

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

1. Name of Property

historic name Maryland Terrace Historic District

other names/site number n/a

2. Location

street & number 7001 to 7419 Maryland Ave.; 7001 to 7394 Westmoreland Dr. [n/a] not for publication

city or town University City and Clayton [n/a] vicinity

state Missouri code MO county St. Louis code 189 zip code 63130

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this
[x] 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 [x] meets [] does not meet the National Register criteria. I recommend that this property be considered
significant
[] nationally [] statewide [x] locally.
(See continuation sheet for additional comments [].)

Signature of certifying official/Title *Claire F. Blackwell* Date 30 July 1998
Claire F. Blackwell/Deputy SHPO

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:

- [] 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 [].

Signature of the Keeper

Date

5. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	289	13
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district		
<input type="checkbox"/> public-State	<input type="checkbox"/> site		
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		
	<input type="checkbox"/> object		
			buildings
			sites
			structures
			objects
		289	13
			Total

Name of related multiple property listing.

Number of contributing resources previously listed in the National Register.

n/a

0

6. Function or Use

Historic Function

DOMESTIC: single dwelling

Current Functions

DOMESTIC: single dwelling

7. Description

Architectural Classification

Colonial Revival

Tudor Revival

Mission/Spanish Colonial Revival

Materials

foundation concrete

walls brick

stucco

roof slate

other iron

limestone

Narrative Description

8 Statement of Significance

Applicable National Register Criteria

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

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

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

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

Criteria Considerations

Property is:

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

B removed from its original location.

C a birthplace or grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

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

Areas of Significance

Architecture _____

Community Planning & Development _____

Periods of Significance

1913-1940 _____

Significant Dates

n/a _____

Significant Person(s)

n/a _____

Cultural Affiliation

n/a _____

Architect/Builder

Gear, Frank _____

Nolte & Nauman (continued on page 58) _____

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

Primary location of additional data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other:

10. Geographical Data

Acreage of Property 86 Acres

UTM References

A. Zone 15	Easting 733625	Northing 4281320	B. Zone 15	Easting 733600	Northing 4281040
C. Zone 15	Easting 732360	Northing 4281155	D. Zone 15	Easting 732380	Northing 4281440

[] See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Paul Marsh, Chairman
organization University City Historic Preservation Commission date September 30, 1997
street & number 6801 Delmar Boulevard telephone (314) 862-0770
city or town University City state MO zip code 63130

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 _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

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Architectural Classification (continued)

Italian Renaissance
French Renaissance
Bungalow/Craftsman
Mixed

Materials (continued)

foundation: stone
roof: asphalt
ceramic tile

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SUMMARY

Maryland Terrace is a subdivision of 206 brick and stucco houses located for the most part in the City of University City, but including seven houses in the City of Clayton.¹ One hundred ninety-four (194) houses contribute to the district; 12 are non-contributing. Included in the neighborhood are 96 garages, all but one of which contribute to the neighborhood's character. The earliest house was built in 1913, and only twelve houses have been built after 1940. The architecture of the district reflects the popular upper-middle-class styles of its era, being about equally divided among Tudor Revival, Colonial Revival, and minimally traditional (Minimal Traditional or Mixed) buildings, with smaller numbers of Italian Renaissance, Spanish Colonial Revival, French Renaissance, and Craftsman, with only one bungalow. Few if any of these houses have been altered externally, and the neighborhood is maintained in an excellent state of repair. Only one original house, 7295 Maryland, has been torn down. Maryland Terrace stretches west from the National Historic Landmark campus of Washington University. It is unusual for a fashionable neighborhood of its era in being diagonally bisected about two-thirds of the way from its eastern boundary, Big Bend Boulevard, to its western boundary, Jackson Avenue, by the Forest Park Parkway, which occupies the original right-of-way of the Chicago, Rock Island and Pacific Railroad. East of this division, the north boundary of the district is Millbrook Boulevard, while the south boundary is the northern or backyard edge of properties facing Lindell Boulevard. West of the Parkway division, the north boundary is the south line of properties facing Pershing Avenue, which are located in the University Hills No. 2 Subdivision, mostly four-family apartment buildings. The south boundary of this west portion is the former commercial lot occupied by the Famous-Barr Clayton store and now used by Washington University (the "West Campus") and by some smaller retail and service buildings.

PLAN

Since the planning and infrastructure of Maryland Terrace form an important component of its historical significance, they are worth describing in some detail. The two streets encompassed in this district, Maryland Avenue and Westmoreland Drive, have house numbers corresponding to four conventional city blocks, but they are only partially divided in that way by intervening streets. Williams Avenue divides the 7000 from 7100 blocks of Westmoreland and the north side of Maryland, but it ends there. Asbury Avenue connects the south side of Maryland Avenue to Lindell between the 7100 and 7200 blocks. Forest Park Parkway, though intersecting the district, is constructed on differing grade levels and does not connect with either residential street. On the east side, Westmoreland curves southward to parallel the parkway, while on the west side,

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Maryland curves northward. These portions of the streets were originally designated Pratt Avenue, a name which still appears in some county records, but today the houses are numbered consecutively with their respective streets. One anomaly in the numbering system is that, while on Maryland, the 7200 block ends on the east side of the parkway and the 7300 block picks up on the west side, on Westmoreland, numbers 7291 and 7299 find themselves on the west side of the parkway. The 7300 block of Westmoreland continues to Jackson, but on Maryland, the 7400 block begins four doors east of Jackson to correspond to the change in the municipality from University City to Clayton. This 7400 "block," however, continues to be served by the University City post office and zip code, 63130.

Maryland Terrace has only one alley, a right-of-way that is not technically part of the subdivision but was once owned by the St. Louis Southwestern Railroad. Several walkways run north-south, connecting the two streets in their longer blocks, and extending north to Millbrook and Pershing. Like the cross-streets, they are offset rather than continuous. They do not appear in the original subdivision of Maryland Avenue but were introduced with the resubdivision of Westmoreland Drive as Maryland Terrace Amended Subdivision No. 2 in 1911. Between 7171 and 7201 Westmoreland, a walkway leads north to a pedestrian tunnel under Millbrook. A second walk runs downhill between 7255 and 7265 Maryland to 7256 and 7262 Westmoreland. The third walk runs north between 7343 and 7345 Westmoreland and descends a lengthy staircase to come out between 7334 and 7338 Pershing; it continues across the street into the University Hills subdivision. The fourth walkway connects 7360 and 7370 Westmoreland with 7355 and 7359 Maryland. These walkways were a great convenience to people using the streetcar lines on Millbrook and Pershing, and even though the cars are gone, the walkways continue to be used today.

Thanks to the site work done by the original developers, Maryland Terrace has a fairly even topography. The ground rises from north, where it is actually somewhat lower than Millbrook, to south, and from east to west. This grade difference is most noticeable at Forest Park Parkway, which is higher than the houses to the east but lower than those to the west.

A long description of the district published in *Reedy's Mirror*, December 18, 1914,² still holds true in many particulars: "The tract contains 274 lots, but as several buyers mean to utilize more than one lot each, the whole number of homes ultimately to be erected upon the 100 acres will not exceed 200 -- thus assuring an average of one-half acre of open space to each home." Actually 206 houses were built, of which one has been torn down. No more than two buildable lots

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remain. "The narrowest lots are 50 feet wide; the shortest, 190 feet deep, each containing more than a quarter acre."

"Westmoreland Avenue is 80 feet wide, with a 15 ½ foot parking [what we would now call a tree lawn] between street and sidewalk, a six-foot walk, and a building line 60 feet back from the sidewalk. This gives a total of 220 feet of open space for sun and breeze between house lines on this avenue. On Maryland Avenue, 60 feet wide, with 7 ½ foot parking and a 50-foot house line, the distance between the house lines on opposite sides of the avenue will be 180 feet."

In its prospectus, preserved today at the Missouri Historical Society,³ Davis Realty, the primary developer of the subdivision, wrote, "No walls or fences will ever be built between the building lines and the street." This still gives the neighborhood an open and spacious appearance, but most of the lots now have fences in back, and a good number have front fences set back from the front building line.

Reedy's Mirror noted that it had been necessary "to erect entrance gates in keeping with the granite work in Washington University buildings." The Washington University campus, in the Collegiate Gothic style, is constructed primarily of red Missouri granite. The only building in that style visible from Maryland Terrace, however, is Francis Field House, the site of the 1904 Olympics. The Maryland Terrace gates, which should more correctly be called pylons, consist of octagonal rock-faced piers with ashlar tops supporting cast iron candlestick-shaped lamps with bulbous globes. The front faces of the piers have ashlar plaques inscribed with the name of the street. Wing walls connect these streetside elements with lower piers that flank the sidewalks.

In recent years, new pylons have been erected at the Jackson Avenue end of the district, one on the north side of Westmoreland and one on the south side of Maryland. They consist of two piers of orange-toned brick tied together by three ashlar blocks and topped by a pediment-shaped stone cap. At right angles to the piers and running back toward the sidewalk, iron fences top low bases. They were initially designed by Andrew Trivers, then redesigned by Randall Comfort, the owner of 7346 Westmoreland Drive.

ARCHITECTURE

The architecture of Maryland Terrace is varied in style and material. Nevertheless, certain generalizations can be made. All the houses are brick or stucco. About thirty of the houses are

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entirely or predominantly stucco, an unusually high number for the St. Louis area, and although they are in varying styles, they help to give the district its special character. The presumption can be made that the stucco houses also have a masonry structure. While a few houses have front porches, more have the front door sheltered by being recessed behind the plane of the front wall. In addition to their front doors, many houses have French doors opening onto front terraces. Although many houses have garages, only a few have garage doors opening to the front near the front building line. Many houses have second-floor planter boxes supported by brackets or corbels. In contrast to most houses built today, care was taken here to keep the foundation materials from being exposed; even where the ground drops a full story to the back of the house, the brick or stucco walls are carried down to ground level.

The stylistic diversity of the district can be expressed statistically. There are 45 Tudor Revival houses, 39 Colonial Revival or Neoclassical (with an additional 12 Neocolonial), 29 Italian Renaissance, 10 Spanish Colonial Revival (or related Mission and Monterey styles), and 6 French Renaissance.⁴ Relatively few houses reflect the "modern" styles of their era, one Bungalow and 16 Craftsman houses. The largest number of houses, 46, have been classified as "Minimal Traditional," that is, having only a few, often mixed characteristics of period styles. This classification is close to the National Register category of "Mixed" but may display elements associated with only two styles instead of the three required for "Mixed." Thus the overall impression given by the district is one of restraint.

Three developers built speculative houses here which, while not identical, have certain unifying characteristics. The houses Frank Gear built to designs of Sam Black or anonymous architects are usually Italian Renaissance in style. They typically have large multipane toplights over the front doors and over front windows. Houses by J. H. Williamson, who apparently was his own designer, have front chimneys between windows, making the facades asymmetrical. William Glicker's four houses designed by Rudolph Beuc all have bracketed cornices and arched window openings.

Partly because of the larger lots and setbacks, the houses on Westmoreland are generally bigger than those on Maryland, and the largest are on the western portion of Westmoreland, where the scale rivals that of the most exclusive private streets in the West End and Clayton.

The following description of the buildings of Maryland Terrace is arranged by style, with some of the most notable examples being used to define the style first, followed by a listing of each

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example by address. In these descriptions, the date of the building permit is followed by the builder or contracting company signified by (b) and then by the architect, where known, signified by (a). Except for those constructed since 1940, all of the buildings contribute to the significance of the district and none has been severely altered. Where garages are free-standing and constitute separate resouces, the word is underlined -- garage -- to facilitate a count. Except for the most recent garage, all contribute to the district and are brick except as noted. In some cases, it is not clear whether a garage was designed for one or two cars, since standards have changed since these buildings were constructed.

From the late 1880s onward, the Colonial Revival has been the most popular style in America. Many of the features of the largest houses in this style tend to derive more from the English Georgian eighteenth-century prototypes than from the American colonial derivatives, and features of the post-revolutionary Federal style and even the Greek Revival may also be seen sheltering under the big umbrella that this stylistic term has become.

The Colonial Revival houses in Maryland Terrace are described below.

7010 Maryland, 1924, (b) Will C. Schramm, (a) Avis Schramm. The fanlighted entry in the left front bay is topped by rounded pediment. First-floor windows have ornamental keystones, while second-floor windows have curving balconettes. Two dormers have arched windows rising into pedimented gables. A one-bay west wing is set back from the main house. The one-car garage has a flat roof and opens to the east.

7022 Maryland, 1926, (b) Rafferty R. E. Co., (a) C. H. Hargitt. Outer bays of three-bay facade have paired windows with non-fitting shutters under a tile hipped roof. The center entry has double sidelights and is sheltered by a shallow porch of slender Tuscan columns supporting a plain pediment. The one-car garage has a gable roof.

7026 Maryland, 1926, (b) F. F. Meckfessel. The wide outer bays of this gable-roofed house have paired six-over-one windows with non-fitting shutters. The center entry has the door deeply recessed under a scrolled broken pediment. The one-car garage has a flat roof.

7037 Maryland, 1922, (b) Annette P. Hogg. The wide entry of this five-bay house has sidelights and an elliptical fanlight under a pediment supported by fluted Roman Doric columns. Other first-floor openings are arched French doors. The cornice under the hipped roof is dentilled. The two-

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car garage has side gables.

7042 Maryland, 1922, (b) R.A. & G. B. Bullock, (a) Nolte & Nauman. The facade frames three first-floor bays and five second-floor bays between brick quoins, The center entry is deeply recessed behind a segmental arch accented by radiating brick voussoirs. The gable ends have lunette-attic lights. The two-car garage has a front gable.

7061 Maryland, 1923, (b) unknown, (a) unknown. See Photo 25. Very elaborate center entry has double doors set in a frame of fluted pilasters, broken entablature, and broken pediment, with a console in the center supporting a small balcony with turned balusters. Two gabled dormers in gable roof have casement windows. East wing has stuccoed second story. Main three-bay block has grouped windows with contrasting non-functional shutters on first and second stories. The two-car garage has a slate roof.

7065 Maryland, 1919, (b) J. W. Leigh, (a) J. W. Leigh. See Photo 25. This typical example of the style has five bays, with two gabled dormers and an end chimney. The front door has sidelights and a broad fanlight framed by pilasters supporting a gable. A soldier course separates stories, and the gabled ends are pedimented by a continuation of the front cornice. Double-hung, multipane windows have wrought iron grilles or "balconettes" on the first floor.

7068 Maryland, 1922, (b) Marsh P. Duke, (a) J. Hal Lynch. See Photo 14. This house has only three bays, with a two-story frame screen porch on the east side. The second-floor windows are paired and triple groups of 4-over-1, while the 8-over-1 first floor windows have semicircular lunettes of herringbone brickwork. Brick piers support the gable over the entrance. The two-car garage has side gables.

7103 Maryland, 1921, (b) Frank Gear, (a) Clarence Koenig. The entry bay has front gable and second-floor oriel above a hooded semicircular fanlight. East wing has lower roof and French doors opening front. The center portion of front elevation has a gabled three-part dormer, two second-floor windows with paneled shutters, and three banked first-floor windows. The one-car garage has a front gable.

7114 Maryland, 1925, (b) H. J. Horspool, (a) Majers & Starr. Flemish-bond walls rise to a parapet that partially conceals the low Mansard roof. The right front entry bay of the three-bay design breaks forward, and the front door is sheltered by a concave-hipped hood. Windows are

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8-over-12 downstairs and 8-over-8 above, with working shutters. The matching garage was recently torn down.

7127 Maryland, 1923, (b) Frank Gear, (a) C. A. Koenig. Round-hooded front door is on the west side of the house, while the first-floor front has three fanlighted casement windows with fitted shutters. The second floor, underlined by a string course, is unbalanced, with paired windows over the left of the three front bays. The hipped roof is broadly overhanging. The one-car frame garage has a front gable and is set back in the yard.

7130 Maryland, 1926, (b) H. W. Dudeck & Bro. Simple three-bay gable-roofed house has a center entry with fanlight under a rounded broken pediment. Windows are 8-over-1 with nonfitting shutters. Louvered lunettes vent the attic. The two-car garage has a front gable.

7131 Maryland, 1924, (b) B. J. Charleville, (a) Russell A. Conzelman. Three-bay design has left front entry, a very broad pediment sheltering a door with flat toplight and leaded sidelights. Shuttered windows are 8-over-12 downstairs and 8-over-8 above. Two front dormers on the gabled roof have pedimented gables. The garage is in the basement.

7138 Maryland, 1925, (b) J. B. Paris, (a) L. Louree. The unorthodox treatment of this facade includes narrow windows grouped in threes, with non-fitting shutters. The center entry has sidelights and a stuccoed lunette under an arched hood supported by Tuscan columns. On the gabled roof above, a large center dormer has a three-part opening under an arcaded fanlight which gives its shape to the arched dormer roof. The one-story frame sun porch on the west side has a wooden balustrade on the roof. The front-gabled garage is entered from the west.

7144 Maryland, 1935, (b) Stinson Co., Inc, (a) Klingensmith & Grover. This three-bay gabled house have 8-over-8 shuttered windows and a center entry with a pedimented porch roof that is supported by slender paired columns. The brick cornice is dentilled.

7215 Maryland, 1922, (b) Wm. Brenecke, (a) N. C. Davis. A five-bay house with tiled hip roof has shuttered 6-over-1 windows ornamented on the first floor with ashlar keystones. The large center entry has a door with sidelights and fanlights deeply recessed in a paneled alcove whose roof arches. Framing this is a pedimented roof supported by columns and pilasters with fluted foliate capitals.

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7221 Maryland, 1937, (b) Pelligreen Const., (a) John E. Wallace. This hip-roofed house has two arched gable dormers over a five-bay facade with corner brick quoins and a center broken-pedimented entry. Symmetry is broken by the first-floor oriel to the left of the entry.

7287 Maryland, 1936, (b) Frank Ott. An arched broken pediment with center finial surmounts the center entry of this large five-bay house. Windows are 6-over-9 on the first floor, 6-over-6 on the second. The continuous frieze returns on the gabled ends which have end chimneys. The two-car garage has a front gable faced with wavy-lined clapboards.

7290 Maryland, 1931, (b) Buher Realty Co. One-story hip-roofed wings extend the three-bay facade of this gable-roofed house. The entry is set back behind a segmental-arched opening. Paired front windows have nonfitting shutters.

7303 Maryland, 1921, (b) unknown, (a) Maritz & Young. Both one-story wings and the main block of this house have frame gable ends and French doors. The left front entry has a toplight and gabled surround. Upstairs windows are 8-over-8, with working shutters. The clapboard garage has a front gable.

7336 Maryland, 1923, (b) Chas. N. Lund, (a) Corrubia & Henderson. A large semicircular fan-patterned lunette is over the toplighted center door of this hip-roofed, three-bay house. The first-floor windows have flared lintels, while the upstairs windows rise to the modillioned cornice. A flat-roofed pilastered screen porch is on the east side of the house.

7359 Maryland, 1924, (b) J. H. Williamson, (a) J. H. Williamson. The proportions of this gabled house are made taller by the six-over-nine first floor windows. The center entry has a door with leaded sidelights flanking the deeply recessed entry under an elliptical arch with fluted pilasters. The front gable of the brick two-car garage is clapboarded.

7365 Maryland, 1938, (b) Louis J. Wenneker, (a) Cay Weinel. Brick quoins accent the corners of this richly articulated facade, with a gabled center bay breaking forward and a recessed east wing. A frame oriel with arcaded muntins projects above the front door, which has a semicircular fanlight and leaded sidelights and is set within a round-arched reveal. Shuttered windows are 8-over-8 above 8-over-12. This house shares a driveway with 7359 Maryland and has a two-car garage opening east under an L-shaped gable roof.

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7401 Maryland, 1926, (b) Edw. H. Beckemeier, (a) Kennerly & Stiegemeier. The center entry of this five-bay gabled house has leaded sidelights and toplights sheltered by a portico with slender fluted columns and dentilled cornice and pediment. The window above is a three-part casement, but other windows are more typical. The modillioned cornice is underlined by a white frieze.

7410 Maryland, 1929, (b) "architect sublets," (a) Henri Rush & Co. Three eyebrow dormers align with first-floor bays but have five second-floor bays in between. The center entry has sidelights under a broad fanlight. The east wing is a sun porch with an elaborate entablature and a rooftop railing with brick piers topped by urns.

7414 Maryland, 1936, (b) unknown, (a) John A. Lorenz. A semicircular porch with tapered columns and pilasters shelters the sidelighted center entry of this five-bay gabled house. A two-bay one-story east wing has a large frame gable-shaped dormer facing the street. Shuttered windows are 6-over-6 above, 6-over-9 below.

7018 Westmoreland, 1923, (b) J. M. Higbee, (a) Maritz & Young. The toplighted front entrance is in the left bay of this three-bay house with a one-story wing. First-floor windows have broad flared lintels. The entry is sheltered by, this house has a broken pediment supported by "antae" or piers. The gable-roofed garage opens to the east.

7049 Westmoreland, 1922, (b) Benbow R. & I., (a) Benbow R. & I. Four 8-over-1 windows top three first-floor bays in this gabled house with brick quoins. The center front door is recessed behind an arched brick opening with ornamental keystone and corner stones.

7053 Westmoreland, 1938, (b) S. B. Goldman, (a) S. B. Goldman. The low hipped roof rises directly above the three upstairs windows. Even the front door, set in an entablatured frame, has ornamental shutters. The two-story side-gable garage has a clapboarded second story.

7057 Westmoreland, 1936. (b) unknown, (a) unknown. A wrought-iron balcony surmounts the one-bay front porch, which has square posts and pilaster returns. Three gabled dormers on the gable roof surmount the five-bay front elevation, framed by end chimneys. The low frame two-car garage has a front gable.

7069 Westmoreland, 1936, (b) Kaplan McGowan, (a) J. D. Standish/O. Popp. The frame second floor and two-story glazed porch, both now sided in aluminum, make this the only house in

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Maryland Terrace not predominantly brick or stucco. Two first-floor bay windows enliven the east side of this corner house, while the two-bay, one-story west wing has a two-window gabled dormer.

7123 Westmoreland, 1928, (b) H. M. Edmunds, (a) Charles R. Greene. Brick quoins, a hipped roof, flared lintels, and a stone pedimented entry complete with Doric frieze give this house a strong stylistic character. But the second-floor has three paired windows of two sizes above the five bays below, and the center dormer has two small windows under a plain gable.

7256 Westmoreland, 1923, (b) C. W. Hughes, (a) J. W. Leigh. A corniced entablature on Tuscan columns marks the front door at the left end of this four-bay facade. Windows are 6-over-9 below, 6-over-6 above. The roof is hipped. The one-car gable-roof garage is at the far end of the back yard..

7278 Westmoreland, 1940, (b) L. J. Wenneker, (a) Cay Weinel. This simple three-bay design has end chimneys. A pediment and broad pilasters frame the sidelighted center entry. Broad 6-over-6 windows are shuttered and have paneled spandrels on the first floor.

7299 Westmoreland, 1927. (b) unknown, (a) unknown. This expansive five-bay gabled house is extended to the west by a gable underpass roof connecting with the gabled garage and to the east by a two-story frame wing. The center door is recessed under an elliptical arch, which is outlined by a pilasters and a broad molding.

7301 Westmoreland, 1922, (b) J. W. Leigh, (a) J. W. Leigh. This large hip-roofed house has five bays down and three up, with a recessed west wing that includes a first-floor garage. Tall first-floor windows have iron railings echoed by the wrought-iron balconette above the columned center entry. Alternating ashlar and brick voussoirs create striking first-floor lintels.

7339 Westmoreland, 1924, (b) unknown, (a) unknown. Similar to 7299 Westmoreland, this three-bay house is extended to the west by a gable underpass roof, here supported by a segmental arch, connecting to a one-story garage. The flat-roofed east wing has a latticed rooftop balustrade. End chimneys are flanked by quarter-round windows, while in front, windows grouped in twos and threes are above multipane French doors and a recessed center entry.

7384 Westmoreland, 1930, (b) Wilkins & Philippi, (a) Maritz & Young. A broad porch bay

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expands the standard five-bay front of this gabled house. The center entry has narrow sidelights under a fan-patterned lunette and the center window above is correspondingly proportioned. The two-car end-gable garage has Georgian trim and is set at the back of the lot.

7389 Westmoreland, 1923, (b) Frank Gear, (a) Clarence Koenig. Five shuttered 8-over-8 windows upstairs are grouped above two first-floor casements and a broad pedimented center entry. The front-facing garage is slightly offset to the west and connected to a roof to the house.

7393 Westmoreland, 1928, (b) Gale E. Henderson, (a) Gale E. Henderson. See Photo 10. This design is typical of the loose approach Gale Henderson took to the Colonial Revival style, with a hip-roofed porch over the center three of five bays and a first-floor frame bay window overlooking Jackson Avenue.

7394 Westmoreland, 1935, (b) Woermann Construction, (a) Gray & Pauley. See Photo 11. One of the most distinctive houses of the district, this house has a beautifully detailed four-column Ionic portico. Such porticoes were unknown to pre-Revolutionary houses in America, but by analogy with English Georgian houses of the era and American houses of a slightly later period, they became a hallmark of the early Colonial Revival. With its round-pedimented entryway and its keystone windows, this house admirably upholds the tradition.

The term Tudor Revival is often associated with half-timbering and related effects, but the style was much broader than that, encompassing stucco, slate, and brick in various combinations. The hallmarks of the style are asymmetry and picturesque structural details such as gables, chimneys, and oriels, all derived from the vernacular architecture, not just of the Tudor, or Early Renaissance period of England, but of the Middle Ages in general. In some smaller houses, the Tudor Revival merges almost imperceptibly into the Craftsman style, as can be seen in the pages of *Craftsman* magazine. One such example is the stuccoed 7207 Westmoreland Drive, by Theodore L. Johnson.

Tudor Revival houses in Maryland Terrace are these:

7034 Maryland, 1928, (b) J. H. Williamson, (a) J. H. Williamson. The right front bay breaks forward under a clapboarded gable. The front door below is set in a basket arch with ashlar surround incorporating two small windows. To the left is a large five-part bay window with casement windows. The gabled garage opens to the west.

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7046 Maryland, 1926, (b) H. E. Burns, (a) W. N. Rombaugh. The entry in the left bay has a herringbone brick lunette sheltered by a projecting brick arch with gabled hood. French doors in the other front bays have similar lunettes and are separated by a front chimney. The two-car garage has a hipped roof.

7052 Maryland, 1913. (b) unknown, (a) unknown. See Photo 12. The earliest house in Maryland Terrace has a half-timbered clipped or hipped gable to the street, with a hip-roofed first-floor bay window beneath it. The entry is to the east side, through a hipped screen porch, above which a gabled "additional" dormer rises. The half-timbered garage has dormers creating a second story.

7056 Maryland, 1929, (b) Wm. Glicker, (a) Edward B. Kelley. The irregular front of this three-bay, hip-roofed house has two bays breaking forward under unequal stucco gables. The round-arched front door has an ashlar surround under a half-timbered panel with brick nogging, and the bay to the right of it has a similar spandrel panel. A one-story bay window is to the left of the entry. The original top deck of the Gothic-arched brick porch on the west side of the house has been enclosed with 6-over-6 windows. The two-car garage has a flat roof.

7102 Maryland, 1928, (b) Wm. Glicker, (a) Edward B. Kelley. Five bays with a broad one-bay west wing, this house has hipped tile roofs. The center entry bay stands forward and has buttressed corners accented with stone, an ashlar surround to the round-headed door, and a sharply pointed gable. Windows are casements, with fanlights on the first floor. The two-car garage has a flat roof.

7117 Maryland, 1924, (b) John A. Prahl, (a) Trueblood & Graf. This house is stuccoed. It has a small gable extending the height of the left front second-floor window and a much larger gable over the right front bays descending to the first floor to shelter a large arched porch window to the right and the arched front door to the left.

7119 Maryland, 1928, (b) J. B. Paris, (a) Jesse Bowling. The entrance to this house is through a round-headed door framed with alternating brick and rockfaced voussoirs into a semicircular vestibule that projects from the front of the house. To the left, the bay has a steep gable matching the gabled molding over the first-floor windows. The main gable roof is slate, and the corners of the house are accented with more rock-faced stones alternating with sections of brick. The two-car garage has brick gables.

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7122 Maryland, 1928, (b) J. H. Williamson, (a) att. J. H. Williamson. A variation of 7034 Maryland, this house differs in having a half-timbered section over the entrance and a small triangular gable on the main roof over the bay window. The one-car garage opens to the west.

7126 Maryland, 1928, (b) O. D. Williamson. This further variation of 7034 Maryland has half-timbering in the gable over the round-arched entry and a front chimney between the bays to the left of the entry. The gabled garage opens to the west.

7148 Maryland, 1929, (b) O. D. Williamson, (a) O. D. Williamson. The paint covering the walls of this three-bay house does not completely disguise the original material contrasts, which included half-timbering above the Tudor labeled front door and large panels of brick nogging. The front-gabled entry as balanced by a second gable over the left front bay.

7152 Maryland, 1929, (b) O. D. Williamson, (a) O. D. Williamson. Casement windows are somewhat disguised on the lower floor of this house by the installation of double-hung storm windows. A narrow gable over the front door and a broader gable over the bay to the left both have carved barge boards and undulating clapboards. Upstairs windows are 15-over-15. The two-car garage is stucco with a tile roof and opens toward Asbury Avenue, the side street.

7206 Maryland, 1927, (b) J. H. Williamson, (a) J. H. Williamson. Ornamental brickwork on this three-bay house includes a large checkerboard panel set into the breast of the front chimney, soldier courses, lunettes above front door and first-floor windows, and radiating bricks surrounding them. The tile hipped roof is modified by a broad gable over the projecting entrance bay. The two-car garage also has a tile hipped roof.

7218 Maryland, 1926, (b) John Pohlman, (a) Gale E. Henderson. The second floor of this modest house is half timbered, and the entry bay stands forward under a front gable. The glazed, round-arched front door is set in three progressively recessed brick arches. The two-car garage has a front gable.

7227 Maryland, 1925, (b) Wm. H. Cunliff. Materials in this house include a brick first floor, half-timbered second floor, stucco faced entry bay under an asymmetrical gable, and slate hipped roof. A very narrow oriel stands out above the round-arched front door.

7240 Maryland, 1926, (b) Ratermann Bldg. Co., (a) Nolte & Nauman. The overarching half-

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timbered gable shelters a smaller gable over a flat second-floor oriel (originally half-timbered, now painted) in the right of the two front bays. A third gable on brackets shelters the front door. Front windows are grouped in three and those on right are casements.

7245 Maryland, 1925, (b) Aug. Gruenschlag, (a) Wm. P. McMahon. Narrow center bay and left bay step forward from hip-roofed main block under gables. Right bay has a first-floor bay window trimmed with ashlar, and front door has a basket-arched ashlar surround.

7255 Maryland, 1925, (b) Norman B. Howard, (a) Norman B. Howard. The sides of this hipped roof descend to triple-arched first-floor wings with half-timbered triangular panels above. The two stories are separated by an ashlar string course and an arcaded corbel table. First floor windows are grouped in three under Tudor labels. The entrance bay steps forward under a continuation of the main roof and has ashlar quoining framing the Gothic-arched front door.

7274 Maryland, 1926, (b) Ratermann Bldg., (a) Nolte & Nauman. A large half-timbered gable unites the shuttered double-hung windows on the first floor and the fanlighted, balconied French doors on the first floor. The entry in the right front bay has a segmental-arched door recessed behind a surround of raised brick irregular quoining and sheltered by a shed-roofed hood on brackets, the hood arching in three dimensions to match the curve of the door. The two-car garage has a front gable.

7323 Maryland, 1925, (b) Chauncy Heath, (a) T. L. Johnson. The hipped roof over the main three bays of this house continues over the large one-bay east wing and is echoed in hip-roofed end dormers. The half-timbered, gabled center bay is supported by four posts creating two pointed arches and a porch for the simple front door. Windows in this bay are diamond-pane casements. The large brick garage has a hipped roof.

7329 Maryland, 1926, (b) Aug. Winkell & Son, (a) Nolte & Nauman. The four-bay front of this gabled house with end chimneys is enlivened by an asymmetrical front-gabled entry wing. The round-headed door with brick quoining occupies the low first-floor end of this wing, which rises to a clapboarded gable above a tall, arched staircase window. A one-story porch extends to the east. The one-car garage has a hipped roof, and its opening is trimmed with latticework.

7330 Maryland, 1922, (b) Highton N. Hughes, (a) Nolte & Nauman. Random ashlar quoining around the broad first-floor windows and center door combines with half-timbering on the second

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floor of the east wing and the broad shed-roofed dormer to give this house its Tudor character. Above the door is a gabled hood on brackets and above that an oriel. The roof is hipped and has end chimneys. The flat-roofed garage accommodates three cars.

7344 Maryland, 1928, (b) P. C. Schnoebelen, (a) J. W. Leigh. The irregular setting of the dark brick gives this house a textured surface that unites its irregular composition. A broad buttressed chimney stands between the two left windows. The right four bays are set under a broad projecting gable with clapboarded top. The roof of this gable descends to the first floor with a round-arched garden entry on the right, and the primary entry on the left. The entry is sheltered by a timber-supported recess, which continues into the fourth bay as a verandah with a five-arched grill.

7347 Maryland, 1931, (b) Victor A. & B. Co., (a) E. Volkmann. The long-irregularly fenestrated facade of this hip-roofed house is marked by corner buttresses. The slightly off-center entry features an arched door set under an ashlar Tudor label and above it a half-timbered gable and second floor.

7355 Maryland, 1926, (b) John H. Kossman, (a) Clarence A. Koenig. A front gable descends to the first floor of the west half of this two-story, four-bay facade. The round-arched front door in this portion has ashlar accents. The east half has a half-timbered second floor with gabled "additional" dormers.

7415 Maryland, 1926, (b) August Winkle & Sons, (a) Nolte & Nauman. See Photo 21. This brick house has no half-timbering but a complex front elevation focusing on a center gable and a large staircase window with leaded glass and a quoined ashlar frame. An area of stonework at the west front corner underlines a first-floor bay window, while a second-floor oriel at the east side of the front is set in a stuccoed panel.

7419 Maryland, 1928, (b) Wm. Glicker, (a) Edward Kelley. This symmetrical, hip-roofed house has first-floor windows with fanlights but is given a predominantly Tudor character by its center bay, which breaks forward under a sharply pointed gable and, like the main block, has corner buttresses trimmed with stone. The Round-arched front door is framed with rock-faced stone.

7023 Westmoreland, 1926, (b) H. M. Edmunds, (a) Charles R. Greene. This house is virtually identical to 7121 Westmoreland. Both are four-bay, hip-roofed buildings with random ashlar

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quoining around all the front openings. Matching end bays have three grouped 16-over-1 leaded windows above four. The pointed front door has a small round-headed window above it, while a large three-part staircase window occupies the third bay.

7029 Westmoreland, 1925, (b) Robert Taylor, (a) Ferdinand Peipers. Ashlar quoining frames the side chimney, the first-floor windows, the front door, and even the garage door of the parapetted west wing. Half-timbering accents the end gables, the large front gable over the entry and right front bays, and the flat gabled oriel over the left front bay.

7033 Westmoreland, 1925, (b) Robert Taylor, (a) Ferdinand Peipers. A steep slate gabled roof has two small gabled front dormers. The left front bay stands out under a gable and supports a steep lean-to roof over the round-arched front door. A first-floor bay window marks the right front bay. The front-gable two-car garage opens to the east.

7036 Westmoreland, 1923, (b) Frank Gear, (a) Clarence Koenig. The front elevation of this hip-roofed house is broken by a projecting gabled entrance bay and by a chimney between the other two bays. The front door is flanked by full-length sidelights, and above it is an oriel window. The garage is situated at the back of the lot.

7106 Westmoreland, 1918, (b) Frank Gear. This stuccoed house has a hipped roof behind two front gables with flared barge boards and a shaped cornice frieze. The arched center entry has a Tudor label, and to the right is a first-floor bay window. Windows are grouped casements. A shed-roofed screen porch extends to the east.

7121 Westmoreland, 1926, (b) B. J. Charleville, (a) Charles R. Greene. This house is virtually identical to 7023 Westmoreland. Both are four-bay, hip-roofed buildings with random ashlar quoining around all the front openings. Matching end bays have three grouped 16-over-1 leaded windows above four. The pointed front door has a small round-headed window above it, while a large three-part staircase window occupies the third bay.

7131 Westmoreland, 1926, (b) W. M. Smith, (a) Nolte & Nauman. Half timbering faces the front only of the second floor of this hip-roofed, three-bay house. First-floor windows are casements, and the center entry is recessed behind a round arch.

7207 Westmoreland, 1923, (b) H. A. Folmer, (a) T. L. Johnson. See Photo 7. Only one story

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above the round-arched center door, this house has two large nearly symmetrical second-story gables sweeping down to first-floor level at the sides of the house and a combination of casement and double-hung windows.

7211 Westmoreland, 1930, (b) Harold Stinson. The main entrance, west corner buttress, south window, first-floor bay window, and toplighted picture window in the west wing of this house are all trimmed in rock-face, broken-course stone. The irregular shape of the house includes a hip-roofed east wing, front-gabled center bay, and gabled west wing, set back to permit the main entry to open from the west side of the center bay. Roofing is variegated tile. The garage has a gabled hip roof and opens to the west.

7246 Westmoreland. 1925. (b) B. J. Charleville. (a) Charles R. Greene. This house is very similar to 7029 Westmoreland, but according to the records by a different designer. Ashlar quoining frames the side chimney, the first-floor windows, the front door, and even the garage door of the shed-roofed west wing. Half-timbering accents the end gables, the large front gable over the entry and right front bays, and the flat gabled oriel over the left front bay.

7291 Westmoreland, 1936, (b) Erector Realty, (a) Ferdinand Peipers. One of the most irregular and picturesque houses of Maryland Terrace includes diaperwork brick patterning and double-hung windows with diamond-pattern leading. Soldier-course lintels with rock-faced stone accents surmount first-floor windows, while upper windows have dark timber lintels. The rear entry garage forms the west wing and has a dark-stained clapboard dormer facing west and a brick-fronted dormer facing south. The entry has an arched door set in a hip-roofed projecting vestibule, with brick moldings and jagged corner treatments. A broad paneled and corbeled chimney with a rockfaced stone base rises to its left. Flanking bays have front-facing gables.

7308 Westmoreland, 1920, (b) Frank Gear, (a) Frank Gear. This varied design has stucco and half-timbering on the upper floor, and brick below, with a one-story half-timbered west wing, and an east screened porch. Upstairs casements are shuttered, while French doors downstairs are flanked by pilasters. The front door has a Tudor label molding.

7355 Westmoreland, 1926. (b) unknown, (a) unknown. The entry bay of this large house breaks forward under a front gable and has battered sides framing an ashlar-quoined, round-arched front door and a small oriel. The bays to the west are under a large front gable which descends to first-floor level on the west. Quoined casement windows are grouped in threes upstairs, in fours and

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fives downstairs.

7360 Westmoreland, 1922, (b) J. A. Prabt, (a) Study & Farrar. See Photo 9. Study and Farrar's gabled stucco mode reflects the influence of the British Arts and Crafts movements, and particularly Charles Voysey. It is reminiscent of Study's 6435 Cecil and 6470 Ellenwood (in the Wydown-Forsyth National Register district), which are also multigabled and stuccoed in the English vernacular manner.

7365 Westmoreland, 1923, (b) J. Beveridge, (a) Nolte & Nauman. The outer bays of this broad house are one-story wings, while the two-story center is divided between brick on the right and half-timbering on the left. The front door is sheltered by a shed roof on brackets.

7370 Westmoreland, 1923. (b) unknown, (a) unknown. This massive house has a tower-like entry bay, a front-facing gable to the right, and a one-story wing with tall dormered roof beyond that. Casement windows and front door have quoined ashlar surrounds and Tudor label moldings.

7375 Westmoreland, 1939, (b) Berkley Const., (a) Winkler & Grueninger. The gable-roofed, three-bay main block has two front gables, while the long one-story wing has a clapboarded dormer. Windows with non-fitting shutters are double-hung but designed and grouped to resemble casements. The segmental-arched front door has a fieldstone surround.

7383 Westmoreland, 1928, (b) J. W. Leigh, (a) J. W. Leigh. The three-bay gabled center of this house is flanked by a two-story half-timbered wing to the west and a one-and-a-half story brick wing to the east. The center bay breaks forward under a half-timbered gable with brick nogging on the second story. Brickwork in the left main bay is diapered.

7390 Westmoreland, 1929, (b) Higbee Bros., (a) Maritz & Young. The high slate roof of this house descends to the first floor on the west side of the projecting west wing. The modest entry is sheltered by a shed roof, while the tall arched staircase window to the east is set under a small brick gable. Casement windows have distinctive board shutters.

The Spanish Colonial Revival, given impetus by the San Francisco and San Diego fairs of 1915, is characterized by stucco walls (white or earth-toned), red tile roofs, with wrought iron and dark wooden accents. Among the houses that fit this formula in Maryland Terrace are 7140, 7204, and 7327 Westmoreland. Other examples are more idiosyncratic.

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The Spanish Colonial Revival houses in Maryland Terrace are these:

7237 Maryland, 1926, (b) Thos. A. O'Keefe, (a) Marcel Boulicault. The architect's only house in Maryland Terrace originally had a polychromed exterior, with accent bricks around windows, ashlar around doors, and rubble stone buttressing the chimney. It is now painted white, which makes its style clearer. The front door opens into a turret with a conical roof and sloping buttresses.

7140 Westmoreland, 1924, (b) unknown, (a) unknown. See Photo 23. The three-bay one-story east wing of this stucco house is almost as long as the two-story main block. Windows are shuttered casements and the roof is tile. A front chimney divides the windows west of the front door, which has a broad stone surround. Wrought iron accents the entry and forms a balcony on the west end. The garage is situated at the back of the lot and opens east. It is stucco and has a tiled gable roof descending salt-box fashion on the north side below the central side window.

7200 Westmoreland, 1916, (b) Cudmore Const. (a) Co., H. H. Hohenschild. See Photos 6 and 23. This house is modest in scale, with fanlighted French doors flanking the center entrance, which is framed by Tuscan columns supporting an iron balcony. Above the second-floor windows is a row of projecting brackets made to resemble Southwestern "vigas" or rafters. The stucco or concrete garage has a flat roof with a large overhanging parapet.

7204 Westmoreland, 1923, (b) J. M. Higbee, (a) Maritz & Young. See Photo 23. Working shutters on casement windows and a wrought-iron balcony over the round-arched front door are features of this dimpled stucco house with a tile hipped roof and end chimneys. The left bay comes forward under a shallow gable. The stucco garage has a flat roof.

7300 Westmoreland, 1920, (b) Frank Gear, (a) Frank Gear. The theme of round-arched French doors is further developed in this corner house, designed to have two primary elevations. It has parapetted gables, end chimneys with tile stacks, casement windows, some with shutters, and iron balconettes on some windows.

7327 Westmoreland, 1925, (b) A. A. Fischer, (a) William W. Sabin. The round-arched front door of this house is echoed in the two small windows above it, in the balconied second-story French doors to the right, in the first-floor French doors in the one-story west wing, and in the arcaded top of the roofed chimney between them. The center bay of the main block rises into a shallow

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gable.

A subcategory of the Spanish Colonial Revival style is the Mission, derived from the Jesuit and Franciscan missions of the American southwest. The Mission style houses in Maryland Terrace are these:

7017 Westmoreland, 1916, (b) Frank Gear, (a) O. Kubatzky. See Photo 3. One of the earliest houses in the district has a broad front porch of four round-arched openings and a corner tower with three small campanile-like windows. All are under hipped tile roofs

7060 Westmoreland, 1921, (b) Wm. Brenecke, (a) Nolte & Nauman. This large stucco house has an expansive tile hipped roof and hipped one-story wings. A flat oriel projects slightly above the quoined front door, while to the right, three arched French doors open to balconettes.

7155 Westmoreland, 1925, (b) B. J. Charleville, (a) Charles R. Greene. The advancing wing on the left side of this house is topped by a parapet that is rounded at its top over a circular attic window, reminiscent of the typical Mission bell arch. Below this gable are three round-topped windows with decorative keystones. A smaller window lights the shed-roofed, side-entry vestibule, while a larger one lights the stairs to the right of the entry. To the right of the front garage door, unusual in this neighborhood, is an archway with a reverse-curve top, providing access to the garden.

Another subcategory of the Spanish Colonial Revival is the so-called Monterey style, derived from the Anglo-Spanish houses of early nineteenth-century Monterey, California. The most distinctive characteristic of these houses is their long second-story balconies, either cantilevered from the wall or suspended from the overhanging roof. The style is seldom seen in St. Louis, but 7364 Maryland is a good example (See Photo 20). It was designed in 1933 by Gale E. Henderson. Two of its five shuttered bays have second-floor French doors, and the center front door has narrow sidelights.

The Italian Renaissance houses in Maryland Terrace play an important role in defining the character of the neighborhood since there are more here than in most contemporary neighborhoods in St. Louis and since the clarity and simplicity of their style draws the eye to them. They are distinguished from the Spanish houses primarily by the lack of applied ornament and by their greater symmetry.

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Italian Renaissance houses in Maryland Terrace are these:

7006 Maryland, 1922, (b) C. H. Wall, (a) Charles H. Wray. Round-arched windows line the first floor of this tile, hip-roofed, house, across the front and along the east wing. A flat, shed-roofed oriel projects from the east side. The garage has a tiled hip roof.

7007 Maryland, 1920, (b) G. C. Smith, (a) Saum Bros. The casement windows of this stucco house are set on the first floor under segmental arches. The hip roof is echoed by the one-bay entry porch, which has broad stuccoed piers and shaped brackets.

7027 Maryland, 1914, (b) unknown, (a) prob. Henry Wright. A symmetrical elevation is created by the center French door, which is topped by a brick lunette. The lines of the hipped roof are continued downward in the wings, the east of which is a screened porch, while the west is an open entry porch. Windows are 9-over-9, double-hung.

7055 Maryland, 1924, (b) prob. Murch Bros. See Photos 13 and 25. This golden brick hip-roofed house has six round-arched openings across the front, accented with string courses and spandrel roundels. The end arches also have scrolled keystones, and the entrance bay, the left arch, has an ashlar surround. Upstairs windows have rectangular toplights.

7060 Maryland, 1922, (b) Frank Gear, (a) C. A. Koenig. The broad five bays of this house are extended to the east by a one-story glazed porch. The hipped roof is tiled. The center entry is pedimented and sidelighted while other first-floor openings are French doors under brick lunettes. The two-car garage has a flat roof.

7106 Maryland, 1921, (b) Aug. Gaertner, (a) Study & Farrar. The short end of this tiled, hip-roofed, stucco house faces the street. The front door two first-floor windows to the left are all arched, and the windows have wrought-iron balconettes. Several side openings are also arched. A chimney near the front corner has an arcaded, gable-roofed top. The two-car garage is stucco with a tiled hip roof.

7225 Maryland, 1926, (b) J. H. Williamson, (a) Corrubia & Henderson. This three-bay house has a hipped roof of variegated tile. The front door is set under a terra cotta lunette with half-round hood on scrolled brackets, and the French doors to the right also have lunettes, set with a pattern of small rectangular and square tiles. The large chimney between the right front bays is

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ornamented above the roofline with a reverse-S clamp. The hip-roofed garage faces east and is built of the same unusual brick as the house.

7230 Maryland, 1919, (b) Frank Gear. This hip-roofed house with casement windows is one of the longest in Maryland Terrace with seven bays, the left two treated as a wing. All the first-floor windows are topped by lunettes, and the oddly-proportioned pediment above the front door is cut out to repeat the same pattern. The two-car garage has a high pyramidal roof.

7236 Maryland, 1922, (b) Howard W. Godwin. Stucco lunettes top shuttered French doors and the sidelighted center entry of this brick house. The gable roof is tiled, while a large semicircular hood on brackets shelters the front door, while the second floor has five double-hung windows.

7241 Maryland, 1926, (b) C. W. Schuler, (a) C. A. Koenig. The front door is surmounted by a Tudor label molding, but the balconied French doors flanking it have segmental-arched lunettes above them, and the hip roof is broadly overhanging.

7250 Maryland, 1916, (b) Frank Gear, (a) D. Nicholson. This two-story stucco house with hipped roof has recently been enlarged by a matching three-bay, one-story wing to the east. A first-floor porch with sturdy piers wraps around the east corner of the main house. Both cornices have deep brackets. The two-car stucco garage has a hip roof.

7278 Maryland, 1924, (b) B. J. Charleville. Brackets, a hipped tile roof, and a foliated arched pediment over the front door, class this small two-bay brick house as Italian Renaissance. The two-car garage has a flat roof.

7314 Maryland, 1921, (b) Frank Gear, (a) Maritz & Young. See Photo 18. The house has stuccoed walls and hipped tile roof. It focuses on three fanlighted doors below four casement second-floor windows fitted with shutters designed to close above iron balconettes.

7317 Maryland, 1927, (b) John H. Kossmann, (a) C. A. Koenig. Elliptical arches over the front door and the casement windows flanking it are composed of radiating bricks with ashlar keystones. A one-bay east wing has segmental-arched ground-floor windows. The roof is hipped. Like several other Italian Renaissance houses here, this one has a planter box above the front door. The two-car garage has a tile roof and arcaded windows in the garage door.

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7369 Maryland, 1927, (b) Wm. Glicker, (a) attr. Rudolph Beuc. The bracketed hip roof is characteristic of Beuc's work here. The first floor has three elliptical arches with ornamental keystones, the outer framing brick lunettes and French doors, the middle sheltering the recessed front door with its fanlight and sidelights. The two-car garage is built of matching buff brick.

7405 Maryland, 1927, (b) Wm. Glicker, (a) C. A. Koenig. The front door of this three-bay house has a fanlight and a frame of rusticated stonework rising to a pointed keystone. Flanking bays group three windows under round arches supported by short columns. The west wing of this hip-roofed house is a two-car garage.

7006 Westmoreland, 1917, (b) Frank Gear. See Photo 1. The visually dominant house at the east entrance to the district is particularly influential. It is stuccoed and has a broad hipped tile roof, extended to the east as a two-story wing. The multipane windows have fanlights on the first floor, and a large glazed porch extends eastward. The large stucco garage at the west end of the lot opens toward the east and is approached off Big Bend Boulevard.

7026 Westmoreland, 1921, (b) A. F. Fach, (a) J. W. Leigh. Five arched lunettes infilled with a syncopated pattern of square and rectangular tiles enliven the first floor of this hip-roofed house. French doors open onto a terrace marked with corner urns. The garage is situated far back in the lot, opening to the east and has a hip roof.

7032 Westmoreland, 1916, (b) A. J. Pasquier, (a) John A. Lange. A tiled hip roof pulls together the irregular fenestration of this stucco house. Round-arched entry in second bay opens into slightly projecting flat-roofed vestibule. Large staircase window to the right is also round-arched, as are three small first-floor windows in right bay. The one-car stucco garage has a flat roof.

7050 Westmoreland, 1922. (b) R. Mederacke Const., (a) R. Mederacke Const. The center entry of this three-bay house has sidelights and toplight set in an Italianate stone surround with bracketed cornice and bracketed planter box above. French doors are surmounted by horizontal recessed panels. The house has a tile hipped roof and a one-story wing to the east.

7101 Westmoreland, 1925, (b) R. Melrink, (a) Corrubia & Henderson. The principal elevation of this austere three-bay stuccoed house faces Williams Avenue, the side street. It has round-arched first-floor windows and center entry, a hipped roof, and a chimney between the two end bays.

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7103 Westmoreland, 1916, (b) Frank Gear, (a) Sam Black. Like other houses of this style, this one has an overhanging hipped tile roof, a center planter box and casement windows. The front door is sheltered by a narrow hood on brackets, and like the French doors flanking it has wide sidelights and a continuous toplight, creating a strong grid pattern that contrasts with the smooth stucco of the walls. The two-car stucco garage has a hip roof.

7167 Westmoreland, 1930, (b) M. H. Frese, (a) "private plans." Tile covers the hipped roof, the hipped front dormer, a hood over the first-floor front window, the center porch, and a gable over the side door. Two round-arched windows flank a door opening onto the porch balcony, whose latticed brick railing is repeated in a front terrace. A garage door opens to the left of the front porch.

7314 Westmoreland, 1921, (b) unknown, (a) Maritz & Young. The left two bays of this five-bay house are set back a full bay, and a brick-piered pergola extends this space east past three French doors with round glazed arches. The end bay is a parapetted porch whose deck has been enclosed in a shed-roofed frame addition. The front door is recessed behind a round arch composed of three stepped brick moldings, with a scrolled keystone and a balconette above it. The roof is tiled. The three-car garage has a flat roof.

7321 Westmoreland, 1926, (b) Sachse Const., (a) Oliver Popp. Segmental arches above the recessed center entry and leaded French doors of this five-bay house continue across the openings of the two-car garage that forms an east wing. The window over the door has art glass and sidelights under an entablature topped by volutes and palmette, and above it a stepped parapet breaks the roofline.

7343 Westmoreland, 1927, (b) Victor Co., (a) Ed. H. A. Volkmann. The rich brickwork of this wide house includes quoins at the corners and framing the entrance bay, a bond that includes periodic courses of headers, and a frieze above the first floor composed of vertical headers topped or underlined by horizontal headers in alternating groups of three. Raised round arches outline fanlighted French doors in bays left of the entry, while the round door has a wider arch of stretchers. The tile hipped roof features two semicircular dormers with radiating muntins. The garage has a matching roof and is approached through a driveway gate. Between this house and 7345 Westmoreland is a public walkway.

7345 Westmoreland, 1922, (b) Geo. F. Bergfeld, (a) Wedemeyer & Nelson. This seven-bay, hip-

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roofed house features a complex entry composition of Tuscan columns on high pedestals supporting an entablature and ornamental iron balcony. Behind these, lower pilasters support an arch above the door. First-floor French doors are topped by lunettes infilled with herringbone brick. Volute-shaped buttresses set off water table and lintel levels.

7346 Westmoreland, 1921, (b) A. E. Haeussler. The hipped tile roof is continued on west wing and east porte-cochere. Four first-floor windows with fanlighted French doors flank the center entry with attached Roman Doric columns topped by triglyph imposts and a modillioned broken pediment. The two-car garage has a hip roof.

7380 Westmoreland, 1923, (b) J. M. Higbee, (a) Corrubia & Henderson. The symmetry of this three-bay composition is slightly upset by the additional east bay. First-floor windows are multipane casements under broad entablatures, while the center entry has a fanlight and a surround molding with scrolled keystone and pilasters. Eight-over-eight upstairs windows have working shutters, and the cornice is dentilled. The garage is entered from the rear and has a clapboarded second story with a gambrel roof.

The term "French Renaissance" used by the National Register, might more descriptively be called "French Eclectic," as defined by Virginia and Lee McAlester in their book *A Field Guide to American Houses* (1984, page 187). It is most often characterized by a tall hipped roof and is often easily mistaken for Georgian.

Only five houses are classified as French Renaissance in Maryland Terrace:

7135 Maryland, 1924, (b) Lane & Freeman, (a) Trueblood & Graf. See Photo 15. This textbook example of the style has small gables over each of the three second-floor windows, with two smaller hipped dormers higher up on the steep, nearly pyramidal hipped roof.

7200 Maryland, 1914, (b) unknown, (a) unknown. The mansard roof and hipped dormers of this one-story house barely meet the two-story requirements of the subdivision but create a picturesque composition. A very wide segmental arch shelters the stuccoed entry, with sidelights. Windows are casements and have working shutters. The two-car hip-roofed garage is entered from Asbury Avenue, the side street.

7282 Maryland, 1927, (b) John J. Berio, (a) Gale E. Henderson. Brick piers flank the simple but

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elegantly proportioned facade of this house, which has segmental arches over two toplighted French doors to the left and over the ashlar-quoined, recessed door to the right. The hipped roof rises to a point in front. The two-car garage has a high hipped roof.

7048 Westmoreland, 1923, (b) J. M. Higbee, (a) Maritz & Young. The entry in the left front bay of this stucco, hip-roofed house has double doors with a toplight and set under a pediment supported by pilasters. Windows are 8-over-8 and have working shutters. The hip-roofed porch to the west has been glazed. The two-car, flat-roofed, stucco garage is set at the back of the property, opening east, so that it forms a backdrop for the garden and pool, with a blind arch centered on the side.

7130 Westmoreland, 1919, (b) Frank Gear. Gear's characteristic multi-pane casements with toplights flank the segmental-arched center entry of this house. The east wing is a two-floor sun porch with fenestration matching the main windows and a slate-skirted roof below the second-floor windows. The painted brick garage has side gables.

Nobody should confuse a period revival-house of the early twentieth century with a historical re-creation. All these houses, whatever their style, first met the requirements of the owners for contemporary space. The superficiality of stylistic classifications is easily seen in Maryland Terrace, where many houses were built in pairs by the same architects and developers, but differentiated by their styles. In many cases, stylistic features were kept to a minimum, and occasionally features that were associated with different styles were combined on the same building -- a half-timbered gable and a broken-pediment door, for example. A term that has become increasingly accepted to describe such houses is "Minimal Traditional." This term is somewhat similar to the National Register's "Mixed," although it admits two different stylistic sources rather than requiring three or more. In Maryland Terrace, where many houses were stylistically restrained anyway, Minimal Traditional houses became as common as Colonial Revival or Tudor. Many of these are the work of J. H. Williamson, the architect/contractor. Everett Davis, the head of Davis Realty and prime mover in Maryland Terrace, had his own house built in 1916 at 7061 Westmoreland to a Minimal Traditional design by Samuel C. Black.

Here are the Minimal Traditional houses of Maryland Terrace:

7015 Maryland, 1927, (b) Wm. Glicker, (a) Edward B. Kelley. The center bay of this five-bay, hip-roofed house breaks forward under a sharp gable. The round-arched door beneath is has an

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ashlar surround, but other first-floor windows have semicircular fanlights, and the parapetted east porch wing has similar arched openings

7025 Maryland, 1914, (b) Henry Wright, (a) Henry Wright. This large stucco house has a tile hipped roof with three hipped dormers. A hood over the front door follows the arch of the fanlight. Windows are varied in type and are grouped between non-fitting shutters, that is, shutters that would not cover the window opening if closed. The three-car, stucco garage has a tile hipped roof.

7030 Maryland, 1926, (b) J. B. Paris, (a) H. Louree. The entry bay of this five-bay house breaks forward under a front gable and has sidelights recessed behind a basket arch of radiating stretchers. First-floor windows are French doors under brick lunettes. The two-car garage has side gables.

7033 Maryland, 1923, (b) White Bldg. Co., (a) White Bldg. Co. Raised segmental arches surmount segmental-arched fanlights over all five first-floor bays of this house. Shuttered upstairs windows are 8 over 1.

7038 Maryland, 1928, (b) J. H. Williamson, (a) J. H. Williamson. The right front bay of this three-bay, hip-roofed house breaks forward under a half-timbered front gable, but the front door below is framed by pilasters and entablature. Six-over-six windows have non-fitting shutters. The garage has a tile hipped roof.

7045 Maryland, 1921, (b) Edward Close, (a) C. Harrington. The gable, tiled roof of this house has three pedimented dormers, while the center entry has broad sidelights and a broad arched toplights reinforced by an arched hood above pilasters. First-floor windows are 9-over-1, grouped in threes.

7118 Maryland, 1928. (b) J. H. Williamson, (a) J. H. Williamson. The tile hipped roof becomes a gable over the right front entry bay, in which the front door is deeply recessed behind a brick arch, accented with ashlar. All the front windows except the center upstairs are paired under soldier-course lintels and have non-fitting shutters. The two-car garage has a tile hipped roof and is entered from the west.

7134 Maryland, 1923, (b) J. H. Williamson, (a) J. H. Williamson. Five upstairs windows have

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non-fitting shutters, while downstairs, French doors flanking the sidelighted front door have low fanlights and unusually muntined windows. The entry is sheltered by a broadly curving hood on brackets, and above it is a gabled double dormer. The gabled garage is entered from the west.

7201 Maryland, 1916, (b) A. Craig, (a) E. J. Lawler. The front entry of this house is in an ell set two bays back, entered through a brick porch with parapet and corner buttresses, which are repeated on the other front corner of the house. The large tile hipped roof has hipped dormers to the front and side and broad, rafter-like modillions decorating the cornice. The front windows are shuttered, those on the ground floor being French doors with wrought-iron balconettes. The two-car garage has a tile roof with a front dormer.

7233 Maryland, 1925, (b) Clifford B. Godwin, (a) Roy O. Chaffee. This hipped-gable house has a facade characterized by many window panes. The center entry, sheltered by a gabled hood on brackets, has sidelights and toplights. Multipane French doors on either side have double sidelights, as do upstairs casement windows. The front terrace has a brick bulkhead with ashlar cap.

7249 Maryland, 1923, (b) Ed. J. Scally. The primary entrance of this unusually planned house is at the far end of the right (east) side under a brick second-floor glazed porch. The hipped roof has a double gabled dormer to the front, where four three-over-one second-floor windows are above two paired first-floor windows. A diamond-shaped panel between the first-floor windows has a central shield, while a smaller panel above it has a leaf in a diamond outline. The stucco garage has a front gable.

7254 Maryland, 1925, (b) R. A. & G. B. Bullock, (a) Nolte & Nauman. This hip-roofed house with brick quoining has a center entry framed by pilasters and entablature and topped by a round-headed window. Above to the left is a wood-paneled oriel, while below to the right is a bank of three small double-hung windows underlined by a planter box. The two-car garage has a hip roof in front but a clapboarded second-story addition at the rear.

7262 Maryland, 1927, (b) Peter Murmann. The front elevation of this gable-roofed house is irregularly spaced. The front door has a semicircular pediment with a dentilled cornice, while windows are leaded casements, set on the first floor under semicircular brick reveals with stone accents, while upstairs casements do not align.

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7269 Maryland, 1925, (b) R. A. & G. B. Bullock, (a) Nolte & Nauman. The second-floor front of this hip-roofed house is stuccoed, with exposed bricks creating a continuous sill, quoins, vertical bands, and diamond ornaments. A terrace across the front has three French doors in addition to the front door, which is topped by a heraldic shield set under a pointed arch.

7270 Maryland, 1925, (b) R. A. & G. B. Bullock, (a) Nolte & Nauman. Similar to the house above, directly across the street, this one has a stuccoed second floor front, but the French doors here are topped by semicircular fanlights set under ornamental keystones. The front door is quoined and has a bracketed entablature above it and a small round-topped entry window to the right.

7273 Maryland, 1922, (b) J. W. Leigh, (a) J. W. Leigh. This hip-roofed house combines top-lighted casements on the first floor with grouped double-hung windows upstairs. The front door is pointed, under an arch with ashlar keystone and corner stones.

7301 Maryland, 1923, (b) Charles N. Lund, (a) Maritz & Young. The complex roof plan of this house includes an L-shaped hip roof, with shed-roof extensions extending to the first floor on both sides and to the front over the front door. A pair of hip-roofed dormers rises above the left (west) wing, while the right wing forms a screened porch. To the right of the entry, French doors with wide sidelights are topped by tall toplights under a segmental arch, while to the left of the entry, the projecting wing terminates in a first-floor bay window topped by an iron balcony.

7305 Maryland, 1921, (b) unknown, (a) unknown. See Photo 17. Similar in plan to the Colonial Revival 7303 Maryland, this stuccoed house has a three-bay gabled section flanked by shed-roofed wings descending to the first floor level. The round-headed arches in these wings are variously used as a sunroom window on the east and an open entry to the primary entry on the west side. At center is a concave-hipped bay window. First-floor windows are casements, while the second floor ones are eight-over-eight.

7307 Maryland. 1921, (b) Frank Gear. The front elevation of this hip-roofed house has four bays over five, with the right two bays divided by a front chimney. The front door has sidelights and a bracketed hood. A two-car garage forms the west wing.

7310 Maryland, 1931, (b) Perry Topping, Jr., (a) Charles R. Greene. The chimney end faces the street in this T-shaped house, while a shed-roofed wing in the right (northwest) corner forms the

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entry. To the east, another, broader, lower, shed-roof addition is a porch. The gable ends are dark-stained, wavy clapboards, and paired double-hung windows have dark sash in white frames and dark-painted working shutters.

7324 Maryland, 1920, (b) Frank Gear, (a) Frank Gear. One of the most attractive of the Minimal Traditional houses in Maryland Terrace, this house has dark red brick walls rising to the sill level of the second floor, with smooth stucco above that and a hipped slate roof. Bays to either side of the front-gabled center bay are symmetrical, with first-floor bay windows and second-floor shuttered casements. The right front (west) bay has first-floor garage door framed to match with sidelighted front door, with classical moldings, including a dentilled frieze.

7337 Maryland, 1929, (b) H. Kaiser, (a) F. J. Kolb. The center entry of this gable-roofed house is predominantly rock-face, broken course stone, becoming quoining on the second floor. The front door is recessed behind a basket arch. A similar arch in the one-story east porch wing has been enclosed with modern window and siding. Six-over-one windows are grouped in threes on the first floor in shallow hip-roofed oriels. A two-window gabled dormer rises above the entry bay. This house shares a driveway with 7341 Maryland and has a two-car garage with a red tile roof.

7341 Maryland, 1926, (b) prob. H. Kaiser, (a) prob. F. J. Kolb. This house, generally similar to its neighbor at #7337, has different detailing, with stone used only at corner buttresses in under first-floor gabled shelter for the front door, which is set back under a broad segmental arch. Paired windows on the first floor have soldier-course lintels. The garage opens to the east and has a roof of brown tiles.

7354 Maryland, 1929, (b) B. C. Holthaus. The asymmetry of the front elevation of this house is disguised by a slight setback in the brickwork near the east end. The front entry, with toplights and leaded sidelights, is sheltered by a one-story brick alcove, with a tile roof like the main hipped one. Windows are mostly six-over-six, grouped in threes below, twos above, with false shutters. The west glazed porch wing is a flat-roofed brick sunporch with casement windows and a rooftop railing with brick piers.

7370 Maryland, 1928, (b) Byrd-Rhodes Const., (a) Byrd-Rhodes Const. The first-floor windows of this hip-roofed house are toplighted casements, while the upstairs windows are mostly nine over one. The center entry has a round-topped door set in three rows of brick arches set out from the plane of the wall in a rectangular surround with stuccoed spandrels, buttressed corners, and a

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shaped capstone. The east wing is a hip-roofed first-floor sunporch.

7042 Westmoreland, 1926, (b) J. H. Williamson, (a) J. H. Williamson. This is a typical Williamson house with front chimney between French doors with rectangular toplights. The front door to the right is round-headed and set in a continuous arch of sidelights and toplights, and of three courses of radiating headers. The left (east) wing is set back under an extension of the tile, hipped roof.

7045 Westmoreland, 1922, (b) A. L. Woas. The front-door of this hip-roofed house is flanked by double sidelights and set under a broad arched pediment supported by brick piers. Most windows are paired, with three vertical panes above one. Brick quoins accent the corners of the main wing and also of the set-back west wing. The garage at the rear of the lot opens to the west and has a hipped roof.

7054 Westmoreland, 1925, (b) J. H. Williamson, (a) J. H. Williamson. The French doors of this front-chimney Williamson design have unusual glazing with two long panes set between groups of four small vertical panes at top and bottom. The windows above them are ten over one. The front door in the front-gabled right front bay is recessed under a set-out gable within a white-lined alcove. The cornice has exposed rafters.

7061 Westmoreland, 1916, (b) Frank Gear, (a) Sam Black. See Photo 4. The tile roof is hipped and its three center bays have six-over-one windows set under semicircular brick arches inset with brick and accented by diamond-set stone squares. The left front entry bay breaks forward from the rest of the house and has buttressed corners and a second-floor oriel. The segmental arch of the front door is matched by the large window of the right front bay. The two-car garage has a hipped roof.

7112 Westmoreland, 1919, (b) Frank Gear. This hip-roofed house has the multipane casements with first-floor toplights so characteristic of this neighborhood. A planter box on brackets underlines the smaller window above the toplighted front door, while on the roof above is a hip-roofed dormer. The window to the right of the entry is built out as a first-floor oriel. A two-story east wing is similarly detailed. The two-car garage has a hipped roof.

7116 Westmoreland, 1919, (b) Frank Gear. The upstairs casement windows have been replaced by single panes in this stucco house, but the tile gable roof, matching garage, window boxes, and

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bracketed hood over the front door remain. First floor French doors and the front door have matching sidelights and toplights. The stucco two-car garage has a front gable.

7117 Westmoreland, 1926, (b) J. H. Williamson, (a) J. H. Williamson. A front-chimney Williamson house with typical French doors and side wing, this house has an elaborate entry treatment. The door is recessed behind a round arch set in a projecting gabled structure with canted angles, quoined with rockface stone.

7120 Westmoreland, 1917, (b) George Sokol, (a) George Sokol. The west wing appears to be an addition, but it is not documented by a building permit and has a similar tile roof. It is typical of the neighborhood, with three bays of sidelighted French doors opening onto a terrace. The primary entry, set in a projecting gabled wing, has two glazed doors under a fanlight set in a broad stone molding with ornamental keystone. It is flanked by small art-glass casement windows. Front lintels are thick ashlar. Another entrance is set in the east wing and approached by a hip-roofed porch with one corner post. The two-car garage has a tall, tiled hip roof.

7137 Westmoreland, 1922, (b) unknown, (a) T. L. Johnson. This hip-roofed house has a symmetrical elevation with three bays below six and a shed-roofed central dormer. The center door has sidelights and an arched fanlight sheltered by an arched entablature supported by brick pilasters. The east wing is set back. The two-car garage in the back yard has a flat roof.

7149 Westmoreland, 1917, (b) Frank Gear, (a) Henry Wright. The windows of this house are narrow double-hung panels arranged in groups, four over five to the right of the entry, three over a five-panel bay window to the left. The left bay has a shallow front gable, and behind it is a set-back garage wing with a shed-roof truncating its second floor. A pergola extends the house to the east.

7159 Westmoreland, 1927, (b) J. H. Williamson, (a) J. H. Williamson. See Photo 22. The three bays to the left of the entry of this gable-roofed house have French doors below and six-over-one windows above, all with dark sash. The front door, similar to 7117 Westmoreland, is round-arched and set in a round-arched recess surrounded with rock-faced quoins and a tile-covered gable roof.

7161 Westmoreland, 1927, (b) J. H. Williamson, (a) J. H. Williamson. See Photo 22. Smaller than some front-chimneyed Williamson houses because it lacks a wing, this house has its front

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door set behind a pointed entry arch outlined with random ashlar voussoirs in a slightly projecting bay. The roof is tiled and hipped.

7171 Westmoreland, 1925, (b) E. J. Honerkamp. This slate-roofed house with half-timbered gables has shed-roofed extensions on both sides, descending to the first floor and both accommodating front doors. The one on the left is set in a frame of fluted pilasters and entablature. The gabled brick garage in back is matching and contributing.

7201 Westmoreland, 1923, (b) B. J. Charlevillé, (a) R. A. Conzelman. The center entry of this symmetrical, hip-roofed house has leaded art glass in the door, sidelights and fanlight and is sheltered by a hood on brackets. A planter box underlines the triple window above it. Casement windows are partly obscured by awnings. The two-car garage has a half-timbered front gable.

7212 Westmoreland, 1925, (b) J. H. Williamson, (a) J. H. Williamson. Similar to 7240 Westmoreland, this house has a gabled tile roof, an off-center front chimney, French doors across the ground floor, and a two-story brick porch wing. Canted corners are reinforced with stone quoins.

7218 Westmoreland, 1924, (b) Frank Gear, (a) Clarence Koenig. The front door and adjacent French doors have semicircular fanlights that are repeated by the two gabled dormers above. The front door is sheltered by an arched hood on brackets and set under a bracketed front gable. A small one-story glazed porch extends to the east. The low one-car garage has a hipped roof.

7240 Westmoreland, 1926, (b) J. H. Williamson, (a) J. H. Williamson. See Photo 8. Similar to 7212 Westmoreland, this house has a gabled tile roof, an off-center front chimney, French doors across the ground floor, and a two-story brick porch wing. Canted corners are reinforced with stone quoins.

7250 Westmoreland, 1920, (b) Frank Gear. A typical Gear house with multipane casements, this house has a two-story garage wing to the west, and the toplighted first-floor windows are set out as baywindows. The shingles of the hipped roof continue up the sides of the center hipped dormer. The large, barn-like garage in the back yard has side gables.

7266 Westmoreland, 1926, (b) J. H. Masten, (a) Lawrence Ewald. This unusual pyramidal-roofed house has a left entry with a segmental-arched door under a brick surround that supports

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an iron balconette in front of the second-floor French doors. Front windows are clustered in a three-part composition; the French door in the center of the first-floor composition has a herringbone brick lunette above it.

7311 Westmoreland, 1920, (b) Frank Gear, (a) Frank Gear. The typical Gear casements and French doors are here set in a stuccoed wall under a tile gabled roof, with a secondary gable over the front door and the usually recessed west wing brought forward under the main roof.

7324 Westmoreland, 1921, (b) unknown, (a) unknown. The center entry of this gabled, tile-roofed house has a basket arch under a Tudor label, with ashlar quoining. The small, three-part window above is underlined by a planter box on brackets. French doors with leaded diamond-pattern windows open onto a front terrace which is ornamented with urns and recumbant lions. The one-story east wing has a tiled hip roof. The two-car garage has two stories with a tile hipped roof. Ball finials mark the entrance to the driveway.

7334 Westmoreland. 1920, (b) Frank Gear, (a) Frank Gear. This stuccoed house is a mirror image of 7311 Westmoreland above except that the entry bay breaks forward a few inches and has a front porch with a half-timbered motif in its gable. A one-story, hip-roofed wing is an addition. The two-car stucco garage has a hipped roof.

The comparatively few houses in Maryland Terrace that can be described as belonging to the Craftsman style (or Arts & Crafts, as it is known in England) are nevertheless important as expressing the progressive impulse of the era. Several of them were designed by Henry Wright, a leader of the movement in the St. Louis area, as well as a distinguished planner.

The following houses can be classified as Craftsman:

7018 Maryland, 1914, (b) Elizabeth M. Hesse. The massing of this early house resembles the Queen Anne houses of the previous generation. Projecting, bracketed gables on front and east sides create an L shape which is filled in by a wrap-around, brick-piered porch and large gabled dormers. Windows are mostly paired, with three vertical panes over one. The two-car garage has a hipped roof.

7049 Maryland, 1922, (b) Robert Paulus, (a) Edw. J. Gieseler. The two-bay, gable-fronted facade of this house has six-over-one windows banked in threes, accented with ashlar keystones

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and corner stones. The left front porch has brick piers with foliated capitals supporting a gabled roof. The two-car garage has a hipped roof.

7121 Maryland, 1916, (b) Henry Wright, (a) Henry Wright. Both the hip-roofed main house and the hip-roofed glazed porch in front of it have canted corners. Left front door is topped by an arched broken pediment. A shed-roofed dormer vent accents the tile roof.

7137 Maryland, 1923, (b) Chas. F. Hall, (a) Chas. F. Hall. The left front windows of this three-bay, hip-roofed house are three part, with stone sills, balconettes, and brick lunettes. They approximate the entry, which has sidelights and toplights under a shallow porch with an arched roof on brick piers. The tile hip-roofed garage opens to the east, but the driveway in front of it has been grassed over.

7210 Maryland, 1926, (b) J. H. Williamson, (a) att. J. H. Williamson. The round-headed front door in the left front bay of this gable-roofed house is sheltered by a gabled entry with canted sides reinforced with rock-faced stones. French doors with unusual muntin patterns open onto a front terrace under soldier-course lintels accented with ashlar squares.

7214 Maryland, 1923, (b) J. H. Williamson, (a) prob. J. H. Williamson. A broad gabled hood on scrolled brackets arches over the center fanlight and the unusually designed sidelights. Six-over-one windows are grouped in threes under the gable roof, which has circular attic windows. The garage has a tile gabled roof and opens to the west.

7222 Maryland, 1925, (b) Wm. Glicker, (a) Rudolph Beuc. The entrance and first-floor French doors of this three-bay house all have elliptical arches. The front door is recessed, while the French doors have brick lunettes. The overhanging cornice of the hipped roof is bracketed.

7258 Maryland, 1926, (b) Wm. Glicker, (a) Rudolph Beuc. See Photo 16. This relatively simple example of the Craftsman influence is one of three designed by Rudolph Beuc for William Glicker. It has double-hung windows grouped under segmental arches, a sidelighted door set back within a brick arch of a slightly different curve, and brackets supporting the overhang of the hipped roof. The two-car garage has a flat roof.

7265 Maryland, 1926, (b) Wm. Glicker, (a) Rudolph Beuc. This house is similar to 7258 Maryland, above, except that the sidelighted front door is under a segmental arch with ashlar

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quoining. The two-car garage has a flat roof with a clapboarded parapet.

7279 Maryland, 1919, (b) Frank Gear. A brick base rises to about chair-railing height of this long stuccoed house. A low front gable rises over the sidelighted front door and adjacent bay. On either side, four-part casements, with small blind fanlights above them, are set into rectangular openings. A garage wing at the east end may be an addition.

7284 Maryland, 1923, (b) Majestic Home Bldrs. The hip roof of this three-bay house flares slightly at the eaves, while the lower corners have tapering buttresses. The center door and two small side windows are sheltered by a concave-hipped hood on curved brackets. A stringcourse sill underlines the one-over-one second-floor windows.

7145 Westmoreland, 1917, (b) Frank Gear, (a) Henry Wright. See Photo 5. This Henry Wright house is particularly fine, a high-waisted design whose brick walls rise to the second-floor window sills where they are replaced by a band of stucco, shaded by a broadly overhanging hipped roof. Corners are slightly buttressed, and cross-shaped patterns are worked into the brick just below the stucco. The front door is at one side of the broad center bay. The slight segmental arch is echoed by the segmental-arched French doors on the outer front bays. Upstairs windows are casements. The two-car garage faces the east side and has a slatelike mansard roof that extends across an opening to the house.

7228 Westmoreland, 1917, (b) Frank Gear, (a) Charles L. Thurston. Each bay differs in this stuccoed house with hipped gable roof. The front door in the second bay is in the east side of a shed-roofed extension which wraps around the projecting, gabled first bay to shelter a bank of three casements. The third bay has a small gable over a second-floor window with planter box, while the left, sunroom bay has French doors to the front.

7262 Westmoreland, 1916, (b) Henry Wright, (a) Henry Wright. Reminiscent of 7228 Westmoreland, but with exposed brick and by a different architect, this house has a segmental-arched garage in the left front bay, under a hipped roof skirt that extends under an off-center gable east above a polygonal bay window and the segmental-arched front door. The east bay is a two-story glazed porch or sun room with triple doors below a four-part, segmental-arched casement.

7288 Westmoreland, 1917, (b) unknown, (a) unknown. A shed roof on shaped brackets shelters

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the east part of the first floor, which has deeply inset casement windows. The glazed front door has an arched hood, and paired windows above it rise above the roofline to form a shed-roofed "additional" dormer. The first-floor west window has a shed hood. The main roof is a hipped gable.

7298 Westmoreland, 1917, (b) Frank Gear, (a) Henry Wright. The first-floor of this hip-roofed house is header-bond brick, while the stuccoed upper level rises immediately above the lintels. Above the sidelighted front door are small diamond-pattern leaded casements, and above them is a small scalloped parapet. Other windows are multipane casements. The garage is built of the same painted header-bond brick as the main house and opens to the west.

The single Bungalow in the district is 7016 Westmoreland built in 1916, by Busch-Burns R. E. Co. to designs of E. J. Lawler. See Photo 2. Its front dormer and side gables employ the half timbering usually associated with the Tudor Revival style but often employed in more forward-looking Arts & Crafts designs. The matching garage has a half-timbered front gable and opens to the west.

During the post-war period, the Colonial Revival, while maintaining its popular dominance, has tended to depart farther and farther from its eighteenth-century models, to the point where today it can be differentiated as a separate style, which has been called Neocolonial. Most of the houses built in Maryland Terrace since 1940 have been fairly conservative examples of this style. More intrusive than their style has been the inclusion in several of street-facing garage doors, something that had previously been considered taboo.

Neoclassical noncontributing houses in Maryland Terrace are these:

7001 Maryland, 1956, (b) Robert R. Holland, (a) Alfred J. Johnson. The three main bays of this house have a gabled hip gable roof, while the one-story east wing has a hipped roof. The center door is set in a stylized classical frame with fluted piers, and above it is a small circular window in a frame of radiating bricks.

7041 Maryland, 1952, (b) Vernon Holt, (a) F. G. Avis. This every good design has a slate hipped roof rising with no overhang above a plain frieze. Corners are quoined. Shuttered windows are 16-over-8 below and 12-over-8 above. Front door has simplified pilasters and entablature.

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7207 Maryland, 1955, (b) Dixie Home Bldrs. Three bay house with one-story, one-bay wing has sidelighted front door under a broken pediment. Double-hung windows have non-functioning shutters.

7266 Maryland, 1958, (b) Richard Barry. The broken-pedimented entry of this three-bay house seems small against the expanse of brick and with a small octagonal window above. The front cornice is dentilled.

7350 Maryland, 1952, (b) Sheehan Const. Co., (a) Walter F. Sheehan. See Photo 19. The least typical of this group, but perhaps the most characteristic of the era, has a two-story main block with frame siding upstairs contrasting with the non-functioning shutters. Downstairs a "Chicago" window (fixed picture window flanked by narrower double-hung windows) is balanced by a broad narrow hipped roof over the unadorned front door. The roof is a gabled hip, and to the east is a one-story wing connecting with the two-car front-gabled garage.

7418 Maryland, 1979, (b) Hess Construction. A small octagonal window seems lost above the wide double-doored center entry with sidelights. Windows are double-hung with non-operational shutters.

7001 Westmoreland, 1958, (b) Currey Const. Co. The four unevenly-spaced bays of this house have the front door, with broken pediment, third from left. A two-bay side-entrance garage extends to the east. Windows are double-hung, with non-functioning shutters.

7039 Westmoreland, 1955, (b) unknown, (a) unknown. This three-bay house has a front-facing garage as its west wing. The right front entry has a simple hood, and one-over-one windows have louvered shutters.

7224 Westmoreland, 1955, (b) Leo H. Snyders, (a) Julius Tarling. This two-bay front has a broad first-floor oriel to the left and a simple door to the right with fluted pilasters and entablature.

7234 Westmoreland, 1955, (b) Leo Snyders, (a) Julius Tarling. The large center entry dominates this house, with its sidelights, pilasters, and broken pediment. The roof is tiled, and a two-bay, one-story wing extends to the west.

7272 Westmoreland, 1951, (b) Volkmann & Norton, (a) Volkmann & Norton. This three-bay

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house has the recessed entry, with broken pediment, in the right front bay, with a two-story, two-car garage wing beyond that. Multipane windows are double-hung and shuttered.

The one exception among post-war houses is the most recent one, 7112 Maryland, built as recently as 1996. It is a conservative, brick and half-timbered Neo-Tudor Revival example, with a matching free-standing garage.

NOTES

1. The data in this nomination are based on an inventory of historic buildings undertaken in 1994 by Esley Hamilton, Judy Little, and Ed Williams, with the assistance of Barbara Bernsen for the St. Louis County Department of Parks and Recreation under a grant from the Missouri Department of Natural Resources. This report, entitled, "Maryland Terrace, University City," is on file in the Historic Preservation Program of the Department of Natural Resources, Jefferson City, Missouri.
2. Volume XXIII, No. 46, pages 153 and 155.
3. *Davis Messenger*, November, 1912. A copy is preserved in the library of the Missouri Historical Society.
4. These and the following stylistic definitions are based primarily on Virginia & Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984).

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SUMMARY

Maryland Terrace is a neighborhood in University City (with seven houses in neighboring Clayton) composed of three separate subdivisions: Montclair (October 1910), Maryland Terrace (January 1911), and Maryland Terrace Amended Subdivision No. 2 (December 1911).⁵ They were developed as a unit by real estate promoter Everett Davis, who intended them to be "the SHOW PLACE of St. Louis," or, in the words of journalist William Marion Reedy, "the most perfect residence suburb in the world."⁶ Even allowing for the hyperbole, this was high praise in St. Louis, which had a long tradition of planned neighborhoods exemplified by the private places of Julius Pitzman, beginning with the 1866 Benton Place in the Lafayette Square National Register district and including such other National Register districts as West Cabanne Place, Fullerton's Westminster Place, and Portland and Westmoreland Places. The two long straight streets of Maryland Terrace -- Westmoreland Drive and Maryland Avenue -- may appear conventional on paper, but their unusually broad widths and deep setbacks, particularly on Westmoreland, create a spacious ambiance that is distinct from any of the contemporary upper middle-class neighborhoods in the St. Louis region. Comparing Maryland Terrace with its contemporaries already listed in the National Register, one may say that while it never achieved the social status of nearby Brentmoor Park and Forest Ridge in Clayton, it arguably surpassed Parkview and University Heights Number One in University City. It attracted a high level and great variety of architecture, including fine examples of most of the popular styles of the era, especially Colonial Revival and Tudor Revival, with some distinguished Craftsman examples and an unusually high number of Italian Renaissance and other stuccoed houses, giving the neighborhood a distinctive appearance. The leading architects of St. Louis are represented by work comparable to that seen in other National Register districts, including such locally respected names as Marcel Boulicault, Angelo Corrubia, Gale Henderson, Maritz & Young, Nolte & Nauman, Study & Farrar, Trueblood & Graf, and an architect later to achieve international fame as a city planner, Henry Wright. The first house was built in 1913, and the development was more than eighty percent complete by the end of the 1920s, with another twenty contributing houses built to 1940. Since then, the neighborhood has maintained a high degree of physical integrity, with only twelve additions (out of 206), one loss, and very little significant alteration. In total, there are 289 contributing buildings and 13 non-contributing buildings in the district. Maryland Terrace is eligible for listing in the National Register of Historic Places under Criterion A for community planning and development, and under Criterion C as embodying the distinctive characteristics of the architecture of its era. In both of these categories, Maryland Terrace is notable in the context of local St. Louis-area residences and planned neighborhoods, and its significance thus lies at the local level.

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MONTCLAIR

For a subdivision with so much apparent visual unity, Maryland Terrace has a complex history. It was actually composed of two different long, narrow strips of land that had been in separate ownership since 1852. Both had been part of the farm of Robert Forsyth (1808-1872, but the northern part was purchased from Forsyth in 1852 by Theodore Prouhet. The southern part descended to Forsyth's daughter Mary E. Jones, later Merrill, when after his death, his remaining farm was subdivided. (Forsyth Boulevard was laid out between the two southernmost strips.) Both of the Maryland Terrace tracts changed hands several times thereafter. The eastern part of Forsyth's farm was taken for Forest Park in 1876, and the central part was acquired by Washington University in 1899. To the west, the tracts were bounded by Martin Hanley's farm, which gradually began to be subdivided after the town of Clayton was established in 1878.

In 1905, the northern tract of 54.59 acres was acquired from Frank A. Walsh by Ashland Realty Company, one of many real estate entities managed by W. J. Holbrook and G. H. Blackwelder. George H. Blackwelder was the older partner, born in Montgomery County, Illinois in 1849. He began in the real estate business in Hillsboro, Illinois in 1869 and removed to Wichita, Kansas in 1884. There he associated with Walter James Holbrook, who had just come west from Colchester, Connecticut, where he had managed a general store. Holbrook had been born in Lebanon, Connecticut in 1861. The pair moved their firm, Blackwelder & Holbrook, to St. Louis in 1892. They incorporated in 1900 as the Holbrook-Blackwelder Real Estate Trust Company, which by 1912 had capital and surplus of one and a quarter million dollars. Blackwelder lived at the Buckingham Hotel after the death of his wife in 1906, while Holbrook lived on Cabanne Avenue in the Central West End.

From Ashland Realty, Holbrook and Blackwelder immediately transferred the land to another of their entities, the Portland Place Heights Realty Company. Then, early in 1910, the west twenty-odd acres were transferred to still another of their entities, Montclair Investment Company. The Montclair Subdivision, corresponding roughly to the present west portion of Westmoreland Drive, was laid out on October 25, 1910. It was surveyed by B. H. Colby to have 69 fifty-foot lots on 21.51 acres. Only two of the lots were sold at that time, however: Lots 16 and 55, located on either side of the street in midblock.

The buyer was the Seventeenth Street Realty Company, whose president was George Warren Brown. Born in Granville, New York, in 1853, Brown had become, with his older brother

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Alanson Brown, the pioneer shoe manufacturer of St. Louis, founding the Brown Shoe Company in 1878. The success of this enterprise led St. Louis to become the greatest shoe market in the United States. Brown lived in one of the largest houses on Portland Place in the Central West End. He had an interest in the Montclair project, because he and his wife, Bettie Bofinger Brown, had purchased the old Mary Merrill tract immediately to the south about 1903. On January 31, 1911, the Browns subdivided that property as Maryland Terrace. Colby again acted as surveyor and engineer.

Within a couple of days, however, the Browns sold the whole subdivision to the Commonwealth Trust Company. Albert N. Edwards, the president of the company, was a son of A. G. Edwards, founder of the well-known stock-brokerage company, and he was a grandson of Ninian Edwards, the territorial governor of Illinois. He was a native of Kirkwood, born in 1867, and he was married to Sue Leffingwell, a descendant of one of that city's founders. He served as mayor of Kirkwood 1892-1896 and joined Commonwealth in 1903, two years after the firm's organization, becoming president in 1908.

DAVIS REALTY

A new and more important player entered the picture on April 4, 1911, when the Davis Realty Development Company bought two lots, Lots 7 & 8, Block 5 in Maryland Terrace. This firm was headed by Everett Davis, a generation younger than most of the other investors, born in 1882 in Pikesville, Indiana. He was apparently not related to the other prominent Davis families of St. Louis -- John D., the lawyer, and John T., the dry goods merchant. Everett Davis was raised in Ava, in Douglas County, Missouri, "which had only recently yielded to the profanation of a railroad," according to journalist William Marion Reedy. Davis came to St. Louis in 1900, where he served as private secretary to George Warren Brown for over two years. He then established the Everett Davis Mail Order Company, which he operated until forming his real estate company in 1904. At the time of his first involvement with Maryland Terrace, he was living just east of Skinker at 6181 Westminster Place, with offices at 816 Olive.

On September 13, 1911, Montclair Investment transferred the remaining lots in their subdivision (all but two) back to Portland Place Heights Realty, and five days later, the property was sold, along with the remaining acreage east to Big Bend, to the Davis Realty Development Company for \$200,000. On December 12, Davis platted a revised subdivision, redesigning and renumbering the lots in Montclair and extending the development east to Big Bend. Laid out by B. Y. Colby, it

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was called Maryland Terrace Amended Subdivision No. 2. The street retained the name Montclair Avenue until after 1916 but was then changed to Westmoreland. (County records specify Westmoreland "Drive" rather than "Avenue" or "Place.") George Warren Brown signed the amended plat, too; his two lots were renumbered lot 14, block 6 and lot 14, block 9. Eventually 7345 Westmoreland was built on the first lot, while the second was divided between 7334 and 7346 Westmoreland

By the time Everett Davis became involved with Maryland Terrace, he was already involved in several other subdivision developments. All of them were situated close to streetcar lines, and, as with Maryland Terrace, he emphasized convenience of transportation as a key selling point. Vinita Park had originally been laid out by A. C. Stewart in 1905. Davis had resubdivided a good portion of it in 1910. It was located on the north side of Page Boulevard, west of the Midland Electric Railway, now Midland Avenue, which extended northwest to Creve Coeur Lake. Davis also laid out an entirely new subdivision on the east side of Midland in 1910, Vinita Terrace, which was intended to be somewhat more exclusive. Both these subdivisions eventually became municipalities, Vinita Terrace in 1940 and Vinita Park in 1941. Rosemount, originally "Rosemount on the Suburban," was laid out in 1909 at the northwest corner of Natural Bridge Road and Carson Road, now North Hanley.

Like these earlier subdivisions, Maryland Terrace was praised for its high location, "a point in St. Louis County that transcends the dome of the St. Louis Cathedral in elevation," according to Reedy. Unlike them, however, it was intended to be "the SHOW PLACE of St. Louis," and the prices of lots were correspondingly high, \$45 per front foot and up in 1912, in contrast to \$28 in Vinita Terrace, \$14 in Vinita Park, and \$10 to \$18 in Rosemount. These figures come from the November, 1912 issue of the *Davis Messenger*, which survives in the collections of the Missouri Historical Society, giving a unique look into the marketing methods of the time.

DEVELOPMENT

By that time, the Davis Realty Development Company had nearly 400 stockholders, and the company was eager to report its progress on Maryland Terrace. "Practically all of the grading of the eastern portion has been finished -- more than 230 cubic yards of dirt having already been moved. This enables us to begin the finishing touches. Teams and men have been, for days, leveling, harrowing, seeding and making of this property a beautiful lawn. More than ten car loads of fertilizer will be used. The rocking of Pennsylvania Avenue [now Big Bend Boulevard] is

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being rushed to completion. Concrete men will finish the east half of Maryland before snow flies."

"Improvement work and home building in the properties surrounding Maryland Terrace are proceeding rapidly, and are of such character as to inspire confidence in those who have bought homesites in Maryland Terrace, for they establish, beyond a doubt, the fact that the surroundings will be ideal in every respect The whole district, of which Maryland Terrace is the heart and center, is enjoying a building growth such as the West End has not seen in several years. And remember your Company owns nearly 100 acres of this choicest property. We could have no better security back of our investments."

This last statement was not strictly true. Commonwealth Trust continued to own the original Maryland Terrace land, while Davis Realty purchased the lots one or two at a time. A few private buyers purchased lots as well. It was not until October 31, 1914 that Davis Realty was able to purchase the over one hundred lots remaining. Two mortgages financed this purchase, one for \$144,869.75 and the other for \$50,000. One curious feature of this transaction is that Everett Davis is listed as vice president of the company, while Benjamin Franklin Knauft was listed as president. Born in 1866, Knauft was a native of St. Paul, Minnesota, where he had served on the city council, and he had come to St. Louis only in 1907. In 1912 he was manager of the real estate loan department of the Commonwealth Trust Co., and he also had his own real estate company. The expression "hand in glove" comes to mind in relation to many of the business dealings that led to the creation of Maryland Terrace.

The *Davis Messenger* waxed eloquent about the quality of Maryland Terrace's design: "The improvements are absolutely first class, conceived and installed under the supervision of engineers who have come in contact with the 'last word' of Europe and America in the making of residence parks. The two magnificent boulevards which extend through Maryland Terrace will become the fashionable thoroughfares of St. Louis. One is the widest in the city, with a parking nearly half as wide as many West End city lots. . . . Maryland Terrace extends from the western limits of the campus of Washington University to Clayton -- two-thirds of a mile long by one-fifth of a mile wide -- the largest highly restricted home site ever marketed in St. Louis. A million dollars' worth of St. Louis' finest residence property."

The spacious dimensions of Westmoreland Drive are certainly among its finest attributes. Davis also introduced several features in his amended subdivision that had not been present in the Browns' original Maryland Terrace, including midblock walkways and a new cross street.

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Williams Avenue was intended to line up with a street already extending north from Millbrook. To the south, however, the new Williams Avenue encountered parts of Lots 37 and 38 in Block 2 of Maryland Terrace. Davis purchased the adjacent lots from Commonwealth on September 20, 1911, even before his amended subdivision was formalized, and in that deed (book 281, page 339), Commonwealth Realty agreed to set aside this right-of-way. So far as is known, however, no amendments were ever filed with the county recorder of deeds, and even today, Williams Avenue is simply penciled in over the ink plan in the county plat book. Two of the three walkways intended to go through the block from Westmoreland to Maryland were similarly created simply by not selling their rights-of-way to the adjacent homebuilders. The easternmost one, between Lots 15 and 16, Block 10, was never built.

The biggest problem with the image of Maryland Terrace as the showplace of the West End was the right-of-way of the Rock Island Railroad that cut diagonally through it. The first subdivisions dealt with the situation by creating a Pratt Avenue paralleling the tracks on the west side, with large triangular lots on both sides. Pratt Avenue was originally intended to connect with Wellesley Avenue to the north, but that link was never made. Even worse, unless it was possible at that time to cross the tracks at grade, something that would not be possible today, there would have been no access between Maryland and Westmoreland on the east side of the tracks. This oversight was corrected in June 1916, when Everett Davis, once again president, laid out East Pratt Avenue on the east side of the tracks. This was not an entirely satisfactory solution, because it still left large, awkwardly shaped parcels on both sides. In December, therefore, a new plat was filed, Maryland Terrace Amended Subdivision No. 3, which resubdivided parts of Blocks 3, 6, 12 and 13 into a total of 40 lettered lots. These lots were generally smaller than the earlier lots and had reduced setbacks to accommodate the angle of the streets. Margaret Perkins, the only person who had hitherto purchased any lots in this area, assented to the plan.

RESTRICTIONS

Another selling point of the revised Maryland Terrace was its restrictions. "The modern buyer of high-class residence property is exacting in his demands, wrote the *Davis Messenger*. "He requires among many things -- adequate restriction -- insurance against the erection of buildings or the maintenance of any kind of nuisance in or about the property that would tend to depreciate values or to detract from the pleasure of living." According to William Marion Reedy, "Not only is Maryland Terrace wisely and thoroughly restricted itself, but the property in every direction for

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many city blocks is restricted and constitutes a protecting cordon surrounding it."

Most of the restrictions that Davis actually included in deeds would seem to be common sense, but St. Louisans had seen them violated in many older developments as the city expanded. Not more than one dwelling could be built on each lot. The minimum cost was \$5,000, although in practice most houses cost more than double that amount. Houses had to be set back at least sixty feet from Westmoreland or forty feet from Maryland, except where the streets curved to accommodate the tracks. Fences also had to observe the sixty-foot setback, except for ornamental entrances and entrance posts. The houses had to be at least two stories tall, not including basements, except "modern bungalows" with at least two living rooms on the second floor; in fact, no bungalows were built here. The houses had to be built on the first floor of brick, stone, concrete, or masonry. This meant that stucco houses could be built as long as the structure beneath the surface met the criteria. Half-timbered effects were restricted to the second floor or above.

Many potential uses were specifically excluded by the restrictions, including some that now sound quaint: no livery stables, public pool or billiard rooms, gambling establishments, saloons or sale of intoxicating liquors, slaughter house, stock yard, dairy, soap, glue, candle, or white lead factory, or blacksmith, horseshoeing, dry cleaning or laundry, "or any erection or establishment which may be a nuisance to the neighborhood adjacent thereto."⁷

Racial restrictions were common in those days, and Maryland Terrace had them. No part could be sold or rented "to a Negro or to anyone other than of the Caucasian race" or to a corporation acting on behalf of any such person. On the other hand, discrimination against Jews, which often took the form of an unwritten "gentleman's agreement" in those days, seems not to have been a significant factor in Maryland Terrace. Jews were also found in the surrounding "cordon," and several were here from the beginning, including Lillian Mendle at 7045 Westmoreland and Benjamin Alzheimer at 7106 Maryland.

Maryland Terrace was not, strictly speaking, a private place, because the streets were turned over to public use, but Davis Realty did reserve the right to assess each property up to fifteen cents per front foot, payable on May 5 each year. This money was to be used to care for streets and sidewalks, to cut weeds and mow grass on vacant lots and in the "parking" -- the tree lawns between sidewalk and street, to provide street lighting, and "any other work for the purpose of beautifying, improving and maintaining said subdivision." In 1923, the property owners elected as

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trustees Everett Davis, Oscar Wright, and Louis Brohammer, all residents of the subdivision, and Davis Realty turned these powers over to them.⁸

PROMOTION

By the end of 1914, site improvements had been completed, and Davis was ready for a big push. He got one from William Marion Reedy, the nationally known editor, who featured Maryland Terrace in not one but two articles in the December 18 issue of *Reedy's Mirror*, employing some of the purplest prose of the era. He said that Maryland Terrace was "a model piece of modern city planning and development ... a delightful residence park, a park that is destined to become one of the real show places of St. Louis." "In all this section, which contains a greater number of handsome homes than any other American city can boast, there is nothing comparable with Maryland Terrace," Reedy opined, and if that weren't enough, it was "the most delightful homesite in the world." Reedy wrote that "all the best architectural and decorative achievements of the world are impressed into the service of [Davis's] engineers and architects, to the end that the traveled visitor must say of his suburban residence parks: *'Ne plus ultra. this is perfection!'*"⁹

Reedy compared Everett Davis to Napoleon: "Since the advent of the stupendous little man, Napoleon Bonaparte, the world has come to realize that it is the little men who do the big things. St. Louis has already added her share of men, slight of build and short of stature, who have contributed to the world's vital achievements, and she gives one for good measure when she presents Everett Davis, the man of complex capabilities, the man in whom sound business sense is illumined by the most wonderful idealism and the keenest perception of the beautiful." "Mr. Davis is the type of the progressive young American to whom no obstacle is worthy of consideration except as it may be made a stepping stone to higher achievements."

Reedy casts some light on the objectives and workings of Davis Realty. He noted that Davis "handles no property for clients, manipulates no deals, collects no rentals. To use his own expression, he buys suburban property at wholesale and sells it at retail.... The business organization which he has perfected [is] an accurately adjusted machine, whose parts work together in smooth harmony. In his prolific brain originated the school of salesmanship, wherein the young man who would sell either building lots or bonds is brought face to face with every possible question or objection the prospective purchaser could possibly raise. From the same exhaustless source came the idea of the monthly banquet, a jovial experience meeting for the great sales force -- a feast of condiment-seasoned confession which has much to do with that perfect

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office camaraderie that characterizes all the employees of the Davis Realty Development Company."

CONSTRUCTION

While Davis may have had an extensive sales force, the development of Maryland Terrace did not proceed as fast as he might have liked. At the time Reedy wrote (December 18, 1914), only four houses had been built, all on Maryland Avenue. Arthur W. Schisler was apparently the first in 1913, with a Tudor Revival house at 7052. The next year, he was followed by Elizabeth Hesse at 7018 and Frank Ringenberg at 7200; both of these houses were designed as cottages, only barely meeting the two-story requirement. Only 28 houses had been built by 1920, and the company was still selling lots well into that decade. Everett Davis himself held on to Lot 3 Block 8 until 1936 before selling it to Eleanor Isaacs; she built 7057 Westmoreland there.

In order to stimulate interest, Davis Realty began to build houses for sale. Altogether, they built fifteen houses, the last four in 1920. The first was 7027 Maryland, which was purchased by Ella Kessinger. It was designed by Henry Wright (the noted urban designer -- see below) in the rather timid round-arched style that became one of the features of the district. Wright acted as his own contractor for this and two other houses, but the next year, he turned to contractor Frank Gear, who had already built two houses for Davis. Gear became the most prolific contractor in Maryland Terrace, building a total of 29 houses between 1916 and 1924. He listed himself as architect on five of them, but he worked with a range of famous to unknown architects (probably even on the uncredited designs), including Sam Black, Clarence A. Koenig, O. Kubatzky, Maritz & Young, D. Nicholson, and Charles Thurston. One feature that appears in many of his houses is the multipane casement window. Despite the high quality of his work here, he is otherwise unknown.

Several other developers became active in Maryland Terrace, generally building scattered houses over a period of years and using similar but not identical designs. Developer Herbert M. Edmunds, the brother of prominent judge Henry Edmunds, built five houses on Westmoreland, all to the designs of Charles R. Greene. William Glicker, who lived on Yale elsewhere in University City, built nine houses on Maryland; four were designed by Edward Kelley, four by Rudolph Beuc (pronounced Beuse), and one by Clarence A. Koenig, who also worked for Gear. Rae Agatstein, the wife of Isaac Agatstein, who worked for Goldman Brothers, furniture, built seven houses, all to the designs of J. H. Williamson. Williamson, who also designed houses in University Hills but

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is otherwise unknown, built another five houses on his own, all on Maryland. And he built five houses for other clients, making him the second most prolific contractor in the district. Ogden D. Williamson seems to have been associated with J. H. Williamson, and he built three more houses on Maryland in 1928 and 1929. Several other real estate firms and individuals built one or two houses. Some of the people building these houses may have intended to live in them but then changed their plans. In all, nearly half of the houses built in Maryland Terrace, 100 of 206, were first occupied by someone other than the builder.

ARCHITECTURE

The great visual variety of Maryland Terrace is due in large part to the great number of designers involved in its construction. Building permits list seventy different architects as contributing one or more buildings to the mix, in addition to about fifty houses whose contractors provided the plans from unnamed sources. These men (and one woman, Avis Schramm, who designed the Colonial Revival house at 7010 Maryland for her family) range from minor names working primarily for developers to the most prominent firms of the era, who were at the same time creating the exclusive private streets of the Central West End and east central county (including the National Register districts Carrswold, Brentmoor Park, Parkview and University Heights). These names have been included in Section Seven, but the most important of these, the "masters" of the era, are described in more detail here:

Marcel Boulicault (1896-1961) studied at Washington University and joined Guy Study's office (Study & Farrar) in 1914. He started his own practice in 1924 and became known for his beautifully detailed period style residences. He was unique in using "skintled" brick, misshapen and irregular pieces laid at odd angles. After 1930, Boulicault specialized in commercial, industrial, and institutional projects, including the state hospitals in Nevada, Fulton, and St. Louis. His one design in Maryland Terrace is 7237 Maryland Avenue, a tile roofed Spanish Colonial Revival house with a semicircular entrance bay.

Angelo B.M. Corrubia (1880-1943) was a native of Italy. He graduated from Washington University and MIT and taught architecture at the University of Illinois in later years. He was also well-known as a painter of landscapes. From 1915 to 1921 he was the partner of M. Franklin Cann (1891-1967). Among other buildings, they designed the Charles Duncker House at 13 Brentmoor Park and Duncker Hall at Washington University. Corrubia then entered a partnership with Gale Henderson (1890-1969) lasting until 1926, and the two designed several notable houses

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in fashionable neighborhoods, including the Wydown-Forsyth district, Hampton Park, and Wydown Terrace. Corrubia's masterpiece is probably St. Ambrose Catholic Church, the church of the Italian community in St. Louis. Like it, many of his houses had specifically Italian Romanesque or Renaissance details, including three of the four Corrubia & Henderson designs in Maryland Terrace, 7225 Maryland, 7101 Westmoreland, and 7380 Westmoreland. Their 7336 Maryland is Colonial Revival.

Gale E. Henderson (1890-1969) began his practice in 1910 after attending Washington University School of Architecture. He was the partner of Raymond Maritz (1894-1973) from the late teens until 1921, and then of Angelo B.M. Corrubia (1880-1943) until 1926. Thereafter he practiced on his own, often acting as his own contractor, and especially after World War II, building houses speculatively. His work is found in Westmoreland Place in the Central West End, on Wydown Boulevard, Upper Ladue Road, Picardy Lane, and the St. Louis Country Club. His most characteristic style was a loosely conceived Georgian Revival, represented here by 7393 Westmoreland. Other houses done independently of Corrubia include the Tudor Revival 7218 Westmoreland, the French Renaissance 7282 Maryland, and the unusual Monterey-style 7364 Maryland, which he built as a speculation.

The house at 7200 Westmoreland is perhaps the only residential building in the St. Louis area designed by Henry H. Hohenschild (1863-1928), a Missouri architect who is best known as a designer of county courthouses. Self taught, he first opened offices in St. Louis, then moved to Rolla and finally back to St. Louis. He served as state architect under Governor Lon Stephens (1897-1900). His courthouse designs are still standing in Pulaski County (1903), Washington County (1907), Scott County (1911), Barry County (1913), Christian County (1913), Pike County (1917), Osage County (1923), and Pemiscot County (1924). Two other courthouses have been replaced: Howell County (1883-1933) and Shannon County (1899-1938). He made proposals to five other counties that were not built.

Theodore L. Johnson is little known, but he contributed many notable houses to University City, where he was building commissioner from 1919 to 1921 and where he made was his home. He was listed as an architect in county directories as early as 1917. He often acted as contractor as well as architect of his projects. Commissioned by developer Cyrus Crane Willmore, he became the guiding spirit of Willmore's University Hills project. He was especially good at the Tudor Revival style, using richly contrasting materials. His houses in Maryland Terrace are 7137 and 7207 Westmoreland and 7323 Maryland.

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Jesse W. Leigh (1874-1949) worked as both architect and contractor, and he often lived for a short time in the houses he built before selling them. Born in Edinburg, Illinois, he was self-trained, ending his schooling in the eighth grade. He was active in the construction of Parkview, built at least six houses in Ames Place (another fashionable University City subdivision), then moved to Carrswold in Clayton (a National Register district), where he served as one of the first three trustees. In 1927 he went to Florida for a year, to design the town of Opa Locka for Glenn L. Curtis, the aviation pioneer. With the Depression, Leigh became an insurance agent. In Maryland Terrace, he designed seven houses in a variety of styles: 7065, 7273, and 7344 Maryland and 7026, 7256, 7301 and 7381 Westmoreland.

Raymond Maritz (1893-1973) and William Ridgely Young (died 1949) dominated the field of fashionable suburban house design in the 1920's, building the majority of the largest new houses on Forsyth, in Brentmoor Park and Wydown Terrace, and elsewhere in the county. In addition to their houses, they designed Westwood and Hillcrest Country Clubs and with Leo Abrahams and Gabriel Ferrand the temple for United Hebrew Congregation on Skinker Boulevard. Maritz was the son of a jeweler and descendant of French Icarians who came to Missouri to establish a utopian community before the Civil War. His first partner was Gale Henderson. Young joined the firm about 1920 and replaced Henderson the following year. The firm was dissolved in the later thirties, but Maritz continued practicing architecture with his twin sons. In Maryland Terrace the firm designed 7018 and 7048 Westmoreland for F. E. Nulson, who was Young's father-in-law, and 7314 Maryland for James Maritz, Raymond's brother. 7301, 7303, and 7305 Maryland were built speculatively by Ridgely Young. The firm also designed 7204, 7384, and 7390 Westmoreland. Raymond Maritz himself lived at 7308 Westmoreland, whose building permit names the contractor Frank Gear as architect. Since Gear served as contractor for the James Maritz House, it is possible that Raymond Maritz designed his own house as well.

Edward F. Nolte (1870-1944) opened his own office in 1894. His early work included five houses designed for Parkview in Partnership with Preston Bradshaw and several notable apartment buildings. Fred R. Nauman joined the firm as a draftsman and became a partner about 1913. They worked together until about 1934, then continued to practice on their own. Their houses ranged from large ones on private places (eg. Number 5 Carrswold) to more modest ones for real estate companies. They had an especially close relationship with the Bullock family and their Bullock and Guarlford Real Estate companies, designing residences for the family and many smaller speculative houses. In University Hills, they designed more houses than any other architects. Their Lambskin Temple on South Kingshighway (1927) is an early example of Art

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Deco. Their Maryland Terrace houses included four for the Bullocks (7042, 7254, 7269, and 7270 Maryland) and eight others, mostly Tudor: 7240, 7274, 7329, 7330, and 7415 Maryland and 7060, 7131, and 7365 Westmoreland.

Ferdinand Peipers (1891-1967) was at the beginning of a long career when he designed 7029 and 7033 Westmoreland in 1925 for developer Herbert M. Edmunds. In 1936, he designed 7291 Westmoreland, one of the most picturesque Tudor houses in the region. Peipers later worked for the McQuay-Norris Manufacturing Company, and after his retirement for there about 1957, he designed contemporary houses in Grantwood Village right up until the time of his death.

Guy Study (1880-1959) and Benedict Farrar (1885-1978) began their joint practice in 1915. Study was particularly known for the Craftsman influence in his work, although the firm used a variety of eclectic styles. Study had first practiced with John Roth, who worked with E. G. Lewis in the early years of Lewis' new community of University City, and Roth & Study contributed a number of notable houses to University Heights Number One and Parkview (both National Register districts). Roth went to Atascadero, California, in 1913. Farrar served as building commissioner of the city of Ladue from 1938 to 1965. There the firm designed the city hall, St. Peter's Episcopal Church, Mary Institute, and the Price (now Churchill) School (National Register). The two Study & Farrar houses in Maryland Terrace are similar only in their stuccoed exteriors. The Italian Renaissance 7106 Maryland turns its short end to the street, while the many-gabled 7360 Westmoreland is one of the largest Tudor houses in the district.

Wilbur T. Trueblood (1874-1937) and Hugo Graf (1888-1953) designed two of the finest small houses in Maryland Terrace. Their house at 7117 Maryland is Tudor, while 7135 Maryland is French Renaissance, and both were published at the time. Trueblood & Graf were in partnership from 1920 to 1934. Trueblood had studied architecture at Columbia University and in Paris and had worked for several other firms before forming a partnership with the much older Theodore Link from 1911 to 1920. Link was one of the city's best known architects, having designed Union Station and the Mississippi State Capitol. Trueblood & Graf had a varied practice including the Carpenter Branch Library, the Rand-Johnson wing of Barnes Hospital, University City High School (National Register), and the Webster Groves City Hall. During the Depression, Trueblood headed the first Historic American Buildings Survey in Missouri and served as chief architectural supervisor for the Federal Housing Administration for Eastern Missouri.

Henry Wright (1878-1936) came to St. Louis with George Kessler to plan the landscaping of the

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World's Fair. He started his own practice in 1909, designing landscapes, subdivisions, and individual houses. Among his earliest achievements were Brentmoor Park and Forest Ridge. In 1923 he moved to New York, where he became internationally known for his designs with Clarence Stein of Sunnyside Gardens and Radburn New Town. In his St. Louis practice, he designed several smaller houses in the Shingle and Craftsman styles, and the best of his six houses in Maryland Terrace reflect that latter style. The two from 1917, 7145 and 7298 Westmoreland, look like illustrations from the *Craftsman* magazine. These and the minimal traditional 7149 Westmoreland are all for Davis Realty. Two simpler Craftsman designs from a year earlier are 7121 Maryland and 7262 Westmoreland. Wright built 7025 Maryland in 1914, one of the earliest houses in the district, as his own private speculation.

RESIDENTS

Maryland Terrace is not being nominated for its social history, but it is worth noting that it did attract many prominent residents, as William Marion Reedy had predicted, especially to the large houses west of the tracks. Everett Davis himself moved to 7061 Westmoreland Drive in 1916. The vice president of Davis Realty, John J. Hopson, moved to 7121 Maryland Avenue the same year, but he died three years later. Two well-known architects lived here, Raymond Maritz of Maritz & Young, at 7308 Westmoreland, and William P. McMahon at 7245 Maryland. Perhaps the most notable resident from a social perspective was Susan Glasgow Carson, a granddaughter of the first mayor of St. Louis, William Carr Lane. She was the sister of Sarah Wilson, a philanthropist who gave much to Washington University and Mary Institute. The Carsons lived at 7006 Maryland Avenue. Their son, William Glasgow Bruce Carson, who also lived here, became a professor at Washington University known for his knowledge of play writing and theatrical history. Among his students were Tennessee Williams, Broadway producer David Merrick, and authors Shepherd Mead and A. E. Hotchner.

One property that might be eligible for the National Register under Category B is 7068 Maryland Avenue, the home from 1928 until after World War II of author and social activist Fannie Cook, recognized in her time as a leading figure in St. Louis. Born in 1893 in St. Charles, the daughter of Julius Frank, Fannie married Dr. Jerome E. Cook in 1915 and received a master's degree from Washington University the following year. She was best known for her five successful novels, beginning with *The Hill Grows Steeper* (1938). This was followed by *Boot-Heel Doctor*, about sharecropping in southeast Missouri (1941). *Mrs. Palmer's Honey*, about a Negro family in St.

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Louis, won the first George Washington Carver Prize in 1946. *Storm Against the Wall*, about antisemitism in St. Louis, was published in 1948, and *The Long Bridge*, about the St. Louis art community, was published after her death in 1949 at the age of 55. The subjects of Fannie Cook's writings reflected her liberal interests. She served in 1940 as chairman of the Missouri Committee for the Rehabilitation of Share Croppers, which assisted families to resettle on their own land. From 1943 to 1945 she served on the Mayor's Race Relations Committee, and she worked on race relations problems with the Urban League and the League of Women Voters. A related interest was workers' issues, which involved her with the Ladies Garment Workers Union, the Gashouse Workers union, and the AFL.¹⁰

Maryland Terrace has continued to attract prominent residents. Leonard Slatkin, the former music director of the St. Louis Symphony, lived at 7347 Maryland Avenue for several years. Several television personalities also live here, including Dick Ford of Channel 2 (ABC) and Karen Foss of Channel 5 (NBC). The last two mayors of University City, Joseph Mooney and Janet Majerus, have also lived here.

LATER HISTORY

The twenties were a boom time in Maryland Terrace, and by the end of the decade, all but thirty two of the houses had been built. Another twenty were completed before World War II, and only twelve, less than six percent, have been constructed since then. So far as is known, only two lots are currently unbuilt. Lot M, Block 12, once had a house on it, 7295 Maryland. It was built by Burdeau Realty in 1931 to designs of Adolph L. Struebig, the architect who ten years later designed the Coral Court Motel. It was demolished in 1969 to accommodate the conversion of the old Rock Island right-of-way into the Forest Park Parkway.

Over the last forty years, Maryland Terrace has been involved in a number of community planning controversies, most having to do with that same right-of-way. Before Famous-Barr opened its first suburban department store in Clayton in 1949, a proposal was made to use the old Rock Island line for direct access to it from Millbrook. This was blocked by the neighborhood. Twenty years later, however, the neighborhood failed to stop the present Forest Park Parkway, which was billed as a bypass for Forsyth Boulevard. Instead of using the existing ground level, as the railroad had, the bypass rose to cross over Forsyth on a viaduct. This limited-access design kept through traffic out of the residential streets but did create new noise and dirt.

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In the early 1980s, a proposal to run a new trolley line along this same route, modernized as the "Metrolink" light rail system, met extensive opposition from Maryland Terrace and the other historic neighborhoods adjacent to the proposed line. The initial Metrolink line was built without this connection to Clayton, but the idea persists as one of several possible extensions being considered in 1997.

The 1949 Famous-Barr, located directly behind the westernmost block of Maryland Avenue, closed with the construction in 1986 of the new Galleria on Brentwood Boulevard, and the building was taken over by Washington University. Part of the building is leased for commercial uses, while other portions are used for university purposes as a "West Campus."

A recent controversy surrounded the subdivision of the large lot at 7346 Westmoreland Drive by its owner, Randall Comfort. This was opposed by the neighbors and by the city, but after a similar case in Kirkwood was resolved by the state supreme court in favor of the property owner, Comfort was permitted to divide his lot. The new plat has the unwieldy name, "Resubdivision of the East 50' of Lot 11 all of Lots 12 and 13 and the West 40' of Lot 14, in Block 9 of Maryland Terrace Amended Subdivision No. 2." Comfort is currently marketing his plans for a new 7352 Westmoreland Drive, which will be the newest house in the district.

NOTES

5. Unless otherwise noted, the factual information in this nomination comes from "Maryland Terrace, University City," an inventory of historic buildings undertaken in 1994 by Esley Hamilton, Judy Little, and Ed Williams, with the assistance of Barbara Bernsen for the St. Louis County Department of Parks and Recreation under a grant from the Missouri Department of Natural Resources. The report is on file in the Historic Preservation Program of the Department of Natural Resources, Jefferson City, Missouri.
6. *Davis Messenger*, November, 1912; *Reedy's Mirror*, Volume XXIII, No. 46 (December 18, 1914), page 109..
7. Deed restrictions for Maryland Terrace are found in the St. Louis County Recorder of Deeds Record Book 375, page 83.
8. Book 625, page 198 and following.

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9. *Mirror*, pages 153 and 155.
10. Fannie Cook's papers in the Missouri Historical Society have been indexed by Jean Douglas Streeter, *Fannie Cook Papers Register* (St. Louis: Missouri Historical Society, 1988). Other sources include McCune Gill *The St. Louis Story* (Louisville, 1952), p. 638; Louis Historical Publishing Company, *History of Missouri* (St. Louis, 1967), Vol. III, p. 71; and obituaries in the *St. Louis Globe-Democrat*, August 26, 1949; *St. Louis Post-Dispatch*, August 25, 1949; *St. Louis Star-Times*, August 25, 1949.

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Maritz & Young	Kolb, F. J.
Wright, Henry	Kubatzky, O.
Leigh, Jesse W.	Lange, John A.
Corrubia & Henderson	Lawler, Edward J.
Henderson, Gale E.	Lorenz, John A.
Trueblood & Graf	Louree, L.
Johnson, Theodore L.	Louree, H.
Beuc, Rudolph	Lynch, J. Hal
Study & Farrar	Majers & Starr
Peipers, Ferdinand	McMahon, William P.
Boulicault, Marcel	Mederacke Const.
Black, Sam	Nicholson, D.
Avis, Francis G.	Popp, Oliver
Benbow Realty & Investment	Rombaugh, W. N.
Bowling, Jesse	Rush, Henri & Co.
Byrd-Rhodes Const.	Sabin, William W.
Chaffee, Roy O.	Saum Bros.
Conzelman, Russell A.	Schramm, Avis
Davis, N. C.	Sheehan, Walter F.
Ewald, Lawrence	Sokol, George
Gieseler, Edw. J.	Standish, J. D.
Goldman, Sam B.	Tarling, Julius
Gray & Pauley	Thurston, Charles L.
Greene, Charles R.	Volkman & Norton
Hall, Charles F.	Volkman, Edward H. A.
Hargitt, C. H.	Wallace, John E.
Harrington, C.	Wedemeyer & Nelson
Hohenschild, H. H.	Weinel, Cay
Howard, Norman B.	White Bldg. Co.
Johnson, Alfred J.	Williamson, O. D.
Kelley, Edward B.	Winkler & Gruening
Kennerly & Stiegemeyer	Wray, Charles H.
Klingensmith & Grover	

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Maryland Terrace Historic District
name of property
St. Louis County, Missouri
county and State

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Bibliography

Davis Messenger, November, 1912.

Esley Hamilton, Judy Little, and Ed Williams, "Maryland Terrace, University City, Inventory of Historic Buildings." Clayton, Missouri: St. Louis County Department of Parks and Recreation, 1994.

Reedy's Mirror, Volume XXIII, No. 46 (December 18, 1914), pages 109, 153 and 155.

St. Louis County Recorder of Deeds, Record Book 375, page 83; Book 625, page 198 and following.

United States Department of the Interior
National Park Service

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Maryland Terrace Historic District
name of property
St. Louis County, Missouri
county and State

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Verbal Boundary Description

The Maryland Terrace Historic District consists of three subdivisions as recorded by the St. Louis County Recorder of Deeds: Maryland Terrace (Plat Book 10, pages 24 and 25); Maryland Terrace Amended No. 2 (Plat Book 10, pages 52 and 53); and Maryland Terrace Amended No. 3 (Plat Book 13, page 54). This district is bounded east by Big Bend Boulevard, west by Jackson Avenue, north by Millbrook Boulevard and the southern boundary of University Hills Plat 2, and south by the south or rear line of lots whose front line forms the south side of Maryland Avenue.

Boundary Justification

The boundaries of the Maryland Terrace Historic District are those originally established in plats of 1911, as slightly modified internally in 1916. No substantial changes have taken place within those boundaries which would warrant the omission of any part of the original plats.

MARYLAND TERRACE HISTORIC DISTRICT
ST LOUIS COUNTY, MISSOURI

- A. 15/733625/4281320
- B. 15/733600/4281040
- C. 15/732360/4281155

D. 15/732380/4281440



Photo Log:

Name of Property: **Maryland Terrace Historic District**

City or Vicinity: **University City and Clayton**

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

Photographer: **Esley Hamilton**

Date
Photographed: **1994**

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

- 1 of 27. 7000 Westmoreland, looking SW.
- 2 of 27. 7016 Westmoreland, looking SW.
- 3 of 27. 7017 Westmoreland, looking N.
- 4 of 27. 7061 Westmoreland, looking N.
- 5 of 27. 7145 Westmoreland, looking N.
- 6 of 27. 7200 Westmoreland, looking SW.
- 7 of 27. 7207 Westmoreland, looking N.
- 8 of 27. 7240 Westmoreland, looking SW.
- 9 of 27. 7360 Westmoreland, looking S.
- 10 of 27. 7393 Westmoreland, looking NE.
- 11 of 27. 7394 Westmoreland, looking S.
- 12 of 27. 7052 Maryland, looking SW.
- 13 of 27. 7055 Maryland, looking NE.
- 14 of 27. 7068 Maryland, looking S.
- 15 of 27. 7135 Maryland, looking N.
- 16 of 27. 7258 Maryland, looking S.
- 17 of 27. 7305 Maryland, looking W.
- 18 of 27. 7314 Maryland, looking SE.
- 19 of 27. 7350 Maryland, looking S.
- 20 of 27. 7364 Maryland, looking S.
- 21 of 27. 7415 Maryland, looking NE.
- 22 of 27. Westmoreland Dr., looking NE, showing from left #7167, 7161, 7159, 7155 & 7149 Westmoreland Dr.
- 23 of 27. Westmoreland Dr., looking SE, showing from right #7204, 7200 & 7140 Westmoreland Dr.
- 24 of 27. Westmoreland Dr., looking NE from 7390 Westmoreland; 7365 Westmoreland glimpsed at left.
- 25 of 27. Maryland Ave., looking NE from Williams Ave., showing from left #7065, 7061 & 7055 Maryland Ave.
- 26 of 27. Maryland Ave., looking NE from #7305 Maryland toward fence and plantings screening Forest Park Pkwy.
- 27 of 27. Maryland Ave., looking NW from 7324 Maryland Ave.





















WESTMORELAND

































