Iron Horse
Tom Askman
Sculpture
Downtown Plano Station
The DART Station Art & Design Program is a testament to the powerful synergy created by a shared vision and collaboration. Throughout the development of DART Rail and the Trinity Railway Express, engineers, architects, artists and neighborhood advisory committees worked together from station concept to completion. Each station is a celebration of community: expressing our area's rich diversity of cultures and our architectural history. Art and design elements both acknowledge our human differences and affirm our shared humanity. The result is a series of passenger facilities that are far more than convenient transit points; they are uncommon works of art.

The DART Station Art & Design Program does not merely create art for public places: it creates the places themselves. Come see a superb collection of public art that engages us in the present, reminds us of our past and beckons us to consider our collective future.
Use this guide to plan your tour of any one or all 38 featured stations. Notice that the red, blue, or green numbers on the bottom left of each station description correspond to stops on the DART Rail/Trinity Railway Express map on the next page. Both the DART Rail Red and Blue lines serve stations with red/blue numbers.

Never ridden DART before? No problem. You’ll find helpful rider information and schedules at www.DART.org, or call 214.979.1111 and a DART Customer Information Representative will be glad to help you plan your station tour.

Spend a morning, afternoon, or a day. Check out how common elements in a transit station – canopies, columns, pavers, windscreens, fencing and landscaping – become uncommon art and design elements.

See for yourself why DART has won numerous awards for its Station Art & Design Program and its amazing collection of public art.
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See for yourself why DART has won numerous awards for its Station Art & Design Program and its amazing collection of public art.
Art and design elements revolve around the station’s name, location and platform, which is situated 40 feet below grade level at the north entrance to the subway tunnel. Six steel tower columns at the entrance form 20-foot arches, each topped with a stained-glass bird. Human-sized bird tracks in the elevator floor tiles pay playful homage to the station’s namesake.

Colorful tile work throughout the station is deliberately broken into pieces and set in a loose and seemingly random way, reflecting the eclectic nature of the surrounding area. The west retaining wall features randomly repeated ribbon patterns, providing a sense of movement as the train passes by. The east retaining wall includes heavily landscaped terraces filled with shade-tolerant plants that can grow in the shadow of the wall and the mixed-use development that has sprung up around the station.

Tunneling through time
Cityplace is DART’s only subway station, situated 120 feet below ground level. Artist Bob Barsamian created an evolution-themed design with each of the three station levels representing a layer of geological and human history.

The descent between the mezzanine and platform levels features five Native American pictographs, and platform floors depict tribal artifacts unearthed during construction.

Station walls reference ancient fossils and a collage of African American artifacts found in the nearby Freedmen’s Cemetery, while tile art along the track walls pays respect to the evolution of rail transportation.

Mockingbird Station
Design Artist: Bob Barsamian

Cityplace Station
Design Artist: Bob Barsamian

Pearl Station
Design Artist: Brad Goldberg

St. Paul Station
Design Artist: Brad Goldberg

Flowering as the face of time
Artist Michael Brown created a group of seven towering, copper Sunflowers, which are mounted on stalks and appear to burst from the ground of the platform. The face of each sunflower is a functional clock, highlighted by neon lighting. Each sunflower has independent daylight sensors, which cause the individual sunflowers to light up at different times as dusk approaches. The sunflowers are at once natural and practical – a perfect link between the central business district and the nearby Dallas Arts District. Bursting sunflowers and passing time also reflect the theme of the Downtown Transitway Mall: “City in Motion.”

Making an eclectic statement
Cityplace is DART’s only subway station, situated 120 feet below grade level. Artist Bob Barsamian created an evolution-themed design with each of the three station levels representing a layer of geological and human history.

Tile work by the entrance escalators symbolizes geological strata and fossils uncovered during construction, while the mezzanine floor tiles display neighborhood children’s art, depicting what they want to be when they evolve into adults.

The descent between the mezzanine and platform levels features five Native American pictographs, and platform floors depict tribal artifacts unearthed during construction.

Station walls reference ancient fossils and a collage of African American artifacts found in the nearby Freedmen’s Cemetery, while tile art along the track walls pays respect to the evolution of rail transportation.

Flowering as the face of time
Artist Michael Brown created a group of seven towering, copper Sunflowers, which are mounted on stalks and appear to burst from the ground of the platform. The face of each sunflower is a functional clock, highlighted by neon lighting. Each sunflower has independent daylight sensors, which cause the individual sunflowers to light up at different times as dusk approaches. The sunflowers are at once natural and practical – a perfect link between the central business district and the nearby Dallas Arts District. Bursting sunflowers and passing time also reflect the theme of the Downtown Transitway Mall: “City in Motion.”

Based on the Chinese cultural entity Ming, meaning “brightness,” Michael Brown’s Sun/Moon timepiece acknowledges that the sun, moon and stars were used for navigation and timekeeping before the invention of mechanical devices. The round shapes of the moon and sun echo the arched canopies of the station and the tall, circular arches of the building encompassing both sides of the Downtown Transitway Mall.

Design Artist: Pamela Nelson

Based on the Chinese cultural entity Ming, meaning “brightness,” Michael Brown’s Sun/Moon timepiece acknowledges that the sun, moon and stars were used for navigation and timekeeping before the invention of mechanical devices. The round shapes of the moon and sun echo the arched canopies of the station and the tall, circular arches of the building encompassing both sides of the Downtown Transitway Mall.

Design Artist: Pamela Nelson
Art and design elements revolve around the station’s name, location and platform, which is situated 40 feet below grade level at the north entrance to the subway tunnel. Six vertical columns at the entrance form 20-foot arches, each topped with a stained-glass bird. Human-sized bird tracks in the elevator floor tiles pay playful homage to the station’s namesake.

Colorful tile work throughout the station is deliberately broken into pieces and set in a loose and seemingly random way, reflecting the eclectic nature of the surrounding area. The west retaining wall features randomly repeated ribbon patterns, providing a sense of movement as the train passes by. The east retaining wall includes heavily landscaped terraces filled with shade-tolerant plants that can grow in the shadows of the wall and the mixed-use development that has sprouted up around the station.

Tunneling through time
Cityplace is DART’s only subway station, situated 120 feet below ground level. Artist Bob Barsamian created an evolution-themed design with each of the three station levels representing a layer of geological and human history. Tile work by the entrance escalators symbolizes geological strata and fossils uncovered during construction, while the mezzanine floor tiles display neighborhood children’s art, depicting what they want to be when they evolve into adults.

The descent between the mezzanine and platform levels features five Native American pictographs, and platform floors depict tribal artifacts unearthed during construction.

Flowering as the face of time
Artist Michael Brown created a group of seven towering, copper Sunflowers, which are mounted on stalks and appear to burst from the ground of the platform. The face of each sunflower is a functional clock, highlighted by neon lighting. Each sunflower has independent daylight sensors, which cause the individual sunflowers to light up at different times as dusk approaches. The sculptures are at once surreal and practical – a perfect link between the central business district and the nearby Dallas Arts District. Bursting sunflowers and passing time also reflect the theme of the Downtown Transitway Mall: “City in Motion.”

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Art and design elements revolve around the station’s name, location and platform, which is situated 40 feet below grade level at the north entrance to the subway tunnel. Six marble-lidded urns at the entrance form 20-foot arches, each topped with a stained-glass bird. Human-sized bird tracks in the elevator floor tiles pay playful homage to the station’s namesake.

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Tile work by the entrance escalators symbolizes geological strata and fossils uncovered during construction. While the mezzanine floor tiles display neighborhood children’s art, depicting what they want to be when they evolve into adults.

The descent between the mezzanine and platform levels features five Native American pictographs, and platform floors depict tribal artifacts unearthed during construction. Station walls reference ancient fossils and a collection of African-American artifacts found in the nearby Freedmen’s Cemetery, while the art along the meadow walls pays respect to the evolution of rail transportation.

Flowering as the face of time

Artist Michael Brown created a group of seven towering, copper Sunflowers, which are mounted on stalks and appear to burst from the ground of the platform. The face of each sunflower is a functional clock, highlighted by neon lighting. Each sunflower has independent daylight sensors, which cause the individual sunflowers to light up at different times in their approach. The sculptures are at once natural and practical—projects as they reflect the themes of the Downtown Transitway Mall: “City in Motion.”

“Telling time by the skies”

Based on the Chinese cultural entity Ming, meaning “brightness,” Michael Brown’s Sun/Moon timepiece acknowledges that the sun, moon and stars were used for navigation and timekeeping before the invention of mechanical devices. The round shapes of the moon and sun echo the arched canopies of the station and the tall, circular arches of the building covering both sides of the Downtown Transitway Mall.
Art and design elements revolve around the station’s name, location and platform, which is situated 40 feet below grade level at the north entrance to the subway tunnel. Six square-foot-tall columns at the entrance form 20-foot arches, each topped with a stained-glass bird. Human-sized bird tracks in the elevator floor tiles pay playful homage to the station’s namesake.

Colorful tile work throughout the station is deliberately broken into pieces and set in a loose and seemingly random way, reflecting the eclectic nature of the surrounding area. The west retaining wall features randomly repeated ribbon patterns, providing a sense of movement as the train passes by. The east retaining wall includes three heavily landscaped terraces filled with shade-tolerant plants that can grow in the shadows of the wall and the mixed-use development that has sprung up around the station.

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Based on the Chinese cultural entity Ming, meaning “brightness,” Michael Brown’s Sun/Moon timepiece acknowledges that the sun, moon and stars were used for navigation and timekeeping before the invention of mechanical devices. The round shapes of the moon and sun echo the arched canopies of the station and the tall, circular arches of the building conceived facing both sides of the Downtown Transitway Mall.
Akard Station

Michael Brown’s 15-foot-tall Bell Tower at Akard Station communicates the idea of time as a measurement of movement – in keeping with the “City in Motion” theme of the Downtown Transitway Mall. Within the sculptural clock tower, steel balls run one by one down a rollercoaster track at the top of each hour. As they descend, they strike a series of bells. An hourglass is mounted on a central pivot and is flipped over when the balls roll by. At the bottom, a lifting mechanism takes the balls through a set of rails to ready them for the next descent. The motion reflects the frenetic vitality of Downtown Dallas.

West End Station

Artist Jim Bowden’s 10-foot-tall clock, Moving with the Times, is constructed of brick, concrete, steel, plate glass and dichronic glass. The glass components create a dynamic, ever-changing interaction of light and color prompted by pedestrians and vehicles flowing around the clock. An amorphous form inside the clock’s body, which the artist characterizes as a “ghost in the machine,” also shifts shapes. Thus the clock truly reflects the transit mall’s theme, “City in Motion.”

Union Station

Built in 1914, Union Station is a testament to the Age of Steam and to the role railroads played in Dallas growth. Since the station was opened, a central role, serving DART, the TRE and Amtrak.

Station brickwork directly reflects that of Union Station. The wrought iron fence is based on a design taken from the rear of a 1930s train, and drumheads – the distinctive nameplates that adorned early train cars – recall the golden age of rail travel. Artist Philip Landis also reclaimed a piece of Dallas lore in his windscreen art, titled Recalling Dallas Milestones and Historic Murals. Ten elaborately executed murals depicting key events in Dallas history were commissioned by the federal government’s Public Works of Art Program during the Great Depression. Sadly, these murals were destroyed in 1954. Landis recreated portions of the murals and added contemporary milestones based on each mural’s original theme.

Convention Center Station

Distinctive colors, dramatic lighting and other elements help define this station, visually separating it from the rest of the large ground-level area of the convention center. The station features warm colors in the architectural elements, accompaniment by concrete flooring, colorful landscaping and cool green neon lighting that moves in arcs across the ceiling.

The lighting also focuses attention on Frances Bagley Thompson’s photographic print, Full Circle, housed within an illuminated “light well” that is 10 feet in diameter. A collage of images includes an 1872 lithographic map of Dallas and symbols that reflect layers of local history – including a Texan Indian warrior and Pegasus, the flying red horse that has become a symbol of Dallas. Together, the station design and art convey the spirit of Dallas to visitors and local riders alike.
Michael Brown’s 15-foot-tall Bell Tower at Akard Station communicates the idea of time as a measurement of movement—and in keeping with the “City in Motion” theme of the Downtown Transitway Mall. Within the sculptural clock tower, steel balls run one by one down a rollercoaster track at the top of each hour. As they descend, they strike a series of bells. An hourglass is mounted on a central pivot and is flipped over when the balls roll by. At the bottom, a lifting mechanism takes the balls through a set of rails to ready them for the next descent. The motion reflects the frenetic vitality of Downtown Dallas.

Artist Jim Brown’s 15-foot-tall clock, Moving with the Times, is constructed of brick, concrete, steel, glass and dichroic glass. The glass components create a dynamic, ever-changing interaction of light and color, prompted by pedestrians and vehicles roaming around the clock. An anonymous torso inside the clock’s body, with glass components characterizing a “ghost in the machine,” also shifts shapes. Thus the clock truly reflects the transit mall’s theme, “City in Motion.”

Built in 1914, Union Station is a testament to the Age of Steam and to the role railroads played in Dallas’ growth. Since the station opened, it has assumed a central role, hosting DART, the TRE and Amtrak.

The station’s façade directly references that of Union Station. The wrought iron house is based on a design taken from the rear of a 1930s train, and standard-size, distinctive nameplates that adorned early trains recall the golden age of rail transit.

Artist Philip Landis also reclaimed a piece of Dallas lore in his windscreens art, titled Recalling Dallas Milestones and Historic Murals. Ten elaborately executed murals depicting key events in Dallas history were commissioned by the federal government’s Public Works of Art Program during the Great Depression. Sadly, these photographs, titled Recalling Dallas Milestones and Historic Murals, were destroyed in 1954. Landis recreated portions of the murals and added contemporary milestones based on each mural’s original theme.

Collecting colors, dramatic lighting and other elements helps define the station, visually separating it from the rest of the large ground-level area of the convention center. The station features two-color walls in the architectural elements, accentuated by curving bands of concrete flooring, colorful landscaping and cool green neon lighting that moves in arcs across the ceiling.

The lighting also focuses attention on Frances Bagley Thompson’s photographic mural print, Full Circle, housed within a circular, illuminated “light well” that is 10 feet in diameter. A collage of images includes an 1872 lithographic map of Dallas and symbols that reflect layers of local history: Native American, Texan, sailor, the flying red horse that has become a symbol of Dallas.

Together, the station’s design and art convey the spirit of Dallas to visitors and local riders alike.
Standing at the crossroads of transit history

Built in 1914, Union Station is a testament to the Age of Steam and to the role railroads played in Dallas growth. Since the station was originally equipped with a central clock, using DARIT, the TIE and Arrows.

Though not grand, directly opposite of that Union Station. The wrought iron base is based on a design taken from the rear of a 1930s train, and 1840s – the distinctive nameplates that adorned early trains recall the golden age of rail transit.

Artists Philip Lamb also reclaimed a piece of Dallas lore in his windscreen art, titled Recalling Dallas Milestones and Historic Murals. Ten elaborately executed murals depicting key events in Dallas history were commissioned by the federal government’s Public Works of Art Program during the Great Depression. Sadly, five were destroyed and one, in 1954. Lamb recreated portions of the murals and added contemporary milestones based on each mural’s original theme.

Artist Jim Brown’s 10-foot-tall clock, Moving with the Times, is constructed of brick, concrete, steel, plate glass and dichronic glass. The glass components create a dynamic, ever-changing interaction of light and color prompted by pedestrians and vehicles flowing around the clock. An amorphous form inside the clock’s body, which the artist characterizes as a ‘ghost in the machine,’ also shifts shapes. Thus the clock truly reflects the transit mall’s theme, ‘City in Motion.’

Expressing the dynamic energy of Dallas

Detective fictions, dramatic lighting and other influences help define the station, visually separating it from the rest of the large ground-level area of the convention center. The station features warm colors in the architectural elements, accentuating the broad expanse of concrete flooring, colorful landscaping and cool green neon lighting that moves in arcs across the ceiling.

The lighting also becomes attention on Thomas Mctaggart’s photographic print, Full Circle, housed within a circular, illuminated ‘light well’ that is 10-feet in diameter.

A collage of images includes an 1872 lithographic map of Dallas and symbols that reflect layers of local history – including a Tejas Indian warrior and Pegasus, the flying red horse that has become a symbol of Dallas.

Together, the station design and art convey the spirit of Dallas to visitors and local riders alike.
**Akard Station**

Michael Brown’s 15-foot-tall Bell Tower at Akard Station communicates the idea of time as a measurement of movement – in keeping with the “City in Motion” theme of the Downtown Transitway Mall. Within the sculptural clock tower, steel balls run one by one down a rollercoaster track at the top of each hour. As they descend, they strike a series of bells. An hourglass is mounted on a central pivot and is flipped over when the balls roll by. At the bottom, a lifting mechanism takes the balls through a set of rails to ready them for the next descent. The motion reflects the frenetic vitality of Downtown Dallas.

**West End Station**

Artist Jim Bowman’s 10-foot-tall clock, Moving with the Times, is constructed of brick, concrete, steel, plate glass and dichromatic glass. The glass components create a dynamic, ever-changing interaction of light and color, prompted by pedestrians and vehicles flowing around the clock. An amorphous form inside the clock’s body, which the artist characterizes as a “ghost in the machine,” also shifts shapes. Thus the clock truly reflects the transit mall’s theme, “City in Motion.”

**Union Station**

Built in 1914, Union Station is a testament to the Age of Steam and to the role railroads played in Dallas growth. Since then, the station has assumed a central role, hosting DART, the TRE and Amtrak.

Station architecture directly reflects that of Union Station. The wrought iron facade is based on a design taken from the rear of a 1930s train, and drumheads – the distinctive nameplates that adorns early trains – recall the golden age of rail travel.

Artist Philip Lamb also reclaimed a piece of Dallas lore in his windscreen art, titled Recalling Dallas Milestones and Historic Murals. Ten elaborately executed murals depicting key events in Dallas history were commissioned by the federal government’s Public Works of Art Program during the Great Depression. Sadly, these murals were destroyed in 1954. Lamb recreated portions of the murals and added contemporary milestones based on each mural’s original theme.

**Convention Center Station**

Distinctive colors, dramatic lighting and other elements help define this station, visually separating it from the rest of the large ground-level area of the convention center. The station features warm colors in the architectural elements, accentuating bands of concrete flooring, colorful landscaping and cool green neon lighting that moves in arcs across the ceiling.

The lighting also underscores attention on Frances Bagley Thompson’s photographic print, Full Circle, housed within an outdoor illuminated “light well” that is 10 feet in diameter.

A collage of images includes an 1872 lithographic map of Dallas and symbols that reflect layers of local history – including an 1872 Tejas Indian warrior and Pegasus, the flying red horse that has become a symbol of Dallas. Together, the station design and art convey the spirit of Dallas to visitors and local riders alike.

**Tracking Time in Action**

**Standing at the crossroads of transit history**

**Flowing with light and color**

**Expressing the dynamic energy of Dallas**
The Cedars area, named for its magnificent forest of conifer trees, was once a late 19th-century district of Victorian homes and one of Dallas’ first neighborhoods. However, industrial growth altered its residential character, and modern expressways stranded the area from the economic vitality of downtown Dallas.

Reflecting the neighborhood’s new urban and industrial character, station design incorporates the repeated use of steel and concrete. Tom Stancliffe’s abstract sculptures, titled Carousel, recall the area’s past conifer forest and include a decorative design that refers to the railroad era. (Everything – including the station’s alignment – projects out to the sculpture and beyond to downtown.) Demonstrating the power of mass transit to spur positive change, the area has once again attracted new residents – hundreds of artists, young professionals and other urban pioneers.

The Cedars Station artwork, designed by artists Tom Stancliffe and William Pye, displays the station’s Victorian character. The station’s alignment is designed to complement the surrounding area and reflect the station’s industrial and urban setting.

This station is located on the edge of the oldest African American community in Dallas. Settled by freed slaves in the late 1880s, the neighborhood is part of the Tenth Street Historic District. Station pavers acknowledge the African heritage of many residents by featuring a geometric design based on the woven cloths of the Kente tribe.

Artist Johnice I. Parker used hand-painted and fired tiles on the station windscreens to create Images of Community Life, a series that illustrates the neighborhood’s deep roots in Dallas history, as well as its abiding focus on community, family, church and education. Various scenes illustrate everyday activities such as playing dominos in the nearby park, as well as community landmarks such as a neighborhood church, Greater El Bethel, designed by William Pittman, the first African American architect in Dallas and a son-in-law of Booker T. Washington.

This station is situated in a rapidly growing area, full of recent residential developments and young families. Artist Susan Pascal Beran’s monumentally scaled sculptural group, The Family Trees, which reaches an overall height of 32 feet, announces the station presence from afar. It features a circular arrangement of three cutouts depicting family members moving through their daily lives. The wind-activated sculpture is a kinetic tour de force, with primary, secondary and tertiary axes that revolve according to the wind direction and speed.

The station is located in a rapidly growing area, full of recent residential developments and young families. Artist Susan Pascal Beran’s monumentally scaled sculptural group, The Family Trees, which reaches an overall height of 32 feet, announces the station presence from afar. It features a circular arrangement of three cutouts depicting family members moving through their daily lives. The wind-activated sculpture is a kinetic tour de force, with primary, secondary and tertiary axes that revolve according to the wind direction and speed.

Station design also fosters a sense of kinship or relationship between the station and its adjacent bus transit center by using a similar color scheme and platform Bowen.

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Station design also fosters a sense of kinship or relationship between the station and its adjacent bus transit center by using a similar color scheme and platform Bowen.
Cedars Station

The Cedars area, named for its magnificent forest of conifer trees, was once a late 19th-century district of Victorian homes and one of Dallas’ first neighborhoods. However, industrial growth altered its residential character, and modern expressways stranded the area from the economic vitality of downtown Dallas.

Reflecting the neighborhood’s new urban and industrial character, station design incorporates the repeated use of steel and concrete. Tom Stancliffe’s abstract sculptures, titled Carousel, recall the area’s form-conscious past and include a decorative design that refers to the Victorian era. Everything – including the station’s alignment – projects out to the sculpture and beyond to downtown. Demonstrating the power of mass transit to spur positive change, the area has once again attracted new residents – hundreds of artists, young professionals and other urban pioneers.

Corinth Station

This station is located on the edge of the oldest African American community in Dallas. Settled by freed slaves in the late 1880s, the neighborhood is part of the Tenth Street Historic District. Station pavers acknowledge the African heritage of many residents by featuring a geometric design based on the woven cloths of the Kente tribe.

Artist Johnice I. Parker used hand-painted and fired tiles on the station windscreens to create Images of Community Life, a series that illustrates the neighborhood’s deep roots in Dallas history, as well as its abiding focus on community, family, church and education. Various scenes illustrate everyday activities such as playing dominoes in the nearby park, as well as community landmarks such as a neighborhood church, Greater El Bethel, designed by William Pittman, the first African American architect in Dallas and a son-in-law of Booker T. Washington.

Parker Road Station

The station is located on the edge of the oldest African American community in Dallas. Settled by freed slaves in the late 1880s, the neighborhood is part of the Tenth Street Historic District. Station pavers acknowledge the African heritage of many residents by featuring a geometric design based on the woven cloths of the Kente tribe. Station design also features a monumentally scaled sculptural group, The Family Trees, which reaches an overall height of 32 feet, announcing the station presence from afar. It features a circular arrangement of three cutouts depicting family members moving through their daily lives. The wind-activated sculpture is a kinetic tour de force, with primary, secondary and tertiary axes that revolve according to the wind direction and speed. Station design also fosters a sense of kinship or relationship between the station and its adjacent bus transit center by using a similar color scheme and platform pavers.

Downtown Plano Station

The station is located on the edge of the oldest African American community in Dallas. Settled by freed slaves in the late 1880s, the neighborhood is part of the Tenth Street Historic District. Station pavers acknowledge the African heritage of many residents by featuring a geometric design based on the woven cloths of the Kente tribe. Station design also features a monumentally scaled sculptural group, The Family Trees, which reaches an overall height of 32 feet, announcing the station presence from afar. It features a circular arrangement of three cutouts depicting family members moving through their daily lives. The wind-activated sculpture is a kinetic tour de force, with primary, secondary and tertiary axes that revolve according to the wind direction and speed. Station design also fosters a sense of kinship or relationship between the station and its adjacent bus transit center by using a similar color scheme and platform pavers.

Celebrating dynamic family relationships

Station art and design complement the late 19th century architecture of the nearby historic business district, with its rich, ornamental brickwork and extensive use of ironwork detailing. Station columns include both fluted and clustered forms, while the iron fencing features a repeated, gracefully scrolled motif with “P” signifying Plano. Pavement patterns and ornamental railing continue the historic motif.

Artist Tony Akinson’s sculpture, Iron Horse, is a stylized, life-sized home, complete with two sculptural horses. Its legs include details similar to the drive wheel assemblies of a steam locomotive, also known in honor of the town’s name.

Linking a neighborhood anew

Station art and design complement the late 19th century architecture of the nearby historic business district, with its rich, ornamental brickwork and extensive use of ironwork detailing. Station columns include both fluted and clustered forms, while the iron fencing features a repeated, gracefully scrolled motif with “P” signifying Plano. Pavement patterns and ornamental railing continue the historic motif.

Artist Tony Akinson’s sculpture, Iron Horse, is a stylized, life-sized home, complete with two sculptural horses. Its legs include details similar to the drive wheel assemblies of a steam locomotive, also known in honor of the town’s name.

Recalling the Iron Age
The Cedars area, named for its magnificent forest of conifer trees, was once a late 19th-century district of Victorian homes and one of Dallas’ first neighborhoods. However, industrial growth altered its residential character, and modern expressways stranded the area from the economic vitality of downtown Dallas.

Reflecting the neighborhood’s new urban and industrial character, station design incorporates the repeated use of steel and concrete. Tom Stancliffe’s abstract sculptures, titled Carousel, recall the color and forms of trains and include a decorative design that refers to the Victorian era. Everything—columns, columns, the station’s alignment—projects out to the sculpture and beyond to downtown. Demonstrating the power of mass transit to spur positive change, the area has once again attracted new residents—hundreds of artists, young professionals and other urban pioneers.

This station is located on the edge of the oldest African American community in Dallas. Settled by freed slaves in the late 1880s, the neighborhood is part of the Tenth Street Historic District. Station pavers acknowledge the African heritage of many residents by featuring a geometric design based on the woven cloths of the Kente tribe. Artist Johnice I. Parker used hand-painted and fired tiles on the station windscreens to create Images of Community Life, a series that illustrates the neighborhood’s deep roots in Dallas history, as well as its abiding focus on community, family, church and education. Various scenes illustrate everyday activities such as playing dominoes in the nearby park, as well as community landmarks such as a neighborhood church, Greater El Bethel, designed by William Pittman, the first African American architect in Dallas and a son-in-law of Booker T. Washington.

The station is situated in a rapidly growing area, full of recent residential developments and young families. Artist Susan Pascal Beran’s monumentally scaled sculptural group, The Family Trees, which reaches an overall height of 32 feet, announces the station presence from afar. It features a circular arrangement of three cutouts depicting family members moving through their daily lives. The wind-activated sculpture is a kinetic tour de force, with primary, secondary and tertiary axes that revolve according to the wind direction and speed. Station design also fosters a sense of kinship or relationship between the station and its adjacent bus transit center by using a similar color scheme and patterns.

The station is situated in a rapidly growing area, full of recent residential developments and young families. Artist Tom Askman’s sculpture, Iron Horse, is a stylized, life-sized horse, complete with two whimsical horseflies, as well as details similar to the drive wheel assemblies of a steam locomotive, also known in prehistory as the Iron Horse.

Artist Johnice I. Parker used hand-painted and fired tiles on the station windscreens to create Images of Community Life, a series that illustrates the neighborhood’s deep roots in Dallas history, as well as its abiding focus on community, family, church and education. Various scenes illustrate everyday activities such as playing dominoes in the nearby park, as well as community landmarks such as a neighborhood church, Greater El Bethel, designed by William Pittman, the first African American architect in Dallas and a son-in-law of Booker T. Washington.

This station is located on the edge of the oldest African American community in Dallas. Settled by freed slaves in the late 1880s, the neighborhood is part of the Tenth Street Historic District. Station pavers acknowledge the African heritage of many residents by featuring a geometric design based on the woven cloths of the Kente tribe. Artist Johnice I. Parker used hand-painted and fired tiles on the station windscreens to create Images of Community Life, a series that illustrates the neighborhood’s deep roots in Dallas history, as well as its abiding focus on community, family, church and education. Various scenes illustrate everyday activities such as playing dominoes in the nearby park, as well as community landmarks such as a neighborhood church, Greater El Bethel, designed by William Pittman, the first African American architect in Dallas and a son-in-law of Booker T. Washington.
The Cedars area, named for its magnificent forest of conifer trees, was once a late 19th-century district of Victorian homes and one of Dallas’ first neighborhoods. However, industrial growth altered its residential character, and modern expressways stranded the area from the economic vitality of downtown Dallas. Reflecting the neighborhood’s new urban and industrial character, station design incorporates the repeated use of steel and concrete. Tom Stancliffe’s abstract sculptures, titled Carousel, recall the cedar tree’s conical form and include a decorative design that refers to the Victorian era. Everything – including the station's alignment – projects out to the sculpture and beyond to downtown. Demonstrating the power of mass transit to spur positive change, the area has once again attracted new residents – hundreds of artists, young professionals and other urban pioneers.

Station art and design complement the late 19th century architecture of the nearby historic business district, with its rich, ornamental brickwork and extensive use of ironwork detailing. Station columns include a life-sized horse statue, while the iron fencing features a repeated, gracefully scrolled initial “P.” Pavement patterns and ornamental railing continue the historic motif.

Artist Susan Rascou’s ceramic monuments represent the neighborhood’s deep African heritage. The Family Tree, which reaches an overall height of 22 feet, emphasizes the station’s presence from afar. It features a circular arrangement of three cutouts depicting family members moving through their daily lives. The wind-activated sculpture is a kinetic tour de force, with primary, secondary and tertiary axes that revolve according to the wind direction and speed.

Station columns include plants and ornamental brickwork, both of which are similar to the drive wheel assemblies of a steam locomotive, also known in reverence as the Iron Horse.
Bush Turnpike Station

Bush Turnpike Station is located on the boundary between Richardson and Plano, surrounded by open land: native Texan prairie, a creek and scattered patches of trees. Station art and design reflect the cities’ shared rural past and the nearby turnpike. Station design artist Tom Orr created a green, park-like space that recalls community gatherings such as picnics, quilting bees and baptisms in the creek. Striking 20-foot-high steel and wire mesh topiary columns, planted with vines and lit from inside at night, announce the station’s presence, while hedges interweave with the fencing to continue the rustic theme. Paving stones form traditional quilt patterns, while the station column shapes reference the large-scale freeway overpass.

Galatyn Park Station

Galatyn Park Station is now the doorway to Richardson’s Telecom Corridor, a cluster of telecommunications and other high-tech companies, as well as an arts center, hotel and mixed-use development. Station art and design trumpet a technology theme. Artist Jim Cinquemani’s large-scale columns near the station entrance symbolize the twin satellite dishes and create a visible gateway, while canopy columns are made of carbon steel beams, signaling coastal steel. The base design represents a cellular tower, with etched panels indicating different high-tech language codes. Visitors who can read Morse code, analog signals or Teletype will be able to decipher the rail code patterns, which spell out “Galatyn Park.”

Arapaho Center Station

Situated between North Central Expressway and Greenville Avenue, across the street from a bus transit center, this station site presented a notable challenge. The solution was an inventive pedestrian tunnel connecting the two facilities. Skylights over the avenue’s median allow natural light to filter into the tunnel, and elsewhere multi-colored night lighting adds to the drama. Station canopy and transit center roof colors match, maintaining design unity. A walkway captures Richardson’s history with icons such as cotton plants, cotton columns, feature lintelwork on the ceilings, concrete in the middle and a light synthetic material on top, reflecting the city’s past, present and future. Hans van Bovenkamp’s large sculpture, Gateway, a three-dimensional red ring, symbolizes a bright window to the future.

Spring Valley Station

Spring Valley Road, now a heavily traveled thoroughfare surrounded by employment centers and a residential area, was once the site of a natural spring that Native Americans and area farmers used. The aerial station’s art and design hearken back to the area’s historic roots and early settlement. At the station’s ground-level entrance, sculpture (Michael Longley) and brick columns, tiled Spring Valley terms, appear to grow organically out of the ground just as the spring and creek that once flowed near the station. Several design elements incorporate a theme of either history or having focal designs. On the upper level, the striking treatment — as well as large metal panels attached to the continued revenue point — continue the focal theme.

Writing a rural past and urban present

Both Bush Turnpike Station is located on the boundary between Richardson and Plano, surrounded by open land: native Texan prairie, a creek and scattered patches of trees. Station art and design reflect the cities’ shared rural past and the nearby turnpike. Station design artist Tom Orr created a green, park-like space that recalls community gatherings such as picnics, quilting bees and baptisms in the creek. Striking 20-foot-high steel and wire mesh topiary columns, planted with vines and lit from inside at night, announce the station’s presence, while hedges interweave with the fencing to continue the rustic theme. Paving stones form traditional quilt patterns, while the station column shapes reference the large-scale freeway overpass.

Galatyn Park Station

Galatyn Park Station is now the doorway to Richardson’s Telecom Corridor, a cluster of telecommunications and other high-tech companies, as well as an arts center, hotel and mixed-use development. Station art and design trumpet a technology theme. Artist Jim Cinquemani’s large-scale columns near the station entrance symbolize the twin satellite dishes and create a visible gateway, while canopy columns are made of carbon steel beams, signaling coastal steel. The base design represents a cellular tower, with etched panels indicating different high-tech language codes. Visitors who can read Morse code, analog signals or Teletype will be able to decipher the rail code patterns, which spell out “Galatyn Park.”

Arapaho Center Station

Situated between North Central Expressway and Greenville Avenue, across the street from a bus transit center, this station site presented a notable challenge. The solution was an inventive pedestrian tunnel connecting the two facilities. Skylights over the avenue’s median allow natural light to filter into the tunnel, and elsewhere multi-colored night lighting adds to the drama. Station canopy and transit center roof colors match, maintaining design unity. A walkway captures Richardson’s history with icons such as cotton plants, cotton columns, feature lintelwork on the ceilings, concrete in the middle and a light synthetic material on top, reflecting the city’s past, present and future. Hans van Bovenkamp’s large sculpture, Gateway, a three-dimensional red ring, symbolizes a bright window to the future.

Spring Valley Station

Spring Valley Road, now a heavily traveled thoroughfare surrounded by employment centers and a residential area, was once the site of a natural spring that Native Americans and area farmers used. The aerial station’s art and design hearken back to the area’s historic roots and early settlement. At the station’s ground-level entrance, sculpture (Michael Longley) and brick columns, tiled Spring Valley terms, appear to grow organically out of the ground just as the spring and creek that once flowed near the station. Several design elements incorporate a theme of either history or having focal designs. On the upper level, the striking treatment — as well as large metal panels attached to the continued revenue point — continue the focal theme.
Bush Turnpike Station

Bush Turnpike Station is located on the boundary between Richardson and Plano, surrounded by open land: native Texan prairie, a creek and scattered patches of trees. Station art and design reflect the cities’ shared rural past and the nearby turnpike.

Station design artist Tom Orr created a green, park-like space that recalls community gatherings such as picnics, quilting bees and baptisms in the creek. Striking 20-foot-high steel and wire mesh topiary columns, planted with vines and lit from inside at night, announce the station’s presence, while hedges interweave with the fencing to continue the rustic theme.

Paving stones form traditional quilt patterns, while the station column shapes reference the large-scale freeway overpass.

Galatyn Park Station

Galatyn Park Station is now the doorway to Richardson’s Telecom Corridor, a cluster of telecommunications and other high-tech companies, as well as an arts center, hotel and mixed-use development.

Station art and design trumpet a technology theme. Artist Jim Cinquemani’s large-scale columns near the station entrance symbolize twin satellite dishes and create a visible gateway, while canopy columns are made of ceramic steel bandwidth, signifying crystal wire. The fence design represents a circuit board, with etched panels indicating different high-tech language codes.

Visitors who can read Morse code, analog signals or Teletype will be able to decipher the railing patterns, which spell out “Galatyn Park.”

Arapaho Center Station

Situated between North Central Expressway and Greenville Avenue, across the street from a bus transit center, this station site presented a notable challenge. The solution was an inventive pedestrian tunnel connecting the two facilities. Skylights over the avenue’s median allow natural light to filter into the tunnel, and elsewhere multi-colored night lighting adds to the drama.

Station canopy and transit center roof colors match, maintaining design unity. A walkway captures Richardson’s history with icons such as cotton plants, strawberry columns with horizontal lintels on the bottom, cornices in the middle and large synthetic material on top, reflecting the city’s past, present and future.

Hans Van Bovenkamp’s large sculpture, Gateway, a three-dimensional red ring, symbolizes a bright window to the future.

Spring Valley Station

Spring Valley Road, now a heavily traveled thoroughfare surrounded by employment centers and a residential area, was once the site of a natural spring that Native Americans and area farmers used.

The aerial station’s art and design harken back to the area’s historic roots and early settlement. At the station’s ground-level entrance, sculpture Michael Morgan’s red brick columns, titled Spring Valley, appear to grow organically out of the ground just as the spring and creek that once flowed near the station.

Several design elements incorporate a motif of either theme with flowing floral designs. On the upper level, the station has a trellis or arbor theme as well as large metal panels attached to the overhead canopies – continue the floral theme.

Spring Valley Station

Hans Van Bovenkamp’s large sculpture, Gateway, a three-dimensional red ring, symbolizes a bright window to the future.
Bush Turnpike Station is located on the boundary between Richardson and Plano, surrounded by open land: native Texan prairie, a creek and scattered patches of trees. Station art and design reflect the cities’ shared rural past and the nearby turnpike. Station design artist Tom Orr created a green, park-like space that recalls community gatherings such as picnics, quilting bees and baptisms in the creek. Striking 20-foot-high steel and wire mesh topiary columns, planted with vines and lit from inside at night, announce the station’s presence, while hedges interweave with the fencing to continue the rustic theme. Paving stones form traditional quilt patterns, while the station column shapes reference the large-scale freeway overpass.

Galatyn Park Station is now the doorway to Richardson’s Telecom Corridor, a cluster of telecommunications and other high-tech companies, as well as a mixed-use district. Station art and design trumpet a technology theme. Artist Jim Cinquemani’s large-scale columns near the station entrance symbolize twin satellite dishes and create a visible gateway, while canopy columns are made of modular steellinkedin with signifying crystal walls. The fence design represents a circuit board, with etched panels indicating different high-tech language codes. Visitors who can read Morse code, analog signals or Teletype will be able to decipher the hidden patterns, which spell out “Galatyn Park.”

Arapaho Center Station is situated between North Central Expressway and Greenville Avenue, across the street from a bus transit center, this station site presented a notable challenge. The solution was an inventive pedestrian tunnel connecting the two facilities. Skylights over the avenue’s median allow natural light to filter into the tunnel, and elsewhere multi-colored night lighting adds to the drama. Station canopy and transit center roof colors match, maintaining design unity. A walkway captures Richardson’s history with icons such as cotton plants, historic columns, feature lintels on the bottom, consists in the middle and a bright synthetic material on top, reflecting the city’s past, present and future. Hans Van Bovenkamp’s large sculpture, Gateway, a three-dimensional red ring, symbolizes a bright window to the future.

Spring Valley Station is a heavily traveled thoroughfare surrounded by employment centers and a residential area, now the site of a natural spring that Native Americans and area farmers used. The aerial station’s art and design hearken back to the area’s historic roots and early settlement. At the station’s ground-level entrance, sculpture Michael Morgan’s red brick columns, titled “Spring Valley Terms” appear to grow organically out of the ground just as the spring and creek that once flowed near the station.

Several design elements incorporate a motif or other theme with having focal designs. On the upper level, the existing trademark – as well as large install patches attached to the overhead structure post – continue the focal theme.
Bush Turnpike Station is located on the boundary between Richardson and Plano, surrounded by open land: native Texan prairie, a creek and scattered patches of trees. Station art and design reflect the cities’ shared rural past and the nearby turnpike. Station design artist Tom Orr created a green, park-like space that recalls community gatherings such as picnics, quilting bees and baptisms in the creek. Striking 20-foot-high steel and wire mesh topiary columns, planted with vines and lit from inside at night, announce the station’s presence, while hedges interweave with the fencing to continue the rustic theme. Paving stones form traditional quilt patterns, while the station column shapes reference the large-scale freeway overpass.

Galatyn Park Station is now the doorway to Richardson’s Telecom Corridor, a cluster of telecommunications and other high-tech companies, as well as an arts center, hotel and mixed-use development. Station art and design trumpet a technology theme. Artist Jim Cinquemani’s large-scale columns near the station entrance symbolize twin satellite dishes and create a visible gateway, while canopy columns are made of computer steel headers, signifying crystal wire. The heave design represents a Instead, acts picked flowers, including different high-tech language codes. Visitors who can read Morse code, analog signals or Teletype will be able to decipher the hidden patterns, which spell out “Galatyn Park.”

Arapaho Center Station is situated between North Central Expressway and Greenville Avenue, across the street from a bus transit center. The station site presented a notable challenge. The solution was an inventive pedestrian tunnel connecting the two facilities. Skylights over the avenue’s median allow natural light to filter into the tunnel, and elsewhere multi-colored night lighting adds to the drama. Station canopy and transit center roof colors match, maintaining design unity. A walkway captures Richardson’s history with icons such as cotton plants, cotton columns, feature beams on the bottom, columns in the middle and a Styrofoam graphic on top, reflecting the city’s past, present and future.

Spring Valley Station lies on Spring Valley Road, now a heavily traveled thoroughfare surrounded by employment centers and a residential area, near the site of a natural spring that Native Americans and early settlers used. The aerial station’s art and design hearken back to the area’s historic roots and early settlement. At the station’s ground-level entrance, sculpture (Michael Hays)’s red brick columns, titled Spring Valley Terms, appear to grow organically out of the ground just as the spring and creek that once flowed near the station.

Several design elements incorporate a theme of either nature or High-Tech design. On the upper tier, red brick columns are used as well as a large metal panel attached to the combined narrow protective gird, continue the floral theme.

Welcoming a rural past and urban present

Uniting a rural past and urban present

Writing a rural past and urban present

Spring Valley Station

Garden Park Station

Announcing a high-tech destination

Galatyn Park Station

Wedding a rail station and transit center

Arapaho Center Station

Spring Valley Station

Flowering organically from a natural spring

Spring Valley Station
Built on historic farm acreage, LBJ/Central Station today provides easy access to Texas Instruments’ main campus. Bounded on one side by a verdant creek, the station is designed to link nature and technology, and features cast stone columns with circuit-board designs imbedded as insets. The station also boasts a trellis gateway leading to the station platform. A lushly vined green wall complements the design concept, with a series of openings that highlight the high-tech environment while creating inviting green spaces. Station artist Frances Merritt Thompson created images of prominent local organizations, companies and individuals—including John B. Floyd and his wife Julia, the original property owners who farmed the property—which are depicted on translucent panels in the canopy trusses.

Reflecting a natural setting rich in history

Forest Lane Station features stone support columns and limestone paving, blending in with the nearby Royal Ranch, a ranch that runs through the area. A landscaped area features “steps” along the stream, while large concrete benches and trees create public seating in a natural setting. Karl Ciesluk’s ceramic mosaic sculpture, Against the Mainstream, reflects both the natural setting and the history of nearby Hamilton Park—an early residential community built for middle-income African Americans at a time when they were denied similar housing in most Dallas neighborhoods. The sculpture depicts fish swimming upstream, representing the determination of African Americans who spoke up for civil rights and fair housing. An open door, located above the mosaic waterfall within the sculpture, also underscores this theme.

Promoting a healthy community

Walmart Hill Station, an aerial station, sits at a major hospital complex and provides easy access to other residential, retail and business offices. Design artist Letcha Got relishes “healthy community.” Here on the upper level with several verdant metal columns illuminating words of healing and wellness carved into a metal medallion medallion. Words shining from the “light of health” columns include heal, provide, nurture, care, and comfort. Four pendulums swing from the overhead catenary wires, creating a kinetic element that sways with the wind.

Providing an urban oasis

Park Lane Station is located at one of Dallas’ busiest intersections and is one of DART’s busiest stations in terms of ridership. Station art and design provide a moment’s calm in the chaotic setting of a major city intersection. The station’s blue columns to the aerial platform simulate falling water, descending 24 feet to the ground level, while wave-shaped flowerbeds add to the theme. Artist John Christensen created a site-specific sculpture, Suit, which serves a dual purpose: its concrete-pedestal base the blue waiting area provides comfortable seating and supports a weathered bronze sculpture representing a human form reclining.

17
LBJ/Central Station

18
Forest Lane Station

19
Walmart Hill Station

20
Park Lane Station

Design Artist: Vicki Meek

Design Artist: Frances Merritt Thompson
LBJ/Central Station

Built on historic farm acreage, LBJ/Central Station today provides easy access to Texas Instruments’ main campus. Bounded on one side by a verdant creek, the station is designed to link nature and technology, and features cast stone columns with circuit-board designs imbedded as insets. The station also boasts a trellis gateway leading to the station platform. A lushly vined green wall complements the design concept, with a series of openings that highlight the high-tech environment while creating inviting green spaces. Station artist Frances Merritt Thompson created images of prominent local organizations, companies and individuals – including John B. Floyd and his wife Julia, the original property owners who farmed the property – which are depicted on translucent panels in the canopy trusses.

Promoting a healthy community

Walnut Hill Station

An aerial station, a major hospital complex and provider of easy access to other residential facilities and business offices.

Design artist Lenex Gart reflects a “healthy community” theme on the upper level, with several rectangular steel columns illuminating words of healing, and wellness punctuated by a safety railing and audiorails. Words shining from the SLK’s light of health columns include heal, provide, nurture, care, and comfort. Four pendulums swing from the overhead catenary wires, creating a kinetic element that sways with the wind.

Reflecting a natural setting rich in history

Forest Lane Station

Features stone support columns and waterfront planting, blending in with the nearby Royal Branch, a creek that meanders through the area. A landscaped area follows “banks” along the stream, while large concrete breakers and trees create public seating in a natural setting.

Karl Ciesluk’s ceramic mosaic sculpture, Against the Mainstream, reflects both the natural setting and the history of nearby Hamilton Park – an early residential community built for middle-income African Americans at a time when they were denied similar housing in most Dallas neighborhoods. The sculpture depicts fish swimming upstream, representing the determination of African Americans who spoke up for civil rights and fair housing. An open door, located above the mosaic waterfall within the sculpture, also underscores this theme.

Reflected in a natural setting rich in history

Walnut Hill Station, an aerial station, sits on a major hospital complex and provider of easy access to other residential facilities and business offices.

Design artist Lenex Gart reflects a “healthy community” theme on the upper level, with several rectangular steel columns illuminating words of healing, and wellness punctuated by a safety railing and audiorails. Words shining from the SLK’s light of health columns include heal, provide, nurture, care, and comfort. Four pendulums swing from the overhead catenary wires, creating a kinetic element that sways with the wind.

Linking nature and technology

Reflecting a natural setting rich in history

Linking nature and technology

Reflecting a natural setting rich in history

Park Lane Station

Located at one of Dallas’ busiest intersections and one of DART’s busiest stations in terms of ridership, Station art and design provide a moment’s calm in the chaotic setting of a major city intersection.

The station’s blue columns to the aerial platform simulate falling water, descending 24 feet to the ground level. Wave-shaped flowerbeds add to the design.

Artist John Christensen created a site-specific sculpture, Blank Slate, which serves a dual purpose. Its concrete-paved rose-like blue waiting area provides comfortable seating and supports a sculptural rose formed sculpture representing a human form smiling.

Providing an urban oasis

Park Lane Station

Located at one of Dallas’ busiest intersections and one of DART’s busiest stations in terms of ridership, Station art and design provide a moment’s calm in the chaotic setting of a major city intersection.

The station’s blue columns to the aerial platform simulate falling water, descending 24 feet to the ground level. Wave-shaped flowerbeds add to the design.

Artist John Christensen created a site-specific sculpture, Blank Slate, which serves a dual purpose. Its concrete-paved rose-like blue waiting area provides comfortable seating and supports a sculptural rose formed sculpture representing a human form smiling.
Linking nature and technology

Built on historic farm acreage, LBJ/Central Station today provides easy access to Texas Instruments’ main campus. Bounded on one side by a verdant creek, the station is designed to link nature and technology, and features cast stone columns with circuit-board designs imbedded as insets. The station also boasts a trellis gateway leading to the station platform. A lushly vined green wall complements the design concept, with a series of openings that highlight the high-tech environment while creating inviting green spaces. Station artist Frances Merritt Thompson created images of prominent local organizations, companies and individuals — including John B. Floyd and his wife Julia, the original property owners who farmed the property – which are depicted on translucent panels in the canopy trusses.

Promoting a healthy community

Park Lane Station is located at one of Dallas’ busiest intersections and is one of DART’s busiest stations in terms of ridership. Station art and design provide a moment’s calm in the chaotic setting of a major city intersection.

The station’s blue columns to the aerial platform simulate falling water, descending 24 feet to the ground level. Wave-shaped flowerbeds add to the illusion.

Artist John Christensen created a site-specific sculpture, Suit (2010), which serves a dual purpose. Its concrete pedestal near the bus waiting area provides comfortable seating and supports a weathered bronze sculpture representing a human form relaxing.

Walnut Hill Station: an aerial station, adjacent to major hospital complex, and provides easy access to other medical facilities and business offices. Design artist Lewis Galt reflects a ‘healthy community’ theme on the upper level with several versions of steel columns illuminating words of healing and wellness punctuated by a site-specific mosaic sculpture. Words shining from the silhouettes of health-care workers include heal, provide, nurture, care, and comfort. Four pendulums swing from the overhead catenary wires, providing a kinetic element that sways with the wind.

Providing an urban oasis

Forest Lane Station features stone support columns and limestone paving, blending in with the nearby Royal Ranch, a locale that meanders through the area. A landscaped area forms “banks” along the stream, while large concrete breakwaters and trees create public seating in a natural setting.

Karl Ciesluk’s ceramic mosaic sculpture, Against the Mainstream, reflects both the natural setting and the history of nearby Hamilton Park — an early residential community built for middle-income African Americans at a time when they were denied similar housing in most Dallas neighborhoods.

The sculpture depicts fish swimming upstream, representing the determination of African Americans who spoke up for civil rights and fair housing. An open door, located above the mosaic waterfall within the sculpture, also underscores this theme.
LBJ/Central Station

Built on historic farm acreage, LBJ/Central Station today provides easy access to Texas Instruments’ main campus. Bounded on one side by a verdant creek, the station is designed to link nature and technology, and features cast stone columns with circuit-board designs imbedded as insets. The station also boasts a trellis gateway leading to the station platform. A lushly vined green wall complements the design concept, with a series of openings that highlight the high-tech environment while creating inviting green spaces. Station artist Frances Merritt Thompson created images of prominent local organizations, companies and individuals— including John B. Floyd and his wife Julia, the original property owners who farmed the property— which are depicted on translucent panels in the canopy trusses.

Forest Lane Station

Forest Lane Station features stone support columns and limestone paving, blending in with the nearby Royal Ranch, a loveseat cut through the area. A landscaped area forms “banks” along the streams, while large concrete breakers and trees create public seating in a natural setting. Karl Ciesluk’s ceramic mosaic sculpture, Against the Mainstream, reflects both the natural setting and the history of nearby Hamilton Park—a early residential community built to provide middle-income African Americans at a time when they were denied similar housing in most Dallas neighborhoods. The sculpture depicts fish swimming upstream, representing the determination of African Americans who spoke up for civil rights and fair housing. An open door, located above the mosaic waterfall within the sculpture, also underscores this theme.

Promoting a healthy community

WALNUT HILL STATION

Walnut Hill Station, an aerial station, sits a major hospital complex and provides easy access to other residential facilities and business offices. Design artist Leveson Gart reflects a “healthy community” theme on the upper level with several internally lighted columns illuminating words of healing and wellness engraved on slate mosaic medallions. Words shining from the 28 “light of health” columns include heal, provide, nurture, care, and comfort. Four pendulums swing from the overhead catenary wires, creating a kinetic element that moves with the wind.

Reflecting a natural setting rich in history

Linking nature and technology

WALNUT HILL STATION

Walnut Hill Station, an aerial station, sits near a major hospital complex and provides easy access to other residential facilities and business offices. Design artist Leveson Gart reflects a “healthy community” theme on the upper level with several internally lighted columns illuminating words of healing and wellness engraved on slate mosaic medallions. Words shining from the 28 “light of health” columns include heal, provide, nurture, care, and comfort. Four pendulums swing from the overhead catenary wires, creating a kinetic element that moves with the wind.

Walnut Hill Station: an aerial station, sits near a major hospital complex and provides easy access to other residential facilities and business offices.

Design artist Leveson Gart reflects a “healthy community” theme on the upper level with several internally lighted columns illuminating words of healing and wellness engraved on slate mosaic medallions. Words shining from the 28 “light of health” columns include heal, provide, nurture, care, and comfort. Four pendulums swing from the overhead catenary wires, creating a kinetic element that moves with the wind.

Walnut Hill Station

Park Lane Station

Park Lane Station is located at one of Dallas’ busiest intersections and is one of DART’s busiest stations in terms of ridership. Station art and design provide a moment of calm in the chaotic setting of a major city intersection. The station’s blue columns to the aerial platform simulate falling water, descending 24 feet to the ground level. Wave-shaped flowerbeds add to the theme. Artist John Christensen created a site-specific sculpture, Suit, that serves a dual purpose. Its concrete-pedestal base is functional as a waiting area, while the weathered bronze sculpture representing a human form relaxing.

Park Lane Station

Reflecting a natural setting rich in history

17 B/L/J/Central Station

18 Forest Lane Station

19 Walnut Hill Station

20 Park Lane Station
**Lovers Lane Station**

Although Lovers Lane now is surrounded by retail development and apartments and crosses a bustling expressway, it once was aptly named. In the not-too-distant past, it was a country lane outside the city limits where young couples indeed went courting, sheltered by fences made of bois d’arc wood that grew back into trees.

The station celebrates that past with a light-hearted, romantic motif. Poet Robert Trammell contributed verses, prose poems and snippets of phrases that bring to life several layers of Dallas history, in which Native Americans, turn-of-the-century blues musicians and 1950s sweethearts all appear, interwoven with the design touches of artist Jim Branstetter. The manhole cover on the southbound platform is an easy-to-overlook touch of whimsy – a query that attempts to answer the age-old question, “She loves me, she loves me not.”

**Dallas Zoo Station**

This station serves as an entertaining and thought-provoking gateway to the zoo directly across the street. Canopy columns abstractly represent the skin markings of a giraffe, tiger, zebra and leopard, respectively. Poet sàn retraced the station’s history and wrote stories for people to explore. His work is abstracted on bricks and pavers, which are based on Ndebele tribal patterns featuring animal patterns and are harmonized with the station’s arched canopies and station entrance.

Artist Douglas Frerichs created a 100-foot ceramic tile mural of Another Lane, which separates the station from the bus drop-off area, thus serving a practical as well as artistic purpose. The mural design also illustrates the creek’s importance to the area in the past, as well as its significance to the area in the future. The mural is an easy-to-overlook touch of whimsy – a query that attempts to answer the age-old question, “She loves me, she loves me not.”

**Tyler/Vernon Station**

This station is located in a predominately residential, culturally diverse neighborhood near the old Old Oak Drive ‘downtown’ – a small historic district that includes buildings spanning the design touches of artist Jim Branstetter. The station is in the process of being developed, but already offers an easy-to-overlook touch of whimsy – a query that attempts to answer the age-old question, “She loves me, she loves me not.”

**Hampton Station**

Hampton Station abuts Elmwood Creek, where generations of West Oak Cliff residents have hiked, played and observed the passage of seasons. The station honors the creek’s importance and the neighborhood’s vibrant cultural heritage; blues legend Stevie Ray Vaughan, Lynn, on the way. This fact is inscribed in the station’s pavers, patterned to suggest a creek bed.

A canopy column illustrates the creek’s flow and beauty, starting with the footage on the north side and ending on the south side. The center column features the creek’s flora and fauna, starting with the bottom section that represents water with fish and other aquatic life. The middle section depicts tree leaves and land animals such as frogs and grasshoppers, while the top section portrays birds soaring in the sky.

Artist Edwin McGowin’s untitled sculpture incorporates stylized animals and vegetation native to the area, harmonizing with the station’s arched canopies and建议 a “circle of life” in society as well as nature.
Although Lovers Lane now is surrounded by retail development and apartments and crosses a bustling expressway, it once was aptly named. In the not-too-distant past, it was a country lane outside the city limits where young couples indeed went courting, sheltered by fences made of bois d’arc wood that grew back into trees.

The station celebrates that past with a light-hearted, romantic motif. Poet Robert Trammell contributed verses, prose poems and snippets of phrases that bring to life several layers of Dallas history, in which Native Americans, turn-of-the-century blues musicians and 1950s sweethearts all appear, interwoven with the design touches of artist Jim Branstetter. The manhole cover on the southbound platform is an easy-to-overlook touch of whimsy – a query that attempts to answer the age-old question, “She loves me, she loves me not.”

Taking a sentimental journey

Dallas Zoo Station

This station serves as an entertaining and thought-provoking gateway to the zoo directly across the street. Canopy columns abstractly represent the skin markings of a giraffe, tiger, zebra and leopard, respectively. Poem features answer an engaging question from 30 sources – ranging from Gandhi to Groucho Marx – and ten action words that playfully invite people to explore ways animals move and make sounds. Paver colors and patterns are based on Ndebele tribal patterns featured at the zoo’s main attraction, the Wilds of Africa exhibit.

Artist Douglas Bracken created a 300-foot guardrail, titled Shadows of Another Land, which separates the station platform from the bus drop-off area, thus serving a practical as well as an artistic purpose. The fence design also draws inspiration from animal skin patterns and the Ndebele’s artistic use of abstract geometric forms.

Embracing the concept of community

Tyler/Vernon Station

This station is located in a predominately residential, culturally diverse neighborhood near the old Old Cliff “downstairs” – a preserved historic community architecture dating from the 1920s and 1930s. The facility incorporates the district’s architectural details, most notably the intricate brickwork on canopy columns and platform edges.

Artist Judith Inglesa’s four-panel mural, A Community Honored, also features intricately designed details and embraces a broad concept of community, starting with images of nature and Texas’ diverse ecological communities. The second panel traces the state’s confluence of cultures – the many people from many lands who settled Texas – while the third portrays the urbanization of the land. The final panel illustrates the modern-day culture and character of the Oak Cliff neighborhood and residents.

Embracing the stream of life

Hampton Station

Hampton Station sits on Elmwood Creek, where generations of West Oak Cliff residents have hiked and observed the passage of seasons. The station honors the creek’s importance and the neighborhood’s famous son, blues legend Stevie Ray Vaughan. Lyrics to his song “Tick Tock” are inscribed in the station’s pavers, patterned to suggest a creek bed.

Each canopy column illustrates the creek’s flow and motion, meeting with the modern sections that represent new, urban and other aquatic life. The Visible World of Nature marks life forms and land animals such as frogs and grizzly bears, while the top section portrays birds soaring to the sky.

Artist Edwin McGowen’s untitled sculpture incorporates material and animals and vegetation native to the area, harmonizing with the station’s arched canopies and suggesting a “circle of life” in society as well as nature.

Strengthening respect and understanding for wildlife

Lovers Lane Station

The station serves as an entertaining and thought-provoking gateway to the old Old Cliff “downstairs” – a preserved historic neighborhood architecture dating from the 1920s and 1930s. The facility incorporates the district’s architectural details, most notably the intricate brickwork on canopy columns and platform edges.

Artist Judith Inglesa’s four-panel mural, A Community Honored, also features intricately designed details and embraces a broad concept of community, starting with images of nature and Texas’ diverse ecological communities. The second panel traces the state’s confluence of cultures – the many people from many lands who settled Texas – while the third portrays the urbanization of the land. The final panel illustrates the modern-day culture and character of the Oak Cliff neighborhood and residents.
Although Lovers Lane now is surrounded by retail development and apartments and crosses a bustling expressway, it once was aptly named. In the not-too-distant past, it was a country lane outside the city limits where young couples indeed went courting, sheltered by fences made of bois d’arc wood that grew back into trees.

The station celebrates that past with a light-hearted, romantic motif. Poet Robert Trammell contributed verses, prose poems and snippets of phrases that bring to life several layers of Dallas history, in which Native Americans, turn-of-the-century blues musicians and 1950s sweethearts all appear, interwoven with the design touches of artist Jim Branstetter. The manhole cover on the southbound platform is an easy-to-overlook touch of whimsy – a query that attempts to answer the age-old question, “She loves me, she loves me not.”

Dallas Zoo Station

This station serves as an entertaining and thought-provoking gateway to the zoo directly across the street. Canopy columns abstractly represent the skin markings of a giraffe,, tigress, tiger and zebra, respectively. Fractal form-engraved questions from Zoroaster – ranging from Gorgo to Gorgo to Gorgo – and text that invites people to explore many animals, past and present. Flower and pattern designs are based on Ndebele’s artistic use of abstract geometric forms.

Artist Douglas Francois created a 500-foot sculptural fence, The Shadows of Another Land, which separates the station from the bus drop-off area, thus serving a practical as well as an artistic purpose. The fence design also WARPS the topography around this point and the Ndebele’s artistic use of abstract geometric forms.

Embracing the concept of community

This station is located in a predominately residential, culturally diverse neighborhood near the old Old Cliff “downtown” – a rural farming district that became a community starting during the 1920s and 1930s. The facility incorporates the district’s authentic details, most notably the intricate brickwork on canopy columns and patterned pavers. Artist Judith Inglesa’s four-panel mural, A Community Honored, also features intricately designed details and embraces a broad concept of community, starting with images of nature and Texas’ diverse ecological communities. The second panel traces the state’s confluence of cultures – the many people from many lands who settled Texas – while the third portrays the urbanization of the land. The final panel illustrates the modern-day culture and character of the Old Cliff neighborhood and residents.

Tyler/Vernon Station

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Embracing the concept of community

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Tyler/Vernon Station

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Tyler/Vernon Station

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Although Lovers Lane now is surrounded by retail development and apartments and crosses a bustling expressway, it once was aptly named. In the not-too-distant past, it was a country lane outside the city limits where young couples indeed went courting, sheltered by fences made of bois d’arc wood that grew back into trees.

The station celebrates that past with a light-hearted, romantic motif. Poet Robert Trammell contributed verses, prose poems and snippets of phrases that bring to life several layers of Dallas history, in which Native Americans, turn-of-the-century blues musicians and 1950s sweethearts all appear, interwoven with the design touches of artist Jim Branstetter. The manhole cover on the southbound platform is an easy-to-overlook touch of whimsy – a query that attempts to answer the age-old question, “She loves me, she loves me not.”

Embracing the concept of community

This station is located in a predominantly residential, culturally diverse neighborhood near the old Old Cliff "downtown" area, a historic district that has contributed significantly to the city’s history and architecture dating from the 1920s and 1930s. The facility incorporates the district’s architectural details, mostly notable in the intricate brickwork on canopy columns and platform edges.

Artist Judith Inglesa’s four-panel mural, A Community Honored, also features intricately designed details and embraces a broad concept of community, starting with images of nature and Texas’ diverse ecological communities. The second panel traces the state’s confluence of cultures – the many people from many lands who settled Texas – while the third portrays the urbanization of the land. The final panel illustrates the modern-day culture and character of the Oak Cliff neighborhood and residents.

Design Artist: Pamela Nelson

Saluting the stream of life

Hamption Station abuts Elmwood Creek, where generations of West Oak Cliff residents have hiked, played and observed the passage of seasons. The station honors the creek’s importance and the neighborhood’s famous son, blues legend Stevie Ray Vaughan. Lyrics to his song “Tick Tock” are inscribed in the station’s pavers, patterned to suggest a creek bed.

Artist Edwin McGowin’s untitled sculpture incorporates stylized animals and vegetation native to the area, harmonizing with the station’s arched canopies and suggesting a “circle of life” in society as well as nature.

Design Artist: Leticia Huerta

Strengthening respect and understanding for wildlife

This station serves as an entertaining and thought-provoking gateway to the zoo directly across the street. Canopy columns abstractly represent the skin markings of a giraffe, tiger and zebra, respectively. Masonry features engraved quotations from 26 sources – ranging from Gandhi to Groucho Marx – and ten action words that playfully invite people to explore ways animals move and make sounds. Paver colors and patterns are based on Ndebele tribal patterns featured at the zoo’s main attraction, the Wilds of Africa exhibit.

Artist Douglas Bracken created a 300-foot guardrail, titled Shadows of Another Land, which separates the station platform from the bus drop-off area, thus serving a practical as well as an artistic purpose. The fence design also draws inspiration from animal skin patterns and the Ndebele’s artistic use of abstract geometric forms.

Taking a sentimental journey

Dallas Zoo Station

Embracing the concept of community

Tyler/Vernon Station

Hampton Station

Lovers Lane Station

Dallas Zoo Station

Tyler/Vernon Station

Hampton Station

Lovers Lane Station
This West Oak Cliff station is surrounded by a commercial and semi-industrial zone, amid largely Hispanic neighborhoods. The station’s rich colors and textures add a needed visual interest and human warmth to the area and reflect its Hispanic heritage. Tile work and paving designs were inspired by Spanish colonial-era architecture found throughout Mexico, while columns are clad in patterns and styles reminiscent of handmade Mexican tile and masonry. Roberto Mungía’s Familia del Sol, a series of lush, vividly colored panels on the windscreens, depicts events in Mexican culture and mythology.

A massive limestone sculpture by Eliseo García, Cycles of Life, features a foundation reminiscent of a Mayan pyramid and four bas-reliefs of human interaction topped by a winged figure, symbolizing the community’s hope for the future.

Adding human warmth and hope

Downtown Garland Station

Designers of Downtown Garland Station used simulated movement to highlight the city’s progressive spirit. A functional clock tower, oversized for dramatic effect, stands sentinel over the station, recalling the many clock towers once common in rail stations and town squares around the nation. Paving stones set in wavy designs also reflect the Native American watering holes in the area.

At the adjacent bus transit center, artist William C. Culbertson portrayed the city’s development in his totem pole-like artwork titled Garland Column Tower, a rough timeline of the city’s history. A sculpted woman, standing proudly atop the work of art, is named “Garland Spirit,” a tribute to how the city has faced times of challenge and change during its 100-plus years of existence.

Personifying the “Garland Spirit”

Forest/Jupiter Station

Art and design elements allude to Garland’s agrarian past and current industrial setting, as well as to the city’s diversity, including its large Asian population. Station fencing represents waving grass and plovs, while brown pavers are lightly furrowed and embedded with tiny green “seedlings.” The cast-concrete columns with steel caps reflect the land’s conversion to industrial use.

The Tree of Tidings, a 25-foot-tall wind-activated metal and glass sculpture by artist Susan Pascal Beran, is located at the platform’s entry. Four 10-foot-tall lacier elements, made of copper, reach towards directions, and other elements in the tradition of an Asian prayer wheel, with stylized tree “branches” weaved together with welcoming phrases in 32 different languages and wishes for a good journey.

Landscaping features native Texas plants and wildflowers, which earned praise from the former First Lady herself.

Creating an ode to the open road

LBJ/Skillman Station

Art and design pay a witty tribute to the station’s location, just off the busy, eight-lane LBJ Freeway, and offer an affectionate nod to Lady Bird Johnson, a Texan and former first lady, who championed highway beautification.

Design elements include parking-lot signs noting the mileage to destinations as diverse as the West End entertainment district in downtown Dallas; Vladivostok, Russia; and the moon. Station columns feature stylized tire-tread patterns, while windscreen illustrations incorporate the familiar reflective sheeting used on highway signs. The pavers include a miniature version of the freeway.

Artist Tony Garyev created a functional piece of art, with a tongue-in-cheek title, Are We There Yet? that strongly evokes a highway rest area—complete with picnic tables—and provides shaded seating for rail passengers. Landscaping features native Texas plants and wildflowers, which earned praise from the former First Lady herself.

Moving from rural grasslands to industrial parks
This West Oak Cliff station is surrounded by a commercial and semi-industrial zone, amid largely Hispanic neighborhoods. The station's rich colors and textures add a needed visual interest and human warmth to the area and reflect its Hispanic heritage.

Tile work and paving designs were inspired by Spanish colonial-era architecture found throughout Mexico, while columns are clad in patterns and styles reminiscent of handmade Mexican tile and masonry. Roberto Mungia's Familia del Sol, a series of lush, vividly colored panels on the windscreens, depicts events in Mexican culture and mythology.

A massive limestone sculpture by Eliseo Garcia, Cycles of Life, features a foundation reminiscent of a Mayan pyramid and four bas-reliefs of human interaction topped by a winged figure, symbolizing the community's hope for the future.

Adding human warmth and hope

Downtown Garland Station

Designers of Downtown Garland Station used simulated movement to highlight the city's progressive spirit. A functional clock tower, oversized for dramatic effect, stands sentinel over the station, recalling the many clock towers once common in rail stations and town squares around the nation. Frequent trains in the station also reflect the Native American water movement designs.

At the adjacent bus transit center, artist William C. Culbertson portrayed the city's development in his totem pole-like artwork titled Garland Column Tower, a rough timeline of the city's history. A sculpted woman, standing proudly atop the work of art, is named “Garland Spirit,” a tribute to how the city has faced times of challenge and change during its 100-plus years of existence.

Personifying the “Garland Spirit”

Art and design play a witty tribute to the station’s location, just off the busy, eight-lane LBJ Freeway, and offer an affectionate nod to Lady Bird Johnson, a Texan and former first lady, who championed highway beautification.

Design elements include parking-lot signs noting the mileage to destinations as diverse as the West End entertainment district in downtown Dallas; Vladivostok, Russia; and the moon. Station columns feature stylized tire-tread patterns, while windscreen illustrations incorporate the familiar reflective sheeting used on highway signs. The pavers include a miniature version of the freeway.

Landscaping features native Texas plants and wildflowers, which earned praise from the former First Lady herself.

Designing an ode to the open road

Art and design elements relate to Garland's agrarian past and current industrial setting, as well as the city's diversity, including its large Asian population. Images honoring Hispanic heritage using green and gold, while foreign scenes are tightly framed and established with key figures, mainly people. The cast-concrete columns with steel caps reflect the land's conversion to industrial use.

Creating an ode to the open road

Westmoreland Station

Art and design elements relate to Garland's agrarian past and current industrial setting, as well as the city's diversity, including its large Asian population. Images honoring Hispanic heritage using green and gold, while foreign scenes are tightly framed and established with key figures, mainly people. The cast-concrete columns with steel caps reflect the land's conversion to industrial use.

Arts and design elements relate to Garland’s agrarian past and current industrial setting, as well as the city’s diversity, including its large Asian population. Images honoring Hispanic heritage using green and gold, while foreign scenes are tightly framed and established with key figures, mainly people. The cast-concrete columns with steel caps reflect the land’s conversion to industrial use.

Westmoreland Station

Art and design elements relate to Garland's agrarian past and current industrial setting, as well as the city’s diversity, including its large Asian population. Images honoring Hispanic heritage using green and gold, while foreign scenes are tightly framed and established with key figures, mainly people. The cast-concrete columns with steel caps reflect the land’s conversion to industrial use.

Arts and design elements relate to Garland’s agrarian past and current industrial setting, as well as the city’s diversity, including its large Asian population. Images honoring Hispanic heritage using green and gold, while foreign scenes are tightly framed and established with key figures, mainly people. The cast-concrete columns with steel caps reflect the land’s conversion to industrial use.

Creating an ode to the open road

Design elements include parking-lot signs noting the mileage to destinations as diverse as the West End entertainment district in downtown Dallas, Vladivostok, Russia, and the moon. Station columns feature stylized tire-tread patterns, while windscreen illustrations incorporate the familiar reflective sheeting used on highway signs. The pavers include a miniature version of the freeway.

Landscaping features native Texas plants and wildflowers, which earned praise from the former First Lady herself.

Designing an ode to the open road
Westmoreland Station

This West Oak Cliff station is surrounded by a commercial and semi-industrial zone, amid largely Hispanic neighborhoods. The station's rich colors and textures add a needed visual interest and human warmth to the area and reflect its Hispanic heritage.

Tile work and paving designs were inspired by Spanish colonial-era architecture found throughout Mexico, while columns are clad in patterns and styles reminiscent of handmade Mexican tile and masonry. Roberto Mungia's Familia del Sol, a series of lush, vividly colored panels on the windscreens, depicts events in Mexican culture and mythology.

A massive limestone sculpture by Eliseo Garcia, Cycles of Life, features a foundation reminiscent of a Mayan pyramid and four bas-reliefs of human interaction topped by a winged figure, symbolizing the community's hope for the future.

Downtown Garland Station

Designers of Downtown Garland Station used simulated movement to highlight the city's progressive spirit. A functional clock tower, oversized for dramatic effect, stands sentinel over the station, recalling the many clock towers once common in rail stations and town squares around the nation. Nearby streets and canyons also reflect the Native American seminole legacy in their design.

At the adjacent bus transit center, artist William C. Culbertson portrayed the city's development in his totem pole-like artwork titled Garland Column Tower, a rough timeline of the city's history. A sculpted woman, standing proudly atop the work of art, is named "Garland Spirit," a tribute to how the city has faced times of challenge and change during its 100-plus years of existence.

Forest/Jupiter Station

Art and design elements allude to Garland's agrarian past and current industrial setting, as well as the city's diverse, including its large Asian population. Lines became expressive waving grass and plow, while brown panels are lightly tarred and embossed with tiny green "seedlings." The cast-concrete columns with street capes reflect the land's connection to industrial use.

The Tree of Tidings, a 25-foot-tall wind-activated metal and glass sculpture by artist Susan Pascal Beran, is located at the platform's entry. Stained glass elements modeled on sun-ignited directions, and other elements allude to the tradition of an Asian prayer wheel, where stylized "tree branches" are decorated with welcoming phrases in 32 different languages and wishes for a good journey.

Creating an ode to the open road

Art and design pay a witty tribute to the station's location, just off the busy, eight-lane LBJ Freeway, and offer an affectionate nod to Lady Bird Johnson, a Texan and former first lady, who championed highway beautification.

Design elements include parking-lot signs noting the mileage to destinations as diverse as the West End entertainment district in downtown Dallas, Vineyard, Boise, and the moon. Station columns feature stylized tire-tread patterns, while windscreen illustrations incorporate the familiar reflective sheeting used on highway signs. The pavers include a miniature version of the freeway.

Artist Tony Gattuso created a functional piece of art, with a tongue-in-cheek title, Are We There Yet?, that creatively transforms a highway rest area – complete with picnic tables – and provides shaded seating for rail passengers.

Landscaping features native Texas plants and wildflowers, which gained praise from the former First Lady herself.

LBJ/Skillman Station

Art and design elements abound at Garland's signature past and current industrial setting, as well as a city's diversity, including its large Asian population. Brown panels express waving grass and plow, while brown panels are lightly tarred and embossed with tiny green "seedlings." The cast-concrete columns with street capes reflect the land's connection to industrial use.

The Tree of Tidings, a 25-foot-tall wind-activated metal and glass sculpture by artist Susan Pascal Beran, is located at the platform's entry. Stained glass elements modeled on sun-ignited directions, and other elements allude to the tradition of an Asian prayer wheel, where stylized "tree branches" are decorated with welcoming phrases in 32 different languages and wishes for a good journey.

Moving from rural grasslands to industrial parks

Art and design elements abound at Garland's signature past and current industrial setting, as well as a city's diversity, including its large Asian population. Brown panels express waving grass and plow, while brown panels are lightly tarred and embossed with tiny green "seedlings." The cast-concrete columns with street capes reflect the land's connection to industrial use.

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This West Oak Cliff station is surrounded by a commercial and semi-industrial zone, amid largely Hispanic neighborhoods. The station’s rich colors and textures add a needed visual interest and human warmth to the area and reflect its Hispanic heritage.

Tile work and paving designs were inspired by Spanish colonial-era architecture found throughout Mexico, while columns are clad in patterns and styles reminiscent of handmade Mexican tile and masonry. Roberto Mungia’s Familia del Sol, a series of lush, vividly colored panels on the windscreens, depicts events in Mexican culture and mythology.

A massive limestone sculpture by Eliseo Garcia, Cycles of Life, features a foundation reminiscent of a Mayan pyramid and four bas-reliefs of human interaction topped by a winged figure, symbolizing the community’s hope for the future.

Adding human warmth and hope

Art and design elements allude to Garland’s agrarian past and current industrial setting, as well as the city’s diversity, including its large Asian population. Station fencing represents waving grass and plows, while brown pavers are lightly furrowed and embedded with tiny green “seedlings.” The cast-concrete columns with steel caps reflect the land’s conversion to industrial use.

The Tree of Tidings, a 25-foot-tall wind-activated metal and glass sculpture by artist Susan Pascal Beran, is located at the platform’s entry. Tree-like elements move in opposing directions, and other elements twirl as well. In the tradition of an Asian prayer wheel, the stylized tree “branches” are decorated with welcoming phrases in 32 different languages and wishes for a good journey.

Moving from rural grasslands to industrial parks

Art and design pay a witty tribute to the station’s location, just off the busy, eight-lane LBJ Freeway, and offer an affectionate nod to Lady Bird Johnson, a Texan and former first lady, who championed highway beautification.

Design elements include parking-lot signs noting the mileage to destinations as diverse as the West End entertainment district in downtown Dallas; Vladivostok, Russia; and the moon. Station columns feature stylized tire-tread patterns, while windscreen illustrations incorporate the familiar reflective sheeting used on highway signs. The pavers include a miniature version of the freeway.

Artist Tony Gamino created a functional piece of art, with a tongue-in-cheek title, Are We There Yet?, that strongly evokes a highway rest area—complete with picnic tables—and provides shaded seating for rail passengers.

Landscaping features native Texas plants and wildflowers, which earned praise from the former First Lady herself.

Personifying the ‘Garland Spirit’

Art and design elements allude to Garland’s agrarian past and current industrial setting, as well as the city’s diversity, including its large Asian population. Station fencing represents waving grass and plows, while brown pavers are lightly furrowed and embedded with tiny green “seedlings.” The cast-concrete columns with steel caps reflect the land’s conversion to industrial use.

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Creating an ode to the open road

Art and design pay a wry tribute to the station’s location, just off the busy, eight-lane LBJ Freeway, and offer an affectionate nod to Lady Bird Johnson, a Texan and former first lady, who championed highway beautification.

Design elements include parking-lot signs noting the mileage to destinations as diverse as the West End entertainment district in downtown Dallas; Vladivostok, Russia; and the moon. Station columns feature stylized tire-tread patterns, while windscreen illustrations incorporate the familiar reflective sheeting used on highway signs. The pavers include a miniature version of the freeway.

Artist Tony Gamino created a functional piece of art, with a tongue-in-cheek title, Are We There Yet?, that strongly evokes a highway rest area—complete with picnic tables—and provides shaded seating for rail passengers.

Landscaping features native Texas plants and wildflowers, which earned praise from the former First Lady herself.
White Rock Lake, almost a century old, is one of the gems of the Dallas parks system and includes a 1930 boathouse, museum and other amenities built by the Civilian Conservation Corps, a federal program funded during the Great Depression.

The station, which is nearby, pays respect to the park's beauty and the affection it has inspired in generations of Dallas residents. Heavy landscaping includes a cornucopia that covers the walkway and a miniature "spillway" of lush greenery along the boarding platform that references the lake's old reservoir spillway. Platform columns echo its boathouse features.

In addition to the parking lot entrance, the station includes a pedestrian stairway, facing Northwest Highway, specifically for the convenience of riders visiting the park. A retaining wall features a cascade of earth-toned stones with pockets of greenery growing among them.

One station theme – the importance of family, family and education – reflects the facility's locale: an old South Oak Cliff neighborhood dotted with churches, schools and small businesses.

Another theme – the prominence of transportation in the neighborhood's history – is emphasized because the station is just west of the Monroe Shops Historic Building, one of the few surviving structures from the Southern Traction Company (later the Texas Electric Railway Interurban) that closed in 1948. Station design echoes the shop's colors, detailing and materials.

Ayokunle Odeleye's massive, freestanding sculpture, Spirit, Mind, and Family, greets everyone passing by or through the station. A variety of cast bronze images honor the family unit, the history of the neighborhood, the role of transportation, and the importance of education.

Employing the exceptionally broad dimensions of the station to maximum advantage, the sculpture rises prominently next to Lancaster Road, an arresting image for passersby and light rail riders alike.

Paying respect to a beloved park

This station is located in the Trinity Heights section of Oak Cliff, a primarily African American community with a large, growing Hispanic population. It is one of a series of platforms opened in October 2000, each with distinctive columns extending into the community. Columns and powers depict woven patterns, a direct reference to the station's tapestry theme.

Artist Nancy Lowndes and neighborhood children collaborated to create Backdrop of Our Community, sculptural seating using 21 blocks of Texas limestone with expressions such as "unity" and "laughter" sandblasted on every other stone.

Ten colorful mural drawings titled The Art of Transportation: Bringing Us Together were created by the children and rendered on the windscreens by artist Bernice Montgomery. The series depicts various stages of transportation from horse-and-buggy days to futuristic space explorers.

Bringing a landmark back to life

Station art and design reflects two community values: the importance of family and multiculturalism.

The columns feature images of a young family, and the station's large sculptural work is a locally based collaboration between black artist Frank Frazier and a white artist, Stuart Kraft. A highly stylized depiction of a man, woman and child, the sculpture draws on both African and Western design. Its many colors reflect the "rainbow of cultures" that lives in the surrounding neighborhood, while symbolic elements represent strength, enlightenment and other attributes.

Affirming family and diversity

Stations art and design reflects two community values: the importance of family and multiculturalism.

The columns feature images of a young family, and the station's large sculptural work is a locally based collaboration between black artist Frank Frazier and a white artist, Stuart Kraft. A highly stylized depiction of a man, woman and child, the sculpture draws on both African and Western design. Its many colors reflect the "rainbow of cultures" that lives in the surrounding neighborhood, while symbolic elements represent strength, enlightenment and other attributes.

Employing the exceptionally broad dimensions of the station to maximum advantage, the sculpture rises prominently next to Lancaster Road, an arresting image for passersby and light rail riders alike.

Paying respect to a beloved park

This station is located in the Trinity Heights section of Oak Cliff, a primarily African American community with a large, growing Hispanic population. It is one of a series of platforms opened in October 2000, each with distinctive columns extending into the community. Columns and powers depict woven patterns, a direct reference to the station's tapestry theme.

Artist Nancy Lowndes and neighborhood children collaborated to create Backdrop of Our Community, sculptural seating using 21 blocks of Texas limestone with expressions such as "unity" and "laughter" sandblasted on every other stone.

Ten colorful mural drawings titled The Art of Transportation: Bringing Us Together were created by the children and rendered on the windscreens by artist Bernice Montgomery. The series depicts various stages of transportation from horse-and-buggy days to futuristic space explorers.
White Rock Lake, almost a century old, is one of the gems of the Dallas parks system and includes a 1930 boathouse, museum and other amenities built by the Civilian Conservation Corps, a federal program funded during the Great Depression.

The station, which is nearby, pays respect to the park’s beauty and the affection it has inspired in generations of Dallas residents. Heavy landscaping includes a cornucopia that covers the walkway and a miniature “spillway” of lush greenery along the boarding platform that references the lake’s old reservoir spillway. Platform columns echo its boathouse features.

In addition to the parking lot entrance, the station includes a pedestrian stairway, facing Northwest Highway, specifically for the convenience of riders visiting the park. A retaining wall features a cascade of earth-toned stones with pockets of greenery growing among them.

This station is located in the Trinity Heights section of Oak Cliff, a primarily African American community with a large, growing Hispanic population. It serves as a symbolic plaza with decorative columns extending into the community. Columns and pavers depict woven patterns, a direct reference to the station’s Tapestry theme.

Artist Nancy Lovendahl and neighborhood children collaborated to create a Backdrop of Our Community, sculptural seating featuring 21 blocks of Texas limestone with expressions such as “unity” and “laughter” sandblasted on every other stone. Ten colorful mural drawings titled The Art of Transportation: Bringing Us Together were created by the children and rendered on the windscreens by artist Bernice Montgomery.

Ayrskaré Ochigbuy’s massive, freestanding sculpture, Spirit, Mind, and Family, greets everyone passing by or through the station. A variety of cast bronze images honor the family unit, the history of the neighborhood, the role of transportation, and the importance of education.

Employing the exceptionally linear dimensions of the station to maximum advantage, the sculpture rises prominently next to Lancaster Road, an arresting presence that greets and greets, rain or shine, day or night.
White Rock Station

White Rock Lake, almost a century old, is one of the gems of the Dallas parks system and includes a 1930 boathouse, museum and other amenities built by the Civilian Conservation Corps, a federal program funded during the Great Depression. The station, which is nearby, pays respect to the park’s beauty and the affection it has inspired in generations of Dallas residents. Heavy landscaping includes a cornucopia that covers the walkway and a miniature “spillway” of lush greenery along the boarding platform that references the lake’s old reservoir spillway. Platform columns echo its boathouse features.

Paying respect to a beloved park

This station is located in the Trinity Heights section of Oak Cliff, a primarily African American community with a large, growing Hispanic population. It serves as a symbolic plaza with decorative columns extending into the community. Columns and paving depict woven patterns, a direct reference to the station’s tapestry theme.

Artist Nancy Lovendahl and neighborhood children collaborated to create Backbones of Our Community, sculptural seating featuring 21 blocks of Texas limestone with expressions such as “unity” and “laughter” sandblasted on every other stone.

Ten colorful mural drawings titled The Art of Transportation: Bringing Us Together were created by the children and rendered on the windscreens by artist Bernice Montgomery. The series depicts various stages of transportation from horse-and-buggy days to futuristic space exploration.

Bringing a landmark back to life

One station theme – the importance of family, family and education – reflects the facility’s locale: an old South Oak Cliff neighborhood dotted with churches, schools and small businesses.

Another theme – the prominence of transportation in the neighborhood’s history – is emphasized because the station is near the site of the former Shops Historic District, one of the few surviving structures from the Southern Traction Company (later the Texas Electric Railway Interurban) that closed in 1948. Station design echoes the shop’s colors, detailing and materials.

Affirming family and diversity

Stations art and design reflects two community values: the importance of family and multiculturalism.

The columns feature images of a young, loving family, and the station’s large sculptural work is a locally based collaboration between a black artist (Ayokunle Odeleye) and a white artist, Stuart Kraft. A highly stylized depiction of a man, woman and child, the sculpture draws on both African and Western design. Its many colors reflect the “rainbow of cultures” that lives in the surrounding neighborhood, while symbolic elements represent diversity, enlightenment and other attributes.

Employing the exceptionally linear dimensions of the station to maximum advantage, the sculpture rises prominently next to Lancaster Road, an arresting image for passersby and light rail riders alike.
White Rock Station

White Rock Lake, almost a century old, is one of the gems of the Dallas parks system and includes a 1930 boathouse, museum and other amenities built by the Civilian Conservation Corps, a federal program funded during the Great Depression.

The station, which is nearby, pays respect to the park’s beauty and the affection it has inspired in generations of Dallas residents. Heavy landscaping includes a cornucopia that covers the walkway and a miniature “spillway” of lush greenery along the boarding platform that references the lake’s old reservoir spillway. Platform columns echo its boathouse features.

In addition to the parking lot entrance, the station includes a pedestrian stairway, facing Northwest Highway, specifically for the convenience of riders visiting the park. A retaining wall features a cascade of earth-toned stones with pockets of greenery growing among them.

The station is located in the Trinity Heights section of Oak Cliff, a primarily African American community with a large, growing Hispanic population. It serves as a symbolic plaza with decorative columns extending into the community. Columns and pavers depict woven patterns, a direct reference to the station’s tapestry theme.

Artist Nancy Lowndes and neighborhood children collaborated to create Back to Our Community, sculptural seating featuring 21 blocks of Texas limestone with expressions such as “unity” and “laughter,” sandblasted on every other stone.

Station art and design reflects two community values: the importance of family and multiculturalism. The columns feature images of a young family, and the station’s large sculptural work is a locally based collaboration between a black artist (Frank Frazier) and a white artist, Stuart Kraft. A highly stylized depiction of a man, woman and child, the sculpture draws on both African and Western design. Its many colors reflect the “rainbow of cultures” that lives in the surrounding neighborhood, while symbolic elements represent resilience, enlightenment and other attributes.

Employing the exceptionally linear dimensions of the station to maximum advantage, the sculpture rises prominently next to Lancaster Road, an arresting image for passersby and light rail riders alike.

Morrell Station

Morrell Station is located at the corner of Morrell and U. S. 75, a major access route to the northwestern edge of Oak Cliff.

The station theme – the importance of family, family and education – reflects the facility’s locale: an old Oak Cliff neighborhood dotted with churches, schools and small businesses.

Another theme – the prominance of transportation in the neighborhood’s history – is emphasized because the station is near the Texas Electric Railway Interurban that closed in 1948. Station design echoes the shop’s colors, detailing and materials.

Illinois Station

Illinois Station serves a large Hispanic neighborhood with strong Mexican and Central American cultural ties.

The station theme – the importance of family, family and education – reflects the facility’s locale: an old Oak Cliff neighborhood dotted with churches, schools and small businesses.

Another theme – the prominance of transportation in the neighborhood’s history – is emphasized because the station is near the Texas Electric Railway Interurban that closed in 1948. Station design echoes the shop’s colors, detailing and materials.

Kiest Station

Kiest Station is located on the corner of Northwest Highway and Kiest Boulevard, a major access route to the northwestern edge of Oak Cliff.

The station theme – the importance of family, family and education – reflects the facility’s locale: an old Oak Cliff neighborhood dotted with churches, schools and small businesses.

Another theme – the prominance of transportation in the neighborhood’s history – is emphasized because the station is near the Texas Electric Railway Interurban that closed in 1948. Station design echoes the shop’s colors, detailing and materials.

The station theme – the importance of family, family and education – reflects the facility’s locale: an old Oak Cliff neighborhood dotted with churches, schools and small businesses.

Another theme – the prominance of transportation in the neighborhood’s history – is emphasized because the station is near the Texas Electric Railway Interurban that closed in 1948. Station design echoes the shop’s colors, detailing and materials.
Art and design pay tribute to military veterans who come for treatment at the VA Medical Center directly behind the station, and to the historic Lisbon Community, an affluent African American area, first settled in the late 1880s because of its life-sustaining artesian well. Schoolchildren – representing the neighborhood’s future – contributed drawings and written messages thanking veterans for their military service and imaginatively “remembering” pioneer life. The windscreens feature their lively scenes.

A circular medallion in the station pavers symbolizes the artesian well and contains a poem, “To the Well,” by Patricia Zontelli.

Honoring the past, present and future

The area served by Ledbetter Station still bears strong traces of Dallas’ rural past. Undeveloped land surrounds the station, and a longstanding neighborhood – Singing Hills, with its musically named streets – lies beyond. Design efforts focused on the area just east of the platform, creating a functional pocket park that is a functional work of art. Three small plazas include an interactive bell tower and a small amphitheater amid a grove of magnolias. Abstract designs on paving throughout the platforms, walkways and pocket park visually unite the station.

Proclaiming “From the Land Comes the Song”

The station’s architectural elements harmonize with the arena and the historic West End, now an entertainment district. Throughout the station, light and movement reflect the dynamics of play, with pavement patterns that evoke balls bouncing wildly in every direction. Frames in iridescent colors create an effect similar to the play of light.

Design artist Pamela Nelson created game boards, playing fields and cards – some familiar, some fanciful – under the canopy area. A clearly defined pedestrian plaza directs event-goers to the AAC’s front doors. It ultimately will expand to roughly the size of a football field and feature a bouncing-ball pattern.

Serving up fun and games

Currently a destination station served by both the Trinity Railway Express (TRE) and light rail, Victory Station provides special-event service to the American Airlines Center (AAC), home of the NBA’s Dallas Mavericks and the NHL’s Dallas Stars, concerts and other events.

The station’s architectural elements harmonize with the arena and the historic West End, now an entertainment district. Throughout the station, light and movement reflect the dynamics of play, with pavement patterns that evoke balls bouncing wildly in every direction. Frames in iridescent colors create an effect similar to the play of light.

Design artist Pamela Nelson created game boards, playing fields and cards – some familiar, some fanciful – under the canopy area. A clearly defined pedestrian plaza directs event-goers to the AAC’s front doors. It ultimately will expand to roughly the size of a football field and feature a bouncing-ball pattern.

Offering a tribute to a tributary

Adjacent to several major medical facilities and near the world’s largest wholesale marketplace, Medical/Market Center Station has a unique pedestrian traffic flow between its grade level and semi-elevated platform areas.

At one time, the station site was on the banks of the Trinity River, which played a decisive role in the early history of Dallas. The site was later inhabited by Americans, a fact denoted by the basketweave patterns of station pavers.

Trinity Falls, artist Benson Shaw’s striking mosaic mural representing a waterfall, pays homage to the river. The mural features 300 pavers forming a stream overflowing on to the pedestrian areas of the station. Shimmering iridescent glass in vibrant colors create the illusion of a waterfall’s movement and rainbow mist.
Art and design pay tribute to military veterans who come for treatment at the VA Medical Center directly behind the station, and to the historic Lisbon Community, an affluent African American area, first settled in the late 1880s because of its life-sustaining artesian well. Schoolchildren – representing the neighborhood’s future – contributed drawings and written messages thanking veterans for their military service and imaginatively “remembering” pioneer life. The windscreens feature their lively scenes. A circular medallion in the station pavers symbolizes the artesian well and contains a poem, “To the Well,” by Patricia Zontelli.

Proclaiming “From the Land Comes the Song”

Honoring the past, present and future

The area served by Ledbetter Station still bears strong traces of Dallas’ rural past. Undeveloped land surrounds the station, and a longstanding neighborhood – Singing Hills, with its musically named streets – lies beyond. Design efforts focused on the area just east of the station platform, creating inviting pocket parks that are a functional work of art. These public spaces include an interactive bell tower and many engaging elements, from a grove of magnolias. Abstract designs on paving throughout the platforms, walkways and pocket parks visually unite the station.

Serving up fun and games

Currently a destination station served by both the Trinity Railway Express (TRE) and light rail, Victory Station provides special-event service to the American Airlines Center (AAC), home of the NBA’s Dallas Mavericks and the NHL’s Dallas Stars, concerts and other events.

The station’s architectural elements harmonize with the arena and the historic West End, now an entertainment district. Throughout the station, light and movement reflect the dynamics of play, with pavement patterns that evoke balls bouncing wildly in every direction. Patterns in different values of grey create an effect similar to the play of lights. Design artist Pamela Nelson created game boards, playing fields and cards – some familiar, some fanciful – under the canopy area. A clearly defined pedestrian plaza directs event-goers to the AAC’s front doors. It ultimately will expand to roughly the size of a football field and feature a bouncing-ball pattern.

Offering a tribute to a tributary

Adjacent to several major medical facilities and near the world’s largest wholesale marketplace, Medical/Market Center Station has a unique pedestrian traffic flow between its grade level and semi-elevated platform areas.

At one time, the station site was on the banks of the Trinity River, which played an essential role in both the construction and early history of Dallas. The site was inhabited by Native Americans, a fact denoted by the basketweave pattern of station pavers. Trinity Falls, artist Benson Shaw’s striking mosaic mural representing a waterfall, pays homage to the river. The mural features 300 pavers forming a stream overflowing on to the pedestrian areas of the station. Shimmering iridescent glass in vibrant colors create the illusion of a waterfall’s movement and rainbow mist.

VA Medical Center Station

Design Artist: Frank Frazier

Ledbetter Station

Design Artist: Johnice Parker

Victory Station

Design Artist: Pamela Nelson

Medical/Market Center Station

Design Artist: Benson Shaw

Proclaiming “From the Land Comes the Song”
Art and design pay tribute to military veterans who come for treatment at the VA Medical Center directly behind the station, and to the historic Lisbon Community, an affluent African American area, first settled in the late 1880s because of its life-sustaining artesian well. Schoolchildren – representing the neighborhood’s future – contributed drawings and written messages thanking veterans for their military service and imaginatively “remembering” pioneer life. The windscreens feature their lively scenes.

A circular medallion in the station pavers symbolizes the artesian well and contains a poem, “To the Well,” by Patricia Zontelli.

Honoring the past, present and future

The area served by Ledbetter Station still bears strong traces of Dallas’ rural past. Undeveloped land surrounds the station, and a longstanding neighborhood – Singing Hills, with its musically named streets – lies beyond. Design efforts focused on the area just east of the station platform, creating a functional pocket park that is a functional work of art. Three small plazas include an interactive bell tower and a small amphitheater amid a grove of magnolias. Abstract designs on paving throughout the platforms, walkways and pocket park visually unite the station.

Proclaiming “From the Land Comes the Song”

Currently a destination station served by both the Trinity Railway Express (TRE) and light rail, Victory Station provides special-event service to the American Airlines Center (AAC), home of the NBA’s Dallas Mavericks and the NHL’s Dallas Stars, concerts and other events.

The station’s architectural elements maintain, with the arena and the historic West End, a harmonious interplay. Throughout the station, light and movement reflect the dynamics of play, with pavement patterns that evoke balls bouncing wildly in every direction. Patterns of similar values of grey create an effect similar to the play of light.

Design artist Pamela Nelson created game boards, playing fields and cards – some familiar, some fanciful – under the canopy area. A clearly defined pedestrian plaza directs event-goers to the AAC’s front doors. It ultimately will expand to roughly the size of a football field and feature a bouncing-ball pattern.

Offering a tribute to a tributary

Adjacent to several major medical facilities and near the world’s largest wholesale market, Medical/Market Center Station has a unique pedestrian traffic flow between its grade level and semi-elevated platform areas.

At one time, the station site was on the banks of the Trinity River, which played a decisive role in the early history of Dallas. The site was inhabited by Native Americans, a fact denoted by the basket-weave pattern of station pavers.

Trinity Falls, artist Benson Shaw’s striking mosaic mural representing a watery, ghostly homage to the river. The mural features 160 pieces forming a stream meandering on to the pedestrian areas of the station. Shimmering iridescent glass in vibrant colors create the illusion of a waterfall’s movement and rainbow mist.
Art and design pay tribute to military veterans who come for treatment at the VA Medical Center directly behind the station, and to the historic Lisbon Community, an affluent African American area, first settled in the late 1880s because of its life-sustaining artesian well. Schoolchildren – representing the neighborhood’s future – contributed drawings and written messages thanking veterans for their military service and imaginatively “remembering” pioneer life. The windscreens feature their lively scenes.

A circular medallion in the station pavers symbolizes the artesian well and contains a poem, “To the Well,” by Patricia Zontelli.

Honoring the past, present and future

The area served by Ledbetter Station still bears strong traces of Dallas’ rural past. Undeveloped land surrounds the station, and a longstanding neighborhood – Singing Hills, with its musically named streets – lies beyond. Design efforts focused on the area just east of the station platform, creating a functional pocket park that is a functional work of art. These visual elements include an interactive belt barrier and a semi-circular pergola in a groove of reddish-brown. Abstract designs on paving throughout the platforms, walkways and pocket park visually unite the station.

Proclaiming “From the Land Comes the Song”

Currently a destination station served by both the Trinity Railway Express (TRE) and light rail, Victory Station provides special-event service to the American Airlines Center (AAC), home of the NBA’s Dallas Mavericks and the NHL’s Dallas Stars, concerts and other events.

The station’s architectural elements harmonize with the arena and the historic West End, now an entertainment district. Throughout the station, light and movement reflect the dynamics of play, with pavement patterns that evoke balls bouncing wildly in every direction. Patterns in reddish brown values of grey create an effect similar to the play of lights.

Design artist Pamela Nelson created game boards, playing fields and cards – some familiar, some fanciful – under the canopy area. A clearly defined pedestrian plaza directs event-goers to the AAC’s front doors. It ultimately will expand to roughly the size of a football field and feature a bouncing-ball pattern.

Design artist Benson Shaw’s striking mosaic mural representing a waterfall pays homage to the river. The mural features 300 pavers forming a stream overflowing on to the pedestrian areas of the station. Shimmering iridescent glass in vibrant colors create the illusion of a waterfall’s movement and rainbow mist.

Serving up fun and games

Adjacent to several major medical facilities and near the world’s largest wholesale market, Medical/Market Center Station has a unique pedestrian traffic flow between its grade level and semi-elevated platforms.

At one time, the station site was on the banks of the Trinity River, which played a decisive role in the early history of Dallas. The site was inhabited by Native Americans, a fact denoted by the basket-weave pattern of station pavers.

Trinity Falls, artist Benson Shaw’s stunning mosaic mural representing a waterfall, pays homage to the river. The mural features 300 pavers forming a stream overflowing on to the pedestrian areas of the station. Shimmering iridescent glass in vibrant colors create the illusion of a waterfall’s movement and rainbow mist.

Offering a tribute to a tributary
In the late 1800s, the area around West Irving Station – then called Bear Creek – was unusual in that black and white settlers lived and farmed peacefully side by side. The area has retained much of its natural character, and the surrounding neighborhoods are still a model of racial harmony.

Station art and design honor both Bear Creek and local history. A sloped area between the parking lot and the station evokes a creek with smooth river rocks arranged in a flowing pattern and native grasses forming the "banks." Paver patterns and colors symbolize a creek flowing out from the platform into the landscaping, which makes a graceful, natural transition into the woods surrounding the station.

Metal banners in the parking lot feature silhouette cutouts that depict the early settlers’ lives, and 30 pavers illustrate their mementos and other representations of the period.

This station is steps from Irving’s historic downtown area, which was incorporated in 1898. However, the city’s roots go back to when the area was a converging point for numerous Native American and pioneer-era trails. The station site is on the Birdville Trail, where prospectors looked west in search of gold. The trail later became a stagecoach route, a railroad line and, most recently, part of the Trinity Railway Express (TRE) corridor.

Artist David B. Hickman’s Marker Tree is a stylized, stainless steel interpretation of the “signposts” Native Americans created to identify important trail and stream crossings. They bent a flexible young tree until its trunk was parallel to the ground, and then anchored it with strips of rawhide. The tree would eventually grow in this position and could be recognized from a distance. In keeping with the crossroads theme, the artwork sits between the station and its bus transit center.

Freestanding, three-dimensional relief maps at four stations – West End, Akard, St. Paul and Pearl – in the 1.1-mile Downtown Transitway Mall provide a useful reference to streets and buildings in the Central Business District. The maps also serve as benches and points of interest for area residents and tourists, children and adults alike.

Artists DART is seeking proposals for public art installations to enhance new light rail stations in its service area. For additional information about specific projects, call 214.749.2937.
In the late 1800s, the area around West Irving Station – then called Bear Creek – was unusual in that black and white settlers lived and farmed peacefully side by side. The area has retained much of its natural character, and the surrounding neighborhoods are still a model of racial harmony.

Station art and design honor both Bear Creek and local history. A sloped area between the parking lot and the station evokes a creek with smooth river rocks arranged in a flowing pattern and native grasses forming the “banks.” Paver patterns and colors symbolize a creek flowing out from the platform into the landscaping, which makes a graceful, natural transition into the woods surrounding the station.

Metal banners in the parking lot feature silhouette cutouts that depict the early settlers’ lives, and 30 pavers illustrate their mementos and other representations of the period.

This station is steps from Irving’s historic downtown area, which was incorporated in 1898. However, the city’s roots go back to when the area was a converging point for numerous Native American and pioneer-era trails. The station site is on the Birdville Trail, where prospectors headed west in search of gold. The trail later became a stagecoach route, a railroad line and, most recently, part of the Trinity Railway Express (TRE) corridor.

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Artists DART is seeking proposals for public art installations to enhance new light rail stations in its service area. For additional information about specific projects, call 214.520.2137.
In the late 1800s, the area around West Irving Station—then called Bear Creek—was unusual in that black and white settlers lived and farmed peacefully side by side. The area has retained much of its natural character, and the surrounding neighborhoods are still a model of racial harmony.

Station art and design honor both Bear Creek and local history. A sloped area between the parking lot and the station evokes a creek with smooth river rocks arranged in a flowing pattern and native grasses forming the “banks.” Paver patterns and colors symbolize a creek flowing out from the platform into the landscaping, which makes a graceful, natural transition into the woods surrounding the station.

Metal banners in the parking lot feature silhouette cutouts that depict the early settlers’ lives, and 30 pavers illustrate their mementos and other representations of the period.

Artist David B. Hickman’s Marker Tree is a stylized, stainless steel interpretation of the “signposts” Native Americans created to identify important trail and stream crossings. They bent a flexible young tree until its trunk was parallel to the ground, and then anchored it with strips of rawhide. The tree would eventually grow in this position and could be recognized from a distance. In keeping with the crossroads theme, the artwork sits between the station and its bus transit center.

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Station art and design honor both Bear Creek and local history. A sloped area between the parking lot and the station evokes a creek with smooth river rocks arranged in a flowing pattern and native grasses forming the “banks.” Paver patterns and colors symbolize a creek flowing out from the platform into the landscaping, which makes a graceful, natural transition into the woods surrounding the station.

Metal benches in the parking lot feature silhouette cutouts that depict the early settlers’ lives, and 30 pavers illustrate their mementos and other representations of the period.

Freestanding, three-dimensional relief maps at four stations – West End, Akard, St. Paul and Pearl – in the 1.1-mile Downtown Transitway Mall provide a useful reference to streets and buildings in the Central Business District. The maps also serve as benches and points of interest for area residents and tourists, children and adults alike.

Artists DART is seeking proposals for public art installations to enhance new light rail stations in its service area. For additional information about specific projects, call 214.592.3262.

37 South Irving Station
38 West Irving Station

Artists: David Hickman, Sue Bauman, Joe Swift, Lawrence Westby

Vice President, Marketing & Communications: Robin Stringfellow
Assistant Vice President, Communications: Carter Wilson
Senior Manager, Creative Services: Lawrence Westby
Creative Director: Donn Coburn
Copywriters: Millie Tweddell, Sue Bauman

Design Artist: David Hickman
Iron Horse
Tom Askman
Sculpture
Downtown Plano Station