

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 #1 Fairway

Other names/site number The House of the Setting Sun

Name of related Multiple Property Listing n/a

2. Location

Street & number 11869 Fairlind Dr. n/a not for publication

City or town Sunset Hills n/a vicinity

State Missouri Code MO County St. Louis Zip Code 63127

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

Joni M. Drawe
Signature of certifying official/Title

NOV 15 2023
Date

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 _____

#1 Fairway
Name of Property

St. Louis County, MO
County and State

5. Classification

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

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

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

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

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

Contributing	Noncontributing	
2	0	buildings
0	0	sites
1	0	structures
1	0	objects
4	0	Total

Number of contributing resources previously listed in the National Register

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
AMERICAN MOVEMENTS

Bungalow/Craftsman

Materials
(Enter categories from instructions.)

foundation: Concrete

walls: Brick

roof: Terra Cotta roofing tiles

other: _____

NARRATIVE DESCRIPTION ON CONTINUATION PAGES

#1 Fairway
Name of Property

St. Louis County, MO
County and State

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

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: _____

Historic Resources Survey Number (if assigned): _____

Areas of Significance

Architecture

Period of Significance

1927

Significant Dates

1927

Significant Person

(Complete only if Criterion B is marked above.)

n/a

Cultural Affiliation

n/a

Architect/Builder

Undetermined

#1 Fairway
Name of Property

St. Louis County, MO
County and State

10. Geographical Data

Acreeage of Property Less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1 38.534205 -90.389102 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 _____ 3 _____
Zone Easting Northing Zone Easting Northing

2 _____ 4 _____
Zone Easting Northing Zone Easting Northing

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title Christina Clagett, Architect & Historic Consultant

organization Homegrown Studio 9/23/2022, 12/30/2022, 4/10/2023,
date 5/16/2023

street & number 4129 Russell Blvd. telephone (314) 920-0739

city or town St. Louis state MO zip code 63110

e-mail christina@homegrownstudio-stl.com

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 nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

#1 Fairway
Name of Property

St. Louis County, MO
County and State

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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: #1 Fairway

City or Vicinity: Sunset Hills

County: St. Louis County State: MO

Photographer: Christina Clagett

Date Photographed: April 21, 2022; confirmed accurate at site visit March 14, 2023

Photo Log:

- 1 of 17: Primary elevation looking NE.
- 2 of 17: Primary elevation looking NW.
- 3 of 17: West elevation looking SE.
- 4 of 17: East elevation looking NW.
- 5 of 17: North elevation looking S.
- 6 of 17: Garage looking north.
- 7 of 17: Front entry looking north.
- 8 of 17: Interior living room looking NW toward dining room.
- 9 of 17: Interior living room looking SW.
- 10 of 17: Interior dining room looking west
- 11 of 17: Interior dining room looking east toward stair.
- 12 of 17: Interior sunroom/solarium looking north.
- 13 of 17: Interior fountain looking north.
- 14 of 17: Interior looking SE toward front entry from sunroom/solarium.
- 15 of 17: Interior kitchen looking NW.
- 16 of 17: Interior bedroom looking SE.
- 17 of 17: Interior second floor looking south.

Figure Log:

1. Aerial photo map from Google Earth with scale. Accessed October 2022.

#1 Fairway
Name of Property

St. Louis County, MO
County and State

2. Aerial photo map from Google Earth with scale. Accessed October 2022.
3. Property Map with National Register Property Boundaries outlined in red. St. Louis County address and property search. stlcogis.maps.arcgis.com. Accessed October 2022. NR Boundary enhanced for clarity.
4. Setting, image facing southwest (red roof down-left center). Map from Google Earth with scale. Accessed October 2022.
5. Site Plan sketch by Homegrown Studio, 2022. Revised 2023.
6. First Floor Plan sketch, drawn by Homegrown Studio.
7. Attic Floor Plan sketch by Homegrown Studio, 2022.
8. 11869 Fairlind roof detail. Aerial photo from Google Earth with scale. Accessed October 2022.
9. Topographic map of Sunset Hills, MO. House of the Setting Sun (green highlight) shares elevation 674' above sea level with high point of Sunset Country Club. USGS map, 1993. Private collection of Louis Murray.
10. Diagram of curving concrete entry walk slab, typ. Drawn by Chiwen Louise Hung, 2001. Private collection of Louis Murray. Photo by Christina Clagett, 2022.
11. Diagram of house and site: Drawn by Chiwen Louise Hung, 2001. Private collection of Louis Murray.
12. Sunset Club Court Advertisement. St. Louis Star and Times. October 31, 1928.
13. Local context in Sunset Club Court subdivision. Fall 2022.
14. Proximity map of nearby comparison residences in Sunset Hills, MO. #1 Fairway is indicated with a green dot.
15. 11822 Fairlind Dr. Real Estate Section. *The St. Louis Star and Times*. October 28, 1928, page 19. Photos from October 2022.
16. The Medwick/Heutel House. 9116 Geyer Rd. Thias, Edward J. Landmarks of Sunset Hills. Thias Publishers, 1995. Photo from October 2022.
17. The Eberhard Anheuser House. Golfhurst Lane, at Sunset Country Club. Healy, James. Sunset Country Club centennial celebration, 1910-2010. Sunset Country Club, 2010. Below image from Google Earth 3D. Accessed October 2022.
18. Illustration of #1 Fairway. Edward J. Thias 2003.
19. Proximity map of comparable/contemporary St. Louis County subdivisions. #1 Fairway is indicated with a red dot. Edited Google map. Accessed October 2022.
20. #1 Fairway. Front elevation porch and entry details. Photos by Homegrown Studio, 2022.
21. Sales advertisement for #1 Fairway. *The St. Louis Post-Dispatch* November 16, 1930.
22. NOT USED
23. #1 Fairway. Top: View from front door looking northwest toward sunroom/solarium and fountain. Bottom: Vaulted ceiling in sunroom/solarium looking northwest. Photos by Homegrown Studio, 2022.
24. NOT USED.
25. #1 Fairway. Detail of green marble mosaic floor tile with fountain basin in sunroom/solarium. Photo by Homegrown Studio, 2022.
26. Advertisement for Grantwood Terrace subdivision. *The St. Louis Star and Times* Sat July 7, 1928.
27. Matthieu Marian's engraving of the grotto in the gardens of Hortus Palatinus, Heidelberg, from Salomon de Caus' Hortus Palatinus, 1620.
28. Etching by Giovanni Francesco Venturini of the Fontana dell'Aquilone in the Vatican Gardens, ca. 1675.
29. Interior Details, #1 Fairway. Sunroom/solarium fountain in operation. Photos by Homegrown Studio, 2022.
30. Exterior Detail—Fountain Remains. House of the Setting Sun. Photo by Homegrown Studio, 2022.
31. Interior Detail—House of the Setting Sun. Photo by Homegrown Studio, 2022.
32. Interior Details—House of the Setting Sun. Photo by Homegrown Studio, 2022.

#1 Fairway
Name of Property

St. Louis County, MO
County and State

33. Interior Details— Painted glass windows in living room. House of the Setting Sun. Photos by Homegrown Studio, 2022.
34. Building News. St. Louis Daily Record. September 10, 1927.
35. 41st Infantry/Sunset Division Symbol. The U.S. Army Center of Military History. Washington, D.C. Online. Accessed November 27, 2022.
36. Garage interior. Left: Curving roof trusses. Right: doorbell ringer attached to roof truss. Photos by Homegrown Studio and Louis Murray, 2022.
37. Basement ceiling structure. Photos by Homegrown Studio, 2022.
38. Aerial photo. Date estimated between late 1920s and early 1930s. #1 Fairway indicated with green highlight. Private Collection of Louis Murray.
39. Exterior Photo Key Plan
40. First Floor Photo Key Plan
41. Attic Level Photo Key Plan

National Register of Historic Places
Continuation Sheet

Section number 7 Page 1

#1 Fairway
Name of Property St. Louis County, MO
County and State n/a
Name of multiple listing (if applicable)

Summary

#1 Fairway is a 1½ story dwelling constructed in 1927 at 11869 Fairlind Dr. in the City of Sunset Hills in St. Louis County, Missouri (Figure 1). The historic address is #1 Fairway Dr. and its location is adjacent to the Sunset Country Club and Golf Course (Figure 2). There are four contributing resources on the site including the house, the garage, the curving entry sidewalk, and the remains of an exterior fountain and steps.

The floorplan consists of six rooms including four squares of three different sizes, divided by a narrow hallway with barrel ceiling and seven doors to seven rooms (Figure 11). The interior walls are plastered with elliptical arch tops on all the openings between rooms. There are no hard corners, including window and door openings; instead, the plaster curves inward to meet the headers and jambs. The character defining features are the interior solarium with rock fountain, the art glass windows, and the exterior front veranda, and red terra cotta tile roof (Figure 25), and other noteworthy features include the sculptural elements including the elliptical arched openings, the sunroom/solarium dome ceiling (groin vault), and the barrel vault ceiling in the hallway. Overall, the home contains many instances of high artistic value in the design, detailing, and original fixtures and hardware. The contributing resources include (2) buildings, (1) object, and (1) structure. The home maintains integrity of location, design, setting, materials, workmanship, association, and feeling.

Setting

The house at 11869 Fairlind sits at a corner lot at one of the highest points in St. Louis County, 674' above sea level. The home shares a ridgeline with the high point of Sunset Country Club across Geyer Rd. (Figure 9). Sunset Hills was, and is, notable for natural beauty and epic views of the valleys beyond in south St. Louis County. The address was known as #1 Fairway and historically was directly across Geyer from the center of the 1st hole fairway on the Sunset Club course (Figure 37). The address was renumbered and renamed as current in 1963¹, while the golf hole was also renumbered as the 12th hole in the late 1960s (Figure 4).² The Sunset Club Court subdivision was named for its prominent neighbor³ and exists in a triangular wedge created from the geometry of the chaotic nearby intersection of Gravois (MO Route 30) and Lindbergh (U.S. Routes 61/67) and Geyer Rd. (Figure 1).⁴ The streets of the subdivision run parallel and listed north to south: Fairlind, Sunlind, and Parklind. The historic names of the streets were Fairway, Sunset, and Parkway. They are quiet, with only local traffic coming in from the larger thoroughfares. The predominant housing type in the subdivision is the ranch, and most were constructed in the 1960s.⁵ The houses are typical of their type and era, with very low-slope roofs and sprawling horizontal width, with little notable or memorable design features (Figure 13). The lots going down the block are mostly about 90' feet wide, but the subject house is on a

¹ Hamilton, Esley. "Notes on 11869 Fairlind Drive Sunset Hills." Unpublished [House history for Louis Murray. August 3, 1999], viewed April-November 2022. Private Collection of Louis Murray

² Healy, James. Sunset Country Club centennial celebration, 1910-2010. Sunset Country Club, 2010.

³ Ibid.

⁴ Lindbergh road was referred to as Denny Rd. during period of significance.

⁵ Historic Aerial Imagery from 1937 to 2018. St. Louis County GIS service center. Accessed August 28, 2022.

National Register of Historic Places
Continuation Sheet

Section number 7 Page 2

#1 Fairway

Name of Property

St. Louis County, MO

County and State

n/a

Name of multiple listing (if applicable)

lot that is 135' wide and 138' feet deep. The country club has no fence along Geyer, but has its boundary defined with a band of tall evergreen trees (Figure 3). Geyer road is a medium width two lane divided roadway with no shoulders that serves as a pass-thru and local access. The traffic is light but moves briskly. The homes of Fairlind Dr. have grassy lawns about forty feet in length, and the general lack of tall trees creates an open feel on the block. The houses to the north of Sunset Club Court were constructed in the last 20-30 years and are part of a gated retirement community. The access road is along Geyer and very close to Lindbergh. There is little physical connection due to the deciduous trees and thick hedges that screen the development almost completely from view.

The house's grassy lawn extends to the property lines to the west and south (Figure 5). Just south of the property line, is a 5' wide sidewalk with a thin bar of grass that runs in the rite-of-way along Fairlind. Just to the east of the garage and property line, extending south about half the length of the property, sits a non-contributing contemporary wooden privacy fence belonging to neighbors. There is no sidewalk on the west side along Geyer, but there are utility poles and wires just outside the property line. The lot is thickly planted with tall evergreen trees to the south and southwest—but that doesn't stop the golf balls from interrupting the tranquility of the peaceful lot. A tall Magnolia tree sits about fifteen feet in front of the house on the east side. There is a paved asphalt driveway that runs along the east side of the site from the curb cut at Fairlind Dr. to the garage at the rear of the site in the northeast corner. The garage building is a contributing resource and sits about twenty feet away from the corner of the house. There is a non-contributing carport attached to the east side of the garage. A curving walkway that meets the public sidewalk along Fairlind is a contributing structure as well, and a concrete table in the landscape is a non-contributing object. The land north and northwest of the house on the property is a grassy lawn with some trees at the perimeter. The remnants of a stone fountain and stone steps about 20' north of the house is a contributing object.

The House: Exterior

The house is integrated into the landscape; set on a lawn with a statement magnolia tree in the east foreground and generous bands of windows to capture natural light. The brick on the exterior is of natural color and arranged in a running bond and has a lightly mottled texture. The individual brick color ranges from light blond to tan. The recessed mortar, or "raked", brick joints in both directions is a design feature executed at a high level of precision, and necessitated skill and patience to achieve. A base soldier course of brick highlights the connection to grade along each elevation. The roof is clad with terra cotta clay tile and features deep overhangs, with green fascia board and red painted soffits, across all elevations. There are three red brick steps leading to the porch level: The risers are a running bond and the 12" wide treads are in a rowlock configuration. The sidewalls are 16" wide and feature a base of several rows of blond brick with a top layer of red bricks in rowlock arrangement that continue past the steps to frame the perimeter of the mosaic landing porch/veranda in the shape of a Latin Cross (Figure 20) that is slightly wider on the half west of the front door. The veranda is uncovered and is about 28 feet wide. Within the brick border, the green marble slabs have been laid out in a free-flowing mosaic pattern set in a contrasting light-colored concrete mortar. There is a 30" tall brick knee wall that

National Register of Historic Places
Continuation Sheet

Section number 7 Page 3

#1 Fairway
Name of Property St. Louis County, MO
County and State n/a
Name of multiple listing (if applicable)

is about 6' long that extends beyond the east edge of the house. The brick is arranged like the side walls of the porch steps, with blond as the main material and a red brick rowlock course at the top. The wall has a quarter-circular cut-out at the termination. There is a wing wall on the western edge of matching materials that is about a foot above the ground and has no decorative flourishes. At the front door, there is a 7" step composed of 7 square ceramic floor tiles. The front door has a non-original screen door that matches the arch-top door profile and has a solid panel at the bottom, currently painted red like the eaves.

South Elevation (Primary)

The primary elevation is nearly symmetrical, but not quite (Photo 1). The form reads as "hip roof, symmetrical, front entry," and in keeping with that style the front door is a conspicuous focal point of the facade.⁶ The front door opening is 44" wide brick to brick, made from solid wood with raised lower panels, arch-top, and a large round leaded glass window. Grooves in the wood around the window opening suggest this single piece replaced three horizontal panes, likely of colored glass, which were divided by lead. An arched brick header comprised of two rows of rowlocks is distinguished with the dark tan brick, and a single row continues downward on either side of the door. A keystone on the exterior above the front door header is a quadrilateral that is nearly 90° on the left side and extends into a point on the right (Figure 20). There is a single hipped dormer approximately centered above the front door, and a hipped dormer with three arched windows on the attic level is also slightly off-center toward the east. The roof overhangs are wide but the precise width varies depending on which volume they are attached to (Photo 7). Overall, the elevation is characterized by the set of large rectangular horizontal window openings that dominate the walls on either side of the door. The window header is comprised of soldier course bricks and the sill below is a comprised of bricks in the rowlock configuration. On the eastern side, the large opening holds three windows with jambs in between that are currently painted green. The middle window is a casement with two operable panels that are hinged to swing inward to the interior. The mullions divide the window into three uneven sections; a large in the center and two of equal size at top and bottom. Muntins divide each panel in half vertically. The windows on either side of the jamb have the same horizontal divisions but are slightly simpler with 6 panels as opposed to 12. Each of the three windows has a single-pane transom above a wood header that is painted green. The windows on the west side match in detailing and configuration. There are three operable hinged windows in the attic dormer and they each feature three stacked panes of glass divided similarly to the first floor. The dormer windows feature arch tops on the primary elevation and the outer arch tops are 9" diameter and window width. The deep roof overhangs have a wood board soffit that is currently painted red can be seen from below (Figure 20).

West Elevation

The west elevation also appears symmetrical but is not. There are three sections created from the central dining room projecting slightly outward, along with the section of the hipped

⁶ McAlester, Virginia Savage. *A Field Guide to American Houses*. Alfred A. Knopf, 1984. Revised 2013. Page 551.

National Register of Historic Places
Continuation Sheet

Section number 7 Page 4

#1 Fairway
Name of Property St. Louis County, MO
County and State n/a
Name of multiple listing (if applicable)

roof above. The southern end is slightly larger than the north and is part of the living room and features a blond brick chimney in the center that penetrates the tile roof. At the top center there is a decorative flourish attributed to the masons: A vertical stripe of darker tan brick extends about halfway down toward the roof and fans out on either side. There are (2) fixed painted stained-glass windows on either side of the chimney that are composed of 12 equal panes (Photo 3). The window headers are comprised of soldier course bricks and the sill below is a comprised of bricks in the rowlock configuration. The sills are about 8' above grade on the exterior. There is a single basement window aligned with the left stained-glass window. The bottom of the window is flush with grade and the top has a soldier course brick header. The window is a single awning unit that pivots to the interior of the basement. The window is divided into three equal vertical panels by muntins that are painted red. The textured glass type is said to be among the oldest in St. Louis.⁷ The central section features a set of three windows divided by jambs that are painted green. The header aligns with the other first floor window headers on the west elevation and is comprised of soldier course bricks while the sill below is made of bricks in the rowlock configuration. The bottom sashes of each window are a solid operable panel, while the upper sashes are fixed and divided into 8 equal panels. The sill of these windows is about 5' above grade on the exterior. The house has a hipped dormer with matching clay tile roofing in the *approximate* center on each of the elevations, but it is noticeable off-center on the west elevation. While the primary elevation has arch top windows, the west facing dormer has a window configuration more-closely aligned with the first floor primary elevation windows on the east and west sides. The large opening is divided into three sections with jambs in between that are currently painted green. The middle window is double the size of the outer units and features a casement with two operable panels. The outer windows are also operable. The mullions divide the window vertically into three uneven sections; one large in the center and two of equal size at top and bottom. Muntins divide each panel in half vertically. The windows on either side of the jamb have the same horizontal and vertical divisions. There is a single basement window approximately centered at grade that has a soldier course brick header. The window is a single awning unit that pivots to the interior of the basement. The window is divided into three equal vertical panels by muntins that are painted red. The glass is textured. The northern section is mostly comprised of a single large opening with soldier course header. The (2) large lower panels are not original but appear to be of an early 20th century commercial type unit. The transom above has a large central panel with two small side panels divided by jambs that are painted green. It is believed the large bottom opening originally held doors that opened to the exterior. There is a crude wooden infill base wall under the window opening. An iron balcony is attached below.

North Elevation

The attic dormer on the north elevation (Photo 5), features an especially large opening that is divided into three sections with jambs in between that are currently painted green. The middle window is double the size of the outer units and features a casement with two operable

⁷ Hamilton, Esley. "Notes on 11869 Fairlind Drive Sunset Hills." Unpublished [House history for Louis Murray. August 3, 1999], viewed April-November 2022. Private Collection of Louis Murray.

National Register of Historic Places
Continuation Sheet

Section number 7 Page 5

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

panels. The outer windows are operable casement windows that swing inward. The mullions divide the windows vertically into three uneven sections; one large in the center and two of equal size at top and bottom. Muntins divide each panel in half vertically. The windows on either side of the jamb have the same horizontal and vertical divisions. Below the roof, the elevation is all in the same plane, but is divided into three segments by the window language. The right configuration is driven by the interior motif of the fountain in the sunroom/solarium. The fountain is flanked by two tall narrow window openings with single transoms above that used to hold art glass in each, matching the other stained glass in the house, but have been replaced with transparent glazing. The right has been modified and the lower portion is covered with wood sheathing on the interior and exterior. The left window is the original configuration and has two operable panels that are hinged to swing inward to the interior. The mullions divide the window into three uneven sections; a large in the center and two of equal size at top and bottom. All three of these windows have headers comprised of soldier course bricks and the sill below is a comprised of bricks in the rowlock configuration. Curiously, the number of bricks in the headers is one more than the number in the sills in each of the top three window openings. The number of bricks is 11 on top and 12 on the bottom of each side opening; equaling 23 on each side. The number 23 recalls the number of tiles that are used repeatedly in the front porch square motif. The central transom window is centered over the fountain and has 17 bricks in the sill, but only sixteen in the header, equaling 33. The sills are about 4' above grade on the exterior. There is a single basement window approximately centered below the interior fountain and central transom. This opening is the only one in this motif that has an equal number of bricks in the sill and header; 15 each for a total of 30. The bottom of the window is flush with grade, while the window itself is only about a foot tall and is divided into three equal vertical panels by muntins that are a faded tan paint color. The glass is textured. Near the fountain window configuration just to the east, there is a large window opening that has a brick soldier header at the same height. This large opening was once in a small room adjacent to the kitchen, which is currently open to the interior. The large windows are two single sashes divided by a jamb that is painted green. Each sash pivots inward to the house and is divided into three sections, with a large section in the middle and two equal horizontal rows at top and bottom. Muntins divide the windows vertically into three equal columns. A rowlock brick sill below is about 5' above grade on the exterior. There is a single basement window approximately centered to the window above. The bottom of the window is flush with grade and the top has a soldier course brick header. The window is a single fixed unit to the interior of the basement. The window is divided into three equal vertical panels by muntins that are painted red. The glass is textured on the end pieces and the center pane has been replaced with a solid exhaust panel and the muntins are a faded tan paint color. The easternmost window is located above the counters in the kitchen. It is much higher above grade and the header is above the others on this elevation. This window is identical in size and configuration to the window on the west elevation of the garage. Both have 22 soldiers comprising the header above with 22 bricks also forming the bottom sill. The medium opening is divided into three sections with jambs in between that are currently painted green. The middle window is double the size of the outer units and features a casement with two operable panels. The outer windows are also operable. The mullions divide the window vertically into three

National Register of Historic Places
Continuation Sheet

Section number 7 Page 6

#1 Fairway
Name of Property St. Louis County, MO
County and State n/a
Name of multiple listing (if applicable)

uneven sections; one large in the center and two of equal size at top and bottom. The mullions and muntins are painted red.

National Register of Historic Places
Continuation Sheet

Section number 7 Page 1

#1 Fairway

Name of Property

St. Louis County, MO

County and State

n/a

Name of multiple listing (if applicable)

East Elevation

The east elevation also has a massing that is asymmetrical (Photo 4). There are three sections created from the central mass projecting slightly outward, with its own hip roof. This is differentiated from the west elevation, where the projected mass has a roof in the same plane, but extending beyond, the overall roof shape. This section houses the stairwell to attic and first floor bathroom. The right end of the east elevation has an exterior concrete landing and (6) 7" concrete steps from grade. A person makes a right turn from the landing to get into the house, and there is a 7th step into the house that is 6" tall. The landing is protected by a tar paper awning roof supported by square wood columns that is not original to the house. An exterior concrete stair leads to the basement along the exterior wall. A back door leads to the kitchen and is misaligned with the exterior basement door below with no glass. To the left of the kitchen door is an exhaust opening currently covered over and a kitchen chimney left of that, just before the center section. In the right top of the center section, there is a single double-hung window with a single transparent bottom sash and a fixed upper sash featuring 8 equal panels of abstract stained glass. The header is comprised of bricks in soldier course and the sill of the rowlock arrangement. There is a single basement window aligned below the stained-glass window. The bottom of the window has a rowlock sill and a soldier course brick header. The window is a single awning unit that pivots to the interior of the basement. The window is divided into three equal vertical panels by muntins that are painted red. The glass is textured. Aligned with the top of the stained glass window and to the left is an opaque operable casement window that swings inward to the first floor bathroom. The mullions divide the windows vertically into three uneven sections; one large in the center and two of equal size at top and bottom. Muntins divide each panel in half vertically. There is a single basement window aligned below the bathroom window. The bottom of the window has a rowlock sill and a soldier course brick header. The window is a single awning unit that pivots to the interior of the basement and is currently covered with a metal screen. The window opening is left of center in this section. The header is comprised of soldier course bricks and the sill below is a comprised of bricks in the rowlock configuration. Each opening holds three windows with jambs in between that are currently painted green. The middle window is a casement with two operable panels that are hinged to swing inward to the interior. The mullions divide the window into three uneven sections; a large in the center and two of equal size at top and bottom. Muntins divide each panel in half vertically. The windows on either side of the jamb a single unit that is similarly operable and matches in lite configuration. Each of the three windows has a single-pane transom above a wood header that is painted green. Approximately centered below the window is a single basement window. The bottom of the window has a rowlock sill and a soldier course brick header. The window is a single awning unit that pivots to the interior of the basement. The window is divided into three equal vertical panels by muntins that are painted red. The glass is textured. The attic dormer is off-center to the south. It has a shortened version of the first floor bathroom casement window, with mullions that divide the windows vertically into three uneven sections; one large in the center and two of equal size at top and bottom. Muntins divide each panel in half vertically.

National Register of Historic Places
Continuation Sheet

Section number 7 Page 2

#1 Fairway
Name of Property St. Louis County, MO
County and State n/a
Name of multiple listing (if applicable)

Roof

The terra cotta roof has been described already from what can be seen from the ground, however, it is worth noting how interesting this roof is from above as well. A roof is referred to by architects as “the fifth façade,” and in this case roof is of the same quality and complexity of design as all that can be seen from a human level from the ground (Figure 8).

Other Site Resources

Garage (Contributing Building)

The garage has the exact same exterior materials and detailing as the house, and even has its own hip dormers on the primary and west elevations (Photo 6). The garage is 28’ corner to corner. The (2) metal overhead doors are not original and are painted in a neutral color. The garage door openings appear to be symmetrical, but the left opening is 99” wide while the left is 100” wide. They are separated by a column of blond brick that matches the outer brick. The garage doors feature a soldier course header. The primary elevation of the roof features a small, hipped dormer with louvre. The dormer on the west elevation of the garage also has a louvre. The west elevation also has a man-door with soldier brick header and 14 soldiers at the south end. The glass in the door is divided into four equal panels, 2 over 2. The glass is the old textured type mentioned earlier, and this is the only location on the site where the texture is installed facing outward toward the exterior. To the north of the door there is a window that matches detailing on the main house kitchen window on the north elevation. Both have 22 soldiers comprising the header above with 22 bricks also forming the bottom sill for a total of 44. The medium opening is divided into three sections with jambs in between that are currently painted green. The middle window is double the size of the outer units and features a casement with two operable panels. The outer windows are also operable. The mullions divide the window vertically into three uneven sections; one large in the center and two of equal size at top and bottom. The mullions and muntins are red. The north and east elevations of the garage are not visible from where people can be but do have the same blond brick. The interior of the garage is faced with red brick, with some blond brick defining the edges of openings. The garage ceiling is comprised of bowed wood rafters, the design of which was deliberate to distribute the weight of the ceiling to the garage walls (Figure 36.) The home was designed to have electric power from the start, but the electricity comes into the site from upper back wall of the garage where the singular panel for the property is located. The garage also contains an original electric doorbell that is wired back to the house (Figure 36). Another original feature in the garage is a ventilator fan in the west dormer. The tip top of the garage exterior has a clay tile cap as the 16th tile that is 16’ above grade with a cursive signature and the location of Peru, Kansas, where a Ludowici tile facility was located into the 1930s. The exterior carport addition was constructed in 2008 and is not significant. It is attached to the west elevation of the garage and is constructed of metal.

Exterior Fountain and Stone Steps (Contributing Object)

There are remnants of a round stone exterior fountain and matching steps to the northwest of the sunroom/solarium. This object is significant as being an original feature of the design of the property that informs the original site plan and landscape design of the house. The steps and

National Register of Historic Places
Continuation Sheet

Section number 7 Page 3

#1 Fairway
Name of Property St. Louis County, MO
County and State n/a
Name of multiple listing (if applicable)

sidewalls have the opposite configuration as the red brick front entry steps and sidewalls: the stone steps have 12” sidewalls and 16” treads. The fountain basin is currently being used as a flower bed. An arbor to the north pictured in the background has collapsed and been removed by the time of this writing (Figure 30).

Entry Walkway (Contributing Structure)

The entry walkway is believed to be original according to the owner (Figure 10). The curving sidewalk is a contributing structure and is comprised of 10 slabs of red concrete that each feature a geometric mosaic pattern in the white contraction joints. The sidewalk has been referred to as a “Pythagoras puzzle” that recalls the yin and yang, and “arabesque” along with the entry porch mosaic design.⁸ The path is 50” wide and stretches from public sidewalk to the porch steps.

The House: Interior Description

First Level

The plan is irregular with many slightly projected volumes reaching out into the landscape (Figure 6). The rooms on the western half are more public in nature and each space flows into the next via generous and gentle opening portals. The walls and ceilings are Venetian plaster painted white throughout the interior. They are 9” wide, with a plan profile matching the vertical profile of the arch top dormer windows in the attic on the primary elevation. The openings between rooms feature rounded edges and elliptical arch tops, so there is less trim than in typical homes. The wall openings between the living to dining and dining to sunroom/solarium are offset incrementally toward the west as one moves from living room, through the dining room, and on to the sunroom/solarium (Photo 8). Other characteristics of the home include hardwood floors in the living room, dining room, and main level bedroom. The plaster walls meet the wood floors at a thin band of polished wood floor base the curves at the wall, typical throughout. There are also many finely detailed silver sconces, light fixtures, and wall decorations throughout the home (Figure 32).

You enter the large living room from the front door and have a diagonal view back to the sunroom/solarium fountain. On the living room west wall there are two painted glass windows creating a single scene on either side of the fireplace (Photo 9). The fireplace was made of same tile as the hearth, and the surround had the same tile up to mantle. The fireplace tile and cladding were removed at some point to reveal the plaster behind. The living room features built-in wooden benching under the front windows.

The circulation flows from living room into dining room, the only interior room with single-hung windows (Photo 10). The dining room has a tight opening that leads right to the corridor (Photo 11), and another large opening that floats down into the sunroom/solarium. There are two wood steps down from the dining room to the sunroom/solarium. You can look from the sunroom/solarium back to the front door diagonally (Photo 14). The sunroom/solarium has several notable design features including a dome whisper chamber ceiling, mosaic floor, and rock

⁸ Murray, Louis. Unpublished Interview/Owner notes for section 8. Phone call with Christina Clagett. November 27, 2022.

National Register of Historic Places
Continuation Sheet

Section number 7 Page 4

#1 Fairway
Name of Property St. Louis County, MO
County and State n/a
Name of multiple listing (if applicable)

fountain (Photo 8). The tall groin-vault ceiling has a chandelier hanging in the center relocated from dining room (Figure 23). The sunroom/solarium has 2 radiators with 14 tubes visible on either side of the fountain equaling 28 total (Photo 13). There is a third radiator on the outside of the steps. The southeast corner of the sunroom/solarium has two wood risers leading to a 28" opening to the kitchen comprised of a set of 14" wide French doors that lead to the kitchen and breakfast nook (Photo 15). The door frames are dark stained wood and each has mullions that divide the glass into tall windows in the center with a highly placed top panel. A curious feature is that these doors lock from the kitchen side, meaning you could not enter the kitchen from the sunroom/solarium if the set of doors were locked.

The kitchen and breakfast nook are the most-modified spaces on the first floor. A dividing wall between the two was removed at some point, and both spaces feature non-original laminate flooring. The small room has 6"x6" ceramic tiles that are currently covered over with plywood and laminate. The kitchen cabinets, counter, and fixtures are also not original to the house. South of the kitchen is the more private eastern portion of the home which is double loaded along a narrow corridor with seven doors to seven rooms. This area consists of the stairwell to attic, the main restroom, bedroom, corridor, closet, and stairwell to basement. The bathroom is decorated with the original lavender glazed China tile on the floor, walls, and shower surround included recessed tile niches for toiletries. White edges can be observed under close examination. There is also a 1920s Standard bathtub and original sink with vanity (Figure 32). The corner bedroom has hardwood floors and is generously daylit from both exterior walls (Photo 16).

Finished Attic

A Craftsman style stained wood staircase leads to the attic spaces (Figure 7). The stained glass double hung window is positioned on the landing, and there is an interior to interior window with four panes of glass on the opposite wall (leading to the northern attic room). A decorative light fixture hangs above the stairs. The main attic space is a finished open room at the top of the stairs with the arch top dormer (Photo 17). Closets and storage rooms are carved out of the useful spaces along the perimeter to the north and west, while a small non-historic bathroom is located on the east side of the attic. In the northern storage room, the owner removed part of the east wall to open up additional storage space under the roof. The attic floors are hardwood.

Basement

It is assumed that the interior stair to the basement coming off the first floor hallway was not original to the house and was probably an additional first floor closet. The unfinished basement features Scullin steel columns and I-beams with riveted steel plates on the bottom. Floor joists sit on the bottom of beams and the beams continue to the wall (Figure 37). The floor is concrete and the control joints create 24 squares on the floor. There is an original service toilet. The basement is also accessible from the exterior.

Historic Integrity

National Register of Historic Places
Continuation Sheet

Section number 7 Page 5

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

The home maintains a vast majority of the original features and fixtures. The roof, windows, and brick are still in good condition to convey their significance. On the exterior, there has been some settling of brick around the front terrace and some windows have been slightly altered. A concrete or stone block (step) at the street in front of #1 Fairway existed until it was removed some years ago by the present owner.⁹ The kitchen and breakfast area originally had a wall between that was opened into a larger kitchen at some point, but the end of the wall is still visible and interprets what was there. The mantle and stone are missing from the fireplace and there is some general degradation of plaster on some ceilings and walls. Other changes have occurred in less important spaces such as the attic and basement. The current owner long ago removed a concrete landing pad or step along the street that was believed to be original.

The home and site maintain integrity of location and setting as it relates to the Sunset Country Club Golf Course and Geyer Road. The setting within the Sunset Club Court has changed drastically, but in a way that differentiates #1 Fairway and upholds its significance. The design, materials, workmanship, association, and feeling maintain and convey architectural significance.

⁹ Murray, Louis. Unpublished Interview/Owner notes for section 8. Phone call with Christina Clagett. November 27, 2022.

National Register of Historic Places
Continuation Sheet

Section number 8 Page 6

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

SUMMARY

#1 Fairway is a bungalow residence at 11869 Fairlind Dr. in the City of Sunset Hills in St. Louis County, Missouri. The residence and matching two-car garage are locally significant under Criterion C, as a singular example of Early 20th Century American architecture. The home enriched the built environment of Sunset Hills, Missouri by introducing an eclectic domestic design of modernist character; one that artfully combines elements of Arts and Crafts, Bungalow, American Four Square, and Prairie styles. The modestly sized home is one-of-a-kind among the architectural context of Sunset Hills. It is characterized as an unusual showplace residence of the early 20th century for the suburb, and the St. Louis region beyond.¹⁰ The home includes numerous original interior furnishings and lighting fixtures. The character defining features are the interior solarium with rock fountain, the art glass windows, and the exterior front veranda, and red terra cotta tile roof. The home has been well-maintained and retains a critical mass of features and original historic fabric including much of the original materials, detailing, design, and craftsmanship. The period of significance is the year of construction, 1927.

ELABORATION

Sunset Hills History

The present city boundaries of Sunset Hills consist of a long ridge that drops down into the Meramec River Valley in South St. Louis County. A large number of Native tribes were residents of the area that is now Sunset Hills including: Missouri, Delaware, Shawnee, Sauk and Fox, Miami, Chickasaw, Pottawatomie, Winnebago, Onondaga, Illinois, Peoria, Pawnee, Kickapoo, Kooncek, Cherokee, Dakotah, Padukah, and Ohio.¹¹ A fur trading post down at the Meramec River operated in the late 18th century when the Spanish were distributing land grants in the area.¹² The site of Sunset Hills transitioned into farms and modest rural estates. Many Germans were drawn to Missouri in the 19th century after German named Duden published a book with beautiful descriptions of the land in the 1830s. He spoke specifically of how the Meramec Valley resembled the Rhine Valley, sparking many German families to settle in the area that would become Sunset Hills.¹³ As transportation and roads improved, monied families from the urban core began flocking to the area for recreation and fresh air. As time went on, many of those families moved to present day Sunset Hills permanently. This was especially true for the major brewing families of St. Louis: Members of the Anhesuer, Busch, Griesedeck, and Lemp families all built extravagant homes and estates in Sunset Hills during the early 20th Century. Sunset Hills was officially incorporated as a city in 1957.¹⁴

Sunset Country Club and Sunset Club Court Subdivision

¹⁰ *The History of Sunset Hills*. 1971. 2006 Revised Edition Published by 50th Anniversary Committee. Page 77.

¹¹ Grassino, Sandi. *Images of America: Sunset Hills*. Sunset Hills Historical Society. Arcadia Publishing, 2012. Page 7.

¹² *Ibid.*

¹³ *The History of Sunset Hills*. 1971. 2006 Revised Edition Published by 50th Anniversary Committee. Page 77.

¹⁴ Grassino, Sandi. *Images of America: Sunset Hills*. Sunset Hills Historical Society. Arcadia Publishing, 2012. Page 7.

National Register of Historic Places
Continuation Sheet

Section number 8 Page 7

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

The famous Busch brewing family of St. Louis went through a lot of changes and turmoil in the early 20th century. As prohibition loomed, they attempted to head it off with various endeavors to improve the image of their product.¹⁵ Several of those resulted in iconic buildings that still stand in the 2020's; such as the Bevo Mill at 4749 Gravois Avenue in St. Louis City, constructed in 1916 (NRHP 7/31/13).¹⁶ Another of these endeavors was the founding of the Sunset Inn in 1910 by Adolphus Busch and his son, August A. Busch Sr. in what is today Sunset Hills, the original buildings are non-extant.¹⁷ This was around the same time August was constructing a massive Chateau on the former Ulysses S. Grant estate located at present day "Grant's Farm," about a mile north of the subject house down Gravois Road from the Sunset Inn. Grants Farm became both a private retreat and a public relations venue for the Anheuser-Busch brewery and still serves that function under adjusted ownership.¹⁸ The Sunset Inn transitioned to a golf course and club in 1916, the Sunset Hill Country Club.¹⁹ Sometime in the 1920s, four members of the Club formed a syndicate called Geyvois Realty and purchased the wedge of land across Geyer from the Country Club. They established Sunset Club Court Subdivision.²⁰ The group signed a contract with the H.M. Schmitz Realty Co. in 1926 to develop the 30 acre tract according to a newspaper announcement. It was also stated that Pitzman Co., locally prominent civil designers who also recently worked out the site of Grant's Farm, would be handling the overall layout and design.²¹ The original Sunset Inn buildings were iconic architecture with similarities to the A-B taverns and buildings at Grant's Farm (Figure 38) but were sadly demolished and replaced by a modern clubhouse in the 1960s.

#1 Fairway:

Pitzman and Co. designed the overall layout over (7) blocks, and the lots were advertised regularly in the newspapers (Figure 12). The house at #1 Fairway was registered on September 10, 1927 (Figure 34). The permit announcement says "C.W. Hehmann, owner, Grand & Meramec: brick dwelling 36x26 ft. on Geyer & Fairway Drive, lot 1 block 4 Sunset Club Court." There is evidence Hehmann was active in the McRee/Shaw area as a baker and local business association member in the early 1920s²². Although the Hehmann family was recorded living at the house in the 1930 census, other records have found them at 2716 Sutton Boulevard in the same year²³, an address they would keep for a much longer period.²⁴

¹⁵ *The King's Reign: The History of the Brewery in St. Louis*. Post-Dispatch Books. St. Louis, 2008. Page 70.

¹⁶ *Ibid.*

¹⁷ Healey, James. *Sunset Country Club centennial celebration, 1910-2010*. Sunset Country Club, 2010. Page 76.

¹⁸ *Grant's Farm: Preliminary Boundary Adjustment Evaluation Reconnaissance Study*. National Parks Service Midwest Regional Office, Omaha Nebraska, June 1, 2013.

¹⁹ Healey, James. *Sunset Country Club centennial celebration, 1910-2010*. Sunset Country Club, 2010. Page 77.

²⁰ A combination of the street names "Gravois" and "Geyer," this enterprise seems to only have existed for this single venture.

²¹ "30-acre Tract Near Sunset Hill Club to be Developed". St. Louis Post-Dispatch. May 16, 1926. Page 75.

²² "Obituary of Charles W. Hehmann." The St. Louis Star and Times. January 21, 1941.

²³ Hamilton, Esley. "Notes on 11869 Fairlind Drive Sunset Hills." Unpublished [House history for Louis Murray. August 3, 1999], viewed April-November 2022. Private Collection of Louis Murray.

²⁴ "Obituary of Charles W. Hehmann." The St. Louis Star and Times. January 21, 1941.

National Register of Historic Places
Continuation Sheet

Section number 8 Page 8

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

The house had two more owners before Louis and Colleen Murray purchased it in 1990. Louis Murray refers to #1 Fairway as “The House of the Setting Sun.”²⁵

Bungalow Craftsman Styling

Early American modernism featured Arts and Crafts ornamentation and was spread across the United States by architects in the form of Craftsman and Prairie Houses.²⁶ The Prairie School developed an original American architecture that was native to the Midwest, but significant and influential across the world.²⁷ This was part of the American modern movement popular between 1900-1920.²⁸ The Prairie School was a loose group that grew from 3 to about 20 architects practicing in the American Midwest from about 1897-1920 and was led in the early years by Frank Lloyd Wright out of Chicago, Illinois.²⁹ It was a regional descendent of the worldwide modern movement; following the English Arts and Crafts as well as European Art Nouveau periods. It directly followed the Chicago School ascendance that resulted in the first modern skyscrapers in the late nineteenth century. The Prairie School, however, developed with a focus on the single-family house.³⁰

The Craftsman movement was a related style parallel to and overlapping with Prairie Style that lasted from about 1900-1930. There was an influential magazine called *The Craftsman* published by Gustav Stickley from 1901-1916 that recorded developments in bungalow and furniture design.³¹ The publication suggested homes with deep overhanging eaves and verandas on the interior with wooden nooks and built-ins,³² all found at #1 Fairway. Craftsman homes generally featured a low-pitched, gabled roof, while #1 Fairway is a more unique example with a hipped roof and dormers on four sides.³³ The term “bungalow” was also used to reference small examples of other styles such as a Spanish or Tudor bungalow,³⁴ or Mediterranean styling in the case of #1 Fairway. Most single-story modern houses are of the Craftsman Style.³⁵ The Bungalow style is provided as a description for #1 Fairway in at least three ‘For Sale’ notices in

²⁵Louis Murray cites multiple sources of inspiration for the name. The western painted glass window in the front room with setting sun motif, the City of Sunset Hills, and the symbol of the 147th U.S. field artillery in WW1. Murray found a 1917 Colt 45 revolver within an attic wall. The markings on the gun and holster reveal it belonged to the 147th U.S. field artillery in WW1. Research from Murray revealed that this unit joined the 41st division, symbolized by the setting sun (Figure 35).

²⁶ McAlester, Virginia Savage. *A Field Guide to American Houses*. Alfred A. Knopf, 1984. Revised 2013. Page 548.

²⁷ Brooks, H. Allen, ed. *Prairie School Architecture: Studies from “The Western Architect.”* University of Toronto Press, 1975. X introduction.

²⁸ McAlester, Virginia Savage. *A Field Guide to American Houses*. Alfred A. Knopf, 1984. Revised 2013. Page 55.

²⁹ Skolnik, Lisa. *Prairie Style*. Michael Friedman Publishing Group. New York, 2001. Page 9.

³⁰ McAlester, Virginia Savage. *A Field Guide to American Houses*. Alfred A. Knopf, 1984. Revised 2013. Page 552.

³¹Curtis, William J.R. *Modern Architecture Since 1900. Third Edition*. Phaidon Press Limited. London, 1996. Pages 94-5.

³² Ibid.

³³McAlester, Virginia Savage. *A Field Guide to American Houses*. Alfred A. Knopf, 1984. Revised 2013. Pages 567-68.

³⁴Ibid, Page 578.

³⁵ Ibid, Page 556.

National Register of Historic Places
Continuation Sheet

Section number 8 Page 9

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

local newspapers in 1930 (Figure 21). The floor plan of the residence aligns with typical bungalow floor plans as indicated in *The Chicago Bungalow* scholarly essays.³⁶ The same document cites bungalows as has having stylish elaboration, such as #1 Fairway. The stylish elaboration is what makes the bungalow residence at #1 Fairway architecturally significant.

Architectural Significance

The architectural significance is best expressed by the character defining features, but it also in the secondary details and continues down to the mundane details. The character defining features are the interior solarium with rock fountain, the art glass windows, and the exterior front veranda, and red terra cotta tile roof.

Character Defining Features: Solarium with Rock Fountain

The sunroom/solarium rises 14' from floor to top of ceiling. The room features a green marble mosaic floor with another arabesque design, like the marble mosaic on the exterior porch. However, the appearance is much different in this interior application, where the finish is polished and protected from the elements. The green shines up very brightly. The slabs are embedded in a light green mortar and there is a decorative band of jade green square tiles around the perimeter (Figure 31). On the outside of the jade perimeter the marble pieces are tiny and float freely like confetti in the mortar. The main feature of the room is a hand-crafted porous rock fountain built into the north wall. The fountain is still operable, with the water flowing downward in a zig-zag pattern from a high point on the upper right to the floor basin. The fountain has small bulbs of colorful lights and a snail shell embedded in the center 5' 8 1/2" above the bottom of the pond (Photo 12). The shape of the fountain is rectangular with an arched top, recalling the shape of the wall openings. The floor basin is rectangular. Interior fountains may have been a common enough feature for those with means at this time, however, no fountain has turned up locally in the style of the one at #1 Fairway. The fountain at the subject house is more akin to the handmade "grotto" caves and fountains found in gardens during the Italian Renaissance. These fountains and grottos offered a counterpoint to the formal grace of their gardens, transporting visitors to lush, otherworldly settings.³⁷ The fountain in the subject house (Figure 29) invokes the 1620 grotto fountain in the gardens of Hortus Palatinus (Figure 27) and the 1675 Fontana dell'Aquilone in the Vatican Gardens (Figure 28).

Art Glass Windows

The painted art glass windows in the living room on either side of the fireplace depict the Sea of Galilee and the same type of boat fisherman used in the time of Jesus Christ (Figure 33)

³⁶ Pacyga, Dominic A., and Charles Shanaburch. *The Chicago Bungalow*. The Chicago Architecture Foundation. Mati Maldre, 2003.

³⁷ Tradii, Laura. "Petrified Waters—The Artificial Grottoes of the Renaissance and Beyond." *The Public Domain Review*. May 5, 2022. Accessed November 11, 2022. <https://publicdomainreview.org/essay/petrified-waters>

National Register of Historic Places
Continuation Sheet

Section number 8 Page 10

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

according to Louis Murray. The boat is at full sail with nobody visible on board and appears close to crashing into barren land.

Exterior Veranda and Red Terra Cotta Tile Roof

The uncovered veranda features a mosaic floor tile pattern with inlay designs. Within the brick border, the green marble slabs have been laid out in a free-flowing mosaic pattern set in a contrasting light-colored concrete mortar. The slabs and pieces are medium to small. The centerpiece is a 30” square rotated to diamond position that is comprised of 144 total pieces positioned in a rotating motion. There is a 12”x12” square at the center encircled by 23 tiles and there are also 23 tiles around the outside. If the front door on the house beyond were to fall forward, its 30” circular window would land precisely within the square, in perfect harmony. The original red terra cotta tile roofing is the same on the residence as it is on the garage, where the Ludowici signature is evident on a roof piece.

Secondary Details

Other architectural features of the home are a fluid and projecting floor plan, low-slung roofs with enclosed overhanging eaves, minimal surface ornamentation, natural materials, and the integration of the interior and the exterior designs inspired by the home’s surroundings.³⁸ The home celebrates natural materials on the interior and exterior alike, such as marble, stone, wood, and brick. The wide front porch veranda and banded windows reinforce the horizontal thrust of the main roof and dormers in the (4) cardinal directions. The interior announces it is Craftsman with the stained wood trim and built-in benching, left unpainted to reveal the natural texture and grain.³⁹ The home also exhibits a richly three-dimensional sculptural presence; even while being comprised of straight lines and boxes. The architectural concept that describes this phenomenon is called “plasticity.”⁴⁰ Frank Lloyd Wright elaborated on the concept in his autobiography; “in this ideal of plasticity, the spiritual form and function are one” and “in architecture, plasticity is the only modern expression of ancient thought.”⁴¹

Early Local Context

By 1927, the roads had been laid out and parcels drawn up in the Sunset Club Court. Only a small number of homes were constructed in the subdivision and immediate surroundings in the early years and they are of other styles (Figure 14). The nearest of these contemporaries is just down on the opposite side of the road at 11822 Fairlind Dr. (Figure 15). It is a 2-story rectangular Spanish Style home with a stucco finish constructed in early 1927 and has been heavily modified on the interior. Another home a few blocks to the south, just outside of Sunset Club Court, is the

³⁸ Ruud, Brandon; with a foreword by Marcelle Polednik, PhD. *Frank Lloyd Wright: Buildings for the Prairie*. Milwaukee, Wisconsin: Milwaukee Art Museum, 2017. Page 7.

³⁹ Brooks, H. Allen. *Frank Lloyd Wright and the Prairie School*. The Cooper-Hewitt Museum and George Brailer, Inc. New York, 1984. Page 10.

⁴⁰ *Architect’s Glossary*. M. Gerwing Architects. Internet blog entry by Mark Gerwing. January 24, 2011. Accessed November 2022.

⁴¹ Wright, Frank Lloyd. *An Autobiography*. Longmans, Green and Company. New York, 1932. Page 147.

National Register of Historic Places
Continuation Sheet

Section number 8 Page 11

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

“Medwick/Heutel” House at 9616 Geyer Road (Figure 16). The symmetrical Tudor style home was constructed around the same time of the subject home in 1928 for local heiress Ms. Heutel and her husband, professional St. Louis Cardinals baseball player Joe “Ducky” Medwick. Finally, the Eberhard Anheuser House (Figure 17) is an elaborate mansion that was constructed nearby on the Sunset Golf Club course in approximately the same year as the subject house. This eclectic style home also features a clay tile roof. Each of these distant neighbor homes are still extant.

Suburban Development to Present Local Context

#1 Fairway’s present context is that it is distinctive among its immediately neighboring homes, and that is interpretive of the suburban development history of St. Louis County. Sunset Club Court was attempting to follow the same process as other developing upper class automobile suburbs of the time in St. Louis County. Grantwood Terrace and Pasadena Hills subdivisions were contemporary planned developments of Sunset Club Court in the late 1920’s. They touted similar advertisements that were aimed at luring middle to upper class families with cars and lauded features like fresh air, nature, and views (Figure 12 and Figure 26). Grantwood Terrace took off in the way the Sunset Club Court had aspired to, and the lots ended up fully realized with architecturally compatible homes that were completed within a few years. In North St. Louis County, the subdivision of Pasadena Hills also developed into a cohesive and complete automobile suburb in 1928-1929,⁴² and aligns with the same suburban ring as Grantwood Terrace (Figure 19). Both were about a mile closer to the urban core of St. Louis; an important factor in their success. Around the time the Great Depression began, only two fine homes on Fairway had been built in the Sunset Club Court. Only decades later would other homes be constructed on the empty parcels. At that point, the aesthetics of American homes had changed greatly, resulting in the subject home being juxtaposed with 1950’s and 1960’s era ranch style homes in the present day. The home is let to contrast with the styles that came later, rather than being a part of a cohesive upper class development. The house cuts a striking and distinctive figure within its context.

Conclusion

The well-executed dwelling is a significant historic residence on its own architectural merit. The fine materials and detailing are intact, and little has been done to drastically alter the house. The home and site maintain integrity of location, design, setting, materials, workmanship, association, and feeling as well as art and philosophy. The home is locally significant as an example of modern American architecture of the Early 20th century in what was then the edge of outward suburban development. It is a noteworthy contrast to its younger suburban neighbors, and its beauty draws eyes from Geyer Rd. to its corner across from the Sunset Country Club Golf Course.

⁴² Karen Bode Baxter, Preservation Specialist. *National Register of Historic Places Nomination: Pasadena Hills Historic District*. Pasadena Hills, St. Louis County, Missouri, 2004.

National Register of Historic Places
Continuation Sheet

Section number 9 Page 12

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

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National Register of Historic Places
Continuation Sheet

Section number 9 Page 13

#1 Fairway
Name of Property St. Louis County, MO
County and State n/a
Name of multiple listing (if applicable)

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National Register of Historic Places
Continuation Sheet

Section number 10 Page 14

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

Verbal Boundary Description

The boundaries of the property are shown as a thick red line on the property line map in Figure Three.

Boundary Justification

The current boundaries encompass all the land currently and historically associated with the building

National Register of Historic Places
Continuation Sheet

Section number Figures Page 15

#1 Fairway
Name of Property St. Louis County, MO
County and State n/a
Name of multiple listing (if applicable)

Figure 1. Aerial photo map from Google Earth with scale. Accessed October 2022.

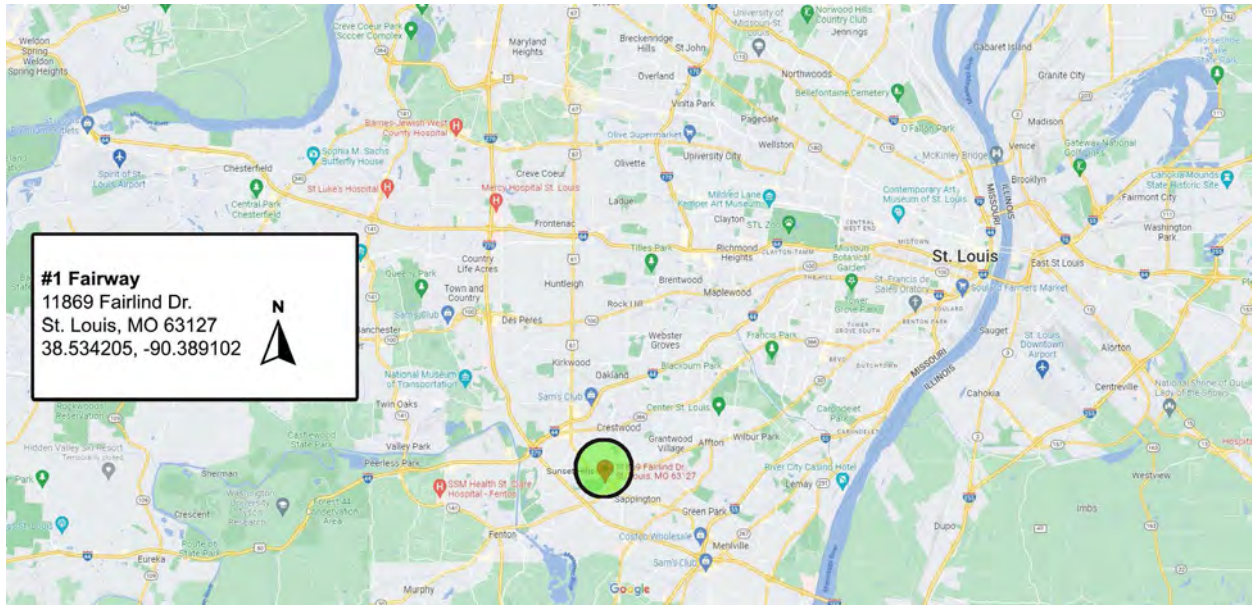


Figure 2. Aerial photo map from Google Earth with scale. Accessed October 2022.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 16

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 3. Property Map with National Register Property Boundaries outlined in red. St. Louis County address and property search. stlcogis.maps.arcgis.com. Accessed October 2022. NR Boundary enhanced for clarity.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 17

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 4. Setting, image facing southwest (red roof down-left center). Map from Google Earth with scale. Accessed October 2022.

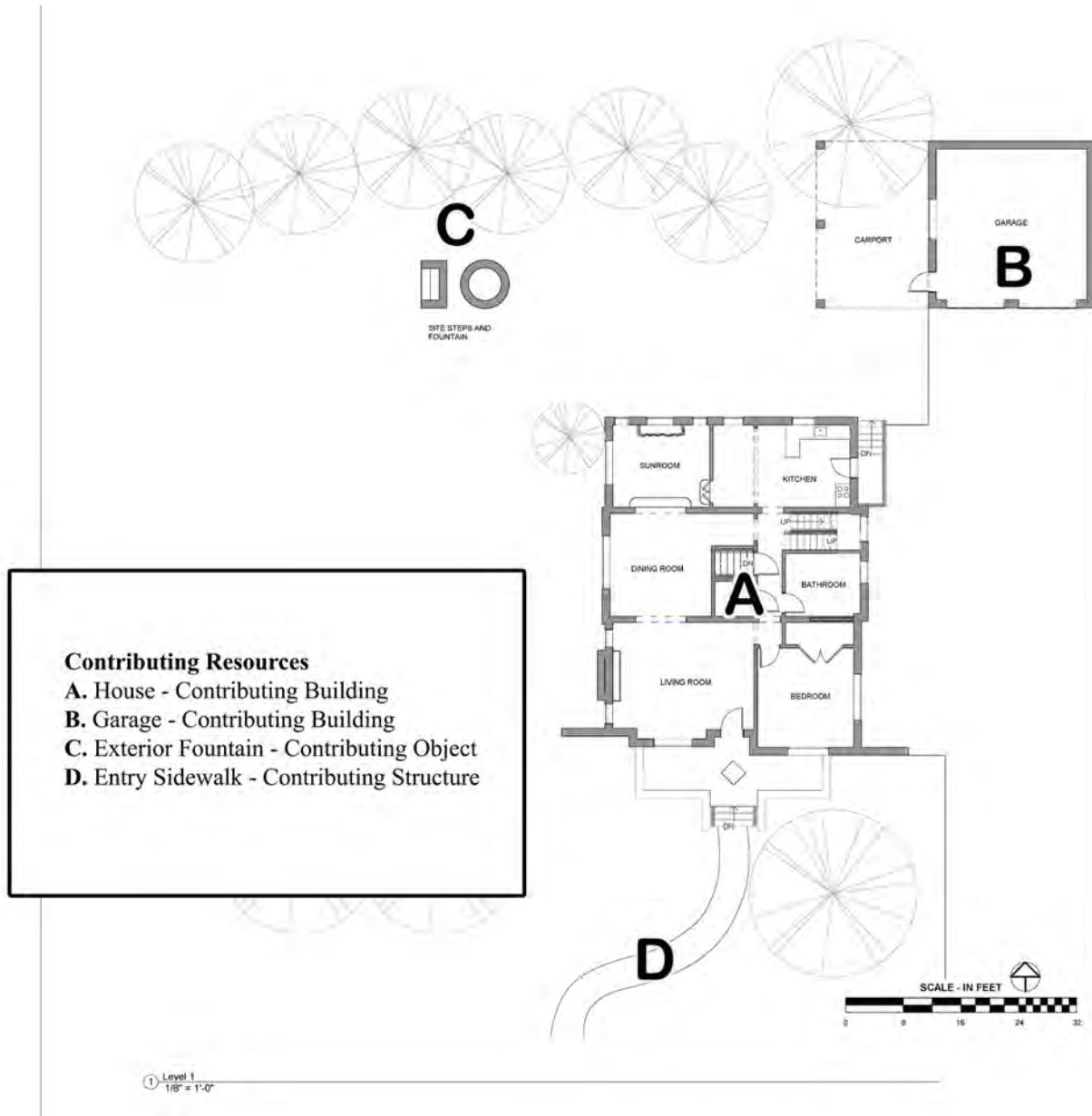


National Register of Historic Places
Continuation Sheet

Section number Figures Page 18

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

Figure 5. Site Plan sketch by Homegrown Studio, 2022. Revised 2023.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 19

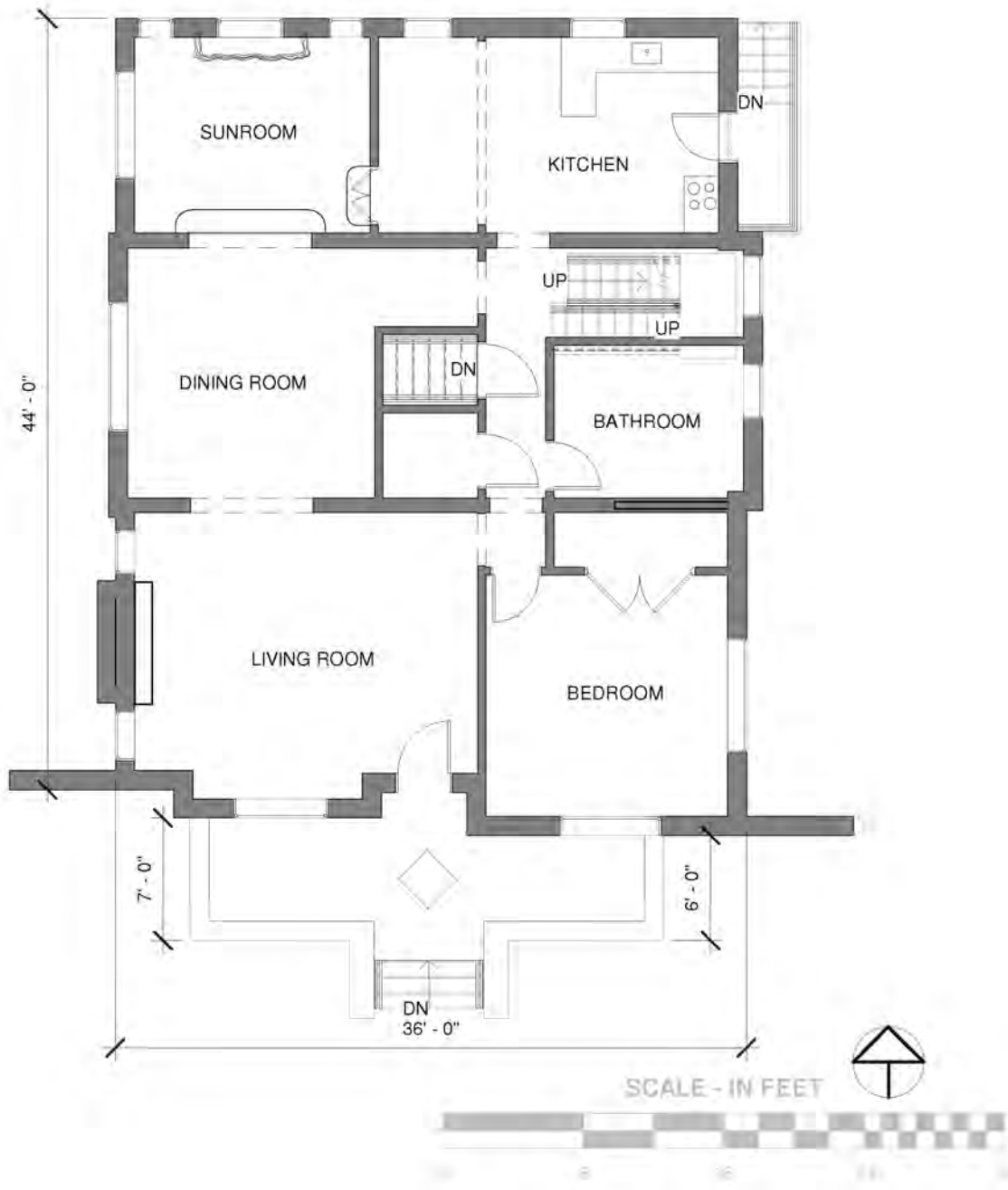
#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 6. First Floor Plan sketch, drawn by Homegrown Studio, 2022.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 20

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 7. Attic Floor Plan sketch by Homegrown Studio, 2022.

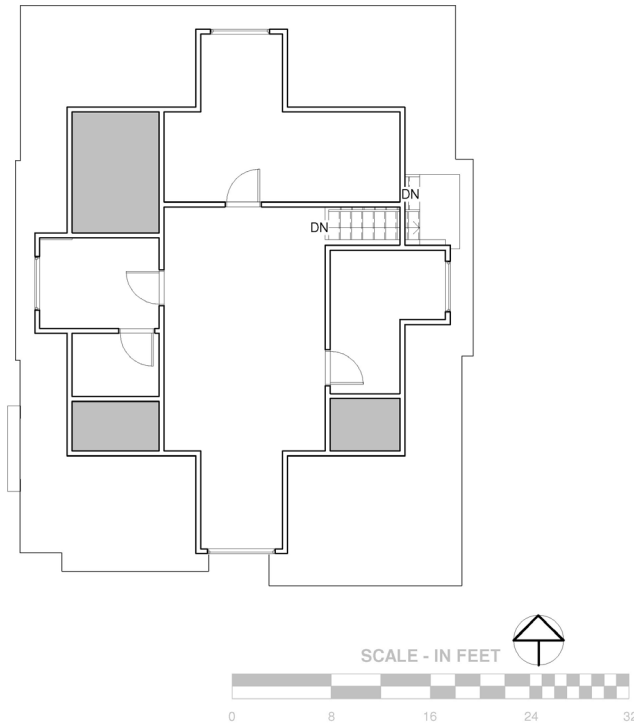


Figure 8. 11869 Fairlind roof detail. Aerial photo from Google Earth with scale. Accessed October 2022.

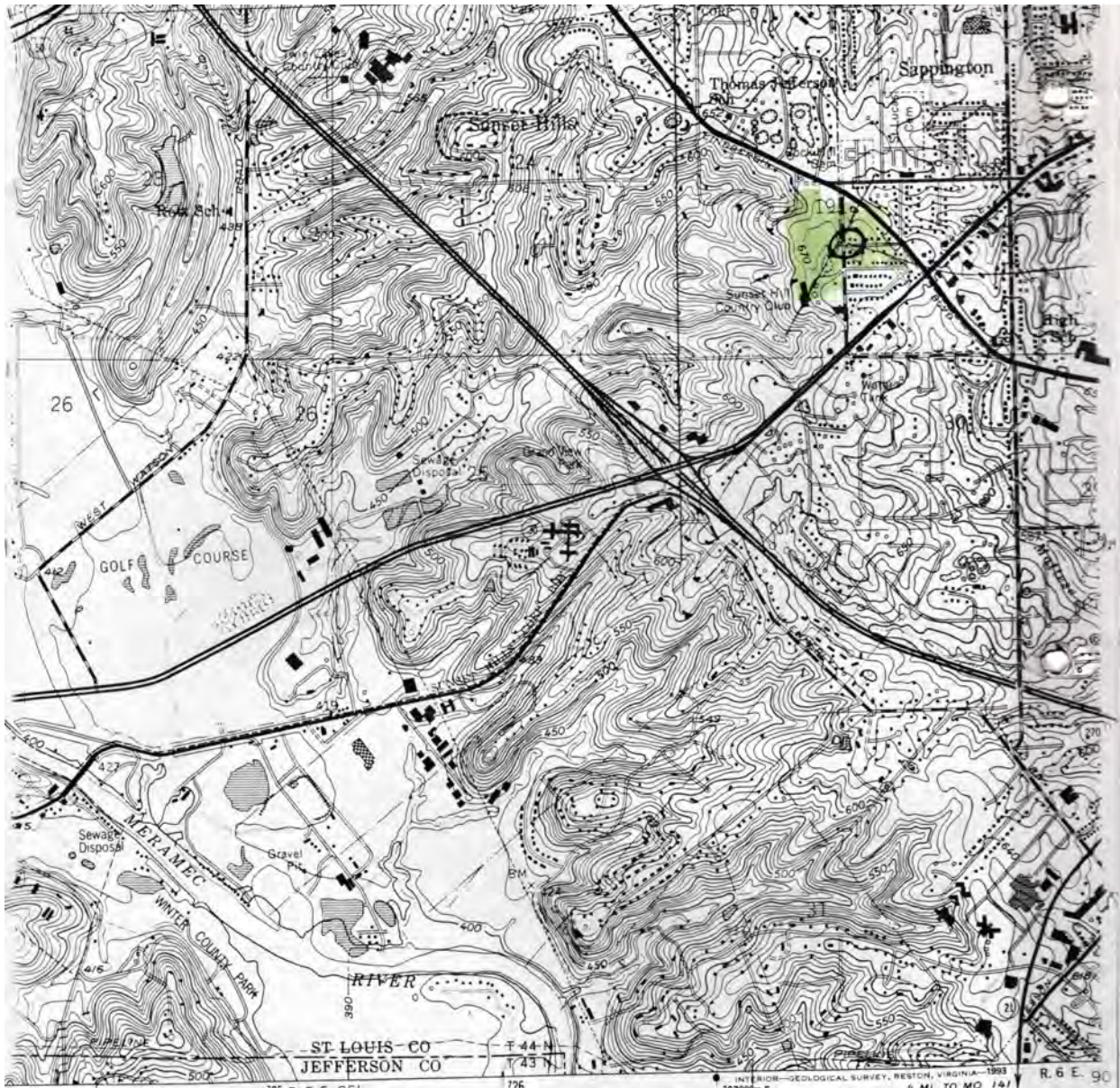


National Register of Historic Places
Continuation Sheet

Section number Figures Page 21

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

Figure 9. Topographic map of Sunset Hills, MO. House of the Setting Sun (green highlight) shares elevation 674' above sea level with high point of Sunset Country Club. USGS map, 1993. Private collection of Louis Murray



National Register of Historic Places
Continuation Sheet

Section number Figures Page 22

#1 Fairway
Name of Property St. Louis County, MO
County and State n/a
Name of multiple listing (if applicable)

Figure 10. Diagram of curving concrete entry walk slab, typ. Drawn by Chiwen Louise Hung, 2001. Private collection of Louis Murray. Photo by Christina Clagett, 2022.

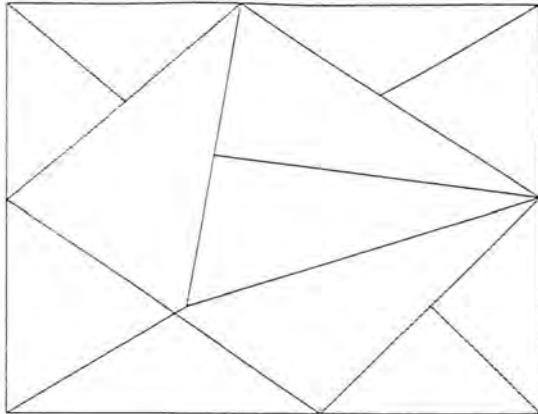
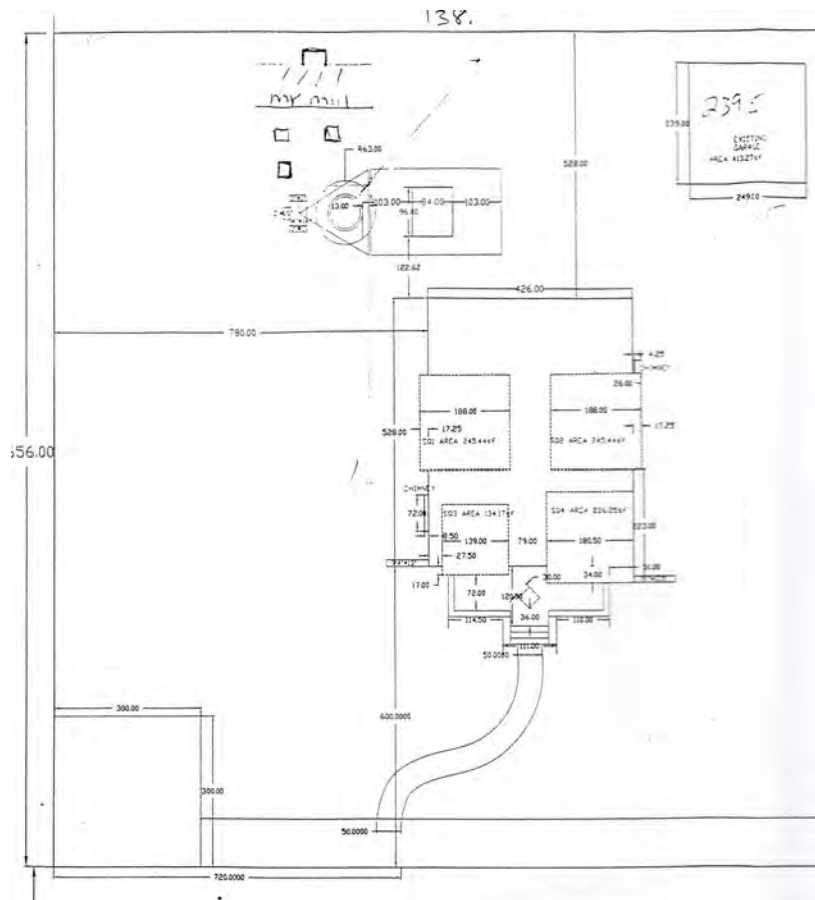


Figure 11. Diagram of house and site: Drawn by Chiwen Louise Hung, 2001. Private collection of Louis Murray.



National Register of Historic Places
 Continuation Sheet

Section number Figures Page 23

#1 Fairway
Name of Property St. Louis County, MO
County and State n/a
Name of multiple listing (if applicable)

Figure 12. Sunset Club Court Advertisement. *St. Louis Star and Times.* October 31, 1928.

"SUNSET CLUB COURT"

SUNSET HILL COUNTRY CLUB

SEYER ROAD W

Your Opportunity
 —to own and live in the most beautiful spot in St. Louis County. Wonderful environment, beautiful view, fully improved and reasonably priced.

COUPON

Gentlemen:
 Without obligation, kindly give me full information on Sunset Club Court.

Name

Address

Phone

October 31, 1928.

One of the highest points in St. Louis County. Drive out Gravois road to Geyer road, at Sunset Hill Country Club, or over Denny road to the Geyer road at Sunset Hill Country Club.

Salesmen on Grounds on Sundays—Visit This Exclusive Development.

H. M. SCHMITZ REAL ESTATE CO.

803 CHESTNUT REALTORS MA IN 2526

National Register of Historic Places
Continuation Sheet

Section number Figures Page 24

#1 Fairway

Name of Property
St. Louis County, MO

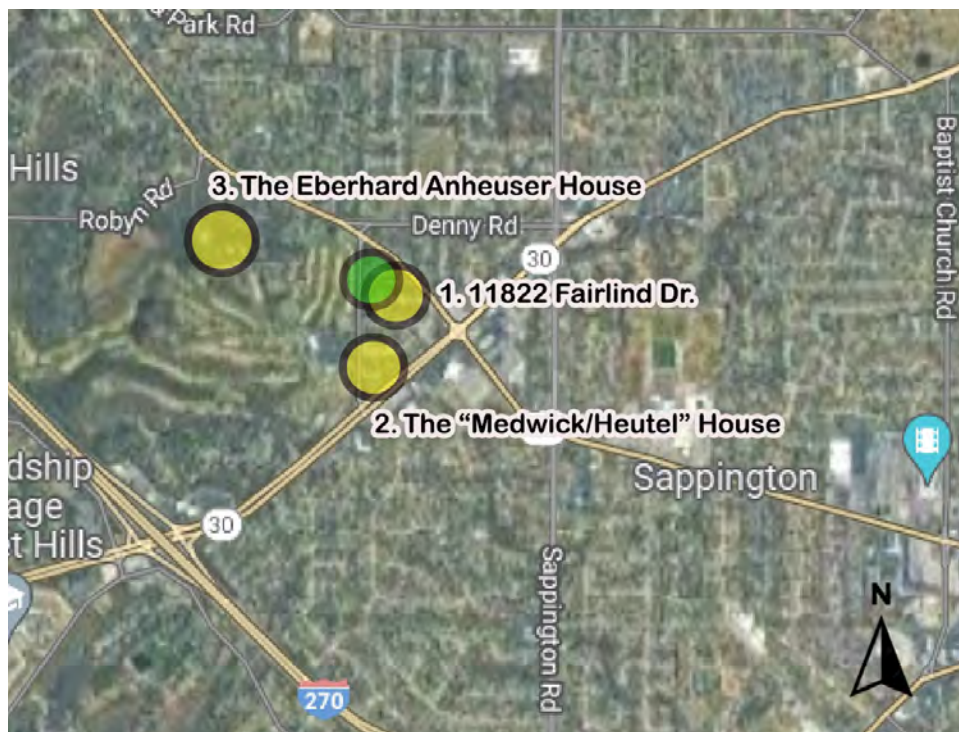
County and State
n/a

Name of multiple listing (if applicable)

Figure 13. Local context in Sunset Club Court subdivision. Fall 2022.



Figure 14. Proximity map of nearby comparison residences in Sunset Hills, MO. #1 Fairway is indicated with a green dot.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 25

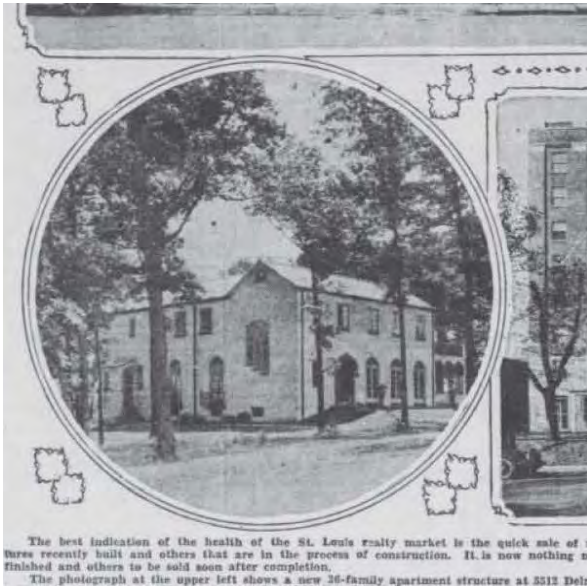
#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 15. 11822 Fairlind Dr. Real Estate Section. *The St. Louis Star and Times*. October 28, 1928, page 19. Photos from October 2022.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 26

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 16. The Medwick/Heutel House. 9116 Geyer Rd. Thias, Edward J. Landmarks of Sunset Hills. Thias Publishers, 1995. Photo from October 2022.



Joseph and Leabel Medwick former house Geyer Rd. Sunset Hills Mo.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 27

#1 Fairway

Name of Property
St. Louis County, MO

County and State

n/a

Name of multiple listing (if applicable)

Figure 17. The Eberhard Anheuser House. Golfinhurst Lane, at Sunset Country Club. Healy, James. Sunset Country Club centennial celebration, 1910-2010. Sunset Country Club, 2010. Below image from Google Earth 3D. Accessed October 2022.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 28

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 18. Illustration of #1 Fairway. Edward J. Thias 2003.

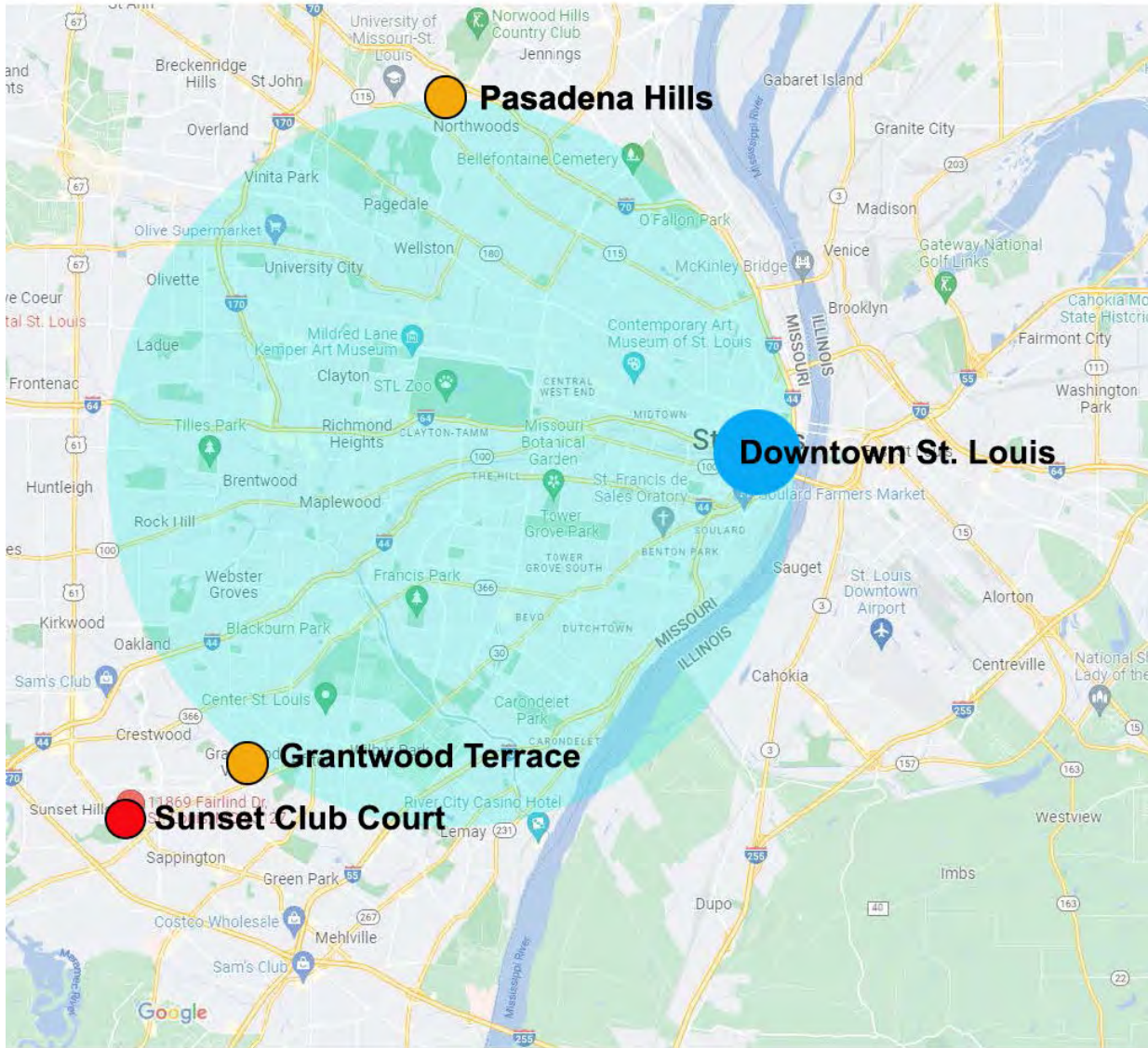


National Register of Historic Places
Continuation Sheet

Section number Figures Page 29

#1 Fairway
Name of Property St. Louis County, MO
County and State n/a
Name of multiple listing (if applicable)

Figure 19. Proximity map of comparable/contemporary St. Louis County subdivisions. #1 Fairway is indicated with a red dot. Edited Google map. Accessed October 2022.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 30

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 20. #1 Fairway. Front elevation porch and entry details. Photos by Homegrown Studio, 2022.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 31

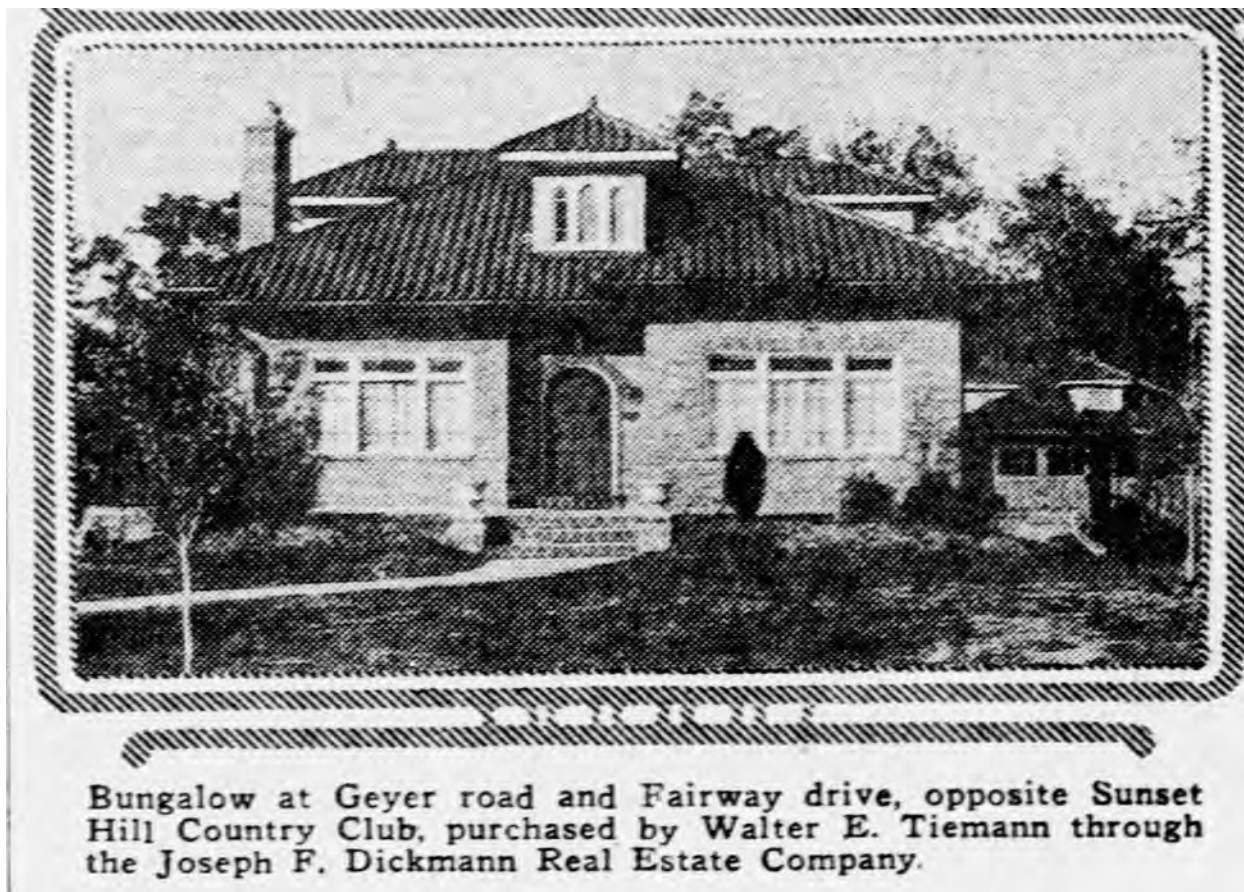
#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 21. Sales advertisement for #1 Fairway. *The St. Louis Post-Dispatch* November 16, 1930.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 32

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 22. NOT USED

Figure 23. #1 Fairway. Vaulted ceiling in sunroom/solarium looking northwest. Photos by Homegrown Studio, 2022.



Figure 24. NOT USED

National Register of Historic Places
Continuation Sheet

Section number Figures Page 33

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

Figure 25. #1 Fairway. Detail of green marble mosaic floor tile with fountain basin in sunroom/solarium. Photo by Homegrown Studio, 2022.



Figure 26. Advertisement for Grantwood Terrace subdivision. *The St. Louis Star and Times* Sat July 7, 1928.

REAL ESTATE FOR SALE LOTS FOR SALE	REAL ESTATE FOR SALE LOTS FOR SALE
<h1>GRANTWOOD</h1> <p>East of the Grant Farm, Home of August A. Busch</p> <p>This is the most beautiful piece of property in St. Louis County. You can build your home in Grantwood with city conveniences. Approximately 20 minutes drive to the heart of downtown St. Louis. Build your home here.</p> <p>To reach Grantwood follow the Gravois Road till you see the "Grantwood" sign.</p> <p>NO SMOKE NO DUST NO DIRT</p> <p>Improvements under construction include streets, sewers, curbs, electric and water.</p> <p>PRICE \$25 TO \$35 PER FOOT</p> <p>Lots 240 feet—350 feet deep. No lots less than 100 feet front.</p> <p>R. Mederacke Realty and Investment Co. 3126 S. KINGSHIGHWAY LA cled 6573 SALESMEN ON GROUNDS</p>	
BUNGALOWS AND COTTAGES FOR RENT	REAL ESTATE FOR SALE BUNGALOWS AND COTTAGES

National Register of Historic Places
Continuation Sheet

Section number Figures Page 34

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 27. Matthieu Marian's engraving of the grotto in the gardens of Hortus Palatinus, Heidelberg, from Salomon de Caus' Hortus Palatinus, 1620.

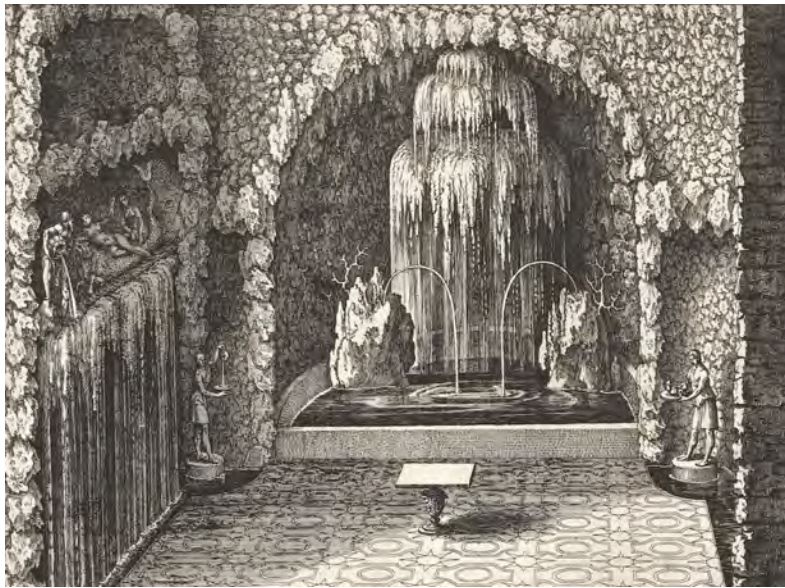
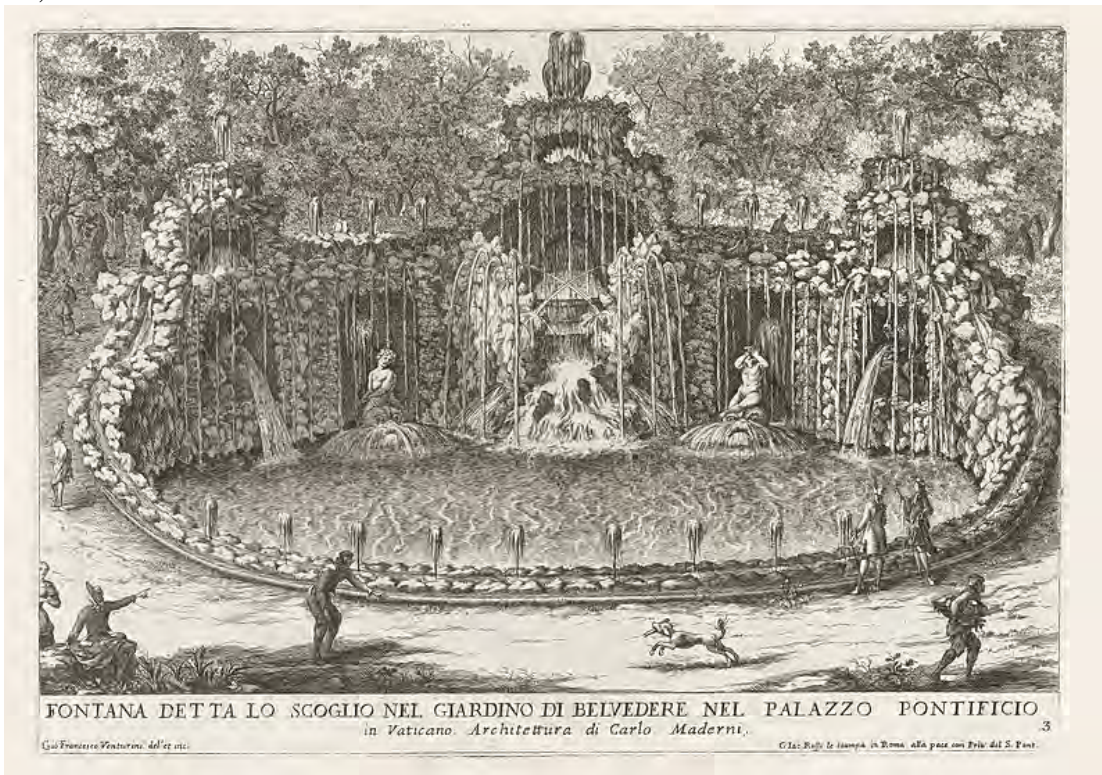


Figure 28. Etching by Giovanni Francesco Venturini of the Fontana dell'Aquilone in the Vatican Gardens, ca. 1675.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 35

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 29. Interior Details, #1 Fairway. Sunroom/solarium fountain in operation. Photos by Homegrown Studio, 2022.



Figure 30. Exterior Detail—Fountain Remains. House of the Setting Sun. Photo by Homegrown Studio, 2022.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 36

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 31. Interior Detail—House of the Setting Sun. Photo by Homegrown Studio, 2022.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 37

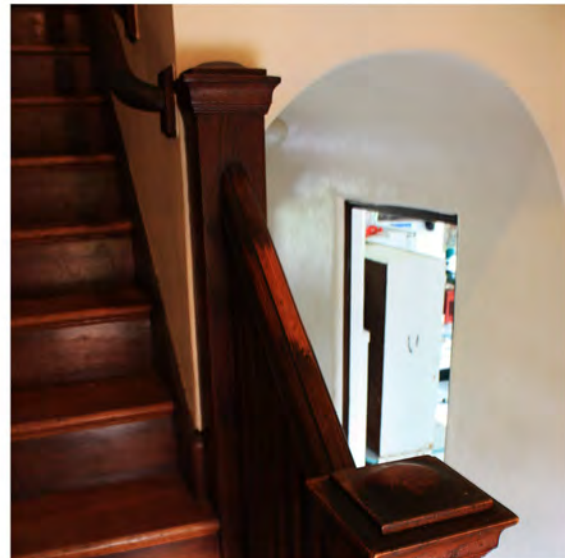
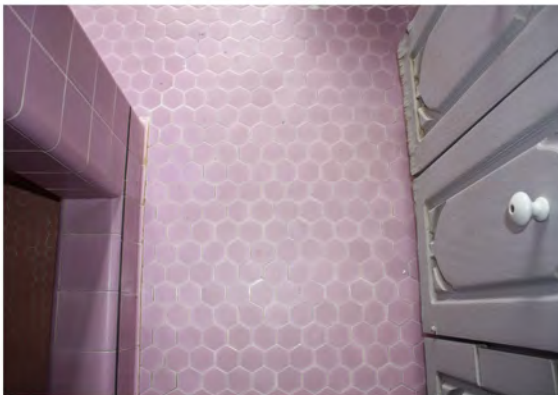
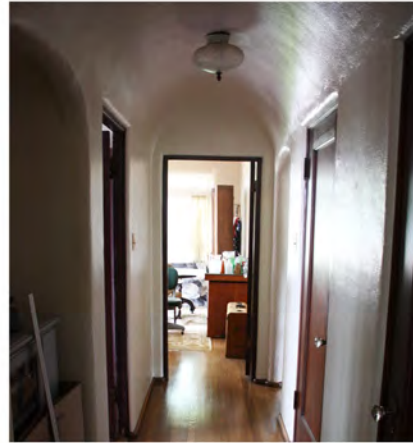
#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 32. Interior Details—House of the Setting Sun. Photos by Homegrown Studio, 2022.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 38

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

Figure 33. Interior Details— Painted glass windows in living room. House of the Setting Sun.
Photos by Homegrown Studio, 2022.

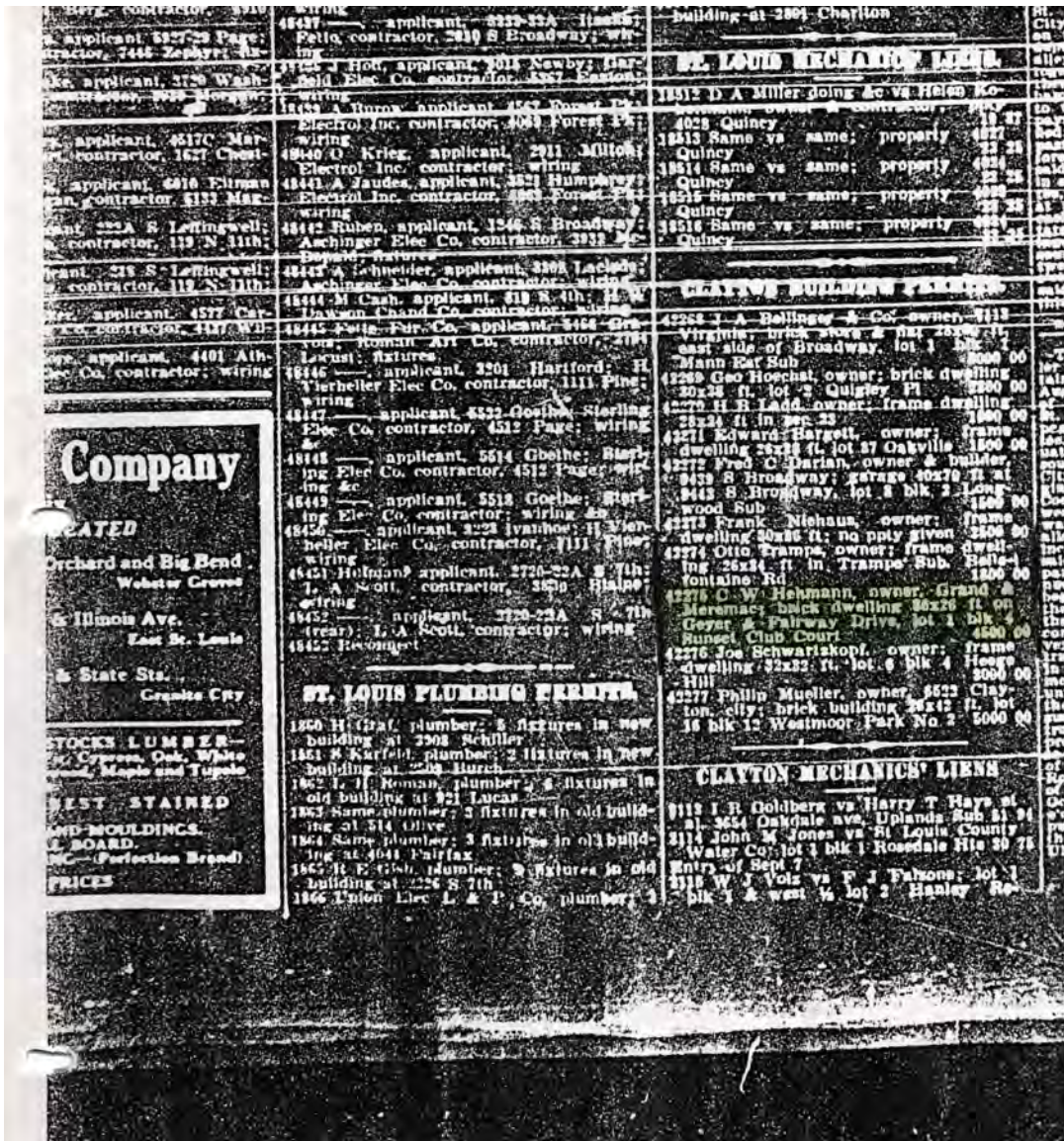


National Register of Historic Places
 Continuation Sheet

Section number Figures Page 39

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

Figure 34. Building News. St. Louis Daily Record. September 10, 1927.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 40

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 35. 41st Infantry/Sunset Division Symbol. The U.S. Army Center of Military History. Washington, D.C. Online. Accessed November 27, 2022.



41st Infantry Division

Figure 36. Garage interior. Left: Curving roof trusses. Right: doorbell ringer attached to roof truss. Photos by Homegrown Studio and Louis Murray, 2022.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 41

#1 Fairway

Name of Property
St. Louis County, MO

County and State
n/a

Name of multiple listing (if applicable)

Figure 37. Basement ceiling structure. Photos by Homegrown Studio, 2022.



Figure 38. Aerial photo. Date estimated between late 1920s and early 1930s. #1 Fairway indicated with green highlight. Private Collection of Louis Murray.



National Register of Historic Places
Continuation Sheet

Section number Figures Page 42

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

Figure 39. Exterior Photo Key Plan



National Register of Historic Places
Continuation Sheet

Section number Figures Page 43

#1 Fairway
Name of Property
St. Louis County, MO
County and State
n/a
Name of multiple listing (if applicable)

Figure 40. First Floor Photo Key Plan



Figure 41. Attic Level Photo Key Plan

