

**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

For HCRS use only

received

date entered

1. Name

historic Carrswold Historic District

and/or common

2. Location

street & number 1 to 26 Carrswold

___ not for publication

city, town Clayton

___ vicinity of

congressional district #1-Hon. William Clay

state Missouri

code 29

county Missouri

code 189

3. Classification

Category

district

___ building(s)

___ structure

___ site

___ object

Ownership

___ public

private

___ both

Public Acquisition

___ in process

___ being considered

N/A

Status

occupied

___ unoccupied

___ work in progress

Accessible

yes: restricted

___ yes: unrestricted

___ no

Present Use

___ agriculture

___ commercial

___ educational

___ entertainment

___ government

___ industrial

___ military

___ museum

___ park

private residence

___ religious

___ scientific

___ transportation

___ other:

4. Owner of Property

name 1. Trustees of Carrswold

street & number c/o Mrs. Robert S. Bruce, 15 Carrswold

city, town Clayton

___ vicinity of

state Missouri 63105

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder of Deeds, St. Louis County Government Center

street & number 7900 Forsyth Boulevard

city, town Clayton

state Missouri 63105

6. Representation in Existing Surveys

title Missouri State Historical Survey

has this property been determined eligible? ___ yes no

date May, 1982

___ federal state ___ county ___ local

depository for survey records Historic Preservation Program
Missouri Department of Natural Resources, P.O. Box 176

city, town

Jefferson City

state

Missouri 65102

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

Carrswold is a private subdivision of twenty-three houses occupying slightly more than thirty-five acres north of Wydown Boulevard and a few blocks east of Hanley Road in Clayton, Missouri. It is distinguished by the great number of its old trees and by the size and splendor of its houses, all of them designed in period style and all but four built in the 1920's. The drive forms a large oval, punctuated on its east leg by a broad island, which is held in common by the property owners. The entire west half of the ground enclosed by the drive is also common property, as is also the tract lying between the drive and Wydown. These common grounds encompass more than ten acres, a very high percentage of the total for such a residential community. With this extensive buffering, only four houses face each other directly: numbers 5 and 6 at the east edge look toward 25 and 26.

Carrswold was designed by Jens Jensen, the Danish-born Chicago landscape architect known for his emphasis on the natural character of the site, and his ideals are fully reflected here. "Hidden by trees you find my home," a line by Bjornstjerne Bjornson from one of Jensen's favorite poems,¹ might be the motto of Carrswold. "In the composition of an important road I never use a straight line," he wrote; "nature's lines are curves," and the drive here undulates, crossing two rustic stone bridges near the northeast corner and never permitting an uninterrupted vista of pavement. "The house to be commanding should seem to be the higher. You want to go up to a house, not down to it." The terrain of Carrswold drops from the east and west edges to a low point, originally a stream bed, near the center. This permits all the peripheral houses to be higher than the drive, and although most of the inner lots, 22 through 26, are lower, they dip gently near the drive and drop sharply to the rear, giving the houses relatively level front lawns and the illusion of elevation.

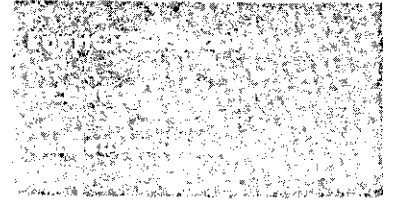
One of Jensen's wishes had already been provided for in the original 1921 covenant before he was hired. Fences, which "destroy the peacefulness of the scene" were prohibited. Another concern of his was addressed in an agreement added to the original covenant in 1924, probably at his suggestion. It provided that the planting of the front fifteen feet of each lot would be reserved to the trustees. Jensen wanted this space to be planted with trees and shrubbery to keep the drive in shadow, to give privacy, and to define the open lawn he envisioned in front of each house: "A sunlit clearing invites hope." While the planting of this "parkway" is now somewhat sparser than designed, it does shade the drive as Jensen intended. Planting around the houses, on the other hand, has exceeded his expectations. "The architecture of the house should be allowed to reveal its full beauty, and this it cannot do if it seems sunk in a mass of shrubbery, as if it were in a swamp." Once insignificant shrubs that are now half a century old have obscured several of the houses along with Jensen's ideal, but numbers 3, 4, 9, 10, 14, 24 and 26 still "emerge upon the lawn in full sunlight" as he wished.

Jensen strongly advocated the use of native plants, which were both beautiful and hardy. Of course, he specified his signature plant, the hawthorne, for Carrswold, and he planted crab-apples and sumachs in profusion. Early residents recall that the display of spring blossoms attracted sightseers.² Most of these lower-growing ornamental trees have succumbed to age, but the canopy of shade trees has now reached the majestic proportions Jensen may have imagined originally.

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The entrance to Carrswold is framed by stone piers topped by lights (Photo 1). The eastern pier ties into a curving stone wall that was recently reduced in height to increase traffic visibility, but without altering the crenellated top made of alternately vertical and horizontal stones. The western pier ties into a stone pavilion (Photo 2), no doubt originally designed as a waiting room for the interurban trolley that then passed on Wydown. Three bays wide by one deep and with a slate-covered hipped roof, the pavilion has ashlar-framed openings with pointed arches. The two stone bridges at the northeast corner of the drive are similarly detailed except that their semicircular arches have radiating voussoirs (Photo 4).

The "covenants conditions and restrictions" included in the articles of agreement substantially defined the character of the houses that were built in Carrswold.³ Residences were required to be at least two full stories in height. Although garages were permitted, they had to be "the same style of architecture, structure and material as that of the dwelling so as to harmonize with it" and had to be "constructed so that the garage opening and the doors thereof do not show toward the front." These provisions did much to encourage the expansive elevations and irregular massing that characterize many of the houses. One restriction was particularly explicit: "No frame dwelling or frame or metal garage or building of the type called California Bungalow shall be erected within the subdivision."

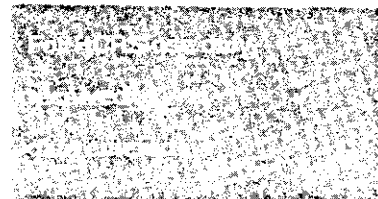
Each house in the district is listed below by address, giving its historic name, architect, date of construction and a brief description of its architectural character.⁴

- 1 Carrswold, Aloys Henry House, Maritz & Young (attributed), 1926-28 (Photo 6). This mottled yellow brick Tudor Revival house has a six-bay front, each bay with its own gable, some in the form of additional dormers, others a full second story.
- 2 Carrswold, Charles Pettus, Jr. House, Robert Elkington, 1959. This traditionally styled brick house has a shed roof across the front and north sides of the two-story main block continuing as the roof lines of one-story south and east wings.
- 3 Carrswold, Richard Waltke House, Maritz & Young, 1928 (Photo 7). This dark-red brick slate-roofed house is in a picturesque Tudor Revival style with irregular massing, including a two-arched arcade. Windows are multipaned casements in stone surrounds, and the entry is set in a one-story crenellated structure.
- 4 Carrswold, Albert M. Keller House, Maritz & Young, 1929-30 (Photo 8). Reminiscent in its detailing of the period of Louis XV, this ashlar limestone house has an asymmetrical facade and cross-hipped roof. The arched entry has an elaborate door of glass and wrought iron and is sheltered by a semicircular glass and iron marquee.
- 5 Carrswold, George Bullock House, Nolte & Nauman, c. 1929. Another dark-red brick Tudor Revival house of rambling irregularity, this one is reminiscent of 3 Carrswold although by different architects. The garage at the north end is placed at oblique angle to the house and connected to it by a large ashlar trimmed arch with stone escutcheon.

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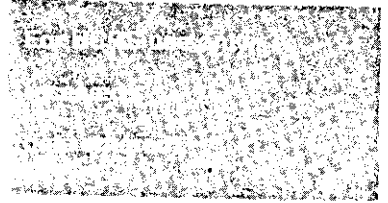
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- 6 Carrswold, Leigh-Erker House, J.W. Leigh, 1924. This house is one of the smaller ones in the district, displays features of the Spanish Colonial Revival including red tile roof, stucco-covered walls, small semicircular balconies above the entry and the arches of the glazed porch on the south side.
- 8 Carrswold, Oscar Buder House, Maritz & Young, 1925-26 (Photo 9). Perhaps the most eclectic of the firm's houses in Carrswold, the brick Buder House has a 5-bay center block flanked by contrasting wings set at oblique angles: to the east a 1½ story structure with hipped dormers, to the west a two-story structure with a massive chimney and ending in timber-framed sleeping porch. The high hipped roof is clad in flat red tiles. The entry is on the north side, and the south lawn sloping down to Carrswold Drive is thickly wooded.
- 9 Carrswold, Peters-Lauman House, Maritz & Young, 1930 (Photo 10). This Tudor-Revival house is the largest in the district and was the most expensive when built. It is squared rubble with ashlar trim and gabled slate roof. A series of progressively lower wings curves away from the main house, which rests on a terrace at the top of a rise. Behind the house a niched stone wall frames a formal entrance court.
- 10 Carrswold, James W. Harris House, Maritz & Young, 1929 (Photo 11). This three-part Colonial Revival house is white-painted brick with shuttered windows and fanlighted entry. The east wing has a high sloping roof with gabled dormers above first-floor verandah.
- 11 Carrswold, Fred Hume House, Maritz & Young, 1928-29 (Photo 12). This expansive Tudor Revival house is brick with half-timbered dormers and gables, stone-framed casements, and an ashlar-trimmed three-arch arcade. An arched passageway links the house to the 1½-story garage, which presents a diapered gable end to the Drive.
- 12 Carrswold, David E. Woods House, Maritz & Young, 1930. Features such as the plan (a central 3-bay block framed by 3-bay pavilions at right angles to it), the high hip slate roof, the quoining, many windows in the form of French doors, and the contrasting stucco first floor and brick second floor give this house the look of the French Renaissance, although it is now partly obscured by shrubbery.
- 14 Carrswold, Robert Arthur House, Maritz, Young and Dusard, 1937 (Photo 13). Mrs. Arthur calls the style of this grey brick house "French provincial." Only the central three-bay pavilion has two stories, while the entry is in the expansive south wing. Carport and hip roofed garage form north wing.
- 15 Carrswold, Harry M. Fisher House, J.W. Leigh, 1924 (Photo 14). This hip-roofed house has umber brick first floor, stucco second floor, french doors, half-timbered ends and a diamond-paned oriel over a basket-arched entry. Overall it is a contemporary "period house" of the 1920's.

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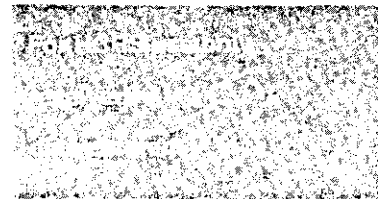
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- 16 Carrswold, Louis B. Jackson House, Maritz & Young, 1929. This irregular Tudor Revival house of varicolored brick has glazed headers that make a diaper pattern on projecting center bay. Other gables are half-timbered, while paired and triple casements are set under timber lintels.
- 17 Carrswold, Henry C. Whiteside House, Maritz & Young, 1929 (Photo 15). Reminiscent of French houses of the eighteenth-century, this white stuccoed house has five widely spaced bays centering on a slightly projecting center bay with corner quoins, low pediment, wrought-iron balcony. Casement windows have shutters and balcony-like ornamental iron grills.
- 18 Carrswold, Barrett Scallett House, Stanley Glantz, 1968-69. This brick late Georgian Revival house has symmetrical 5-bay main block with one-story wing to north. Balustraded portico rises the height of the house on attenuated columns, which are paired on either side of the entry.
- 19 Carrswold, Gordon Scherck House, Ralph A. Fournier, 1965-66. This irregularly massed white brick house has a one-story, 2-bay north wing. Two-story, 3-bay entrance block has high hipped roof, and recessed entry. South wing has one two-story, 4-bay section and a one-story ell terminating in a large copper-roofed oriel which rhymes with hood over entry.
- 20 Carrswold, Frank Wiget House, Adolph F. Stauder, 1927. This red-brick house has Tudor Revival detailing most notably the diaper-patterned front chimney. The house fits into the slope of the hill so that a two-car, basement garage can be entered from the west side.
- 22 Carrswold, George Tom Murphy House, Maritz & Young, 1928 (Photo 16). This largely stone Tudor Revival house faces drives to south and east but has its main entrance on the west. The slate roof combines gables and hips; under the central hip on the east facade is a frieze of header-bond brick.
- 23 Carrswold, Henry T. Brinckwirth House, Maritz & Young, 1930 (Photo 17). This Tudor Revival house combines stone first floor, brick second floor and timber-framed sleeping porch and gables. The recessed entry is framed in ashlar and has a slate-roofed oriel above. In contrast to the picturesquely disposed east front, the west garden front is nearly symmetrical around three french doors.
- 24 Carrswold, Schofield House, Maritz & Young, (Photos 3 & 18). This picturesque, rambling cross-gabled house is derived from English vernacular prototypes. It is mainly squared coursed rubble with a flat-tiled roof but has a two-bay stucco section behind a timber-framed loggia, some clapboard gables, a timber-framed south porch, brick chimneys and a pointed-arched entry framed by brick headers. The garage is in the dormered north wing.
- 25 Carrswold, Carson-Murphy House, Maritz & Young, 1929-30 (Photo 19). Another stone

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house with Tudor Revival features, the fourth in a row, this house is more compactly massed, with three hipped wings to front, one of which is a semi-octagonal staircase tower. The entry has double glass doors with iron grills and a stone-bracketed balcony above.

26 Carrswold, W. Palmer Clarkson House, Maritz & Young, 1931 (Photos 5 & 20). The H plan of this red brick Tudor Revival house is varied by the 1½ story south wing and by a cross-gable over the ashlar-trimmed entry. The building permit specified fireproof construction, which includes metal-framed multipaned casements.

NOTES

1. This and succeeding quotations are from Jens Jensen, as told to Ragna B. Eskil, "Natural Parks and Gardens" Saturday Evening Post, Vol 202, No. 36 (March 8, 1930), pp. 18-19, 169-170. This is the major statement in English of Jensen's design philosophy.
2. Mrs. Ben Smith, 1162 Westmoor Place, in an interview. Mrs. Smith is the daughter of Harry M. Fisher, who built 15 Carrswold.
3. St. Louis County Recorder of Deeds, Book 646, page 237.
4. Dates and architects are derived from records of the St. Louis County Water Company, the St. Louis County Recorder of Deeds, the City Engineer of Clayton, and in the cases of numbers 1 and 15, recollections of previous owners.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input checked="" type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates designed 1922; first house 1924 **Builder/Architect** Jens Jensen, designer

Statement of Significance (in one paragraph)

Carrswold is most significant as a design by Jens Jensen, the internationally known landscape architect whose work emphasized the intrinsic beauty of the native midwestern landscape. The twenty-three houses in Carrswold, built for the most part between 1924 and 1931, are among the best local examples of the "period house" popular among the upper classes during that decade. The administrative organization of the district is typical of the private places that had been fashionable in St. Louis since the 1850's but that exist in few other parts of the country.¹ The early residents of Carrswold were among the outstanding business leaders of their time and three of them, Albert Keller, Oliver F. Peters, and Peters' sister Ella Lauman, were distinguished philanthropists.

Development

Carrswold takes its name from Robert E. Carr (1827-1901); this land formed part of his country home, called in its day "one of the handsomest country places in St. Louis County."² Carr was "one of the most prominent of old-time St. Louisans" and a member of a prominent local family. Born near Lexington, Kentucky, on the estate adjoining Henry Clay's Ashland, and a grandson of Levi Todd, Carr came to St. Louis in 1845. He had three separate business careers and retired successfully from each, first in 1857 from the Washington Foundry, next in 1868 from the Exchange Bank, and finally in 1878 from the Kansas and Pacific Railroad, although he continued as director of other railroads, including the Missouri Pacific. After his death, his estate remained unsettled for more than twenty years, due in part it seems to a dispute between his daughter and the family of his wife.³ In the meantime, residential development had begun on all sides of the formerly rural tract.

The idea for Carrswold dates officially from December 1, 1921, when ten St. Louis businessmen signed articles of agreement.⁴ Harry B. Carson, J.W. Leigh and Oscar E. Buder were named by the other seven as trustees and authorized to negotiate with the trustees under Carr's will. They succeeded in acquiring the tract on May 25, 1922, for \$99,024.80.⁵

By at least May 16 of that year they retained Jens Jensen. Cecil D. Gregg, one of the ten partners and a close friend and business associate of trustee Oscar E. Buder, had previously employed Jensen on the landscaping of his residence at 11 Brentmoor Park.

Jensen seems to have produced a grading plan sometime that summer and a planting plan in early September.⁶ Since he was based in Ravinia, outside Chicago, local firms

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were hired to execute his plans. E.R. Kinsey & Bros. city surveyors, supervised the grading and laid out the drives and lots, while Charles W. Fullgraf, who called himself a "forester and landscape engineer" took charge of the actual planting, using, in part, trees and shrubs sent by Jensen. Fullgraf had executed Henry Wright's designs for nearby Brentmoor Park and Forest Ridge a decade earlier.⁷ Finally on July 11, 1924, the trustees filed their 1921 agreement with the county recorder, adding some restrictions, among them one no doubt suggested by Jensen, that the front fifteen feet of each lot be reserved to the trustees. Kinsey & Bros. drew up a measured plat to facilitate distribution of lots among the subscribers, but for some reason it was never filed with the county.

Design

The trustees called their designer "one of the few really great landscape architects of the United States."⁸

Jens Jensen was born in 1860 in Slesvig, then part of Denmark but four years later annexed by Germany.⁹ After a short time in a Danish agricultural school and a period in the German army, he emigrated in 1884 to New York. By 1886 he was in Chicago, where he found a job as a gardener for the West Park Commission. He rose to the position of superintendent of Humboldt Park in 1894 but lost his job in 1900 through a dispute over political patronage typical of Chicago in those (and many other) years. This forced him to enter into the independent practice of landscape architecture that was so successful that he was rehired in 1906 as director of the whole West Park system. His major work there included the conservatory in Garfield Park, completed in 1907, and all of Columbus Park, developed from 1915. He was instrumental in the drive to create the Cook County Forest Preserves and the state park system, and he designed the park system for Racine, Wisconsin. His private practice included many of the large estates on Chicago's North Shore, especially in Glencoe, Highland Park and Lake Forest, and he worked for Edsel Ford in Michigan and Maine. His ten-acre site for Suzanne Denkmann in Rock Island, Ill. is on the National Register.¹⁰

Over the course of his career, Jensen gradually developed a design philosophy that emphasized plants native to the region, such as crab apples and hawthorns, the vivid colors of the midwestern autumn, and natural groupings of plants calculated to dramatize changes in the topography. This effort to bring out the aesthetic qualities of the prairie naturally attracted the praise of the Prairie School of architects active in Chicago at the same time. Frank Lloyd Wright called Jensen "a native nature poet ... a true interpreter of the peculiar charm of our prairie landscape."¹¹ Jensen was not alone in his beliefs as a landscape architect, but his ability to convey them to clients with enthusiasm and conviction, aided by his

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imposing physical presence, made him the outstanding figure movement toward naturalism.¹² In 1934 he established a school, The Clearing, in Door County, Wisconsin, where he taught until his death in 1951.¹³

Architects

One of the first three trustees, J.W. Leigh, was a contractor. He described himself in city directories of the period as an architect but seems for the most part to have used available designs. He built the first two houses in Carrswold, #6 for himself and #15 for Dr. Harry M. Fisher, a dental surgeon and later a faculty member at Washington University Medical School. Leigh's own house has Spanish Revival detailing while Dr. Fisher's has half-timbering, but both, modestly scaled, are unmistakably contemporary in style with their 1924 construction date. Perhaps Leigh had expected to do other houses in Carrswold but as no additional commissions were forthcoming, he moved to another part of Clayton in 1928. With the Depression he gave up contracting for insurance.

Oscar Buder, another trustee, hired Maritz and Young to design his house at #8, the third in Carrswold. This firm dominated subsequent construction in the district, designing in all fifteen of the twenty-three houses. Buder (1875-1965) was a lawyer and businessman, member of the family that published the St. Louis Times until 1932 and the Westliche Post, a local German-language daily, until 1933. Two years later he became president of the Evans Howard sewer pipe company.¹⁴

Raymond E. Maritz was born in St. Louis in 1894. His father, Edward F. Maritz, a native of New Orleans, had founded a jewelry manufacturing firm here in 1894. Transformed into a sales incentive agency by the architect's brother James A. Maritz (who now lives in the Maritz & Young house at 24 Carrswold), Maritz, Inc. now has Market Research, Motivation and Travel Companies housed in a multimillion-dollar office complex in the suburb of Fenton. Raymond studied at Washington University's school of architecture and briefly at the Ecole des Beaux Arts. In 1915 he joined Gale E. Henderson (1890-1969) in a partnership that produced several suburban houses of outstanding quality for such young architects.¹⁶ The firm lasted nominally until 1920, but Maritz was in France with the American Field Service in World War I. He then formed a new partnership with Ridgely Young, like Henderson a fellow graduate of Washington University. Their residential clients in the next decade included many of the wealthiest and most prominent people in St. Louis (such as Adalbert Von Gontard, the grandson of Adolphus Busch, and Mahlon B. Wallace, Jr., the nephew of Robert Brookings). Ten of the largest houses were in Brentmoor, adjacent to Carrswold, while others were in the newly developing country clubs to the west, where they designed the Westwood, Bridlespur and Hillcrest Clubhouses. Their institutional designs included the domed United Hebrew Congregation on Skinker and the Western Military Academy in Alton, and they also did some commercial work.

Their houses are known for lavish detailing and rich use of materials, but beyond

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that the best of them are also notable for their composition. Raymond Maritz was a francophile who in later life was awarded the French Legion of Honor, but he also was capable of designing a style that came directly from the teachings of Ruskin.¹⁶ Houses like numbers 3, 8, 9, 22 and 24 display the same asymmetry, variety of form and texture and respect for traditional building methods seen in the best of the British Arts and Crafts architects except that in Carrswold the traditions being honored were not local ones but of Europe, especially England and Normandy.

In the 1934, the firm, now named Maritz, Young and Dusard, designed #14 for Mr. & Mrs. Robert Arthur. She was the daughter of David E. Woods next door. The Arthurs wanted a house all on one level but were required by the subdivision regulations to have two stories.¹⁸ The architects achieved a compromise in a design that has a two-story center section but broad one-story wings accomodating two bedrooms and baths, an unusually forward-looking plan for the date.

In the late 1940's, following Ridgely Young's death and the graduation of Maritz's twin sons George J. and Raymond, Jr., from MIT, the firm became Raymond E. Maritz and Sons. Later work included the City Hall of Clayton, Seven Holy Founders Church in Affton and Aununziata School in Ladue. George Maritz died in 1962 at age 39, but Raymond, Sr., remained active until his death at age 79 in 1973. Raymond, Jr., continues to practice architecture under the same firm name.

Only a few houses were built in Carrswold by other architects after Maritz & Young appeared on the scene. The first was #20 for Frank Wiget (1882-1940), the president of the South St. Louis Investment Company and from 1934 of the South Side National Bank. He naturally hired a south-side architect, Adolph F. Stauder (b. 1879)¹⁹. The son of Joseph Stauder another architect whose firm went back to 1890, Adolph was trained at the Chicago Art Institute. He practiced alone from 1920 to 1930 when his son Arthur S. joined the firm; later grandson Arthur S. Jr. also became part of the business and stills continues the family tradition.

Trueblood and Graf designed the large house for Fred Hume at #11. Wilbur T. Trueblood (1875-1937)²¹ studied at the Atelier Duquesne in Paris. In 1914 he formed a partnership with Theodore Link, architect of the Union Station in St. Louis and the Mississippi State Capitol in Jackson, chief among many notable works. After Link's death in 1923, Trueblood joined Hugo K. Graf (1888-1953), a Washington University graduate.²² This was perhaps the largest of their suburban houses; their practice focused more on public commissions such as the Webster Groves City Hall, the University City High School, the Carpenter Branch Library in St. Louis, and the Rand-Johnson wing of Barnes Hospital. The partnership ended in 1934 when Trueblood became chief architectural supervisor for the FHA in this district and Missouri director of the Historic American Buildings Survey.

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George B. Bullock's house at #5 was designed by Nolte and Nauman. Edward F. Nolte (1870-1944) had a practice dating from 1894 and had done several buildings for the 1904 World's Fair. With Fred Nauman he did nearby 1 Forest Ridge in 1922 for C. Oscar Lamy; they had also designed 16 Kingsbury Place for Bullock's father Richard D. Bullock, an English immigrant and dry-goods merchant.

Owners

Of the ten signers of the original articles of agreement, only Leigh and Buder ever lived in Carrswold. The third trustee, Harry B. Carson, apparently built Numbers 22, 24 and 25 on successive years beginning in 1927, but he continued to live elsewhere in Clayton until his death late in 1929 at age 53. He had been president of the St. Louis Livestock Exchange, National Stockyards, East St. Louis.²³

The family of Dr. Fisher had expected Carrswold to be desirable but essentially middle-class and were surprised to have so many millionaires as neighbors. Most of them ran their own or family businesses. Aloys Herz at #1 organized the Herz-Oakes Candy Company in 1916. Adolph P. Erker, the second owner of #6 had formed Erker Optical Co. as early as 1894. James W. Harris of #11 was president of Harris-Polk Hat Company, while W. Palmer Clarkson of #25 was president of Pioneer Cooperage the largest barrel-making concern in the world. Investments and real estate were popular fields, as might be expected, attracting Richard Waltke of #3, Albert M. Keller of #4, George Bullock of #5, Robert H. Arthur of #14, George Thomas Murphy of #22, and Harry T. Brinckwirth of #23. But if St. Louis was first in shoes, as the saying went, shoes were first in Carrswold. Ella Peters Lauman and Oliver F. Peters of #9 were the children of Henry W. Peters, who had founded Peters Shoe Co. in 1892. This became one of the component companies of the International Shoe Co. in 1911, of which Oliver Peters served as vice president from 1931 to 1962. Fred Hume of #11 was an employee from 1912 and a director from 1926 to 1949. His neighbor at #12, David E. Woods, was the company auditor, while Louis B. Jackson of #16 and Henry C. Whiteside of #17 were also associated with the firm.

Unlike Brentmoor Park to the east, Carrswold had few representatives of old St. Louis families, perhaps only Mrs. W. Palmer Clarkson, the former Marie Soulard Turner. She was the daughter of General John W. Turner and a descendant of Anne Lucas Hunt and Antoine Soulard. By contrast Herz, Waltke, Erker and Buder were of German ancestry and Wiget was Swiss. In its early days, Carrswold was not the locus classicus of St. Louis society in the same way that Brentmoor Park or the private streets of St. Louis's West End were.²⁴

On the other hand, Carrswold did contribute two of the area's most notable philanthropists. Albert Keller was senior partner of the brokerage firm of Paul Brown & Co., named for his father-in-law. He served as chairman of the board of Barnes

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Hospital, and at his death in 1956 set up a trust fund of half a million dollars for that and seven other institutions. Mrs. Keller later founded the Keller Memorial Hospital in Fayette, Mo. Oliver F. Peters (1889-1970), and his sister Ella Lauman (1881-1971) together left an estate of over five million dollars to be divided between Barnes and St. Luke's Hospitals. This bequest enabled St. Luke's to establish a branch in west St. Louis County.

NOTES

1. For the history of the private place see Robert Vickery, "The Private Places of St. Louis" Landmarks of St. Louis (Landmarks Association of St. Louis, Inc.) Vol. 4, No. 1 (June 1964); pp. 7-19; Vickery, Anthrophysical Form (Charlottesville, Va.: University Press of Virginia, 1972); Scot McConachie, "Public Problems and Private Places," Bulletin of the Missouri Historical Society, Vol. XXXIV, No. 2 (January 1978), pp. 90-103.
2. Necrology file, Missouri Historical Society. Carr's city residence was 3130 Lucas Avenue.
3. Reference is made to this dispute in St. Louis County Recorder of Deeds, Book 542, p. 511, which records the sale of the property to the Carrswold trustees.
4. County Recorder, Book 646, p. 237.
5. This was after the initially agreed deadline of March 1 and slightly more than the stated maximum of \$2800 per acre.
6. Eugene H. Buder, son of Oscar Buder has a set of bills sent by Jensen to Buder between June 5, 1922 and May 16, 1923, and also a blueprint of the planting plan dated September 1922. Jensen's grading plan has not been located, but a topographical survey of the site is among the Jensen papers in the Art and Architecture Library of the University of Michigan, Ann Arbor. Photos of Jensen's work for Cecil Gregg in Brentmoor Park are in the Jensen collection of the Morton Arboretum, Lisle, Illinois.
7. E.R. Kinsey & Bros. to G.E. Buder, Sept. 25, 1922 and Nov. 20, 1922; Charles W. Fullgraf to G.E. Buder, Dec. 5, 1922. Both letters in the Carrswold file of Eugene M. Buder. Brentmoor Park and Forest Ridge have recently been nominated to the National Register.
8. Letter from Carrswold trustees to residents, May 6, 1933, in trustees' files.

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9. The major sources on Jensen's life and work are Leonard C. Eaton Landscape artist in America (Chicago: University of Chicago Press, 1964); Stephen F. Christy, "Jens Jensen: the metamorphosis of an artist", Landscape Architecture, January 1976, pp. 60-66; Christy, "The growth of an artist: Jens Jensen and landscape architecture" (unpubl. MA thesis, Madison, Wisconsin: University of Wisconsin, 1976); Jens Jensen ("as Told to Ragna B. Eskil") "Natural Parks and Gardens," Saturday Evening Post, Vol. 202, No. 36 (March 8, 1930), pp. 18-19, 169-170.
10. Office of Archaeology and Historic Preservation, The National Register of Historic Places (U.S. Government Printing Office, 1976), p. 211.
11. Frederick Gutheim, ed., Frank Lloyd Wright on Architecture (New York: Duell, Sloan and Pearce, 1941), p. 90.
12. A similarly inclined landscape designer was Ossian Simonds. See Mara Gelbloom, "Ossian Simonds: Prairie spirit in landscape gardening," Prairie School Review, Vol. 12, No. 2 (1975), pp. 5-18. Jensen's character may be glimpsed in his correspondence with William T. Evjue now at the Wisconsin Historical Society: "Mrs. Evjue and I frequently recall the pleasant hours that we have spent under your hospitable roof and how we enjoyed your thunderous maledictions upon those who wantonly despoil the beauties of the great outdoors." (November 24, 1936).
13. The National Register, p. 852.
14. St. Louis Post-Dispatch, "Oscar E. Buder Dies; Attorney," February 3, 1965.
15. St. Louis Construction News and Review, June 18, 1973; St. Louis Globe Democrat, "R.E. Maritz, Sr. funeral today," June 11, 1973; St. Louis Post Dispatch, "George J. Maritz dies," Dec. 18, 1962; ibid, "Raymond E. Maritz, Architect, Dies at 79," June 10, 1973; The Book of St. Louisans (St. Louis: The St. Louis Republic, 1912), p. 394; Gerry Fitzgerald, ed. Maritz & Young, Inc., St. Louis: A monograph of their work (St. Louis: Blackwell-Wielandy, 1929-30), 2 vols.
16. One such was 2 Forest Ridge, Clayton, Mo., illustrated in Western Architect, June 1916, p. 75.
17. Peter Davey, Architecture of the Arts and Crafts Movement (New York: Rizzoli, 1980), pp. 14-15.
18. Interview with Mrs. Robert Arthur, 1981.
20. St. Louis Globe Democrat, "Stauder Family Following Blueprints of Fathers," September 3, 1958; McCune Gill, The St. Louis Story (Hopkinsville, Ky.: Historical Record Association, 1952), p. 994.

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Heritage Conservation and Recreation Service

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21. St. Louis Post Dispatch, "Wilbur T. Trueblood Dies After Operation," May 24, 1937; John Albury Bryan, Missouri's Contribution to American Architecture (St. Louis: St. Louis Architectural Club, 1928), pp. 51, 123, and passim; The Recent Work of Trueblood & Graf (St. Louis: 1930).
22. St. Louis Post-Dispatch, "Hugo Graf, Architect, Dies," March 23, 1953; McCune Gill, pp. 640-643.
23. Necrology file, Missouri Historical Society. Most of the subsequent biographical data is derived from the same source and is itemized in the Historic Inventory forms for Carrswold, Office of Historic Preservation, Department of Natural Resources, Jefferson City, Missouri.
24. Recent and current residents have perhaps been more widely known: Frank Pierson of the American Theater at 15, Don Breckinridge the hotelier at 11, Betsy Bruce, the TV news commentator at 15, Mark D. Eagleton, brother of the U.S. Senator Thomas Eagleton, at 22.

9. Major Bibliographical References

Terry, Dickson. Clayton: a history. Clayton, MO: City of Clayton, 1976.

10. Geographical Data

Acreage of nominated property 35.366 acres

Quadrangle name "Clayton, Mo."

Quadrangle scale 1:24,000

UMT References

A

15	7	3	2	6	1	2	1	5	4	2	8	1	0	7	1	8	1	0
Zone	Easting			Northing														

B

15	7	3	2	6	1	0	1	0	4	2	8	1	0	3	1	4	1	0
Zone	Easting			Northing														

C

15	7	3	2	2	0	0	4	2	8	1	0	3	3	0
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D

15	7	3	2	3	2	0	4	2	8	1	0	8	1	0
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Verbal boundary description and justification Carrswold is bounded on the south by Wydown Blvd., 1271 ft. 1 1/4 inches, on the east by Brentmoor Subdivision, 1416 ft. 2 1/8 inches, on the north by Northmoor Park Sub. and Northmoor Park Addition totaling 930 ft. 2 3/4 inches, and on the west by Wydown Forest subdivision, 1617 ft. 8 inches.

List all states and counties for properties overlapping state or county boundaries

state Missouri code 29 county St. Louis code 189

state _____ code _____ county _____ code _____

11. Form Prepared By

name/title Esley Hamilton

organization St. Louis County Parks & Rec. Dept. date September 1981

street & number 1723 Mason Road telephone (314) 822-8475

city or town St. Louis state Missouri 63131

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature _____

Director, Department of Natural Resources and
title State Historic Preservation Officer date _____

For HCRS use only

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

date _____

Keeper of the National Register

Attest:

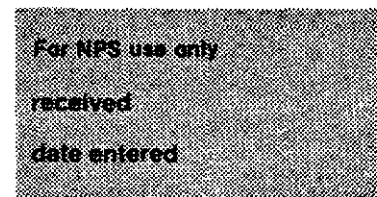
date _____

Chief of Registration

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

**National Register of Historic Places
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CARRSWOLD HISTORIC DISTRICT



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Item number

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Page

1

-
2. James M. Denny, Section Chief, Nominations-Survey
and State Contact Person May 1982
Department of Natural Resources 314-751-4096
Historic Preservation Program
P.O. Box 176
Jefferson City Missouri 65102

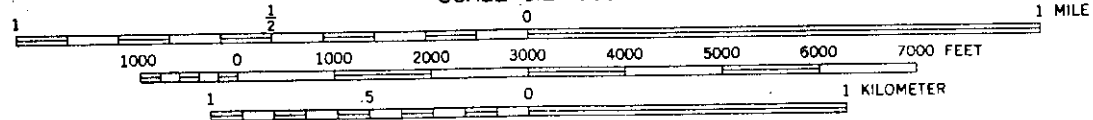


U.S.G.S. 7.5' Quadrangle
 "Clayton, Mo.-Ill." (1954-rev. 1974)
 Scale: 1:24,000

CARRSWOLD
 Clayton, Missouri

- UTM REFERENCES:
- A. 15/732625/4280780
 - B. 15/732600/4280340
 - C. 15/732200/4280330
 - D. 15/732320/4280810

(WEBSTER GROVES)
 796' III SE
 SCALE 1:24 000



CONTOUR INTERVAL 10 FEET
 NATIONAL GEODETIC VERTICAL DATUM OF 1929

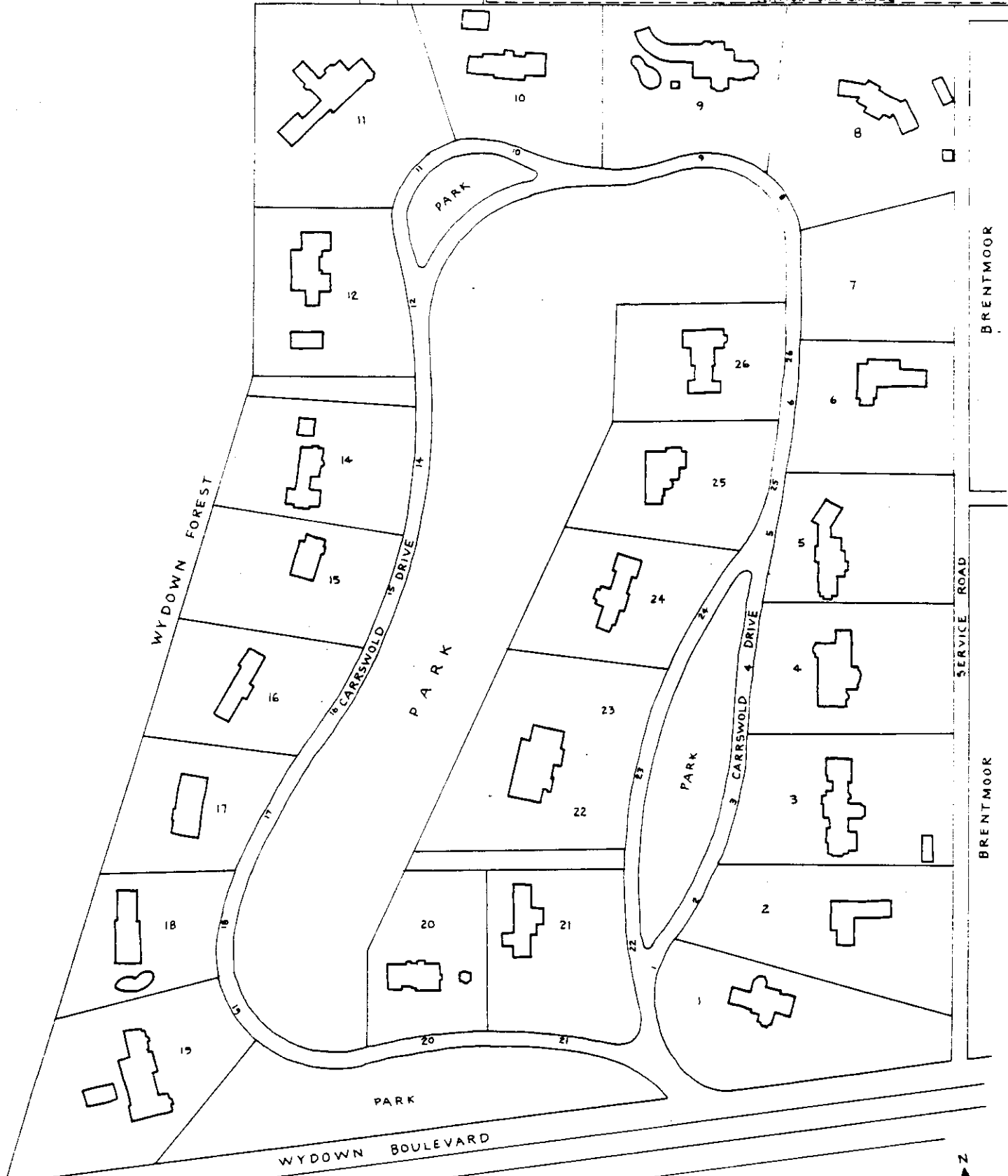
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
 FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
 AND BY THE DIVISION OF RESEARCH AND TECHNICAL INFORMATION
 MISSOURI DEPARTMENT OF NATURAL RESOURCES, ROLLA, MISSOURI 65401
 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

MAGNETIC NORTH
 OF SHEET

Revision of
 Survey, Tr
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 Purple t

BLAND DRIVE

CLAYTON CITY LIMITS



WYDOWN FOREST

CARRSWOLD DRIVE

PARK

PARK

CARRSWOLD DRIVE

SERVICE ROAD

BRENTMOOR

BRENTMOOR

WYDOWN BOULEVARD

GLENRIDGE AVE.

CARRSWOLD · CLAYTON, MO.

1" = 120'

MAP SEPT. 1981 · PAT HAYS BAER

Photo Log:

Name of Property: **Carrswold Historic District**

City or Vicinity: **Clayton**

County: **St. Louis County** State: **MO**

Photographer: **Esley Hamilton**

Date

Photographed: **Jul. 1981**

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 20. View of entrance to Carrswold at 7444 Wydown Blvd., looking N.
- 2 of 20. View of entrance pavilion looking NW.
- 3 of 20. View of E park looking NW, with Numbers 24 and 25 in background.
- 4 of 20. View of bridge at N end of drive.
- 5 of 20. View of W park looking E, with Number 26 in background.
- 6 of 20. View of 1 Carrswold looking E. Aloys S Herz House, Maritz & Young attr., 1926-28.
- 7 of 20. View of 3 Carrswold looking E. Richard Waltke House, Maritz & Young, 1928.
- 8 of 20. View of 4 Carrswold looking E. Albert M Keller House, Maritz & Young, 1929-30.
- 9 of 20. View of 8 Carrswold looking NE. Oscar Buder House, Maritz & Young, 1925-26.
- 10 of 20. View of 9 Carrswold looking NE. Peters-Lauman House, Maritz & Young, 1930.
- 11 of 20. View of 10 Carrswold looking N. James W. Harris House, Maritz & Young, 1929.
- 12 of 20. View of 11 Carrswold looking NW. Fred Hume House, Trueblook & Graf, 1928-29.
- 13 of 20. View of 14 Carrswold looking NW. Robert Arthur House, Maritz, Young & Dusard, 1937.
- 14 of 20. View of 15 Carrswold looking SW. Harry M Fisher House, J.W. Leigh, 1924.
- 15 of 20. View of 17 Carrswold looking SW. Henry C. Whiteside House, Maritz & Young, 1929.
- 16 of 20. View of 22 Carrswold looking NW. George Tom Murphy House, Maritz & Young, 1928.
- 17 of 20. View of 23 Carrswold looking NW. Henry T Brinckwirth House, Maritz & Young, 1920.
- 18 of 20. View of Carrswold looking SW. Schofield House, Maritz & Young, 1927-28.
- 19 of 20. View of 25 Carrswold looking W. Carson-Murphy House, Maritz & Young, 1929-30.
- 20 of 20. View of 26 Carrswold looking W. W. Palmer Clarkson House, Maritz & Young, 1931.



CARRSWOLD
1 through 26
PRIVATE

20

CAUTION
SPEED
LIMIT





































