

Form 10-300
(July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE: Texas	
COUNTY: Travis	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
NOV 29 1972	

1. NAME

COMMON:
The Elisabet Ney Studio and Museum

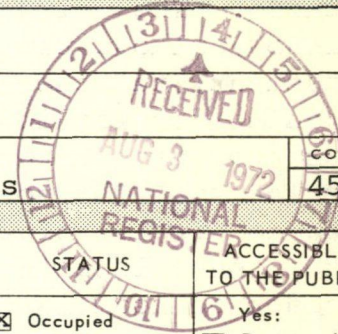
AND/OR HISTORIC:
"Formosa"

2. LOCATION

STREET AND NUMBER:
304 East 44th Street

CITY OR TOWN:
Austin

STATE Texas	CODE 048	COUNTY: Travis	CODE 453
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3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP		STATUS	ACCESSIBLE TO THE PUBLIC	
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object	<input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input checked="" type="checkbox"/> Public <input type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)					
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input checked="" type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input checked="" type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify)	<input type="checkbox"/> Comments	

4. OWNER OF PROPERTY

OWNER'S NAME:
City of Austin

STREET AND NUMBER:
Austin City Hall

CITY OR TOWN: Austin	STATE: Texas	CODE 048
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5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Travis County Courthouse

STREET AND NUMBER:

CITY OR TOWN: Austin	STATE: Texas	CODE 048
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6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
Texas State Historical Survey

DATE OF SURVEY: **1968** Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:
Texas State Historical Survey Committee

STREET AND NUMBER:
108 W. 15th Street

CITY OR TOWN: Austin	STATE: Texas	CODE 048
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SEE INSTRUCTIONS

STATE:

COUNTY:

FOR NPS USE ONLY

ENTRY NUMBER

DATE

NOV 29 1972

7. DESCRIPTION

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered		<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site	

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The structure consisted originally of a basement for storage, a studio above it twenty-two by thirty feet with a sixteen-foot ceiling. There was a balustered sun deck for the roof, and there were three entrances. On the south a small portico served as a carriage porch, while on the west the entrance was to a small reception room opening off the studio. The third entrance was also the typical large north window, almost the size of the wall. A trapdoor led to the basement, and the north window was hinged so as to permit its opening for loading and unloading of materials, including large or heavy crates and blocks of stone or heavy pieces of sculpture. The north elevation was so designed as to place the massively reinforced studio floor and north window-entrance at a convenient level for delivery vehicles. The adjoining reception room is two steps higher to facilitate keeping its floor free of dust and particles from the studio.

A small square mezzanine-type balcony is situated in the southeast corner of the studio, reached by narrow ladder-like steps. By curtaining it the artist had a rest and dressing area which by a second flight of ladder-like steps gave access to the roof and its sun deck.

Being windowed on the north and east sides, it is a pleasant and comfortable work area, presently used as crafts studios. The size of the basement was more than doubled by the enlargement of the building in 1902.

The additions on the east half of the building in 1902 consist of a tower, another porch, and two large rooms. The tower forms the centralizing element of the south front of the building. It contains an entrance hall and a stairwell leading to the second story east room and to a tower room at the third level. A ground-level door into the tower makes it possible to reach the upper stories of the building without entering either the studio or the large exhibit room added onto its east side. The latter is entered by a more monumental doorway enframed by a small square porch formed by the east wall of the tower and the south wall of the exhibit room. A stone pier at the southeast corner and a pilaster against the tower support the roof of the porch which constitutes a balcony entered from the second story east room. The railing of the balcony is composed of stone plinths connected by metal-work enframing the Texas "Lone Star" motif.

The second floor comprises mainly a single large room which served as a retreat and rest area for the artist. Her husband, Dr. Edmund Montgomery, used the tower room for his study when visiting from Liendo Plantation. (Living quarters

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet) #1

STATE	Texas	
COUNTY	Travis	
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ENTRY NUMBER	DATE	
NOV 29	1972	

(Number all entries)
7. (contd.)

were in a temporary structure separate from the studio building.)

The harmony of the building with its site is often remarked upon, and this quality perhaps partly explains why the composition as a whole, visible mainly from the south and from the west, seems harmonious in spite of disparate elements. The classical quality of the original studio portion consists mainly in the portico which is subordinate to the structure as a whole, and its classical elements are personal or modified: triglyphs formed into brackets, columns octagonal rather than actually fluted, and the pediment well below the roofline behind it. The small wing on the west which served as a reception room has a suggestion of crenellation at the top, and this seems subtly to harmonize that end of the building with the slight crenellation treatment of the top of the tower. Even the second small porch on the east side of the tower, though dissimilar to the classical one, does not clash with it, perhaps because of the suggestion of classical forms in its parapet. The simplicity of all these forms keeps any of them from being obtrusive or clashing, and the use of limestone in the entire structure helps to blend the parts, while the restrained boldness of the tower gives a focus to the composition. The building clearly expresses that the whole design was worked out, and its parts related one to the other by a sculptor.



8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- Pre-Columbian | 16th Century | 18th Century | 20th Century
 15th Century | 17th Century | 19th Century

SPECIFIC DATE(S) (If Applicable and Known) 1892-1902

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | |
|--|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science |
| <input checked="" type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape Architecture | <input type="checkbox"/> Social/Humanitarian |
| <input checked="" type="checkbox"/> Art | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music | |
| <input type="checkbox"/> Conservation | | |
- Urban Planning
 Other (Specify) _____
 RECEIVED AUG 3 1972 NATIONAL REGISTER

STATEMENT OF SIGNIFICANCE

The sculptress Elisabet Ney (b. Munster, Germany, 1833, d. Austin, Texas, 1907) designed the building as a sculptor's studio and supervised its construction in 1892, at which time she was beginning to receive substantial commissions in Austin.

Although the artist more than doubled the building's size by adding a half story and tower in 1902, the studio portion remains intact and could, even today, serve its original purpose. (The entire building remains essentially as it was in the artist's lifetime and the same is true of its setting.)

Having become a United States citizen in 1884, Elisabet Ney's status as an outstanding European artist (court sculptor to Ludwig II of Bavaria and also recipient of numerous Prussian and Hanoverian state commissions) gradually became known in Texas where she and her husband, Dr. Edmund Montgomery, had purchased the plantation, "Liendo", a National Register property, near Hempstead, in 1873. Virtually all her productive life as an American artist transpired at the Austin studio which she called "Formosa" after a villa she once occupied in Madera.

The Building of the Austin studio was part of an undertaking by which she eventually attracted notice at the national level. Her career in Austin began with her commission by the Committee for the Texas Pavillion in 1892 to execute statues of Stephen F. Austin and of Sam Houston for the 1893 Columbian Exhibition in Chicago. Those two works were the first from the Austin studio, and in 1905 they were permanently placed in Statuary Hall of the National Capitol. A duplicate pair cut under the artist's supervision were placed in the state capitol. A substantial body of works was produced in the meantime, all from the Austin studio where the artist worked until her death. Her first Texas commission had been an American counterpart of her two earlier works shown in the Prussian exhibit at the Paris International Exhibition of 1867, busts of Bismark and Garibaldi. A chronology of the artist's works, European and American reveals that the latter half were

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES
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(Continuation Sheet) #2

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COUNTY	
Travis	
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(Number all entries)

8. (contd.)

created at "Formosa". Most notable of all, a "Lady Macbeth" on permanent exhibit at the Smithsonian collection, has received substantial scholarly and critical commendation.

The studio is well-known and has long been associated with the artist. The building was mentioned in Lorado Taft's History of American Sculpture in 1903, and it served as a nucleus in 1911 for gatherings and organizational activities leading to the founding of the Texas Fine Arts Association. In its charter that group defined as one of its objectives "the preservation of the memory and the art collection of Elisabet Ney." The building has been a museum since 1909 and belongs to the city of Austin whereas the collection, though permanently housed at the studio, actually is the property of the University of Texas. Elisabet Ney's often-expressed desire and sense of mission to foster the fine arts in Texas, where the state university had no art department in her lifetime, has, to a significant extent, been carried forward in the building which was her studio. She left no will, but her widower and friends made possible the preservation and eventually the public custodianship of the grounds, the building, and the collection of her works.

It is evident that the studio represents standard European norms and practices in its makeup and facilities. Its design by the artist no doubt reflects her formative experience of the European half of her career. That she was able to bring about the construction of such a facility without an architect's assistance in a place where there had been no precedent for it was indeed a pioneering accomplishment. Its lasting effects are evidenced by the respect in which the establishment has always been held and by the survival and success of the Texas Fine Arts Association which traces its origins to the example and influence of Elisabet Ney. Legends grew up about her long before her death, and their survival as local folklore add to the significance of the building.

Recorded Texas Historic Landmark, 1968



9. MAJOR BIBLIOGRAPHICAL REFERENCES

Deutsches Kunsblatt (Berlin), December 11, 1856.
 Fortune, Jan and Jean Burton. 1943. Elisabet Ney. New York: Alfred A. Knopf.
 Loggins, Vernon. 1946. Two romantics and their ideal life. New York: The Odyssey Press.
 Muller, Eugen. 1931. Elizabeth (sic) Ney. Leipzig: Koehler und Amelang.
 Stephens, I.K. 1951. The hermit philosopher of Liendo. Dallas: The Southern Methodist University Press. (See continuation

sheet #3)

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY				OR	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES				
CORNER	LATITUDE		LONGITUDE		LATITUDE		LONGITUDE		
	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds
NW	°	'	"	°	'	"	30	18	23
NE	°	'	"	°	'	"	97	43	34
SE	°	'	"	°	'	"			
SW	°	'	"	°	'	"			

UTM
14/622500
3353250
HL

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 2.6

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE

SEE INSTRUCTIONS

11. FORM PREPARED BY

NAME AND TITLE: M. Wayne Bell, Project Director
 Claude Kennard, Research Assistant

ORGANIZATION: Texas State Historical Survey Committee DATE: 6-19-72

STREET AND NUMBER: 108 W. 15th Street

CITY OR TOWN: Austin STATE: Texas CODE: 048

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name: [Signature]
 Title: State Liaison Officer
 Date: JUL 25 1972

I hereby certify that this property is included in the National Register.

[Signature]
 Chief, Office of Archeology and Historic Preservation

Date: 11/29/72

ATTEST:
[Signature]
 Keeper of The National Register

Date: 11-28-72

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM**

(Continuation Sheet) # 3

STATE TEXAS	
COUNTY Travis	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
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(Number all entries)

Taylor, Bride Neill. Elisabet Ney: Sculptor. New York.
The Devine-Adair Co. revised edition, 1938



PROPERTY ELISABET NEY STUDIO & MUSEUM STATE TEX.

Working number 8.3.72.1190

Travis

TECH REVIEW
Photos 3
Maps 1

Ref. # 72001374

REVIEW

NG
11-21
72
OK

HISTORIAN *This is fantastic, especially since it's in my hometown.*

11-21-72
Shull
O.K.

ARCHEOLOGIST

ARCHITECT

OK Chamber
11-25-72

BRANCH CHIEF

OK Rogers
11/29/72

EDITORIAL REVIEW

OK Marwan
11/21/72

KEEPER

OK
11/21/72

National Register write-up _____
Federal Register entry 1-2-73
Acknowledge 8.3.72
Send-back _____
Re-submit _____
Register no. NOV 29 1972



(1)

NPS Number 11/29/72
Title: The Elisabet Ney Studio
and Museum, Travis, Texas
Loc. Detail of entrance
portico on main
facade

PROPERTY OF THE NATIONAL REGISTER

Texas State Historical Survey Committee
Restoration & Research Department
Box 12276, Capitol Station,
Austin, Texas 78711

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

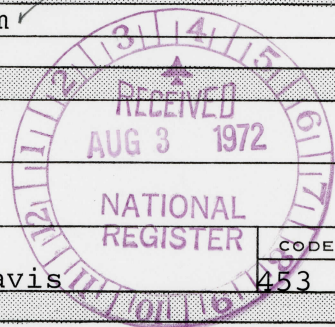
NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM

(Type all entries - attach to or enclose with photograph)

STATE Texas	
COUNTY Travis	
FOR NPS USE ONLY	
ENTRY NUMBER NOV 29 1972	DATE

SEE INSTRUCTIONS

1. NAME		
COMMON:	The Elisabet Ney Studio and Museum ✓	
AND/OR HISTORIC:	"Formosa"	
2. LOCATION		
STREET AND NUMBER: 304 East 44th Street		
CITY OR TOWN: Austin		
STATE: Texas	CODE 048	COUNTY: Travis
		CODE 453
3. PHOTO REFERENCE		
PHOTO CREDIT:	Texas State Historical Survey Committee	
DATE OF PHOTO:	June, 1970	
NEGATIVE FILED AT:	Texas State Historical Survey Committee 108 W. 15th Street, Austin, Texas 78711	
4. IDENTIFICATION		
DESCRIBE VIEW, DIRECTION, ETC. Detail of entrance portico on main facade.		





(2)

NPS Number 11/29/72
Title: The Elisabet Ney Studio
and Museum, Travis, Texas
Loc. Interior of studio
with Ney sculpture

PROPERTY OF THE NATIONAL REGISTER

Texas State Historical Survey Committee
Restoration & Research Department
Box 12276, Capitol Station,
Austin, Texas 78711

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM

(Type all entries - attach to or enclose with photograph)

STATE Texas	
COUNTY Travis	
FOR NPS USE ONLY	
ENTRY NUMBER NOV 29 1972	DATE

SEE INSTRUCTIONS

1. NAME

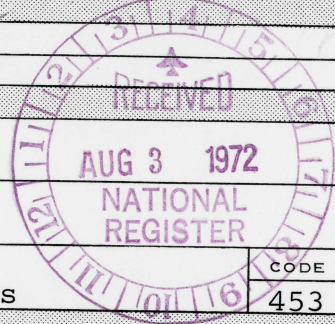
COMMON: The Elisabet Ney Studio and Museum ✓
AND/OR HISTORIC: "Formosa"

2. LOCATION

STREET AND NUMBER:
304 East 44th Street

CITY OR TOWN:
Austin

STATE: Texas CODE 048 COUNTY: Travis CODE 453



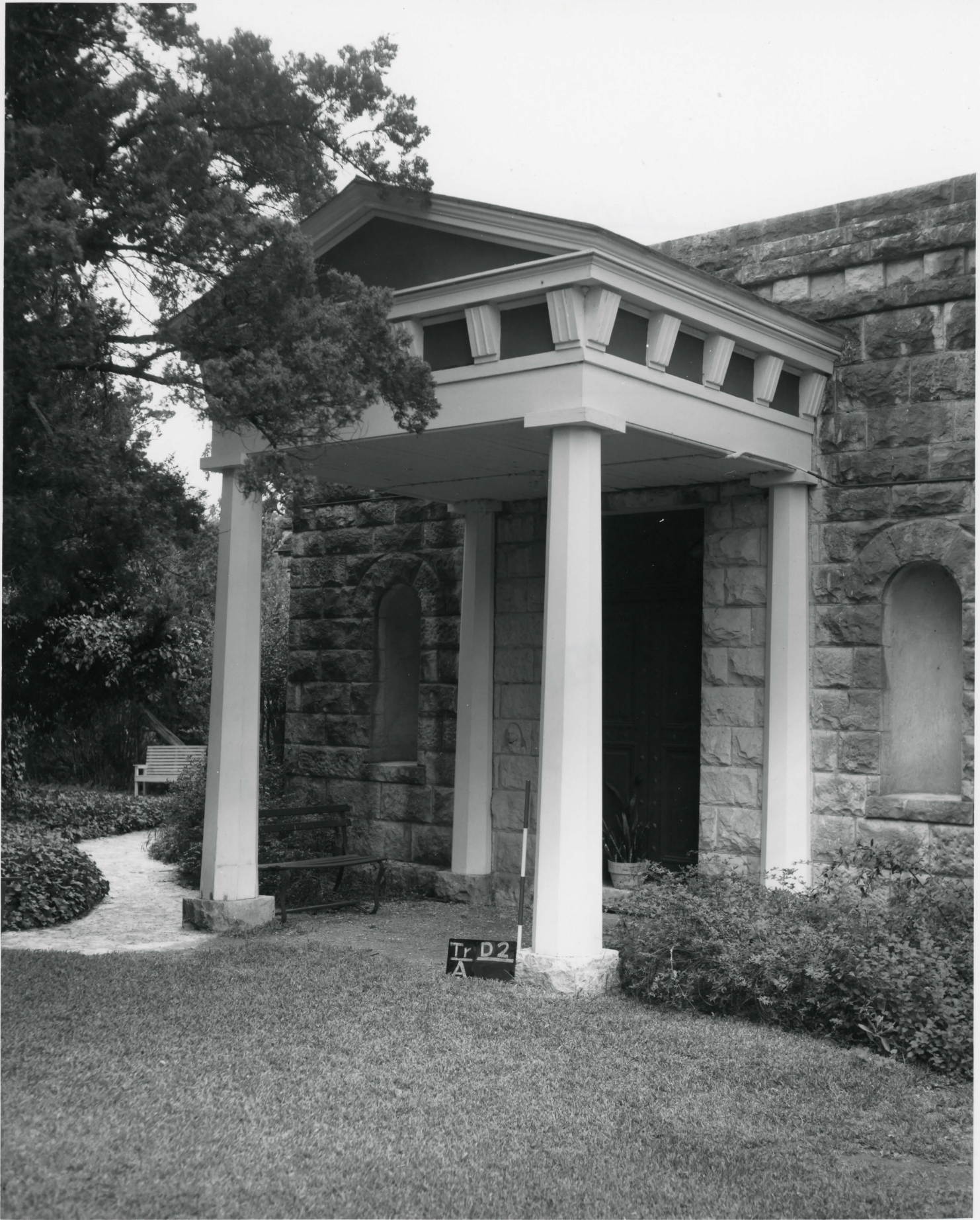
3. PHOTO REFERENCE

PHOTO CREDIT: Texas State Historical Survey Committee
DATE OF PHOTO: June, 1970
NEGATIVE FILED AT: Texas State Historical Survey Committee
108 W. 15th Street, Austin, Texas 78711

4. IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC.

Interior of studio with Ney sculpture.



Tr D2
A

3

NPS Number 11/29/72

Title: The Elisabeth Ney Studio
and Museum, Travis, Texas

Loc. South or main
facade.

PROPERTY OF THE NATIONAL REGISTER

NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM

(Type all entries - attach to or enclose with photograph)

STATE Texas	
COUNTY Travis	
FOR NPS USE ONLY	
ENTRY NUMBER NOV 29 1972	DATE

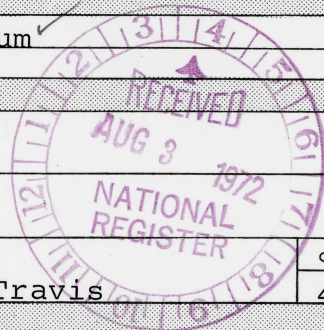
SEE INSTRUCTIONS

1. NAME

COMMON: The Elisabet Ney Studio and Museum ✓
AND/OR HISTORIC: "Formosa"

2. LOCATION

STREET AND NUMBER:
304 East 44th Street
CITY OR TOWN:
Austin
STATE: Texas CODE 048 COUNTY: Travis CODE 453



3. PHOTO REFERENCE

PHOTO CREDIT: Texas State Historical Survey Committee
DATE OF PHOTO: June, 1970
NEGATIVE FILED AT: Texas State Historical Survey Committee
108 W. 15th Street, Austin, Texas 78711

4. IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC.

South or main facade

NATIONAL REGISTER OF HISTORIC PLACES

PROPERTY MAP FORM

(Type all entries - attach to or enclose with map)

STATE Texas	
COUNTY Travis	
FOR NPS USE ONLY	
ENTRY NUMBER NOV 29 1972	DATE

SEE INSTRUCTIONS

1. NAME

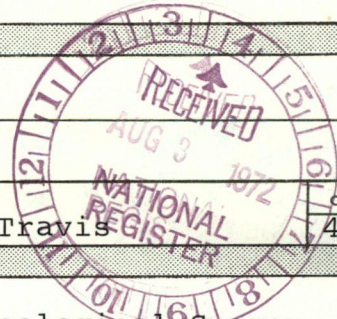
COMMON: EThe Elisabet Ney Studio and Museum
 AND/OR HISTORIC: "Formosa"

2. LOCATION

STREET AND NUMBER:
304 East 44th Street

CITY OR TOWN:
Austin

STATE: Texas CODE: 048 COUNTY: Travis CODE: 453



3. MAP REFERENCE

SOURCE:
United States Department of the Interior Geological Survey

SCALE: 1:24000

DATE: 1966

4. REQUIREMENTS

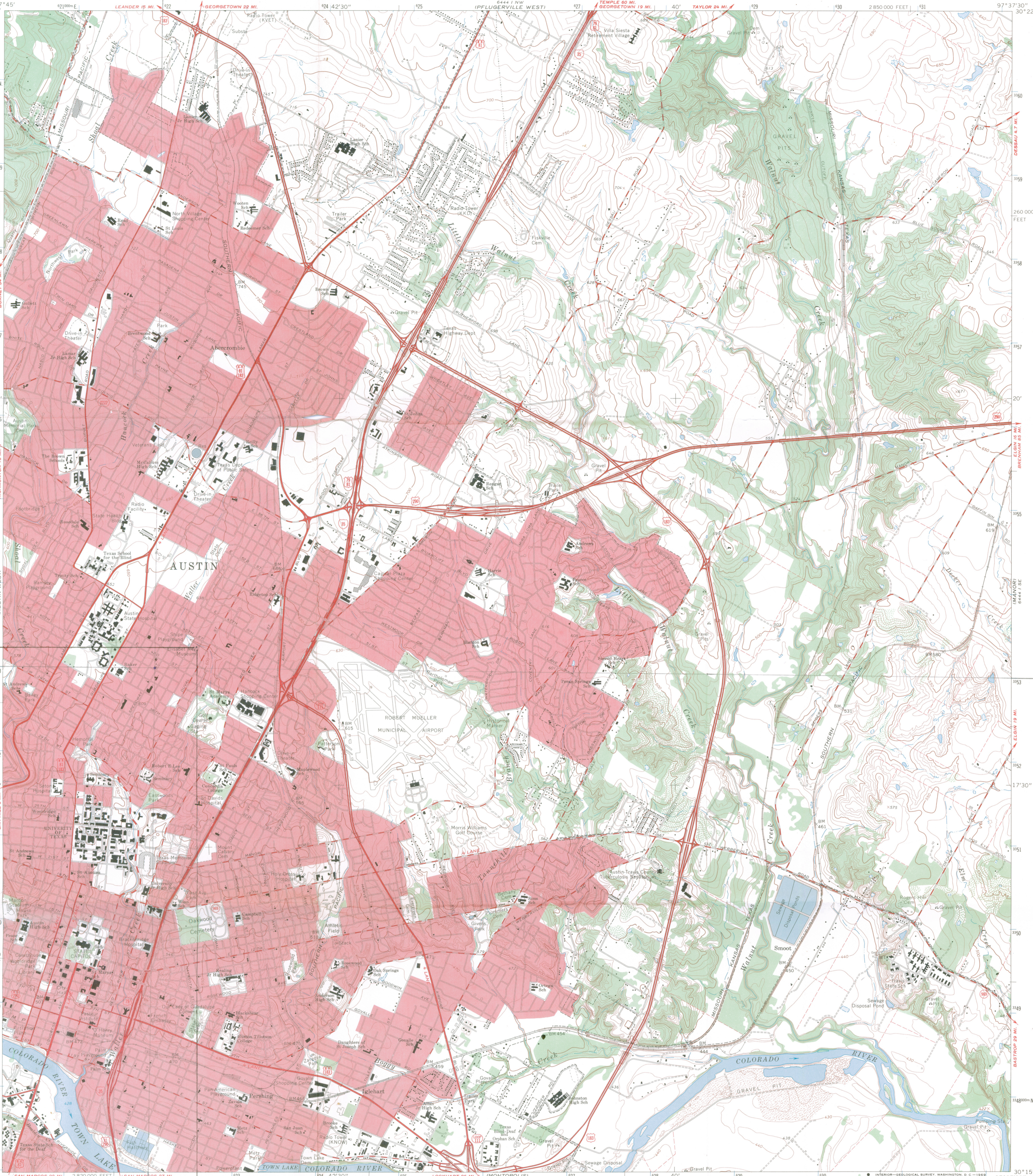
TO BE INCLUDED ON ALL MAPS

1. Property boundaries where required.	Austin east, Texas
2. North arrow.	
3. Latitude and longitude reference.	



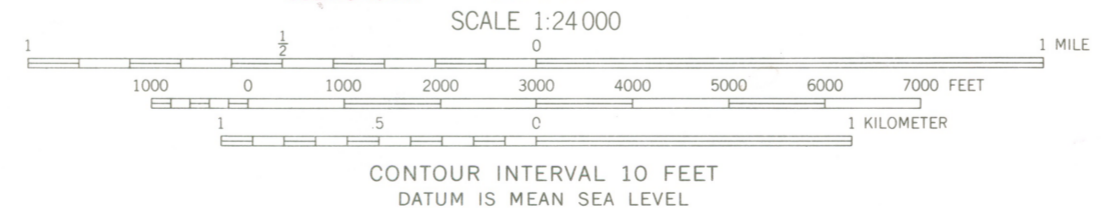
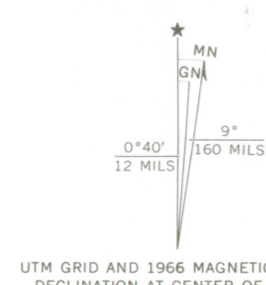
The Elisabet Ney Studio and Museum
304 East 44th Street
Austin, Texas 048-453

Utm
1462500
3353250
HL



Mapped, edited, and published by the Geological Survey
Control by USGS and USC&GS
Topography by photogrammetric methods from aerial
photographs taken 1952. Field checked 1954. Revised from
aerial photographs taken 1966. Field checked 1966
Polyconic projection. 1927 North American datum
10,000-foot grid based on Texas coordinate system,
central zone
1000-meter Universal Transverse Mercator grid ticks,
zone 14, shown in blue
Red tint indicates areas in which only landmark buildings are shown
Fine red dashed lines indicate selected fence lines

97° 43' 34"



CONTOUR INTERVAL 10 FEET
DATUM IS MEAN SEA LEVEL

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR WASHINGTON, D. C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION

ROAD CLASSIFICATION

Heavy-duty	Light-duty
Medium-duty	Unimproved dirt
Interstate Route	U. S. Route
	State Route

AUSTIN EAST, TEX.
SW/4 AUSTIN 15' QUADRANGLE
N3015—W9737.5/7.5

3097-242

1966
AMS 6444 1 SW—SERIES V8R2



Texas State Historical Survey Committee

Box 12276, Capitol Station, Austin, Texas 78711

Truett Latimer

Executive Director

November 16, 1972

Mr. Jerry Rogers
Chief
Registration Branch
The National Register
Department of the Interior
Washington, D.C. 20240



Dear Jerry:

May Diana Harris, the Curator of the Elisabet Ney Studio, "Formosa", called yesterday to inform me that the City of Austin has applied for a HUD historic preservation grant-in-aid for this outstanding structure. We were unaware of this when the submission was made. Therefore, would it be possible to so annotate the submission so that the review by your office can be expedited?

Thank you for your cooperation.

With warmest regards,

Gary
Gary L. Hume
Director, National Register
Programs for Texas

2027
GLH:led

ENTRIES IN THE NATIONAL REGISTER

STATE **TEXAS**

Date Entered **NOV 29 1972**

Name

Location

Elisabet Ney Studio and Museum

**Austin
Travis County**

Also Notified

Hon. John G. Tower

Hon. Lloyd M. Bentsen, Jr.

Hon. J. J. (Jake) Pickle

Director, Southwest Region

PHR NRowland:mm 11/30/72

State Liaison Officer

Mr. Truett Latimer

Executive Director

**Texas State Historical Survey
Committee**

Post Office Box 12276

Capitol Station

Austin, Texas 78711