

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

## 1. Name of Property

historic name Kraus, Russell and Ruth Goetz, House

other names/site number n/a

## 2. Location

street & number 120 North Ballas Road [n/a] not for publication

city or town Kirkwood [n/a] vicinity

state Missouri code MO county St. Louis code 189 zip code 63122

## 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 [ ])

Claire F. Blackwell 11 December 1996  
Signature of certifying official/Title Claire F. Blackwell/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

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 checked="" type="checkbox"/> building(s)	1	0	buildings
<input type="checkbox"/> public-local	<input type="checkbox"/> district			
<input type="checkbox"/> public-State	<input type="checkbox"/> site	0	0	sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0	1	structures
	<input type="checkbox"/> object	0	0	objects
		1	1	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  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

Domestic/single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**

Modern Movement  
Other: Wrightian  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**

foundation concrete  
walls brick  
roof asphalt  
other  
\_\_\_\_\_  
\_\_\_\_\_

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

**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.

**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

# \_\_\_\_\_

**Areas of Significance**

Architecture

**Periods of Significance**

1952-1955

**Significant Dates**

n/a

**Significant Person(s)**

n/a

**Cultural Affiliation**

n/a

**Architect/BUILDER**

Wright, Frank Lloyd/Patterson, Lee

**Primary location of additional data:**

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other:

Name of repository: Frank Lloyd Wright Foundation, Scottsdale AZ

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**10 Geographical Data**

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**Acreage of Property** 10.46

**UTM References**

A. Zone	Easting	Northing	B. Zone	Easting	Northing
15	722690	4273450	15	722890	4273440
C. Zone	Easting	Northing	D. Zone	Easting	Northing
15	723000	4273290	15	722670	4273290

[ ] 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.)

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**11 Form Prepared By**

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name/title Esley Hamilton

organization St. Louis County Department of Parks and Recreation date September 30, 1996

street & number 41 South Central Avenue telephone 314/889-3357

city or town Clayton state MO zip code 63105

**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 Russell Kraus

street & number 120 North Ballas Road telephone 314/965-9287

city or town Kirkwood state MO zip code 63122

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section 7 Page 1

Kraus, Russell and Ruth Goetz, House  
St. Louis County, MO

The Kraus House is a brick and cypress building designed by Frank Lloyd Wright in 1951 for Ruth Goetz Kraus and Russell Kraus. It is situated in the center of a 10.45-acre tract of woods and rolling meadowland located on the east side of Ballas Road (120 North Ballas), south of Dougherty Ferry Road at the west edge of Kirkwood, Missouri, a suburban municipality near St. Louis. The house is reached by an 800-foot-long private driveway, which crosses a small branch of Sugar Creek across a small bridge, a non-contributing structure, then winds up a hillside through a deciduous woods. Just short of the crest of the hill, the woods give way to meadow, revealing this unusual house, sitting in the center of a grove of tall, slender persimmon trees. The house, though modest in size, is a masterpiece of geometric design, in Wright's unique style, using the 60-degree/120-degree parallelogram as the design motif. Its western terraces project above the hillside, while the eastern entry faces a parking court nestled into the rising slope. Leaded and stained glass windows and doors were designed by Mr. Kraus with Wright's approval. The interior furnishings were designed and placed by Wright. The property remains in the original ownership and has been lovingly cared for over the years, even as problems developed with Wright's original specifications. Spalling bricks have been turned in places, and the cedar roof shakes have been replaced by asphalt shingles.

The spalling problems seem to have been due to the nature of the brick, which is unusually hard and dense. The brick is laid in Wrightian fashion, with the vertical joints flush and the horizontal joints deeply raked to accentuate the horizontal lines of the single-story building, with its wide roof overhangs and extended cantilevers. The geometry of the parallelogram is seen at many scales. Two of these shapes, overlapping and crisscrossed, create the basic structure of the floor plan. The sharper of the two angles is seen in wings projecting from all four elevations, and this feature has led some observers to assume that the plan is based on the equilateral triangle, a related geometrical form. The unusually shaped bricks at these corners repeat these angles; they were especially cast by the Alton Brick Company. The parallelogram appears inscribed in the concrete floors as a four-foot module, in the shape of the rooms, the lighting fixtures, the tables, and even the beds, thus creating a perfect unity between the room shapes and their furnishings. The house is sited in such a way that every room receives direct sunlight at some time during the day. The gentle sloping roof has several flat areas, which are the usual "built-up" type of roof covering.

The sole entry into the house is through the brick-walled motor court and the flat-roofed, two-car carport. These extend east from the main house to the tool house and are nestled into the ascending slope of the meadowland, with brick retaining walls supporting the rising ground. The tool house is a small brick room detached from the main house and designed for the storage

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of gardening tools and other outdoor equipment. It is also used as a laundry room, with washer and dryer. The carport and motor-court are paved with natural-color concrete with exposed aggregate. The paving is marked out in parallelograms that are twice the size of the module used on the red concrete interior floors. A portion of that interior flooring, which is troweled to a lustrous finish, extends outside the front door to form a threshold.

One enters the house by way of the carport through an art-glass door into a low-ceilinged entry corridor. The door is fitted with a brass ring handle and lock box. Double doors of solid wood can be folded over the glass door. From the entry, a turn to the left leads to the studio, kitchen and powder room. To the right a long corridor runs the full length of the house, past the second bathroom and into the study-bedroom. The corridor's right or outer wall is lined with shelving up to the level of the series of narrow rectangular windows. The remarkable joinery that characterizes the whole house is evident in the way these shelves extend into the raked horizontal joints of the brickwork behind them. Wright called this corridor the "gallery," although whether he intended it for the display of art works is not clear. Russell Kraus, an artist, uses it to display of his own paintings and drawings.

The central living-dining area opens to the left across a long built-in banquette. The shelves behind this seating support an unusual wooden lighting fixture that has lozenge-shaped shelves and box shades cantilevered from it at 30 degrees and 60 degrees. The boxes slide out to facilitate changing the low-watt bulbs, which give the fixture a soft glow. A second similar light stands at the entrance to the kitchen. The wood-paneled ceiling of the living room rises with the roofline. The walls of the room angle outward to a row of eight art-glass doors that flood the room with natural daylight. Their leaded patterns repeat the basic design motif of the house, the parallelogram and variations derived from it. Recessed light fixtures employ the related 30-degree triangle motif, while the dining table, the hassocks, and the large coffee table are 60-degree hexagons. The dining table consists of two separate pieces, one a hexagon, and the second arrow-shaped to fit around the angled brick corner next to the kitchen entrance. The fireplace is the center core of the building, and its huge triangular chimney mass pierces the ceiling and plunges through the roof in a dramatic way. The fireplace grate, like the one for the smaller fireplace in the studio, is a special design fabricated by Southwest Iron Works.

The art-glass doors open onto the large west terrace that is shaped like the prow of a ship. The natural terrain falls away to either side of the terrace, leaving its floor level thirteen feet above ground. Parapet brick walls outline the terrace and extend all the way down to ground level. A smaller higher-walled private patio, called a "lanai" (Hawaiian for porch or verandah) on

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Wright's plans, adjoins the living-dining terrace. It is entered only from the master bedroom by means of stained glass window doors that employ the same design shapes as in the doors of the living-dining area. The terraces are paved with the same red concrete as the interior floors.

The wall between the living room and the master bedroom is essentially a wooden screen and does not rise to the height of the ceiling. Like other wooden interior walls, it alternates eight-inch and two-inch horizontal widths, with the narrower widths set back, somewhat in the manner of masonry rustication. The pattern has also been described as horizontal board and batten. Two-inch-thick shelving is set into the narrower widths, further emphasizing the horizontal lines. Five different roof planes come together above the master bedroom in a masterwork of joinery. The beds follow the thematic parallelogram form, and all springs, mattresses, sheets, and other bedding have been custom made. Built-in closets occupy both side walls. The prow-shaped window above the desk has no corner post; instead, two sheets of glass are joined in a miter. Other mitered windows are found in the dining area and the studio. The overhang above the desk has a triangular recessed light.

The skylighted master bathroom opens from the master bedroom. Because the room has a separate shower, the location where Wright planned a tub was instead used for a clothes hamper, although the necessary plumbing was installed. This spot includes one of only two right angles in the design of the house. The shower is lined in glass to allow the cypress paneling to show through.

The kitchen, called the "workspace" in Wright's plan, has the other right angle in the oven niche. The glass cooking surface from Corning was the first of its kind in the St. Louis area. Below it is a specially-ordered warming oven. An under-counter refrigerator that was originally specified had to be omitted because none was available at that time. A desk surface projects out beneath the corner of one counter. The kitchen's high ceiling is modulated by an overhanging cornice board or "decking" at a lower level. The utility room is entered from the kitchen, tucked behind the house's entry. It was originally intended to be a combination laundry and furnace room. In a modification of the original design, a utility basement was dug under this room for the oil-burning furnace and water heater. It is reached through a trap door in this floor. With the laundry equipment moved to the tool house, the laundry sink was changed to a second kitchen sink, and space was made for a full-size refrigerator and a dishwasher. Fuller use of this space permits greater enjoyment of its high ceiling and skylight. The tall space above the decking is fitted for storage with large doors.

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The studio is the only room in the house other than the bathrooms to have its own door. The door is a narrow 24 inches wide. Built-in cabinets and shelves line the studio's inner walls. Movable furniture includes a large lozenge-shaped drawing table (an elongated hexagon) and a smaller, taller hexagonal light table, fitted with a translucent glass top. A parallelogram-shaped skylight has triangular lighting fixtures built into its corners. A small triangular fireplace stands on the south wall next to doors that open onto a triangular terrace that is entirely sheltered by the roof overhang. Wright suggested that Kraus move his smaller drawing table onto the terrace on hot summer days.

The guest bedroom at the end of the gallery was designed by Wright to serve also as a second study; it has a built-in desk and a tall lamp matching those in the living room. The lozenge-shaped bed, like the master bed entirely custom-made, fits into an angled wall space. Lights installed under the shelves can be used for reading in bed. The adjacent wood-lined bathroom includes plumbing for a shower, but the shower itself was never installed. The very high wooden walls rise to a skylight.

Seen from inside, the exterior walls of the building are the same red brick as they are outside. All the wooden elements of the house, including the interior partitioning walls, the ceiling, the ceiling decks, the built-in cabinetry, and the movable furniture, are tidewater red cypress, a wood favored by Wright. The few solid doors are cypress on a core. This wood grows only in the salt tidewater swamp lands of the southern states. It is called "the wood eternal" because of its resistance to most deterioration. It generates a natural chemical which repels termites and retards rotting.<sup>1</sup>

As noted above, all the light fixtures, beds, bedding, cabinetry (including shelves and drawers), tables, and chairs were part of Wright's design and remain in the positions he assigned to them. All were custom-made according to his specifications. The craftsmanship throughout the house is unusually fine, and the carpentry work is beautifully detailed. For example, piano hinges are used on interior and exterior doors and cabinetry throughout the house. The dining chairs and some other pieces were made at the Kapp Cabinet Company in Phoenix, Arizona, a place more familiar with Wright's work than local furniture makers. Fabrics for seat cushions, bedspreads, and even napkins and tablecloths were selected by Wright and, after his death in 1959, by Cornelia Brierly, the staff decorator with Taliesin.

The house is heated by copper hot-water radiant heating pipes embedded in the floor throughout the house. A central air-conditioning system was installed after Wright's death.



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The parallelogram module used throughout the design of the house is repeated in a large vegetable garden (200 x 50 feet) and an equally large fruit tree orchard located a short distance from the house and at the crest of the hill. Most of the landscaping is natural. The relatively small amount of planting that has been done follows Wright's landscape plan.

A small bridge, almost indiscernible from above, crosses the Sugar Creek rivulet near the Ballas Road entrance to the property. It is essentially a poured concrete box culvert, topped by three courses of railroad ties that retain a thick layer of the same dirt and gravel used for the driveway. With the passage of time, plants have grown up along the edge of the bridge's top surface, as they have along the rest of the road.

**NOTE**

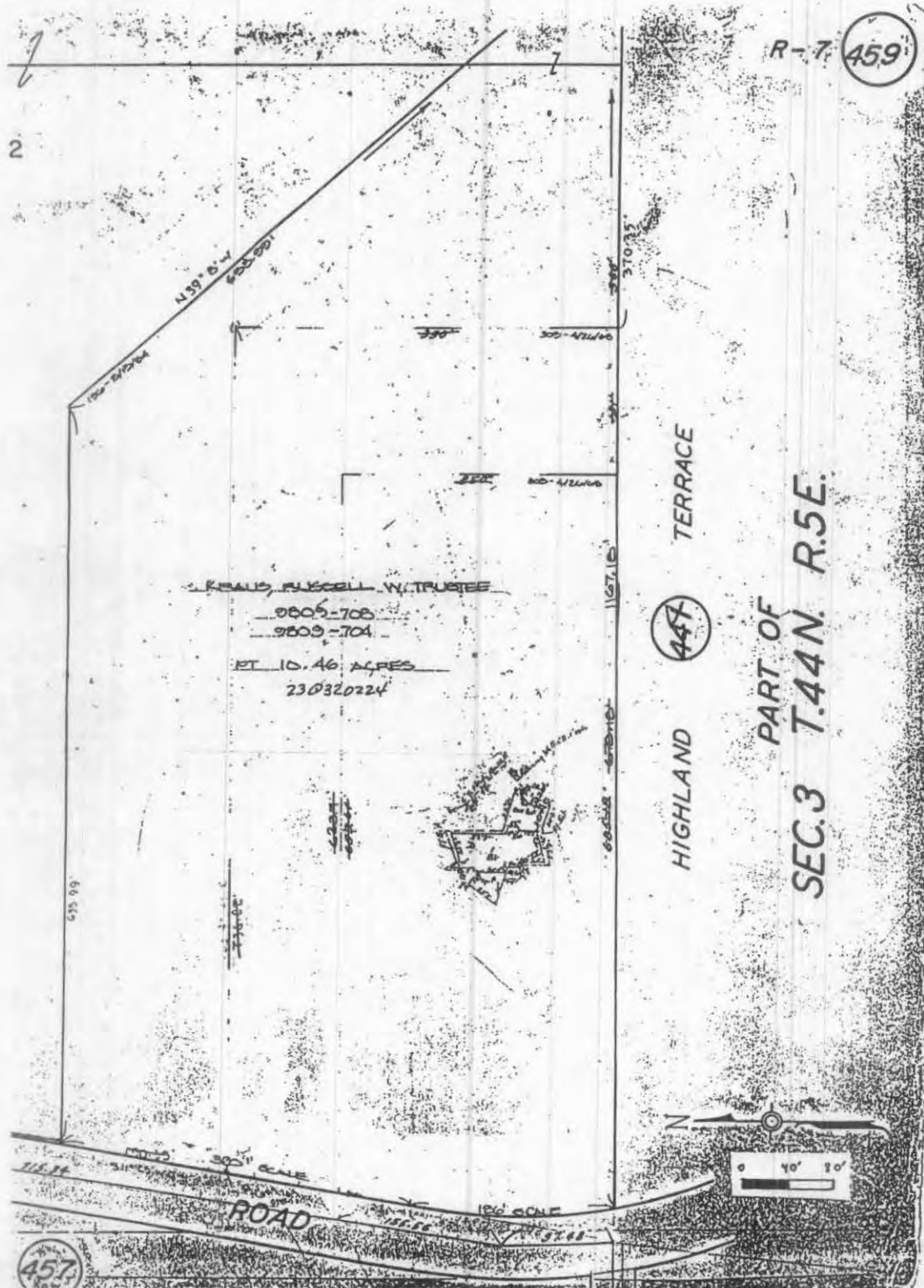
- 1 Elbert L. Little, *The Audubon Society Field Guide to North American Trees* (New York: Knopf, 1980), pp. 302-303

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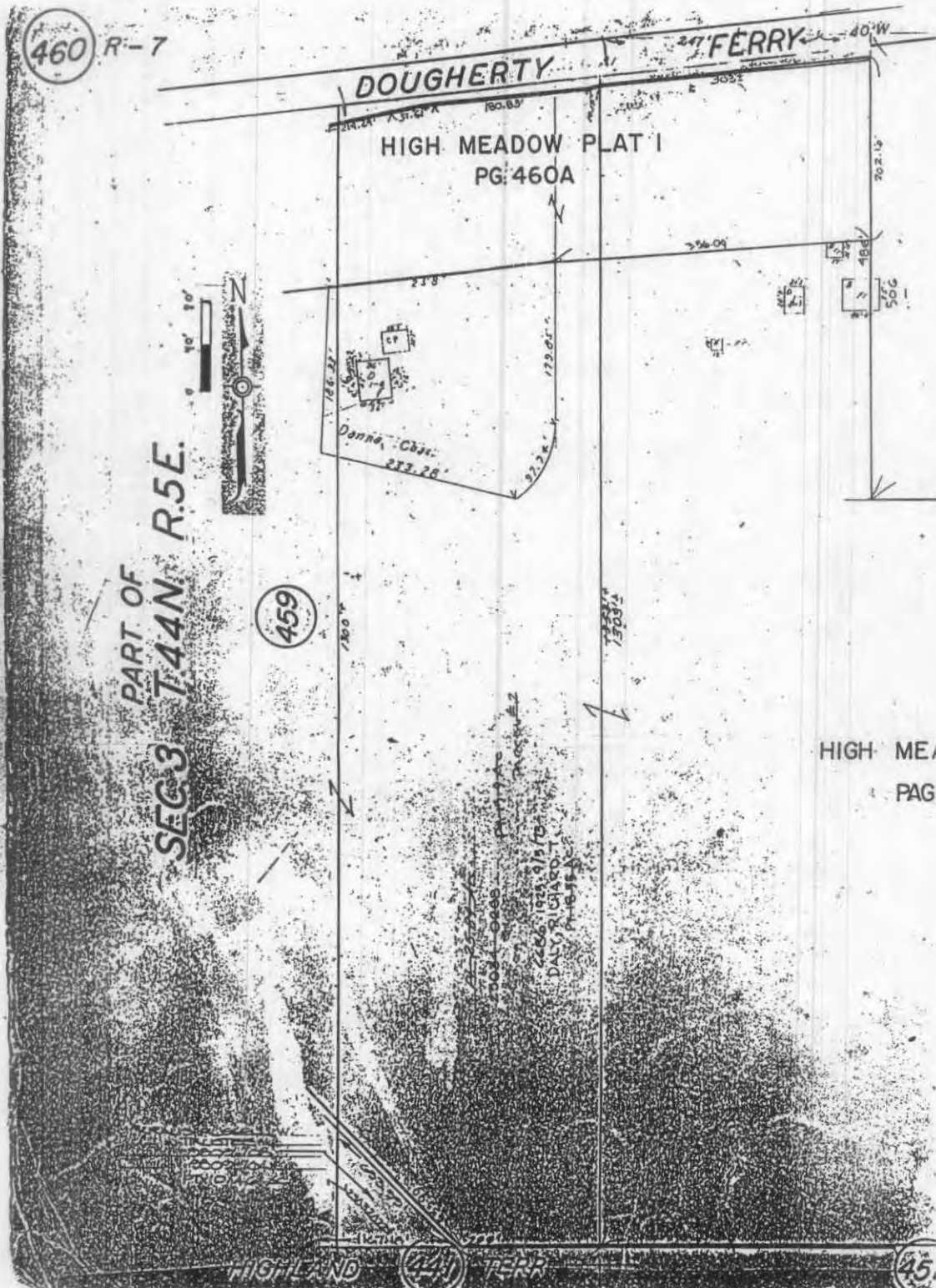


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The Russell and Ruth Goetz Kraus House, designed in 1951 and built over the next several years, is a rare example in Missouri of the work of Frank Lloyd Wright (1867-1959), widely recognized as the greatest architect the United States has so far produced. It is thus eligible for listing in the National Register of Historic Places under Criterion C in that it represents the work of a master. The Kraus House was the first building by Wright to appear in the St. Louis region, and it is of exceptional importance to Missouri, thus meeting criterion consideration G, for the following reasons: It is one of only five Wright designs in the state and the only one employing the Wrightian design strategy of modules based on primary geometric forms, in this case the 60-degree/120-degree parallelogram. The Kraus House is more complex in plan than most of Wright's modular designs in that it is composed of not one but two overlapping or superimposed parallelograms, and its adherence to the module is unusually rigorous even for Wright; the Kraus House is one of only two known Wright designs in which even the beds conform to the underlying shape. The Kraus House is also notable in retaining all its original Wright-designed furnishings.

**FRANK LLOYD WRIGHT**

Critics agree that Frank Lloyd Wright is the greatest American architect and one of the greatest in the history of architecture. The literature on Wright is vast; a bibliography published in 1978 listed 2095 items, and that was before the death of Wright's last wife eased access to his archives.<sup>1</sup> Recent years have seen two biographies, a major exhibition at the Museum of Modern Art, memoirs by students and clients, monographs on individual buildings, studies of special aspects of his work, including his "Usonian" planning and his decorative arts, collections of photos and drawings, a new catalogue of his built work, two collections of letters, and a five-volume index to the correspondence that is held at his foundation.<sup>2</sup>

Wright's critical esteem is matched by his popular recognition. "His name is known to people who could not name another architect," Thomas S. Hines wrote recently; "He has become a part of the culture: high, middle, and low."<sup>3</sup> Among these manifestations have been the novel *The Fountainhead* by Ayn Rand, the song "So Long, Frank Lloyd Wright" by Simon and Garfunkel, and the opera *Shining Brow* by Daron Hagan. Wright's celebrity derives in part from the undeniable appeal of his many built works and their wide distribution across the country, but it also results in part from his own unabashed self-promotion and the extent to which his unconventional personal life was intensively reported long before such treatment of public figures became commonplace.

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Frank Lloyd Wright was born in 1867, not 1869 as he liked to say, in Richland Center, Wisconsin, not far from family property overlooking the Wisconsin River at Spring Green where he later made his home. His parents separated in his youth, and he never completed high school, although he later studied at the University of Wisconsin. He began his architectural career in 1885 in the Chicago offices of J. Lyman Silsbee, moving in 1887 to Adler & Sullivan, where he became Louis Sullivan's assistant. In later years, Wright referred to Sullivan, another of America's greatest architects, as "Lieber Meister." Wright married Catherine Tobin in 1889 and settled in the Chicago suburb of Oak Park. There he established his own office after Sullivan fired him in 1893 for taking private, "bootlegged," architectural commissions. Over the next fifteen years he evolved a distinctive method of design that has become known as the Prairie style.

Certain features characterized these designs: a central core, typically around a hearth; interpenetrating spaces radiating out from this core, often in an offset cross pattern resembling a pinwheel; treatment of the foundation and basement as a raised platform; stepped or recessed ceilings; wall structures contrasting broad structural piers with long uninterrupted areas of glass; broad overhanging roofs; and an emphasis on horizontal lines. Without quoting from the past, Wright enriched these designs with art glass, wall reliefs, murals, and other ornamentation. The Robie House, a late example, is often cited as the most characteristic, while the largest of some 150 commissions realized during this period were the Avery Coonley House in River Forest, the Susan Lawrence Dana House in Springfield, Illinois, and the Darwin Martin House in Buffalo. Chief among Wright's relatively infrequent nonresidential commissions were the Larkin Building in Buffalo and the concrete Unity Temple in Oak Park.

The first phase of Wright's career came to an abrupt close in 1909 when he left his wife and six children (two of whom, Lloyd Wright and John Lloyd Wright, themselves became distinguished architects) for Europe and Mamah Cheney, the wife of an Oak Park neighbor and client. Returning to the United States in 1911, Wright and Mamah settled at Spring Green, in a house that Wright designed and named "Taliesin," which he said was Welsh for "shining brow." There, in 1914, Mamah, her two children, and four others were murdered by a deranged employee, who also set fire to the house. In the aftermath, as Wright sought to rebuild both his house and career, he became entangled with another woman, Miriam Noel, who "bedeviled Wright's existence for years," as Edgar Kaufmann, Jr. later put it.<sup>4</sup> In spite of their differences, Wright married Miriam in 1923, but the next year they separated. A few months later, Wright met the young Olga ("Olgivanna") Milanov, a native of Montenegro and a dancer and student of the philosopher Gurdjieff. Miriam greeted this new liaison with threats and lawsuits, especially

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after the birth of Iovanna Wright in 1925. Taliesin suffered another fire that year and was threatened with foreclosure. Wright's battle with Miriam culminated in September 1926, when she had him arrested for violation of the federal Mann Act.

Wright eventually resolved these problems, and he married Olgivanna in 1928. In the years since his departure from Oak Park, however, his architectural practice had continued to decline, although his creative powers remained unimpaired. From 1913 until 1920, he was frequently in Japan working on the Imperial Hotel in Tokyo, one of the largest and most complex designs of his career, and in the early twenties he created a group of houses in southern California that synthesize Mayan and Viennese influences and make innovative use of concrete block. Between 1924 and 1934, however, he saw only six commissions built. In these circumstances, he turned to writing and teaching, publishing *Modern Architecture*, *An Autobiography*, and *The Disappearing City* and creating the Taliesin Fellowship, an innovative school where aspiring young architects could learn by doing. The apprentices, as they were called, spent time designing, participating in construction projects, operating the farm, and maintaining the facilities at Taliesin, which were remodeled and enlarged for the purpose.

Wright's career revived beginning in 1935 with the design of Fallingwater, the Pennsylvania country house for the father of one of his apprentices. Its three levels of reinforced concrete anchored into the native stone and cantilevered over a small waterfall combined structural daring and poetic evocation. The appearance of Fallingwater on the cover of *Life* brought Wright back into the public eye, where he remained. In rapid succession, he produced the administration building for S. C. Johnson & Son in Racine, with its great hall of mushroom-shaped columns, the Hanna House at Palo Alto, based on a hexagonal grid, and the Herbert Jacobs House in Madison, Wisconsin, the first of what Wright called his "Usonian" houses intended for people of modest means. In 1937, the Taliesin Fellowship established a winter residence outside Scottsdale, Arizona. Originally a temporary "camp" of wood and canvas, Taliesin West gradually became a large permanent complex where Wright spent most of his time.

With the assistance of the dedicated and talented manpower provided by the Fellowship, Wright was able to produce in the last quarter century of his long life more than two hundred built designs. As had been true of his earlier career, many more projects were designed but not built, including some of the most evocative: the Monona Terrace civic center for Madison, the Crystal Heights apartments for Washington, an oasis-like capitol building for Phoenix, the "Mile High Illinois" skyscraper and, farther afield, a palazzo for the Grand Canal in Venice and an opera house for Baghdad. Many of the larger commissions did come to fruition, however, including

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two high-rises: the Research Tower for Johnson's Wax and the Price Tower in Bartlesville; religious buildings including the influential First Unitarian Society near Madison, which Wright likened to praying hands, the translucent glass tent of Beth Shalom synagogue near Philadelphia, and the flying saucer Annunciation Greek Orthodox Church near Milwaukee; shops on Maiden Lane in San Francisco and Rodeo Drive in Beverly Hills; multibuilding complexes for Florida Southern College and the Marin County (California) Civic Center; and even a gas station in Cloquet, Minnesota. The most widely reported and controversial building of this period was the spiral Guggenheim Museum in New York City. As before, most of his realized buildings were houses, deriving from the Usonian and geometric prototypes of the late thirties, but each a unique combination of materials and forms. Wright died in 1959 at Taliesin West. He was buried at Spring Green but made the front pages once more in 1985 when, on Olgivanna's death, his body was moved to be with hers in Arizona.

**FRANK LLOYD WRIGHT IN MISSOURI**

Missouri has only five buildings designed by Frank Lloyd Wright, and each of them has a distinctive design and history. Although Wright's earliest surviving design, his own home in Oak Park, Illinois, dates back as far as 1889, he was not seen in Missouri until 1940, when the Clarence Sondern House and the Kansas City Community Christian Church were built. (They are numbered 279 and 280 in William Allin Storrer's *Architecture of Frank Lloyd Wright: A Complete Catalogue*, published by MIT Press in 1974.) The church was one of Wright's more troubled projects and was much altered during construction from his original plan. The Sondern House, originally a Usonian design, was given a new living room by Wright in 1948 for Arnold Adler (Storrer 307). The design for the Kraus House (Storrer 340), which is usually not classed with the Usonian projects because of its size and geometrical complexity, dates to 1951, although construction extended over many years. An even larger time lag occurred with the Theodore Pappas House in Town and Country (Storrer 392), which was designed in 1955 but built only in 1964 on a different site. It is a "Usonian automatic" house in brown-tinted concrete block, largely built by the clients. The last Wright design in Missouri was the 1956 house for Frank Bott (Storrer 404). Designed to take advantage of its view over Kansas City, it has a terra metal roof over desert rubblestone walls.

**FRANK LLOYD WRIGHT IN THE NATIONAL REGISTER OF HISTORIC PLACES**

Of the five Wright buildings in Missouri, only one has thus far been listed in the National Register of Historic Places, the 1964 Pappas House in Town and Country. Over the country,

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however, at least 110 buildings by Wright have been listed. Ten properties have been named National Historic Landmarks: his own house and Unity Temple in Oak Park; Susan Lawrence Dana House in Springfield, Avery Coonley House in River Forest, and Robie House in Chicago, all in Illinois; Darwin Martin House in Buffalo; Fallingwater in Pennsylvania; Johnson Wax complex in Racine and Taliesin in Spring Green, Wisconsin; and Taliesin West in Arizona. Most significantly for the present nomination, thirty of the Wright listings in the National Register, in twenty states, date from 1945 or later, including the multi-building complexes of Florida Southern College (1938-1954) and the Marin County Civic Center (1957-1966). A list of these is included as an appendix in this nomination.

THE KRAUS HOUSE: DESIGN

While all of Frank Lloyd Wright's houses from early to late share significant concepts and details, many of those built after his long enforced idleness in the twenties and early thirties reflect the opportunity he had during that time to rethink the middle-class American house. His interest in well-designed housing for people of modest means went back to the beginning of his career. The *Ladies Home Journal* published two house designs in 1901, "A Home in a Prairie Town" and "A Small House with 'Lots of Room in It'" and another in 1906, "A Fireproof House for \$5,000." Wright's "Broadacre City" plan of 1932 is best known for its low-density, automobile-based planning, but it also included a wide range of individual house designs, including a "minimum" house. Wright's ideas about how to build a suburban house of low cost were first fully worked out on paper in 1935 for Louise and Charles Hoult of Wichita, Kansas, but that design was not built.<sup>5</sup> The first Herbert Jacobs House was designed the following year and realized in Madison, Wisconsin. Wright used the term "Usonian" to describe these houses, a word supposedly coined by Samuel Butler and derived from the first letters of the words "United States of North America." Usonian houses constituted the bulk of Wright's practice in the latter part of his career.

Many of the major features of the Usonian house, as described by William Allin Storrer, are found in the Kraus House.<sup>6</sup> The "workspace" -- kitchen, laundry, utilities -- places the housewife at the heart of domestic activities. Dining space is immediately adjacent for convenience. The principal space is the living room, constituting perhaps half the area of the floor plan. One side of it is fully glazed, floor to ceiling. A "gallery" lined on one side with storage spaces leads to the bedrooms. The house is equipped with a carport rather than a garage. The concrete-slab floor is imbedded with gravity heating, more familiarly called radiant heating. Masonry walls, often with the aid of steel, support the roof and its cantilevered overhangs. Wooden walls, used



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internally in the Kraus House, are assembled as a sandwich of three layers of boards screwed together to produce a modified board-and-batten effect, thus eliminating the need for studs.

Most Usonian houses, beginning with the first Herbert Jacobs House, were based on square modules and typically L-shaped (Wright called them tadpole or polliwog-shaped). In Missouri, the Pappas House is an example of this plan, and it is further categorized as a "Usonian Automatic," built of specially shaped concrete blocks rather than brick. Concurrently with these rectilinear designs, however, Wright was designing houses based on other primary geometric forms, including hexagons, equilateral triangles, parallelograms, and circles or circular segments. Storrer and John Sergeant, who wrote the first detailed analysis of the Usonian houses,<sup>7</sup> see these houses as simply variants of the Usonian concept, but Edgar Kaufmann, who was at Taliesin when they were first being conceived, sees these geometrical exercises as springing from a different source, contemporary with the first Jacobs House, the Hanna House built at Palo Alto in 1937 (S. 235), which was called "Honeycomb House" after the hexagonal grid on which it was based. Wright experimented further with the hexagonal grid the next year in the main house for Auldbrass Plantation in South Carolina (S. 261).

The attraction of the hexagon was the wide, embracing spaces its 120-degree angles produced, but a number of narrow, pointed spaces were also created in these plans by the return 60-degree angles. Another logical step in this geometrical progression was the equilateral triangle, and Wright designed a house in this mode for Roy Peterson in 1941, still projected against the hexagonal grid.<sup>8</sup> Modified against a triangular grid, this design was realized in 1950 for William Palmer in Ann Arbor, Michigan (S. 332). The Palmer House seems to be the only Wright house prior to the Kraus House in which the angles of the module are followed even in the construction of the beds. Elsewhere Wright found places within the overall grid for conventional rectangular beds.

The equilateral parallelogram, the module that was used in the Kraus House, was a third variation using 60-degree and 120-degree angles. It is sometimes called a diamond module, and seen from the outside, the houses built using it may easily be mistaken for those using the triangle or the hexagon. It is first seen in 1941 in the house for Carlton Wall, "Snowflake," which was built in Plymouth, Michigan (S. 281). The Wall House also sets a precedent for the Kraus House with its sharply angled bricks, its piano hinges, and its massive brick retaining walls supporting the terrace.<sup>9</sup>

Some observers saw these geometrically based houses and the many others designed in the next

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two decades as subordinating Wright's humanistic ideals to form for form's sake. To Kaufmann, however, Wright's achievement in this area was that he was able to transcend the expected limitations of these geometric forms: "Wright invaded or modulated the ideal mathematical figure, indicating that he wanted the strength and impact of a clear, regular shape, but he insisted on making it subservient to human uses and feelings."<sup>10</sup> Wright welcomed this challenge to his ability to achieve vitality over abstraction.

The plan of the Kraus House exhibits another and perhaps even more challenging design characteristic that is seldom found in Wright's later work, the overlapping or superimposing of geometrical forms, so that a feature seen on one side of the house has its reciprocal form on the other side of the house. The idea itself is related to the cruciform plan often seen in Wright's early years, as, for example, in the Darwin Martin House (S. 100, Buffalo, 1904), but in those earlier cases, the plans were intended to be seen and appreciated in symmetrical elevations. In these later designs, the corresponding design elements cannot be seen as part of a single elevation. The earliest non-rectilinear example of this design strategy is "Deertrack," another house from the breakthrough year of 1936, built in Marquette, Michigan for Abbey Roberts (S. 236). There the living room angling out of one corner of the house is matched on the opposite corner by a terrace. In the Kraus House, the angle and placement of the terrace are reflected in the carport and adjacent planting area, but they are not. Wright was seldom again as rigorous in the logic of his geometry.

### THE KRAUS HOUSE: CONSTRUCTION

From its conception to its completion, the Kraus House took nearly a decade and a half, and at times the difficulties seemed endless. At one point, Russell Kraus wrote, "For five years I have devoted my entire life to this house and I'm very weary. Everything, just everything concerning it has been a great problem." Fortunately for posterity, Kraus kept every letter concerning the construction of the building and even took notes of telephone conversations. His ten volumes of correspondence permit unusual insights into the process of building a Wright house.

Trained at Washington University and the St. Louis School of Fine Arts, Russell William Morland Kraus had worked in a supervisory capacity for WPA art projects in the thirties and had been with the Army Engineers Map Office during World War II. After the war, he began to search for a large suburban site where he could build a new house and enjoy the life of a gentleman farmer. With the assistance of realtor Horatio Potter, he looked at properties all over St. Louis County and into Franklin and Jefferson counties. Before finding this site, he came

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close to buying the Johnson farm on Woodlawn Avenue north of Manchester Road, where Josephine Johnson had written the 1935 Pulitzer Prize-winning novel, *Now In November*. The site finally selected was part of an old farm owned by members of the Frederick Clamors family. At their first meeting, John Clamors offered Kraus a green persimmon from the grove on the hill, a test of country knowledge that Kraus safely passed. Kraus bought 3.6 acres from one part of the family and about half an acre more from another branch. The site was in some ways rural, in some urban. About 45 minutes from downtown St. Louis at that time, it was just inside the limits of the old railroad suburb of Kirkwood but beyond water and sewer lines. The old farmhouse at the northeast corner of the property was abandoned, but peaches were still being harvested. Neighbors included both farmers and the prominent sculptor Clark Fitzgerald.

To design his house, Kraus considered St. Louis architect Walter P. Manske and Chicagoan Paul Schweikher. His search narrowed, however, after he read an article in the August, 1948, issue of *House Beautiful*, "The Love Affair of a Man and his House," in which Loren Pope described in evangelical terms the Usonian house Wright had designed for him outside Washington, D.C.: "It is the only kind of habitation fit for man because it has a presence and a soul." Kraus was impressed not only by the spiritual qualities of the house but by its price; Pope had built it on the slim income of a newspaperman, "on the shady side of \$3,000 a year." This contradicted the popular impression of Wright as solely a rich man's architect. Immediately contacting Wright at Taliesin, Kraus wrote, "I now feel like a man who suddenly holds in his embrace the woman who for years he could worship only from afar." Wright responded five days later: "You should have the nice little house. Condense your needs, comply with the enclosed sheet and we will make you a plan."

The following April, Kraus produced a three-page "List of Personal Likes and Dislikes of Russell W. Kraus." Among the dislikes were glass block, masonite, and weather board. The list of likes included many features that appeared in the final design: master light switches at the entry and within reach of the master bed; a utility room; large closets and cabinets; "angular rather than curvilinear forms." Some of the opinions included in the document were those of "Miss Goetz," Kraus's fiancée Ruth Goetz, an attorney, whom he married later that year. She was particularly averse to basements. A topographical map and many photos of the site were sent to Wisconsin, but in July, the Krauses themselves suggested the site for the house that was eventually chosen: "We are partial to the clearing east of the woods, towards the northeast. We like the open feeling there, the prevailing breeze, the sunrise and sunset."

By September, Wright's secretary Eugene Masselink was writing, "We appreciate your anxiety

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and hope your Patience will continue to endure. You are near the top of the stack and it 'shouldn't be long now.'" Wright didn't complete his preliminary sketches, however, until nearly a year later. During the interval, Russell wrote, "we sat champing at the bit impatiently waiting, enduring no end of wise-cracks and gibes from family, friends and associates...." At the same time, Kraus took the opportunity to suggest that the studio, instead of being part of the living-dining space, should be divorced from the rest of the house. After receiving Wright's design in August 1950, Kraus sent him a check for \$1,750, which, in a scenario not unfamiliar to other Wright clients, was lost, canceled, replaced, and later recovered. The preliminaries as revised that fall were disappointing: "The fresh appeal, the punch and the rhythmic charm of the original drawings just somehow seems to be lacking in the revisions." Further revisions made over the winter were more pleasing, but some problems remained. Wright sent a telegram on March 29, 1951: "Hope to resolve this unusual situation. Better come here."

That May the Krauses drove to Spring Green in their new station wagon, stopping along the way at other Wright houses. On the return trip, they met Howard Anthony at Benton Harbor, Michigan, and his experience building a Wright design there encouraged them. By the end of the month, they were able to authorize working drawings, and on July 20, Masselink sent a notice that construction plans had been mailed.

A protracted search then began for a contractor. One after another, reputable local builders looked at the plans and decided not to bid. One contractor accompanied the Krauses on a second visit to Taliesin in September. For Russell and Ruth, this was an inspiring experience: "We shall never cease to be grateful that our lives have been touched by his genius," Russell wrote. The contractor, however, withdrew a short time later. Another contractor said that there were not six carpenters in St. Louis who could possibly handle the carpentry and pronounced the design of the roof "hopeless" as far as he was concerned; he recommended a rectangular roof. Eventually Kraus found Lee Patterson, a young Seabee just back from the Korean War, who was hoping to expand his father's kitchen remodeling business.

Suppliers balked at the sixty-degree and one-hundred-and-twenty-degree angles the design required. "It seems hereabouts everyone connected with the building trades lives and breathes by Manuals," Russell wrote. "Unless things prove out by the Manual -- it's no go as far as they are concerned." William Wesley Peters, Wright's assistant and son-in-law, responded in regard to the protestations of one steel man, "He must be reading his steel manual upside down."

Nobody could supply the special angled bricks needed for the corners of the walls except by

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sawing off the corners of standard bricks. After Ruth Kraus found an older building in South St. Louis that had ornamental bricks similar to the ones she needed, E. H. Moellenkamp of Alton Brick agreed to make a special mold for them at an extra cost of only five dollars per hundred. The same brick shape could be turned for use in three different situations.

For a time it appeared that the needed steel and copper would be restricted by the war regulations that went into effect on October 1 that year. The shingles for the roof would be approved by the city of Kirkwood only if treated with fire retardant. When red fire bricks for the back of the fireplace could not be found, Wyandotte brick was suggested, the same softly colored brick that had just been used for St. Ann's Catholic Church in Normandy, a landmark design by Joseph Murphy. Mr. Moellenkamp was skeptical: "It takes heat pretty well but is not really firebrick." Eventually yellow brick was used, and after a few fires were built against it, its original color was forgotten.

The biggest problem was the wood. In those years, Wright often used one particular wood throughout a design, and for the Krauses, he had specified tidewater red cypress. It was a wood with many admirable qualities, but it was found in harvestable quantities only in a few southern states. "Every lumber and mill man we have consulted locally has tried to sell us some other lumber, insisting tidewater red cypress is no longer available," Russell wrote; "A less determined person, no doubt, would take their advice." Ruth Kraus sent inquiries to suppliers all over the country. At length, enough lumber was found to begin construction.

From the founding of the Taliesin Fellowship, Wright's practice had been to send an apprentice to supervise the construction of his designs. No apprentice was available to the Krauses, but with so many problems arising from local contractors and suppliers, Wright engaged Benjamin Dombar, a former apprentice then practicing in Cincinnati, to visit St. Louis that November. Kraus, who had an unusual grasp of construction detailing, was armed with a host of questions, most of which Dombar was able to answer. Lee Patterson questioned Wright's specification of crushed stone for the footings instead of the more usual concrete. Dombar suggested broken stone in a trench with concrete over that. Wright wanted white mortar for horizontal joints and red for vertical, but Dombar agreed to red throughout, providing the horizontal joints were raked to emphasize their line. The utility room proved to be too small for all the equipment the Krauses wanted to put in it, so Dombar and Russell devised a pit under it to accommodate the furnace and hot water tank. Dombar returned on several other occasions, at Kraus's expense.

With all these worries, Russell Kraus came down with a duodenal ulcer and had to be

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hospitalized for about a week. He drank goat's milk for a year and a half after that. Nonetheless, many problems seemed to have been resolved. The drawing Wright sent in March, 1952 for the studio fireplace made Ruth "ecstatically jubilant," she wired. Ground was broken in April. By the end of October, the brickwork was finished, the roof was on, and the floor was being poured. Ruth wrote to Wright that visitors were flooding the construction site: "Camera-toting architectural students are a dime a dozen all through the week." She was even more gratified by other reactions: "All the workmen think our house is great. They all say the same thing: 'Didn't think much of your house in the beginning. But it's a different story now.'" Ruth shared this enthusiasm: "Our house does something to us. Something big, something important, something wonderful. We know we are better because of it."

The Krauses' worries were far from over, however, and soon they were able to agree with Curtis Meyer, who had built a Wright house in Galesburg, Michigan, when he wrote to them that "No man is in a fittin' humor to have anyone laugh while he is building one of those damn things."

Where the cypress was exposed outside, Wright had specified "Durable Woods Exterior Finish," a product made by Breinig Brothers. Theoretically it was sold by Morris Paint Company, but they didn't have and couldn't get any. Another product, Penta from Monsanto, was used for both inside and outside woodwork. The wood was treated with it before being worked, and one carpenter walked off the job because this chemical was burning his hands.

At the end of 1952, John deKoven Hill, a senior member of the Fellowship, visited the Krauses and tackled some of the remaining problems. Due to an error in the brickwork, a sizable amount of the millwork that had already been fabricated did not fit. Hill revised the designs for the workspace and utility room. The kitchen sink and counter top were designed as one continuous piece. Murphy Bed and Kitchen Company was commissioned to fabricate it, but other problems delayed its installation. The company went out of business in the meantime. Russell found it in a warehouse about a year later and was able to retrieve it for storage costs. Because the kitchen was so compact, Wright wanted the refrigerator to fit under the counter. The Bensinger Company offered to make a three-door model, but the cost was so high it was never ordered. Eventually a conventional upright refrigerator was put in the utility room. All the cabinet doors were supposed to be attached with three-inch piano hinges. The two-and-a-half-inch hinges were much less expensive. The wooden partitions had been designed with ten-inch and twelve-inch face boards, but the widest that could be found were only nine inches. Wright agreed to these substitutions in a telegram that also served as a holiday greeting. Hill adjusted all these designs and sent back new plans in January. Later in 1953, he advised on the furnishings,

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arranging for the Kapp Cabinet Company in Phoenix to make the chairs. He also worked on the landscaping, detailing Wright's design for an entrance gate and system for laying out the garden in terraced bands with grass between. The wooded part of the grounds would have had a series of pools descending to a lake, from which water would have been pumped back up to the top. Unfortunately for the Krauses, Hill left Taliesin that summer.

Early in 1953, the supply of cypress ran out. After several months' delay, the Krauses contacted Marshall Erdman, the young Madison, Wisconsin contractor who had introduced Wright's prefab house designs. Erdman was able to supply the lumber from his own company, Erdman-Peiss Lumber, and he visited St. Louis himself at the beginning of 1954. Industrial Cypress Lumber Company in St. Louis did the milling of the lumber, cutting some too thin. The truck that finally delivered the wood that July snapped the temporary power wires as it was leaving the house. Russell was later able to acquire cypress plywood from a woman in nearby Belleville, Illinois, who had stopped construction of her house. This purchase produced a surplus which was ultimately given to the Frank Lloyd Wright's Dana House in Springfield, Illinois, for use in its restoration.

By the time the lumber arrived, however, another crisis had arisen to delay construction. "To prevent a speculative builder from buying the beautifully rolling, partly wooded 27.5 acre tract that adjoins us immediately on the north and east, cutting down the magnificent trees, leveling it off and putting up 28 850-square-foot wooden boxes (and probably that many detached garages), we were forced to buy it," Ruth wrote Wright. And at the same time, they had to put a deposit on another threatened five acres across the street. "To do it took every red cent we had and could talk people out of." Ruth asked Wright to produce a plan for subdividing the land in an appropriate manner, and Wright complied. "Showing Official Kirkwood your subdivision was an exhilarating experience," Russell wrote that November. "Admiring employees and visitors in the Building Commissioner's office and the City Engineer's office gathered 'round your drawing goggle-eyed." Realtor Horatio Potter, however, warned that three-acre lots would not sell in Kirkwood. "Your experts are as usual the death of any enlightened use of real estate," Wright responded when asked to do a plan with one-acre lots. As things turned out, the Krauses were able to hold onto the property without developing it. In 1973 and 1974, developer Richard T. Daly laid out the High Meadow subdivision at the east and north edges of the tract, buffering the 10.46 acres remaining to the Krauses with an additional 6.7-acre common area.

In September 1954, Russell wrote to Jack Howe at Taliesin that they were ready to start building again. A year later, as construction proceeded, Ruth wrote that "every visitor comments on our

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outstanding brickwork and carpentry." Russell, however, was dissatisfied with some of the cabinet work in the kitchen and redid it himself. "'We hope to be in by (blank)' has come to be old stuff to everybody who knows us," Ruth wrote, but the Krauses finally moved into the house on New Year's Day, 1956.

In anticipation of their country life, the Krauses had acquired two registered mares and a Shetland pony. They had improvised a lean-to shelter using materials from the older farm buildings and doors from the old St. Joseph's Academy in Kirkwood, some with their original nameplates still on them. In August, 1955, Ruth asked Wright to design a stable to include a bunk room and kitchen. Less than six weeks later, Wright supplied a design, prompting a grateful response, "lucky horses." The building was never erected, however.

Two further threats to rural bliss occurred shortly after the Krauses arrived on Ballas Road. Union Electric, the local electrical utility, condemned the highest part of the five-acre tract across the road and erected "a 26' high 'many-gadged' constantly humming super-structure substation" on it. To mask the noise from this intrusion, Wright designed at the end of 1958 a fountain and pool to be placed outside below the master bedroom. Lee Patterson bid \$1,200 to build this, but it was never done. At about the same time, the state highway department began planning for the "300 foot wide duo-lane highway" that ultimately became Interstate 270. One proposed right-of-way would have gone right through the house, while another would have been "at the foot of our living room terrace." The route chosen, a little farther west, was at least out of sight if not out of hearing.

Another unpleasant surprise awaited the Krauses that first summer. By eleven in the morning the entire living room terrace was in the sun, and in spite of the broad overhangs that Wright had designed for the house, it came into the living room and bedroom doors all afternoon. On August 7, when the official high was only 85 degrees, the temperature on the terrace rose to over 120 and broke the thermometer. "Can you protect us in some way from Old Sol?" Russell appealed. About Labor Day, Wright sent a drawing for a canvas sunshade. This inspired in the Krauses visions of a pergola in the image of the one Wright had built for the Coonley House half a century earlier. Wright then produced a trellislike sunshade to extend about twelve feet from the house, but it proved too expensive. The Krauses settled for match-stick Venetian blinds and later drapes. Finally an air-conditioning system was designed by Taliesin Associates.

Several months after they moved in, Ruth wrote to Wright that "inside our house ... looks like a bomb-out." Designs for the studio drawing board and other furniture had arrived in 1954, but



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most of it remained unbuilt until after Wright's death in 1959. In 1960, Russell built the ten hassocks himself, and the order with Kapp was increased to ten chairs. The following year, at the recommendation of William Wesley Peters, Taliesin's decorator Cornelia Brierly visited. "She was wonderfully full of ideas," Ruth wrote, "generous with her time, sympathetic to our problems and tireless in her efforts to affect the right Wright solution." Brierly asked Olgivanna Wright to select some of the fabric samples for the upholstered furniture. Because of the odd angles of the cushions, no two alike, the shapes had to be blocked out in cardboard before the polyurethane could be cut.

David Wheatley, another Taliesin associate, visited in 1960 and two years later prepared a design for the carport landscaping and paving. Up until this time, the area had been covered with pecan shells. The paving was carried out by the Krauses with the help of Russell's parents and his friend William Bodley Lane.

No final victory was ever declared in the battle to complete the house, but the inspiration and delight that it had engendered in the Krauses from the start continued unabated for nearly four decades. Ruth Kraus died in 1992, and Russell Kraus is now searching for a long-term future for the masterwork that he and his wife brought into being.

**NOTES**

1. Robert L. Sweeney, *Frank Lloyd Wright: An Annotated Bibliography* (Los Angeles: Hennessey & Ingalls, 1978).
2. The recent biographies are Brendan Gill, *Many Masks: A Life of Frank Lloyd Wright* (New York, 1987) and Meryle Secrest, *Frank Lloyd Wright: A Biography* (New York, 1992). The catalogue for the recent exhibit is Terence Riley and Peter Reed, eds., *Frank Lloyd Wright: Architect* (New York: Museum of Modern Art, 1994). Among recent memoirs have been Edgar Tafel, ed., *About Wright: An Album of Recollections* (New York: Wiley, 1995) and Curtis Besinger, *Working With Mr. Wright: What It Was Like* (Cambridge, England: Cambridge University Press, 1995). Monographs have included Herbert Jacobs, *Building with Frank Lloyd Wright* (San Francisco: Chronicle Books, 1979); Paul R. Hanna and Jean S. Hanna, *Frank Lloyd Wright's Hanna House: The Client's Report* (Cambridge, Mass.: MIT Press, 1981); Jonathan Lipman, *Frank Lloyd Wright and the Johnson Wax Buildings* (New York: Rizzoli, 1986); Edgar Kaufmann, Jr., *Fallingwater* (New York: Abbeville Press, 1986); Jack Quinan, *Frank Lloyd*

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*Wright's Larkin Building Myth and Fact* (Cambridge, Mass.: MIT Press, 1987); James Steele, *Barnsdall House* (London: Phaidon, 1992); Robert McCarter, *Fallingwater* (London: Phaidon, 1994); Thomas A. Heinz, *Dana House* (London: Academy Editions, 1995); and three books written by Donald Hoffmann and published by Dover: *Frank Lloyd Wright's Fallingwater* (1978); *Frank Lloyd Wright's Robie House* (1984); and *Frank Lloyd Wright's Hollyhock House* (1992). Studies of particular periods and aspects of Wright's life include Herbert Muschamp, *Man About Town: Frank Lloyd Wright in New York City* (Cambridge, Mass.: MIT Press, 1983); Donald Leslie Johnson, *Frank Lloyd Wright vs America: the 1930s* (Cambridge, Mass.: MIT Press, 1990); Paul E. Sprague, ed., *Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction* (Madison, Wis.: Elvehjem Museum of Art, 1990); Anthony Alofsin, *Frank Lloyd Wright: The Lost Years, 1910-1922, A Study of Influences* (Chicago: University of Chicago Press, 1993); Kevin Nute, *Frank Lloyd Wright and Japan* (New York: Van Nostrand Reinhold, 1993); Robert L. Sweeney, *Wright in Hollywood* (Cambridge, Mass.: MIT Press, 1994). Wright's interiors and decorative arts have been treated by David A. Hanks, *The Decorative Designs of Frank Lloyd Wright* (New York: Dutton, 1979); Thomas A. Heinz, *Frank Lloyd Wright: Glass Art* (London: Academy Editions, 1994); and Heinz, *Frank Lloyd Wright Interiors and Furniture* (London: Academy Editions, 1994). Bruce Brooks Pfeiffer has been gradually working his way through the Taliesin archives, with *Frank Lloyd Wright Treasures of Taliesin: Seventy-Six Unbuilt Designs* (Fresno: The Press at California State University, 1985); *Frank Lloyd Wright Drawings: Masterworks from the Frank Lloyd Archives* (New York: Abrams, 1990); *Frank Lloyd Wright Selected Houses* (Tokyo: D.A. Edita, 1991 and following, a multivolume work); *The Collected Writings of Frank Lloyd Wright* (New York: Rizzoli, 1992-1994, 4 volumes); and with David Larkin, *Frank Lloyd Wright: The Masterworks* (New York: Rizzoli, 1993). Another notable collection of photos is Yukio Futagawa, ed. & photographer, *Frank Lloyd Wright Monograph* (Tokyo: A.D.A. Edita, 1988). The Kraus House is included in this series in the volume 1951-1959, Plates 9-13. The Press at California State University at Fresno has published 3 volumes of Wright's correspondence: *Letters to Apprentices* (1982); *Letters to Architects* (1984); and *Letters to Clients* (1986). A project to microfiche and index the correspondence was subsequently undertaken by the Getty Foundation and published as *Frank Lloyd Wright - An Index to the Taliesin Correspondence* (New York: Garland, 1988). The new catalogue of Wright's work is William Allin Storrer, *The Frank Lloyd Wright Companion* (Chicago: University of Chicago Press, 1993). Wright's Usonian ideals and designs are treated by John Sergeant, *Frank Lloyd Wright's Usonian Houses: The Case*

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- For Organic Architecture* (New York: Whitney Library of Design, 1976) and Alvin Rosenbaum, *Usonia: Frank Lloyd Wright's Design for America* (Washington, D.C.: Preservation Press, 1993). Studies of Wright's design philosophy have also become popular: Robert McCarter, ed., *Frank Lloyd Wright: A Primer On Architectural Principles*, (Princeton, N. J.: Princeton Architectural Press, 1991); Grant Hildebrand, *The Wright Space: Pattern and Meaning in Frank Lloyd Wright's Houses* (Seattle: University of Washington Press, 1991); Paul Laseau, *Frank Lloyd Wright: Between Principles and Form* (New York: Van Nostrand Reinhold, 1992); Donald Hoffmann, *Understanding Frank Lloyd Wright's Architecture* (New York: Dover, 1995).
3. Thomas S. Hines, "Review Essay: The Search for Frank Lloyd Wright: History, Biography, Autobiography," *Journal of the Society of Architectural Historians*, Vol. 54, No. 4 (December 1995), p. 467.
  4. Edgar Kaufmann, Jr., "Frank Lloyd Wright," *Macmillan Encyclopedia of Architects*, Adolf K. Placzek, ed. (London: Collier Macmillan, 1982), Vol. IV, p. 438.
  5. Pamela D. Kingsbury, *Frank Lloyd Wright and Wichita: The First Usonian Design* (Wichita: Wichita-Sedgwick County Historical Museum, 1992).
  6. William Allin Storrer, *The Frank Lloyd Wright Companion* (Chicago: University of Chicago Press, 1993), p. 241.
  7. John Sergeant, *Frank Lloyd Wright's Usonian Houses* (New York: Whitney Library of Design, 1976)
  8. Kaufmann, p. 445.
  9. Sergeant, p. 62; Storrer, p. 290.
  10. Kaufmann, p. 445.

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St. Louis County, MO

**FRANK LLOYD WRIGHT  
ON NATIONAL REGISTER OF HISTORIC PLACES  
POST-WAR BUILDINGS**

<b>BUILDING, ADDRESS, CITY, COUNTY, STATE DATE (STORER NUMBER)</b>	<b>DATE OF LISTING ON NATIONAL REGISTER</b>
Florida Southern College, Lakeland, Polk Co., FL 1938-1954 (251-258), includes 9 buildings and esplanades	6-11-75
Lowell E. Walter House, SR W35, Quasqueton, Buchanan Co., IA 1945, River Pavilion, 1948 (284, 285)	3-2-83
Douglas Grant House, 3400 Abel Dr SE, Cedar Rapids, Linn Co., IA 1946 (288)	11-9-88
Alvin Miller House, 1107 Court St., Charles City, Floyd Co., IA 1946 (289)	11-16-78
First Unitarian Society, 900 University Bay Dr., Shorewood Hills, Dane Co., WI 1947 (291)	4-11-73
J. Willis Hughes House, "Fountainhead," 306 Glenway Dr., Jackson, Hinds Co., MS 1948 (303)	11-28-80
Carroll Alsop House, 1907A Avenue East, Oskaloosa, Mahaska Co., IA 1948 (304)	11-9-88
Jack Lamberson House, 511 N. Park Ave., Oskaloosa, Mahaska Co., IA 1948 (305)	11-9-88
Isadore Zimmerman House, 233 Heather St., Manchester, Hillsborough Co., NH 1950 (333), bequeathed 1988 to Currier Gallery of Art	10-18-79
Richard C. Smith House, 332 E. Linden, Jefferson, Jefferson Co., WI 1950 (337)	4-19-79
Seamour Shavin House, 334 North Crest Rd., Chattanooga, Hamilton Co., TN 1950 (339)	3-23-93
Austin House, "Broad Margin," 9 W. Avondale Dr., Greenville, Greenville Co., SC 1951 (345)	12-8-78
Ray Brandes House, 212th Ave. at 24th St., Issaquah, King Co., WA 1952 (350)	12-14-94
Quintin Blair House, Greybull Hwy, Cody, Park Co., WY 1952 (351)	9-27-91

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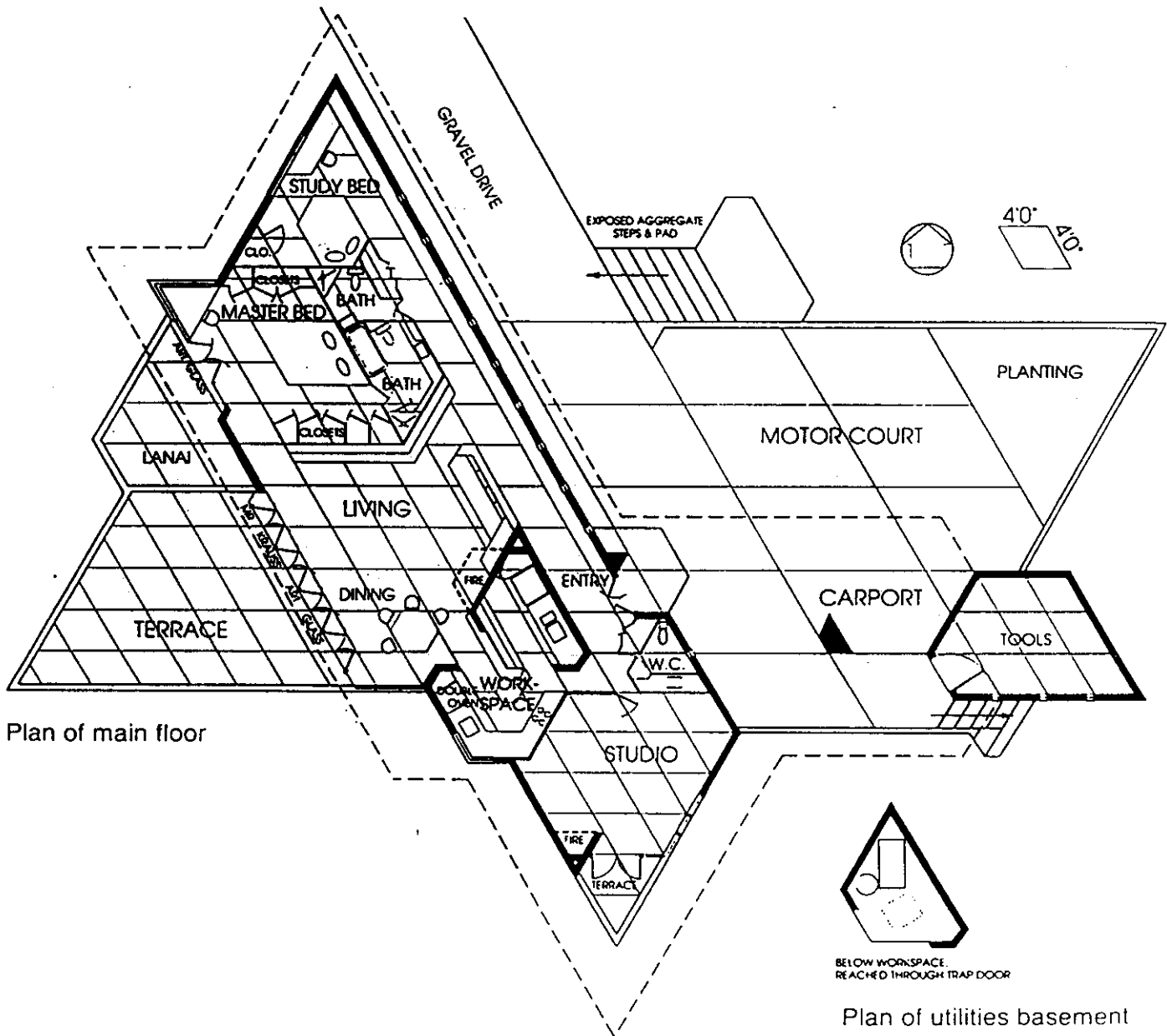
Archie Boyd Teater House, Old Hagerman Hwy, Bliss, Gooding Co., ID 1952 (352)	9-13-84
Price Tower, 6th & Dewey, Bartlesville, Washington Co., OK 1952 (355)	9-13-74
George Lewis House, 3117 Okeeheepkee Rd., Tallahassee vic., Leon Co., FL 1952 (359)	2-14-79
Robert Llewellyn Wright House, 7927 Deepwell Dr., Bethesda, Montgomery Co., MD 1953 (358)	8-12-86
John E. Christian House, 1301 Woodland Ave., West Lafayette, Tippecanoe Co., IN 1954 (375)	6-16-92
Gerald B. Tonkens House, 6980 Knoll Rd., Amberley Village, Hamilton Co., OH 1954 (386)	10-3-91
Dorothy H. Turkel House, 2760 West Seven Mile Rd., Detroit, Wayne Co., MI 1955 (388), part of Palmer Woods Historic District	8-11-83
W. B. Tracy House, 18971 Edgecliff Dr., S.W., Normandy Park, King Co., WA 1955 (389)	6-13-95
Theodore Pappas House, 865 S. Masonridge Rd., Town & Country, St. Louis Co., MO 1955 (392), completed 1964	2-14-79
Robert H. Sunday House, 1701 Woodfield Rd., Marshalltown, Marshall Co., IA 1955 (393), addition 1970	11-9-88
Paul & Ida Trier House, 6880 N.W. Beaver Dr., Johnston, Polk Co., IA 1956 (398), north wing 1967	11-9-88
Annunciation Greek Orth. Church, 9400 W. Congress, Wauwatosa, Milwaukee Co., WI 1956 (399)	12-19-74
Dudley Spencer House, 619 Shipley Rd., Wilmington, New Castle Co., DE 1956 (402)	12-4-74
P. W. Lindholm Service Station, Rts. 45 & 33, Cloquet, Carlton Co., MN 1956 (414)	9-11-85
Marin County Civic Center, N. San Pedro Rd., San Raphael, Marin Co., CA 1957 (415-417)	7-17-91
Fasbender Clinic Building, 801 Pine St., Hastings, Dakota Co., MN 1957 (424)	12-31-79
Grady Gammage Memorial Auditorium, Mill & Apache, Tempe, Maricopa Co., AZ 1959 (432)	9-11-85

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**Verbal Boundary Description:** The boundary of the nominated property is indicated by the heavy broken line on the accompanying map entitled "Plat No. 2, High Meadow [subdivision], City of Kirkwood" (Source: St. Louis County Recorder of Deeds Plat Book 156, page 78; scale 1/8"=21.95').

**Boundary Justification:** The Krauses originally purchased (circa 1945) 4.1 acres for the site of their house. During construction of the house, they purchased the adjacent 27.5 acres and placed a deposit on an additional five acres to provide a buffer against future development. Eventually, all but 10.46 acres around the house were developed as the High Meadow subdivision. The 10.46 included within the boundary is the remaining portion of the original property which retains integrity.



KRAUS, RUSSELL AND RUTH GOETZ, HOUSE

ST. LOUIS COUNTY, MO

A. 15/722690/4273450

B. 15/722890/4273440

C. 15/723000/4273290

D. 15/722670/4273290



**Photo Log:**

Name of Property: **Kraus, Russell and Ruth Goetz, House**

City or Vicinity: **Kirkwood**

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

Photographer: **Bob Kolbremer**

Date

Photographed: **Dec. 1995**

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

- 1 of 8. Terrace and house from W.
- 2 of 8. Terrace, studio, and carport from SW.
- 3 of 8. Studio, carport, and tool room from S.
- 4 of 8. House and motor court from N.
- 5 of 8. Gallery looking NW from entry.
- 6 of 8. Lamp from N with gallery left and living right.
- 7 of 8. Living, dining and workspace from NW.
- 8 of 8. Desk and lanai doors, from SE, master bedroom.

















