

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

1. Name of Property

historic name Waterman Place /Kingsbury Place/ Washington Terrace Historic District
other names/site number Waterman Avenue; Kingsbury Terrace

2. Location

street & number bounded by Union Boulevard, alley south of Waterman Place, Belt Avenue, alley south of Kingsbury Place, Clara Avenue, and former alley line between Washington Terrace and Delmar [n/a] not for publication
city or town St. Louis [Independent City] [n/a] vicinity
state Missouri code MO county St. Louis [Independent City] code 510 zip code 63112

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments [].)

Mark A. Miles

April 24 2007

Signature of certifying official/Title Mark A. Miles/Deputy SHPO

Date

Missouri Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments [].)

Signature of certifying official/Title

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

entered in the National Register
See continuation sheet [].

determined eligible for the National Register
See continuation sheet [].

determined not eligible for the National Register.

removed from the National Register

other, explain see continuation sheet [].

5. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	223	15 building
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district		
<input type="checkbox"/> public-state	<input type="checkbox"/> site	1	0 sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	4	3 structures
	<input type="checkbox"/> object	0	0 objects
		228	18 total

Name of related multiple property listing.

N/A

Number of contributing resources previously listed in the National Register.

0

6. Function or Use

Historic Function

DOMESTIC: single dwelling
DOMESTIC: secondary structure
LANDSCAPE: garden
LANDSCAPE: street furniture/object

Current Functions

DOMESTIC: single dwelling
DOMESTIC: secondary structure
LANDSCAPE: garden
LANDSCAPE: street furniture/object

7. Description

Architectural Classification

Late 19th/20th Century Revivals
Colonial Revival
Italian Renaissance
French Renaissance
Beaux Arts
Tudor Revival

Materials

foundation STONE: Limestone
walls BRICK
STONE: Limestone
STUCCO
TERRA COTTA
roof STONE: Slate
CERAMIC TILE
other _____

see continuation sheet [].

see continuation sheet [x].

NARRATIVE DESCRIPTION

See continuation sheet [x]

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Waterman Place /Kingsbury Place/ Washington Terrace Historic District
St. Louis (Independent City), MO

8. Statement of Significance

Applicable National Register Criteria

A Property is associated with events that have made a significant contribution to the broad patterns of our history

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

Property is:

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

ARCHITECTURE
COMMUNITY PLANNING & DEVELOPMENT

Periods of Significance

1892 - 1951

Significant Dates

n/a

Significant Person(s)

n/a

Cultural Affiliation

n/a

Architect/Builder

Barnett, Haynes & Barnett
Hellmuth, George W.
please see continuation sheet

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographic References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67) has been requested

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey

recorded by Historic American Engineering Record

Primary location of additional data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other:

Name of repository: _____

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10. Geographical Data

Acreage of Property approx. 66.7

UTM References

A. Zone	Easting	Northing	B. Zone	Easting	Northing
15	<u>736540</u>	<u>4281550</u>	15	<u>737300</u>	<u>4281480</u>
C. Zone	Easting	Northing	D. Zone	Easting	Northing
15	<u>737250</u>	<u>4281030</u>	15	<u>736890</u>	<u>4281060</u>

[x] See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Lynn Josse
organization _____ date February 17, 2007
street & number 3517 Connecticut St. telephone (314) 776-5409
city or town St. Louis state MO zip code 63118

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name please see attached
street & number _____ telephone _____
city or town _____ state _____ zip code _____

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Waterman Place/Kingsbury Place/Washington Terrace Historic District
St. Louis [Independent City], Missouri

Architectural Classification (continued)

Bungalow/Craftsman
Mission/Spanish Colonial Revival
Modern Movements
Moderne
Prairie School
Romanesque

Narrative Description: Summary

The Waterman Place/Kingsbury Place/Washington Terrace Historic District is located in St. Louis [Independent City], Missouri, just north and west of the city's center. Union Boulevard runs along the east side of the L-shaped area about two blocks north of Forest Park. The district contains three private streets; the southernmost, Waterman Place, is the length of one city block, and the others, Kingsbury Place and Washington Terrace, are two blocks long. Of the 246 resources in the district, the majority are single family dwellings and their outbuildings, representing high-end residential design from the last decade of the 19th century through the mid-20th century. There is also a series of gates (and one fence) which are counted as structures, and one contributing site, a historic designed garden attached to one of the houses.

A high percentage of the resources (228 of 246) are considered to be contributing. It is notable in a large urban district that none of the dwellings have lost contributing status due to alterations; in fact, very few have any alterations that impact their historic character. All five of the noncontributing dwellings were constructed after 1956. With one exception, the garages built during the historic period retain sufficient integrity to be considered contributing resources. Nine other garages were built after the period of significance.

A note about this description

Due to the large number of resources, some shorthand is used to keep their descriptions manageable. Each address is followed by a resource count for contributing (C) and noncontributing (NC) buildings.

Each of the three streets will be described separately. After general notes about the character of each street, the gates will be described, followed by the dwellings and associated resources. The description will be ordered from south to north and from east to west.

In only a few cases have integrity and condition been assessed within the descriptions. Overall, both condition and integrity are very good. Exceptions are noted.

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Property Types

Gates

There are seven structures in the district, of which three are non-contributing and four are contributing. Gates advertised the character of the private place, and remain important symbols. When Waterman Place became a private street, for example, grand brick and stone pillars were erected to announce the change of status. These gates, the fence at the western end of Waterman Place, and the gate at Belt (the south gate of Kingsbury Place) are all considered noncontributing due to age. The east and west gates of Kingsbury Place and Washington Terrace are the four contributing structures.

Single dwellings

There are 131 single dwellings in the district, of which 126 are contributing and 5 are non-contributing due to age. All of the residences constructed within the period of significance retain integrity.

Garages/Carriage Houses

One hundred and seven outbuildings are counted in the district, all garages. Some were constructed as carriage houses/stables. Auto garages were constructed in district beginning in about 1905, although many buildings constructed before 1910 were designed for both horses and cars. Since all of the carriage houses were converted to automobile use, no specific distinction will be made. With only a few exceptions, garages are located at the back of lots close to the alley, even if they are accessed from the street. Such placement was required in the deed restrictions of both Washington Terrace and Kingsbury Place. All but one of the garages/carriage houses constructed during the period of significance retain sufficient integrity to convey their original design and function. (Of the total 107 counted, 97 are contributing, 9 are noncontributing due to age, and one is noncontributing due to alterations.)

Garden

One contributing site is counted within district boundaries, a terraced garden by Hellmuth & Spiering (1909) located at #14 Waterman Place. This is an exceptional example of a historic designed landscape attached to an urban residence. Many of the original elements (concrete and wood as well as earth) are intact, although some of the wood elements are in need of restoration.

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Waterman Place

Only one block long, Waterman Place is distinguished by its wide street, gravel surface (new in 2006), and historic pink granite curbs (a highly unusual amenity). There is a mix of different kinds of street trees.

East gates 0C/1NC
1976

Architect: Philip Cotton

Description: Permitted in 1976 at a cost of \$20,000, the east gates of Waterman Place commemorate the avenue's conversion to a private place and warn vehicles that the street is not open to the public. A pair of brick pillars, approximately twelve feet tall, are at either side of the roadway. The pillars have vertical brick channels on each side and are crowned with cavetto-flared limestone caps. There are matching pairs of smaller pillars, approximately seven feet tall, placed to either side of the sidewalks and a set behind (to the west of) the larger set at the end of the operable wheeled iron gates.

West fence 0C/1NC
1977

This is a simple black iron fence, about six and a half feet tall, fencing off the street at the western end of Waterman Place

14 Waterman Place 3C/0NC
1904

Architect: Hellmuth, G. W.

Builder: Reeves, T. C.

Style: Colonial Revival

Description: This two story brown brick house has a slate gambrel roof with end parapets. The center bay projects slightly, and is defined with brown brick quoins at the edges and a wooden frieze at the eaves. The front door has decorative multilight sidelights and fanlights under a Doric columned porch at the right bay. French doors are at the second story above the porch; there is evidence that there was a balustrade, now missing. These openings are balanced at the left bay by one-over-ones at both stories. At the center bay, two one-over-ones are at the first story, and three smaller one-over-ones at the second. Open pediment gable dormers with round-arched windows are at the left and right bay; at the center, the projecting pavilion is topped with a balustrade, and there is a large skylight at the roof. A two-story sunroom wing at the east opens onto a raised terrace which leads to the designed garden.

Secondary Building: a single story composition shingle hip roofed garage of brown brick, its two north openings currently without doors (c. 1907).

Secondary Site: The sunken garden at 5300 Waterman Place actually required a building permit,

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from which we know it was permitted in 1909, the estimated cost was \$5000, and the architect of record was Hellmuth & Spiering. Original drawings, located at the Missouri Historical Society, show that the garden is essentially intact. Hard elements were cast in concrete (specified as "granitoid" on the drawings), including curbs, sundial, urns, steps, and benches. The plan is rectangular, with a low brick gated wall facing Union (east), a high brick wall at the alley (south), and a row of low brick piers along Waterman (to the north) connected by heavy iron chains (just visible at the left side of Photo #1). Square columns support a pergola at the west (from the back of the house to the rear property line), while round columns (in need of restoration) support a similar pergola attached to the back wall. The garden is "sunken" in the center with a pattern of herringbone brick walks.



Figure 1: Sunken garden at 14 Waterman Place c. 1912. Photocopy from collection of Bill Seibert (original source unknown). Camera facing northwest.

20 Waterman Place 1C/INC (Photo 1)
1906

Architect: Mariner, Guy

Builder: Murphy, L.W.

Style: Italian Renaissance

Description: This three-bay, three story house faced with red brick is entered from the west elevation; the north elevation facing Waterman Place is perfectly regular. At the first story, three French door pairs with round-arched fanlights are in brick reveals with iron balustrades. The three

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windows of the second story are eight-over-eights with limestone sills, keystones and imposts. At the third story, the windows are shorter eight-over-eights; instead of a lintel, there are five courses of raised brick beneath the wood cornice and wide bracketed eaves. The roof is not visible from the street. Brick quoins define the edges of the composition. The house has modern sand-colored flush tuckpointing. There are modern inoperable shutters at the façade windows. The door is under a small hipped hood at the driveway, west. The single story wing at the east has only a small window at the front elevation, and appears to be the one story brick addition permitted in 1950.

Secondary Building: a newer, noncontributing garage with gable roof of rolled composition material.

28 Waterman Place 2C/0NC
1906

Architect: Mariner, Guy
Builder: L. W. Murphy
Style: Tudor Revival

Description: This red brick house uses brown brick for every seventh course. It is two stories tall and three bays wide. The Tudor arched front door at the center bay is shaded by a large projecting box bay above it, half timbered and rising to a gabled wall dormer in the side gabled slate roof. Three wood multipane casements are at both stories of the dormer. The left and right bays are asymmetrical but balanced. At the first story, a triple set of six-over-six windows is under a wide segmental arch at the left bay, and at the right is a shallow box bay with three transomed multi light leaded glass windows. At the second story, a single ten-over-ten window in segmental arched opening is at the left, while two eight-over-eights balance it at the right. Half timbered dormers at the left and right bays have casement windows – two at the left, three at the slightly wider right dormer. A driveway runs along the east side of the house. Stucco is also used in the side gable ends.

Secondary Building: A single story red brick garage with a flat roof is altered (the alley opening is bricked in) but retains its original outlines and detailing.

34 Waterman Place 2C/0NC
1911

Architect: Groves, A. B.
Builder: Reeves, T. C.
Style: Colonial Revival

Description: This brown Flemish bond brick house is six bays wide and two stories tall. The east (left side) bay is only one room deep, and as a result the side gabled slate roof lowers here. At each bay there is a one-over-one window at both stories. At the first floor, the windows have keystoned lintels, while the shorter second story windows are crowned directly by the wood modillioned cornice. The exception to this pattern is the front door at the fourth bay. The solid door has sidelights; a wooden fan is over the door and glass lights around its extrados, meeting the sidelights. The bays of the façade are irregularly spaced; there is more wall between the windows at the left side of the façade than at the right. A rear addition (including the current kitchen) was

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attached in 1912. There is a driveway to the west of the house.

Secondary Building: The one-story red brick garage, side gabled with a composition shingle roof, was permitted in 1912

40 Waterman Place 1C/0NC
1909

Architect: LaBeaume, Louis
Builder: LW Murphy
Style: Tudor Revival

Description: Louis LaBeaume designed this house for himself in the first decade of what would become a half-century career in St. Louis. Built of dark red brick, the house has a side gabled slate roof. It is irregularly divided into four bays. A cross gable projecting at the second story of the left bay, surfaced with half timber and stucco, is grounded by a chamfered brick bay at the first story. The front door is roughly centered (in the second bay), sheltered under a simple gabled hood. Three stepped narrow windows above the door evidence a stair; to the right of them at the third bay, a nine-over-nine window is slightly lower than these. At this third bay, a very small rectangular window is at the first story, and a narrow gabled brick wall dormer splits the eaves. At the right, the brickwork below the two nine-over-nine windows at the second story indicates a missing planter, later copied at #76 (see Photo 2). A wall attached to the back of the house was erected in 1913 – according to neighborhood legend, in response to the 1912 kitchen addition at #34 next door.

50 Waterman Place 2C/0NC
1908

Architect: Breitschuh, C. N.
Builder: EP Shassere
Style: Late 19th & 20th Century Revivals

Description: This two story red brick house is unusual in the district for its red sandstone trim. The first story has round-arched windows with sandstone voussoirs, the imposts and keystones embellished with acanthus carvings. The round-arched front entry is the same but with sandstone below the springing point as well as above; the front door with fan light and sidelights is recessed within. At the second story, four one-over-one windows rest on a sandstone sill course; a brick course below the lintel level diverts above the windows to form a hood pattern. The roof is modern composition shingle, hipped with two hip dormers.

Secondary Building: The flat-roofed red brick garage was permitted in 1911.

54 Waterman Place 1C/1NC
1906

Architect: Beinke, HF
Builder: H. F. Beinke
Style: Late 19th & 20th Century Revivals

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Description: This three story three bay red brick house is symmetrical. It conforms to a common pattern in which the left and right bays have a single window of the same width at each story, decreasing in height at each floor, and all three third story windows are the same. The front porch is recessed into the house behind a limestone quoined and corniced opening. The door's side and transom lights are decorative multi panes which are apparently not original but are compatible with the house. A smaller pair of one-over-ones is above the front entry at the second story. First story windows have solid limestone lintels, second story windows feature limestone keystones and imposts only, and at the third story limestone keystones are set into brick flat arches. All of the windows are on limestone sills; at the third story, the sills are part of a string course which is soldier brick at the rest of the elevation. Brick quoins define the edges of the façade. There is a modillioned cornice below what is presumed to be a flat roof.

Secondary Building: At the alley is a relatively recent frame gabled garage (noncontributing).

62 Waterman Place 2C/0NC
1909

Architect: Jungling, R. L.
Builder: A. J. Taussig C. Co.
Style: Colonial Revival

Description: This red brick house is two stories tall and three bays wide, with a slate side gambrel roof. A full-length flat-roofed front porch is on paired Doric columns. The recessed front entrance has sidelights and fanlight. Left and right of the front door, there are wide fifteen-over-one windows. At the second story are five twelve-over-ones – one at the center bay, and two at the outer bays. Three closed pediment dormers have paired casements. A driveway runs along the house to the east.

Secondary Building: A small frame building at the alley, gable-roofed and sided with double drop wood siding, clearly dates from the period of significance and is probably the \$400 "frame shed" permitted in 1943.

70 Waterman Place 2C/0NC
1906

Architect: Mariner, Guy
Builder: L. W. Murphy
Style: Late 19th & 20th Century Revivals

Description: Architect Guy C. Mariner designed this house for his own family. The brick house is three stories high and three bays wide. It conforms to a common pattern in which the left and right bays have a single window of the same width at each story, decreasing in height at each floor, and all three third story windows are the same. In this case, the original windows have been replaced by incompatible replacements. The front entry at the center bay is a solid door with wide leaded sidelights and transom, recessed behind an entry framed by paired wood columns (each pair with a simple engaged square column and a freestanding Roman Ionic). The center window set over the entry is composed of three tiny sash windows in what appears to be a painted

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limestone architrave. The outer bays' windows decrease in size toward the top of the building. The edges of the façade are raised brick forming what appear to be pilasters up the sides of the building, terminating in a wood triglyph-like panel at the level of the brick frieze. There is a single room sunroom to the east and a driveway to the east of the house.

Secondary Building: The single story red brick garage, flat-roofed, was permitted in 1911.

76 Waterman Place 2C/0NC **Photo 2**

1906

Architect: Mariner, G. C.

Builder: Murphy, L. W.

Style: Tudor Revival

Description: The front of this two story house has a side gabled slate roof. The surface is red brick with every sixth course composed of brown headers. The front-gabled right bay projects from the rest of the façade. At its first story is a set of four wood transomed and mullioned leaded casements; at the second story, two nine-over-one windows are under segmental arches, and a built-in wood planter (a modern addition designed to copy the one that once existed at #40) runs underneath both. The gable end projects on heavy timber joist ends. The front door is at a bracketed gable hood at the center of the façade with a tiny box bay above it. At the left bay, a fifteen-over-fifteen window is at each story. There is a one story sunroom at the east elevation, with round arches over paired casements.

Secondary Building: Permitted in 1907 as a "stable and garage," the red brick alley building is more complex than most on Waterman: a single story, it is built in Flemish bond with slate at the gable roof, dormers, and gable ends.

80 Waterman 0C/1NC **partially visible at right in Photo 2.**

1964

Architect: Tarling, J. E.

Builder: Grider-Camenzind Dev. Co.

Style: Colonial Revival

Description: This 1964 red brick house is three bays wide and two stories high with a shallow gable roof. The front of the roof overhangs the porch, carried on four square posts. There is a simple wood door architrave at the center bay; the sash windows are paired except over the front door where there is a single window. A single story garage is attached to the east.

84 Waterman Place 2C/0NC

1906

Architect: Breitschuh, C. N.

Builder: B. J. Charleville

Style: Late 19th & 20th Century Revivals

Description: This two bay, two story house is faced with red brick. The steep slate roof hips to a center platform (much like a mansard). The front entrance is at the right bay in a painted stone

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architrave with Corinthian columns supporting a somewhat frilly closed pediment. The architrave is applied over a brick door surround including egg and dart brick. There is an eight-over-eight sash window to the right of the door. At the left bay's first story, a set of three sash windows (a center eight-over-eight flanked by narrow four-over-fours) is capped by an Art Nouveau stained glass fanlight in an elliptical (or three-centered) arch. At the second story, two one-over-one sashes are at the left bay and a triple set of one-over-ones canted in a common opening at the right bay, all with molded brick surrounds. A front-facing dormer has a closed pediment gable with a cartouche motif carved in the tympanum. A driveway runs along the west side of the house.

Secondary Building: Permitted as a "private horse stable" on the same day as the main residence (10/15/1906), this is a red-brown brick single story gambrel-roofed alley building.

88 Waterman Place 2C/0NC

1905

Architect: Trabor, Oliver R. S.

Builder: H. B. Morse

Style: Colonial Revival

Description: This two story red brick house is three bays wide with a full-length front porch supported on paired Doric columns. The glass front door is centered and has sidelights. (It appears that above the door may be a covered transom light.) At the left and right bays, wide one-over-one windows are at the first story. At the second story, the center bay has two three-over-one windows (can't tell from the exterior if they are sash or casement). The outer ends of the left and right bays project slightly, showing similar windows. The hipped slate roof has a bracketed cornice. At each of the side bays, the projections have finished hipped roofs. There is a hipped dormer between them. A driveway runs along the west side of the house.

Secondary Building: A red brick garage was permitted in 1916; it has a flat roof and the alley brick wall is attached to it. A bracketed hip is over the garage door facing Waterman.

94 Waterman Place 1C/1NC **Photo 3**

1911

Architect: Hellmuth & Hellmuth

Builder: J. Craig

Style: Colonial Revival

Description: This two-story red brick house has some classical features, but a stunning irregularity to its façade. The front door at the far right side of the façade is in a wood architrave with a broken pediment of unusual height with a pine cone ornament in the middle. This could be considered the last of four bays. A small four-over-four window is above the door. Left of the door, a tall round-arched casement pair with fanlight appears between the first and second story levels, and a small narrow window is below it at the foundation. To the left of this (at the second bay), small four-over-four sash windows are at the foundation and about halfway up the façade, and a small oval window is near the top. At the easternmost (left) bay, three four-pane casements are placed in a strip high on the first story, and an orthodox six-over-six window is at the second story. The roof is a slate hip with two front-facing dormers. Incompatible windows are used as

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replacements at the side elevations but not the front.
Secondary Building: A new garage (c. 2003) clad in red brick, with composition shingle hipped roof.



Figure 2 - 94 Waterman Place. from Heritage St. Louis survey, 1971.

7 Waterman Place

2C/0NC

1907

Architect: Kennerly, George H.

Builder: not listed ("sublet")

Style: Late 19th & 20th Century Revivals

Description: The most striking feature of this two story house is a front porch which runs not only the full length of the facade but also a bay to either side, jutting out as single bay to the west and wrapping around the house to the east. The shed roof hipped as it turns the corner to the east is carried on fluted wooden Ionic half-columns, themselves on pedestals between which fat balusters run. At the first story the building's surface is limestone; above the porch, it is red Flemish bond brick. Other than the porch, the façade is symmetrical. The front door is recessed at the center bay; to the left and right are wide one-over-one windows (with incongruous short shutters at the sides). Similar windows are at the outer bays of the second story, and between them a projecting bay has stained glass upper sashes. Limestone trims the second story as quoins at the outer

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windows and the edges of the facade. Above a bracketed wood cornice, a green clay tile hipped roof has a wide central hipped dormer with a small gabled dormer to either side.

Secondary Building: Permitted four months after the house, a 1907 stable is one story of Flemish bond red brick with a green tile hipped roof, with garage door to alley.

15 Waterman Place 2C/0NC
1905

Architect: Priesler, E.

Builder: Christian, L. M.

Style: Beaux Arts

Description: This three story buff brick house features two-story shallow bow bays to either side of a round arched recessed porch. Brick is used to form quoins and voussoirs at the entry. The porch entrance is now gated and glassed-in flush with the façade. Above, at the center bay of the second story, is a single small one-over-one window. At all three bays of the third story, each bay has a pair of small six-over-one windows separated by brick on a common limestone sill. A wide blank wooden frieze sits below the modillioned cornice. The roof is flat. Balustrades atop the bays have been removed since 1971, although their shadows remain on the facade. There is a two-story porch wing to the east, filled in at both stories. A driveway runs along the house to the west.

Secondary Building: One story brown brick gambrel-roofed garage was permitted as an "auto shed" in 1906 and altered in 1929



Figure 3 – 15 Waterman Place. From Heritage St. Louis survey, 1971.

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21 Waterman Place 2C/0NC

1901

Architect: Hellmuth, G. W.

Builder: Reeves, T. C. 4603 Labadie

Style: Colonial Revival

Description: This light brown brick house is five bays wide and three stories tall. At the left is a two-story canted bay. Immediately to the right of this bay is the recessed front porch, flanked by rusticated brick piers carrying a very sculptural wooden entablature with broken pediment. At the first story, the three right bays have one-over-one sash windows. At the second story, windows are at the four right bays (including over the front door). Above a deep wooden frieze there are windows at all five bays of the top story. A wood cornice sets off the flat roof.

Secondary Building: The frame garage, hip-roofed with exposed rafter tails, is later than the house but well within period of significance. Garage door opens to alley.

27 Waterman Place 2C/0NC

1895

Architect: Swasey, W. A.

Style: Late 19th & 20th Century Revivals

Description: Three bays wide, this two-story house is similar to Swasey's work on Fullerton's Westminster Place at the eastern end of the Central West End Local Historic District. The architect uses light brown brick, with shallow bows at the left and right bays. The front porch is carried on paired Doric columns. The solid front door is wide with wide sidelights, topped by a fan light. At the balcony is a triple set of sash windows, a center six-over-six flanked by narrower four-over-fours. Other façade windows are all one-over-ones (with curved glass in the bows), capped by limestone flat arches. The three hipped dormers, fit with modern replacement windows, are vestiges of tall gabled dormers (date of alteration unknown). A historic photo published by the architect in 1900 also reveals that the roof, hipped to a center platform, once carried a balustrade suggesting a widow's walk.

Secondary Building: The single story brown brick garage was permitted in 1912. It has a flat roof and attached alley wall.

33 Waterman Place 2C/0NC

1913

Architect: Hellmuth & Hellmuth

Builder: J. Craig

Style: Colonial Revival

Description: Three bay façade of red brick with a variegated slate roof, hipped to a center platform with a center shed dormer. The shallow hipped front porch is carried on two fluted Doric columns which flanked a segmental arched opening in the brick wall. The front door is slightly recessed, and has a four-pane transom light. At the first story's left and right bays, eight-pane tall casement windows are paired in set of six. A wide belt course of soldier bricks (one-

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and-a-half bricks tall) bumps out under the second story windows as corbelled brick planters, a very nice feature which is unique in the district. There are two six-over-six windows at each planter (at the left and right bays); the center bay has a pair of tiny four-over-fours. Unlike Washington Terrace And Kingsbury Place, Waterman never had any prohibitions against walls between the house and the street. As a result, the front yard is now bordered by a limestone retaining wall, the only house in the district to have lost its original terrace.

Secondary Building: a single story frame shed was permitted in 1922; it has a hipped roof with exposed rafter tails.



Figure 4- 33 Waterman Place. From Heritage St. Louis survey, 1971.

41 Waterman Place

2C/0NC

Photo 4

1895

Architect: Swasey, W. A.

Style: Late 19th and 20th Century Revivals

Description: One of two by W. Albert Swasey permitted in 1895, this house sits on the only parcel of land that was not owned by the Kingsbury Place Land Company when it filed its plat in 1896.

Two stories tall and three bays wide, the house is dominated by a two-story projecting portico of four lean Doric columns, sheltering a generous front porch and supporting a full gable end with Palladian window. The front door is at the left bay, recessed behind a round-arched entry which in turn is framed by a classical pedimented wood architrave. Unlike every other recessed porch in

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the district, upon entry one would turn right to enter the front door rather than proceed straight ahead. The center bay projects, canted, with small narrow windows placed low in the first story. The upper half (in fact just more than half) of the bay is wood-framed with very large leaded glass windows at all three sides of the bay. The first story window at the right bay which balances the front door is a one-over-one; the two second story windows are eight-over-ones. All three have limestone flat arch sills with keystones. The main roof is a side gable; with the enormous front gable emerging from the main ridge. It is covered with composition shingle.

Secondary Building: The small frame building with composition shingle gable roof, exposed rafter tails and double drop siding, appears to be the frame shed permitted in 1938.

51 Waterman Place 1C/0NC **Photo 5**
1906

Architect: Eames & Young

Builder: Jas. H. Bright

Style: Other

Description: Many houses in the district are three bays wide and three stories tall, but this one stands apart as something modern and different. The façade is primarily orangish brick. A pair of massive gray granite Tuscan column without bases screens the recessed porch, where the glass front door is built into a marble entry. Sidelights are built into the marble wall rather than framed in wood. At the left and right bays, the windows (hidden by awnings) are within common reveals separated by a spandrel panel of stucco with a circular cast medallion. The limestone sill at the first story and lintel at the second are very wide, extending past the windows by the length of two and a half stretchers. At the second story above the entry, a triple set of small windows are sandwiched by an even lengthier sill and lintel (the length of three and a half stretchers beyond the windows). Blind segmental brick arches hover above all three lintels at the second story. A limestone course separates the stucco third story, where short one-over-one windows have side panels of brick. Round arches above each window are set into a stucco cavetto cornice. The roof is flat.

57 Waterman Place 2C/0NC
1902

Architect: none listed

Builder: Nielsen (Neilson?), Rasmus

Style: Colonial Revival

Description: This brown brick house, three stories tall and five bays wide, is very similar to Hellmuth's 21 Waterman Place from the previous year. The façade is weighted to the left side, where a two-story bow is at the left bay. Next to it is a shallow front porch with two Ionic columns; the front door and its wide side window are recessed into the building. The three right bays are uniform. At the first story, the windows are in brick architraves. The second story is separated from the first by a wave molding in white terra cotta. The four right bays have one-over-one windows. The third story is separated by a terra cotta course, used as a sill (as at the

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second story), the one-over-one windows at all five bays are identical; shorter than those at the lower story, they are separated by depressed brick panels. Large dentils are below a modillioned cornice, all beneath a composition shingle hipped roof. There is a two-story sunroom wing to the east.

Secondary Building: there is a single story flat roof brown brick garage, permitted in 1908.

63 Waterman Place 2C/0NC
1905

Architect: S. L. Sherer,
Builder: Dilschneider, J.
Style: Late 19th & 20th Century Revivals

Description: This three story red brick house is three bays wide. The front entry at the center bay is screened by two wooden column pairs: the outer in each pair is a simple square column, the inner is a freestanding Corinthian column. To either side of the front door at the left and right bay, tall six-over-six windows are capped with a flat arch lintel bumped up to suggest keystones and impost blocks. There are iron balustrade/balconies at the first floor windows only. At the left and right bays, the windows at all three stories are the same width; all are six-over-sixes which decrease in height at the upper stories. Above the front door, a pair of small six-over-six windows have a wood panel between them; the third story of the center bay has the same window as the left and right bays. At the first two stories, operable bifold shutters fold back into the window reveals when not in use. A soldier brick course separates the third story. The edges of the façade are defined by brick quoins. There is a wooden cornice below the flat roof.

Secondary Building: Built in 1927, a one-story red brick hip-roofed garage has exposed rafter tails and a composition shingle roof.

71 Waterman Place 2C/0NC
1900

Architect: Hellmuth, G. W.
Builder: A. F. Cook & Son Building Company
Style: Colonial Revival

Description: This light brown brick house, two stories high and four bays wide, has a slate gambrel roof. The center two bays form a slightly projecting pavilion rising to a brick pediment with center wreath medallion. The front door is at the right side of this pavilion, a solid door in a limestone architrave topped by a round arch with fanlight. Above the door at the second story is a small six-over-six window. Like all of the second story sashes, it has a stone flat arch. The left side of the center pavilion has a two-story window (running from about halfway up the first story to the cornice). At the outer bays, six-over-six windows are at both stories, at the first story topped by swagged stone lintels. Brick quoins define the edges of the façade. There is a broad, low shed-roofed dormer in the center of the roof above the central pediment, and open-pedimented gable dormers with round arched windows to either side.

Secondary Building: the brown brick garage, gable-roofed and opening to the alley, is apparently the one permitted in 1937.

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79 Waterman Place 2C/0NC

1902

Architect: Weber & Groves

Builder: S. I. Jones

Style: Late 19th & 20th Century Revivals

Description: This three story house, faced with light brown brick, has a full-length front porch, shed roofed with a corner hip where it wraps to the east side of the house. At the eastern side of the house the porch is screened in. The porch's supporting columns have flared capitals, Egyptian-style, but completely free of ornament. The front door is just right of center in a brick blind arch, as are the one-over-one windows at the left and right bay of the second story. The other fenestration includes a one-over-one wide sash at the left side of the first story, a multi-part window canted in its opening at the right bay of the first story, and a small round-arched window centering the second story. A limestone course separates the third story, where the windows are paired casements. The roof is a low hip of red slate.

Secondary Building: A flat-roofed brown brick garage dates to 1915.

81 Waterman Place 2C/0NC

1907

Architect: Lamont Gray

Builder: Farish & Gray

Style: Italian Renaissance

Description: This three story house is five bays wide, Flemish bond brick with burnt headers. Its front door is in a recessed porch at the center bay, now enclosed by modern incompatible glass doors. Brick pilasters to either side support a brick frieze which is topped by a large wood segmental arched pediment, detailed with egg and dart molding. At the second and third stories above the front door are sets of three windows in a single opening (leaded casements with a transom window spanning all three at the second story, and three small sash windows at the third). At the outer bays, three-over-one windows in blind arch openings are at the first story; at the second story the one-over-ones have brick flat arches and center limestone keystones (as does the center window set), and at the third story the smaller one-over-ones have simple brick flat arches. There is a deep bracketed cornice below the flat roof.

Secondary Building: A single story red brick garage with flat roof dates from the period of significance.

85 Waterman Place 2C/0NC **Photo 6; Photo 7 (alley)**

1907

Architect: Gayler, Julius F.

Builder: Murch Brothers

Style: Colonial Revival

Description: This two story side gambrel slate roofed house is constructed of Flemish bond red

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brick. The solid front door at the center bay of the five-bay facade has fan light and sidelights. A deep front porch at the center three bays is supported on wood Doric columns with a balustrade at the roof. The center window at the second story has a solid wood fan and sidelights; the other eight facade windows have flat arch limestone lintels with keystones. There is a modillioned cornice. Three gable dormers have open pediments with round-arched windows.

Secondary Building: A three-bay red brick garage, side gabled and opening to the alley, dates from 1919.

91 Waterman Place 2C/0NC

1906

Architect: Haeussler, August F.

Builder: Humphrey, O. F.

Style: Colonial Revival

Description: The entry of this symmetrical three-story red brick house is in a Doric columned porch at the west elevation. The right bay of the three-bay facade is slightly wider than the other two: at the first story it has a pair of windows where the other two bays have single windows, and above the pair at the second story is a projecting canted bay. All of the facade windows are six-over-ones. Lintels are flat arches of limestone at the first story, brick with limestone keystones and imposts at the second, and brick with limestone keystones at the third. There is a modillioned wood cornice beneath the flat roof.

Secondary Building: Flat-roofed red brick garage, permitted in 1919.

97 Waterman Place 2C/0NC **Photo 8**

1907

Architect: Deitering, Charles

Builder: Charleville, B. J.

Style: Late 19th & 20th Century Revivals

Description: This handsome red brick building is three stories tall and three bays wide with a flat roof. Its front door is in the center bay at a front porch with a pair of Doric columns to either side. (Apparently this door, flush with the wall and filling in the opening with sidelights and transoms, is a modern replacement.) At the left and right bay, first and second story windows are in two-story brick frames with brick spandrel panels between the stories. Above the front porch, the second story window at the center bay is framed in a similar manner. Third story windows are set on limestone sills; raised courses at the sill and lintel lines are brick. There are brick quoins and a wooden cornice with dentils and modillions. The windows are incompatible replacements which at least attempt to mimic the original five-over-one sash arrangement.

Secondary Building: A single-story flat roofed brick garage was permitted in 1929.

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Kingsbury Place

Entered from the east through Barnett, Haynes & Barnett's flamboyant Beaux Arts gates, the rhythm of Kingsbury Place is established with wide streets, high granitoid curbs, and a wide planted center strip interrupted only at the intersection of Belt near the center of the street. There is a southern service gate at Belt. Echoing this on the north is a sidewalk that was originally intended to run from Kingsbury Place all the way north to Delmar. It still exists but is now fenced off. Lots to the west of this division are narrower than those in the original section of Kingsbury Place to the east. Trees in the "tree strip" and the center median are varied; maples seem to predominate but there are also oaks, sycamores, pines, ginkgoes, and smaller ornamentals.

East gates (1C/0NC)

Photo 9

1902 (completion date)

Architect: Barnett, Haynes and Barnett

Contractors: Burden & McNally

Description: Kingsbury Place's limestone entry monument is considered a Beaux Arts landmark in St. Louis. The central element is composed of two monumental piers with corner pilasters, topped by banded drums. Between the piers' rusticated bases, a low wall supports a segmental arch which is the base for a statue. The nude young woman was sculpted by local artist Clara Pfiefer. Below the statue is a basin and low fountain; smaller fountains are to either side. Low walls curve out from the major piers to a set of smaller rusticated urn-topped piers at either side of the split roadway. These are connected in turn to a set of low piers topped with ball finials at either side of the pedestrian entrances.

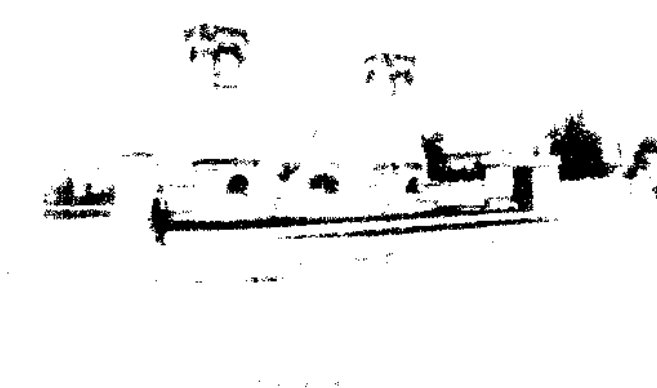


Figure 5 - Kingsbury east gates shortly after completion

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West gate (1C/0NC)

Photo 10

1910

Architect: Wilbur Trueblood

Contractor: A. J. Taussig & Co. Building Company

Description: A variegated red brick gatehouse, octagonal in plan, marks the west entrance to Kingsbury Place. Permitted in 1910, the gatehouse heralds both a change in dominant styles and the dropping of pretensions on the street. The gatehouse itself has an east-facing door, flanked on adjacent sides by small casement windows higher in the wall. Limestone is used at the base and in courses at mid-door level where the building constricts. Patterned brick forms chevrons at the north, south and west side. Brick and tile is used in a decorative, arts and crafts inspired manner in other spots, most notably a diaper frieze of red (matching the brick), green and off-white tile. The octagonal roof is covered with red tile, badly deteriorated on the east side. At the west elevation, an open-mouthed face is poised to spit water into a now-filled pool. Low brick walls gracefully curve from the gatehouse around the fountain. Wide brick piers are at either side of the north and south roadways, with lower piers to either side of the sidewalks. The graceful original iron gates are supplemented by a six-foot iron fence running the full length of Kingsbury Place's frontage along Clara, now padlocked against both vehicles and pedestrians.

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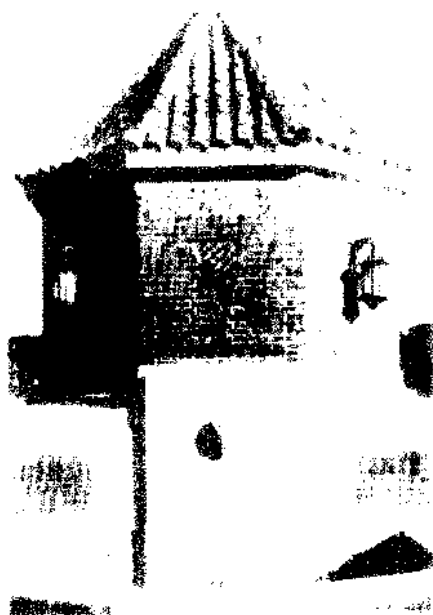


Figure 6 - Kingsbury Place west gate after construction

South gate (0C/INC)
1959

Description: these simple limestone capped brick pillars were constructed to secure the south entrance to Kingsbury Place off Belt Ave. To either side of the street there is a pillar of about six and a half feet tall, with a brick wall sloping down to a second set of smaller outer pillars, about five feet tall. There is an electronically controlled gate at the vehicular entrance; the outer pillars are connected to the adjacent property walls by iron fences across the sidewalks. The western of these has a pedestrian gate.

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2 Kingsbury Place

2C/0NC

1925

Architect: Nolte & Nauman

Builder: J. Morrison

Style: Colonial Revival

Description: This two story variegated red brick house is five bays wide, symmetrically arranged around a front door which is slightly recessed in an entry defined by a limestone architrave with broken pediment. The nine façade windows are single eight-over-one sashes; the four first story windows have stone flat arch lintels with keystones, while the five at the second story are topped directly by the frieze board. The side-gabled slate roof has three gabled dormers which face the street. There is a sunroom at the east side of the house with added second story. A driveway lines the west side of the property.

Secondary Building: a single story flat-roofed brick garage, permitted on the same day as the house, is contributing.

4 Kingsbury Place

1C/0NC

1920

Architect: Jamieson & Spearl

Builder:

Style: Mission/Spanish Colonial Revival

Description: Jamieson & Spearl's 1920 house reflects the simplicity of the increasingly popular Mediterranean style. The exterior is stuccoed, five bays wide at the façade, with a recessed corner entry at the left bay. The corner porch is open to the front of the house, with a Palladian-shaped opening supported on two simple columns, and to the east with a round-arched opening with a metal (more description needed) awning that covers the driveway. To the right of the corner porch at the second bay, a projecting canted bay has a tile roof and four-over-four sash windows at all three sides. The rest of the façade is severely simple, with a single four-over-four sash window at both stories of each bay. The exception is the right bay's first floor, which has a glass-enclosed Palladian opening (with French doors) that perfectly mirrors the entrance at the left bay. The only surface embellishment is a belt course of the same material which serves as a sill course for the second story windows. The shallow hipped roof is clad with red clay tile. The driveway at the east side of the property leads to an attached garage at the back of the house.

6 Kingsbury Place

2C/0NC

1912

Architect: Hellmuth & Hellmuth

Builder: Raterman B&C Co.

Style: Italian Renaissance

Description: Hellmuth & Hellmuth exploit the decorative possibilities of brick in this three story house. It is four bays wide, with the entrance at the third bay in a projecting two-story chamfered bay. A stone (apparently sandstone) surround at the round-arched entry features arabesques and a blind arch with the house number, "6." A small corbelled balcony is over the entrance at the

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second story. At all three stories, decorative panels of canted brick with insets are under the windows; there are also brick panels between the windows at the third story. Shaped exposed rafter tails support a shallow hipped slate roof (with center platform).

Secondary Building: At the rear lot line is a contributing red brick single story garage, its hipped roof carried on exposed shaped rafter tails.

8 Kingsbury Place 2C/0NC

1914

Architect: Mauran & Russell

Builder: Hoffman C. Co.

Style: Late 19th and 20th Century Revivals

Description: This blond brick, somewhat Mediterranean house is among the most horizontally oriented on the street, two wide stories capped by a shallow hipped red clay tile roof (its extreme overhanging eaves carried on elaborate shaped rafter tails) and without obvious divisions of bays to break the façade into vertical sections. At the left side of the façade is a small patio accessed by two segmental arched French doors with transom lights under limestone arches and with bifold shutters. Most of the other façade openings are paired three-pane casements – at the far right bay, such a window is halfway up the façade, indicating stairs inside. The front entrance is about two thirds of the way across the façade, set in a simple limestone architrave and overshadowed by the elaborately bracketed curving balcony at the second story above it. The French doors to the balcony are off-center left and balanced by a small window at the right, again indicating the architects' reluctance to create simple verticals. The low-pitched hipped tile roof has three small barrel dormers. There is a driveway along the west side of the property.

Secondary Building: a hip-roofed blond brick one and a half story garage (the same material as the house, and permitted on the same day) and rear property wall (attached).

10 Kingsbury Place 2C/0NC

1905

Architect: Mauran, Russell & Garden

Builder: Harry Hall

Style: Italian Renaissance

Description: This three-story residence of light brown brick presents a symmetrical façade, with two-story bow bays flanking the central entrance. There is a single-story sunroom set back at the east elevation. Savage both describes and analyzes it:

The Benjamin F. Edwards house at 10 Kingsbury Place (1905) is important because it is a rare instance of design collaboration between Mauran and Garden.... It is a Beaux Arts cube with two-story bows flanking the front entrance. But it is of brick rather than limestone, and the aedication around the entrance door with its strapwork cresting is more in the manner of Mauran's late Tudor models. However, the molding separating the attic story from the two below is not a Mauran motif; nor is the arched loggia. Isolating the top stories

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from those below and introducing loggias high in a building's elevation are characteristics of the work of Edward Garden. The broad eaves of both the low hip roof and the sun porch suggest Garden's Prairie School loyalties also."¹

Secondary Building: a hip-roofed brown brick one and a half story garage (1909) and rear property wall (attached).

12 Kingsbury Place 1C/0NC **Photo 11**

1912

Architect: Ewald, Lawrence

Builder: W. M. Sutherland B. Co.

Style: French Renaissance

Description: #12 Kingsbury Place can be read as a minimalist concrete/stucco version of #11 across the street, with the same idea of a two-story box organized by full-height pilasters across the façade. Four pairs of Doric pilasters define the three façade bays. The front door is flanked by single-story engaged Doric columns; small windows are to the outside of these columns with single story pilasters at the outside of this entrance composition. The pilasters and engaged columns support a second story balcony with a large central fixed pane window. Windows at the left and right bays, both stories, are one-over-one sashes. The parapet wall reads as a series of pierced circles. The building is exceptional for its early hollow clay tile concrete construction. (See Section 8 for more information.)

14 Kingsbury Place 2C/0NC

1906

Architect: Sherer, S. L.

Builder: JW Wilson & Son

Style: Tudor Revival

Description: This handsome two story red brick, limestone-trimmed Tudor Revival residence has an unusually organized façade. The left bay projects, and terminates in a half-timbered cross gable, which is typical for this style and period. The right three bays, however, are symmetrically arranged around a two-story projecting entrance pavilion. Throughout the façade, windows are arranged in sets of three or four within quoined stone architraves with stone mullions and, in most cases, transoms. Upper windows all have leaded glass. The set of four -arched windows to the left of the front door is leaded with stained glass inserts, as is the set of two windows over the front door at the second story. The side-gabled main roof is slate. There are no front dormers, also unusual for this style. At the east side of the house there is a one-story sunroom, slightly set back from the façade.

Secondary Building: there is a one and a half story brown brick hipped-roof garage and attached rear

¹ Charles Savage, *Architecture of the Private Streets of St. Louis* (Columbia, Missouri: University of Missouri Press, 1987). 167.

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wall at the back of the property. (1906)

16 Kingsbury Place 2C/0NC

1911

Architect: Nolte, Edward F.

Builder: R. W. Morrison Co.

Style: Italian Renaissance

Description: Edward Nolte's design at Number 16 is one of the most unusual on Kingsbury Place, and has one of the most massive street presences. It is a full three stories tall, and its flat roof has overhanging eaves supported by shaped exposed joist tails. Each course of brick alternates three stretchers with a single header, a modified form of Flemish bond. The dark red brick house is five bays wide. The front entrance is recessed in a two-story chamfered projecting bay at the fourth bay, surrounded by a limestone architrave with round-arched pediment. Above it at the second story, a three-part window uses squat chamfered columns to separate the three parts. This projecting bay ends at the second story, its roof becoming a balcony for a recessed, pergola-topped porch. The rest of the façade treats each bay in a regular manner, with three bays grouped at the left and one at the right. At the first floor, each has a round-arched French window; twelve over ones are at the second story; and the third story, set off by a stone sill course, features a twelve over one window at each of the other four bays.

Secondary Building: A two-story red brick garage was permitted at the same time as the original house; the rear wall of the property is part of the garage construction.

18 Kingsbury Place 2C/0NC

1911

Architect: Bonsack, Frederick C.

Builder: Farish & Grey

Style: Tudor Revival

Description: The dark red brick Compton House at 18 Kingsbury Place is another example of the Tudor Revival trend. It is three bays wide and two stories tall, with a prominent cross gable at the right bay. The front entrance, centered in the first story, has an architrave with a Tudor arched door opening set in a label molded rectangle, all terra cotta including quoin detailing and a cartouche above the door with the house number, "18". Terra cotta is used for all of the façade window architraves; most are simple one over one sash windows, but at the first story left bay there is a set of four windows with terra cotta mullions and transoms. Two gable dormers have flared eaves and a half-timbered effect in the gable end; they are linked by a shed dormer. At the east elevation, the slate roof terminates at a stepped side gable. There is single story sunroom to the east. A driveway lines the west side of the property.

Secondary building: A single story red brick garage was permitted at the end of 1911, about five months after the house. The gabled roof has parapet walls at the gable ends.

20 Kingsbury Place 2C/0NC **Photo 7 (alley)**

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St. Louis [Independent City], Missouri

1911

Architect: Hellmuth & Hellmuth

Builder: FJ Remmers Co.

Style: Italian Renaissance

Description: This unusual small villa of tan brick with burnt headers is two stories tall. At the left side of the façade are three French doors, narrow and closely spaced, in round-arched limestone architraves with tan header brick tympanums. There is a similar window along at the right side of the first floor, shorter with a limestone panel below. The front door is slightly to the right of center, in a stone architrave with swags at the frieze and a broken pediment with central cartouche. Fenestration at the second story lines up directly above the first, with six-over-six sash windows above the windows and a smaller sash above the door. All of the second story windows rest on a stone sill course. Brick is Flemish bond below this course and running bond above it. A frieze features herringbone brick patterns; the frieze is set into stone, concrete, or a dark terra cotta background. There are three shallow shed dormers in the hipped red tile roof. An original awning over the driveway projects above the west side entrance.

Secondary Building: A tan brick garage, one and a half stories tall with a tile roof, dormers, and exposed rafter tails, was permitted at the same time as the house. The cost of \$4000 was high for Kingsbury Place at that time.

22 Kingsbury Place 2C/0NC

1912

Architect: Clymer & Drischler

Builder: Continental Building Co.

Style: Tudor Revival

Description: This dark red brick house is two stories high, 3 bays wide. The entrance in the center bay is under an eyebrow hood on knee brace brackets, flanked by two very small side windows. Above the hood are three windows in a set at the second story. At the left and right bays, box bays at the second story level continue up as wide wall dormers above the line of the slate side gabled roof. Heavy timber is used as brackets, purlin ends (at the side elevation eaves), half timber effect in the stuccoed wall dormers and a smaller center dormer; additional wood effects are rafter ends, purlin ends, shaped barge boards at the hood and the side elevations. All façade windows at the first and second story are triple sashes with a wide center window (ten-over-one) and narrower sides (four-over-ones). In the third floor wall dormers, the center window from below is repeated on its own.

Secondary Building: There is a brown brick side-gabled garage permitted at the same time as the house (11/20/1912) and attached rear wall.

24 Kingsbury Place 2C/0NC

1912

Architect: Kennerly, George H.

Builder: R McGlynn

Style: Late 19th & 20th Century Revivals

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Description: Three stories tall, this cubish dark red brick house has entries both on Kingsbury to the north and Belt to the east. The Kingsbury elevation is three bays wide. The second and third story both feature four windows (two at the center bay), all nine-over-nines, on corbelled brick sill courses. At the first story, the front door (a single door with sidelights and transom lights) has a very shallow hood which is essentially an open pediment on scrolled brackets. There are brick-hooded nine-over-one sash windows at the center bay (pushed over to the right of the bay under the right window in the center bays above) and the right bay. The Belt elevation has a centered door with a gabled hood (projecting farther than the façade's). The roof is a very shallow hip with center platform and wide eaves. Brick is used playfully throughout the composition: in a diaper pattern of burnt headers at the foundation level; in X-patterned panels between the third floor windows; and as a soldier lintel course at the second story.

Secondary Building: a two-story hip-roofed brick garage (contributing)

26 Kingsbury Place 2C/0NC
1909

Architect: Jungling, R. L.
Builder: A. J. Taussig Construction Co.
Style: Tudor Revival

Description: This side gabled two story red-brown brick Tudor Revival residence has two façade bays, the left a little longer than the right. The right bay projects slightly, with a half-timbered gable crossing from the main roof ridge. The front entrance is at the right of this bay, recessed behind a limestone quoin opening. Fenestration is varied: there are sash windows throughout, but in different arrangements (tripled at the first story of the left bay) and sizes (three narrow windows are in a shallow bay at the second story above the entrance). There is a half-timbered dormer at the left side; like the gable ends at the side elevation and the large gable at the right side of the façade, it is half-timbered with stucco fill.

Secondary Building: A single story brown brick gable-roofed garage was permitted on the last day of 1910.

28 Kingsbury Place 1C/0NC
1910

Architect: Bradshaw, Preston J.
Builder: B. J. Charleville
Style: Tudor Revival

Description: Two stories of dark red-orange brick, this house is two bays wide with a classically pedimented Doric wood entry at the right bay. Three sash windows are together at lower story of left bay; paired sashes are over the front entry; two single sash windows are at upper left. Two overpowering gable dormers with half timbering in side gabled roof of red clay tile. The left is stuccoed with half-timber detail, the right is a wall dormer, brick with half-timbering. Variations in brickwork evoke both the medieval (tilted at 45 degree angle in the half-timbered gable dormer) and the Arts and Crafts (diamond panels between stories to either side of the front entrance). The side gable ends are also stucco with half timber detailing.

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Waterman Place/Kingsbury Place/Washington Terrace Historic District
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30 Kingsbury Place 2C/0NC

1912

Architect: Jungling, R. L.

Builder: AJ Taussig

Style: Colonial Revival

Description: This two story side-gabled brown-red brick house is five bays wide, centered around a wide front entry with fan light and sidelights, behind a wooden portico of two square pilasters supporting a closed pediment. Twelve-over-one windows with limestone lintels are at both stories of the outer bays and centered above the front door. Three gabled dormers face the street. The roof is composition shingles. There is a driveway at the east side of the lot.

Secondary Building: A single story two bay red brick garage, flat-roofed, is at the alley.

32 Kingsbury Place 1C/0NC **Photo 12, left**

1928

Architect: McDonald & Condie

Builder: W. B. Ivie

Style: Tudor Revival

Description: This picturesque variant of popular medieval revivals is stuccoed, with brick used primarily at the foundation level and as irregular quoin-like surrounds at the façade windows. Windows are balanced but not symmetrical; to the left of the center bay is a spaced pair of transomed casements at the first story and a small pair of sash windows at the second. Balancing this arrangement at the right bay are two individual sash windows at the second story and a paired set of transomed casements at the first. The center bay has a Tudor-arched front door between timber piers supporting a second story bracketed bay, half timbered with brick and stucco nogging, terminating in a centered gable dormer in the hipped roof. Two diamond-paned casement windows are at this bay. Two small hipped dormers face front in the composition shingle hipped roof. (The *St. Louis Daily Record* noted that the house was permitted with an "asbestos shingle roof," 4/14/1928).

34 Kingsbury Place 2C/0NC **Photo 12, right**

1916

Architect: Little, E. C.

Builder: J. A. Godfrey & co

Style: Italian Renaissance

Description: It appears likely that this was originally a symmetrical three-bay house with a single story sunroom to the east (left side of the façade). Now the building reads as four bays wide and two stories tall. The right three bays have a composite shingle hipped roof and are symmetrical around the front entrance; the left bay probably has an added second floor under an extension of the main roof. All four first story openings are round-arched, of the same general dimensions, with a similar double header arch on limestone imposts. The front door has leaded fan and sidelights. The other openings are paired 8-light casements with wood-muntined fan

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lights above and decorative brick panels below. At the second story, the left bay (likely added) has French doors; the other three bays are symmetrical around a small stained glass casement window in elaborate architrave with arabesques on the jambs and full cornice. To either side of this (at bays 2 and 4) are casement pairs with transoms. A limestone cartouche reading the address ("34") is placed in the brick wall over the front door. There are two centered hip dormers.

Secondary Building: The permit record shows two garages, one from 1917 and one 1927. The existing garage is close to the house (rather than at the rear line of the lot), single story brick with a hipped roof, matching the house.

36 Kingsbury Place 2C/0NC
1912

Architect: Mariner & Haagen
Builder: AJ Taussig (owner also)
Style: Colonial Revival

Description: The Taussig House at #36 Kingsbury Place sits across almost the full width of its lot, a fact that caused tremendous consternation for Mrs. Teasdale next door: in a series of handwritten notes, she appealed to the trustees and their sense of justice, fearing that Mr. Taussig was encroaching on the mandated three-foot setback from the side lines of his lot. The wall, she feared, would allow servants to look directly into her living room and was described by some (she said) as "hideous."²

This five-bay two-story house of variegated brownish brick has a much more horizontal profile than most of that era (1912), aided in part by the broad overhanging eaves of a shallow slate hip roof. A central front entrance with transom light is framed by wood Doric columns supporting a small balcony at the second story. There are very small windows to either side of the front entrance, and above them full-height narrow casement windows to either side of centered French doors. At the outer bays, a single eight-over-eight sash window at each story has shutters.

Secondary Building: At the alley, a single story red brick garage has a hipped roof. It was permitted in 1928.

38 Kingsbury Place 2C/0NC
1908

Architect: Wall Brothers
Builder: Wall Bros.
Style: Tudor Revival

Description: The L-shaped plan of this two-story brown brick Tudor Revival house presents the long arm of the L parallel to the street and the short one presenting its Flemish-gabled end to the street at the right side of the façade. At the left bay of the façade, a two-story wooden bay window is similar to one by the same firm at number 17. To the right, the front door is in a single-story projection with quoined entrance and Flemish gable, all trimmed with limestone. Two

² Papers of Charles and May Rice, Missouri Historical Society, St. Louis.

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dormers above continue the Flemish Gable theme. The windows facing the street in the short arm of the L are stone transomed and mullioned, with irregular quoins. At the left or east side of this wing is a hanging chimney. Steps to the uncovered front porch are at the left, and the left side of the front yard is a broad walk to the porch. The irregular multi-colored slate roof adds an element of informality, as does the inclusion of a rowlock course at every eighth course of bricks.

Secondary Building: Permitted the year after the house was constructed (10/7/1909), a brand new "private stable" was becoming an increasing rarity in the early automobile age. According to Julius Hunter, years later Mary Teasdale would be one of the last Kingsbury Place residents to use a horse-drawn carriage.³ The single-story brown brick building has a gable roof with shed dormers and half-timbering details.

40 Kingsbury Place 2C/0NC
1908

Architect: Humphrey, Alice K. (per the building permit, owner Alice K. Humphrey was the architect and contractor. This is probably not accurate.)

Builder: Humphrey, Alice K.

Style: Colonial Revival

Description: This three-story red brick house is a symmetrical three bays wide with a flat roof. One over one sash windows diminish in height toward the top of the building. The front door and its sidelights are within a shallow wooden architrave with broken pediment. Limestone quoins are at the first story only. There is a dentilled cornice with blank frieze, all in wood.

Secondary Building: a single story red brick garage at the alley has a flat roof. It was permitted in 1910, two years after the house.

42 Kingsbury Place 1C/INC
1907

Architect: Humphrey, A. K. (per the building permit, owner Alice K. Humphrey was the architect and contractor. This is probably not accurate.)

Builder: Humphrey, A. K.

Style: Italian Renaissance

Description: This three-story, three-bay red brick residence has unusual variety in its façade fenestration. At the first story, one wide sash window appears at both the left and right bays; at the second story, spaced pairs of one-over-ones are at the outer bays and two very small windows are at the center bay above the front door; and at the third story, small round-arched windows are paired over wooden balustrade-like attachments to either side of three central small rectangular windows. According to Julius Hunter, the small cast iron front porch was brought in 1960 from a demolished bank in Alton, Illinois. It appears to replace an earlier gable-roofed porch (still evident in a shadow across the façade). The most notable façade features are the overscaled knobby knee brace brackets supporting the eaves of a shallow hipped red tile roof – but only at

³ Julius Hunter, *Kingsbury Place: The First Two Hundred Years* (St. Louis, Missouri: The C. V. Mosby Company, 1982). 153.

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the front of the building. Side parapet walls indicate a flat roof for most of the depth of the building. A one story sunroom is to the east.

Secondary Building: A three bay frame garage with gable roof is of modern construction.

44 Kingsbury Place 2C/0NC **Photo 13**
1908

Architect: Clymer & Drischler

Builder: Hartman B & C Co

Style: Tudor Revival

Description: Three bays wide, the façade has a centered front entrance with an elaborate bracketed red-tile roofed gable hood with carved strapwork and cartouche design. At the left bay, two nine-over-one sash windows are at both stories. Three small one-over-ones share a single lintel at the second story above the front door. To the right of the door, a deep projecting bay at the first story has a set of five narrow wood-mullioned windows with small square leaded glass transoms, topped with a brick-balustraded balcony for the French doors at the second story. A broad half-timbered gabled wall dormer pierces the eaves. The main roof is side gabled with red clay tile roof, a gabled dormer with half timbered effect at the left and a small eyebrow dormer center. At the side elevations, the chimney shoulders are unusually large, almost like an additional room.

Secondary building: A one-story brown brick garage with a flat roof and gable parapet facing the driveway at the right (west) side of the property; intrinsic to the garage, the rear property wall is of the same material. The garage was permitted in 1921.

46 Kingsbury Place 2C/0NC
1915

Architect: Roth & Study

Builder: Geo Weber

Style: Colonial Revival

Description: This simple two-story Colonial Revival house is five bays wide with a central front entrance flanked by fluted Doric wooden columns carrying an entablature which doubles as an iron-railed balcony. There are small windows to either side of the front entrance, and above them full-height narrow windows to either side of a wide Jefferson window. Sash windows are eight-over-twelves at the first story and eight-over-eight at the second. Above the wooden cornice there are three narrow closed-pediment gable dormers in the slate hipped roof.

Secondary Building: A single story Flemish bond brick garage has a hipped slate roof. It was permitted in 1915 about three months after the original house.

48 Kingsbury Place 2C/0NC
1908

Architect: Holtmann, W. F.

Builder: Elias, Wm.

Style: Colonial Revival

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Description: A side entrance facing west contributes to the simplicity of this façade: three stories, three bays, nine windows. This is one of the few buildings in which the façade is proportionately taller than it is wide. Corner-defining quoins are stone below this course and brick above. At all three stories, windows have keystone limestone flat arches. The first story windows are the tallest and are linked by a limestone string course just above the sill level. The cornice is supported by large stepped modillions, four of which are supported by scrolled brackets. A two-story sunroom wing to the east (right) side of the façade was originally a single-story porch, probably converted or replaced in 1914.

Secondary Building: A single story flat roof brick garage and rear wall is a contributing element.

50 Kingsbury Place 1C/0NC

1908

Architect: Manny, E. A.

Builder: Wm. Sutherland B. Co.

Style: Tudor Revival

Description: Built speculatively in 1908, this two story dark red Flemish bond brick house is three bays wide and symmetrical, even to the matching end chimneys piercing the roof line. The front porch has a shed roof on paired brick piers. Wide sash windows (nine-over-nines) are at first and second story, left and right bays. Above the front porch, a smaller four-over-four is housed within a recessed blind opening. The side-gabled slate roof has three gabled dormers with slightly flared eaves. The half-timbered dormers and shaped rafter tails show the house's Tudor aspirations.

52 Kingsbury Place 2C/0NC

1915

Architect: Levy, Will

Builder: Fischer Bros.

Style: Colonial Revival

Description: Will Levy designed this unusual asymmetrical Colonial Revival home. Two stories high and faced with peach-buff brick, the façade has five windows at the second story, the space between them covered by shutters which appear authentic and functional. Three twelve-over-twelve door-height sash windows (with bifold shutters) at the first story are directly below the three left windows, and the front door is centered between the other two. Its flat pedimented limestone entry could be original or part of a \$9000 alteration which occurred in 1950. The steep-pitched side-gable slate roof shows three narrow hipped dormers to the street.

Secondary Building: A single story brick garage (red at the alley elevation, tan at the rear) has a flat roof. It was permitted with the house in 1915.

54 Kingsbury Place 2C/0NC

1916

Architect: Levy, Will

Builder: Hall-Mackey

Style: Italian Renaissance

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Description: Will Levy's variegated red brick building is taller than most, with a full three façade stories. Five bays wide, it is centered around a front entry blocked by double gate with a sash window above at the second story. The limestone architrave features the house number "54" incised into the frieze, tall brackets supporting the cornice, and a scrolled base for the second story window. The four first story windows are French casements with round-arched fans in a blind rectangular opening, with small iron balconies. At the second story the four windows at the outer bays are six-over-sixes. By the third story, the windows narrow and each is flanked by a tall knee brace bracket supporting a red tile roof, hipped to a center platform. Brick is used decoratively as herringbone brick panels between the brackets and as courses between stories. A driveway along right (west) side of property leads to the garage.

Secondary Building: The red brick garage is a single story with a flat roof and a red clay tile hipped hood or pent roof facing the front of the property. It was permitted 10/16/1916, about seven months after the house.

56 Kingsbury Place 1C/0NC
1912

Architect: H. Feldman (the first occupant) is listed as architect
Builder: Continental B&C Co.
Style: Colonial Revival

Description: The two-story house at number 56 is dark red brick; its regular façade is four bays wide, each bay the same disposition of a round-arched casement pair (with fanlight) at the first story and twelve-over-one sash at the second. Brick quoins define the edges of the façade, and a bracketed cornice sets off the side gabled slate roof which features two gabled dormers. The front door is in a single story projecting bay at the east side of the house. A driveway from Kingsbury Place lines the east side of the property, and a single story flat-roofed garage is attached to the rear of the house.

58 Kingsbury Place 2C/0NC
1910

Architect: Jungling, R. L.
Builder: AJ Taussig B&C Co.
Style: Colonial Revival

Description: This two story side-gabled red brick house is five bays wide, centered around a wide segmental arched front entry, behind which the front door has a fanlight and sidelights. Wide twelve-over-one windows with shutters are at both stories of the outer bays; a smaller (three casement) window is centered above the front door. The roof is slate. Three wooden pedimented dormers face the street.

Secondary Building: A red brick gambrel-roofed single story garage was constructed in 1910.

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60 Kingsbury Place 1C/0NC

1914

Architect: Lawler, E. J.

Builder: Bush-Burns

Style: Colonial Revival

Description: This simple two-story Colonial Revival house is red-brown brick, five bays wide with a central front entrance under an open pediment supported on Doric columns. A Tudor arch opens to front entry with Tudor-arched lights in the front door, and sidelights. The façade has nine twelve-over-one windows with shutters. Above the modillioned wooden cornice there is a single closed-pediment gable dormer in the shallow hipped slate roof.

62 Kingsbury Place 2C/0NC

1951

Architect: Louis Baylor Pendleton

Builder: Donald L. Freeman

Style: Modern Movement

Description: Louis Pendleton designed his own modest residence of nearly white brick. Two full stories are achieved through the use of a two-story central pavilion projecting from a mansard roof (in the true mansard sense, with a steep-pitched lower slope, and upper slopes meeting at an east-west ridge). At the central pavilion, the front door is centered with sidelights and a very small hipped porch roof on iron supports. At the second story, there is a small pair of casements with shutters. To either side of this two-story block, the façade is one story high. A single bay to each side has a single wide sash window with shutters, all topped with a scrolled wood panel descending from the cornice. The edges of these single story sections and the two-story section are defined with the suggestion of quoins – a single raised course of brick at every fifth row. Set back to the right (west) is another single story bay that may have been the original garage (the original permit was for a house with attached garage; six months later, Pendleton took out a permit for a “garage attached to dwelling” for the garage that exists today). Unlike most of the other lots in Kingsbury Place, this one is partially walled off from Kingsbury, the brick walls connecting to and of the same material as the house. There is a driveway from Kingsbury Place at the west side of the lot.

Secondary Building: The single story contributing garage is at the west side of the property facing the driveway and attached to the house by covered walkways.

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1940

Architect: Gale Henderson

Builder: W. A. Beck

Style: Colonial Revival

Description: This symmetrical two-story red brick house has a gabled projecting center entrance pavilion. Its door is housed in a modernistic flat wood architrave with open pediment on pilasters; the front door has a fanlight which does not extend over the full-height sidelights. At the second story, a wooden blind arch is over the single six over six window, topped by an open pediment at the roofline. The pavilion's edges are defined by brick quoins. String courses run across it at the base of the entrance pediment (painted white) and the sill course of the window (limestone). To either side of the entrance pavilion, two windows are at both the first and second stories (eight-over-eight at the second story, taller eight-over-twelve at the first). There is a brick string course picking up the molded course from the entrance. The side gabled roof (of red composition shingles) has end chimneys.

3 Kingsbury Place 0C/1NC

1977

Architect:

Builder: Feinberg Realty/Midwest Const.

Style: Colonial Revival

Description: The most recent house on Kingsbury Place, Number 3 was permitted in 1979. It is two stories high, with a red brick facade. The original part of the house has a side gable roof of composition shingles. The front entrance, which has been substantially remodeled since the house was constructed, consists of a front door with sidelights under a Doric ordered front porch with closed pediment. To either side of the porch, three sash windows are in shuttered segmental arched openings. At the second story, a shorter sash window is over each of the two outer windows at either end of the façade, and a similar window is centered above the front door. The slight cornice of this flat-roofed house serves as the lintels for the second story windows. There is a large added wing at the left (west) side of the house, two stories tall with sash windows to either side of a large wall chimney under a front facing gable.

5 Kingsbury Place 1C/0NC

1909

Architect: Ewald, Lawrence

Builder: Farish & Gray

Style: Prairie Style

Description: This red brick house has many Arts and crafts elements; its relentless horizontality and broad eaves relate it to the Prairie school as well. The front elevation is broken up by a prominent two-story porch at the left side of the façade and running for more than half its length. Above the

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first story, supported on three brick piers, is a knee brace bracketed pent roof which doesn't do much in terms of sheltering anything but does transform a two-story element into a series of horizontals. The second story of the porch is enclosed, with a low hipped roof on exposed shaped rafter tails. The right side of the first story has a projecting wood box bay with a set of five narrow windows (each with four panes in a small square over a single tall pane) and a bracketed roof. Above this at the second story is a set of three similar four-over-one windows. The third floor is set apart by a high limestone course; brackets run the full height of this short story and support a roof which is hipped around a center platform. At the east side of the house is a single bay wing with a small one-story room nestled where the two wings come together. There is a driveway at the west side of the lot.

7 Kingsbury Place 0C/1NC

1959

Architect:

Builder:

Style: Tudor Revival

Description: 7 Kingsbury Place is a red brick pared-down version of the Tudor Revival, mimicking the massing of the form and some of its details. The right side of the house is one and a half stories, side gabled with three gabled wall dormers and a projecting bay (covered with rough limestone veneer). The door is in a front-gabled projection from the single-story wing at the west end of the façade. Limestone is used for lintels (hooded at the first floor) and the front door's quoined architrave. Other details, such as the minimal eaves, indicate the advent of modernism. The roof is slate. There is a driveway at the west side of the lot. The path to the front steps leads from the driveway rather than the sidewalk.

9 Kingsbury Place 2C/0NC

1908

Architect: Mariner & LaBeaume

Builder: L. W. Murphy

Style: Italian Renaissance

Description: This red brick house is three stories tall and a symmetrical five bays wide. At the lower two stories, the center bay projects, with chamfered corners. Instead of a full porch, the front entrance is sheltered by a segmental arched hood. The two window openings to either side of this bay are segmental arched at the first story and rectangular at the second, both styles with limestone keystones and imposts (turning the corner like hood molds at the first story, and L-shaped at the second). The triple window at the center of the third story shows the same playful geometries at its lintel. This story is set off by a limestone course, and the windows are arranged between massive brackets.

Secondary Building: A two story red brick garage, has a low hipped roof with exposed rafter tails. It was permitted as a stable and garage in 1909, one year after the house was permitted.

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11 Kingsbury Place 2C/0NC

1902

Architect: Barnett, Haynes & Barnett

Builder: Hoffman Const. Co.

Style: French Renaissance

Description: The five-bay organization of this entirely limestone façade borrows from Gabriel's Petit Trianon at Versailles: three center bays project slightly, separated by double-height pilasters (paired at the outside of the three center bays, where the Trianon has a single pilaster). The three center windows of the second story have shallow balustraded balconies, and the parapet roof is balustraded as well. A single story sunroom at the east end of the façade (right side) has Corinthian columns framing an unusual wood framed wall.

Secondary Building: The two-story stucco garage is almost eaveless and appears to have a flat roof. It was permitted in 1909.

13 Kingsbury Place 2C/0NC

1919

Architect: Jamieson, James P.

Builder: Dickie Construction Co.

Style: Tudor Revival

Description: According to the costs listed on building permits, #13 was the most expensive of the contributing buildings on Kingsbury place, estimated at a very handsome \$45,000. It is a variegated red brick Tudor revival composition of three main bays balanced around a central entry. Limestone is used extensively for architraves and coping. To the left of the entry is a two-story projecting canted bay, crenellated at the top, above which is a very wide gabled dormer (half-timbered effect with herringbone brick nogging); at the center and right, two smaller gable dormers (stuccoed with half-timber) are set farther up the slate roof. Stone mullions are used in window groupings to the right of the front door (four windows) and the center and right bays of the second story (both sets of three nine over nine sashes). There is a two story sunroom wing to the east (right side of façade), and set back along the west elevation is a porte-cochere with a second story room above it.

Secondary Building: A single story brick garage has a gabled slate roof with stucco in the gable ends. It was permitted in 1919 on the same date as the house.

15 Kingsbury Place 2C/0NC

1906

Architect: Hellmuth, George W.

Builder: FJ Remmers

Style: Beaux Arts

Description: This three-story light brown brick house would be a fairly typical Federal-derived box were it not for the imposing two-story wooden porch with four massive Ionic columns supporting a modillioned entablature. Double front doors have a fan light and side windows. There is a

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wood bracketed and balustraded balcony at the second floor. Façade windows are one over one sashes, diminishing in height at each story, with limestone lintels. There is a belt course (limestone carried on corbelled brick) separating the third story. Eave modillions resemble those at the porch. The roof is a very shallow hip. A single story sunroom is at the east elevation (right side of the façade).

Secondary Building: Permitted as a "private stable" in 1906, the single story brown brick garage has a slate hip roof with a broad wall dormer at the alley entrance.

17 Kingsbury Place 2C/0NC **Photo 14**
1908

Architect: Wall Brothers
Builder: Wall Bros.
Style: Tudor Revival

Description: The two-story dark red brick Tudor Revival residence at 17 Kingsbury Place has a number of atypical features for this style. Its facade is close to symmetrical, with a cross gable entrance bay just to the left of center. The quoined limestone entry, featuring cartouche and label bosses, is recessed into the right corner of this bay, with an open window facing east at the right side. The left side of this gabled bay is a two-story wooden canted bay. Bays on either side of the almost-centered cross gable almost mirror each other, although the right bay is slightly longer; where the left bay has a set of three windows on the first story, there are four on the right, and the gabled dormer has side extensions on the right but not the left. Also unusual: although most of the façade windows have stone mullions and transoms as befits the style, they are completely without ornament. Half timbering is used in gable ends. There is a two-story wing at the right (east) side of the house that was originally a single story porch.

Secondary Building: This is one of the few historic garages in the district of which the integrity is in question, because the original single-story garage (1909) has a modern two-story addition. However, the original side appears intact and retains its historic character and is listed as contributing. The original side, to the west, is side gabled with half-timbered dormers. The eastern addition is faced with brick at the first story and imitates half-timbering at the second; the roof appears to be flat at the alley.

19 Kingsbury Place 2C/0NC
1912

Architect: Jobson, C. Frank
Builder: Wall Bros.
Style: Tudor Revival

Description: The house at 19 Kingsbury Place is two stories, expressing the Tudor Revival style with quoined limestone architraves at all of the façade openings except the upper story of the right bay, which is a projecting half-timbered cross gable, and at the two half-timbered gable dormers. The front entrance is centered in the left side of the façade, with a sash window to either side (all three openings have label moldings); there is a projecting bay window at the second story at the far left. The house number ("19") is set into a cartouche above the door. The roof is slate. There is a

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driveway along the west side of the lot

Secondary building: a large one and a half story side gabled slate roof brick garage with prominent half-timbered cross gable, contemporary with house.

21 Kingsbury Place 2C/0NC

1908

Architect: Pendleton, Louis Baylor

Builder: Charleville, B. J.

Style: Late 19th & 20th Century Revivals

Description: Architect Pendleton emphasizes the horizontality of this red-orange brick house with the flaring wide eaves of its low-pitched hipped slate roof, and with string course at mid-window level of both stories. The generous front porch roof doubles as a balcony for the bay window above. At the porch, the front double doors are to the left and a single fixed pane window is to the right. Canted wood bay windows are at the first story of both left and right bay; each has two sash windows above with limestone labels. There are two low-profile hipped dormers facing the street. A two-story sunroom wing to the east was originally a single story according to the 1909 Sanborn map. There is a driveway along the west side of the property.

Secondary Building: The single story red brick garage, permitted in 1908 on the same day as the house, includes a brick wall along the rear property line.

23 Kingsbury Place 2C/0NC

1906

Architect: Bonsack, F. C.

Builder: CB McCormack

Style: Colonial Revival

Description: This two-story red brick house on limestone foundation features a two-story projecting bow at the left side of the facade. The front door, with a leaded fan light and sidelights, is sheltered under a shallow limestone balconied porch supported with limestone Roman Ionic columns; at the second story, the balcony would be accessible only by a very small six-over six window with elaborate quoined architrave and pediment.. To the right of the entrance bay are two well-spaced nine over one sash windows at each story. The side gabled slate roof with modillioned eaves has three narrow gabled dormers. There is a one-story sunroom at the east elevation.

Secondary Building: There is a single story wood-sided frame garage. Its composition shingle roof has both hipped and gabled sections with exposed rafter tails.

25 Kingsbury Place 2C/0NC

1908

Architect: Gruen, William H.

Builder: Roterman B& C Co.

Style: Italian Renaissance

Description: In this three-story brick house, round arches predominate on the first two stories: the

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front door opening has a blind arch (featuring the house number in limestone), and the sash windows at the left and right bay of both stories are also topped with blind arches (within setback rectangular recesses at the first story). Three round-arched windows are above the front door at the second story. Limestone courses separate the three stories; between the first two, the belt is higher above the entrance and dips down to be a sill course for the outer windows. Third story windows are in the same vertical path as those below them, separated by brick panels. The roof is a low-pitched hip with clay tile. There is a driveway along the west side of the house, and the lot between #25 and #29 is landscaped and fenced.

Secondary building: a one and a half story brick garage (1909) has a hipped clay tile roof. There is a terra cotta sill course for the second story windows.

29 Kingsbury Place 2C/0NC

1907

Architect: (none listed)

Builder: Barwick Construction Co.

Style: Bungalow/Craftsman

Description: This house might look like a simple red brick box (a variation of Flemish bond in which burnt headers alternate with stretchers at every fourth course) were it not for the dramatic overhanging shallow hipped roof and wrapping porch, both of which add an element of horizontality that relates the house to the Prairie style. The two second story windows are bays, while the third story is visually minimized by a brick string course at the sill level, and almost square small windows tucked under the wide eaves with shaped rafter ends. Playful brickwork at the porch piers and above the second story windows appears as a dark brick course with chevrons dropping out of it; stone insets are in the chevrons. There is a driveway at the west side of the house (two concrete tire strips with grass down the center).

Secondary Building: A single-story flat-roofed garage with terra cotta coping is laid in Flemish bond red brick. It is accessed from the west rather than directly from the alley. It was permitted in 1923.

31 Kingsbury Place 2C/0NC

1908

Architect: Barnett, Haynes & Barnett

Builder: Godfrey & Hirsch

Style: Italian Renaissance

Description: This small palazzo is three stories tall and three symmetrical bays wide, with a tan brick exterior reflecting the arrangement of a Renaissance mansion (where public reception and hosting functions would take place at the second floor rather than the first), perhaps more than its actual contents. The first story has a center entrance with quoined terra cotta surround with only a single short sash window at the bays to either side. A deep string course of limestone separates the second story, where tall one over one sash windows have full terra cotta corniced architraves. At the shorter third story, segmental arched windows are in terra cotta keystone surrounds. The shallow hipped red tile roof has deeply overhanging eaves with shaped rafter tails. There is a

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driveway at the west side of the property.

Secondary Building: A single story buff brick garage has a hipped red tile roof. It was permitted 11/2/1908, about six months after the original house.

33 Kingsbury Place 2C/0NC
1909

Architect: Pendleton, L. B.

Builder: BJ Charleville

Style: Late 19th & 20th Century Revivals

Description: This light reddish brown brick house indicates the affinities between the Tudor and Arts and Crafts styles. It is two stories tall and three bays wide. The front door is at the left side of the façade in an unusual canted projecting bay with its own roof. At the center bay, a sixteen over one sash window has a limestone hood lintel, and the first story right bay has a shallow box window. At the second story, the outer bays both have paired twelve over one windows on a sill course which stops before it reaches the outer edge of the façade. At the center bay, two small casements have leaded glass windows. Overhanging eaves with shaped rafter tails are supported by four bracket pairs at the outer ends of the façade and between bays. The side gabled slate roof has two low gabled dormers detailed Tudor style with barge boards on brackets. At the side elevations, the gable ends repeat that detailing and are filled in with a stuccoed half timbered effect. The chimneys feature more elaborate corbelled brickwork than most in the district. There is a driveway to the west with grass between concrete tire strips.

Secondary building: The single story brick garage (1911) has a gambrel slate roof with dormers, and half-timbering in the ends.

35 Kingsbury Place 2C/0NC
1908

Architect: Lee, T. C.

Builder: G. F. Bergfeld I&C Co.

Style: French Renaissance

Description: This house is three bays wide and two stories high with a steep-pitched red clay tile roof (which reads as a hip from the street, although in fact it has a center platform). Instead of a covered porch, the front door (single door between two wide undivided sidelights) is sheltered by the second story's bracketed balcony. At the balcony, three tall one over one sash windows bordered and separated by four Ionic pilasters with a limestone frieze decorated by a cartouche and foliage. At the left and right bay, the first and second stories have sets of triple windows with a center set of casements, topped by wide stone lintels. The upper story windows have wrought iron balconies. Although the front eaves are very broad, the wide center dormer comes to the façade line and makes the composition appear top-heavy. There are individual semicircular barrel dormers with finials to either side. At the right (east) side of the façade is a two-story wing built in 1916, replacing (or perhaps adding onto) the single-story open porch that is shown on the 1909 Sanborn map. The blue-gray limestone foundation (alternating smooth and rock-faced courses) is a different color than the more brown limestone trimming the façade.

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Secondary Building: The light brick garage, permitted on the same date as the house, has a red clay tile mansard roof.

37 Kingsbury Place 1C/0NC

1907

Architect: Manny, E. A.

Builder: Sutherland, William

Style: Colonial Revival

Description: The three-story orange brick house, almost a cube, has five equally spaced nine over nine sash windows across the second and third stories. At the first story windows are taller (nine over twelves); the front door has a terra cotta quoined surround (featuring four putti heads at the cornice) with transom light and sidelights. The windows at the first two stories have terra cotta keystones; the third story windows are treated more elaborately with full terra cotta lintels with wreaths, set into a brick string course. Edges of the façade are emphasized with brick quoins, and the roof is flat.

39 Kingsbury Place 2C/0NC

Photo 15

1909

Architect: Hellmuth & Spiering

Builder: no contractor listed

Style: Colonial Revival

Description: The façade of this brown brick three story, three bay near-cube is defined with brick corner quoins and a limestone still course sectioning off the third story. At the left and right bays, the single window at each story is a single six over six sash of diminishing height toward the top of the composition. All three levels have scrolled keystones; the second story windows have swag panels under the sills. The front entrance is a single door with large transom light and a pedimented swag panel above the door. Instead of incorporating the sidelights into the architrave, they are mounted directly into the brick wall at either side of the door frame. The arrangement of side windows and stone panel appears to be more modern than 1909 (the Sanborn map of 1909 shows a single story porch, and traces of a gable appear on the façade over the entrance). The second story center window carries the most visual weight on the façade, with a full limestone architrave with deep segmental arched pediment. There is a projecting cornice over the third story and a parapet wall.

Secondary building: A contributing one-story flat roofed brown-red brick garage was permitted in 1913.

41 Kingsbury Place 2C/0NC

1909

Architect: Eyssell, M.

Builder: Eyssell, M.

Style: Bungalow/Craftsman

Description: This two-story house has Craftsman and Tudor Revival touches. Three bays wide and

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faced with gray-painted brick, the façade's dominant feature is the center bay. The entrance (front door with sidelights and transom light) is deeply recessed; the opening is framed by brick pilasters with knee brace brackets supporting a half-timbered projecting bay at the second and third stories (a cross gable from the hipped roof). The windows at left and right bay are wide six-over-six sashes, the same at both stories. There are shallow gabled dormers left and right in the composition shingle roof. At the east elevation there is a series of what appear to be sunroom additions, one story at the front and two stories towards the rear.

Secondary Building: Like the house, the brick garage is painted. It has a front gable roof with half timber in the gable ends; the roof is composition shingle.

43 Kingsbury Place 2C/0NC

1907

Architect: Ewald, L.

Builder: A. Vallery

Style: Colonial Revival

Description: This unusual two-story Colonial Revival red brick residence appears L-shaped from the street, presenting high-pitched slate gambrel roofs on the long arm facing the street and the short arm facing east. (Another rear wing, not visible from the street, makes the actual plan more of a T shape.) The front entrance, a pair of French doors with a shallow fanlight and sidelights, is in the long arm of the L, facing east. The 1909 Sanborn shows that there was a single story porch here originally. In the front gambrel end facing the street, there are two tall windows at the first story (twelve-over-twelves), two shorter windows at the second story, and a small lancet arched window in the gambrel end. A belt course (four courses of raised brick) at the level of the second story window sill runs around the house. Next to the front door there is a single sash window; above the front door a projecting box bay with two sash windows, and a single window next to it. On the short arm of the L, facing the street, a sash window is at each story. This arm is lengthened to the east by added sunrooms, not shown on the 1909 Sanborn map but evidently historic.

Secondary Building: There is a frame garage, side gabled, with what appears to be historic wood siding.

45 Kingsbury Place 1C/0NC

1910

Architect: Levy, Will

Builder: EP Shasserre

Style: Tudor Revival

The two story red-brown brick house at 45 Kingsbury Place follows many of the conventions of the Tudor Revival style: a box bay at the second story, which rises as a gable end at the third story (in this case, within the gable end already facing the street rather than a cross gable or wall dormer); half timbering and stucco in gable ends; use of limestone as label moldings; and a green clay tile roof. In this example, the house is L-shaped, with the main wing perpendicular to the street and the smaller wing at the rear of the house facing east. At the first story, paired casements are to

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either side of a pair of French doors which lead to a small front patio; a massive bracketed limestone projecting hood supports the box bay at the second story. The front door is nestled at the intersection of the two wings in a single-story tiled roof porch.

49 Kingsbury Place 2C/0NC

1913

Architect: LaBeaume & Klein

Builder: J. Wise

Style: Tudor Revival

Description: This handsome Tudor Revival house is two stories tall with a slate side gabled roof, but cross gabled bays give it more façade presence. At the left is a gabled brick bay which projects from the rest of the façade; it has tall eight over one sashes at the first story and two twelve over twelve windows at the second. To the right of this bay, the entrance is set within a limestone architrave. Fluted pilasters carry the cornice; the frieze bears a cartouche with the house number, "49." At the right bay, a smaller projecting cross gable appears as a box bay set on a canted bay window; the upper story and gable end are stuccoed and half-timbered. There is a shallow shed dormer in the center of the slate roof. A single story room at the west side of the façade has been recently rebuilt, and although it uses brick with a limestone coping, it no longer has its historic character. Recent incompatible replacement windows at this room, the cross gable ends, and the lower story of the right bay are bright white.

Secondary Building: No permit was found for the English bond brick garage (alternating courses of headers and stretchers), but it was built prior to 1916, when a permit was taken out for its alteration. The roof appears to be a replacement shallow gable of plywood.

51 Kingsbury Place 2C/0NC (Photo 26, right)

1909

Architect: Mariner & LaBeaume

Builder: Murphy, L.W.

Style: Tudor Revival

Description: 51 Kingsbury Place seems to have been added to several times; the main section of the house is side gabled, two bays wide but quite deep, with a gable hooded side entrance at the right or east elevation; it is hard to tell if a large wing projecting east behind this is original, but its first bay could be. The most prominent feature of the façade is a box bay which starts at the second story, right bay and continues as a wall dormer with its own front gable roof. This bay and the gable ends at the side elevations use decorative half timbering. Its small casement windows in the gable end, like those in the small gabled dormer at the left bay, have small rectangular paned leaded glass. At the left bay of the second story is a shallow box bay on brick corbels with three sets of leaded glass casements. The façade's first story has two sets of sash windows, twelve-over-twelve at the center window and eight-over-eight at the narrower side windows. The overall shape of the house is like a closed "c" where the upper arm of the C is longer; the two arms are parallel side gables, while the spine is another gable perpendicular to both. The rear arm of the house appears to have added sunporches to the east. There is a driveway along the west side of

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the property.

Secondary building: one-story steep-pitched slate gabled garage, brick with stucco and half timbering at gable ends. It was permitted in 1909 on the same day as the house and also lists Mariner & LaBeaume as architects.

53 Kingsbury Place 1C/1NC (Photo 26, second from right)

1907

Architect: Maule, Evert P., Jr.

Builder: Maule, Evert P., Jr.

Style: Colonial Revival

Description: Built of a desaturated red brick, this three-story house in the Federal tradition features one of just a few facades in the district which is taller than it is wide. Fenestration emphasizes the verticality: 12 evenly spaced windows on the front elevation, nine-over-nine except at the shorter third story where they are six-over-six. The windows all feature limestone sills and a limestone keystone. Limestone quoins and a cornice with scrolled modillions at the flat roof further define this strong composition. The front door is towards the front of the east elevation (right side of the house) at a single story porch; at the rear of the same side there is a single bay L. Burnt headers alternate with stretchers at every fourth course.

Secondary Building: The noncontributing side-gabled three-bay garage has modern siding and doors at the alley.

55 Kingsbury Place 2C/0NC

1907

Architect: Pendleton, L. B.

Builder: BJ Charleville

Style: Late 19th & 20th Century Revivals

Description: This light red brick house is two bays wide and two stories high. The front entrance is on a side elevation (at the west) so the façade is a two by two grid of window pairs in limestone surrounds, linked on common sills and by common quoins between them. At the first story the window pairs also have common label hooded lintels. There are limestone belt course at the foundation and at the top of both levels of windows (just below the sills). A low hip dormer faces front in the composition shingle roof. A single story sunroom to the east has a hipped roof with exposed rafter tails.

Secondary Building: The one and a half story brick garage (1913) has a hipped roof with dormers.

57 Kingsbury Place 2C/0NC

1909

Architect: Levy, Will

Style: Late 19th & 20th Century Revivals

Description: Three story three bay flat-roofed red brick cube with Tudor Revival details: the front door at the right bay has the typical Tudor stone entry with Tudor pointed arch inside a label hooded quoined rectangle, and this treatment is mirrored at the left bay where a set of three windows

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features stone mullions and transom. A single sash window at the center bay is quoined. At the second story, a limestone sill course has rectangular stops at either end of the façade. The left and right bays feature paired four-over-one sash windows; at the center is a one-over-one with a label hood. The third story is set apart by a string course featuring ovum molded brick. At the center of the third story is a set of three very narrow sash windows with stone columns between them; at the outer bays are one over one sashes. The wide eaves of the shallow hipped red tile roof are carried on exposed rafter tails. The first story of the two-story sunroom wing at east elevation is partially infilled with brick. There is a driveway at the east side of the property.

Secondary Building: One-story flat-roofed brick garage, permitted 1919. There is a bracketed hood over the alley doors.

59 Kingsbury Place 1C/INC

1910

Architect: Jungling, R. L.

Builder: Taussig, A. J.

Style: Colonial Revival

Description: This two story hip roofed red brick house is five bays wide, centered around a wide four point arched front entry, behind which the wide front door has a fanlight and sidelights. Twelve-over-one sash windows with shutters are at both stories of the outer bays and centered above the front door. The windows all have thick limestone lintels. Eaves are narrow above a wood frieze. The roof is composition shingle.

Secondary building: The noncontributing frame garage is modern, with a gable roof.

61 Kingsbury Place 2C/0NC

1911

Architect: Levy, Will

Style: Tudor Revival

Description: The main roof of 61 Kingsbury Place is a slate hip perpendicular to the street, but this is largely hidden by a gabled wall dormer (actually the extension of a second story box bay) almost the full length of the two-bay façade. The bay and its gable dormer extension are half-timbered and stuccoed. At the red-brown brick first story, there is are two sets of three narrow sash windows on stone sills separated by a brick panel. A cross gabled wing farther back projects to the east (the right side of the house), and the front door is at the east elevation in a single story screened porch at the intersection of these wings.

Secondary building: The single story brick garage has a flat roof with parapet wall.

63 Kingsbury Place 2C/0NC

1915

Architect: Hellmuth & Hellmuth

Builder: Craig & Taylor

Style: Colonial Revival

Description: George Hellmuth added a lot of decorative detail to keep this Colonial Revival

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façade lively. It is five bays wide; at the second story the five six-over-one windows are evenly spaced, whereas the eight-over-one first story windows are spread farther to the outside of the composition to allow more visual space for the front entry. Recessed behind a wooden architrave with broken scrolled pediment with central urn and swagged frieze, the front door has sidelights and a transom light. Very small narrow leaded glass windows are set in the brick wall to either side of the entry. The taller first floor windows are in segmental arched openings with scrolled keystones. Five courses of brick, laid in alternating vertical and horizontal squares, are at the top of the keystones. All of the façade windows have operable wooden shutters, solid at the first story and louvered at the second. In the side gabled slate roof there are five dormers, closely spaced at the center of the roof. The middle is a barrel dormer; the rest have simple flat roofs.

Secondary building: The single story red brick garage (1915) has a slate hipped roof. It opens to the side street, Clara.

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Washington Terrace

Everything about Washington Terrace is spacious, from the wide street to the wide tree strips to the wide lots, several of which are unimproved or used as yards. Most of the largest houses in the district are on Washington Terrace. The street is planted with tall oaks for its full length. The "cross" walk established in the original deed still exists between numbers 21 and 23 on the north and numbers 24 and 26 on the south (still owned by the Trustees). Originally this sidewalk was to extend from Kingsbury Place to Delmar, but the northern half block no longer exists and the other three sections are fenced off.



Figure 7 - Washington Terrace gate c. 1902. #5, the Corwin Spencer House (demolished), is visible in the background.

East gate 1C/0NC Photo 16
1892

architect: George R. Mann (designed by Harvey Ellis)

Harvey Ellis' gatehouse was designed for the firm of George Mann. Constructed of Roman brick (a ruddy orange which can appear purple or brown due to its speckled surface) and plum terra cotta, Ellis' picturesque composition has often been compared to the medieval gates of Lubeck in Germany. Its landmark silhouette features two steep-pitched conical roofs (the two connected circles are the basic plan of the structure) with a steep pyramidal roof between them, topped with a spire. Affixed to

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the roofs and facing Union is a large wrought iron clock. The physical roadways into Washington Terrace are at either side of the gatehouse. The two drives and the sidewalks are framed with brick pillars with bands of foliated terra cotta near the top. Graceful wrought iron over the roadways carries non-original lanterns. The outermost pillars of the composition serve as bases for terra cotta lions (made by Winkle Terra Cotta) which are unfortunately missing a few of their more fragile limbs. With this exception, the gates are marvelously intact.

West gates 1C/0NC

c. 1892

architect: George R. Mann/Harvey Ellis (presumed)

The west gates echo the piers of the eastern gates: Eight Roman brick pillars have terra cotta block bases and heavily foliated terra cotta bands. The two tallest pillars frame either side of the road, and have stylized spiky iron light fixtures atop them. The lower piers are at either side of the north and south sidewalks and completing an embracing low brick wall curving from the outer sidewalk pier to Clara Avenue. The original iron gates have been supplemented by more practical and defensive iron fencing that is clearly designed to prevent entry.

4 Washington Terrace 2C/0NC **Photo 17, left**

1915

Architect: Maritz & Henderson

Builder: Farish & Gray

Style: Italian Renaissance

Description: The two-story variegated red brick house is symmetrical and three bays wide. At the first story, a centered entrance is in a round-arched architrave flanked by two small windows. At the outer bays, a Palladian-style window group left and right of the front door carry the same round-arched proportions and a similar architrave. At the second story, each of the three bays features an identical set of three sash windows with quoined surrounds. The deep bracketed eaves are set on a frieze which rests directly on the second story lintels. The hipped slate roof features three hipped dormers facing the street. A single story screened porch is at the east elevation, and a two-story porte-cochere straddles the driveway to the west. An additional lot to the east is a side yard.

Secondary Building: The single story red brick garage has stuccoed dormers and an attached rear property wall of the same material.

6 Washington Terrace 2C/0NC **Photo 17, right**

1916

Architect: Saum Brothers

Builder: Charleville, BJ

Style: Colonial Revival

Description: 6 Washington Terrace is a two-story red-brown brick house with a shallow slate hipped roof. The building is five bays wide and symmetrical. At the first floor, an elaborate

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architrave with sidelights is at the center bay. The windows at the other 4 bays are triple sets of six-over-six sashes. Decorative multi-light round arched windows (an art-nouveau inspired type with a round pane at the top) are at the second story, two at each bay except for the center, where a single window is flanked by tiny 12-light casements. Brick quoins define the edges of the façade and suggest pilasters defining the center three bays. Three hipped dormers with round-arched casement pairs and finials face the street.

Secondary Building: The single story variegated brick garage was permitted in 1917, a year after the house. Its slate gabled roof has broad dormers.

8 Washington Terrace 2C/0NC

1910

Architect: Levy, Will
Builder: Harvey Burden C. Co.
Style: Tudor Revival

Description: Will Levy's asymmetrical composition is three bays wide and two stories high. The medium-pitched slate roof is side gabled, with a cross gable forming the projecting entrance bay at the right side of the façade. The leaded glass door with sidelights and transom is set back behind a quoined entrance with hood molding. At the second story of this bay is a projecting bay window, also limestone, its upper gable end half-timbered and carried on massive brackets. The left and center bays have triple Tudor-arched windows at the first floor with limestone mullions, transom, hood molding and quoins. Above a stone string course, there are two sash windows at the left bay and one at the center, all with stone quoins, hood molding, and transoms. At the left (east) side only slightly set back from the façade is a two-story hip-roofed wing. Some or all of this wing may be the \$4500 addition permitted in 1916.

Secondary Building: The two story garage is brick with a stuccoed upper level; it has a hipped slate roof. It was permitted in 1910, about four months after the house. There appear to be two single story additions on the west side; one has a hipped roof from the original garage, and the second has a stepped parapet facing the driveway to the north (this was probably the addition permitted in 1930.)

10 Washington Terrace 2C/0NC **Photo 18**

1896

Architect: Roach, H. E.
Builder: William McCully
Style: Romanesque

Description: One of the first buildings in the district, the LaPrelle House also became one of the most widely known through publication, including six photographic plates in the July 1904 supplement to *The Western Architect* (eight years after it was built). Designing in a modified Richardsonian style, Roach uses random rock-faced limestone for the body of the building and smooth limestone to define openings. In a balanced three-bay composition, the wide round-arched front door opening at the center bay is emphasized by very wide stone voussoirs. Glass doors now close off the original entry. At the left bay's first story is a set of three sash windows separated by

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Romanesque engaged columns with a wide stone transom setting off round-arched upper windows, all with wide smooth stone voussoirs. At the second story the windows are more simply framed, with rectangular upper windows and no columns. The left bay terminates in a gable end with a squat Palladian style window. Above the front entrance at the middle bay, second story, is a short set of three windows in an extensively carved foliated surround. Above the roofline is a battered gabled dormer. The wide tower at the right bay has been deprived of its conical roof (date unknown). At the east elevation there is a two-story bow bay with half-conical roof; at the west elevation, a porte-cochere on fat Romanesque columns is surmounted, incongruously, by a classically detailed bow bay terminating in a limestone pediment at the third story level (in the otherwise tiled gable end). Despite the removal of the tower roof, the house retains integrity. The side gabled roof is finished with an unusual gray French ceramic tile.

Secondary Building: The single story garage is later than the house but clearly within the historic period; it is enameled white brick with both hipped and gabled sections (all slate).

12 Washington Terrace 2C/0NC
1910

Architect: Mauran & Russell
Builder: Godfrey & Hirsch
Style: Bungalow/Craftsman

Description: This variegated brown brick residence is two stories tall with a hipped roof and prominent octagonal-plan stair tower in the third of four façade bays. The front door at the second bay is topped by a limestone arched hood. Most of the façade windows are twelve-over-ones. Ornament is limited to a foliated cartouche in the arch over the front door, and cross motifs in the brickwork of the tower base. The brickwork itself is Flemish bond at most of the façade (the tower base is not); brick frames the first story windows, and soldier courses are at the level of the limestone sills. The hipped roof is a flat red clay tile. It appears that small side windows at the entrance have been filled in with tile, but otherwise integrity is very good. There is a driveway to the west.

Secondary Building: The garage, a light orangish-brown Flemish bond brick, is two stories tall. It has nine over one windows. It was permitted in 1911.

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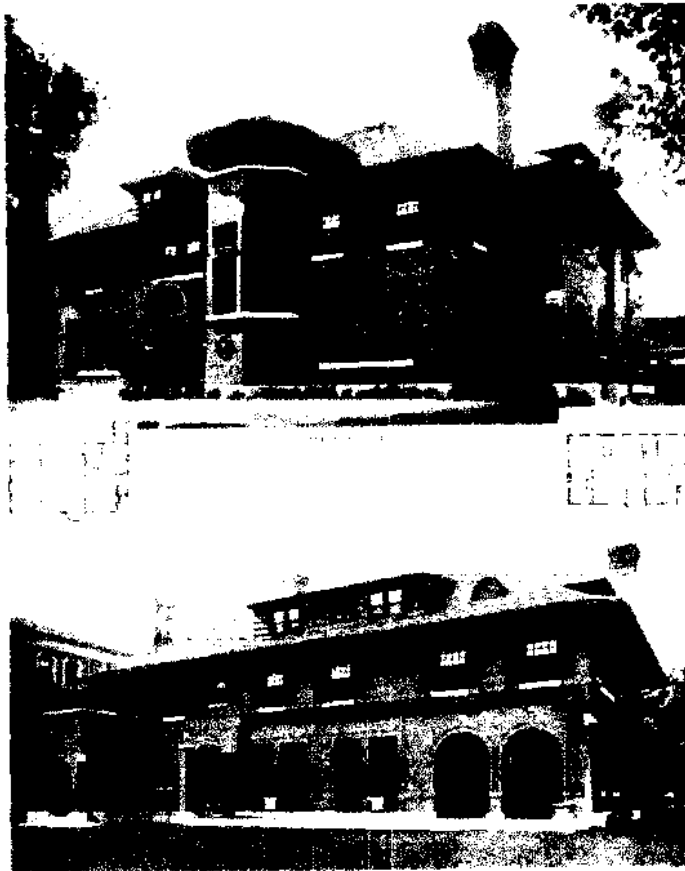


Figure 8: 12 Washington Terrace in *The Brickbuilder*, 1913.

14 Washington Terrace 2C/0NC
1905

Architect: Groves, A. B.

Builder: G. M. Blair

Style: Italian Renaissance

Description: The Hays house at 14 Washington Terrace is a symmetrical three story Renaissance Revival residence built of light brown brick with a flat roof. The front entrance is recessed behind a limestone portico (paired square and round fluted Doric columns carrying an entablature and balustrade). At the second story above the entrance, a triple window would be Palladian if the

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center arch was round instead of segmental. Its off white terra cotta architrave is the most elaborate element of the façade (in fact the small third story window above it seems to be an upward extension from the same sculptural set), but all of the façade and side windows have terra cotta architraves with varying degrees of ornament. The first story's two façade windows are nearly full height, their hoods serving as balconies with iron rails at the second story windows. There is a terra cotta belt course above the first story, quoins defining the edges of the façade, a blank wood frieze, and a cornice which is missing many of its wood modillions. At the east (left) side of the house is an open porch with wood Doric columns and full second story balcony, set back slightly from the façade.

Secondary Building: The single story garage was constructed as a stable in 1906. It is brown brick with a composition gable-on-hip roof (the very small gable end sections are vents) and slate-sided dormers.

16 Washington Terrace 1C/0NC

1916

Architect: none listed

Builder: Segel, Isaac

Style: Mission/Spanish Colonial Revival

Description: Brickwork and subtle details play an important role in this balanced but asymmetrical two-story façade. It is faced with unusual matte gray brick stretchers alternating with red and buff headers in Flemish bond. At the third of four bays, an almost Prairie-style entrance has a double row of stretcher voussoirs visually springing from small narrow windows covered by iron grilles. The left (east) bay is only one room deep, the first story room is a sunroom with wide arched windows. At the second story's second and fourth bays, the window lintels are panels that use different sides of the brick. At the first and fourth bay, small squares of four glazed blue tiles are to the left and right of the window openings. At the right side of the second story, an iron balcony wraps around the corner from French doors. The roof is a multicolored slate shallow hip with flared eaves. Two low hipped dormers with battered shingle sides face the street. No architect was listed in the original permit record for the house.

18 Washington Terrace 2C/0NC

1910

Architect: Levy, Will

Builder: F. H. Ball

Style: Tudor Revival

Description: As at Number 8 Washington Terrace, Will Levy uses a three-bay red brick façade with pronounced cross gable (in this example, at the left bay) to create an asymmetrical frame for a Tudor Revival composition. In this case, though, the front entrance projects and is located at the center bay (a Tudor arch set in quoined surround with hood). A bay window over the entrance has a crenellated parapet. Window sets with stone quoins, mullions, labels and transoms are at both left and right bay of the first story; second story paired windows, set on a stone sill course, are similar but not tall enough to warrant the transom. In the gable end at the left bay is a similar

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but smaller window; the right bay has a Flemish gabled dormer and at the center bay is a small gable dormer with half-timbered pediment, the only small spot of timber on the façade. The slate roof is side gabled with end parapets. A crenellated two-story bay is at the west elevation. At the east, an open porch faces the driveway along that side of the property.

Secondary Building: A side gabled garage was permitted in 1910, about seven months after the house. It is red brick, with parapet walls at the gable ends rather than overhanging eaves.

20 Washington Terrace 2C/0NC

1915

Architect: Bradshaw, Preston J.

Builder: BJ Charleville

Style: Colonial Revival

Description: Bradshaw's 2-story red brick building has a three-bay center pavilion with single-bay wings set back to either side. The west wing is a porte-cochere over the driveway with a full second story above it. The main entrance is from the porte-cochere at the west, so the façade consists of three identical bays of eight-over-eight windows at both stories, the first story topped with blind brick arches. Stone is used for a first story sill course and panels above the cornice at the parapet wall, and as keystones. Brick quoins define the corners.

Secondary Building: the garage, permitted on the same date as the house, is red brick with a gabled roof.

24 Washington Terrace 2C/0NC

1901

Architect: Clymer, H. C. for August Beinke

Builder: "sublet"

Style: Italian Renaissance

Description: The three-story house is a Renaissance Revival style near-cube in light brown Roman brick. The most prominent feature is the white terra cotta arch at the recessed entry. It features a round arch set into an architrave with dentilled cornice, wreaths, and urns at the ends above a shallow frieze. A terra cotta course running between the urns serves as a base for the three-part window of the second story. Two round-arched windows at either side of the entry are in terra cotta arches with elaborate keystones. At the second story, the left and right bays feature rectangular sash windows with terra cotta surrounds. The third story is set apart by a belt course of molded and corbelled brick; windows are shorter than those at the second story but otherwise similar. A corbelled brick cornice (unusual for this district) supports a red tile hipped roof. There is an open porch at the left (east elevation), and a driveway along the right side of the house (west) with a large metal awning hung on chains held by lions (in their teeth).

A contemporary newspaper report indicated that Clymer was the architect, representing the firm of August Beinke. Beinke died in 1901.

Secondary Building: The garage was permitted as a \$4000 stable on December 26, 1906, one month after the house. It is constructed of the same light brown Roman brick and has a flat roof.

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26 Washington Terrace 0C/2NC

1961

Architect:

Builder:

Style: Colonial Revival

Description: Built in 1961, this two-story Colonial Revival house is asymmetrical, with wide double sash windows at the left bay and a pair of sash windows to the right of the front door at the wider right bay. The front door itself has a wood surround with broken pediment; and a small round window over the front door at the second story level. Upper windows are shorter than those at the first floor and the narrow frieze board under the shallow side-gabled roof serves as their lintel. There is a single-story attached garage at the right (west) side of the façade with two sash windows facing the street.

Secondary Building: The noncontributing two-bay garage at the alley is side gabled with a composition shingle roof. It dates from the same time as the house or later.

28 Washington Terrace 2C/0NC

1901

Architect: Manny, E. A.

Builder:

Style: Italian Renaissance

Description: This three-story brown brick house, five bays wide, uses detailing to emphasize the front entrance and upper story windows. The front door is recessed behind a projecting portico with red brick piers at the outer ends, a single freestanding Greek Ionic column just to the inside of each pier, all supporting a terra cotta entablature with wreaths at the frieze and anthemion antefixes. To either side of the front door, the one-over-one sash windows are within unornamented wall openings. Six courses of corbelled brick separate the upper stories. At both the second and third stories, the sash windows each have individual terra cotta surrounds (corniced at the second story). A 1902 photo shows an open brick porch at the east side of the house (now filled in, probably during the historic period); a two-story porte-cochere over the driveway to the west (right side) does not appear and is probably a later addition.

Manny included a photo of this house in the 1902 exhibition of the Architectural Club of St. Louis.

Secondary Building: A full two-story garage was permitted in 1909. It is brown brick with a flat roof, brick quoins, and a wooden cornice with dentils and modillions.

30E Washington Terrace 0C/1NC

1978

Architect: Johnson, Jane Hall

Style: Modern Movement

Description: This red brick house is two stories tall with four evenly spaced bays. Fenestration consists of a large pair of casement windows within a single opening at each bay, larger at the first

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floor than the second. The exception is the entrance at the third bay, where double doors are sheltered beneath a front porch with arched roof on brick piers. The roof is hipped, of composition shingle. There is a single-story garage with shallow hipped roof attached to the west on the other side of a driveway (connected by a gable roof over the driveway).

The unusual house number was forced by the previous existence of a #28 and #30 to either side.

30 Washington Terrace 2C/0NC

1909

Architect: Lee, T. C.
Builder: sublet (none listed)
Style: Beaux Arts

Description: The Gehner House at 30 Washington Terrace is two stories tall, five bays wide, and has a red tile hipped roof. The surface material is light brown brick, with ample use of both limestone and matching terra cotta. The entrance, centered in the symmetrical façade, includes a pair of outer glass doors in a segmental arched opening, itself framed by glass windows. Pilasters at either side of the entry alternate brick with limestone at every fifth course. Very heavy limestone brackets support a shallow hood over the porch. Above the entrance at the second story is a short sash window with casements on either side, carried on a common sill. The rest of the façade windows are one-over-ones with stone sills; the first floor windows appear to have terra cotta lintels. Above the second story there is a bracketed cornice with antefixes; the wall continues above the cornice to meet a red clay tile hipped roof. Two wall dormers, gabled with steps and heavily ornamented with terra cotta coping, paneled pediments, and side scrolls. At the east elevation there is a single-story enclosed sunroom with an open porch above it at the second story.

Secondary Building: The side gabled garage is very light brown brick. It has a red clay tile roof with red shingles in the gable ends, and wide flared dormers. It was permitted the same date as the house, 7/13/1909.

32 Washington Terrace 2C/0NC (Photo 24, second from right)

1908

Architect: Barnett, Haynes & Barnett
Builder: Murch Bros.
Style: Italian Renaissance

Description: This three-story brick house is symmetrical with diminishing floor heights towards the top. The entrance is impressively articulated with a projecting porch carried on gray-veined white marble Doric columns; double front doors have a full leaded transom and sidelights. At the second story's center bay, narrow leaded glass double doors with terra cotta quoins and bracketed pediment opens to the iron-railed balcony, with narrow one-over-one windows to either side of the doorway. At the first story to either side of the front door is a tall round-arched French window with terra cotta voussoirs; at the second story the windows are large one over one sashes, and at the third story, almost square windows rest on a Greek key terra cotta sill course; at the center bay, the square window has narrow one over ones to either side, carrying up the

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arrangement of the second story below it. The roof is flat. The edges of the facade are defined with terra cotta quoins. There is a sunroom attached to the east; the main feature is a round-arched French window similar to those on the main facade, but the rest of the wall around it is filled in with glass. At the second story above the sunroom is what appears to be an added screened porch. There is a driveway along the west side of the house.

Secondary Building: a small red brick garage has a flat roof.

34 Washington Terrace 1C/0NC **(Photo 24, right)**

1926

Architect: not listed

Builder: Marget Realty Co.

Style: Late 19th and Early 20th Century Revivals

Description: The simplicity and massing of this two story residence recall the origins of the English Arts and Crafts style: at the left bay of the variegated brown brick facade, a medium-pitched gable projects slightly from the rest of the building, its right side sloping low under the main slate roofline and flaring to a point just above the first story windows. This gable meets the main roof in an "L", the rest of the facade is composed of French doors (right) and sash windows (left) at the first story and a picturesque variety of sashes and casements at the second. The windows are all treated very simply, appropriate to the style: blind brick arches with limestone or terra cotta impost blocks at the French windows, the rest of the windows with simple limestone sashes and lintels. Typical for the era (although not for this style), the round-arched front door, at the right side of the front-facing gable, is elaborated with a formal wooden architrave featuring pilasters and a broken pediment. At the left side of the gable eaves is an eave return, another unusual feature for this building style.

36 Washington Terrace 2C/0NC **(Photo 25, left)**

1906

Architect: Taylor, Isaac

Builder: Murch Bros.

Style: Beaux Arts

Description: Isaac Taylor's firm designed this three-story red brick house. Bow bays rise two stories to either side of what reads as a monumental two-story entrance. The front door is set within a two-columned Roman Ionic portico, its entablature and pediment against a brick panel. Sidelights to either side of the portico visually terminate in a keystone semicircular window at the second floor, giving the overall effect of placing the front entrance within a two-story arched opening. At the third story, the bow bays terminate in balconies, the top and bottom of their balustrades continuing at limestone string courses across the facade; the upper of these doubles as a sill course for the six sash windows. A heavily bracketed cornice sets apart a low brick parapet wall at the flat roof. There is a single story balustraded wooden porch at the east elevation. A driveway runs along the west side of the house.

Secondary Building: At the alley is a single story red brick garage with a flat roof, permitted in 1917.

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38 Washington Terrace 2C/0NC (Photo 25, second from left)

1896

Architect: (none listed – attributed to Barnett, Haynes & Barnett)

Builder: Patrick J. Moynihan, 506 Olive

Style: Beaux Arts

Description: This three-story house has a symmetrical limestone façade, with a one-story stone porch at the east end. The façade features shallow two-story bow bays to either side of a recessed entrance defined by a slender paired Roman Ionic order (a freestanding column next to an engaged square column at either side) supporting a simple entablature topped by a semicircular shell carved into the stone. At the second story, a set of three small casements are set into the wall with a carved arabesque border. The short third story is set apart by a string course (picking up the carving at the top of the bows' balustrades) and topped by overhanging bracketed eaves. The hipped roof is red clay tile. A driveway runs to the west of the house.

Secondary Building: The light brown brick garage has a hipped roof of clay tile.

40 Washington Terrace 1C/1NC

1901

Architect: Barnett Haynes & Barnett

Builder: Kerr & Allen

Style: Italian Renaissance

Description: 40 Washington Terrace is a two story red brick symmetrical Renaissance Revival residence, three bays wide. The center bay includes a Doric portico (terra cotta except for the two free-standing limestone columns) behind which lies a recessed front door; instead of a pediment, the portico has a balustrade shielding a narrow second story balcony, where there is a tall terra cotta corniced French door pair. At the left and right bays, tall first story sash windows are within architraves with bracketed hoods; at the second story, smaller windows in terra cotta architraves are paired at both bays. Three dormers – the center barreled, the outer ones gabled – face forward in the hipped slate roof. Edges of the façade are quoined with terra cotta. A one story conservatory at the rear projects beyond the east wall on a semicircular plan; with large curved glass windows. The 1909 Sanborn map indicates that the room once had a glass roof. There is a driveway along the west side of the house.

Secondary Building: The frame garage appears to be modern, with its shallow gable roof and T1-11 siding.

44 Washington Terrace 1C/0NC

1927

Architect: none listed

Builder: Marget Realty Co.

Style: Late 19th & 20th Century Revivals

Description: This simple two-story house is modern in its sensibilities; its flat façade lacks any projecting elements other than window sills and eaves, all of its ornament derived from use of

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brickwork and flush limestone keystones and imposts. The façade is four bays wide, with an additional fifth bay at the left end of the façade (apparently an addition) set back a few inches with a slightly lower roof. The front door is in the third bay. Like the two French windows to the left and the triple set of sash windows to the right, it is topped by a blind header-filled brick arch. There is a small rectangular casement to either side of the front door. At the second story, there are individual sash windows at the two left bays and pairs at the two right bays, all eight-over-ones. At the (likely) addition, there is a pair of windows with blind arch at the first story and single window at the second. The composite-shingled roof is side gabled with no dormers or chimneys on the street side. At the west elevation is a single story attached brick garage.

46 Washington Terrace 2C/0NC

1909

Architect: Levy, Will
Builder: J. W. Wilson & Son
Style: Beaux Arts

Description: Will Levy follows a successful formula at 46 Washington Terrace: a three story, three bay Renaissance Revival box clad in red brick with a rusticated first story and belt courses of terra cotta between stories. The front entrance is behind a portico of Ionic columns paired with simple squared pilasters. The two first story windows are round-arched. Rising from the porch at the second story is a small sash window in a large terra cotta surround with two pairs of pilasters under a segmental arch filled with a large sculptural cartouche. The remaining façade windows – one at each outer bay of the second story, and five smaller ones distributed at the third story – are one-over-one sashes with keystoned flat arch lintels. There is a triglyphed frieze and bracketed cornice; the roof is screened by a brick parapet wall. A single story screened porch is at the east side, and a driveway to the west.

Secondary Building: Permitted in 1917, the single story brick garage has a flat roof.

48 Washington Terrace 2C/0NC

1909

Architect: Hellmuth & Spiering
Builder: Dickie B&C Co.
Style: Tudor Revival

Description: The façade of Hellmuth & Spiering's dark brown brick Tudor Revival house at 48 Washington Terrace is divided into two parts. The entrance bay is at the right, its cross gable projecting slightly from the rest of the façade, with a segmental arched hooded entry on the first floor and half-timbering in the gable end. The right side of the façade can be read as a unit (or as three very narrow bays); it has three individual sash windows at the first story with diamond-paned (wood muntin) upper sashes; and three similar sash windows at the second story, the right one being much smaller than the other two. All of the façade window openings are segmental-arched. A single long shed-roofed dormer at the left side of the façade in the slate side-gabled roof is surfaced in half-timber and stucco, with three sash windows. The house is unusual for Washington Terrace in its use of a random rock-faced limestone foundation.

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Secondary Building: The gabled brick garage opens to the alley.

1 Washington Terrace 2C/0NC **Photo 16, background**

1908

Architect: Barnett, Haynes & Barnett

Builder: M. Eyssell

Style: Tudor Revival

Description: This symmetrical three-bay building was designed by Barnett, Haynes & Barnett in red-brown brick. The building is two stories and has a side gabled red slate roof (with end parapets rather than overhanging eaves). The left and right bay of the façade terminate in gables, stepped at their base. With the exception of the shed dormer at the center bay, all of the façade openings are quoined with limestone. The double front doors are in a magnificent surround with sidelights, under a carved foliated cartouche bearing the address, "No. 1." At the second story is an arcade of three Tudor-arched windows. At the outer bays, stone mullioned windows are at both stories (a central sash with narrower ones to either side at the first story, paired sashes at the second) and in the gable ends (small pairs). Towards the rear of the right (east) elevation is a two-story hexagonal-plan sunporch with Gothic-arched leaded windows at all sides. The façade is notable in part because each bay is almost completely flat, even to the trim and ornament - an unusual variation on a style that usually thrived on projecting bays, brackets, and eaves.

Secondary Building: A one and a half story "garage and private stable" was permitted in 1910 at a cost of \$6000. The red brick building has a parapet-ended red slate gable roof like the main house.

9 Washington Terrace 2C/0NC **Photo 19**

1895

Architect: Barnett, Haynes & Barnett

Style: Beaux Arts

Description: 9 Washington Terrace is an excellent example of the Beaux Arts work of Barnett, Haynes and Barnett. The limestone building is three stories, reading as two stories with an attic. The front porch is in the center of the five-bay composition, supported on paired Corinthian columns. The entrance is recessed in a marble-lined opening. The first floor stone is laid in rusticated courses; the four windows are round-arched with scrolled keystones. At the second story, the windows at the four outer bays are one-over one sashes with scroll-bracketed cornices; the central window at the balustraded balcony (over the front porch) is tripartite with engaged Corinthian columns as mullions. At the elaborate attic level, a round arch over the center window forms a Palladian composition with the windows below, filled with putti and foliage. Six oval windows have lily of the valley motifs as their surrounds with oversized swags between them. The tile roof is hipped. At the right (east) side of the residence is a stone sunroom.

Secondary Building: A single story stable at the rear of the property is limestone, classically detailed, with a red slate cross-gabled roof.

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11 Washington Terrace 2C/0NC

1905

Architect: Groves, Albert B.

Builder: S. L. Jones

Style: Colonial Revival

Description: Groves chose the Colonial Revival style for this two-story side gabled red brick house. Five bays wide, it has a symmetrical façade centered by a projecting wood porch supported at the front on paired columns, the inner a Greek Ionic and the outer a kind of squared Doric. Above the porch is a bay window. The four tall first story windows are rectangular one-over-ones set into blind recessed arches and elaborated with iron balconies. At the second story, the upper sashes of the four windows, as well as the transoms at the bay, feature interlacing Gothic-arched upper lights (six per window except for the narrow side windows of the bay). The three gabled attic dormers in the slate roof have similar, but smaller, windows. At the east elevation is a single-story wooden sunporch and a two-story bow.

Secondary Building: A single story gambrel roofed brick garage is at the rear of the property.

13 Washington Terrace 2C/0NC **Photo 20**

1895

Architect: Barnett, Haynes & Barnett

Style: Beaux Arts

Description: The Bell house, constructed of yellow Roman brick, is two stories tall with an attic level. The façade is dominated by a two-story Ionic portico, with a single column to either side of the center bay's round-arched terra cotta architrave. The front entry is recessed in a rectangular inset porch between terra cotta columns. Above the entry at the second story is a short, wide three-part window in elaborate terra cotta architrave. The leaded glass round-paned windows are separated by columns and topped by an eagle. The rest of the five-bay façade is imposingly simple: a single sash window at each bay, the first floor in rusticated courses (every eighth course recessed) with wide lintels, the second story on simple limestone sills. The frieze of the portico continues as the main frieze under the cornice; there is an additional short attic story above the cornice, topped with a terra cotta balustrade. At the left (west) side of the building toward the rear is a porte-cochere.

Secondary Building: A two story tan brick garage with a shallow hipped roof is at the alley.

15 Washington Terrace 2C/0NC

1913

Architect: Levy, Will

Builder: E. F. Shasserre

Style: Mission/Spanish Colonial Revival

Description: This two-story white stuccoed building is seven bays wide and has a low pitched red tile hipped roof. The façade is essentially symmetrical, with a few variations. The two bays at each end of the façade have two round-arched openings joined as an arcade; at the right these are windows but at the left they are openings to a recessed corner porch where lies the front door.

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Three rectangular French doors open to a shallow patio at the center three bays of the first floor. At the second floor there are seven eight-over-one sash windows; the center window has a very narrow balcony with iron balustrade. The arches and all windows are defined by taupe terra cotta. At the left (west) side of the building, well back from the façade, is a porte-cochere with a full second story above it.

Secondary Building: The single story flat-roofed garage is stuccoed, matching the house.

17 Washington Terrace (5431) 2C/0NC

1906

Architect: Clymer, H.

Builder: Charles F. Gauss

Style: Late 19th and 20th Century Revivals

Description: This unusual residence is two stories tall and five bays wide. Its red brick surface is laid with bright red mortar. The most distinctive feature is the center bay, defined by brick piers which rise from the entrance up to the distinctive steep-pitched gable center dormer. Limestone is used as sill courses at both stories and for a course above the entrance architrave (this course stops short of the side walls). Between the upper sill course and this course there is limestone trim at the piers to either side of the entrance, dropping below this course as a sort of stylized abstract triglyph. A single lancet arched dormer is to either side of the central dormer. The roof is a steep hip, so high that the ridge is only a few feet long. The material appears to be a round-edged composition shingle, bright red in color. High chimneys are tied to the roof at either side. A single story sunroom is at the east elevation, with wood-framed windows on a limestone foundation. Instead of framed corners, rounded windows mark the corners.

Secondary Building: The single story garage has a hipped roof. The brick and unusual roofing material match the house.

19 Washington Terrace 1C/1NC

1907

Architect: Mauran, Russell & Garden

Builder: WA Sutherland

Style: Craftsman/bungalow

Description: The three-story brick house is one of only a few on Washington Terrace with no entrance at the facade. Mauran, Russell & Garden are influenced by the Arts & Crafts aesthetic, visible in the brickwork (burnt headers alternate with red stretchers at every fourth course, with rowlock courses for emphasis), the hipped hood at the east elevation front door, and the box bay that is the main feature of the facade. Three eight-over-one sash windows center the first story, with a much smaller six-over-one to either side. At the second story, a shallow box bay is carried on brackets that are designed to mimic notched timber joist ends. The bay has two pairs of eight-over-one windows with a smaller six-over-one between them, all topped by a pent tile roof on exposed rafter ends. The fenestration at the third story of the facade copies that in the bay below it. Above the third story, a terra cotta-framed quatrefoil window is the only ornament in the shallow gable end. The unpainted barge board is carried on heavy wood brackets. Halfway down

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the east elevation just past the door, narrow stair windows at staggered heights are framed in brick panels with herringbone brick filling in and separating upper and lower windows. A driveway runs along the east side of the property.

Secondary structure: The original 1910 garage has been replaced with a c.1990s side-gabled three-car garage, brick clad, with a steep pitched composition shingle roof.

21 Washington Terrace 2C/0NC **Photo 21**
1898

Architect: Eames & Young
Builder: Frank S. Greene
Style: Beaux Arts

Description: Charles Savage writes of this house: "In 1898 Eames and Young borrowed the published façade design of a *hotel prive* in Paris and adapted it for the front elevation of the younger William N. McMillan's house at no. 21. Eames & Young's version follows the original almost line for line."⁴ The original is identified as Pierre-Victor Cuvillier's Hotel de Bailleul of 1882, demolished c. 1960, at 126 Avenue de Wagram. The firm included the building in the 1900 exhibition of the Architectural Club of St. Louis.

The first story of this side-gabled two-story limestone house has alternating courses of dressed and rock-faced stone meeting as voussoirs at the central round-arched opening. The dominant feature of the façade, to the right of the entrance, is a two-story projection with paired pilasters at the second story to either side of a pair of windows. The pilasters support a broken frieze and round tympanum with a massive wreath ornament, set into a steep gable crossing from the main gable roof. It is this feature which is most directly taken from the prototype, although three arched windows at the second story are also very similar to the arcaded balcony in the original, and the gabled dormer at the left side of the façade uses the same window arrangement as Cuvillier's two stepped dormers. The side gabled red slate roof terminates in side parapet walls.

Secondary Building: A single story buff brick garage is side gabled with end parapet walls and a red slate roof.

23 Washington Terrace 1C/1NC
1901

Architect: Swasey, W. A.
Builder: Goesse & Remmers
Style: Late 19th & 20th Century Revivals

Description: The buff brick house at 23 Washington Terrace is three stories tall and three bays wide. At the center of the first story, twin round-arched openings are within a single terra cotta surround. The front entry is at the right opening behind an iron gate; the left features a peacock-themed window (not original, although apparently constructed to a neighbor's memory of the

⁴ Savage, 97.

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original stained glass⁵) above a terra cotta panel. Right and left of the paired arches, there are two windows at each bay. One over one sashes feature architraves with terra cotta cornices. At the second story, the building takes on a Venetian Gothic aspect: windows at the outer bays feature blind Venetian Gothic arches, and the center bay has four sash windows separated by small Corinthian pilasters with a lintel panel of Gothic trefoil arches with quatrefoil spandrels between them. A balustraded cornice sets off the short third story. The shallow hipped roof is a modern copper replacement. A driveway lines the west side of the property.

Secondary Building: The hip-roofed historic garage has been substantially remodeled, with little to none of the original surfaces visible. It is considered noncontributing.

25 Washington Terrace (5509) 2C/0NC

1906

Architect: Manny, E. A.

Builder: CW Roshereuth

Style: Colonial Revival

Description: This simple rectangular building is three stories high and five bays wide, constructed of red brick with a flat roof. Its regular fenestration gives it an almost grid-like appearance: all of the façade windows are one over one sashes (five windows at the upper stories, four at the first) with similar keystones lintels (squared at the first story, flared above). At all three stories the windows rest on terra cotta sill courses. At the second story, the windows have iron balcony-like screens (added since the historic period); the shorter windows of the third story have decorative terra cotta panels above them. The front entry is recessed; a narrow balcony for the second story is carried on Doric columns with a garlanded frieze. There is a two-story projection at the east (right) elevation.

Secondary Building: A single story red brick flat-roofed garage has quoins matching the house, although it was not permitted until 1910.

27 Washington Terrace

1C/0NC

Photo 22, right

1907

Architect: Barnett, Haynes & Barnett

Builder: Hoffman Const. Co.

Style: Other

Description: A photo of the façade and plans were published in an edition of *The Western Architect* which featured the firm's work (February 1912).

The Barnett, Haynes & Barnett house at 27 Washington Terrace is attributed to Tom Barnett, legendary in St. Louis for his use of practically every style in the book at some point during his career. The building is three stories high with a deep coffered cornice and a red clay tile low hipped roof. According to Savage, this building "reflects Tom Barnett's new interest in

⁵ Jeff Tallent, *Terrace Tales: A Contemporary History of Washington Terrace* (St. Louis, Missouri: The Finbar Company, 1992). 113.

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contemporary German and Austrian architecture.”⁶ He refers specifically to the deep reveals of the windows and the lack of historical ornament except at the entrance. A polychrome glazed Doric entrance (columns and entablature) are, according to Tallent, European in origin and “older than the house itself.”⁷ To either side of the entry is a single one-over-one sash window; the three windows at the second story are all segmental arched. At the third story, the five small windows are all pushed toward the center and set on a common brick course set with limestone at the base of raised brick piers between the windows. Deeply recessed mortar beds add texture to the façade.

29 Washington Terrace 2C/0NC **Photo 22, left**

1906

Architect: Legg, J. B.
Builder: GM Blair
Style: Beaux Arts

Description: This three-story dark brown brick mansion was designed by Jerome B. Legg toward the end of his long and prolific career. The center of the three bays is dominated by a two-story portico: paired wood Roman Ionic columns carry a closed pediment (its frieze beginning at the third story or attic level). Behind the columns, a cantilevered balcony is at the second story. The façade’s left and right bays each show a Palladian style window at the first story and paired sash windows at the second with terra cotta architrave, featuring arabesque panels down the middle. The third story is set apart with a bracketed cornice which is a continuation from the portico cornice; at the left and right bay, sets of three sash windows rest above the cornice, separated by terra cotta medallions. The edges of the first two stories are defined with terra cotta quoins, and the roofline is balustraded. There is an open porch to the east. At the west elevation is a two-story wing with a porte-cochere at the first story and a room above.

Secondary Building: The very large two-story flat roofed brown brick garage with light brown brick quoins was started in 1907 and expanded in 1908 and 1912.

31 Washington Terrace 1C/0NC

1950

Architect: none listed
Builder: Higbee & Pfeffer Construction Company
Style: Colonial Revival

Description: 31 Washington Terrace was constructed on a building permit issued without the name of an architect in 1950. The simple red brick house is two stories high and three bays wide, with a side gabled roof. Unlike every other house in the district, its landscaping rejects the street: a screen of small trees hides the house from view. Instead of steps from the sidewalk, the front door is accessible only from the driveway at the east side of the property. The front door is centered in the first story, with sets of triple windows to either side. It appears that some form of

⁶ Savage, 91.

⁷ Tallent, 125.

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trim has been removed over the first story windows. At the second story, the outer bays have sash window pairs and the center bay has two smaller individual sashes. There appear to be small additions at both the east and west sides of the house. The west addition has a distinctly modern appearance, its western wall composed largely of windows.

35 Washington Terrace 2C/0NC

1902

Architect: Levy, Will
Builder: MW Maier
Style: Beaux Arts

Description: Three stories tall, three symmetrical bays wide, 35 Washington Terrace is in many ways typical of the Beaux Arts homes built at the beginning of the 20th century. Constructed with a buff brick exterior, at the first story every 6th course is recessed in imitation of rusticated stone courses. The front entrance is set behind a cream colored terra cotta portico defined by a heavily sculptural broken scrolled pediment with central urn on a garlanded frieze supported by paired Corinthian columns (one freestanding limestone column paired with a square engaged terra cotta column attaching the entry to the façade). Above the entrance at the second story, the terra cotta continues as a surround for a small pair of round-arched one-over-one sash windows, connected at their keystones by a set of three terra cotta swags. The outer bays at the first and second stories feature paired one-over-one sash windows, rectangular at the second story and round-arched with terra cotta surrounds at the first story. The shorter third story features small casement windows under bracketed eaves. The center pair of windows is separated by a caryatid. At the east side is an open brick porch with enclosed sleeping porch at the second story; balancing this on the west side is a single story wood porte-cochere.

Secondary Building: Permitted as a stable in 1902, the garage is light brown brick. Its steep hip roof is red composition shingle and has wall dormers as well as roof dormers.

37 Washington Terrace 2C/0NC

1902

Architect: Weber & Groves
Builder: W. M. Sutherland
Style: Italian Renaissance

Description: Like so many other houses built in St. Louis' Central West End at the beginning of the 20th century, it appears that Weber & Groves' 37 Washington Terrace originally was a five-bay symmetrical composition reflecting the contemporary Renaissance Revival paradigm. Sanborn maps indicate that the \$10,000 addition permitted in 1922 was a sixth bay at the right (east) end of the building, set back less than a foot from the rest of the façade, just enough to be able to preserve the symmetrical aspect of the original composition. The building is light brown Roman brick with extensive terra cotta trim. The front entry is at a more-proper-than-most Doric porch with paired columns; the porch roof has an iron balustrade. At the first floor, windows have quoined architraves with bracketed and modillioned cornices. At the second story, the windows are surmounted by blind terra cotta arches featuring blank circle medallions and foliage; the center

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window at the upper porch is Palladian. The third story, separated by a dentilled terra cotta string course, has smaller one over one sash window separated by square brick panels. A hipped red tile roof is above dentilled and modillioned eaves. A driveway runs along the west side of the house.

Secondary Building: A small single story hipped garage is red brick. It is probably the one constructed in 1945 for \$800. (The original carriage house was located on the other side of the alley.)

39 Washington Terrace 2C/0NC

1907

Architect: Dunham, J.
Builder: not listed ("c/o architect")
Style: Tudor Revival

Description: This light brown brick Tudor Revival style house is two stories tall, but a high-pitched side gable roof and large dormers give it three full stories of presence. The façade is three bays wide. Its projecting gabled porch has a red clay tile roof. Wide piers, limestone at their base, with long brackets, make the porch roof appear closer to the earth, much like contemporary Prairie style architecture. The stone-walled porch terrace extends from the center porch along the right side of the façade to the east side porch. The predominant features of the façade are half-timbered projecting bays at the second story (left and right of the front door) which continue as wide gabled dormers at the third story (breaking the eaves as a wall dormer at the left, and visually popping through the eaves of the steep red clay tile roof at the right for a nice contrast). All of the buildings' gable ends are half-timbered including a small gable dormer in the center bay. A notable feature of the building is the front-gabled side porch at the east elevation.

Secondary Building: A single story light brown brick garage (permitted as a garage and stable in October 1907, eight months after the house was permitted) has a hipped roof with many dormers.

41 Washington Terrace 1C/0NC **Photo 23**

1905

Architect: Taylor, Isaac (attributed to Oscar Enders)
Builder: AH Sergstrom
Style: Other

Description: Before and during the 1904 Louisiana Purchase Exposition, many of the residential and commercial commissions received in the office of its chief architect, Isaac Taylor, were actually designed by Oscar Enders. Charles Savage refers to 41 Washington Terrace as Enders' take on the "affinities between the *Sezession* and the Chicago Prairie School." (97) The light brown brick house is three stories tall, with sharp geometric lines and noticeably lacking historical detail. The façade can be divided into four bays, the second of which projects strongly forward from the body of the building. The front door is under a projecting porch with slender paired brick piers at the third bay. At bays 1, 2, and 4, second story windows rest on a string course and are defined by brick pilaster-like frames which continue up to the third story windows, where terra cotta panels are filled with something like Celtic knots, and terminate in stylized geometric capitals. At the third story, the right angles are all chamfered to create corner windows that face

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out at a 45 degree angle at the bay as well as the edges of the façade. The clay tile roof is hipped to follow the unusual footprint of the third floor.

43 Washington Terrace 2C/0NC

1909

Architect: Groves, A. B.

Builder: C. B. McCormack

Style: Tudor Revival

Description: Construction began on this 2-story house in 1909 in a simple Elizabethan style. The front entry is in a projecting 3-story bay just left of center. The door is recessed behind a Tudor-arched opening; at the second floor a projecting bay window features diamond paned leaded glass in narrow pointed-arch windows. These, like all of the openings on the façade, are elaborated with stone quoins. At the third story of the entrance bay, a small pair of pointed-arch windows is the main feature of a Flemish gable parapet. Behind it, a gabled roof crosses from the main side-gabled slate roof. Left and right of the entrance bay, there are sets of stone-mullioned windows on the first floor (a triple set at the left, two closely spaced pairs at the right) and nine-over-one sashes at the second floor (a pair at the left, triple set at the right). Gabled wooden dormers, mimicking the heavy timber of post medieval England, face the street (one at the left bay, two at the right). A driveway is to the west.

Secondary Building: The one-story side gabled brick garage is half-timbered in the gable ends; it dates from 1910.

45 Washington Terrace 2C/0NC

1909

Architect: Barnett, Haynes & Barnett

Builder: F. J. Remmers B&C Co.

Style: Italian Renaissance

Description: This relatively simple two-story light brown brick house is three bays wide, with a hipped red tile roof. The front porch is at the center bay; it has no roof save for a narrow entablature carried on Doric columns on either side of the door. The number "45" is in molded terra cotta on the frieze's center piece. The two first floor windows are wide and round-arched, with irregular terra cotta quoins and squared voussoirs; at the second story are three segmental arched windows in terra cotta architraves. Fat terra cotta balusters are used above the front porch, at the side porch (at the east elevation), and screening the base of the first story windows. Two hipped dormers face the street. There is a driveway at the west side of the house.

Secondary Building: a one and a half story garage at the rear of the property has many alterations but is still recognizably historic, particularly in its hipped red clay tile roof. It was permitted in 1909 on the same day as the house and also lists Barnett, Haynes and Barnett as the architects.

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Architects

Beinke, August
Beinke, Henry
Bonsack, F. C.
Bradshaw, Preston J.
Breitschuh, C. N.
Clymer & Drischler
Clymer, H. C.
Deitering, C. F.
Dilschneider, J.
Dunham, J.
Eames & Young
Ellis, Harvey
Enders, Oscar
Ewald, L.
Eyssell, M.
Gayler, J. F.
Groves, Albert B.
Gruen, William
Hellmuth & Hellmuth
Hellmuth & Spiering
Holtmann, W. F.
Jamieson & Spearl
Jamieson, James P.
Jobson, Charles F.
Jungling, R. L.
Kennerly
LaBeaume, Louis
LaBeaume & Klein
Lawler, E. J.
Lee, T. C.
Legg, Jerome B.
Levy, Will
Little, E. C.
Manny, E. A.
Mariner, Guy
Mariner & Haagen
Mariner & LaBeaume
Maritz & Henderson

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Maule, E. P., Jr.
Mauran & Russell
Mauran, Russell & Crowell
Mauran, Russell & Garden
McDonald & Condie
Nolte & Nauman
Nolte, Edward F.
Pendleton, Louis Baylor
Priesler, Ernst
Roach, H. E.
Roth & Study
Saum Brothers
Segel, Isaac
Sherer, S. L.
Swasey, William Albert
Tarling, J. E.
Taylor, Isaac
Trabor, Oliver R. S.
Trueblood, Wilbur
Weber & Groves

Builders, including some builder/architects

Ball, F. H.
Barwick, O. J. Co.
Beinke, H. F.
Blair, G. M.
Bright, Jas. H.
Burden, Harvey, Construction Co.
Bush-Burns Construction Co.
Charleville, B. J.
Christian, L.M.
Continental Building Co.
Cook, A. F. & Son, Building Co.
Craig & Taylor
Craig, J.
Dickie Const. Co.
Dilschneider, J.
Elias, Wm.

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Eyssell, M.
Farish & Gray
Feinberg Realty/Midwest Const.
Feldman, H.
Fischer Bros.
Freeman, Donald
G. F. Bergfeld I&C Co.
Gauss, Charles F.
Godfrey & Hirsch
Godfrey, J. A. & Co.
Goesse & Remmers
Greene, Frank S.
Grider-Camenzind Dev. Co.
Hall, Harry
Hall-Mackey
Hartman Building & Construction Co.
Haeussler, A. F.
Higbee & Pfeffer Construction Co.
Hoffman C. Co.
Hoffman Const. Co.
Humphrey, O. F.
Ivie, W. B.
Jones, S.
Kerr & Allen
Marget Realty Co.
Maule, E. P., Jr.
McCormack, C. B.
McCully, William
McGlynn, R.
Meier, M. W.
Morrison, J.
Morrison, R. W., Co.
Morse, H. B.
Moynihan, Patrick J.
Murch Brothers Const. Co.
Murphy, L. W.
Nielsen, Rasmus
Raterman B&C Co.
Reeves, T. C.
Remmers, F. J.,

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- Rosborough, C.
- Segel, Isaac
- Sergstrom, A. H.
- Shasserre, E. P.
- Sutherland, William
- Taussig, A. J.
- Vallery, A.
- Wall Brothers
- Weber, George
- Wilson, J. W. & Son
- Wise, J.

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Statement of Significance

The Waterman Place/Kingsbury Place/Washington Terrace Historic District in St. Louis [Independent City], Missouri is locally significant under National Register Criterion A in the area of Community Planning and Development and Criterion C in the area of Architecture. The district contains a significant concentration of high style single family dwellings designed by many of St. Louis' most important architects. Furthermore, the three streets exemplify late 19th and early 20th century strategies for protecting residential property from the incursions of urban blight. Waterman Place was laid out in 1896 as a public street with substantial restrictions on the use and physical appearance of improvements. Washington Terrace and Kingsbury Place took this concept a step further by removing the streets themselves, as well as adjacent alleys, from the public domain. As privately owned subdivisions, Washington Terrace and Kingsbury Place have experienced benefits but also proven the limitations of this method of development. The district is very intact: 228 of the 246 total resources are contributing. Only five of the 131 dwellings are non-contributing, these due to age rather than alteration. The period of significance begins in 1892, the date of the first extant structure, to 1951, when the last of the contributing buildings was constructed.

Background

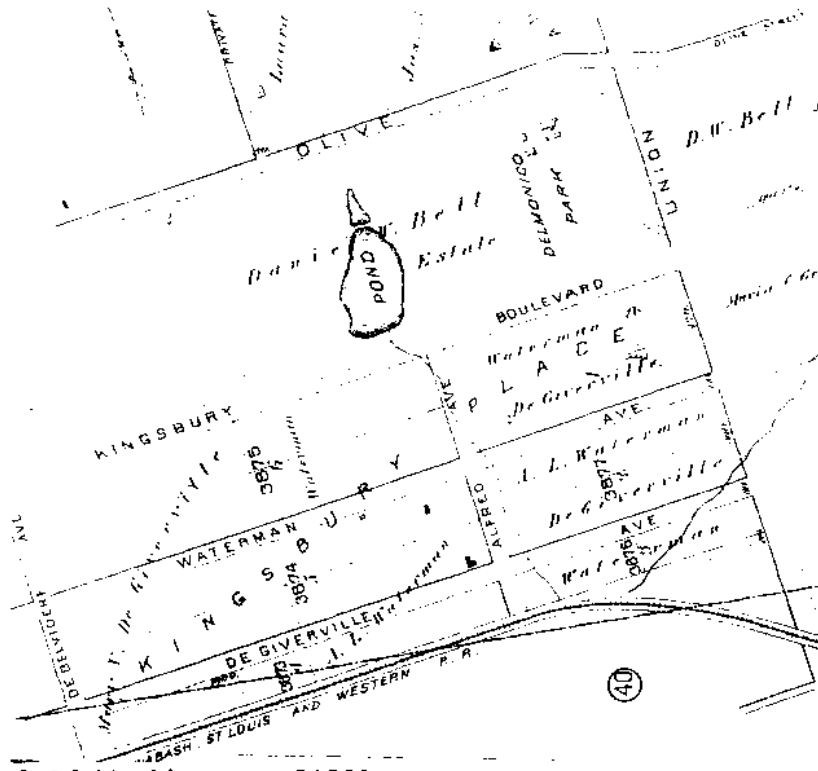
The nominated district is at the eastern edge of the eighteenth century Spanish land grant given to Joseph Marie Papin and his wife, Marie Louise Chouteau Papin. Through sale and marriage, by the mid-nineteenth century the property was divided into two parcels. The northern half of the district was the estate of Daniel Bell. To the south, the property was owned jointly by Adele Waterman and Mary Virginia DeGiverville, the two daughters of James Wilkinson Kingsbury and Julia Antoinette Cabanne Kingsbury.

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G. M. Hopkins map of 1883.

In 1883, the Bell and the Kingsbury residences faced Union, set back from the street on wide driveways. The Kingsbury daughters' land was already divided. Waterman, Kingsbury, DeGiverville (now Pershing) and Alfred (now Belt) were named for members of the family. On the 1883 Hopkins map, the term "Kingsbury Place" is already applied to everything bounded by Kingsbury, Union, the railroad tracks to the south, and DeBaliviere to the west (although there is no plat on file with the City of St. Louis for this subdivision).

After Daniel Bell's death, his son Ernest P. Bell moved out of the house on Union, although it appears that he returned for a period later in the 1880s. In 1889, he and his wife Dorcas moved to a house on West Belle Place more than a dozen city blocks to the east. In 1892, his real estate company platted the private "Bell Place" on the family's old property. Its centerpiece was Washington Terrace.

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Criterion C: Planning and Community Development

The Waterman Place/Kingsbury Place/Washington Terrace Historic District illustrates two of the ways developers attempted to retain residential property values and attract buyers at the end of the nineteenth and beginning of the twentieth centuries. The first, exemplified by Waterman Place, was to restrict property use and building along a public street through the use of deed restrictions. The second, at work in Kingsbury Place and Washington Terrace, was to completely privatize all aspects of the subdivision and hand responsibility for enforcement to a group of elected trustees. Both methods worked successfully in the nominated district, but as we shall see, they failed outside of the immediate boundaries of the district.

Beginning with Lucas Place in 1851, wealthy St. Louisans developed a unique method to prevent nuisances in their neighborhoods. Through a combination of property restrictions and private ownership of streets and utilities, the concept of the "private place" evolved throughout the second half of the nineteenth century and into the twentieth. These private places were the forerunners of today's "gated subdivisions," which share many of the same characteristics.⁸ Most of the historic private places still extant within the City of St. Louis are already listed in the National Register.⁹

When the Bell Real Estate Company dedicated Bell Place in 1892, it followed a formula already proven in earlier successes such as Vandeventer Place (1870) and its more recent competition, the Forest Park Addition (1888). The original deed establishing Bell Place

⁸ Much – very much – has been written about the evolution of the private place in St. Louis. The most detailed treatment remains Charles Savage's *Architecture of the Private Streets of St. Louis*, 1987 (referenced frequently throughout this nomination).

⁹ Benton Place (1868) is part of the Lafayette Square Historic District: June 30, 1972
Shaw Place (1878) Historic District: April 12, 1982
West Cabanne Place (1887) Historic District: November 21, 1980
Portland and Westmoreland Places (1888) Historic District: February 12, 1974
Lewis Place (1890) Historic District: September 15, 1980
Fullerton's Westminster Place (1892) Historic District: April 10, 1980
Parkview Historic District (1905): March 14, 1986

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was signed on October 29, 1892 by the Bell Place Realty Company and its new trustees, Charles A. Young, George H. Augustine, and Allister K. Stewart. To them was granted responsibility for the street itself, for Clara Avenue at the western border (with directions on its disposition when the land to the west was divided), and a walk to be opened from Delmar on the north to Kingsbury on the south. Trustees and their successors were charged with the maintenance of the joint property and vacant property, and enforcement of a long list of restrictions. The granitoid curbs and sidewalks still in place today were dictated in this document.

For its part, the Bell Realty Company agreed that all property would be sold with permanent restrictions. One of the most important of these in establishing the consistent scale of Washington Terrace was a 40 foot setback for buildings, walls, fences and hedges. Not even a covered front porch could come within 40 feet of the front line – but an uncovered landing not higher than four feet could approach within 28 feet. All residences would be single family homes which cost at least \$10,000, and be faced with stone or brick unless other plans were unanimously approved by the trustees. Outbuildings were only allowed subject to the approval of the trustees.

According to a map tucked into the original deed, Bell Place originally included 71 lots fronting Delmar Boulevard (immediately north of the district) and Washington Terrace. By 1894, additional lots on the north side of Kingsbury Place had been added. A promotional brochure of that year drew on all the hyperbolic powers of its author to promote the new development:

Its improvement is superior to that of any other place of the city. The growth of St. Louis will increase the value of Bell Place as a high caste residential property. This last assertion should be carefully considered. Permanent protection from the intrusion of business or nuisance of all kinds is the only thing that enhances the value of residence property.¹⁰

And:

The full breadth and scope of Forest Park effectually protects Bell Place from the smoke and noxious gases generated and thrown out by factories. No matter how

¹⁰ Bell Place, Improved and Restricted for Private Residences." pamphlet: Bell Place Realty Company, 1894. (Missouri Historical Society, St. Louis)

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numerous such factories may become, this protection afforded by the Park can be relied upon as permanent. Houses in Bell Place may be decorated and furnished in a manner which is impracticable in other parts of the city, because of the destructive smoke and dirt which destroys fine draperies in other sections.¹¹

Furthermore, the setting was “free from miasmatic vapors.”

No houses were permitted in the first two years of sales (1893 was not a good year for buying a new house in general), but in 1895 two houses were begun and fifteen individual property owners (all on Washington Terrace) were taxed.¹² Two more houses were begun in 1896, and a total of eighteen owners were taxed.

At this time, two new developments were in the works on the streets just south. Both of them were named Kingsbury Place.

In 1896, a group called the Kingsbury Place Land Company platted the “Kingsbury Place” subdivision, which included modern-day Waterman Place and the block immediately south (now Pershing, but then still known as DeGiverville).¹³ Unlike Bell Place, the streets were dedicated for public use. The only individual property owner listed on the plat is J. A. Seddon, who purchased his property from the company in 1895. His house at 41 Waterman Place was the first to be permitted on the block. The remainder of the property was dedicated by the Kingsbury Place Land Company, a private company headed by Samuel M. Kennard, a leading citizen who, as a founding trustee of Portland Place, had proven experience in developing high-end residential streets.¹⁴

Original deeds from the Kingsbury Place Land Company stipulate a 40 foot setback, like that on Bell Place, and a \$7,000 minimum building cost. While not as exclusive as Washington Terrace, this minimum still restricted the street to wealthy citizens. It is the

¹¹ Bell Place: Improved....”

¹² City of St. Louis building permit summary cards City of St. Louis Office of the Comptroller, Microfilm Division, Room 1, City Hall, St. Louis MO. And, *Minutes of Meetings of Plot Owners and Trustees of Bell Place Realty Company – Washington Terrace*, book of minutes 1896 – 1925, Trustees of Washington Terrace.

¹³ City of St. Louis Recorder of Deeds, Plat Book 15, p. 116.

¹⁴ Kennard may also have been influential in the selection of W. Albert Swasey for the first two residences on the street, since Swasey had recently designed Kennard’s own Portland Place residence.

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same minimum required on Westmoreland Place and \$1000 more than Portland Place (both from 1888). For comparison, nine years later the minimum cost on Utah Place, one of the most exclusive streets in middle-class Tower Grove Heights (NR 9/6/2001), was \$4000.

The second development known as "Kingsbury Place" referred to the street name rather than the name of a subdivision. In 1902, the Bell Place Realty Company filed a plat dividing the southernmost section of Bell Place, that on the north side of Kingsbury Place, into lots. The president of the Bell Place Realty Company, Lewis Bierman,¹⁵ filed a plat on the same day dedicating the southern side of that block as "Bierman Terrace." Using the Bell Place deed as a model, the Bell Place Realty Company and Lewis Bierman wrote a deed to the trustees of Kingsbury Place in 1902. Section Seven, governing property restrictions, was copied verbatim with a few exceptions. Individual stables would not be allowed if, within six months, the trustees decided to build a common stable.

The Kingsbury Place trustees were also charged with extending the private street when possible. Kingsbury Place was still only half the length of Washington Terrace, and the Bell Place Realty Company owned the north side of the next block.

It appears that some of the delay in privatizing the next block of Kingsbury Place may have been due to the World's Fair. Although it is not confirmed that all of these structures were actually built, there is a clear permit record for a virtual city of temporary dwellings in the two blocks east of DeBaliviere (the Fair's main entrance) on both Waterman and Kingsbury – including the western block of what is now Kingsbury Place.

In February 1904, 50 temporary frame dwellings were permitted on the north side of the second block of Kingsbury Place (5543-81 Kingsbury). If the addresses are correct and they were indeed constructed, this would explain the delay in extending Kingsbury Place to the west. In March, 50 temporary "portable" frame dwellings were permitted on the 5500 block of Waterman, backing up to the western block of Kingsbury Place, at a cost of \$400 each. The following month, a temporary 2-story office building and a temporary frame restaurant and lodging house were also permitted.

¹⁵ Bierman had apparently stepped in as president after Bell suffered a stroke, although Bell remained as vice president. Julius Hunter has done excellent sleuth work to uncover Bierman's life story in *Kingsbury Place: The First Two Hundred Years*.

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By 1906, the temporary structures were presumably gone and the second half of Kingsbury Place was dedicated as a private street. In an agreement between the Bell Place Realty Company, five different owners on the south side of the block, and the Trustees of Kingsbury Place, the street was divided into narrow lots – much narrower than the eastern end of the street – and restrictions and responsibilities were laid out. Just as the Bell Place deed was the model for Kingsbury Place, Kingsbury Place was the model for the new “Kingsbury Terrace.” In fact, Charles M. Rice, a trustee of both, possessed a copy of the Kingsbury Place deed marked up with changes for Kingsbury Terrace.¹⁶

It appears that trustees of Kingsbury Place were the de facto trustees of Kingsbury Terrace until 1912-1913, when the original Kingsbury Place trustees resigned and were replaced by Terrace property owners. It appears that they were governed and financed separately by 1910 (if not originally), when the west gate of Kingsbury Place was permitted. One trustee warned in 1914 that “if the two places ever combine the residents of the west end would have to pay to the trustees of the east end an amount equivalent to the difference in the cost of the two entrance gates, and for that reason of course the two places should remain separate.”¹⁷

The theory and practice of property restrictions, whether governed by a group of trustees or restricted by deeds, turned out to be two different things. In the Kingsbury Place subdivision, lots on Waterman were developed according to the deed restrictions. On Pershing, just one block to the south and governed by the same restrictions, the story was completely different. The development of a streetcar line apparently discouraged single family homes. Restricted or not, almost all of the buildings constructed on this block were apartment buildings.

On Delmar (another streetcar line), the trustees of Bell Place faced a similar situation. In 1917, the trustees met to discuss an apartment building proposed for lot five, fronting Delmar. According to the minutes,

¹⁶ Charles and May Rice papers, Missouri Historical Society, St. Louis.

¹⁷ Charles M. Rice, letter to Mr. William Danforth, April 29, 1914, papers of Charles and May Rice, Missouri Historical Society, St. Louis.

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After a full discussion the trustees declared it to be in their individual judgment that under the existing conditions, an action to enforce such restrictions as to Delmar Ave. front in this instance would be unwise lest an adverse decision by the courts might pave the way for more even less desirable structures....¹⁸

It also appears that the trustees no longer charged assessments on the Delmar lots at this point in time. They apparently recognized that despite the protections built into their deed of restrictions, governance still depended heavily on mutual consent. This, however, did not mean that the trustees relinquished all control over Delmar. They did not hesitate to wield their most powerful weapon against Delmar developers:

On my return from Europe I find an apartment house in the process of construction.... This property is located in what is known as Bell Place and comes under the restrictions of its Board of Trustees.... It will be necessary for you to have the permission of the trustees before you can hook up to the only sewer in this neighborhood, as this is the private property of owners in Bell Place. If, therefore, you desire this privilege I suggest you consult with the trustees before you go further in your building operations.¹⁹

The trustees commonly used this power to extract concessions regarding the type of fuel to be burned, specifically forbidding the use of soft coal on lots backing up to Washington Terrace. The trustees would later work with Raymond Tucker, Smoke Commissioner, to report and correct violators. Even so, their measures were not always effective, and the apartment buildings on Delmar were only a small part of a growing multi-family district. As early as 1914, smoke drove Charles and May Rice away from their new house on Kingsbury Terrace:

We occupied it only for a very few years as the smoke nuisance from apartments which surrounded Kingsbury and Washington Terrace was

¹⁸ *Minutes of Meetings of Plot Owners and Trustees*.... 91.

¹⁹ Unsigned carbon (from M. E. Singleton) to Edward K. Love Realty Company, January 13, 1925. Records of trustees of Washington Terrace.

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extremely bad for my asthma and we decided to move farther out to avoid the smoke.²⁰

In *Kingsbury Place: The First Two Hundred Years*, Julius Hunter chronicles the short tenures of many of the original Kingsbury Place residents, counting almost twenty families that left within ten years of building a house. It can safely be assumed that the Rices were not the only family bothered by coal smoke after the apartments started rising.

On Washington Terrace, however, the trustees never loosened their grip. Even though there were still many unimproved lots by the mid-1920s, more than 30 years after Bell Place was organized, trustees still rejected offers to split the lots.²¹ In both Kingsbury Place and Washington Terrace, the high level of design was maintained even beyond the historic period, as new houses by local architects went up into the 1970s.

The use of restrictions proved an effective force in shaping a single family enclave between the apartment districts that grew along the Delmar and Pershing streetcar lines. On all three streets, the development rules laid down just before and after the turn of the century were effective in controlling growth, maintaining original character, and resisting encroachment when the character of the neighborhood changed in the 1950s and 60s. In 1974 the residents of the 5300 block of Waterman, noting that their block was unique among the public streets in the area, lobbied the city to privatize the street. Under the guidance of trustees similar to those in Washington Terrace, Kingsbury Place, and Kingsbury Terrace, Waterman Place joined the ranks of the private places of St. Louis.

Criterion C: Architecture

As a group, Washington Terrace, Kingsbury Place, and Waterman Place illustrate high-end residential design in St. Louis from the very end of the 19th century through the mid-20th century. With few exceptions, the great architects of St. Louis are represented. There are late works by great 19th century architects (such as Jerome Legg's 1906 house at 29

²⁰ Charles Rice, unpublished autobiography. Papers of Charles and May Rice, Missouri Historical Society, St. Louis. 29.

²¹ Singleton to Epstein, 12/27/1926, Records of the Trustees of Washington Terrace.

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Washington Terrace) and early works by great 20th century architects (LaBeaume and Bradshaw among others). Although the scale varies greatly due to lot sizes and budgets, the majority of the contributing buildings are good examples of the architect's art. Important styles and trends of the early and mid-20th century are beautifully illustrated, and several buildings stand out as important individual works.

1892 - 1899

The first resource constructed in the district is also one of the most individually significant: Harvey Ellis' gates for Washington Terrace (1892; Photo 16). Working for St. Joseph architect George Mann, who had relocated to St. Louis to supervise progress on City Hall (also attributed to Ellis), Ellis created a gate worthy of a medieval city. The central tower is often compared to the monumental gate of Lubeck, Germany (pictured below)

Ellis remains a shadowy (and therefore tantalizing) figure in American architecture despite recent efforts to shed light on his life and career. A draftsman of great genius, he evidently preferred to design for other men. In addition to the Washington Terrace gates and City Hall, Ellis is also credited with designing the Compton Hill Water Tower. All three of these St. Louis works show an intense interest in the picturesque. Ellis was influenced by H. H. Richardson. The use of contrasting materials and textures, though, was in opposition to Richardson's late work, as well as the simplicity of the ascendant Renaissance Revival. Ellis' designs were a luxurious alternative to the new styles coming into vogue during his career.



The earliest residences in the district were constructed beginning in 1895. Two, by William Albert Swasey, were on Waterman; the other two, by Barnett, Haynes & Barnett, were on Washington Terrace. These residences illustrated the connection between the new streets opening up west of Union and the exclusive areas already under construction in the Central West End. Swasey's 1895 Seddon House at #41 Waterman Place (1895) is

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very similar to his earlier house at 4342 Westminster (in the Fullerton's Westminster Place district, NR 4/10/1980), a near mirror image with an added two-story portico (Photo 4). In his 1900 *Examples of Architectural Work by William Albert Swasey, FAIA*, Swasey includes Judge Wood's residence at #27 Waterman (1895) along with designs from Fullerton's Westminster Place and grander examples from the Forest Park Addition.²² The building permit record lists this house's estimated cost as \$12,000, comparable to many (although by no means all) of the later houses on Kingsbury Place.

The early work of Barnett, Haynes & Barnett on Washington Terrace (and later on Kingsbury Place) is mostly Beaux Arts in style, and includes some of the best examples of the style in St. Louis. Without doubt the most impressive of these was the Corwin Spencer House at #5 Washington Terrace, demolished in 1942. Its shallow round bows, two-story loggia dressed up as a Palladian opening, and extensive use of carved limestone trim all made it a showplace. The pricetag of \$80,000 reported on the 1899 building permit is so high that one wonders if it is an error.²³ The mansions permitted on Washington Terrace in the following decade rarely were estimated at more than \$30,000.

The Eugene Williams House at #9 Washington Terrace (1895) (Photo 19) may be seen as a prototype for the Spencer House; it lacks the bows and loggia (a Palladian window replaces the loggia opening) but the fenestration and surface textures follow a similar pattern. Here, the third story or attic story features small oval windows circled by lily of the valley; putti heads float across the top with swags and foliated drops descending from them. In the late 1890s, the three-story symmetrical limestone-fronted Beaux Arts mansion became a staple of private street architecture, repeated in imaginative variations throughout the Forest Park Addition and beyond. Eames & Young and W. Albert Swasey offered examples as early as 1892 and 1894 in the Forest Park Addition, and the 1895 Williams House may be seen as another early example in this trend.

Barnett, Haynes & Barnett's E. P. Bell House of the same year (Photo 20) also belongs to the category of eclectic classical revivals, although in this case the building is more severe. The two-story Ionic portico fronting a three-story house is a favored form of Palladio, although the round-arched entry is a Beaux Arts touch. The yellow Roman

²² William Albert Swasey, *Examples of Architectural Work by William Albert Swasey, FAIA*. Saint Louis: December 1900. 20.

²³ Typos abound in building permit records, but this figure is in a sense corroborated by the \$8,000 reported in the next-day summary printed in the *St. Louis Daily Record*. This figure is clearly far too low.

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brick is a striking and uncommon material, also used to great effect by Eames and Young at 23 Portland Place. Drawings of both of their 1895 buildings are included in Barnett, Haynes & Barnett's 1896 *Examples of the Recent Work of Barnett, Haynes & Barnett*.²⁴

Two more houses were permitted on Washington Terrace in the following year. The first, the James LaPrelle House at #10 (Photo 18), illustrates the waning Richardsonian Romanesque style at its most opulent. This would be one of the last major examples of the style in St. Louis. The LaPrelle House became one of the most widely known through publication, including six photographic plates in the July 1904 supplement to *The Western Architect* (eight years after it was built). While the front of the house is fairly orthodox Richardson, the west elevation includes a surprisingly classical bow bay with a pediment reaching into the third story. Thus the transition from Victorian/Richardsonian to classicism is made.

Number 38 was permitted in 1896 to the Snoqualmie Realty Company, which is not listed in St. Louis business directories. No architect was reported on the permit, although it has been attributed to Barnett, Haynes & Barnett.²⁵ It is a three-story limestone Beaux Arts composition with shallow bow bays.

The last extant nineteenth century building in the district is also on Washington Terrace. Eames & Young designed the house at # 21 in 1898, and Charles Savage deserves credit for uncovering the prototype. He writes:

In 1898 Eames and Young borrowed the published façade design of a *hotel prive* in Paris and adapted it for the front elevation of the younger William N. McMillan's house at no. 21. Eames & Young's version follows the original almost line for line.²⁶

The original is identified as Pierre-Victor Cuvillier's Hotel de Bailleul of 1882, demolished c. 1960, at 126 Avenue de Wagram. With the demolition of # 7 Kingsbury Place, designed by Barnett, Haynes & Barnett a few years later, this house is the district's sole example of the highly decorated French Renaissance revival aspect of Beaux Arts.

²⁴ *Examples of the Recent Work of Barnett, Haynes & Barnett. St. Louis, Missouri.* (St. Louis: I. Haas Publishing & Engraving Company, 1896).

²⁵ Tallent makes this attribution, as does Landmarks Association of St. Louis. The builder, Patrick Moynihan, worked with the firm during this period, and the house is reflective of their style.

²⁶ Savage, 97.

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Eames & Young were not afraid to step outside of the mainstream of design in St. Louis. Sometimes it was because they were ahead of the stream;²⁷ sometimes their compositions, like the McMillan House, remained unique in St. Louis. In 1906, as we will see, the firm created another design on Waterman Place which also is without local precedent or comparison.

New styles in the 20th Century

After Kingsbury Place opened in 1902, construction was possible on all three streets in the district. Barnett, Haynes & Barnett set the tone for Kingsbury Place with lavish Beaux Arts gates designed to advertise the style and prosperity of the residents that would live within. The firm dominated construction in the first decade of the 20th century, with four houses on Kingsbury Place and five on Washington Terrace. They continued to appropriate historical motifs, creating a scaled down Petit Trianon at #11 Kingsbury. The Beaux Arts classicism of the Barnetts and other firms, however, toned down considerably in the years following the World's Fair – almost as if everyone had had enough. The period of 1905 – 1920 brought an avalanche of Tudor Revival houses, accompanied by Colonial Revival mansions and a whole series of Italian villas. Variations on these themes revealed the cross-pollination between styles in the early 20th century, blurring formal distinctions and, in a few cases, drawing on the inventions of contemporary European and American architects.

Colonial Revival

The most well-represented style in the historic district is the Colonial Revival, at almost 30 percent of the primary resources. One of the reasons for this abundance is the longevity of the style, which evolved throughout the 20th century. The first example in the district may be George Hellmuth's 1900 house at #71 Waterman Place. It is in some ways typical of the eclecticism of the age, combining decorated stone lintels, a wreath in the central pediment, and a stone fan light with the gambrel roof that was often associated with more sober compositions. It also exemplifies Hellmuth's idiosyncratic approach to fenestration, which sometimes disregards existing conventions of symmetry and placement, hinting at extraordinary interior compositions (most notable, in this district, at the highly unusual 94 Waterman Place, Photo 3).

²⁷ Savage credits them as "the first local firm to challenge the reigning classicism" (136) by introducing Richardsonian ideals to the private streets – although of course Richardson himself was doing this at the same time.

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Another early Colonial composition, A. B. Groves' house at #11 Washington Terrace (1905), further illustrates overlapping styles. It is more orthodox than Hellmuth's earlier example, but strays from its Georgian roots by surrounding the first floor windows with blind brick arches. As the century moved ahead, examples tend to become both more sober and more Colonial. According to McAlester, more published material became available, and the examples "built between the years 1915 and 1935 reflect these influences by more closely resembling early prototypes than did those built earlier or later."²⁸ An early example of this trend is J. F. Gayler's #85 Waterman Place (1907) (photo 6); one of the later examples is Nolte & Nauman's #2 Kingsbury Place, 1925.

Tudor Revival

About 20% of the residences in the district are in the Tudor Revival style. Arriving later than the Colonial Revival and departing sooner, this style found a welcome home in the high-income blocks off Union. Freed from the rigid symmetry of Beaux Arts and related styles, the Tudor Revival allowed a more flexible plan. Other styles that accommodated the same kind of flexibility tended to be less acceptable on exclusive urban streets. The Shingle style, for example, had been reserved for more rural settings (in the city of St. Louis, the major concentration is on West Cabanne Place at the city limits), while the incoming bungalow style was rather informal for such high-ticket houses.

Tudor Revival became acceptable among society architects in the 1890s but did not flourish as a popular style until the 20th century. Esley Hamilton states that the style "made its first tentative appearance in St. Louis in 1891 in the house designed for brick manufacturer E. C. Sterling at 22 Westmoreland by Rossiter & Wright of New York with local assistance from Eames & Young."²⁹ Of the 26 or so examples of the style within the district, 23 were constructed between the years of 1906 and 1913. The majority of these have front-facing half-timbered gable ends, with Tudor arches and limestone trim. Almost all are asymmetrical three-bay compositions. This is a significant concentration of examples of the style within the city of St. Louis, where generally narrow lot sizes meant that citywide, most buildings are not more than two bays wide.

²⁸ Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 326.

²⁹ Esley Hamilton, "The Architects and Architecture" in *Westmoreland and Portland Places* by Julius Hunter (Columbia, Missouri: University of Missouri Press, 1988), 191.

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It is notable that some of the grander examples of the style reject the half-timbered picturesque compositions that are characteristic of Tudor Revival. The Martin Shaughnessy House at #1 Washington Terrace (Barnett, Haynes & Barnett, 1908) (see photo 16) is properly Tudor in its use of limestone-coped stepped gables, quoined openings, and label moldings. But with the exception of the eastern sunroom wing, the house is entirely symmetrical. At the first two stories, none of the trim projects beyond the brick surface, another unusual take on the style. The Teasdale House at #38 Kingsbury (constructed by Wall Brothers and sometimes attributed to architect/critic S. L. Sherer, 1908) is another example without timber and stucco at the façade, where the Tudor style is expressed in the shape of gables and openings and the type of stone trim. Half-timbering is saved for the side elevations' gable ends.

Italian Renaissance

About fifteen percent of the houses in the district can be classified as Italian Renaissance, a very broad stylistic category which can cover anything from a proper Italian palazzo with classical detailing (such as Barnett, Haynes & Barnett's #31 Kingsbury Place, 1908) to more free interpretations, Italian mainly in their use of round-arched windows and bracketed eaves (such as Will Levy's #54 Kingsbury Place, 1916). Several of the houses deserve special mention: Mauran, Russell & Garden's Edwards House at #10 Kingsbury Place (1905) has a third-story recessed loggia, an unusual feature for that period. In 1911, Nolte used a somewhat similar feature at #16. In this example, the entrance is in a two-story canted projecting bay, over which is a third story recessed balcony topped by a sort of pergola structure. Hellmuth & Hellmuth's #20 Kingsbury Place of the same year mixes classical features with complex brickwork to create a small gem of a house.

The use of brickwork transcending style

A separate consideration from architectural style (although related) is the use of materials. Inventive brickwork is used throughout the district in buildings representing almost every style. In Tudor Revival style buildings, brickwork is often laid in herringbone patterns to suggest nogging in the half-timbered sections (as at #32 Kingsbury Place). Herringbone patterns also add interest to the surface of #20 Kingsbury Place (an Italianate composition, mentioned above) and to Kingsbury Place's west gatehouse (more related to the Arts & Crafts movement). Sometimes brickwork is the main source of decoration, as at #29 Kingsbury Place, where glazed courses follow a chevron pattern. At #33 Waterman Place (1913), Hellmuth & Hellmuth designed corbelled brick planters under the second story windows. Brick is also commonly used to suggest quoins.

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While decorative panels and insets abound throughout the district, in many cases patterned and textured brick is used as an overall surface material. At and after the turn of the century, an overwhelming variety of colors, textures and finishes revolutionized the way brick was used. In a 1903 article, critic and architect S. L. Sherer wrote that “monotonous uniformity applied to modern stock brick imparts a lifelessness to the wall that no merit in design can wholly overcome.”³⁰ Sherer’s survey of “Interesting Brick and Terra-Cotta Architecture in St. Louis” was full of examples of modern architects maximizing the impact of brick through the use of color selection, bond pattern and mortar joints. He includes descriptions of E. A. Manny’s Scarritt House at #28 Washington Terrace (1901) and Swasey’s Northrop House across the street at #23 (1901).

In the years following Sherer’s article, brick laid in patterns became more common as the surface material for compositions both simple and complex. Flemish bond was used to great effect, most notably at Barnett’s #27 Washington Terrace (photo) (discussed below), and the imposing #81 Waterman Place. At #16 Washington Terrace, an almost gray textured brick is laid in Flemish bond with different colored headers. Some Tudor Revival houses, especially those from the Mariner & LaBeaume partnership, intersperse rows of dark headers among the standard red running bond. While some of the most imposing early residences in the district are stone, it is the diversity of brickwork in the hands of skilled architects and craftsmen which gives the district much of its character.

Other notable architecture

While the significance of the district rests on its concentration of high-quality representative examples of contemporary styles and the work of local architects, there are a few houses that deserve mention for their individuality.

The first is the Chauncey Ladd House at #41 Washington Terrace. Designed by the firm of Isaac Taylor in 1905, it is attributed to Oscar Enders, who designed much of Taylor’s residential and commercial work during the World’s Fair period.³¹ Charles Savage believes it is “unique in St. Louis; its three-story façade suggests the affinities between

³⁰ S. L. Sherer, “Interesting Brick and Terra-Cotta Architecture in St. Louis.” *The Brickbuilder* v. 12 # 2, February 1903. 32.

³¹ See Hamilton-Brown Shoe Factory (St. Louis, Independent City, MO) nomination, listed 5/5/2000.

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the *Sezession* and the Chicago Prairie School.”³² Strong horizontal lines are broken by vertical window bays defined by pilasters which terminate in capitals reminiscent of Frank Lloyd Wright’s Unity Temple. The house’s sharp geometric lines and ornament stand out in this revival-inspired neighborhood.³³

The following year, Eames & Young designed a house at #51 Waterman Place (photo 5) which picks up cues from contemporary Craftsman and Prairie examples in its stuccoed top story. The use of multi-story window framing devices had been used successfully by Eames & Young in Cupples Station (and is found in some of the three-story Renaissance-inspired houses in the district) but the unusually long lintels and sills add a horizontality that does not reflect a known St. Louis precedent. The cavetto cornice is atypical for a residential design, and the severe granite Doric columns framing the recessed porch are also unique in the district and perhaps the city.³⁴

Barnett, Haynes & Barnett’s house for Dr. O’Reilly at #27 Washington Terrace (1907) is another interesting combination of elements. Savage believes it “reflects Tom Barnett’s new interest in contemporary German and Austrian architecture.”³⁵ He elaborates:

To further enhance the exterior wall texture, Barnett added dark, glazed headers, alternating them with matte paving brick. Another addition – Doric columns and entablature with polychrome echinus and frieze at the entrance – suggests Barnett could not restrain his penchant for ornament.... The use of the polychrome Doric points to knowledge of the German tradition founded by Karl Friedrich Schinkel and Friedrich von Gartner and illustrated in the rooms in the (World’s Fair’s) Varied Industries Building.³⁶

In *Terrace Tales: A Contemporary History of Washington Terrace*, author Jeff Tallent asserts that the Doric order was a European import which is “older than the house itself.”³⁷

³² Savage, 97.

³³ Tallent, in an alternate interpretation, believes that the house is designed to look like a riverboat.

³⁴ Savage emphasizes Eames & Young’s reliance on published precedent for their designs, and perhaps a model for this marvelous house will someday be identified.

³⁵ Savage, 91.

³⁶ Savage, 185.

³⁷ Tallent, 125.

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Another house which should not be overlooked in a discussion of unique architectural features in the Green House at #12 Kingsbury Place, designed by Lawrence Ewald in 1912. The original owner, John Leigh Green, was president of Laclede-Christy Clay Products Company. Its significance lies in its fireproof clay tile and concrete construction – according to Julius Hunter, the first of its kind in St. Louis:

before the city would issue an occupancy permit for Number 12, the building contractor had to fill up the thirty-eight by seventeen foot living room with sand up to window level and wet it down to prove that the structure with its total concrete and steel construction could withstand the weight of the second floor without cracking.³⁸

³⁸ Hunter, 66.

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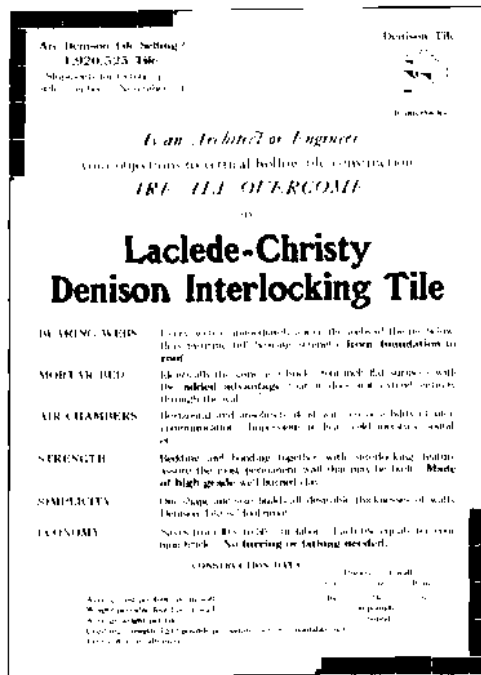


Figure 9: Laclede-Christy Company hollow clay tile system advertisement, 1912.

Later History: 1950s to the present day

Residents of the nominated district did their best to protect and insulate themselves during the period of migration and disinvestment that began, perhaps, as early as the Great Depression. Washington Terrace trustees gradually relinquished control over development on Delmar. By the 1950s remaining houses on Delmar were being converted to boarding houses, and high-rise apartments started to go up. In 1960 the trustees adopted a new Deed of Restrictions, finally and formally dropping any responsibility for development along Delmar. Although many residents moved during this period, the permit record shows that others were digging in on all three streets by constructing swimming pools and erecting tall fences. As previously mentioned, Waterman residents sought the protections and advantages of living on a private street and formalized this arrangement in 1975. Residents who moved to Kingsbury Place in

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the 1970s usually report that houses were easily obtained for less than \$30,000 -- less than a tenth of their present value.

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UTM References, continued

E. Zone	Easting	Northing	F. Zone	Easting	Northing
<u>15</u>	<u>736900</u>	<u>4281210</u>	<u>15</u>	<u>737500</u>	<u>4281260</u>

Verbal Boundary Description

In the City of St. Louis, Missouri: the entirety of City Blocks 5550, 5619, and 3876; the northern half (excluding alley) of City Blocks 3877 and 3875E; and the southern half of City Blocks 5617 and 5620. This includes lots 24 and 71 of the Bell Place subdivision, the entirety of Bierman Terrace and Kingsbury Terrace, and lots 1-30 of the Kingsbury Place subdivision.

Boundary Justification

The nominated district developed as a protected enclave of single-family homes. To the south and west, the character of the neighborhood is dramatically different, as this section evolved as a predominantly low-rise apartment district. For example, there is only one single family home on the 5550 block of Waterman, the block immediately west of Waterman Place. The other blocks to the south and west are similar. Immediately north of the district, the Bell Place lots along Delmar are characterized by vacancy, large-scale apartment buildings, and a small development of new frame single-family homes. The eastern boundary is Union Boulevard, a seven-lane thoroughfare (visible in Photo 9). Across Union at the southern tip of the nominated area is the Portland and Westmoreland Places National Register district. Although there is an area of comparable single family homes to the east, Union Boulevard and a high-rise apartment building form a significant visual barrier between the nominated district and this area.

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The following information applies to all photographs:

Waterman Place/Kingsbury Place/Washington Terrace Historic District
St. Louis [Independent City], MO
Photographer: Lynn Josse
Location of Negative: (digital file)

List of photographs

Photo 1
20 Waterman Place
Date: October 2006
Camera facing SW

Photo 2
76 Waterman Place
Date: October 2006
Camera facing SE

Photo 3
94 Waterman Place
Date: October 2006
Camera facing SE

Photo 4
41 Waterman Place
Date: October 2006
Camera facing NE

Photo 5
51 Waterman Place
Date: October 2006
Camera facing N

Photo 6
85 Waterman Place
Date: October 2006
Camera facing NE

Photo 7
garage behind 85 Waterman Place (left)
Date: October 2006
Camera facing W

Photo 8
97 Waterman Place
Date: October 2006
Camera facing N

Photo 9
Kingsbury Place East gates
Date: October 2006
Camera facing W

Photo 10
Kingsbury Place west gates
Date: October 2006
Camera facing SW

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Photo11
12 Kingsbury Place
Date: October 2006
Camera facing SE

Photo12
34 Kingsbury Place
Date: October 2006
Camera facing SE

Photo13
44 Kingsbury Place
Date: October 2006
Camera facing SE

Photo14
17 Kingsbury Place
Date: October 2006
Camera facing NE

Photo15
39 Kingsbury Place
Date: October 2006
Camera facing N

Photo16
Washington Terrace gates
Date: October 2006
Camera facing NW

Photo17
4-6 Washington Terrace
Date: October 2006
Camera facing SE

Photo 18
10 Washington Terrace
Date: October 2006
Camera facing S

Photo 19
9 Washington Terrace
Date: October 2006
Camera facing NW

Photo 20
13 Washington Terrace
Date: October 2006
Camera facing NW

Photo 21
21 Washington Terrace
Date: October 2006
Camera facing NW

Photo 22
27 - 29 Washington Terrace
Date: October 2006
Camera facing NW

Photo 23
41 Washington Terrace
Date: October 2006
Camera facing NW

Photo 24
34 Washington Terrace
Date: November 2006
Camera facing SE

Photo 25
36 Washington Terrace
Date: November 2006
Camera facing SW

Photo 26
51 Kingsbury Place
Date: October 2006
Camera facing NW













































4112







Twenty seven

