

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).


1. Name of Property

Historic name Stockstrom, Charles House
Other names/site number The Magic Chef Mansion
Name of related Multiple Property Listing N/A

2. Location

Street & number 3400 Russell Boulevard n/a not for publication
City or town Saint Louis n/a vicinity
State Missouri Code MO County Independent City Code 510 Zip code 63104

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
 national statewide local
Applicable National Register Criteria: A B C D

Signature of certifying official/Title _____ Date 9/20/18
JP 09/17/18
Missouri Department of Natural Resources
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.
Signature of commenting official _____ Date _____
Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:
 entered in the National Register determined eligible for the National Register
 determined not eligible for the National Register removed from the National Register
 other (explain:) _____
Signature of the Keeper _____ Date of Action _____

Stockstrom, Charles House
Name of Property

St. Louis [Independent City] MO
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property
(Check only **one** box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property
(Do not include previously listed resources in the count.)

<u>Contributing</u>	<u>Noncontributing</u>	
2	0	buildings
0	0	sites
0	4	structures
0	0	objects
2	4	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND EARLY 20TH CENTURY
REVIVALS/ Chateausque

Materials
(Enter categories from instructions.)

foundation: Limestone
walls: Brick
Terra Cotta
roof: Slate
other: Copper

NARRATIVE DESCRIPTION ON CONTINUTATION PAGES

Stockstrom, Charles House
Name of Property

St. Louis [Independent City] MO
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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- 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

(Mark "x" in all the boxes that apply.)

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 old or achieving significance within the past 50 years.

STATEMENT OF SIGNIFICANCE ON CONTINUATION PAGES

Stockstrom, Charles House
Name of Property

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Areas of Significance

Architecture

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Period of Significance

1909

Architect/Builder

Janssen, Ernst Architect

Haesler, Albert H. Building & Contracting Co.

Significant Dates

N/A

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Magic Chef Mansion

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property 2 acres

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1	<u>38.612378</u>	<u>-90.236313</u>	3	_____	_____
	Latitude:	Longitude:		Latitude:	Longitude:

2	_____	_____	4	_____	_____
	Latitude:	Longitude:		Latitude:	Longitude:

UTM References

(Place additional UTM references on a continuation sheet.)

_____ NAD 1927 or _____ NAD 1983

1	_____	_____	_____
	Zone	Easting	Northing

3	_____	_____	_____
	Zone	Easting	Northing

2	_____	_____	_____
	Zone	Easting	Northing

4	_____	_____	_____
	Zone	Easting	Northing

Stockstrom, Charles House
Name of Property

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Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title Andrew B. Weil
organization Landmarks Association of St. Louis date 4/1/18
street & number 911 Washington Avenue telephone 314-421-6474
city or town St. Louis state MO zip code 63101
e-mail aweil@landmarks-stl.org

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Photographs**
- **Owner Name and Contact Information**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log:

Name of Property: Stockstrom, Charles House
City or Vicinity: St. Louis
County: St. Louis [Independent City] State: Missouri
Photographer: Michael Daft
Date Photographed: 2/3/18

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

Stockstrom, Charles House

St. Louis [Independent City] MO

Name of Property

County and State

- 1 Primary elevation facing south
2. East elevation facing west, southwest
3. Southeast corner facing northwest
4. South elevation facing northeast
5. Southwest corner facing northeast
6. West elevation facing east
7. East elevation carriage house facing west
8. Southeast corner of carriage house (attempting to show south elevation)
9. West elevation of carriage house facing east
10. North elevation of carriage house facing south
11. Ante hall facing north
12. Main hall facing southeast
13. Main hall facing southwest
14. Receiving room facing north
15. Music room facing north
16. Main parlor facing west
17. Main parlor facing southeast
18. Library facing southeast
19. Dining room facing southwest
20. Dining room facing east
21. Breakfast Room facing southwest
22. Conservatory facing east
23. Butler's pantry facing south
24. Kitchen facing east
25. Stair landing facing south
26. Second floor hall facing east
27. Chamber 1 facing southwest
28. Chamber 2 facing northeast
29. Chamber 3 facing northeast
30. Chamber 4 facing northwest
31. Chamber 5 facing northeast
32. Chamber 6 facing southeast
33. Sewing room facing north
34. Third floor hall facing south
35. Servant chamber 1 facing northeast
36. Servant chamber 2 facing northwest
37. North attic facing west
38. West attic facing south
39. Trunk room facing northeast
40. Store room facing northeast
41. Bottle storage room and wine room facing north
42. Bowling alley facing east
43. Carriage house laundry facing west
44. Carriage wash room and carriage room facing northwest
45. Stable room facing east
46. Feed loft facing east
47. Carriage house servant chamber 1 facing northeast
48. Carriage house servant chamber 2 facing northwest
49. Carriage house servant bathroom facing southwest
50. Pool pavilion (non-contributing) facing east
51. Pool (non-contributing) facing south
52. Gazebo (non-contributing) facing southeast
53. Fence (non-contributing) facing northwest

Stockstrom, Charles House

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Figure Log:

Include figures on continuation pages at the end of the nomination.

Figure 1: Location Map

Figure 2: Setting of Charles Stockstrom House

Figure 3: Construction of the foundation of the Charles Stockstrom House

Figure 4: 13 Westmoreland Place

Figure 5: 3263 Hawthorne Boulevard

Figure 6: 3401 Longfellow Boulevard

Figure 7: 3463 Longfellow Boulevard

Figure 8: 3036 Hawthorne Boulevard

Figure 9: 3427 Longfellow Boulevard

Figure 10: 3448 Longfellow Boulevard

Figure 11: 3505 Longfellow Boulevard

Figure 12: 3400 Russell Boulevard

Figure 13: Louis Stockstrom and Ernst Janssen

Figure 14: St. Louis City Hall, c. 1904

Figure 15: 13 Portland Place

Figure 16: 19 Portland Place

Figure 17: 16 Westmoreland Place

Figure 18: 5215 Lindell Boulevard

Figure 19: Charles Stockstrom House, First Floor Photo Map

Figure 20: Charles Stockstrom House, Second Floor Photo Map

Figure 21: Charles Stockstrom House, Third Floor Photo Map

Figure 22: Charles Stockstrom House, Basement Photo Map

Figure 23: Charles Stockstrom Carriage House, First Floor Photo Map

Figure 24: Charles Stockstrom Carriage House, Second Floor Photo Map

Figure 25: Site Plan, Charles Stockstrom House Property. Non Contributing Resources Photo Map

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Stockstrom, Charles House
Name of Property
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N/A
Name of multiple listing (if applicable)

Summary

The Charles Stockstrom House (hereafter referred to as “The Stockstrom House”) at 3400 Russell Boulevard in St. Louis, Independent City, Missouri is eligible for listing in the **National Register under Criterion C: ARCHITECTURE** as an exceptional example of the Chateausque Style. It is also eligible as a preeminent work of master architect Ernst Janssen. The home and its associated carriage house were constructed between 1907 and 1909 for the family of industrialist Charles Stockstrom and his wife Hedwig. The property is known locally as the “Magic Chef Mansion” because Stockstrom co-founded and made his fortune from the Quickmeal Stove Company, (later renamed “Magic Chef.”) The home has two stories and a finished attic with living quarters for servants. Elements of the Chateausque style exhibited by the Stockstrom House are abundant. Among these are a steeply pitched and complex roofline, towers and turrets with steep “candle snuffer” roofs, steep parapeted gables, ornamental metal cresting along roof ridges, cornices with elaborate moldings, elaborate relief designs used to add interest to gables, window surrounds, doorways and other components of the façade, windows divided by stone mullions with small transoms, and the use of “basket handle” arches. Where true stone was used in many if not most high style chateausque designs, the Stockstrom House employs an abundance of locally made terra cotta for a majority of its exterior ornament. Indeed, with the exception of its red slate roof, the exterior of the home is a showcase of local materials including brick and terra cotta manufactured in St. Louis and Missouri Red Granite quarried less than one hundred miles away. The home boasts thirty rooms and 12,000 square feet of lavish living space displaying the original finishes including trim, molding, fixtures, floors, mantles, and even an original basement bowling alley. Essentially all windows are original (except where noted), but are protected with modern storm windows. Well known as the largest and arguably most opulent residence that survives on the south side of St. Louis, the Stockstrom House is considered to be the crowning achievement of prominent St. Louis architect Ernst (aka Ernest) Janssen. The home is the only surviving example of a small collection of palatial residences that once stood on multi-acre lots along the south side of Russell Boulevard facing the Compton Hill Reservoir Park. As the 20th century progressed, the sheer scale of the Stockstrom’s few peers along Russell rendered them obsolete and they were replaced with various new buildings including a few apartment complexes. The home survived due to the continued occupancy of a Stockstrom descendant (Charles and Hedwig’s daughter Ada), who eventually sold it to its second (present) owner in 1990. The design, scale, location, and lot size of the Stockstrom House make it a standout even amidst the remarkable architecture of the surrounding Reservoir Square and Compton Heights neighborhoods. Set back on its original manicured two acre lot, the property features an original (c.1908) detached carriage house/servant quarter complex, which is also a contributing resource. While there are a few non-contributing structures on the property including a pool, pool pavilion, and shed, in general the grounds, including the circular drive, retain an original park-like feel. The home and carriage house possess integrity of location, design, setting, materials, workmanship, feeling, and association.

Setting

The Stockstrom House is situated on the “near” south side of St. Louis City in what local residents regard as the Compton Hill Reservoir Square Neighborhood. Named for its proximity to the Compton Hill Reservoir and its landmark water tower, this neighborhood doesn’t officially exist as far as the City is concerned. The Office of the Assessor classifies the neighborhood in which the home is located as

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Stockstrom, Charles House
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Compton Heights. To confuse things further, the home is a contributing resource in the Compton Hill Certified Local Historic District, which was created to protect the area's remarkable architectural heritage in 1979 and includes portions of the Compton Heights, Reservoir Square and Tower Grove East neighborhoods. One of the driving forces behind the creation of this historic district was the desire to prevent further erosion of architectural character following the construction of Interstate 44 along the north side of the reservoir earlier in the decade. Despite the damage done by the highway, the neighborhoods to its south remain remarkably intact and the Stockstrom House is surrounded by both National Register and Certified Local Historic Districts.

The immediate surrounding neighborhoods are defined by homes dating from as early as the 1870s though the 1920s, though most nearby buildings were constructed in the decades surrounding the turn of the 20th century.¹ The dimensions of the large original lots to the east and west of the Stockstrom House are intact, but their associated homes were torn down in the early 20th century and replaced with apartment buildings. The size of the Stockstrom lot and its mature trees insulate the home from the visual impact of these later buildings. In addition, such buildings are the exception rather than the rule in the surrounding Compton Hill Certified Local Historic District, which is defined by large, architect-designed brick homes constructed for elite St. Louis families.

The home itself sits atop a deep front lawn that slopes down, northward toward Russell Boulevard. The primary elevation looks out across this lot to the landscaped grounds of Compton Hill Reservoir Park. A curvilinear circular drive enters the property at its northeast corner from whence it splits and encircles the home. The orientation of the drive is original although the earlier macadam surface has been replaced with concrete. There is an in-ground pool at the southeastern corner of the lot with an associated pavilion situated unobtrusively on the eastern lot line. Both structures are non-contributing. There is also a pavilion across the drive from the home on the south lot line (non-contributing) and a boundary fence (non-contributing). The grade of the land is original, but doesn't express any explicit landscape design. A mix of mature deciduous and coniferous trees punctuate the lawn, but no formal landscape plan is evident.

Primary (North) Elevation (photo: 1, figure 19).

The primary elevation of the Charles Stockstrom House is five bays wide. The building is two and a half stories tall with a raised basement. The foundation of the home is constructed of limestone faced with a water table of Missouri pink granite. The raised basement level contains six rectangular window openings with flat, rowlock lintels. The original single light hopper sash windows are protected by original wrought iron bars. The raised basement level is faced with a salmon colored brick laid in common bond. Both ends of the basement level façade are adorned with honey colored terra cotta quoins. To the right (west) of the main entry, the raised basement level projects from the plane of the façade to form the base of a projecting octagonal bay that is carried through the first floor to form a second floor balcony. At the basement level, the projecting bay contains three planes, each containing a rectangular window opening. The angles of the bay's planes are ornamented with terra cotta quoins.

¹ Carolyn Hewes Toft and Jane Molloy Porter, Compton Heights, A History and Architectural Guide (St. Louis: Landmarks Association, 1984), p. 5.

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The primary entrance is centered on the first floor of the elevation and is approached by stairs of machine dressed Missouri pink granite flanked by a knee wall of the same material. Bronze pedestal lamps are affixed to the carved ends of the knee walls. While the original lamps have been lost, historic images indicate their presence. The lamps currently present are bronze replicas of original pedestal lamps that adorn the nearby home of Charles Stockstrom's half brother Louis, which was also designed by Ernst Janssen. The recessed entry contains original glazed wooden double storm doors beneath a glazed transom. Behind the storm doors is a pair of wooden entry doors with central rectangular leaded glass panels featuring a geometric pattern. Above the doors is an operative leaded glass transom featuring the home's address.

The entry is recessed within a terra cotta surround consisting of a basket handled arch opening flanked by fluted Corinthian columns supporting an entablature with a simple geometric frieze and a projecting cornice. Above the cornice is a terra cotta cartouche adorned by a floral swag, foliate projections and urns. Historic images indicate that the center of the cartouche was not originally painted, although it was painted during the period when the Stockstrom Family occupied the home.²

The raised basement level is delineated from the first floor by a projecting terra cotta drip mould. The first and second floors are faced with a buff brick laid in common bond. The first floor is five bays wide with a central entry. All windows and doors on the first floor are original though they are protected by modern storm windows. To the left (east) of the entry are two window openings. Each window opening is surrounded by a Corinthian (pilaster) order constructed of terra cotta. The pilasters are ornamented with a recessed panel and circular projections. The order's frieze is ornamented with a swag and central cartouche and its cornice is formed by a projecting terra cotta drip mould that spans the width of the façade between the first and second floors. The windows are a custom, double hung arrangement. From the outside, they appear to be a single light separated from a transom by a horizontal terra cotta mullion. In fact, they are double hung sash, 1/1 sash.

The central entry bay projects slightly from the main wall plain. This projection is carried through the second floor to a central pediment on the upper half story. The left (east) side of the first floor of the entry bay is accented with terra cotta quoins. The right (west) side of the first floor entry bay has the appearance of being overlapped by the intersection of a projecting octagonal bay. Three planes of this bay are present; each contains a double-hung sash and transom combination. The transom windows are set within round terra cotta arches ornamented by foliate projections and pinnacles. Beneath the round arch transoms, the window bays are surrounded by a simplified Ionic (pilaster) order constructed of terra cotta. The capitals are viewed from the side and support a flat cornice.

To the right, (west) of the projecting octagonal bay is a single window opening surrounded by a Corinthian (pilaster) order constructed of terra cotta. The order's frieze is ornamented with a swag and central cartouche and its cornice is formed by a projecting terra cotta drip mould that spans the width of the façade between the first and second floors. A horizontal mullion faced with terra cotta separates a double-hung sash and transom combination.

² Donaho, Shelley. St. Louis, Missouri. Personal Communication, 27 February, 2018

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N/A
Name of multiple listing (if applicable)

The second floor is delineated from the first floor by a horizontal panel created by two parallel projecting terra cotta drip moulds. The second floor is symmetrical and five bays wide. All windows are original through they are protected by modern storm windows. To the left (east) of the entry are two window openings. Each window opening is surrounded by a simplified Corinthian (pilaster) order constructed of terra cotta. The pilasters are ornamented with recessed panels and diamond shaped projections. Each window opening contains a horizontal mullion faced with terra cotta which separates a paired casement window from a single light hopper sash transom.

The central section of the second floor projects slightly from the plane of the rest of the elevation and contains a double casement window. This window opening has a terra cotta surround and is flanked by paired Corinthian pilasters supporting a terra cotta drip mould. Above the drip mould are Doric pilasters with a recessed panel that alternate with shell reliefs. The pilasters terminate with in modillions at the roof line supporting a projecting terra cotta cornice with copper gutters.

To the right (west) of the central section are two bays, each surrounded by a simplified Corinthian (pilaster) order constructed of terra cotta. The first bay adjacent to the central section of the elevation contains an operative French door beneath a hopper sash transom. The door opens onto a balcony formed by the first floor octagonal bay. The balcony is surrounded by a terra cotta balustrade. The original balustrade had been removed at an unknown time by the Stockstrom family and much of the material was stored behind the carriage house. The present owner reconstructed the existing balustrade based on historic images using a mixture of salvageable original balusters and new concrete balusters cast from molds of the original materials.³ The second bay contains a double casement window beneath a hopper sash transom.

A terra cotta cornice with ornate modillions spans the width of the façade above which is a copper gutter. The roof is clad in original red slate and contains a symmetrical arrangement of three dormers faced with terra cotta and capped with elaborate Renaissance Revival pediments.

The central dormer and pediment (all faced with terra cotta) is larger than the two flanking dormers and caps the centerpiece of the façade's ornamental composition. The base of this dormer is formed by short Doric pilasters with recessed panels. Between the pilasters are panels with a diamond relief design. At either end of this base level is a cartouche beneath a projecting urn. Above the base, four Corinthian pilasters separated by panels featuring a recessed floral garland flank an original double casement window behind a storm window. Above the window is another projecting drip mould above which is an elaborate pediment featuring the Stockstrom family coat of arms centered between Doric pilasters, scrolls and pinnacles. The crest features the stump of a tree ("stock") and a flowing stream ("strom").⁴ Centered above the coat of arms is a large shell relief that is both flanked and capped with pinnacles and scrolled ornaments

³ Ibid.

⁴ "Online Etymology Dictionary." <https://www.etymonline.com/word/stock> viewed on 2/28/2018

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N/A

Name of multiple listing (if applicable)

The two flanking dormers each contain two, single light casement windows separated by a vertical terra cotta mullion. The base of these dormers is formed by Doric pilasters with a recessed rectangular panel flanking a row of diamond relief designs. The windows are flanked by Corinthian pilasters with a recessed central panel. The pilasters support a high pediment ornamented with bosses and pinnacles.

The roof ridge is adorned with three original ornate copper finials.

East Elevation (photos: 2-3, figure 19)

The core of the east elevation is three bays wide although there is a two story rear wing which projects to the south containing a single rectangular doorway on the second floor. This doorway contains single light French doors and a hopper sash transom (behind storm doors and window). The doors open onto the roof of a one story conservatory, which extends from the first floor of the wing.

The east wall of the conservatory has a raised basement faced with ashlar limestone with a limestone slab water table. Above this is a brick portion capped with a terra cotta drip mould upon which four terra cotta modified Corinthian pilasters rest. On the first floor, the pilasters that flank the windows are ornamented by a recessed panel with circular projections; on the second floor diamond shaped projections ornament the recessed panel of the pilasters. The spaces between these pilasters form three window openings, each of which contains a double casement window separated from a single light hopper sash transom by an original horizontal wooden mullion. The window openings have rowlock brick surrounds and flat rowlock arches. The north wall of the conservatory contains two more such openings with identical pilaster surrounds. One opening contains a window sash arrangement that is the same as the east facing bays. The other contains a French door behind a storm door. The pilasters support a terra cotta drip mould above which is a brick soffit with projecting terra cotta coping at the roof line; a copper gutter surrounds the conservatory's flat roof. The south end of the conservatory has a raised basement faced with ashlar limestone with a limestone slab water table. Above this is a brick portion capped with a terra cotta drip mould upon which three modified Corinthian pilasters (terra cotta) rest. The spaces between these pilasters form two window openings, each of which contains a double casement window separated from a single light hopper sash transom by an original horizontal wooden mullion.

The south wall of the conservatory attaches to the east wall of the kitchen. This portion of the kitchen has a raised basement faced with ashlar limestone with a limestone slab water table. The basement level wall contains two rectangular window bays each of which contains a single light hopper sash window behind original iron bars. The main wall of the kitchen is brick and contains two rectangular window bays with limestone lug sills and rowlock brick arches. The bay on the right (north) contains a double casement window and the bay on the left (south) contains a 1/1, double hung sash. Both window bays are protected by storm windows. The kitchen has a flat roof. The attic level has projecting terra cotta drip moulds at both the level of the interior ceiling and the level of the roof. Between the drip moulds, the attic has a series of small, but ornate cast iron grilles covering vents.

The primary focus of the east elevation is the symmetrical, three bay wide portion which is dominated by an engaged round tower centered on the façade. The ground floor of the east elevation opens onto a

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N/A
Name of multiple listing (if applicable)

curved, full width concrete terrace surrounded by a terra cotta balustrade. The original balustrade was removed at an unknown point by the Stockstrom family and stored behind the carriage house although the pedestals and urns were left intact. The present owner reconstructed the existing balustrade based on historic images using a mixture of salvageable original balusters and new concrete balusters cast from molds of the original materials.⁵

On either side of the engaged central round tower is a tripartite window bay consisting of fixed rectangular side lights flanking a 1/1, double-hung light and transom. The transom and window are separated by a horizontal terra cotta mullion. Each window bay has a surround that consists of four modified Corinthian pilasters constructed of terra cotta supporting a frieze containing a central terra cotta panel with floral swag ornament capped by a projecting cornice formed by a terra cotta drip mould that spans the width of the façade.

The first floor of the central tower contains three bays, each of which contain a French door beneath a stained glass hopper sash transom. Each door is flanked by modified Corinthian pilasters supporting a frieze containing a terra cotta panel with floral swag ornament.

On either side of the central engaged tower on the second floor there is a single rectangular window bay containing a double casement window beneath a hopper sash transom. The window and transom are separated by a horizontal terra cotta mullion. The window bays have flat arches and are flanked by modified Corinthian column pilasters "resting" on modillions featuring an cartouche and scrolls. The pilasters terminate in a terra cotta drip mould that spans the width of the façade.

The second floor of the central tower has three window bays each of which contain a double casement window beneath a hopper sash transom. The window and transom are separated by a horizontal terra cotta mullion. The window bays have flat arches and are flanked by modified Corinthian pilasters "resting" on modillions featuring a cartouche and scrolls that support a terra cotta drip mould that spans the width of the façade.

Above the level of the second floor windows, the façade is spanned by yet another terra cotta drip mould. At the soffit level, a terra cotta tile shaped like a modified Doric pilaster rests atop the Corinthian pilasters that flank the second floor windows. There is a projecting bracketed terra cotta cornice capped by copper gutters.

At the roof level, the central engaged tower has a conical cap pierced by three dormers. The central pedimented dormer is faced with terra cotta and mirrors the one that is centered on the primary (north) elevation. The flanking dormers are rounded. They are clad in copper with copper pinnacles and contain oval casement windows.

The central dormer and pediment is larger than the two flanking dormers and caps the centerpiece of the façade's ornamental composition. The base of this dormer is formed by paired Doric pilasters with recessed panels. Between the pilasters are panels with a diamond relief design. At either end, the

⁵ Shelley Donaho, 27 February, 2018

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pilaster supports a terra cotta scroll. Above the base, two Corinthian pilasters flank an original double casement window behind a storm window. Above the window, a flat pediment forms another projecting drip mould above which is a recessed shell motif that is both flanked and capped by scrolls and pinnacles. The tower's roof is clad with red slate and crowned with an elaborate copper cap with pinnacles and a delicate finial.

A pedimented terra cotta dormer pierces the roof on either side of the central round tower. Each contains two, single light casement windows separated by a vertical terra cotta mullion. The base of these dormers is formed by Doric pilasters with a recessed rectangular panel flanking a row of diamond relief designs. The windows are flanked by Corinthian pilasters with a recessed central panel. The pilasters support a high pediment ornamented with bosses and pinnacles.

The ends of the roof ridge are both ornamented with an elaborate copper finial. A high brick chimney projects from alternate sides of the central roof ridge on the north and south ends. The chimneys are corbelled and have custom terra cotta caps.

All three dormers align with second floor windows, as do the pilasters that flank them. This creates the impression that the second floor windows/surrounds are actually an extension of the third floor dormers continuing down through the roofline.

South Elevation (photos: 3-4, figure 19)

The south elevation is a secondary façade facing the rear of the lot; it is less elaborate than the north and eastern "public" elevations. The form of the main residence block is a central 2.5 story side gable roof line with two perpendicular 2.5 story end gable wings. These wings each have a central projecting chimney that terminates high above the gable end roof ridge with in a section that is ornamented by corbelling and recessed panels. The end gable wings flare outward at their bases and have terra cotta coping and terra cotta quoins at their edges. They flank a central two story round bay with a flat roof. Projecting southward from the eastern end gable wing is a one story kitchen (original) with a flat roof.

The south elevation of the kitchen contains a single window bay and an entry above a raised basement. The raised basement is constructed of ashlar limestone. The window bay has a flat, rowlock brick arch and a limestone lug sill and contains a pair of original 1/1 double hung windows. The kitchen door is an original glazed wood panel door and is approached by wooden stairs (non-original, non-historic) and situated beneath an original shed roof hood supported by wooden brackets. Small, but ornate cast iron grilles cover square vents (four) that span the attic level between a terra cotta drip mould and projecting terra cotta coping at the roof line. The kitchen has four window openings at the raised basement level, each containing an original single light awning sash window behind original iron bars.

Above the kitchen, the second floor of the easternmost end gable section contains a pair of rectangular window openings with flat rowlock brick arches and limestone lug sills. The windows are original 1/1, double hung sash. These windows are situated on either side of a central chimney, which projects slightly from the main wall plane. On the attic level of the gable end there are two elliptical quadrant window openings containing single light casement windows. The window openings are situated on

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either side of the projecting chimney and have double rowlock brick segmental arches and limestone lug sills.

To the left (west) of the kitchen, the south elevation has a raised basement. It is faced with ashlar limestone and has a limestone slab water table. The basement level contains three window openings and a central doorway that is approached by limestone stairs leading down from a low wall of ashlar limestone. Two of the window openings contain original single light awning sash windows behind original iron bars. One window opening has been blinded and contains modern laundry vents.

The round central bay has three rectangular window openings on each floor with flat rowlock brick arches and limestone lug sills. On the first floor these openings contain double hung sash stained glass windows. On the second floor, the openings contain double casement windows of stained glass beneath a hopper sash, stained glass transom. There is simple brick corbelling at the cornice line and projecting terra cotta coping at the edge of the flat roof.

To the left (west) of the central rounded bay, the first floor of the south façade's end gable section contains a pair of rectangular window openings (the right [east] larger than the left [west]) with flat rowlock brick arches and limestone lug sills. The windows are original 1/1, double hung sash. The windows are situated on either side of a central chimney, which projects slightly from the main wall plane. The second floor of the westernmost end gable section contains a pair of rectangular window openings with flat rowlock brick arches and limestone lug sills. The windows are original, single light, double casement sash beneath single light hopper sash transoms. On the attic level of the gable end there are two elliptical quadrant window openings containing single light casement windows. The window openings are situated on either side of the projecting chimney and have double rowlock brick segmental arches and limestone lug sills. The chimney projects beyond the roof ridge and is ornamented with simple corbelling, a drip mould and two recessed panels

To the west of the western end gable section is a two story wall plane with a single rectangular window opening with a flat rowlock brick arch and limestone lug sill on the first floor. This opening contains an original, 1/1 double hung sash window. The second floor of this section was originally an open sleeping porch beneath a flat roof. There is an overhanging terra cotta cornice with ornate modillions above the juncture of the former porch with the wall of the house. The sleeping porch was enclosed by the Stockstrom family, but the windows were replaced post 1990 with modern insulated glass wooden windows (central single light fixed with flanking single light casements). Rafter tails extend westward from this section's flat roof. Behind the enclosed porch to the north, the side of the west elevation's end gable roof is visible ornamented with bossed terra cotta coping leading up to a corbelled brick chimney with a custom terra cotta cap.

West Elevation (photos: 5-6, figure 19)

Secondary Elevations.

The west elevation consists of both the main body of the house along with with the west facing elevations of the southward projecting end gable wing and kitchen. The west elevations of the latter components have a raised basement level faced with ashlar limestone. There is one, two light awning

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sash window in a rectangular opening behind original iron bars at the basement level of the kitchen. The kitchen has two, rectangular window openings with flat, rowlock brick arches and limestone lug sills containing original 1/1, double hung windows. The right (south) window is wider than the left (north). Above the windows is a projecting drip mould of terra cotta, two rectangular attic vents and projecting terra cotta coping.

The first floor of the southward projecting end gable wing has two rectangular window openings with flat, rowlock brick arches and limestone lug sills containing original 1/1, double hung windows. The second floor of the end gable wing has one rectangular window opening with a flat, rowlock brick arch and limestone lug sill containing an original double casement window beneath a hopper sash transom. There is simple brick corbelling at the cornice and a copper gutter.

West Elevation (photos: 5-6, figure 19)

Primary Elevation

The raised basement level of the west elevation is faced with salmon colored brick above a limestone water table. There are three rectangular window openings with flat rowlock brick arches containing single light original awning sash windows behind original iron bars.

The west elevation is separated into three sections; south, central, and north.

The south section projects slightly beyond the plane of the central section and contains a recessed entry beneath a porte cochere on the first floor and the enclosed sleeping porch on the second. The sleeping porch has a single window bay with a limestone lug sill that contains a central fixed pane flanked by pairs of single light casement windows. All windows are post-1990 replacements. The sleeping porch has a flat roof with projecting wooden rafter tails.

The first floor contains the recessed entry which is situated within a flattened arch bay. The arch is supported by square brick pilasters resting on terra cotta clad pedestals. A glass shed roof porte cochere canopy extends from the pilasters and the base of the sleeping porch. The wrought iron structural components of the canopy are original although the glazing is modern safety glass.⁶ Within the recessed portion of the port cochere there is amber glazed brick wainscoting and a doorway with a flat, rowlock brick arch.

The basement level of the central section contains two window rectangular window bays containing original single light hopper sash windows behind original iron bars. The first floor of the central section contains two rectangular window bays. Each has a terra cotta surround that consists of two modified Corinthian pilasters with recessed panels and a central circular projection. The pilasters support a frieze containing a central terra cotta panel with floral swag ornament capped by a projecting cornice formed by a terra cotta drip mould that spans the width of the façade. Each window bay has a flat arch and sill, both of which are faced with terra cotta. Each window bay contains an original double hung, 1/1 sash and transom light arrangement. The transom and window are separated by a horizontal terra cotta mullion.

⁶ Shelley Donaho, personal communication 3/5/18

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The second floor of the central section contains three window bays, each of which contains a different sash arrangement.

The central rectangular bay has a flat arch and sill, both of which are faced with terra cotta. The bay is situated beneath a projecting flat, terra cotta box pediment supported by terra cotta brackets with floral garland ornament. The window bay contains a pair of original single light casement windows beneath a hopper sash transom. The transom and the windows are separated by a horizontal terra cotta mullion. This window opening is situated between two chimney flues. The chimney projects somewhat from the wall plane and this projection is carried through the second floor, attic, and roof ridge.

The right (southern) window bay is square. It has a flat arch and sill, both of which are faced with terra cotta. The sashes are flanked by modified Corinthian pilasters ornamented with recessed panels with diamond shaped projections. The bay contains an original double casement window beneath a hopper sash transom. The dimensions of the casement window and the transom are nearly equal, although the transom is smaller. The casement windows and the transom are separated by a horizontal terra cotta mullion.

The left (north) window bay is rectangular and has a surround that consists of two modified Corinthian pilasters with recessed, diamond shaped panels supporting a projecting terra cotta drip mould that spans the width of the façade. The bay has a flat arch and sill faced with terra cotta and contains an original pair of single light casement windows beneath a hopper sash transom. The transom and the windows are separated by a horizontal terra cotta mullion.

The attic level of the central section is a steeply pitched gable end delineated from the second floor by a projecting terra cotta cornice. There is a single, single light casement window in a rectangular terra cotta surround on either side of the projecting chimney in the gable end. The windows are flanked by modified Corinthian column pilasters with recessed rectangular panels resting on scroll brackets. These pilasters support a projecting terra cotta drip mould, the ends of which each are adorned with a projecting terra cotta pinnacle. At either end of the base of the gable end is a free standing terra cotta urn or closed palm pinnacle. Terra cotta bosses are evenly spaced along the coping of the gable end and terra cotta panels form quoins along the edge of the wall plane giving the appearance of a crow-stepped gable. The chimney has projecting terra cotta coping, a terra cotta drip cornice, and brick corbelling forming recessed panels.

The north section of the west elevation is set slightly back from the plane of the central section. It contains a rectangular window bay at the basement level containing original single light hopper sash window behind original iron bars. The first floor of the central section contains a rectangular window bay with a terra cotta surround that consists of two modified Corinthian pilasters with recessed panels and a central circular relief. The pilasters support a frieze containing a central terra cotta panel with floral swag ornament capped by a projecting cornice formed by a terra cotta drip mould that spans the width of the façade. The window bay has a flat arch and sill, both of which are faced with terra cotta.

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The window is an original double hung, 1/1 sash and transom light arrangement. The transom and window are separated by a horizontal terra cotta mullion.

The second floor of the north section contains a rectangular window bay with a surround that consists of two modified Corinthian pilasters with recessed, diamond shaped panels supporting a projecting terra cotta drip mould that spans the width of the façade. The bay has a flat arch and sill faced with terra cotta and contains an original pair of single light casement windows beneath a hopper sash transom. The transom and the windows are separated by a horizontal terra cotta mullion. There is a projecting terra cotta cornice with modillions and a copper gutter.

Interior (figure 19)

The interior of the Charles Stockstrom House is characterized by lavish original finishes that have mostly survived in remarkable condition or, in some cases been painstakingly restored based on physical and photographic evidence. Original flooring, paneling, doors, built-in cabinetry, mantels, fixtures (lighting, light switches, sinks, fireplaces, radiators), glazing, plaster (ornamental and wall), trim, hardware and tile are intact throughout. Architect Ernst Janssen's detailed book of specifications survives as do his architectural drawings and a collection of interior and exterior photographs dating to c. 1910 facilitating interpretation and restoration of the building. Even unusual features such as a built-in phone booth, intercom system, and gas fireplace logs are intact and original. Features such as wall frescoes and stenciling have been restored as has the original basement bowling alley. A basement workshop still retains belt-driven machinery that was installed for use in the construction of the home. While not relevant to the nomination of the home, original furnishings including photographs, mounted trophies, furniture, lighting fixtures and tapestries are also commonplace and contribute to the home's ability to convey its historical identity and majesty. All rooms are named according to the designations provided on the original architectural plans.

Ante Hall (photo: 11, figure 19)

The primary entrance to the home leads through an original pair of leaded glass French doors into an ante hall with quarter sawn oak paneled wainscoting and flooring. From there a grand main hall with quarter sawn oak paneling nearly eight feet high provides access to the rest of the specialized public and semi public rooms of the first floor as well as to the family's stair leading to the second floor bedrooms.

Main Hall (photo: 12-13, figure 19)

Upon entering the main hall from the ante hall the original wooden stairway with its ornate balustrade, newel post and quarter sawn oak paneling curves to a landing before returning and rising to the second floor. The landing is lit by an original stained glass window featuring the Stockstrom Family coat of arms. Beneath the stairs is a room labeled "Retiring Room" on the home's original plans. The ceiling of the hall is recessed between plastered boxed beams ornamented with a plaster cornice, egg and dart frieze and architrave resting on scrolled plaster brackets that rise from wood paneled pilasters. There are four plaster niches with wooden casing.

Three rooms and a service hall are situated on the west side of the main hall. Extending to the south off of the service hall are a small children's play room, coat room and restroom. The hall leads to a side porte cochere and protected exterior waiting space for the coachman and deliveries.

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To the left (east) of the formal stairway in the Main Hall is a narrow servants hallway that connects to the kitchen at the rear of the house. Along the left (east) side of the hall is an original built-in telephone booth as well as a servant stair that gives access to both the basement utility and storage rooms as well as the upper floors. On the right side of this hall is another stairway leading to the basement which opens onto the original one lane bowling alley.

Three formal rooms radiate from the west side of the Main Hall. From the front (north) of the house, to the northwest corner, to the west side these rooms are known as the "Reception Room," "Music Room," and "Main Parlor." All are decorated in the French Renaissance Style.

The Reception Room (photo: 14, figure 19)

This room features elaborate ornamental plasterwork wall panels accented with gold leaf. A flattened arch leads to a projecting octagonal bay containing three lights with stained glass lunette transoms. The windows are set in round plaster arches capped with gilded plaster cartouches. The main room has a plaster cornice and plaster cove ceiling painted with garlands and floral motifs.

Music Room (photo: 15, figure 19)

Wooden pocket doors separate the Reception Room from the more modest Music Room. This room features painted wooden wainscoting and a plaster frieze and dentil cornice.

Main Parlor (photos: 16-17, figure 19)

The Main Parlor can be accessed from both the Music Room and the Main Hall. Leaded glass pocket doors separate it from the Music Room and solid oak pocket doors separate it from the Main Hall. This formal sitting room is centered on a magnificent gas fireplace that still has its original faux logs. The fireplace surround is mosaic tile with a painted Poplar mantle and painted, fluted Ionic columns (also Poplar) rising to a plaster cornice and frieze. Plaster moldings divide the ceiling into panels and the original wall sconces and ceiling light are intact. Five oval shaped wall paintings representing the five senses grace the east and west walls as well as the center of a panel above the mantel. These paintings are copies of original works by German artist Franz Ritter von Stuck that were published in *Art & Decoration Magazine* in 1885.⁷ These were original features of the room that had been painted over at some point during the Stockstrom residency. They were reproduced by the current owner from historic photographs of the room and from the magazine in which they were published.

Library (photo: 18, figure 19)

Located off the northeast corner of the Main Hall is the library. The centerpiece of the library is a wide wood-burning fireplace constructed of Roman brick surrounded by a golden, quarter sawn oak mantle supported by paired Doric columns. Above the mantle is a wood panel ornamented in relief with German scrollwork designs. The west wall of the library has built-in book cases with elaborate leaded art glass doors. The book cases are recessed into the wall behind quarter sawn golden oak wainscoting that surrounds the entire room. Above the wainscoting are plaster panels covered with canvas that are outlined with 2,700 brass upholstery tacks is a quarter sawn oak entablature supporting a quarter sawn

⁷ George R. Halm ed., *Art & Decoration*. (New York: George R. Halm, 1885), v. 1. no. 3.

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oak boxed beam ceiling. The panels between the boxed beams are stenciled canvas over plaster. The chandelier and wall sconces are original and the trophy mounts are placed in accordance with a historic photograph. The library connects to the dining room via French doors of quarter sawn oak.

Dining Room (photos: 19-20, figure 19)

To the south of the library is an oval dining room. The western end of the room is paneled with quarter sawn oak paneling and elaborate leaded glass cabinetry recessed into the walls all of which adhere to the curve of the room and rise to a height of eight feet. The east side of the dining room contains three sets of glazed French doors beneath curved stained glass transoms all of which open onto the eastern terrace. The walls of the rest of the room have quarter sawn oak paneled wainscoting above with are panels of painted canvas over plaster. Between the wainscoting and the curved cove ceiling is elaborate hand painted stencil work restored from physical and photographic evidence. The chandelier is original.

Breakfast Room (photo: 21, figure 19)

To the south of the Dining Room is the Breakfast Room. This room features a tiled fireplace with a quarter sawn oak surround and mantel. The doors into the Main Hall, Dining Room, Conservatory and Pantry all have quarter sawn oak trim.

On the south side of the Breakfast Room, doors connect to the Pantry and the Conservatory. (photo: 21)

Conservatory (photo: 22, figure 19)

The Cypress plant bench, complete with drain holes, was reconstructed based on physical and photographic evidence. The room features amber enameled-brick wainscoting and exposed brick (original) walls. Casement windows beneath functional transoms provide abundant light. The ceiling is original yellow pine bead board and the window surrounds are also original yellow pine.

Pantry (photo: 23, figure 19)

The left side of the pantry has stainless steel modern kitchen amenities beneath pine-framed windows that open into the Conservatory. The rest of the pantry contains original custom pine cabinetry with original hardware and glazing and original pine flooring. An original wall safe is embedded into the south east corner of the pantry. The pantry flows from the breakfast room southward to the kitchen. Original interior windows along the east wall of the pantry allow light and air to pass from the conservatory into this interior space.

Kitchen (photo: 24, figure 19)

The kitchen walls are faced with original white, enameled brick. The tin ceiling is a period appropriate replica. An icebox room and sink station are attached to the east side of the kitchen and a servant's dining room and additional pantry are attached to the west side. All doors and windows in the kitchen are original. The floor is a replica.

Second Floor (figure: 20)

The formal stairway is finished with quarter sawn oak. There is a landing at the halfway point where it returns toward the north side of the house. The walls of the stairway have quarter sawn oak paneled

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wainscoting above which is canvas over plaster wall treatment. There is a plaster cove at ceiling level. At the landing, three curved leaded, stained glass windows (double casement beneath transom arrangement) light the stairway (photo: 25). The central transom features the Stockstrom Coat of Arms.

On the second floor, the stairway lands in a hall from which six sleeping chambers radiate (photo 26). The hallway floor is finished with quarter sawn oak. These are currently in use as private bedrooms. The chambers on the east side of the home are numbered one-three (photos 27-29 respectively). The chambers on the west side are numbered four through six (photos 30-32 respectively). A servant's hallway extends southward on the east side of the second floor and provides access to a Sewing Room (photo 33), a small restroom, and the servant's stair to the third floor.

Bed chambers each have original tiled fireplaces and a variety of original wooden mantles, oak flooring, lighting fixtures, windows, doors, hardware. Chamber five (photo: 31) is finished with Bird's Eye Maple, which was specifically requested by daughter Ada Stockstrom.⁸

A sleeping porch extends off of the west wall of Chamber six. This was originally an open porch, but it was enclosed during the Stockstrom occupancy and jalousie windows installed in the mid 20th century. These windows were replaced by the current owner with insulated glass windows in the 1990s.

Third Floor (figure 21)

The third floor can only be accessed via the servant's stair. The stair lands in a hall from which all other rooms are accessed (photo: 34). These rooms consist of a bathroom, two closets, a winter store room, two servant's chambers (photos: 35-36), and a large finished attic (photos: 37-38).

Basement (figure 22)

The basement was originally planned to include a vegetable cellar, coal room, furnace room, a room for a male servant, a trunk room (photo: 39), store room (photo: 40), rooms for both "bottle storage" and wine cellar (photo: 41). The central bowling alley (photo: 42) is labeled as a "cellar" on the original plans, but the decision to install a bowling alley in this space was made prior to the start of construction as a historic image clearly shows that the foundation of the east cellar wall was extended to accommodate the requisite seventy foot lane (figure 3). The bowling alley had suffered water damage and rot at its eastern end resulting in the need to replace a limited amount of material, but the lane itself, gutters, and gravity driven ball return are almost entirely original fabric. Pins and balls original to the house are currently on display as is the original scoreboard.

Other basement rooms are currently used for a variety of domestic functions such as laundry, exercise, and storage. They retain their original exposed limestone walls and concrete floors, but are utilitarian and architecturally unremarkable. The former vegetable cellar was converted into a "saloon" or "Speakeasy" during the Stockstrom's residence. It was later dismantled prior to the acquisition of the

⁸ Donaho, Shelley. St. Louis, Missouri. Personal Communication Referencing c. 1990 Conversation with Ada Stockstrom, 20 February, 2018

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home by the present owner. A new saloon has been constructed in the space, but it does not have historic significance.

Carriage House, c. 1909. Contributing. Figures 23-24

Like the primary residence, the carriage house has original windows as well as mostly original doors and finishes. It was constructed simultaneously with the main house and then altered to its present configuration through the removal of the stable portion (replaced with an automobile garage) and the addition of a hallway that connected the laundry to the central "carriage washing" room in the 1910s.

East (Primary) Elevation (photo: 7, figure 23)

The east elevation reflects the various functions of this multi-purpose building. There are essentially four sections, which from north (right) to south (left) were originally used for a laundry, a living quarter over a flexible work space/ "carriage washing room," living quarter over a carriage garage, and a hay/feed loft over a stable. The foundation is of ashlar limestone, walls are of the same yellow brick as the primary residence, and the roof is of gray slate. The roofline is complex. The main, north-south axis of the building is a side gable from which a low hipped section, high hipped section and front gabled section, and two dormers project.

The northern laundry section is one story with an entry and window bay. Both bays have flattened segmental arches constructed of a double rowlock brick course. The window bay has a limestone lug sill. The window is a double hung, 9/1 sash. The door has five lights and is situated beneath a two light awning sash transom. There is a non-original, but historic carriage lamp affixed to the exterior wall next to the doorway.

The next section to the south has a window bay on both the first and second floor. The bays are identical and they have flattened segmental arches constructed of a double rowlock brick course and limestone lug sills. Each window bay contains a pair of double hung 9/1 sash with a heavy wooden mullion and an arched wooden head with a central ring motif. The roof is an end gable with simple barge board and projecting rafter tails. The corners of the gable are supported by wooden brackets. There is an attic vent centered on the gable end with a round, double rowlock brick arch and rowlock brick lug sill.

The carriage garage section contains an original wooden sliding door. The single door is constructed to look like a double, hinged door. The doorway has a wooden lintel. The "doors" each have three bead board panels beneath elaborate glazing of eleven lights separated by wooden mullions. On either side of the doorway is a historic brass carriage lamp affixed to the wall. Above the doorway on the second floor is a front gable dormer. The dormer is faced with slate and contains a pair of French doors each of which has six lights over a bead board panel. There is a square vent cover centered on the gable end. Originally there was a hoisting arm that projected from the wall approximately where this cover is today that facilitated the loading of animal feed into the hay loft.

The stable section bays are not in their original configuration, but the current arrangement was installed at an unknown point during the Stockstrom family's occupation of the property most likely in the 1910s.

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Plans show that the stable was originally constructed with three window bays. Today only one of those bays exists; the other two were destroyed to accommodate the conversion of the stable to an automobile garage by the Stockstrom family. The car port has a heavy wooden lintel and contains a non-historic overhead door. The remaining window bay has a flattened segmental arch constructed of a double rowlock brick course and a limestone lug sill. The window is an original double casement with four lights. The roof of the carriage section is hipped and there is a front gable dormer faced with slate containing a rectangular bay with a flat arch. The bay contains an original 6/1 double hung wooden sash. Three rafter tails support the gable roof of the dormer. Set further back on the ridge is a square cupola with four louvered vents and an overhanging hipped roof. The cupola is capped with an original bronze weathervane. Copper is used to clad the roof ridges and for flashing. The gutters and downspouts are non-historic.

South Elevation (photo: 8, figure 23)

There are three bays on the first floor of the south elevation; a central doorway flanked by two windows. Each bay has a flattened segmental arch formed by a double rowlock brick course. The window bays have limestone lug sills and each contains a double casement window; each sash has two lights. The entry has a wooden door with ten fixed lights, which is a non-historic replica of an existing historic door. Centered on the attic level is a front gable dormer faced with slate containing a rectangular bay with a flat arch. The bay contains an original 6/1 double hung wooden sash. Three rafter tails support the gable roof.

West Elevation (photo: 9, figure 23)

There are five window bays on the first floor of the west façade. Three of the bays are located in a one story hallway that was added to connect the laundry room to the carriage house c.1910s. All of the window bays on the west elevation have flattened segmental arches constructed of a double rowlock brick course and limestone lug sills. The two window bays on the left (north) end of the building contain pairs of original six light wooden casement windows.

The next window bay on the elevation is the largest on the western elevation. It contains a pair of original 6/1, double hung wooden windows separated by a heavy wooden mullion and topped by an arched wooden head with a central ring motif.

On the right (south) stable portion of the building there are two window bays. One contains an original 6/1, double hung wooden window. The other contains an original four light paired casement window.

The attic level has a front gable section and a shed roof dormer. The end gable is faced with brick and contains a window bay with a limestone lug sill and a flattened segmental arch constructed of a double rowlock brick course. It contains an original 6/1 double hung wooden window. Centered on the attic level there is a louvered vent with a round, double rowlock brick arch and rowlock brick lug sill.

The shed roof dormer is faced with slate and contains a pair of original, four light wooden casement windows in a flat wooden surround.

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There are interior, free standing brick chimneys with simple corbelling located on either side of the northern end of the central roof ridge line.

North Elevation (photo: 10, figure 23)

There are four bays (three windows, one door) on the first floor of the north façade. All the window bays have a limestone lug sill and a flattened segmental arch constructed of a double rowlock brick course.

The left (east) two window bays contain pairs of original 6/1 double hung wooden sash separated by a heavy wooden mullion and topped by an arched wooden head with a central ring motif.

The right (west) two bays contain, respectively, a single original 6/1, double hung wooden window and a non-original replica wood door with two bead board panels with eleven lights. The door bay has a flattened segmental arch constructed of a double rowlock brick course.

On the attic there are two front gable dormers with a free standing brick chimney between them. The dormers are faced with brick and each have a flattened segmental arch constructed of a double rowlock brick course. Each contains an original, 6/1 double hung wooden window.

Carriage House First Floor

Interior. (figure 23)

The first floor of the carriage house was originally divided into four special use areas. From north to south these were the laundry, the carriage room, the carriage washing room, and the stable.

The laundry retains original features such as a bank of three heavy terra cotta sinks and a coal fired clothes drier (photo: 43).

The carriage and washing rooms are large utilitarian spaces with concrete floors and original bead board ceilings. The two spaces are separated by a set of three original wooden sliding doors with nine lights each separated by heavy wooden muntins (photo: 44).

The laundry and carriage room were connected by a narrow hallway along the west side of the building in the 1910s. Likely at the same time, the horse stalls were removed from the stable room and three windows on the east side of the space were replaced with a single garage bay. It is known that Charles Stockstrom had an automobile by 1911.⁹ Both of these changes took place in the early years of the Stockstrom occupancy. Today the stable room is used for the storage of maintenance equipment (photo: 45). The overhead garage door is modern.

Carriage House Second Floor

Interior. (figure 24)

The second floor of the carriage house is divided between living quarters and a loft that was originally

⁹ "Boy's Leg Broken in Auto Accident." *St. Louis Post Dispatch*, 29 June, 1911.

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used for the storage of hay and grain. The feed loft is located at the south end of the second floor (photo 46). At the north end of the second floor are two bedrooms (photos 47-48). Between the bedrooms and the loft is a hallway with a restroom (photo: 49)

Pool Pavilion. C. 1910s. Non-contributing Structure (photo: 50, figure 25).

The pool pavilion has natural wood, "whole construction" log uprights and wind braces, a plank deck floor and a gently pitched hexagonal hipped roof with asphalt shingles. This building was originally constructed by the Stockstrom family as a gazebo that served their tennis court. By the time the present owner purchased the property in 1990, the tennis court and gazebo were severely deteriorated. Much of the original fabric of the gazebo had to be replaced with new material at that time. The deteriorated tennis court was removed and replaced with a swimming pool in 2010. Due to the presence of significant amounts of new material in the gazebo and the fact that it cannot definitively be attributed to the period of significance, it is considered to be a non-contributing structure.

Pool. 2010. Non-contributing Structure (photo: 51, figure 25).

This in-ground pool was installed in 2010 on the site of the Stockstrom's tennis court. It is rectangular in shape and surrounded by a poured concrete walk.

Gazebo. Unknown Date, 20th Century. Non-contributing Structure (photo: 52, figure 25).

Like the pool pavilion, this structure was built by the Stockstroms, but it cannot be definitely dated to the period of significance. It has been restored by the present owner, but much original fabric had to be replaced due to severe deterioration. The building has a low pitched hexagonal roof with asphalt shingles. The roof has supports and wind braces of dimensional lumber. There is a poured concrete floor surrounded by an open dimensional lumber balustrade with an irregular rectilinear grid pattern of horizontal and vertical members.

Fence. c. 1991. Non-contributing Structure (photo: 53, figure 25).

The cast iron fence that surrounds the property was installed by the present owner c. 1991. When the property was purchased in 1990, there was no fence.

Integrity

The Charles Stockstrom House possesses integrity of design, materials, setting, craftsmanship, feeling, association, and workmanship both inside and out. The only changes that have been made to the building are the addition of storm windows to the exterior of the home to protect the intact original windows and the enclosure of the second floor sleeping porch on the southwest corner of Chamber six. A few deteriorated interior finishes have been meticulously restored based on physical and documentary evidence as well as photographs. A few deteriorated or missing exterior details such as the terra cotta balusters on the terrace have been restored with the help of historic images and surviving original examples. The vast majority of the home's original fabric is intact.

The carriage house also possesses integrity of design, materials, setting, craftsmanship, feeling, association, and workmanship both inside and out. The two alterations to its original design (the hallway

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connecting the laundry to the carriage house/stable, and the replacement of the three horse stall windows with an automobile garage bay occurred early during the Stockstrom occupancy.

The setting is much as it was when the contributing resources were constructed with sloping manicured grounds characterized by plantings, lawns and mature trees. The two non-contributing gazebos were constructed by the Stockstroms in the early 20th century, but are regarded as non-contributing because they can't definitively be placed within the period of significance and they contain substantial amounts of replacement material. The only significant changes to the property itself are the replacement of a tennis court with an in-ground pool, and the addition of a cast iron perimeter fence and gate.

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Summary

The Stockstrom House at 3400 Russell Boulevard in St. Louis, Independent City, Missouri is eligible for listing in the **National Register under Criterion C: ARCHITECTURE** at the local level as an exceptional example of the Chateausque Style and as a preeminent design of master architect Ernst Janssen. The home was completed in 1909 for the family of industrialist Charles Stockstrom and his wife Hedwig. The property is known commonly as the “Magic Chef Mansion” because Stockstrom co-founded and made his fortune from the Quickmeal Stove Company, which was later renamed “Magic Chef.” With thirty rooms and 12,000 square feet of lavish living space displaying the original materials and finishes, the home is both a work of outstanding architectural merit and an unusually intact example of interior design and craftsmanship from the turn of the 20th century. Well known as the largest and arguably most opulent residence that survives on the south side of St. Louis, the Stockstrom House is considered to be the crowning achievement of prominent St. Louis architect Ernst (aka Ernest) Janssen. The home is the only surviving example of a small collection of palatial residences that once stood on multi-acre lots along the south side of Russell Boulevard facing the Compton Hill Reservoir Park. As the 20th century progressed, the sheer scale of the Stockstrom’s peers along Russell rendered them obsolete and they were replaced with various new buildings including a few apartment complexes. The home survived due to the continued occupancy of a Stockstrom descendant (Charles and Hedwig’s daughter Ada), who eventually sold it to its second (present) owner in 1990. The design, scale, location, and lot size of the Stockstrom House make it a standout even amidst the remarkable architecture of the surrounding Reservoir Square and Compton Heights neighborhoods. Through elaborate, custom terra cotta compositions on its multi-planar surfaces, unusual sash and light configurations, and the extensive use of pinnacles and finials to ornament its steeply pitched roof, towers, projecting bays and dormers, the home is a showcase of detail and exhibits the distinctive exterior characteristics of the Chateausque style. As in most cities, Chateausque designs are uncommon in St. Louis. While examples do exist, none display the exuberance of the Stockstrom design nor do they project the spirit with which architect Janssen exploited the versatility of terra cotta to add visual and textural interest to this dramatic Victorian idiom. In addition, the lavish interior is remarkably intact and reflects the lifestyle and tastes of a turn of the 20th century American industrial baron. Set back on its original two acre lot with an original (1909) detached carriage house/servant quarter complex, the home possesses integrity of location, design, setting, materials, workmanship, feeling, and association.

Chateausque Style

Architect William Morris Hunt is credited with introducing the “Chateau” or “Chateausque” style to the United States with a home (known as le Petit Chateau) built for William K. Vanderbilt at 660 Fifth Avenue in New York City in 1883.¹⁰ Drawing inspiration from the French chateaus of the Loire Valley, Hunt interpreted this body of Renaissance architecture through his training at the Ecole des Beaux-Arts

¹⁰ Hamilton, Esley J. in *Westmoreland and Portland Places: The History and Architecture of American’s Premier Private Streets, 1888-1988* by Julius Hunter (Columbia, Missouri: University of Missouri Press, 1988), p. 191.

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in Paris, (where he had become the first American student in 1855) to create new palaces befitting the industrial royalty of the American Gilded Age.¹¹

Because of the scale required for true Chateausque homes and necessary design elements including highly complex rooflines, an abundance of ornamental stone or other masonry work, detailed ornamentation of bays, gable ends and roof lines with pinnacles and finials of various materials, custom glazing and sash construction, etc., the style is costly to employ. As a result, compared to many other popular revival styles, Chateausque homes are relatively rare and generally confined to the realms of the wealthy.¹² As noted by Virginia S. McAlester in the 2013 edition of her work *A Field Guide to North American Houses*: "...[the style was] used primarily for architect-designed landmark houses. Scattered examples are found throughout the country, but are most frequent in the larger cities of the Northeast..." and date from the late 1880s through the 1910s.¹³

One need look no further than "Biltmore," the 175,000 square foot chateausque manse Hunt designed for George Washington Vanderbilt II outside of Asheville North Carolina (completed 1895) to understand how the style could be employed by the ultra-wealthy to convey not-so-subtle messages about their status.¹⁴ While primarily a turn of the 20th century fashion, the style continued to be employed at least into the 1920s, as exemplified by Seaview Terrace in Newport Rhode Island. Completed in 1925, the estate was designed by architect Howard Greenley around an earlier Elizabethan Revival home that whiskey magnate Edson Bradley had dismantled and transported to Newport from Washington D.C.¹⁵

The Stockstrom House and the Chateausque Style

Elements of the Chateausque style identified by McAlester and present in the Stockstrom House are abundant. Among these are a steeply pitched and complex roofline, towers and turrets with steep "candle snuffer" roofs, steep parapeted gables, and ornamental metal cresting along roof ridges. The home features cornices with elaborate moldings and complex relief designs are used to add interest to gables, window surrounds, doorways and other components of the façade. The fenestration itself is quite complex with windows divided by terra cotta mullions, abundant transoms, leaded and stained glass, and "basket handle" arched bays (photos 1, 2, 6).¹⁶

All of these features are aspects of the Stockstrom House design, although where true stone was used in many high style examples in the Northeast, the Stockstrom House employs an abundance of locally made terra cotta for a majority of its ornament. At the time the building was constructed, St. Louis was home to the largest architectural clay industry in the world meaning that the use of this material in place

¹¹ Marcus Whiffen and Frederick Koeper *American Architecture, Vol. 2 1860-1976* (Cambridge: The MIT Press, 1983), p. 234.

¹² Virginia S McAlester *Field Guide to North American Houses*. (New York: Alfred A. Knopf & Co. 2013), p. 469.

¹³ Ibid.

¹⁴ Biltmore House *Biltmore House, By the Numbers* <https://www.biltmore.com/media/kit/biltmore-house> viewed on 6/7/2018.

¹⁵ History of Seaview Terrace <http://www.seaviewterrace.org/HISTORY.html> viewed on 6/7/18

¹⁶ McAlester, 2013 p. 373

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of stone can be interpreted as a local adaptation of the style.¹⁷ Indeed, with the exception of its red slate roof, the exterior of the home is a showcase of local materials including brick and terra cotta manufactured in St. Louis and Missouri red granite quarried approximately one hundred miles away.

One important aspect of Chateauesque Style that appears to be absent from the Stockstrom House at first glance are dormers that extend through the roofline to the floor below. Also known as “demi-dormer windows” the Stockstrom dormers do not truly pass through the cornice between the second floor and attic. Instead, the effect is implied on selected bays by the continuation of pilasters that flank second floor windows through the attic dormers and their associated pediments (photo 2). This technique is also used through the entirety of the projecting plane of the primary entrance (photo 1) to form a continuous verticality that extends through the highly elaborate central pedimented dormer.

The Stockstrom House embodies the defining features of Chateauesque design executed with great skill, sophistication, and originality, on a scale that is essentially unmatched anywhere else in the City.

Chateauesque Architecture in St. Louis

As it is in the rest of the country, Chateauesque is an uncommon style in the City of St. Louis. Only a few residential examples exist along with St. Louis City Hall and a handful of neighborhood commercial buildings. The following is an overview highlighting extant examples from west-central and south St. Louis.

St. Louis City Hall (figure 14)

Designed by George G. Mann with draftsman Harvey Ellis likely playing a role City Hall is arguably St. Louis’ earliest surviving Chateauesque design.¹⁸ Construction of the building began in 1891 and turned into a debacle that wasn’t finally completed until 1904.¹⁹ Loosely modeled on the Hotel de Ville of Paris, City Hall exhibits many hallmarks of the style including elaborate demi-dormers extending through its cornice with lavish, pinnacled gables, and a complex, steeply pitched roof line (figure 14).²⁰ Perhaps a more “pure” example of Chateauesque than the Stockstrom House, City Hall’s exterior is constructed solely of stone rather than relying on terra cotta for ornamental components. Interestingly, the building employs a similar color scheme to the Stockstrom House with buff colored limestone walls and a red slate roof.

Residential Examples

Surviving residential examples of Chateauesque architecture in St. Louis City exist only in wealthy enclaves such as Compton Heights, a few of the private streets of the Central West End (notably Westmoreland and Portland Places) and along Lindell Boulevard.

¹⁷ Samuel Cupples House Brick By Brick, Building St. Louis and the Nation. (St. Louis: St. Louis University Museum of Art, 2004), p.2.

¹⁸ Toft, Carolyn Hewes and Lynn Josse St. Louis Landmarks and Historic Districts. (St. Louis: Landmarks Association of St. Louis, 2002), p. 58.

¹⁹ Ibid.

²⁰ Ibid., and McAlester 2013, p. 469..

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In the West End, a notable early example of Chateausque can be found in the home designed c.1892 by William A. Swasey for William Bixby at #13 Portland Place (figure 15).²¹ Today the building is painted white, but its original appearance contrasted two shades of brick with elaborate terra cotta around doors and windows.²² The design also makes use of pinnacled dormers, an engaged tower and a mixture of round, flat, and flattened segmental arches for door and window bays (figure 15).²³ Architect Swasey commented on the terra cotta ornament saying that "...it was the most elaborate made up to that time in St. Louis, and the manufacturers' successful efforts in carrying out my details and properly executing the work, gained a reputation for them which had a material effect in bringing out better and more correct designs."²⁴ The Stockstrom House might very well have been among the examples Swasey was referring. Constructed sixteen years after the Bixby residence, the terra cotta program employed by Ernst Janssen for Charles Stockstrom provides evidence of how the industry and its artisans had continued to progress.

Two more Chateausque homes followed the Bixby residence on Portland and Westmoreland Places. In 1893, the firm of Grable & Weber with Albert Groves designed a home at #19 Portland Place (figure 16) for Oliver Hart, which was followed two decades later by the Mallinckrodt House (designed by James P. Jameson) in 1913 at 16 Westmoreland Place (figure 17).²⁵ 19 Portland is restrained and more evocative of an earlier castle from which a later chateau may have evolved (figure 16). 16 Westmoreland, on the other hand has pedimented dormers, pinnacles and tracery ornamenting its stately limestone façade (figure 17). Containing just over 12,750 square feet of living space, 16 Westmoreland is the only Chateausque design in the City that matches the scale of the Stockstrom House, but its level of ornament is far more restrained.

Another notable example is the home designed by English born architect A. Blair Ridington c. 1896 for foundry owner Charles Kupferle at 5215 Lindell Boulevard (figure 18).²⁶ Dominated by an ornate pinnacled gable faced with terra cotta, the home also features an engaged round tower with a candle-snuffer roof, copper finials, and tall, graceful chimneys capped with elaborate terra cotta chimney pots. The combination of brick and elaborate terra cotta in this home is more reminiscent of the Stockstrom House than its stone-faced contemporaries, but rather than having a comprehensive, façade-spanning terra cotta program, the material is largely confined to the central pediment and dormer as well as panels on the corner tower.

In South St. Louis, a few Chateausque designs exist in Compton Heights. In 1894, Ernst Janssen designed a stately Chateausque home at 3448 Longfellow for John Max Wulfing (figure 10).²⁷ Two years later another Janssen design employing the idiom rose at 3505 Longfellow for Charles and Emma

²¹ Hamilton, 1988, p. 191.

²² Ibid.

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Ashby, George J. M. "New St. Louis, World's Fair City." The Clay Worker. (Indianapolis, Indiana: T. A. Randall & Co. 1902) v. 37-38, p. 318.

²⁷ Toft and Porter, 1984 p. 66.

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Dieckriede (figure 11).²⁸ More elaborate than its predecessor, this home presaged aspects of the Charles Stockstrom house with its use of a buff brick, engaged tower, copper finials, second floor balcony and contrasting terra cotta window surrounds.

Compared with other examples of Chateausque architecture in St. Louis, the Charles Stockstrom House is striking for its unusual color scheme comprised of red granite, buff and red brick, salmon colored terra cotta, red slate and oxidized green copper finials and flashing. It is also noteworthy for the richness of its terra cotta ornament, which exceeds any other Chateausque example in the city and serves as a showcase of the capabilities of the St. Louis terra cotta industry. The material is used to add interest to essentially every bay, plane, and delineation of elevation on the north, east, and western elevations and finds exceptional expression in the details of the central projecting entry bay and gabled dormers. Situated alone on an expansive sloping lot, the building reads more like an actual chateau than other comparable designs which are located in more obviously planned neighborhood contexts. A truly grand example of the Chateausque style, the Stockstrom House features an inventory of identifying characteristics including a complex and steeply pitched roofline, pedimented dormers, an abundance of pinnacles and finials, a tower capped with a candle-snuffer roof, multi-planar surfaces with ornament executed in relief, complex sash arrangements with masonry mullions and leaded/stained glass, and basket handle archways. The home is a showcase of craftsmanship, materials, and architectural artistry from the early 20th century. Among the most noteworthy and recognizable homes in St. Louis, the Stockstrom House is a locally significant component of the city's rich architectural legacy and possesses the seven aspects of integrity as defined by the National Register.

Architect Ernst (Ernest) C. Janssen

The Charles Stockstrom House was designed c. 1907 by architect Ernst (aka Ernest) C. Janssen. Janssen was born in Chillicothe, Ohio on April 14, 1855; his parents, Thekla and Oscar were born in Germany and Belgium respectively.²⁹ He appears for the first time in the St. Louis City Directory in 1872 at the age of 17; his father Oscar was a partner in the brewing supply firm of C. F. Herman.³⁰ Presumably, his father's connection to the brewing community in St. Louis played some role in Janssen's later career in which he designed both many homes and buildings for the city's brewers and other members of the German industrial elite.

As a young man, Janssen worked as a carpenter and as a draftsman for several local architects including Thomas Walsh and later Charles Illsley, who listed him as a partner in his firm in 1875.³¹ Seeking to advance his career as an architect, Janssen traveled to Germany where he enrolled in the Karlsruhe Polytechnische Schule in 1877.³² He excelled in his training and it was reported that he earned a gold medal from the Grand Duke of Baden for completing the best architectural thesis.³³ Upon his return to

²⁸ Toft and Porter, 1984 p. 65.

²⁹ Death Certificate, Ernest C. Janssen. <https://s1.sos.mo.gov/records/archives/archivesmvc/deathcertificates> viewed 2/3/18

³⁰ Gould's St. Louis City Directory, 1872.

³¹ Carolyn Hewes Toft, "Compton Heights House Tour," *Landmarks' Letter* v.30 no. 4. (July/August 1995), p. 2.

³² Ibid.

³³ "Our City Makers, Pen and Pencil Portraits of the Men Who Have Built St. Louis." *St. Louis Post Dispatch*, 20 March, 1892

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St. Louis, he formed a brief partnership with another Karlsruhe architecture student, Otto Wilhelmi, who would also enjoy a very prominent architectural career in St. Louis.³⁴

The partnership of Janssen & Wilhelmi lasted from 1879 until 1881.³⁵ During this brief period, the two are credited with two collaborations which illustrate that they were establishing a clientele among the city's German aristocracy. While neither architect restricted his practice solely to St. Louis Germans, they enjoyed great patronage from this community throughout the length of their careers. Indeed architectural historian Charles Savage wrote in his authoritative work *The Architecture the Private Streets of St. Louis* that "[o]f all the so-called "German-American" architects, it was the work of Ernst C. Janssen...that was universally admired by his fellow German-Americans and their immediate descendants."³⁶

The first known commission of Janssen & Wilhelmi was the St. Louis Turnverein at 10th Street and Caroll in 1881 (extant).³⁷ Turnvereins were German Athletic clubs that were central to the community's social life and were constructed all over the city in neighborhoods where substantial numbers of Germans settled. The second commission was a new hall for the Liederkrantz Club at 13th and Chouteau Avenue (demolished).³⁸ An elite German social organization, the Liederkrantz Club would relocate further west and south in 1907 following the migration of many of its wealthy members to the vicinity of Compton Hill.³⁹ No doubt through these two commissions both architects expanded and solidified relationships that would lead to future work. Indeed, several of the houses that Janssen designed for clients on Compton Hill including Charles and his half brother Louis Stockstrom were Liederkrantz members.⁴⁰ During the period of its development, the Compton Heights neighborhood and the Liederkrantz Club were inextricably linked with the majority of household heads in the neighborhood Liederkrantz members in 1895.⁴¹

After parting ways with Wilhelmi, Janssen practiced independently for most of the rest of his career.⁴² Janssen's earliest known St. Louis design as an independent architect is of a monument to German revolutionary Friedrich Hecker in Benton Park that was dedicated in 1882.⁴³ By 1883, Janssen had begun to advertise his services as an architect in *The Western Brewer* indicating an interest in brewery design that would occupy an important place in his later body of non-residential commissions.⁴⁴

³⁴ Carolyn Hewes Toft and Jane Molloy Porter, Compton Heights, a History and Architectural Guide (St. Louis: Landmarks Association of St. Louis, 1984), p. 54.

³⁵ Ibid.

³⁶ Charles Savage, The Architecture of the Private Streets of St. Louis (Columbia: University of Missouri Press, 1987), p. 203.

³⁷ Ibid.

³⁸ Ibid, 46

³⁹ Andrew Weil, "The Liederkrantz Club" Landmarks Letter, (Fall, 2015) v. 50 no. 2, p. 2.

⁴⁰ Toft and Porter, 1984 p.29.

⁴¹ Ibid., 19

⁴² Ibid.

⁴³ Carolyn Hewes Toft, 1995 p.2.

⁴⁴ Henry Herbst, Don Roussin, Kevin Kious. St. Louis Brews; 200 Years of Brewing in St. Louis, 1809-2009. (St. Louis: Reedy Press, 2009),p. 253.

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Throughout the 1880s and 90s Janssen designed a significant number of residences, mostly in South St. Louis, but also in the private streets of the city's fashionable West End. He is credited with at least fourteen residential designs in the vicinity of Compton Heights, two in the Forest Park Addition, one in Parkview, and at least two on Flora Place.⁴⁵ Many of his commissions, residential and otherwise, reflect his relationships with the city's German community. In 1891 he designed a new office for the German language newspaper the *Westliche Post* and also worked for a number of St. Louis breweries including Anheuser-Busch and the American Brewing Company.⁴⁶ While most of Janssen's work was in St. Louis, he did occasionally work in other states and even internationally. One of his surviving designs outside of the United States is the Cerveceria Cuauhtemoc, a brewery that is still in operation in Monterrey Mexico.⁴⁷ In 1891 Janssen applied for admittance to the American Institute of Architects and later on that decade began to design his first homes in the primarily German and German-American enclave of Compton Heights.⁴⁸

Janssen's clients in the Compton Heights area were members of the city's German elite, and the homes they commissioned reflected their status. In 1895, 92% of the homes in the core of Compton Heights along curvilinear Hawthorne and Longfellow Avenues were first or second generation Germans.⁴⁹ Carolyn Toft and Jane Porter described these residents in the following manner in their book "Compton Heights, A History and Architectural Guide." The Compton Heights householders were... "leaders in law, medicine, higher education or corporate heads of shoe companies, breweries, iron works, marble and granite works, lumber, musical instruments, furniture, real estate and wholesale grocery. The Germans in the Heights had acquired the wealth to live anywhere in the city..." While they could have lived anywhere, St. Louis' German and German American community tended to stick together. There were still lingering cultural differences and even animosities between the Germans and the "native" Americans in St. Louis at the time. Differences of religion, language, and culture (including attitudes toward alcohol) influenced the development of Compton Heights as a German enclave while the city's other elites were building mansions in the Central West End.

Architectural historian Charles Savage asserts that Janssen had a predisposition toward German architectural theory and ideas that he internalized while at the academy in Karlsruhe.⁵⁰ He kept current with German architectural periodicals like *Architektonische Rundschau* and *Architektonische Bilderbogen*, from which he derived both forms and programs of ornament.⁵¹ Some of his best works are clearly inspired by influential German architects of the time such as Kayser & Von Groszheim, whose design of a house that once stood at 12 Weinbergsweg in Berlin laid the groundwork for Janssen's

⁴⁵ Charles Savage, *The Architecture of the Private Streets of St. Louis*. (Columbia, Missouri: University of MO Press, 1987), p. 203.

⁴⁶ *Ibid*, 253-254

⁴⁷ Edward Burian, *The Architecture and Cities of Northern Mexico from Independence to the Present*. (Austin: University of Texas Press, 2015), p. 59.

⁴⁸ Toft and Porter, 1984 p. 46.

⁴⁹ *Ibid.*, p. 19.

⁵⁰ Savage, 1987 p. 203

⁵¹ *Ibid*, 203-205

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commissions at 13 Westmoreland Place (the Edwards Whittaker House) and 3263 Hawthorne in Compton Heights (figures 4-5).⁵² The latter home was built in 1903 for Louis Stockstrom, the half brother of Charles and co-founder of the Quickmeal (later Magic Chef) stove company.⁵³ He also kept up with contemporary trends in German architecture as evidenced by the home he designed at 3401 Longfellow for Otto and Vivian Holm Teichmann (figure 6). This home is described by Toft and Porter as "...one of the few and certainly the best example [in St. Louis] of Jugenstil—the German Adaptation of Art Nouveau."⁵⁴

While Janssen may have had a personal preference for German architecture, his work displays a familiarity with a variety of popular revival styles. For example, in 1892 he designed a 7,200 square foot Richardsonian Romanesque manse for shoe factory owner William Dittman at 3463 Longfellow (figure 7).⁵⁵ In 1906, he designed a 4,000 square foot Tudor Revival home at 3036 Hawthorne for Joseph Monnig of Monnig Dry Goods (figure 8).⁵⁶ In 1909, he designed a 5,000 square foot Colonial Revival style home at 3427 Longfellow for Otto Witte, President of the Witte Hardware Company (figure 9).⁵⁷

Despite Janssen's facility with a range of styles, a biographical sketch of the architect that appeared in the St. Louis Post Dispatch in 1892 stated that he had "...made a special study of the Renaissance Style..."⁵⁸ This statement refers, at least in part, to Janssen's apparent interest in French Renaissance architecture, which he first put on display in 1894 with a stately Chateausque home at 3448 Longfellow for John Max Wulfing (figure 10).⁵⁹ Two years later he designed another home employing the style at 3505 Longfellow for Charles and Emma Dieckriede (figure 11).⁶⁰

Just over a decade later, Janssen realized his crowning achievement in the French Renaissance Chateausque fashion in the form of a 12,000 square foot mansion built for the family of stove magnate Charles Stockstrom at 3400 Russell Boulevard (figure 12). Janssen and the Stockstrom family were clearly on friendly terms as the architect had previously designed a home for Charles' half brother Louis (previously mentioned) and a historic image of the two men hunting together survives in the collection of the Stockstrom home's current owner (figure 13).

Two years after Charles' palatial home was completed, he hired Janssen to design a new factory for the Quickmeal Stove Company at Daggett and Kingshighway (demolished).⁶¹ It is unclear how Janssen and the Stockstrom brothers came to know each other, but it was probably through the extended network of German American Society in south St. Louis. More specifically, the original point of contact may have

⁵² Ibid 72-74

⁵³ Toft and Porter, 1984 p.68.

⁵⁴ Ibid., 26

⁵⁵ Ibid., 57

⁵⁶ Ibid., 72

⁵⁷ Ibid., 77

⁵⁸ "Our City Makers, Pen and Pencil Portraits of the Men Who Have Built St. Louis." *St. Louis Post Dispatch*, 20 March, 1892.

⁵⁹ Toft and Porter, 1984 p. 66.

⁶⁰ Ibid., p. 65.

⁶¹"Building Permits" *St. Louis Daily Record*, 29 April, 1910.

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been the work Janssen did in the early 1880s on behalf of the Liederkrantz Club, of which Janssen and both Stockstroms were listed as members at various times.⁶² As previously mentioned, Janssen had designed a new building for the club at 13th and Chouteau in 1881 so it's possible that they met at that time.

It seems that later in life Janssen focused more on industrial architecture and less on residential commissions. At this time, Janssen is not known to have designed any residences after the 1910s. Following his death in 1946, the *St. Louis Post Dispatch* published an obituary stating that he had worked on breweries in several American Cities and that this work had been his primary focus until his retirement in 1940.⁶³

Of all Janssen's known residential commissions, the Stockstrom House is by far the most elaborate and represents the property that best expresses his capabilities as a designer. Not only does the home illustrate what can happen when a highly educated and sophisticated architect is freed from financial constraints by a wealthy patron, it represents an exuberant celebration of French Renaissance aesthetics executed in local materials and translated for a St. Louis audience.

Albert Haesler Building & Construction Company

Albert Haesler was born in Bremen Germany around 1848 and was taught the building trade by his father who was a master carpenter and builder.⁶⁴ He came to St. Louis in 1871 and entered business independently as a builder in 1881.⁶⁵ He enjoyed a prominent reputation, particularly among the north St. Louis German American community, and was hired to build a variety of buildings including the nominated property in addition to other homes, theaters, and breweries.⁶⁶ Haesler died in December of 1927.

The Stockstroms and Quickmeal/American Stove/Magic Chef Stove:

Charles A Stockstrom was born in Germany in 1852 and came to the United States at the age of 16, settling in Quincy, Illinois and working as a grocery clerk.⁶⁷ He came to St. Louis a year later (c. 1869) where he worked as a book keeper with the German Savings Institute, later known as the Liberty Central Bank, until 1878.⁶⁸ In 1879 he became a naturalized citizen.⁶⁹ In that year he moved to Denver and operated a lime factory for several years before returning to St. Louis and founding the Quickmeal Stove Company with his half brother Louis in 1881.⁷⁰

⁶² Gould's St. Louis City Blue Books, 1902-11.

⁶³ "Ernest C. Janssen Funeral Tomorrow at 1:30." *St. Louis Post Dispatch*, 26 September, 1946.

⁶⁴ North St. Louis Businessmen's Association. "Albert H. Haesler" *Who's Who in North St. Louis* (1925) p. 145.

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Advertising Department of the American Stove Company "A Kindly Old Gentleman Passes On" *Lorraine-O-Graphs* (May 7, 1935) no. 491. Np.; United States Census, 1870. Accessed through www.heritagequestonline.com viewed on 2/15/18.

⁶⁸ "C.A. Stockstrom Dies; Stove Manufacturer." *St. Louis Post-Dispatch*, 26 April, 1935.

⁶⁹ Charles Stockstrom Naturalization Record, Magic Chef Mansion Archive 3400 Russell, St. Louis MO 63104

⁷⁰ Ibid.

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In 1887 Stockstrom married Hedwig Clarenbach.⁷¹ The couple had four children; Emily (born 1889), Olga (born 1891) Charles Jr. (born 1894) and Ada (born 1896). Throughout the 1890s the family resided at 3011 Geyer Avenue, (about 1/3 mile northeast of the current mansion) in a home that was torn down in the 1970s during the construction of Interstate 44.⁷²

The Quickmeal Stove Company grew steadily throughout the 1880s and 1890s requiring several relocations and expansions of its facilities. The first factory was located on Broadway opposite the Union Market.⁷³ Expansion precipitated a move to a north side location (9th and Cass) and then a move back into the central business district at 3rd and Spruce.⁷⁴ The City issued Quickmeal a permit for its first purpose-built factory in May of 1888 for a three story facility at 825 Chouteau costing \$27,000.⁷⁵ This facility underwent multiple additions including a \$20,000 four story section in 1893 and another four story factory and warehouse section costing \$18,000 in 1899.⁷⁶

In 1902 Louis and Charles consolidated Quickmeal with eight other stove manufacturers in St. Louis and around the country into the American Stove Company. Charles was elected President at the first meeting of the Board of Directors, a position he held (except for a two year sabbatical) until becoming Board Chairman in 1927.⁷⁷

During the Quickmeal period, the company's stoves, like many other companies' products, burned gasoline vapor. At the time, the automobile industry was in its infancy and gasoline was considered to be a byproduct of oil refining with limited utility.⁷⁸ But in the first decade of the 20th century as American Stove emerged, automobiles began to become the primary market for gasoline. As a result, refineries changed the way they processed fuel to suit the needs of internal combustion engines rather than stove manufacturers.⁷⁹ These changes left old gasoline vapor stoves without a viable fuel source and drove a major shakeup in the stove industry.

In an environment where stove makers had to adapt or perish, American Stove demonstrated a remarkable ability to innovate. The company pioneered technology for burning natural (methane) gas and rapidly mastered the use of this clean, convenient, and efficient fuel.⁸⁰ In 1915 the company introduced the first thermostatically controlled oven the industry ever produced.⁸¹ In the 1920s, the company changed the industry again as they began to market streamlined ranges constructed out of

⁷¹ "Obituary, Hedwig Stockstrom." *St. Louis Post Dispatch*, 17 November, 1923.

⁷² Gould's St. Louis City Directories, 1895-1908.

⁷³ "American Stove Company." *St. Louis Weekly*, 18 March, 1928.

⁷⁴ Ibid.

⁷⁵ St. Louis City Inactive Building Permits, on file Archives Department. St. Louis City Hall. 1200 Market Street, 63103

⁷⁶ Ibid.

⁷⁷ Advertising Department of the American Stove Co. 1935, np.

⁷⁸ John Longwith, *The Spark of Enterprise: A History of Dixie Foundry – Magic Chef Inc.* (Cleveland, Tennessee: Magic Chef incorporated, 1988) p. 71

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Ibid.

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sheet metal as an alternative to the hulking and ornate cast iron ranges that had been standard for decades.⁸² The new models that American Stove put forth were unlike any ranges currently on the market. Designed by the Director of the New York School of Fine Art, Frank Alvah Parsons, American Stove rolled out its sleek new lacquered sheet steel cabinet ranges under the new brand name “Magic Chef” in 1929.⁸³

Charles Stockstrom remained Chairman of Board of Magic Chef Stove Company until his death in 1935.⁸⁴ Charles’ brother Louis remained in control of the company until 1938 when he passed it on to his son Arthur.⁸⁵ Arthur was the last Stockstrom to run the company serving as as Board Chairman until retirement in 1956 when the St. Louis factory closed.⁸⁶ Following a series of mergers and acquisitions, the Magic Chef brand survives today as MCA Corporation (Magic Chef Appliance Corporation).⁸⁷

Construction of the Charles Stockstrom House

As President of American Stove Company, Charles was certainly reaping significant financial benefits by the turn of the 20th century. Ship’s manifests show Charles, Hedwig, and their children traveling overseas to Europe, Asia and to popular resort destinations like the Thousand Islands on the border between New York and Ontario on a semi-yearly basis. The Stockstroms returned to St. Louis from a trip to Japan in the fall of 1906, which is probably when planning for the family’s new home would have begun.⁸⁸

That same fall, Henry Haarstick, their future neighbor, purchased a large home and lot next door to his own house on Russell Boulevard.⁸⁹ Haarstick was, among other things, a land speculator and developer who served as President of the Compton Hill Improvement Company when it was incorporated in 1888.⁹⁰ Haarstick purchased the property adjacent to his home (where the Stockstrom House would eventually be built) from Albert Zeller.⁹¹ Zeller in turn had bought it from liquor wholesaler Charles P. Damon in 1902.⁹² Damon purchased the land in 1873 and was recorded by the Pictorial St. Louis map as residing there by 1875.⁹³

Henry Haarstick held the Russell Boulevard property for less than seven months before selling it to Charles and Hedwig Stockstrom on April 29, 1907.⁹⁴ They then began working with architect Ernst

⁸² Advertising Department of the American Stove Co. 1935, np.

⁸³ Ibid., 73.

⁸⁴ Advertising Department of the American Stove Co. 1935, np.

⁸⁵ “Magic Chef Halting Output Unions Hear” *St. Louis Post Dispatch*. 11 October, 1956.

⁸⁶ “Obituary Arthur Stockstrom” *St. Louis Post Dispatch*. 8 December, 1966

⁸⁷ <https://mcappliance.com/> viewed on 4/10/2018

⁸⁸ Passenger Lists, San Francisco www.ancestry.com viewed on 3/15/18

⁸⁹ St. Louis City Deed Records, on file Office of the Assessor. St. Louis City Hall. 1200 Market Street, 63103

⁹⁰ Toft and Porter 1984, p.7

⁹¹ St. Louis City Deed Records, on file Office of the Assessor. St. Louis City Hall. 1200 Market Street, 63103

⁹² Ibid.

⁹³ Richard J. Compton and Camille N. Dry. *Pictorial St. Louis, the Great Metropolis of the Mississippi Valley*. (St. Louis: Compton & Company, 1876), np.

⁹⁴ St. Louis City Deed Records, on file Office of the Assessor. St. Louis City Hall. 1200 Market Street, 63103

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Janssen to design a palatial new home over the course of that year. The specifications Janssen drew up called for the demolition of the existing home on site and the salvaging of materials including brick, limestone, studs, joists and flooring for various purposes including the construction of the foundation for the new building.⁹⁵

A building permit for the Stockstrom's home was issued on January 21, 1908 and historic images show that work on the foundation and lower story walls began that same winter and continued into the summer (the property's trees change from barren to full foliage as progress is made).⁹⁶ It is likely that work on the new home continued throughout the winter of 1908-09 and was completed that spring as the Post Dispatch reported the sale of the Stockstrom's old house on Geyer on May 9, 1909.⁹⁷

The Stockstrom family presumably first occupied the home in 1909. Hedwig Stockstrom died in 1923, followed by Charles in 1935. At that point, the property passed to their surviving children and eventually became the sole property of their daughter Ada who lived in the home until selling it to the current owner in 1990.

Conclusion

The Charles Stockstrom House at 3400 Russell Boulevard in St. Louis, Missouri is eligible for listing in the **National Register under Criterion C: ARCHITECTURE** as an exceptional example of the Chateausque Style and the preeminent example of the work of master St. Louis architect Ernst Janssen. The home and its associated carriage house were completed in 1909 for the family of industrialist Charles Stockstrom and his wife Hedwig. Compared with other examples of Chateausque architecture in St. Louis, the Charles Stockstrom House is striking for its unusual color scheme comprised of red granite, buff and red brick, salmon colored terra cotta, red slate and copper finials. It is also noteworthy for the richness of its terra cotta ornament, which exceeds any other Chateausque example in the city. The material is used to add interest to essentially every bay, plane, and delineation of elevation on the north, east, and western elevations and finds exceptional expression in the details of the central projecting entry bay and gabled dormers. Situated alone on an expansive sloping lot, the building reads more like an actual chateau than other comparable designs which are located in more obviously planned neighborhood contexts. A truly grand example of the style, the Stockstrom House features an inventory of identifying characteristics including a complex and steeply pitched roofline, steeply pedimented dormers, an abundance of pinnacles and finials, a round tower capped with a candle-snuffer roof, multi-planar surfaces with ornament executed in relief, complex sash arrangements with masonry mullions, leaded and stained glass windows, and basket handle archways. The home boasts thirty rooms and 12,000 square feet of lavish living space displaying original finishes including windows, trim, molding, fixtures, floors, mantles, and even a basement bowling alley. Combined with its original carriage house, the property is a showcase of craftsmanship, materials, and architectural artistry from the early 20th century. A standout even amidst the remarkable architecture of the surrounding Reservoir Square and

⁹⁵ E. C. Janssen, "Specification of Residence for Charles Stockstrom, Russell and Louisiana Avenues. (St. Louis: nd) (typewritten)., Magic Chef Mansion Archive 3400 Russell, St. Louis MO 63104. 1-7

⁹⁶ St. Louis City Deed Records, on file Office of the Assessor. St. Louis City Hall. 1200 Market Street, 63103

⁹⁷ "Real Estate Transactions" *St. Louis Post Dispatch*. 9 May, 1909.

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Compton Heights neighborhoods, the property possesses integrity of location, design, setting, materials, workmanship, feeling, and association.

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Verbal Boundary Description

The boundary of the nominated resource is defined by the City of St. Louis as "332 Feet 1/4 inch x 266 Feet, City Commons Addition." This parcel includes the address 3400, 3402, 3404 Russell (Blvd & Ave) in City Block 1365.

Boundary Justification

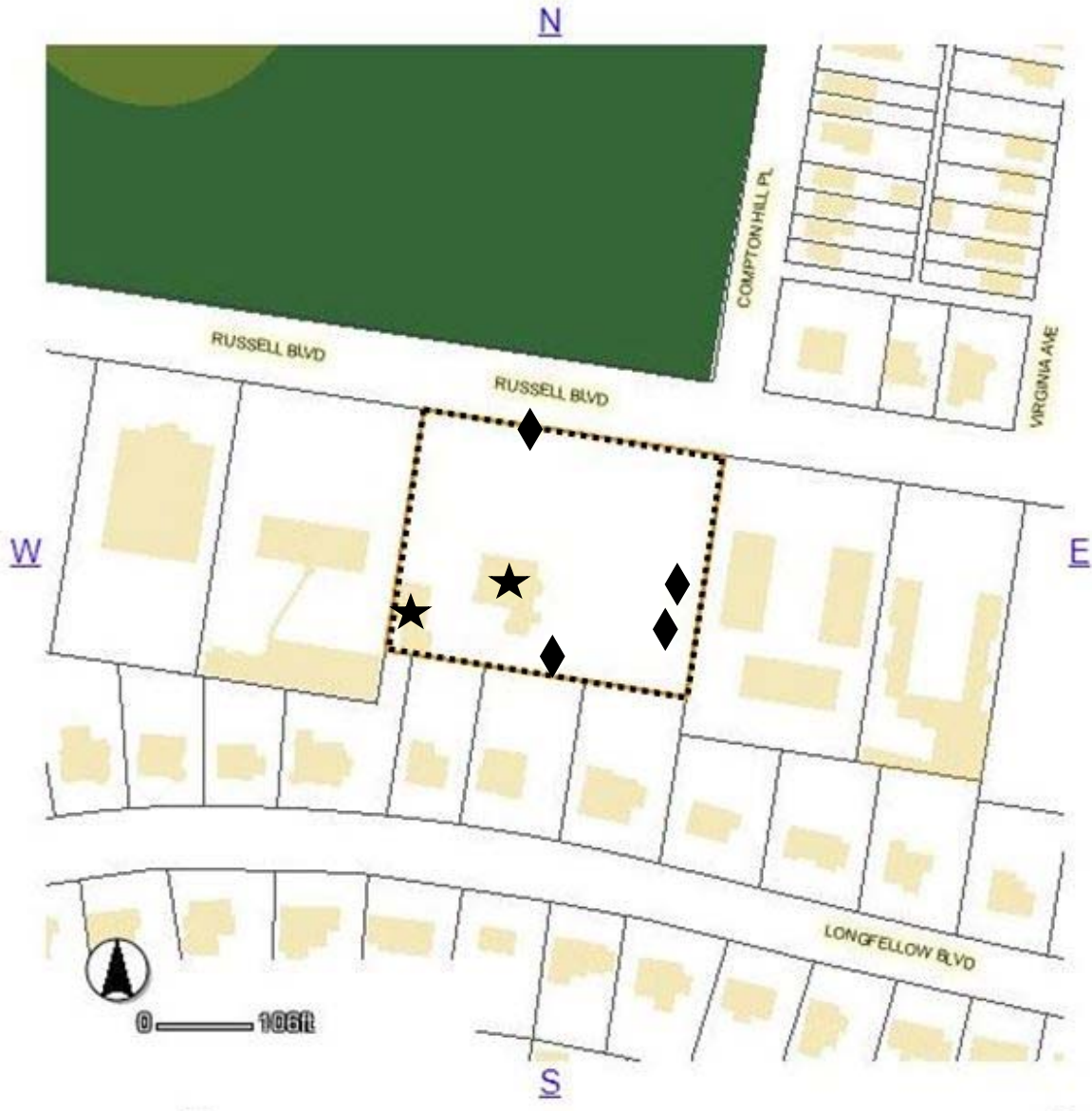
The boundary of the nominated resource is its property line, which represents the parcel purchased by Charles and Hedwig Stockstrom for the purpose of building a home.

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Figure 1: 3400 Russell: Boundary of Nominated Resource ■■■■■■■■■■
Source: St. Louis City Assessor's Office Lat: 38.612378 Long: -90.236313
Contributing Resources: ★
Non Contributing Resources: ◆ *Includes boundary fence

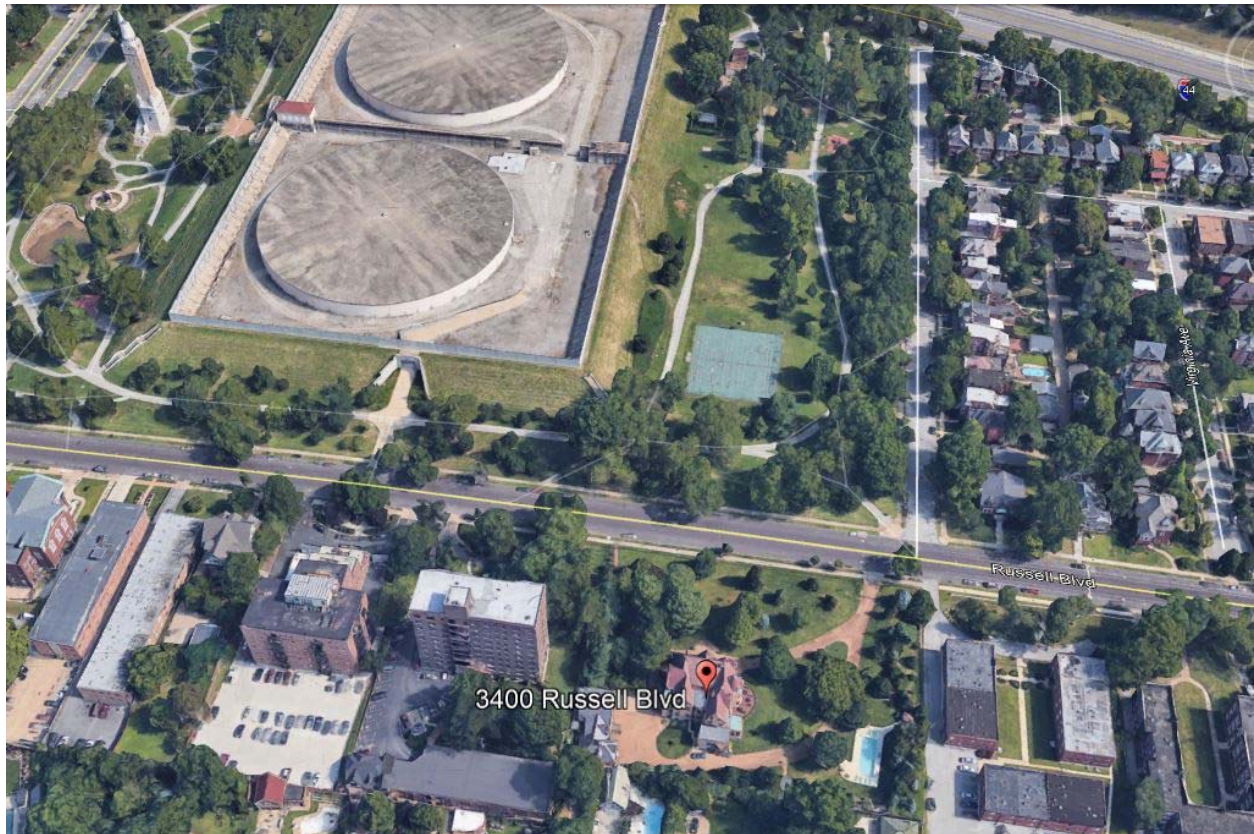


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Figure 2: Setting of the Charles Stockstrom House (3400 Russell Boulevard).
Source: Google Earth



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Figure 3: Foundation Construction photo c. 1908 showing eastward extension of basement (not on plans) to accommodate bowling alley.

Source: Magic Chef Mansion Archive, 3400 Russell Blvd. St. Louis, MO 63104



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Figure 4: 13 Westmoreland Place

Source: "Westmoreland and Portland Places" Julius Hunter, 1988



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Figure 5: 3263 Hawthorne Boulevard

Source: Photographer Michael Daft, January 2018



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Figure 6: 3401 Longfellow Boulevard

Source: Photographer Michael Daft, January 2018



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Figure 7: 3463 Longfellow Boulevard

Source: Photographer Michael Daft, January 2018



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Figure 8: 3036 Hawthorne Boulevard

Source: Photographer Michael Daft, January 2018



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Figure 9: 3427 Longfellow Boulevard

Source: Photographer Michael Daft, 2012



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Figure 10: 3448 Longfellow Boulevard

Source: Photographer Michael Daft, January 2018



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Figure 11: 3505 Longfellow Boulevard

Source: Photographer Michael Daft, January 2018



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Figure 12: 3400 Russell Boulevard

Source: Photographer Michael Daft, July 2016



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Figure 13: Louis Stockstrom (right) and Ernst Janssen (left), date unknown

Source: Magic Chef Mansion Archive, 3400 Russell Blvd. St. Louis, MO 63104



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Figure 14: St. Louis City Hall c. 1904

Source: City of St. Louis: <https://www.stlouis-mo.gov/government/about/history-of-city-hall.cfm>



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Figure 15: 13 Portland Boulevard

Source: "Westmoreland and Portland Places" Julius Hunter, 1988



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Figure 16: 19 Portland Place

Source: Chris Naffziger, 2008: <http://stlouispatina.com/westmoreland-and-portland-places/>



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Figure 17: 16 Westmoreland Place early 20th century

Source: Landmarks' Association photo archives. 911 Washington Avenue, St. Louis MO 63101



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Figure 18: 5215 Lindell Boulevard

Source: Andrew Weil, March 2018



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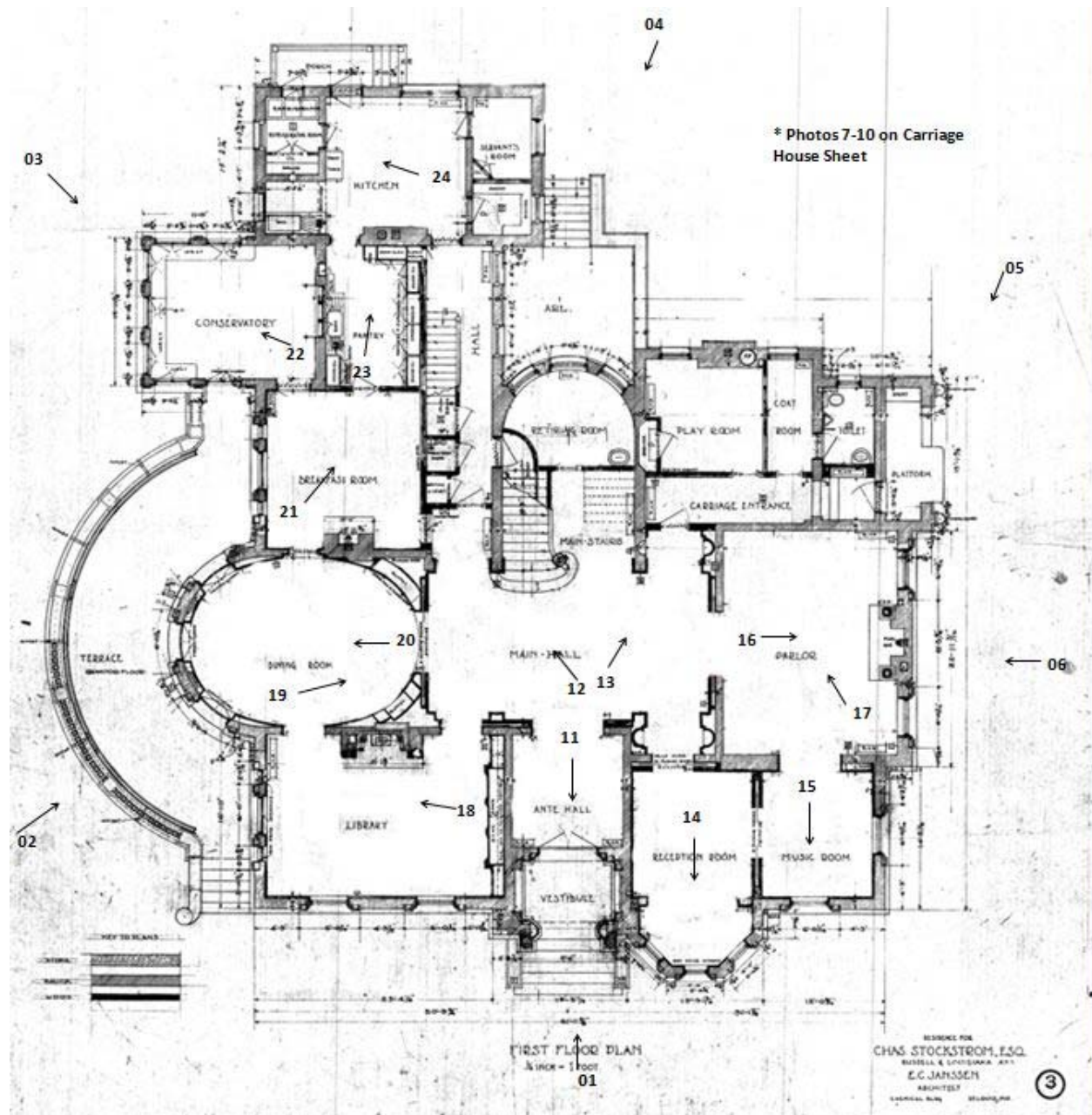
County and State

N/A

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Figure 19: First Floor Photo Map, Charles Stockstrom House

Source: Magic Chef Archives, 3400 Russell Blvd, St. Louis, MO 63104

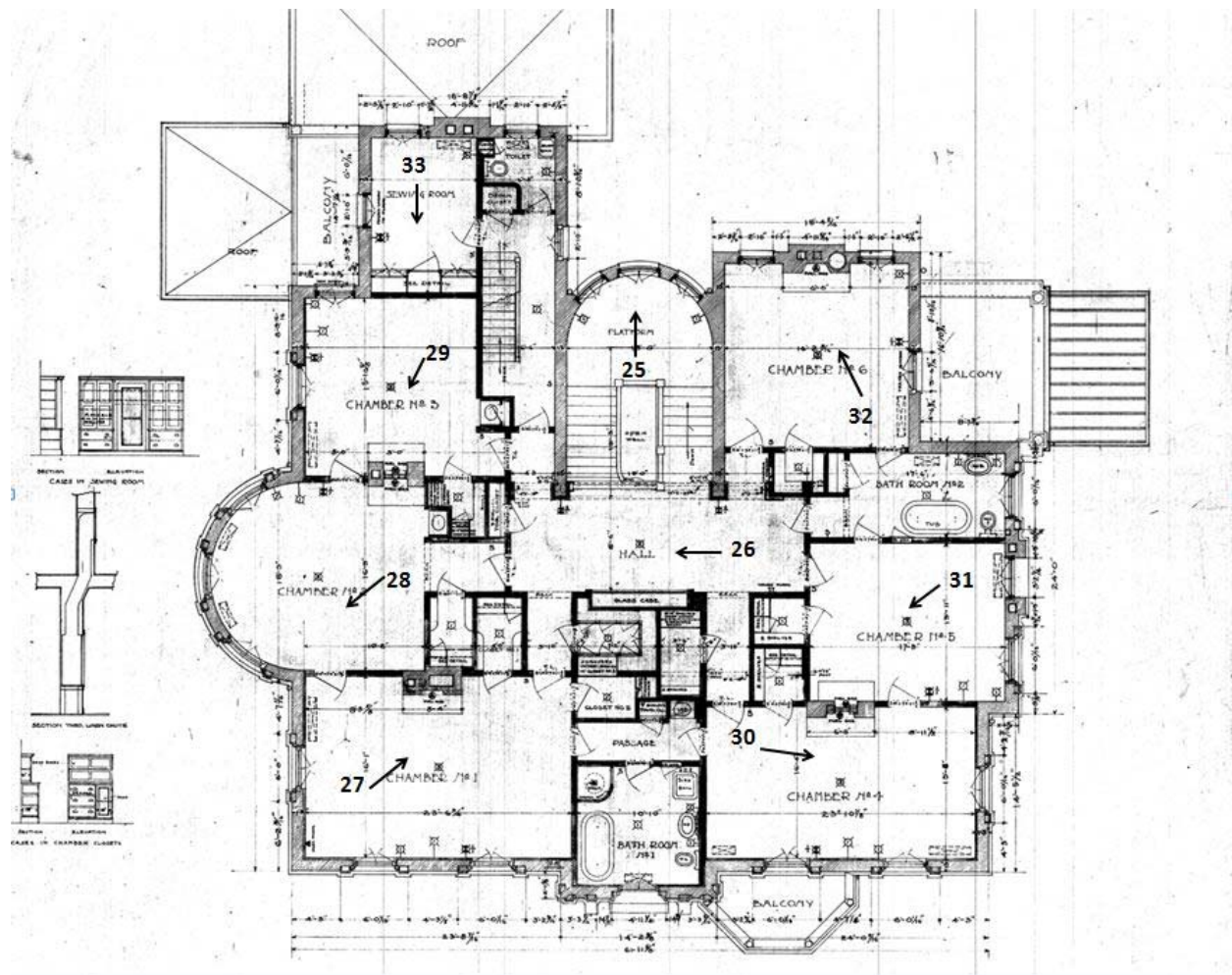


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Figure 20: Second Floor Photo Map, Charles Stockstrom House
Source: Magic Chef Archives, 3400 Russell Blvd, St. Louis, MO 63104

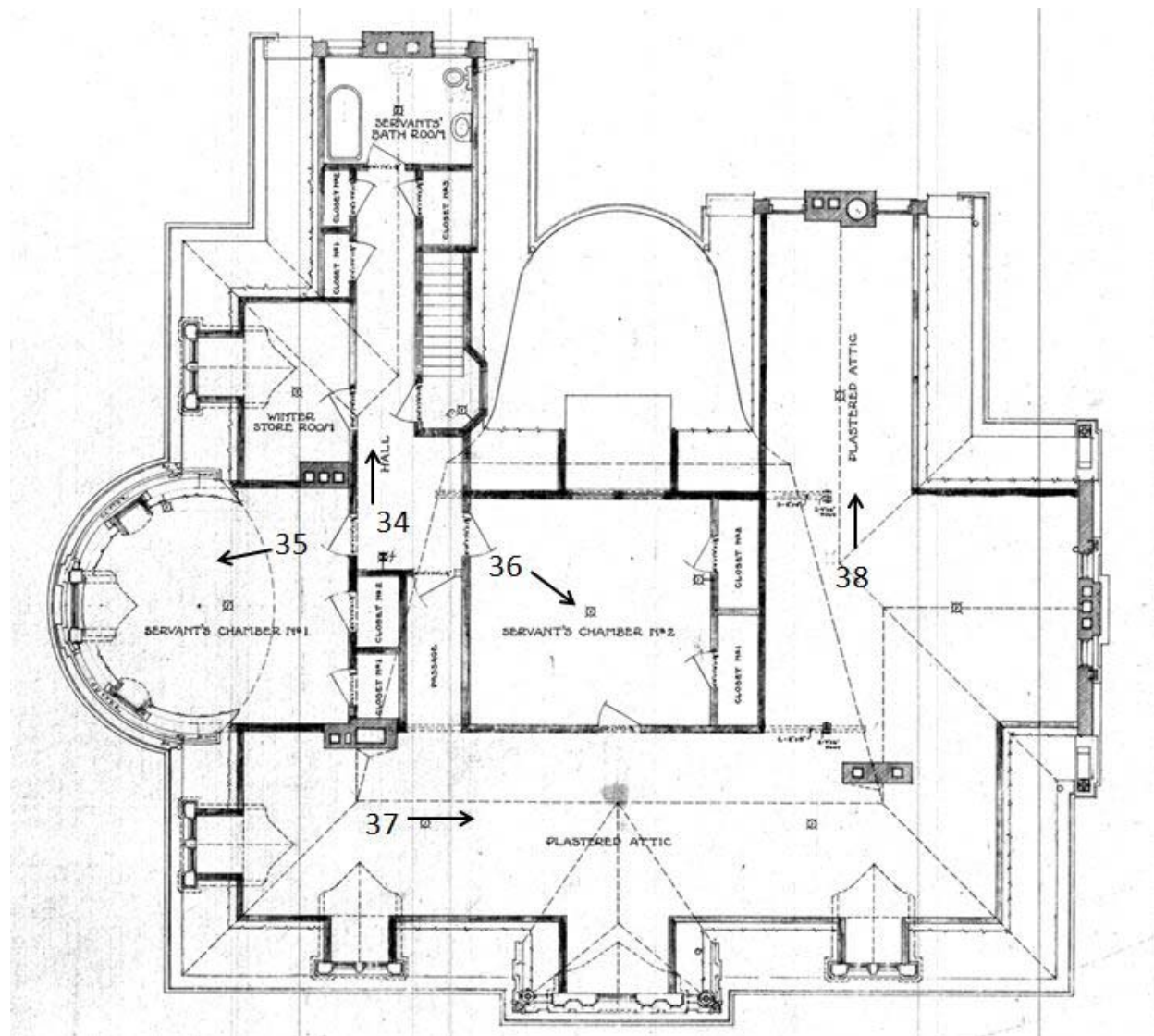


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Stockstrom, Charles House
Name of Property
St. Louis [Independent City] MO
County and State
N/A
Name of multiple listing (if applicable)

Figure 21: Third Floor Photo Map, Charles Stockstrom House
Source: Magic Chef Archives, 3400 Russell Blvd, St. Louis, MO 63104

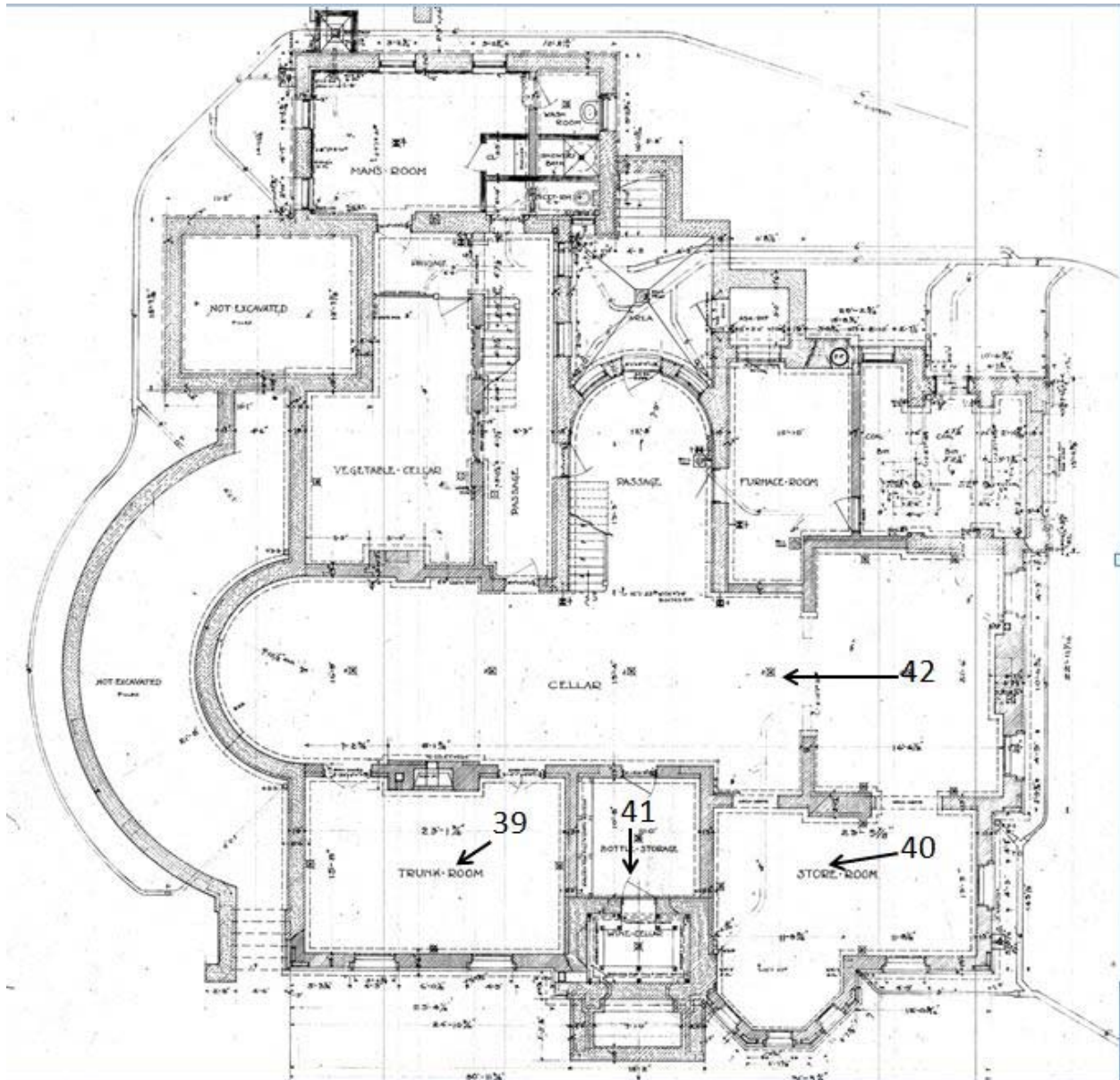


National Register of Historic Places
Continuation Sheet

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Stockstrom, Charles House
Name of Property
St. Louis [Independent City] MO
County and State
N/A
Name of multiple listing (if applicable)

Figure 22: Basement Photo Map, Charles Stockstrom House
Source: Magic Chef Archives, 3400 Russell Blvd, St. Louis, MO 63104

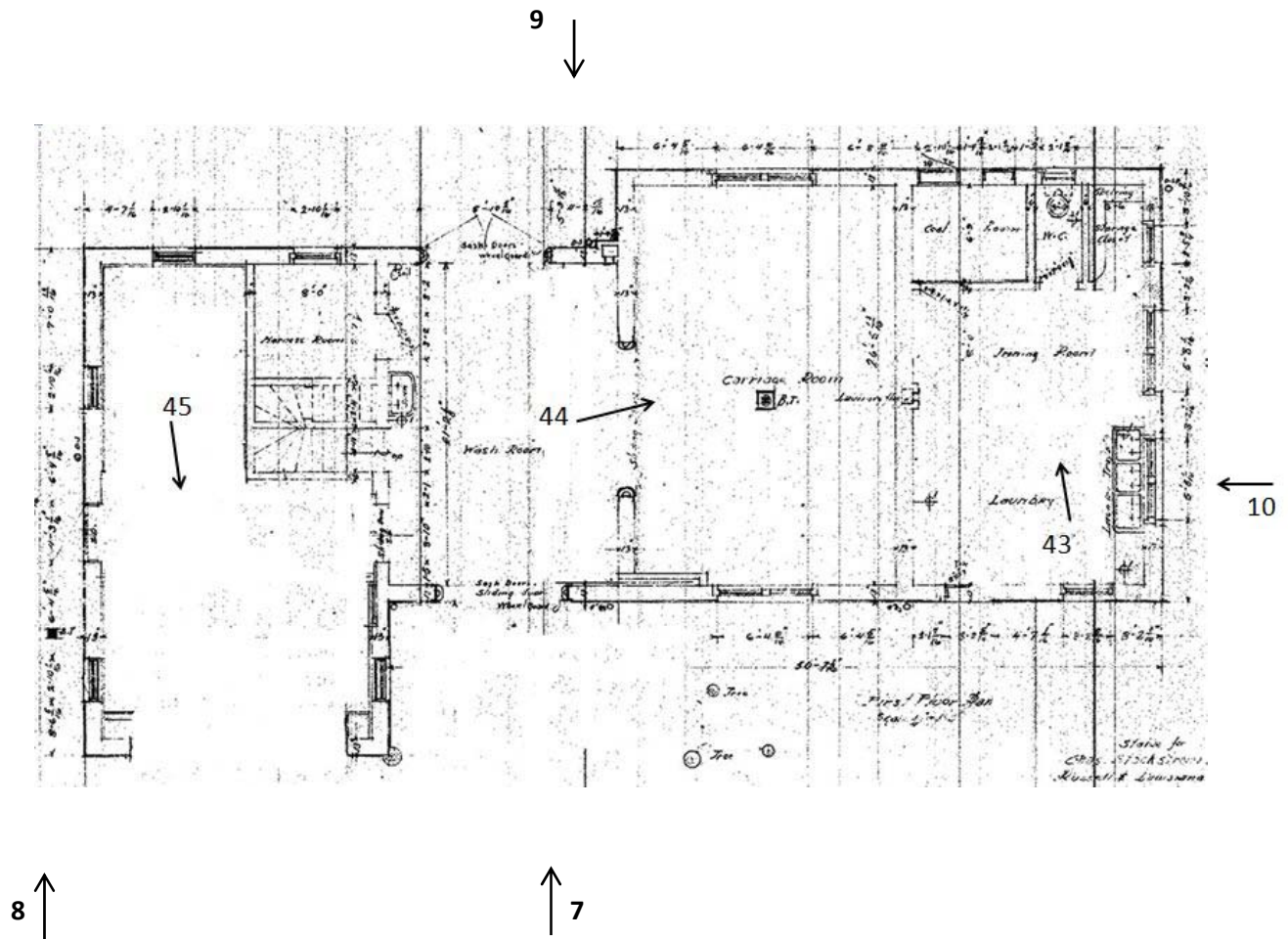
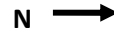


National Register of Historic Places
Continuation Sheet

Section number Figures Page 59

Stockstrom, Charles House
Name of Property
St. Louis [Independent City] MO
County and State
N/A
Name of multiple listing (if applicable)

Figure 23: First Floor Photo Map, Charles Stockstrom Carriage House
Source: Magic Chef Archives, 3400 Russell Blvd, St. Louis, MO 63104



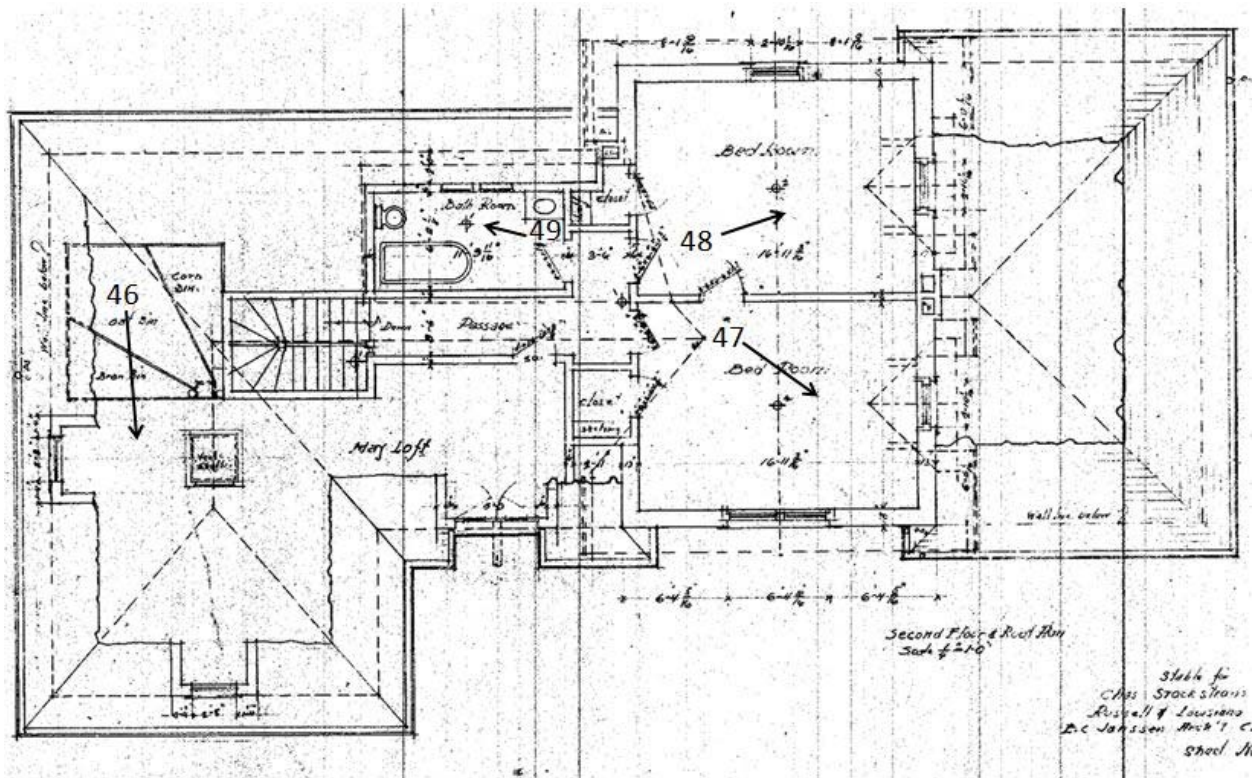
National Register of Historic Places
Continuation Sheet

Section number Figures Page 60

Stockstrom, Charles House
Name of Property
St. Louis [Independent City] MO
County and State
N/A
Name of multiple listing (if applicable)

Figure 24: Second Floor Photo Map, Charles Stockstrom Carriage House

Source: Magic Chef Archives, 3400 Russell Blvd, St. Louis, MO 63104



National Register of Historic Places
Continuation Sheet

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Stockstrom, Charles House

Name of Property

St. Louis [Independent City] MO

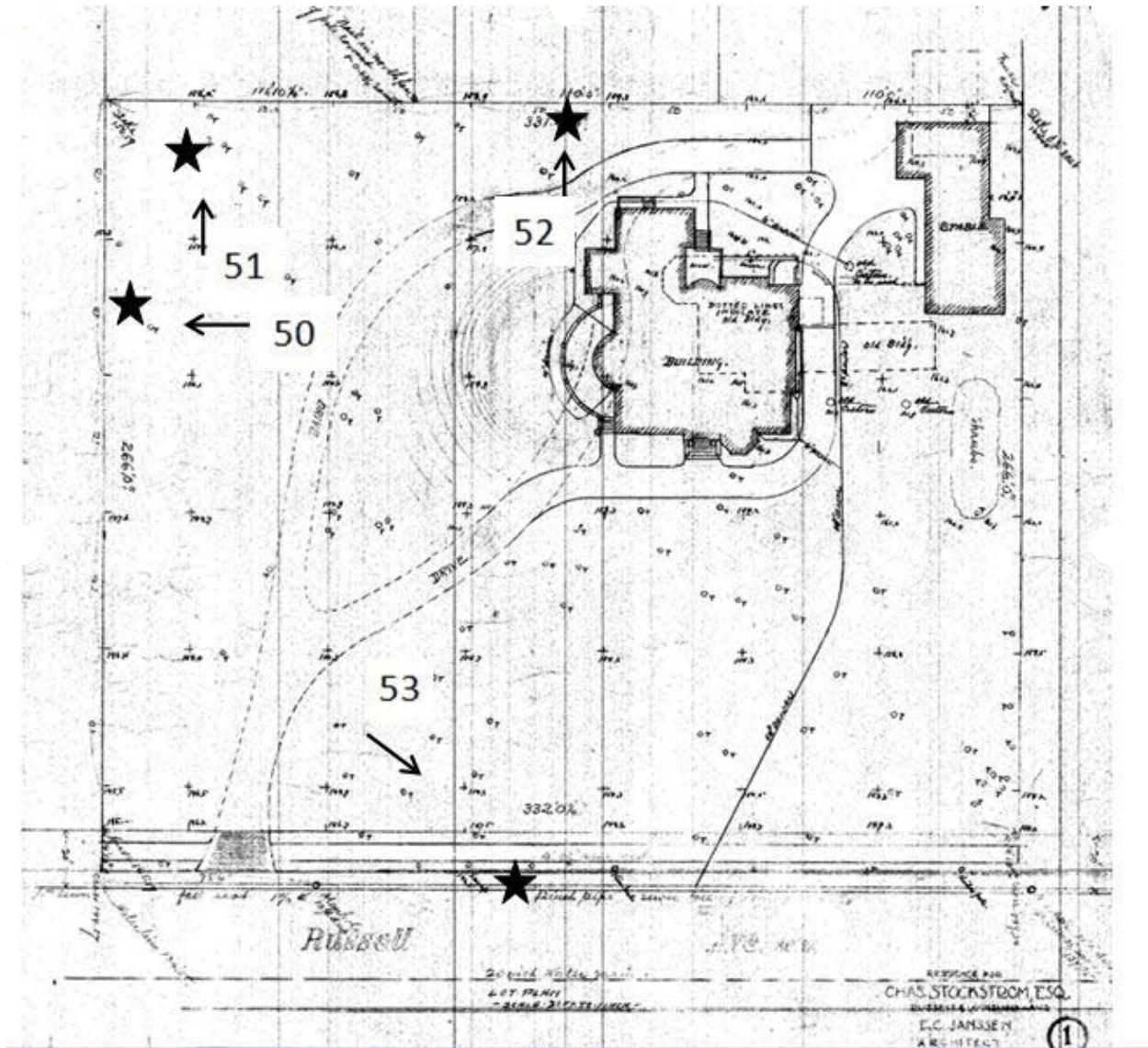
County and State

N/A

Name of multiple listing (if applicable)

Figure 25: Site Plan Charles Stockstrom House

Source: Magic Chef Archives, 3400 Russell Blvd, St. Louis, MO 63104



















































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