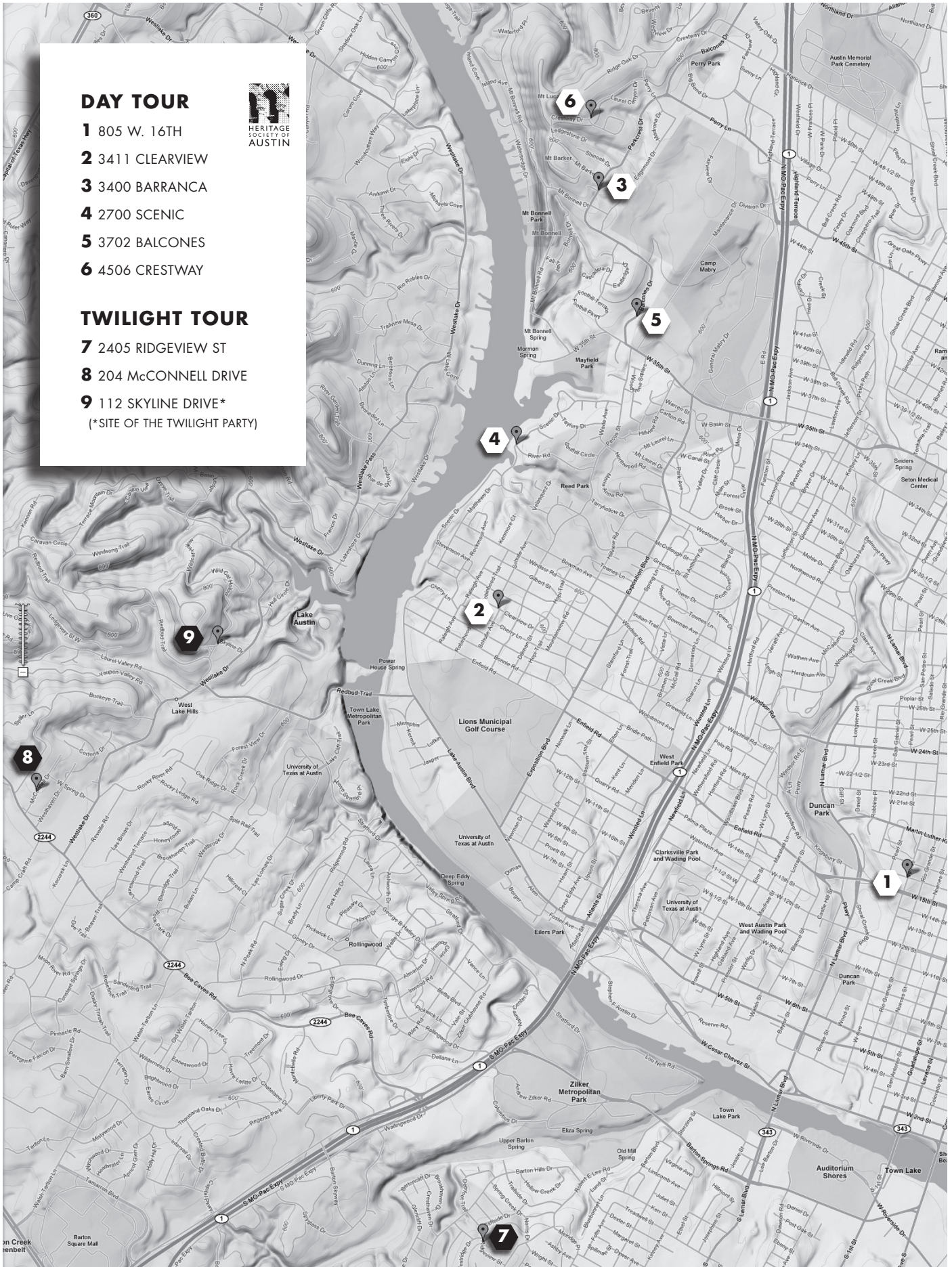
DAY TOUR

- 1 805 W. 16TH
- 2 3411 CLEARVIEW
- 3 3400 BARRANCA
- 4 2700 SCENIC
- 5 3702 BALCONES
- 6 4506 CRESTWAY



TWILIGHT TOUR

- 7 2405 RIDGEVIEW ST
- 8 204 McCONNELL DRIVE
- 9 112 SKYLINE DRIVE*
(*SITE OF THE TWILIGHT PARTY)



ABEL HOUSE 3400 BARRANCA CIRCLE
OWNERS: MARK & TRICIA TRAEGER BUILT: 1960

**DAY
TOUR**

When Don and Arwana (Nan) Abel commissioned architect J. Eugene McKee to build them a home on this lot on Barranca Circle in 1960, they were part of a post-war move to the city's outlying suburbs. Abel had started a stationery business in Austin some decades before, and by the 1950s it had expanded into Abel Stationers & Office Outfitters, offering supplies, printing services, office machines, and furnishings for businesses, schools, banks and other institutions.

The house was built on a hilly, oak-filled corner lot and McKee situated it diagonally, facing southeast toward downtown. The Abels wanted top quality and they got it—Phillipine mahogany was used for all doors and interior trim, walnut paneling in several areas—and all the wood was custom-milled. For the princely sum of \$75.00 they were able to have built-in hi-fi speakers in three locations around the house. The native-stone fireplace wall features a concrete canti-levered hearth on the living room side. True to its Mid-Century Modern roots, the house features almost no traditional ornamentation. The full-width concrete porch on the lower level is a simple slab and the living and dining rooms above it are supported by plain support posts. Both levels boast walls

of windows, tying the indoors and outdoors together in any season.

When the present owners Mark and Tricia Traeger bought the house from the Abel estate, they were delighted to find the wood floors, paneling and interior trim intact, and even some of the Abels' period furniture. The kitchen includes the original Formica counter-tops, cupboards and range. The main support beam is a single length of Douglas fir. A major alteration was done in 1989, when the Abels added the gable and skylights. The Traegers have replaced the formerly green plastic skylights with white ones, allowing more light to enter. Note the one-of-a-kind chandelier in the dining room, which was designed by the current owner. It features 72 light rods and was inspired by a "Sputnik" model from the 1960s by Light-o-lier Company.

The Abel House is a pristine example of Mid-Century Modern; its clean lines, open floor plan and natural setting ensure it will be enjoyed by generations to come.

—Marty Moulthrop



**DAY
TOUR**

RITTER HOUSE 2700 SCENIC DRIVE
OWNERS: THOMAS & NANCY RODMAN BUILT: 1956

Edith Ritter had wanted to live on the lake since she met her husband Armin on Lake Austin in the early 1930s. When Armin retired from his A.H. Ritter Grocery on Manor Road, she got her wish. The Ritters had purchased the lot at 2700 Scenic Drive in 1954, paying \$10,000 for 100 feet of lakeside property, and retired there in 1956.

Because Mrs. Ritter so greatly admired architect Charles Granger's work, the firm of Fehr and Granger was chosen to build the house. The house, built of adobe brick, is minimalist in style. The clean lines, lack of ornamentation, flat roof, and extensive use of glass are representative of the Mid-Century Modern style. The inside walls are also built with adobe brick and the overhead beams, of which the architect was very proud, were trucked in from the Northwest. Huge sliding-glass doors allowing access to the outdoors from three of the rooms also exhibited the Modernist desire to integrate the house with the landscape around it. Because the home is built on lake marshland, the builders took three months to produce a foundation they felt would hold the house. The very large overhang on the west side of the house was designed by Granger to give some protec-

tion from the west sun because there were no trees between the house and the lake.

Thomas and Nancy Ritter Rodman, became the house's current owners when Mrs. Ritter, Nancy's mother, moved out in 1987. They have made few changes to the original house. One of the very heavy sliding glass doors was replaced with a glass door that was easier to open and the very small kitchen was remodeled into a kitchen/dining room by removing a wall to one of the original bedrooms.

—Barbara Bridges



GOLDSMITH-READ HOUSE 3702 BALCONES

OWNER: JULIAN READ BUILT: 1953

DAY
TOUR

When Henry and Mary Goldsmith decided to make their move from Tarrytown to a new house on Balcones Drive, Mrs. Goldsmith sought out internationally-recognized Austin architect Roland Gommel Roessner and landscape architect C. Coatsworth Pinkney to design their new home. Henry Goldsmith was an insurance agent with the Southwest Life Insurance Company. Mary, a full-time housewife, was very much involved in the planning of the house and used her degree in Home Economics to decorate it. The couple eventually divorced, but Mrs. Goldsmith remained in the house until 1966.

The home, situated on 1.5 acres, has two living areas – one a combination dining/family room with a fireplace and built-in media storage, the other a living/conversation room with a stone water feature that allowed water to trickle down into a fish pond. Architect Roessner was said to have a Modernist style influenced by the Texas countryside. The large glass windows, light-colored stone used for the outside walls and in some interior walls, the exposed beams, built-in cabinets, light-colored terrazzo floors, and overall illusion of large open spaces were typical of his work. The

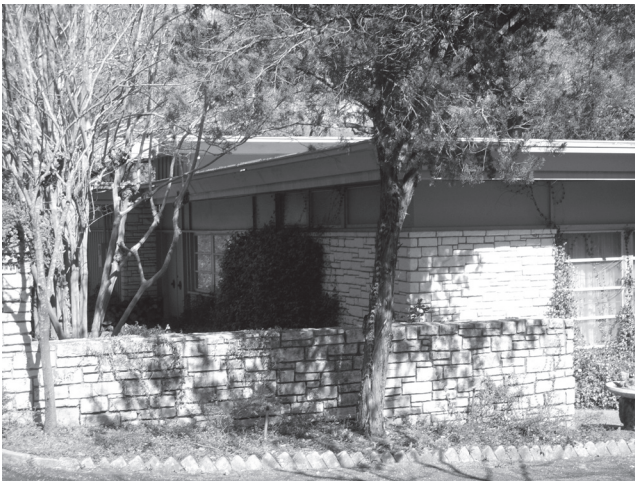
house had whole-house air conditioning and an intercom system.

In 1969, Julian and Anice Read purchased the house. Julian was President and founder of Read-Poland Associates, a public relations/public affairs consulting firm particularly known for their work with politicians such as Jim Wright, John Connally, and President Lyndon Baines Johnson. Anice, who died in 2000, worked for a quarter of a century in preservation. She served as both a member and Director of the Texas Historical Commission and was known as “Dr. Downtown” because she directed the revitalization of over 50 cities across Texas through the Historical Commission’s Main Street Program. She received a lifetime achievement award from the National Trust for her work with the Main Street Program and THC’s Anice Read Texas Main Street Center is named in her honor.

The house, still occupied by Julian Read, remains largely unchanged after half a century, excepting interior decoration, reflecting the Reads’ respect for its architectural uniqueness. Interior native stone and wood panel walls and beams, along with the terrazzo floors, all are original. The Goldsmith-Read house, together

with the equally preserved Dr. Seldon Baggett residence next door to the north, represent the only remaining historic cluster of Roessner-designed structures built along Balcones Drive in the mid-fifties.

–Barbara Bridges



DILLARD HOUSE 4506 CRESTWAY DRIVE

OWNERS: SLOAN HOUSER & PEGGY HAMILTON-HOUSER BUILT: 1953

DAY
TOUR

When R. Earl Dillard and wife Patsy moved from their rental home in Travis Heights, they chose to build in the much farther out Balcones Park Subdivision. They moved into their first and only house in 1953 and lived there for one month short of 54 years. Earl, a graduate of UT’s School of Architecture, was a self-employed architect who worked out of the house. He designed a wide variety of buildings including homes, offices, schools, commercial buildings, a country club, and even a jail; but his favorite projects were the 22 churches he designed. Patsy was a kindergarten teacher at Tarrytown Day Kindergarten and Good Shepherd School. Earl and Patsy and their son and two daughters loved the view from their house and the fact that the houses were not “crammed together” like they were closer to town. Their west property line was at the Austin city limits.

Earl greatly admired California Modernist architect Richard Neutra and was influenced by him when he designed his house. Earl and Patsy cleared the property themselves, and the home as originally built was a 1,250 square foot, one-story, two-bedroom house set into the hill. Earl, a great lover of gardening and the outdoors, laid out all the terraces and the brick walls in the yard and the house was de-

signed to preserve the many trees that filled the property. The flat roof, extensive use of glass in floor-to ceiling windows and 8-foot sliding glass doors, casement windows in aluminum frames in some rooms, inside walls of elm, redwood beams, and redwood ceilings in the living-room/dining room all show the Mid-Century Modern influence. The outer walls are built of Mexican brick and board and batten redwood with strips of glass alternating with the brick on the side. The house as built had a glass corner that was replaced with a redwood column some years later because it didn’t work structurally. In 1969, the Dillards built an addition that added a new master bedroom closer to the street and an architect’s office below.

The current owners have remodeled parts of the home to provide additional space, to comply with current code requirements, and to make needed repairs. The kitchen was remodeled to add a pantry, dining area, and laundry room. The existing brick walls and redwood ceiling were retained and aluminum-framed windows and sliding doors were added. The master bathroom was remodeled and enlarged by about 5 feet by pushing it onto the deck. Because the wood was compromised, the Houser’s replaced the redwood cantilevers under the master bedroom, bath and deck with new steel structures and new steel structure was added at the patio door and windows. To comply with current code requirements, the glass “walls” in the master bedroom, downstairs office, and living room were replaced and new glass doors were added to the main entry and kitchen.



–Barbara Bridges

VORE HOUSE 2405 RIDGEVIEW ROAD
OWNER: SYDNEY RUBIN BUILT: 1958

**TWILIGHT
TOUR**

This residence is part of the legacy left by Arthur Dallas Stenger, a colorful and eccentric architect and builder who was perhaps Austin's original designer of Mid-Century Modern homes. A. D. Stenger was born in Dallas in 1920, the son of an architect. He served in both the Army and the Navy in World War II, after which he came to Austin to study architecture at UT. With the press of the post-war housing boom, Stenger began designing and building houses as a student; he eventually got his architect's license but never got around to graduating. Stenger was well aware that returning veterans were greatly in need of moderately priced homes and he had his ideas on how to build them. However, FHA loan policies at that time had design restrictions that put limitations on the kind of houses Stenger wanted to build, so he began to buy land in Barton Hills, Rollingwood and Westlake Hills, and built his own homes to sell, one at a time. Some of his customers included Frank and Sue McBee, Cactus Pryor and John Henry Faulk.

Another buyer was Robert J. Vore, who was a City power plant operator. He and his

wife Berta were to reside at 2405 Ridgeview Road for over 40 years. In 2003, Berta Vore, now a widow, sold the house to the second owner, who replaced the deteriorated flooring with bamboo and added a dishwasher and a new front door. Two years later they sold to a third owner, from whom the present owner purchased it in 2006. Although some updating has been done by previous owners, the house still boasts original tile in the foyer and red-wood trim in the interior. Many other original features remain, including the pull-down light fixtures, vanities, sinks and kitchen cabinetry.

The Vore House nestles comfortably in its natural setting. The front of the structure is very private, with the natural stone wall on the carport's façade. In contrast, the back wall of the living room is mostly glass, opening the view to the rear of the property – a characteristic of Mid-Century Modern design.

–Marty Moulthrop



**TWILIGHT
TOUR**

ROBNETT HOUSE 204 McCONNELL DRIVE
OWNERS: CRAIG DENHAM & ELLEN LAMPL BUILT: 1959

Early in the Cold War period, retired Air Force Colonel Everett V. Robnett and his wife, Juanita, built their house on this shady street in the hills off Bee Cave Road. It was designed by architect Bill Coleman, who worked on several custom Mid-Century Modern homes in the same neighborhood during the late 1950s. The Robnetts lived here for over 25 years, during which time Robnett served several years as Fire Marshall of West Lake Hills.

Then, as now, the house featured clean lines throughout, post-and-beam construction, vaulted ceilings and cantilevered beams, walls of glass and a "floating" fireplace. Another unusual feature was the integration of the living/dining and kitchen areas, common fifty years later, but quite a departure at that time. The home retains many original features, including the mahogany wood paneling throughout the living/dining/kitchen areas, tile and fixtures in the two original bathrooms, jalousie windows, doors and door hardware, and the lighting in the children's bedrooms.

Alterations and improvements have been done by the current and previous owners with an eye to complimenting the original design and era of the house and preservation of period details. The hot water and mechanical systems have been updated with green living in mind. The garage has been converted to a new master bedroom. Note the large and inviting concrete deck on the front of the home, which was completed by a previous owner.

The most unusual and intriguing original feature is the nuclear fallout shelter. It was discovered by the owners and appears to be in its original condition. It is stocked full of supplies and is a true time capsule of the Cold War era.

–Marty Moulthrop



LOCKENVITZ HOUSE 112 SKYLINE DRIVE

OWNER: ROBERT NASH BUILT: 1955

TWILIGHT TOUR

It was 1946 – World War II had finally ended the previous year and everywhere the sound of hammers pounding nails was heard. A booming post-war economy and plentiful labor supply meant that young couples could begin looking for a place to build their dream home. As their daughter tells it, Arthur and Margaretha Lockenvitz set out for a drive in the hills west of Austin on the very day that gas rationing ended and discovered this beautiful property in the trees. To get there they had to take Bee Cave Road, since the Emmet Shelton Bridge had not yet been constructed. Not until several years later, when the bridge was finished, did they start building their home.

Arthur Lockenvitz, a physics professor at UT, had very definite ideas about his new home. He designed and contracted it himself, even working on the construction. The present owner characterizes its style as a Texas response to the famous Los Angeles “Case Study Houses”, specifically, Case Study 22 by Pierre Koenig. Indeed, this residence features many Mid-Century Modern characteristics, such as the flat roof, deep overhangs, walls of glass, casement windows, and the use of traditionally commercial materials like concrete block, steel beams and bullet lights. During the 1950s the

nuclear threat was very real to many people, leading some to build bomb shelters as part of their homes. Lockenvitz’s house negated the need for a shelter; it is built almost completely of concrete – walls, floors and roof. Friends joked that a nuclear bomb wouldn’t have a chance against it! This was not the first concrete house built by the Lockenvitzes. Their first home on Cherry Lane in Tarrytown was also constructed of concrete.

A few alterations have been made by the current owner: he has had to replace metal fixtures, such as door handles, cabinet pulls, bath/shower enclosures and some light fixtures. All were replaced with period-appropriate selections. Most everything else is original – kitchen cabinets, built-in buffet, bedroom built-ins, casement windows and balcony railings. The owner has taken great care to keep new elements sympathetic to the original and it shows. No doubt the Lockenvitz family could walk in and feel right at home.

–Marty Moulthrop



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Who fought in the Pig War in 1841? Where are Bigfoot Wallace and Thomas "Peg Leg" Ward buried? What is in a Sissy Burger at Dirty Martin's?

Curious Heritage Hunters can undertake four different self-guided hunts that explore the Lamar Area, Barton Springs Area, East Austin and The University of Texas Campus. Participants will visit some of the most interesting historic and cultural sites of our city to seek out the answers to the hunt questions.

Are you ready to accept the Austin Heritage Hunt challenge and discover what makes Austin so special?

Sleuths ages 12 and under who uncover the answers to these and other intriguing questions are invited to celebrate their success and receive a certificate as an official Heritage Hunter from Mayor Wynn or a Council Member at City Hall in October 2008.

To get started or for more info, visit www.heritagesocietyaustin.org then hit the trail!