

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

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

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

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received

date entered

1. Name

historic Parkview Historic District

and/or common

2. Location

street & number see attached

___ not for publication

city, town see attached ___ vicinity of

state Missouri code 29 county St. Louis code 189

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	___ public	<input checked="" type="checkbox"/> occupied	___ agriculture
___ building(s)	<input checked="" type="checkbox"/> private	___ unoccupied	___ commercial
___ structure	___ both	___ work in progress	___ educational
___ site	Public Acquisition	Accessible	___ entertainment
___ object	___ in process	<input checked="" type="checkbox"/> yes: restricted	___ government
	___ being considered	___ yes: unrestricted	___ industrial
	<input checked="" type="checkbox"/> N/A	___ no	___ military
			___ museum
			<input checked="" type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			___ religious
			___ scientific
			___ transportation
			___ other:

4. Owner of Property

name see attached

street & number see attached

city, town see attached ___ vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. St. Louis City Hall/St. Louis County Recorder of Deeds

street & number Market St. at Tucker/41 S. Central Ave.

city, town St. Louis/Clayton state Missouri

6. Representation in Existing Surveys

title Heritage St. Louis Preliminary Survey (see also attached) has this property been determined eligible? yes ___ no

date 1974 ___ federal ___ state ___ county local

depository for survey records Landmarks Association

city, town St. Louis state Missouri

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6200-6255 Pershing, St. Louis, MO
6305-6379 Pershing, University City, MO
6204-6255 Waterman, St. Louis, MO
6300-6379 Waterman, University City, MO
6200-6252 McPherson, St. Louis, MO
6303-6334 McPherson, University City, MO
6201-6253 Westminster, St. Louis, MO
6304-6345 Westminster, University City, MO
6203-6254 Washington, St. Louis, MO
6300-6380 Washington, University City, MO
201-515 Westgate, University City, MO

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Parkview is also represented in:

- Missouri State Historic Survey, 1979; state survey; records at Missouri Department of Natural Resources, P.O. Box 176, Jefferson City, MO 65102 (state)
- Historic District Certification, Skinker-DeBaliviere/Catlin Tract/Parkview, 1985; state survey; records at Landmarks Association, St. Louis, MO (state)

7. Description

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

Describe the present and original (if known) physical appearance

Parkview is a residential district covering 70 acres, two thirds of which lie in University City in St. Louis County and the remainder in the City of St. Louis. Common areas, including streets, tree lawns and parks, constitute a greater part of this area than the privately-owned lots. The 254 houses (84 in the City of St. Louis) face seven named streets. Parkview was designed in 1904 to attract middle-to upper-class families, and about 85 per cent of the houses were built between 1906 and 1914. They were mostly architect-designed and represent the styles popular in those years.

The design of Parkview follows the tradition of the private place that had developed in the preceding half-century in St. Louis, with limited street access and common areas held by trustees (here called agents), but it departs from the typical rectilinear private street plan in its size and its curvilinear streets, laid out as horseshoe curves set within each other. The constantly changing vistas created by this pattern effectively dissolve the grid pattern of the city to the east. The northwest and southwest corners of Parkview, bypassed by the curving streets, are given over to heavily wooded triangular parks which intensify the green environment created by the closely-spaced street trees. Service alleys bisect the inner blocks, while the peripheral blocks back onto other rights-of-way: to the west a public walkway named Greenway and its continuation as Melville Avenue; to the north an alley serving commercial buildings that face Delmar; and to the south Millbrook Boulevard, a major thoroughfare. The primary entrance to the neighborhood is to the east, where five streets meet Skinker Boulevard, a north-south artery paralleling the boundary between St. Louis City and County.

Each street is marked at Skinker by large, smooth-faced stone piers crowned by urns. These piers have wall-mounted lanterns with the names of the streets printed on the glass, while plaques with the word "Parkview" are fitted into the entablature zones on the side faces. The sidewalks passing these urn-topped piers are marked on the opposite sides by shorter piers, which are also repeated at the entrances to the alleys. A coursed rubble limestone wall four feet high parallels Skinker and links these piers, except between Waterman and McPherson, where a semicircular shaped park provides an opportunity for a more formal treatment. Here lengths of ashlar wall about eight feet high link the urn-topped piers to taller and bulkier pylons having dentilled cornices and monitor-like finials ornamented with volutes. These pylons are connected to each other by lower ashlar walls which give way to wrought-iron railings toward the center of the park. This composition of piers, pylons, walls, fence and park form a formal frontispiece for Parkview. At the west side of the district a gate with brick piers closes Center Street at Melville Avenue. All these entrances are closed periodically to regulate traffic and to maintain subdivision property rights. The north entrances at Limit and Westgate have pylons similar to the secondary entrances on Skinker but are closed to vehicular traffic by wrought-iron gates.

The city-county line is marked by a pedestrian walkway called Limits Walk, which runs from Delmar Boulevard on the north to Millbrook and Washington University on the south. Along the streets trees are planted both in the five-foot-wide tree lawns and in the front yards, most of which are raised above sidewalk level and extend to a uniform 50-foot setback line. Original trees, the majority of which survive, were sycamore, pin oak, elm, soft maple, pine, and ash. Replacements and additions are provided by the Parkview Agents. The trees give a visual unity to the district, a continuous rhythmic columnar architecture. A second vertical element, the street lights, are not original

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but are a modern adaptation of an earlier gas light design.

Transportation has never posed a problem for Parkview residents. In the early 20th century, major streetcar lines ran on the thoroughfares that surround the district. Delmar Boulevard carried the Delmar Street Car Line, which "looped" around the business district there; the area is still known as the Loop. Skinker Boulevard had the Clayton Street Car line, and to the west, the Kirkwood-Ferguson Car Line ran from north to south connecting two county suburbs. The Rock Island Railroad paralleled Millbrook on the southern boundary of Parkview.¹ This accessibility was a strong selling point made by real estate agents to prospective buyers. When the automobile became popular, carriage houses were converted to garages, and new garages were built. The new garages often echoed the style and choice of materials used in the main house, and some are architecturally significant in their own right. Later, as garages posed maintenance problems, some were torn down.

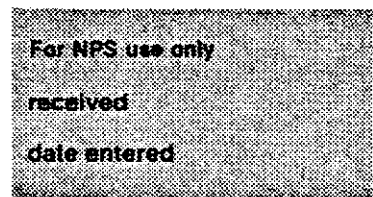
The designs of the houses have been influenced by subdivision layout and deed restrictions. Lot frontages vary from 50 to 100 feet, with the larger lots concentrated in the center of the subdivision on McPherson and Westminster, while the smaller lots, and consequently the smaller houses, are found on the perimeters. Minimum construction costs stipulated in the deed restrictions ranged between \$4,000 and \$7,000; as the result of inflation, later houses tend to be smaller in scale than their earlier counterparts, although the materials used remain generally consistent.

Roof materials are predominantly slate and tile; rooflines are generally either gabled or hipped, while gables may be either front-facing or at the sides. The prevailing building material is brick, generally dark red with dark mortar joints, laid in a stretcher bond or a variation combining courses of stretcher and Flemish bond. Terra cotta and glazed bricks were used to vary masonry surfaces with geometric patterning. They are typically located at cornices, near windows and doors. Other secondary materials used are stucco, stone and wood.

Parkview's architecture reflects the push and pull in the early twentieth century between traditional and progressive styles. Americans turned to nostalgia during this period as represented by English prototypes and American styles of the Eastern seaboard. The English Revival styles represented tradition, wealth, and good taste, while the American styles, the Colonial and Georgian Revival, were associated with patriotism and restraint. While traditional, these relatively restrained styles were, perhaps, a reaction to the Victorian excess. By contrast, reformers opposed to the emotionalism of the Romantics sought to eliminate excessive ornamentation. These utilitarians focused on "honest" and "useful" architecture.² This philosophy derived from William Morris and the Arts and Crafts Movement in England, and was publicized in this country by Gustav Stickley through his simple but functional mission furniture and his magazine The Craftsman.³ These "modern" houses were prototypes of the modern house of today. This new ideology was represented in Parkview by a house that, due to the narrow urban lot, had taller proportions and was more compact in plan than the typical modern house. These Utilitarian styles included the Bungalow, Craftsman, American Four square and Prairie styles. Features from these styles were combined to create vernacular designs. Many porches and eaves reflect the Craftsman influence with exposed rafters, rectangular knee braces

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supporting the eaves, large, over-sized porch columns and simplified forms. The Prairie style is seen in the emphasis on horizontal lines, projecting eaves with windows set in horizontal bands and window glazing. The American Foursquare, which is found across the country, emerged because of its simplicity and practicality. Architects and builders took the basic shape of the Foursquare (generally two stories, somewhat box-shaped, with a porch extending across the front facade and with a low-hipped roof with dormer) and added other decorative motifs that were popular at the time.

Following is a sample representation of the houses in Parkview. Many of the first houses built in Parkview were in the Colonial Revival style. The most popular eclectic style in Parkview was the Georgian Revival adaptation.

6325 Washington and 6349 Washington were two of the first houses built in the University City portion of Parkview. They are very similar in design except for their porches, and there is one extra bay on the front facade of 6349 Washington. The most interesting feature of 6325 Washington is the splayed oriel window on the second story. The hipped roof has gray asphalt shingles. The cornice is decorated with modillions with an acanthus leaf motif, which is carried over to the stone keystone over the first-floor window. The front porch has a modillion cornice, dentils, and unfluted columns and pilasters with Ionic capitals. Wrought-iron railings stand above the portico. The doorway includes side and transom lights. The walls are red-brown brick laid in stretcher bond in dark mortar; alternating brick quoins appear at the front corners. The gable dormers are pedimented and have three large upper sash panes over one lower pane. A raised water-table is accentuated with stone. This house was built c. 1906-7;

6311 Westminster (1909-11) is associated with Leonhard Haeger, architect. This symmetrical Georgian facade is decorated with stone motifs. The five front windows have stone lintels with keystones. The second floor, middle window has a stone surround with volutes on the sides. The gabled dormers have arched windows with traceries in the upper sash. The gambrel roof is of green slate. The cornice is decorated with modillions. The entry is accentuated with a stone surround with Ionic half-columns and pilasters surmounted by entablature and balustrade with urns on corner piers. The brick is gray-buff in color, with narrow mortar joints.

6363 Pershing (1909-11). Otto J. Boehmer designed and built this Georgian Revival house. It is one of a row of Colonial Revival houses facing Pershing Park. The distinguishing features are the fenestration decorations. The windows are decorated with flat arches with radiating brick voussoirs, elongated stone keystones, and stone sills. All windows have workable shutters, louvred on the second story and paneled on the first story with heart-shaped cutouts. The central entrance is framed with Roman Ionic pilasters and pediment and is set in a semi-elliptical brick arch. The five-paneled door is surrounded with leaded glass fanlight and sidelights. The gable roof, of gray slate, has three slate-clad pedimented dormers. The arched windows have traceries in the upper sash. The brick is red and brown in white mortar and is laid in stretcher bond with Flemish variation, every sixth row.

6371 Waterman (1910) was built by Adolph G. Paquier. Its shingled gable is decorated

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with a boxed cornice, with dentils and modillions; returns at gable ends. First-story windows are accentuated with stone keystones, springstones, and sill. The central entry is framed by a segmental pediment with Ionic pilasters. The recessed doorway has leaded sidelights and transom. The brick is in Flemish bond with a red wash over brick and mortar.

325 Westgate (1913) is attributed to J. W. Leigh, architect, who lived here for one year. This Georgian Revival building is meticulously detailed and proportioned. The entrance is adorned with a broken, scrolled pediment which is crowned by a pineapple-shaped finial. The door opening is recessed and has a six-panelled door with leaded sidelights. The entry is framed with Ionic capitals on columns and pilasters. The first- and second-story windows are decorated with flat arches with radiating brick voussoirs and stone keystones, stone sills, and workable louvred shutters. The cornice is boxed, with modillions and dentils. The walls are of cullied brick, laid with white mortar in a stretcher bond/Flemish variation. The gable roof is made of slate, with returns on gable ends. The three gabled dormers have arched windows with traceries.

Another eclectic style popular in Parkview was the Tudor Revival adaptation with half-timbered gables and upper stories. This style is loosely based on a variety of early English building practices ranging from simple folk houses to late medieval manor houses.⁴ Many examples in this style emphasize high-pitched, gabled roofs with decorative chimney caps.

6310 McPherson (1909). This Tudor Revival house was the first built by the George Bergfeld Investment Construction Company. He was responsible for building about 35 houses in Parkview. This house is situated on two lots, with a screened summerhouse on the lot to the west of the house. It also has a large garage, originally a carriage house, which matches the house in style and materials. Distinguishing features are the cross gables, decorated with half-timbering on gable ends. The eaves are slightly flared, supported by large brackets. The entrance is accentuated with a stone ogee-shaped hood mold. The small square window next to the entrance is leaded. A large stained-glass window opens over the stairwell, next to a chimney.

6334 Washington (1909), built by T. A. Gugerty, displays both Tudor and Craftsman features. Notable features are the twin large-bracketed splayed oriel windows on the second floor, half-timbered in the gable ends above them and the panels below the windows. Main gables in side elevations are also half-timbered. Large knee braces support eaves, a characteristic of the Craftsman style.

239 Westgate (1911) was designed and built speculatively by the architectural firm of Roth and Study. This was one of about 10 houses built by this firm, generally executed in the English Revival styles. The distinguishing feature of their designs is the combination of several textures. This house has a steep gable roof of green slate that flares at the eaves. The two gabled dormers have leaded casement windows. The second

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story is finished in stucco with timber corners; two oriel windows have mullioned and transomed leaded glass in casement windows; the center transoms are arched. First-story walls are of red-brown pressed brick laid in a Flemish bond with dark headers and white mortar. The bay window contains four sash windows with tapered wood mullions. The off-center entrance is framed with wood fluted pilasters supporting a console over the arched door.

6359 Waterman (1913). This house was designed by Roth and Study and built by the Federal Investment Company. The steep-pitched compound-gable roof is of green slate. The second story has two oriel windows with curved pilaster supports; the windows are casements. The plaster flares out at the first story with two rows of red tile. The first story is of red-brown rough-faced brick laid in Flemish bond with narrow, tooled mortar joints and white mortar. The first-story windows (small sash windows) have chambered brick mullions and surrounds. The southwest corner contains an arcaded brick porch. The two dormer windows have gables supported by brackets.

235 Westgate (1911), by Roth and Study, was built speculatively. The first residents were Mr. and Mrs. Sears Lehmann. Mr. Lehmann was a prominent attorney and political figure. Mrs. Lehmann was the daughter of Daniel Marlotte House, one of the founders in 1872 of the St. Louis Globe, which became the St. Louis Globe-Democrat in 1875. This house design displays characteristics of 17th-century English cottages. The two-bay front facade is decorated on the first floor with a pair of six small mullioned casement windows with segmental-arched heads. The material used on the first story is red brick, laid in a Flemish bond, with brown headers in white lined mortar. The second story has two pairs of casement windows with a wood surround. The window spandrel has quatrefoil cutouts. The second floor is treated with half timber with vertical member. The gable roof, parallel to the street, has green slate with slightly flared eaves. A large gabled dormer with a pair of casement windows is decorated with half-timbering. A large chimney on the north elevation has a corbelled cap. The main entrance is located on the south side under a one-story brick porch with a Tudor-arched opening.

6374 Pershing (ca. 1914). This house is sited on a corner lot which enables the floor plan to be more flexible. The cross gables which face Pershing and Westgate Avenues are decorated with half-timbering. The eaves are supported by large brackets and knee braces. The windows are accentuated with brick flat arches. The windows on the north elevation are further accentuated with stone keystones. This L-shaped floor plan was changed in 1921 with the addition of the front porch with multi-paned casement windows. This porch also serves as the front entrance. A bricked-up window appears north of the gable facing west. A gable dormer facing west is decorated with large brackets. The brick is red-brown laid in a stretcher bond in black mortar.

The early emphasis on eclectic styles lessened with the first introduction to architectural modernism, which in the form of the Craftsman and Prairie styles dominated the first two decades of the twentieth century. Parkview represents variants of both styles that reflect the originality of the architects' interpretations. Below is a description of different manifestations of the "modern" house found in Parkview.⁵

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6330 Washington (1908) was designed by Preston Bradshaw and Edward Nolte. It is one of four houses built by the Contractors Building Company. The interesting feature of this house is the upper-story balcony. Nolte designed 435 Westgate, which also has a third-story balcony, unique to the neighborhood. The roof is red French tile, with the gable dormer and hip roof over the balcony also tiled. The main roof is supported by two brackets. On the second floor, below the balcony, is an oriel window faced with tile. The first floor has a triple window with wood mullions. The oversized porch has a hipped shed roof supported by brick piers. The doorway includes transom and sidelights. The chimney has interesting brickwork on the side and on the cap. The walls are of tan pressed brick laid in stretcher bond with a Flemish variation every sixth row, in tan mortar. This house displays both Craftsman and bungalow features.

6360 Washington (1908). This house was designed by Edward Nolte and Preston Bradshaw and built by the Contractors' Building Company. This house exemplifies characteristics of the Craftsman and Bungalow styles with the simplicity of the American Foursquare. The pyramidal roof is of red tile, with a tile-clad gable dormer. The broad eaves are supported by four large brackets. The dormer window on the front facade contains three small casement windows, framed by brick stretchers in relief, mitred at the corners, and cascading to the second floor. A one-story entrance porch extends across three-fourths of the front facade. The porch roof is hipped, with matching tile. The roof is supported by brick piers supported by a low brick wall, and large wood brackets. A pair of large corner braces flanks the porch piers, which are painted in the center to stand out. The door is offset and has a large window in it. A large stained-glass window is in the center of the elevation behind the porch. The brick is varied in color, laid in stretcher bond with a Flemish variation every sixth row, with tan mortar joints.

6320 Washington (1909) was one of at least eleven houses built by O. F. Humphrey. The front facade is eye-catching, with the decorative window treatment that has been painted white. The first-story windows are accentuated by a framed pediment. Second-story windows have arched, molded surrounds. The roof is of French tile, with a street-facing gable, treated as a classical pediment with modillions and returns. Entry is located on the east side, with a hipped tile roof supported by wood Tuscan columns. The brick is red-brown in color, laid in a stretcher bond with black mortar.

6355 Pershing (1910-11). This house was designed and owned by George A. Bayle, Jr., and built by Charles C. Bradley. He designed his family's business warehouse at 4356 Duncan and a few houses -- which was the extent of his architectural career. He worked in his family business, Bayle Products (peanut products). The brickwork is particularly interesting, with the headers glazed with a lighter blue-gray color. The quoins and window surrounds are also accentuated by the blue-gray glazed brick. The gabled hood over the entrance is supported by large brackets. The upper sash has diamond-shaped glazing. The wall brick is red-brown, pressed, in stretcher bond with a Flemish variation every fourth row, and dark mortar. The third owner, Robert Vickrey, was on the faculty of the Washington University School of Architecture, and wrote Anthrophysical Form -- a book comparing Parkview to a small village in India as regards the impact of

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physical forms on social patterns.

6351 Pershing (ca. 1910-12) was built by Charles A. Honig, who lived in it for the first few years. This house, which faces Pershing Park, is the best example of the Craftsman style represented in Parkview. Some characteristics are the wide semicircular window on the third floor; the balcony with balustrade of scroll-sawn slats; two large segmental-arched triple windows, double-hung, with leaded glass; battered corner piers of brick which extend above the porch roof and are capped with stone. Red tile covers the main and porch roofs. The red-brown brick is laid in black mortar. The sun porch to the side has leaded glass on three sides.

6363 Waterman (1912-13). This house is attributed to George F. Bergfeld, who built about 35 houses in Parkview. One of his popular designs was the side entry floor plan. An interesting feature of this house is the Spanish tile gable roof facing the street. The wide eaves are supported by heavy shaped brackets. The center portion of the facade projects slightly from the main wall at the second- and third-floor levels, being supported by a bracketed stone cornice over the first-floor window. All windows have multi-paned upper sashes with a single sash below. The second floor has two double windows with stone keystones and continuous sill spanning the center block. The third floor has a large center window flanked by smaller side windows with a continuous sill. The porch has a hipped tile roof, broad eaves with slender shaped rafters, and decorative tiled mortise joints where beams meet piers; red tile floor. The raised coursed-limestone basement is accentuated by an ashlar band.

Another style which surfaced in this country around 1900 was Art Nouveau. Art Nouveau was characterized by free-flowing, organic, curvilinear lines. The style is represented in Parkview by stained glass and other interior decorations. The William A. Hirsh house at 6236 Waterman best exemplifies this style. It was designed by the architectural firm of Helfensteller, Hirsh and Watson in 1908, for principal William Hirsh. The exterior of the house has a simple, symmetrical facade in brown brick and mortar. The windows are large, double-hung with eight over one lights and are decorated with flat arches and stone keystones. The entrance has an arched console supported by four large brackets. The door and sidelights contain stained glass with curvilinear shapes. Photographs of the interior, as it was just after it had been decorated, are attached. The Art Nouveau influence is apparent at the entrance, with the free interpretation of the stair seat; the transoms in the dining room; and the lighting fixtures throughout the first floor. The living and dining rooms were furnished with heavy Craftsman furniture of red oak, stained dark to match the trim. Hirsh had studied architecture in St. Louis and worked for Henry Ives Cobb in Chicago. He worked for the Chicago World's Fair of 1893. In 1900 he spent time working for Isaac Taylor and Oscar Enders, a designer. He formed his partnership with Helfensteller and Watson in 1906. Major works for which this firm is credited are the Nathan Frank Pavilion in Forest Park (1925) and the Moolah Temple in St. Louis.⁶ This firm also designed a Tudor/Craftsman house at 333 Westgate in Parkview.

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Non-contributing Buildings

Non-contributing buildings are indicated in Figure I. The buildings listed below are less than fifty years old.

1. 509 Westgate (ca. 1946-48)
2. 6203 Pershing (1950-52)

Figure I through Figure IV (included with this nomination) consist of sketch maps of the Parkview Historic District. Figure I is a general sketch map indicating intrusions. Figure II shows all buildings coded by style classification, based on A Field Guide to American Houses by Virginia and Lee McAlester. Figure III is a sketch map coded by date of construction. Figure IV is a sketch map, cross-referencing properties to photographs.

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1. Information gathered from St. Louis County Atlas of 1909, early map of Parkview with streetcar lines indicated. Other streetcar information was gathered from the Parkview Gardens/Delmar Loop National Register Nomination, 1983.
2. Old House Journal, January 1982, p. 2.
3. The Craftsman, which was published between 1901 and 1916, became the intellectual leader of the post-Victorian era. Through the magazine, proponents of the "new art" influenced architecture, interior design, furniture and even the moral temperament of America (Old House Journal, January 1982, p. 2).
4. Variants of the Tudor Revival style are discussed in A Field Guide to American Houses (Alfred A. Knopf, Inc., 1984), p. 356.
5. This use of the term "modern" is based on a definition by Mary Mix Foley (The American House, New York: Harper & Row, 1980, p. 223). The decade between 1900 and 1910 saw the emergence of the modern house. New building materials allowed versatility; new heating systems permitted free floor planning and the opening of the interior to views and greenery. New mechanical devices, such as the refrigerator, stove and washing machine, eliminated the need to store and reduced the working areas of the house. The Arts and Crafts Movement, with its emphasis on simplicity and honest craftsmanship, also helped lay the groundwork for the development of the modern house.
6. Urban Oasis (St. Louis: Boar's Head Press, 1979), p. 20.

8. Significance

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

Specific dates 1904- 1934 **Builder/Architect** various

Statement of Significance (in one paragraph)

The Parkview district qualifies for listing in the National Register of Historic Places under Criteria A and C and is significant in the areas of COMMUNITY PLANNING, ARCHITECTURE, and LANDSCAPE ARCHITECTURE. Parkview reflects a national trend at the turn of the century: the migration of the upwardly mobile, upper-middle-class population from the congested inner city to a place that provided solitude and peace, yet was close to the amenities of an urban area. It is an intact example of a planned, private residential place that has survived since its planning in 1905 and has retained its integrity of architecture and landscape through the adherence to materials, scale, and siting. Its significance in the areas of COMMUNITY PLANNING and LANDSCAPE ARCHITECTURE derives from its place in the work of Julius Pitzman, who designed over 47 private streets in the St. Louis area between 1867 and 1904 and whose work was an important influence on other city planners and developers.¹ Parkview was his last and largest private place, covering an area of 70 acres and consisting of 7 named streets and 254 houses. Eighty-five percent of the houses were built between 1906 and 1914, and houses of sympathetic design continued to be added through 1934. The district has significance in ARCHITECTURE as the buildings reflect the traditional styles that were prevalent throughout the United States at the turn of the century, giving way to the emerging "modern" house as it relates to an urban setting.

Early Development

The land in which Parkview lies was one of the holdings of Marie Louise Chouteau Papin, whose father, Pierre LaCledé, was the founder of St. Louis. By 1796, Marie Papin had acquired over 2,700 acres. When the City of St. Louis separated from the county in 1876, her descendants still had land holdings in this area, which was known as Kingsbury Farm.² Builders were by then working north of Delmar and northeast of Parkview. The lack of interest in developing the Kingsbury Farm property was due to the fact that the River Des Peres meandered southeast through the area into Forest Park. With higher ground to the west draining into this area, heavy rains flooded this natural flood plain. This situation changed in 1901 when St. Louis selected the western half of Forest Park as the site for the Louisiana Purchase Exposition. As one can imagine, this area was scrutinized by businessmen, who visualized the profits that could be theirs if they could develop it to handle the crowds that would be attending the Fair. That same year, Courtland B. Van Sickler bought an interest in the parcels of land between DeBaliviere and Skinker, and between Delmar and Forest Park, just east of the Parkview site.³ A few months later, Henry S. Caulfield, then an attorney for the Lincoln Trust Company, filed Articles of Incorporation in behalf of the Parkview Realty and Improvement Company. The corporate directors listed were established St. Louisans: Adrian Ogle Rule, vice-president of Kilgen-Rule Real Estate Company; Thomas Wright, a cigar manufacturer; Moses Greenwood, Jr.,

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a U. S. Assistant Civil Engineer; George Durant, general manager of Bell Telephone and first vice-president of Lincoln Trust Company; and Edward H. Coffin, who worked for the Wabash Railroad which ran on the southern boundary of Parkview.⁴

The 1903 Parkview Realty and Improvement Company Prospectus states that the proposed area for development "has peculiar value" for the following reasons:

- 1) The proposed real estate is in a direct line from the quality housing in the city.
- 2) Its location is protected by Washington University on the south, and its association with the upper-class private places to the east such as Westmoreland, Portland, and Bell (later Kingsbury) Places would give the area permanence.
- 3) Transportation facilities are ideal, with streetcar routes maintained around the perimeter of the proposed real estate.
- 4) The land is prepared for development with water available at Skinker, and the grading of the land has an ideal eastern slope.

The Parkview Company divided its land into three sections, and developed it as a whole.

Section 1: The Catlin Tract was to be leased to the Exposition for facilities needed by the Fair, such as rides, booths, etc. This area was from Lindell Boulevard north to Forest Park Parkway.

Section 2: This land was to be leased to the public for construction of hotels and restaurants to serve the Fair. After the Fair, this land would be developed for quality housing. The area was east of Skinker Boulevard and north of Forest Park Parkway.

Section 3: This land, the present Parkview tract, was considered the most ideal and most desirable of the tracts.

The three tracts were sold to associates and acquaintances who could form a real estate company. As a result, Beredith Realty was formed. Its Articles of Association lists 26 names, 10 of which were directly associated with the development of Parkview. Thomas Wright was an original director of Parkview Realty and Improvement Company. A. A. B. Woerheide was President of Lincoln-Trust Company when Parkview Realty was incorporated; George W. Lubke was second vice-president, and J. H. August Meyer was third vice-president. Woerheide became president of Beredith Realty and Meyer was assistant secretary. R. F. Kilgen and his partner, Adrian O. Rule, ran Kilgen-Rule, which handled the sale of Parkview lots. The architect William Albert Swasey was hired by Beredith Realty to work on about a dozen speculative houses in Parkview but left town before he could fulfill his assignment. Murray Carleton was president of the dry goods store where Courtland

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Van Sickler was listed as a clerk. Van Sickler (presumably with the help of others) later purchased 95% of the common stock available from the Parkview Realty and Improvement Company for \$4,582,600.00. The last three names on the Articles of Association were John C. Roberts, one of the original Parkview Trustees; and C. Marquard, a brewer and soon-to-be resident; and Julius Pitzman, who shaped and molded Parkview from a barren parcel of farm land into the largest private place he would ever design in the St. Louis area.⁵

Pitzman, born in 1837 in Halberstadt, Germany, came to St. Louis in 1854, where he worked for his brother-in-law, Charles E. Salomon, who was the county surveyor. By 1856 Pitzman was appointed city surveyor, and he started his own business in 1859 -- Pitzman's Co., Surveyors and Engineers. He designed his first private street, Benton Place at Lafayette Park, in 1867, drawing on the earlier experiences of Lucas Place downtown, and thereafter laid out all the private streets in St. Louis, which has more of them than any other American city. In 1874 he studied park systems in Europe preparatory to designing Forest Park, one of the largest municipal parks in the country. His prestige extended outside St. Louis: he designed a city park in Little Rock, Arkansas, a race course in Nashville, Tennessee, and the industrial suburb Granite City, Illinois.⁶

The driving force in creating University City was Edward G. Lewis. In 1902 he purchased 85 acres of land on Delmar Boulevard, on land northwest of Parkview. He had studied the housing trends in St. Louis and felt that the land he purchased would be valuable in the near future. To insure this, he designed and planned, along with his commercial enterprises, an upper-middle-class private subdivision. University Heights Number One was planned directly west of his publishing building, called the "Women's Magazine Building," which currently serves as the University City City Hall. Both the building and the subdivision are listed in the National Register of Historic Places.

University Heights One had established setbacks, a minimum cost of construction for each lot, curving streets, and placement of roads and houses to fit the sloping terrain, all characteristics of Parkview as well. The two districts developed at the same time; although Lewis had a slight head start, Parkview developed at a faster rate. Lewis was also interested in Parkview. His Women's Magazine published several articles on houses in Parkview. Lewis was also interested in forming a new city, called University City, in which he wanted to include the portion of Parkview that was situated in the county. Parkview residents believed that it was illegal for Lewis to acquire large tracts of land for incorporation. Parkview took the issue to court, but lost.⁷ In 1906, Parkview was included in the new fourth class city, University City, for its close proximity to Washington University.⁸

Another individual who influenced urban planning in the St. Louis area was Henry Wright (1878-1936). He was an architect as well as a landscape architect and urban planner. Wright had originally come to St. Louis to work for George Kessler of Kansas City (who had worked with Frederick Law Olmsted), to design the layout of the Louisiana Purchase Exposition and to revitalize Forest Park after the Fair was over.⁹ He worked

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with the City of St. Louis and University City in preparing comprehensive planning objectives. He laid out the Delmar Gardens subdivision in University City which is now part of the Delmar Loop/Parkview Gardens district placed on the National Register in 1984. Delmar Gardens is a subdivision specifically designed for apartments. Wright also designed private upper class residential subdivisions in the county, including Brentmoor Park, Brentmoor and Forest Ridge in Clayton (1910-1913 -- listed in the National Register) and the St. Louis Country Club in Ladue (1913).¹⁰ After he left St. Louis he gained national recognition in creating new towns in the eastern United States. University City was fortunate in that pioneers of urban design were working in close proximity. The forethought in planning against obsolescence has been challenged throughout the years but these planned, private residential subdivisions remain to shape University City's present appearance.

Planning and Design -- 1904

Parkview's name implies its close proximity to Forest Park, which was also designed by Julius Pitzman. Both are sited on rectangular tracts of land, and their streets are laid out in curvilinear patterns. Using the "norm" for street patterns -- north to south, east to west -- would have produced more saleable street frontage in Parkview. Instead, Pitzman provided more green spaces; his curvilinear lines were more soothing and peaceful to the eye than 45-degree angles. They added privacy as the streets curve gently out of sight, and they diminished the monotony of the continuous building setback. The unused areas left by the horsehoe-curved streets became triangular and semicircular natural parks. Trees were planted around the perimeters of these parks to define and enclose them.

Another planning tactic that Pitzman had incorporated into his subdivision design was the continuing use of Center Street. This pre-existing street bisected Parkview and was a major farm-to-market route. Was a truck route to be permitted to run through the middle of a private single-family subdivision? Pitzman alleviated the problem by reducing Center Street to an alley (see map). Soon, farmers bypassed the area altogether.

The trust indenture insured Parkview's permanence. Henry Caulfield, who had filed the plat design in November, 1905, as attorney for Beredith Realty Company, in 1906 filed for a trust indenture. He was then a U. S. Representative and was soon to become a Parkview homeowner and trustee. This trust indenture defined the rights and responsibilities of the homeowners. It named three trustees -- Henry S. Caulfield, John C. Roberts, and Adrian Rule -- and gave them the power to act on behalf on the Parkview residents.¹² Some of the more important Trust Indenture Regulations were these:

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- 1) Not more than one residence may be erected on any lot, and not more than one family may occupy any residence.
- 2) No apartment in, and no portion of, any house may be rented. The entire house and lot must be rented as a one-family residence only.
- 3) No boarder or roomer may be taken into any residence, whether a business boarder or roomer, student or otherwise.
- 4) No business, profession or commercial activity of any kind may be carried on in any portion of any residence, except for a doctor or dentist.
- 5) No part of any building, except open porches, may extend beyond the building line, and no such open porch may extend more than ten (10) feet in front of the building line.
- 6) No building or obstruction of any kind, except a fence or porte-cochere or porch, may be built within five feet of the side lines of any lot, without the written consent of the adjoining property owner.
- 7) No fence, wall or hedge may be permitted in front of the building line.
- 8) No nuisance of any kind may be maintained that would interfere with the peace and normal rights and privileges of the neighbors.

The Trust Indenture provided the Trustees with an easement over all the public areas in Parkview including the streets, walks, parks and alleys. The Trustees would handle other needed provisions such as security and street lights, and were given the authority to collect assessments provided by the Indenture. The annual assessment was mandatory, which acted as a safeguard against non-contributors and further strengthened the organization's permanence. The indenture assured lot owners the use of the street, sidewalks, etc.

It also repeated the specifications of the subdivision plat, including widths of streets and alleys, sizes of lots, setbacks, minimum construction costs, and zoning differentiation. The standard building setback was 50 feet. The minimum cost of construction ranged between \$4,000 and \$7,000. Construction materials were to be brick, stone or stucco; in the event, the majority of the houses were brick. The larger lots and houses were nestled in the center of the district, perhaps to further protect them from encroachments.

By 1905, Parkview was prepared for lot buyers and builders. The land had been graded (before the World's Fair) and landscaped. Streets, sidewalks, curbs, sewers, watermains and electrical lines were in place.

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Noted Architects and Contractors

During the course of Parkview's development, there were about 70 architects and about as many contractors involved in building the subdivision. Many of the architects involved were well-established, and most of the contractors and builders were known throughout the St. Louis area. Some architects and contractors designed homes for themselves. The most important firms, which are mentioned below, define, on the whole, Parkview's architectural fabric.

Roth and Study: This firm was responsible for nine houses in Parkview, all built between 1911 and 1913 and consisting of well-proportioned examples of the Romantic, eclectic styles that were popular around the country during the first half of the twentieth century. Their most interesting and well-executed style in Parkview was the English Revival. Their work -- combining different textures and massing architectural elements together -- forms a distinctive design element in Parkview. The conductor heads at the tops of downspouts on their buildings have the initials "R-S" for Roth & Study. John Roth, who worked with E. G. Lewis, followed Lewis to California in 1915. Guy Study continued designing churches and residences for the affluent in the St. Louis area, sometimes in partnership with other architects. Along with Benedict Farrar he designed 6250 Westminster in 1921. The combined efforts of Roth and Study in Parkview are: on Pershing, 6326 (1914) and 6330 (ca. 1912-1914); on Waterman, 6359 (1913), 6366 (1913), 6375 (ca. 1912-1913), and 6379 (Ca. 1912-1914); on Westgate, 235 (1911) and 235 (1911); and 6334 McPherson (1913).

Preston J. Bradshaw: Bradshaw (1880-1949) was responsible for twelve houses in Parkview, with Edward Nolte in partnership in five of them. He had arrived in St. Louis around 1907, at the age of 23, after graduating from Columbia University. He worked for a brief period as a draftsman in the well-known architectural firm of McKim, Mead and White.¹³ Bradshaw is best known in the St. Louis area for his hotel and apartment designs during the 1920s in the Central West End area, many on the National Register of Historic Places. Some of his major designs were the Chase Hotel, Chase Apartments, Coronado Hotel, and Forest Park Hotel. Bradshaw's designs were more contemporary and less reflective of eclectic prototypes. His detailing incorporated several of the new concepts that evolved from the Arts and Crafts Movement and Art Nouveau, with stained glass in curvilinear patterns, Craftsman use of various materials in simplified form, exposed rafters, and wide, projecting eaves that evolved from the Prairie School of architecture. The houses he designed in Parkview are 6254 Pershing (1912), 6248 Waterman (1907), 6224 McPherson (1923), 6202 Westminster (1912), 6252 Westminster (1909), 6345 Westminster (1908), 447 Westgate (1910), 501 Westgate (1908). The houses he designed in partnership with Edward Nolte were 6327 Westminster (1908), and on Washington 6330 (1908), 6348 (1908) and 6360 (1908).

Edward F. Nolte: (1870-1944) was originally from St. Louis and studied at Washington University. He was connected with the architectural firm of L. Cass Miller for five years before going into his own practice in 1894.¹⁴ Nolte collaborated with Preston Bradshaw and later with Fred Nauman. One of his outstanding designs in Parkview is 435 Westgate (1910). Of German descent, Nolte incorporated stylistic features that

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were characteristic of the Art Nouveau Movement in Germany, called Jugendstil.¹⁵ This contemporary house was significant and characteristic of this movement with the geometric motifs applied to the front facade to encompass the fenestration and roof lines. Other works include 6241 Waterman (1906), 435 Westgate (1910), 409 Westgate (1909), and 427 Westgate (1908). The houses he designed in partnership with Fred Nauman were 6211 Westminster (1923) and 6324 Westminster (1926). Nauman, who started working with Nolte in 1913, designed many residences in the University City and Clayton areas between 1910 and 1930. In 1944, after the death of Nolte, Nauman formed the firm of Moresi, Nauman & O'Neil.¹⁶ He designed the facade of the Delmar Bank at 6605-09 Delmar in University City, which is currently the Lantern House Restaurant. Among his other known works are the Parkview Apartments -- considered a landmark -- at 316-20 Skinker, immediately east of Parkview; the Lambskin Masonic Temple on Kingshighway; and the Smith Block at 6504-10 Delmar, now occupied by Blueberry Hill. He also designed several minor buildings for the Louisiana Purchase Exposition. With Nauman, he designed 1 Forest Ridge in Clayton (1922) for C. Oscar Lamy, 16 Kingsbury Place, and #5 -- the George B. Bullock house -- in Carrswold.¹⁷ Together, Nolte and Nauman also designed 3107 Russell (1928) and 3205 Longfellow (1932) in Compton Heights, which is also on the National Register.¹⁸

Louis B. Pendleton came to St. Louis from Chicago to work with the Division of Exhibits for the World's Fair.¹⁹ He designed four houses in Parkview. All four are contemporary in style, with Arts and Crafts details. The house at 6351 Waterman (1910) has a large stained-glass bay window at the stair landing, filled with foliated, curvilinear patterns. A plaster frieze is employed with diamond-shaped tiles inlaid in the frieze. His other designs are 6315 Waterman, 6240 McPherson, and 6235 Washington.

George Bergfeld (1886-1927) was responsible for building about 35 houses in Parkview by 1913. His early houses were designed by the architect T. C. Lee. He built houses in a variety of architectural styles. He is remembered best for his use of excellent building materials and functional, flexible floor plans. Large entrance porches were also characteristic of his work. Generally the porches were either situated across the front elevation or on a side entry elevation. Many of houses, regardless of the exterior style, were decorated with Arts and Crafts details on the first floor inside. He built for himself 6252 McPherson (1919), to designs of St. Louis architect Albert B. Groves, who was known for his churches and commercial buildings downtown.

Ernest Klipstein (1866-1931) and Walter Rathmann (1880-1954). Both were natives of St. Louis. Klipstein graduated from M.I.T. in 1894 and later studied in Munich and Paris. Rathmann went to the University of Pennsylvania.²⁰ Their partnership began around 1908. They are best known for working with the Busch family: the "Bauernhof" at Grants Farm, and the Bevo Mill in south St. Louis. They designed five houses in Parkview, all located in the city portion. These houses represent their early work. Klipstein designed and lived at 6248 Washington (1908) which is a Georgian Revival adaptation. He also designed half-timbered houses with Arts and Crafts motifs at 6223 Washington (1908) and 6239 Washington (1908). Other works include 6225 Westminster and 6244 Washington (1908).

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William P. McMahon (1876-1954), a native of St. Louis, started his own practice in 1907. He primarily designed medium-priced houses, flats, and apartments in St. Louis and St. Louis County. Houses that he designed in Parkview are 6219 Pershing (1910), 6235 Pershing (1914), 6249 Washington (1908), 6251 Washington (1911), and 315 Westgate (1910).

Stephens & Pearson: This architectural firm started practice around 1907. Stephens was listed as a draftsman the preceding year and Pearson was listed as a structural engineer. Their office was in the same building as Albert Swasey's, who was hired originally to design at least 20 houses in Parkview; there was possibly a connection between the two firms.²¹ Swasey left town before he could fulfill his obligation; Stephens and Pearson then designed the first houses built in Parkview, in the Colonial Revival style. These were located at 6235 Waterman (1906), 6242 Waterman (1906), 6254 Waterman (1906), 6255 Waterman (1906), 6331 Waterman (1909), and 6253 Westminster (1907). The contractors were Humphreys and Vickery.

A. A. Fischer was one of St. Louis's most prolific builders. He began his Architectural and Building Company in the late 1890's.²² Most of his houses were speculative, usually in groups on a particular street. He was responsible for about seven houses in Parkview. He built many fine, affluent buildings in the St. Louis area.

Ernst C. Janssen (1857-1946) designed 6246 McPherson (1907) and 6309 McPherson (1909), which were two of the larger houses in Parkview. His work exemplifies an understanding of building materials, style interpretation, and quality design. Janssen designed about fourteen houses in the Compton Heights residential subdivision and other buildings of distinction in the St. Louis area.²³ His most lavish design is the Stockstrom House at 3400 Russell, designed in 1907. Janssen was in partnership with Otto J. Wilhelmi from 1879 through 1881.

Otto J. Wilhelmi (1853-1925) designed two large, ornate houses in Parkview. The house at 6251 McPherson (1907) is an eclectic version of an Italian palazzo built for brewer and Parkview investor C. Marquard Forster. A distinctive feature is the use of terra cotta motifs and cornices. The house at 6303 McPherson (1909) has a corner, conical tower with a heavy, bracketed cornice and classical and medieval ornamentation. These designs are similar to some of his work in Compton Heights. He was responsible for twelve projects there which were German Renaissance Revival and Italian Renaissance variations, responding to contemporary European domestic architecture which he had studied at the Karlsruhe Polytechnic in Germany.²⁴

Barnett, Haynes, Barnett designed 6208 Washington (1908), and Tom P. Barnett designed 6238 Washington (1917).

Phin and Annie Kimball: 6200 McPherson was designed by its owners, the Kimbells, in 1910. The house, which is the only one of its kind in Parkview, commands the center lot (behind the main entrance at McPherson and Waterman) and stands solid as a monument. The house itself was designed by Annie Kimball, who had studied architecture at Washington University; her husband, who was involved with the lumber industry, selected choice

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woods for the interior: birdseye, maple, mahogany, and walnut.²⁵ A distinctive feature of the house is the interesting stained glass throughout.

Another noted architect who built in Parkview was Raymond Maritz, who designed 353 Westgate (1925-27) and 401 Westgate (ca. 1921), both Georgian Revival adaptations. He built many fine residential homes for the affluent in the St. Louis area.

People in Parkview Past and Present

It is important to note what type of individual or family is attracted to this area. Some persons who were responsible for the development of Parkview were Thomas H. Cobbs, a Parkview Trustee for 23 years and an attorney by profession, who lived at 6224 Waterman; Henry Caulfield, an original Trustee and a governor of Missouri, who lived at 6253 Washington; and George Bergfeld, who built 35 houses in Parkview and lived at 6252 McPherson. William A. Hirsh, architect, designed his own house at 6236 Waterman and another house at 333 Westgate.

At least three mayors lived in Parkview. Bernard Dickmann, who was mayor of St. Louis between 1933 and 1941, lived at 6227 McPherson. August Heman, mayor of University City from 1913 to 1920, lived at 6361 Washington; Warren Flynn, also mayor of University City (1920-25), lived at 521 Westgate. Harland Bartholomew, a pioneer in planning in the St. Louis area and nationally, lived at 6228 Westminster (he was also a Parkview Trustee). Other businessmen residing in Parkview included Luke E. Hart, Jr., president of the Hamilton Brown Shoe Company (6306 McPherson) and C. Marquard Forster, brewer and executive of St. Louis Brewing Association (6251 McPherson). Mildred Bastian, organizer of the St. Louis Community College District, lived at 6203 Pershing. Dr. Tom Dooley, founder of MEDICO, lived at 6314 Waterman. General William Stone, Superintendent of the Air Force Academy, lived at 6324 Pershing.²⁶

This is not a comprehensive list but is intended to suggest the diversity of people attracted to Parkview. The names have changed, generations have come and gone, but the same types of professional come to reside in the neighborhood. Their reasons for selecting Parkview remain the same: its close proximity to schools, churches, shopping, and recreation; its medium-to-large, well-proportioned, comfortable houses, for sale at a good value; and its atmosphere -- park-like, peaceful, and quiet within its boundaries -- which creates an "urban oasis."²⁷

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NOTES

1. The private place system in St. Louis is discussed in Robert L. Vickery, Anthrophysical Form (Charlottesville: University Press of Virginia, 1972).
2. Parkview Agents, Urban Oasis (St. Louis: Boar's Head Press, 1979), p. 1.
3. Urban Oasis, p. 1.
4. Urban Oasis, p. 2.
5. Urban Oasis, p. 97.
6. Canard, Howard L. and William Hyde, Encyclopedia of the History of St. Louis, Vol. 3, 1899, p. 1739-1742.
7. Information from a copy of the Petition for Incorporation of University City, obtained from Parkview Archives. Memorandum by Henry S. Caulfield representing Beredith Realty, before St. Louis County Court, which was signed by 95% of the residents in Parkview, stating precedents against designating large tracts of unoccupied land as a city.
8. Harris, Ni Ni, Legacy of Lions (University City, MO: University City Historical Society, 1981), p. 69.
9. Information obtained from Parkview Gardens/Delmar Loop National Register Nomination, 1983.
10. Information gathered from Brentmoor Park, Brentmoor, and Forest Ridge National Register Nominations prepared by Esley Hamilton, 1980; and St. Louis Section, American Society of Landscape Architects, "Guide to the Landscape Architecture of the St. Louis Region," Landscape Architecture 59 No. 3 (April 1969), p. 216.
11. Vickery, Anthrophysical Form, p. 28.
12. Henry S. Caulfield, an original trustee, was associated with the development of Parkview for over 60 years. Under the trust indenture, the laws could not be changed during the lifetime of the last surviving trustees, as listed in the indenture.
13. Urban Oasis, p. 12.
14. Marquis, Albert Nelson, The Book of St. Louisans (St. Louis Republic, 1912), p. 448.
15. The Art Nouveau of the German Jugendstil is characterized by both floral (before 1900) and abstract (after 1900) trends. Geometric patterns and choice of building materials at 435 Westgate Avenue recall similar contemporary houses in Darmstadt Germany (Schmitzler, Robert, Art Nouveau, New York: Abram, 1978, p. 133).

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16. Autobiographical material gathered from St. Louis County Parks and Recreation survey sheet on 6605-09 Delmar (Delmar Bank) prepared in 1983. Fred R. Nauman remodelled the front facade in 1944. Information gathered from St. Louis Chapter, AIA records.

17. Information from the Carrswold National Register Nomination, prepared by Esley Hamilton, 1981.

18. Toft, Carolyn Hewes and Jane Molloy Porter, Compton Heights (Landmarks Association of St. Louis, 1984), p. 49.

19. Marquis, Book of St. Louisans, p. 468.

20. Marquis, pp. 490 and 340.

21. Urban Oasis, p. 9.

22. Toft and Porter, Compton Heights, p. 43.

23. Toft and Porter, p. 46.

24. Toft and Porter, p. 45.

25. Urban Oasis, p. 28.

26. This resident list was taken from Appendix E in Urban Oasis, p. 115.

27. Urban Oasis, p. 89.

9. Major Bibliographical References

Annual Report of Parkview Trustees, May 9, 1949; Thomas H. Cobbs, Remaining Trustee, Secretary and Treasurer.

(see attached)

10. Geographical Data

Acreeage of nominated property approx. 70 acres

Quadrangle name "Clayton, Mo."

Quadrangle scale 1:24,000

UTM References

A

1	5	7	3	4	9	8	0	4	2	8	1	7	2	0
Zone			Easting				Northing							

B

1	5	7	3	4	9	2	0	4	2	8	1	1	1	0
Zone			Easting				Northing							

C

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

D

1	5	7	3	4	4	9	0	4	2	8	1	7	6	0
Zone			Easting				Northing							

E

Zone			Easting				Northing							

F

Zone			Easting				Northing							

G

Zone			Easting				Northing							

H

Zone			Easting				Northing							

Verbal boundary description and justification Parkview is bounded on the east by Skinker Blvd., on the south by Millbrook Boulevard (a former right-of-way of the St. Louis, Kansas City, and Colorado Railroad), on the west by Melville Avenue and its continuation as Greenway Walk (formerly the right-of-way of the St. Louis and Suburban Railway), and (see attached)

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

state Missouri code 29 county St. Louis code 189

state Missouri code 29 county City of St. Louis code 510

11. Form Prepared By

name/title l. V-J Bass, Assistant Curator

organization St. Louis County Parks & Recreation Dept. date April 9, 1985

street & number 41 S. Central Avenue telephone 889-3371

city or town Clayton state Missouri 63105

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature

Wayne E. Don

Frederick A. Brunner, Ph.D., P.E., Director, Department of Natural Resources, and title State Historic Preservation Officer

date 8/13/85

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

date

Keeper of the National Register

Attest:

date

Chief of Registration

United States Department of the Interior
National Park Service

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on the north by an alley situated 135 feet south of and parallel to the south line of Delmar Boulevard.

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Continuation sheet **PARKVIEW**





Item number **11**





Page **1**

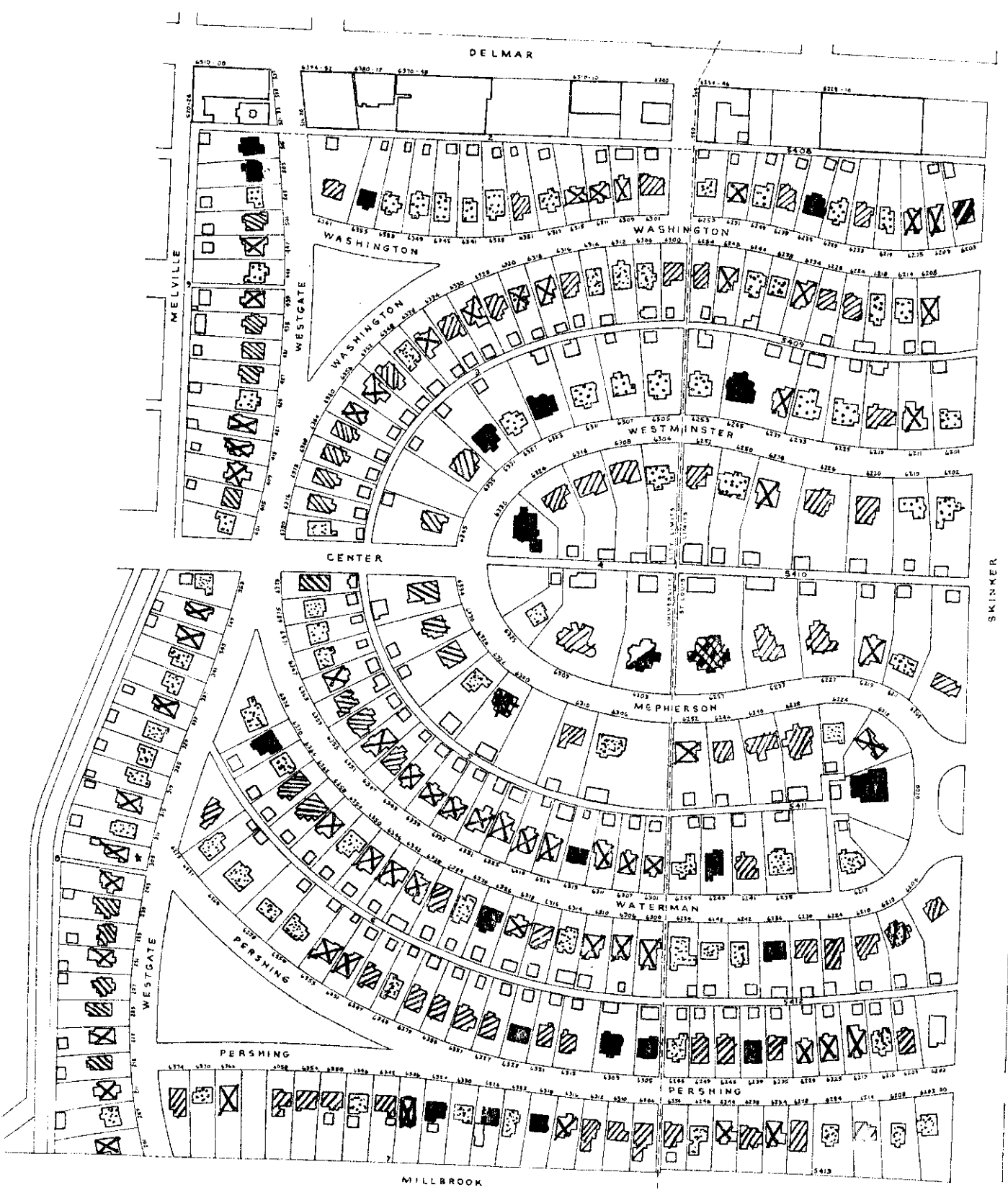
2. James M. Denny
Chief, Survey & Registration
and State Contact Person
Department of Natural Resources
Historic Preservation Program
P. O. Box 176
Jefferson City, Missouri 65102

Phone: 314/751-4096

Date: May 16, 1985

 Chateausque
 Colonial Revival
 Craftsman
 Italian Renaissance

 Minimal Traditional
 Prairie
 Swiss Chalet
 Tudor

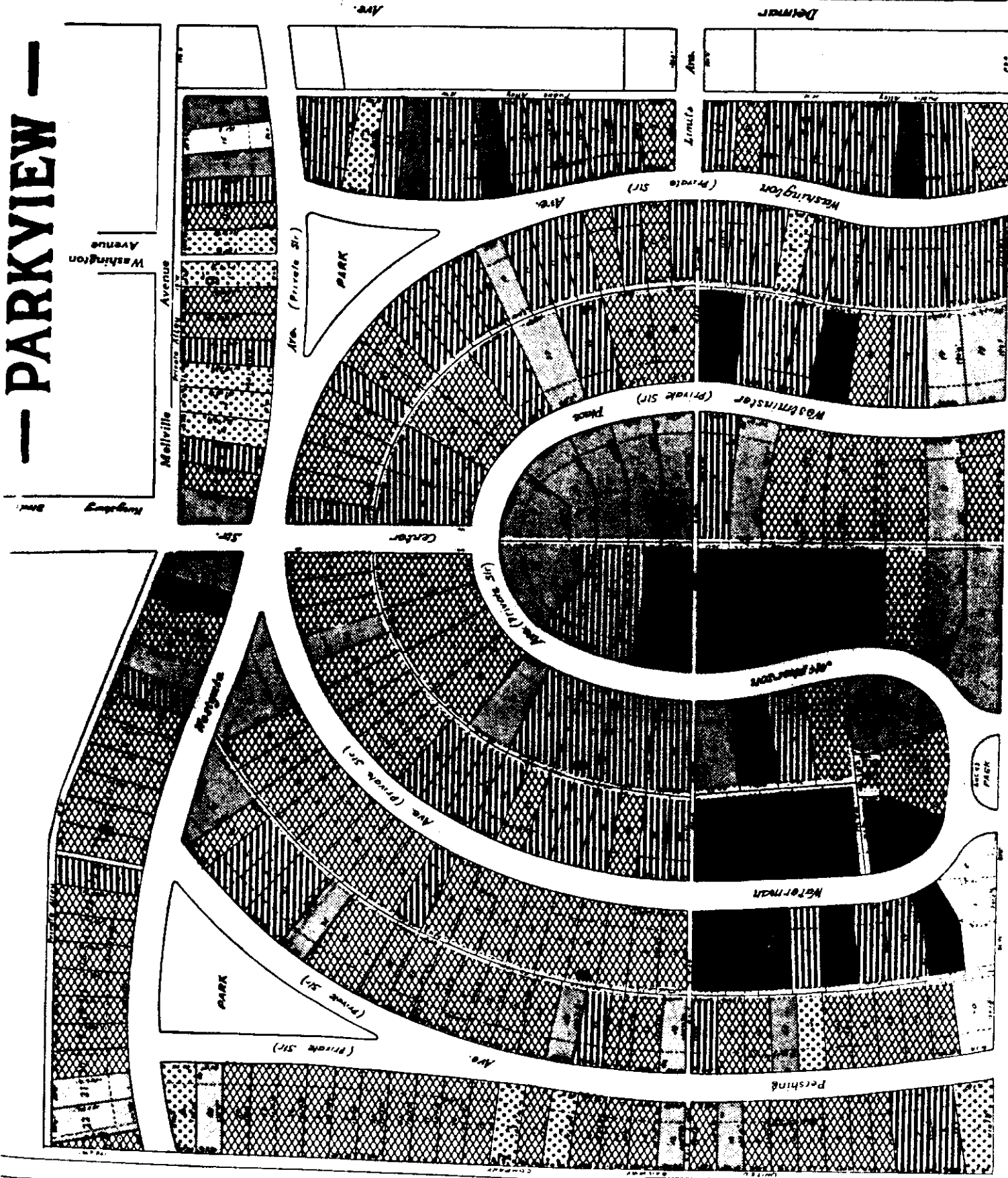


PARKVIEW



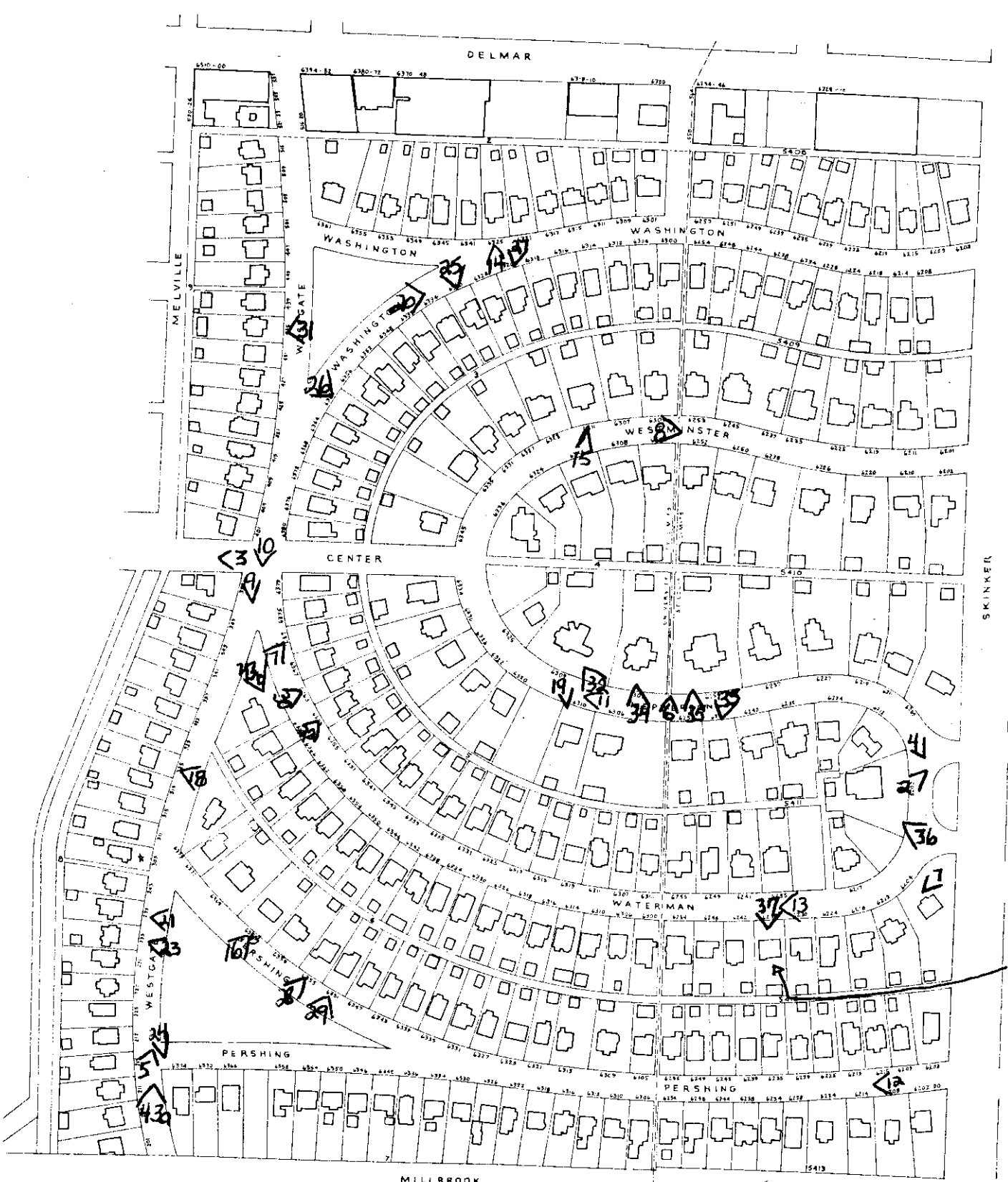
PARKVIEW

- 1908-07
- 1908-09
- 1910-13
- 1914-18
- 1918-29
- After 1930



University
Washington
Millbrook
Boulevard

St. Andrew
Boulevard
Buck Park



L

SKINNER

L38
L39
L40
L41

L42

Photo Location

PARKVIEW

N ↑

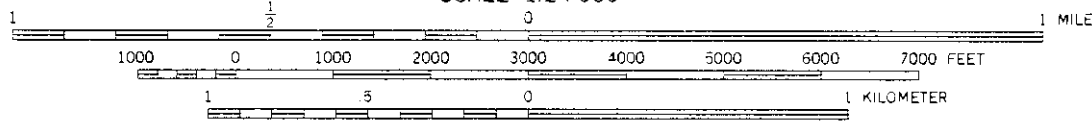


U.S.G.S. 7.5' Quadrangle
 "Clayton, MO" (1954-rev. 1974)
 Scale: 1:24,000
 PARKVIEW
 University City, Missouri

- UTM REFERENCES
- A. 15/734980/4281720
 - B. 15/734920/4281110
 - C. 15/734370/4281160
 - D. 15/734490/4281760

733 (WEBSTER GROVES) 735 17°30' 736

SCALE 1:24 000



CONTOUR INTERVAL 10 FEET
 NATIONAL GEODETIC VERTICAL DATUM OF 1929



QUADRANGLE LOCATION

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

Flows are shown in blue and come from the U.S. Geological Survey from aerial photographs taken in 1954. This information is not to be construed as a guarantee of accuracy. Purchase and use of this map is subject to the terms and conditions of the license.

Photo Log:

Name of Property: **Parkview Historic District**
City or Vicinity: **University City and St. Louis [Independent City]**
County: **St. Louis County & City** State: **MO**
Photographer: **V-J Bass (unless otherwise stated)**
Date
Photographed: **Mar. 1985**

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

1 of 43. Aerial view looking SW showing Parkview. Main entrances are on Skinker Blvd (running N & S), Washington University in background. Delmar Blvd. running E and W in right corner. Photo by Mary Koch, Apr. 1985.

2 of 43. View looking NE at front entrance at McPherson Ave. in Parkview. Skinker Blvd. in background.

3 of 43. View looking W of entrance gates at Center St. These gates are open during daylight hours. St. immediately W is Kingsbury Ave.

4 of 43. View looking SE at main entrances, and semi-circular park at Waterman Ave. and McPherson Ave.

5 of 43. View looking NE at Pershing Park from the corner of Westgate and Pershing.

6 of 43. View of Limit Walk looking N on McPherson Ave. Streetlight is not original, but appears throughout Parkview.

7 of 43. 6212-18-24-30 Waterman Ave., streetscape looking SW on Waterman Ave. showing uniform setback with the curving street pattern.

8 of 43. 6200 blk. of Westminster Place, view looking NE on Westminster Place.

9 of 43. 6400 blk. of Waterman Ave., view looking SE on Waterman Ave. from Westgate Ave.

10 of 43. View looking S where Waterman Ave. and Westgate Ave. converge at Center St.

11 of 43. 6300 blk. of McPherson Ave., view looking NW on McPherson Ave. The street has the largest houses in Parkview.

12 of 43. 6200 blk. of Pershing Ave., view of Pershing Ave. looking NW.

13 of 43. 6200 blk. of Waterman Ave., view looking W on Waterman Ave. This photo shows some of the original plantings and how they cascade over street and sidewalk.

14 of 43. 6325 Washington Ave., view looking N of one of the earlier houses built in Parkview. This Victorian Colonial example was built circa 1906-07. Photo by Christopher Merz, 1979.

15 of 43. 6311 Westminster Place, view of a Georgian Revival example built in 1909-10 looking NE. Note the gambrel roof with classical detailing. Photo by Christopher Merz, 1979.

16 of 43. 6363 Pershing Ave., view looking NE of a well-proportioned example of Georgian Revival house built in 1910 by Otto J. Boehmer, arch. This house faces Pershing Park. Photo by Christopher Merz, 1979.

17 of 43. 6371 Waterman Ave., view looking NE of a Georgian Revival example. This house was designed by Adolph G. Paquier in 1910. There is a nearly identical house at 6346 Pershing. Photo by Christopher Merz, 1979.

18 of 43. 325 Westgate Ave., view of a well-detailed Georgian Revival looking W. This house was built in 1913 and is attributed to J.W. Leigh, who designed several buildings in Parkview. Photo by Christopher Merz, 1979.

19 of 43. 6310 McPherson Ave., view looking SE of one of the larger houses in Parkview. This Tudor Revival house was the first of thirty-five that George Bergfeld built.

20 of 43. 6334 Washington Ave., view looking SE of a house that represents the Craftsman and Tudor style. This house was built by T.A. Gugerty in 1909. Photo by Christopher Merz, 1979.

21 of 43. 239 Westgate Ave., view looking W is one of ten houses built by the architectural firm of Roth & Study. This Tudor Revival style (built in 1911) is based on the transitional period in England, sometimes known as Jacobethan. Photo by Christopher Merz, 1979.

22 of 43. 6359 Waterman Ave., view looking NE of English Vernacular Revival style house designed by Roth & Study in 1913. They were responsible for the design of 10 houses in Parkview. Photo by Christopher Merz, 1979.

23 of 43. 235 Westgate Ave., view looking W of one of ten houses built by the architectural firm of Roth & Study. This 17th century English Revival style house was built in 1911. Photo by Christopher Merz, 1979.

24 of 43. 6374 Pershing Ave., view looking SE of a Tudor Revival house built ca. 1914. This house is situated on a corner lot with entrance facing Westgate Ave. Photo by Christopher Merz, 1979.

25 of 43. 6330 Washington Ave., view looking SE of one of four houses built by Edward F. Nolte and Preston Bradshaw in 1908. A noted feature of this house is the third story balcony. Nolte built 435 Westgate with a similar balcony. Photo by Christopher Merz, 1979.

26 of 43. 6360 Washington Ave., view looking SE showing Craftsman/bungalowoid features. This house was built by Edward F. Nolte and Preston Bradshaw in 1908. Photo by Christopher Merz, 1979.

27 of 43. 6320 Washington Ave., view looking SE of a modern house built in 1909 by O.F. Humphrey, who was responsible for building ten other houses in Parkview. Note the decorative window surrounds. Photo by Christopher Merz, 1979.

28 of 43. 6355 Pershing Ave., view looking NE of a Craftsman detailed house noted for its decorative brickwork. This house was designed by George A. Bayle, Jr., who lived here. Built in 1910-11. Photo by Christopher Merz, 1979.

29 of 43. 6351 Pershing Ave., view looking NE of a fine example of a Craftsman detailed house which was built by the owner, Charles A. Honig, between 1910 and 1912. Photo by Christopher Merz, 1979.

30 of 43. 6363 Waterman Ave., view looking NE of a modern house of that period, built in 1912-13. This house is an example of the side entry floor plan which was popular with the builder, George Bergfeld. Photo by Christopher Merz, 1979.

31 of 43. 435 Westgate Ave., view looking SW of a modern house that was possibly patterned after the German Arts Nouveau movement – Ungendstil. This house was designed by Edward Nolte in 1910. Photo by Christopher Merz, 1979.

32 of 43. 6309 McPherson Ave., view looking NW of one of the largest houses built in Parkview. This Tudor Revival style house is one of two designed by E.C. Janssen in 1909. Photo by Christopher Merz, 1979.

33 of 43. 6246 McPherson Ave., view looking SW of one of two houses built by E.C. Janssen in 1907. Note the half-timbering at gable ends. Photo by Christopher Merz, 1979.

34 of 43. 6303 McPherson Ave., view looking NW showing classical and medieval motifs on front façade. Built by O.J. Wilhelmi, ca. 1907. Photo by Christopher Merz, 1979.

35 of 43. 6251 McPherson Ave., view looking NE is an adaption of an Italian palazzo which was built by O.J. Wilhelmi in 1907. Photo by Christopher Merz, 1979.

36 of 43. 6200 McPherson Ave., view looking NW of the only stone house in Parkview. The owner, Mrs. P. Kimball designed the house and all of the stained glass (1910).

37 of 43. 6236 Waterman Ave., view looking S of the house that represents the best example of Art Nouveau, with stained glass and interior decorations. Helfensteller, Hirsh & Watson, arch. 1908.

38 of 43. 6236 Waterman Ave. (interior), historic photo showing Art Nouveau influence in the application of the stairway seat. View is looking N from the living room. Photographer unknown, date unknown.

39 of 43. 6236 Waterman Ave. (interior), historic photo showing Craftsman and Art Nouveau influences in the living room. Photographer unknown, date unknown.

40 of 43. 6236 Waterman Ave. (interior), historic photo showing Craftsman furniture, and Art Nouveau influence with the design of lighting fixtures and exterior window transoms. Photographer unknown, date unknown.

41 of 43. 6236 Waterman Ave. (interior), historic photo showing the library glazed tile fireplace, built in bookcases and patterned carpet. Photographer unknown, date unknown.

42 of 43. 6200 blk. of Waterman Ave., historic photo looking NW at the first houses built in Parkview, all in eclectic styles, and designed by Stephens and Pearson in 1906. Photographer unknown, date unknown.

43 of 43. Historic photo showing Westgate and Waterman (looking NE and SE respectively). This was an advertisement for Hy-tex brick in the Hydraulic-Press Brick Catalogue in 1914.





































































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