The Society of Architectural Historians

Missouri Valley Chapter

News Letter

Volume XVIII Number 3B Fall 2012

www.stlouisarchitecture.org

RESIDENCES OF GEORGE I. BARNETT

by David J. Simmons

George I. Barnett's residential commissions numbered more than seventy, representing more than two hundred dwellings and encompassing elegant townhouses, picturesque Italianate villas, and attractive middle-class housing either owner-occupied, rental, or speculative. Most of these dwellings reflected Barnett's "classic" architecture style, Italianate predicated on his Americanization of Italian Renaissance design elements. After the Civil War, he infused his design approach with certain aspects of the French Empire architecture. Toward the close of his career, he sought to transform his architectural canon by adding fancy brickwork, pointed motifs, and sharp angles. Between 1850 and 1880, Barnett's residential work established and served as the local standard for luxury accommodations in St. Louis.

Public attention first focused on Barnett's housing designs in the middle 1840s, with the completion of two rental properties: Hart's Terrace, Seventh & Pine, 1846; and Yeatman's Row, Eleventh & Olive, 1847. In the spring of 1845, Barnett designed Hart's Terrace during his association with the architectural firm of Barnett, Brewster & Hart. Born in 1814 at Norwich, Connecticut, Oliver A. Hart apprenticed himself to J. & W. Spaulding Carpenters & Building Contractors. Upon his arrival in St. Louis in 1837, Hart found employment as a draughtsman with Phineas Bartlett. A year later, Augustus Brewster, a building contractor, came to St. Louis from New York. He formed a partnership with Hart in 1840. Charles Keemle's St. Louis Directory of 1840-41 listed this firm as a builder of houses, and Chambers & Knapp's St. Louis Directory of 1842 classified them as carpenters.

Then Barnett joined the firm from 1843 through 1845 and mentored Hart in the ways of architecture. After Barnett's departure, Brewster & Hart enjoyed great success in the late 1840s, especially during the rebuilding of the waterfront following the great fire of 1849. From 1845 forward, city directories placed this firm in the listing of architects. Brewster died in 1851 and Hart continued in the profession until 1861, when he became an officer in the St. Louis Gas Company. Hart's Terrace was a three-story block of five housing units in the Greek Revival style, characterized by recessed entrances and framed at each end by a unit featuring a decorative balcony and Corinthian pilasters.

Hart's Terrace (also called Hart Row), 1846, looking west on Pine from east of Seventh Street.

Even more imposing, Yeatman's Row at Eleventh and Olive consisted of eleven housing units with a combined frontage of 299 feet, expressed in the Corinthian order. As the largest and tallest of the connecting residences, James Yeatman's center house measured 45 feet wide and 60 feet deep. With five dwellings, each wing contained three residences, each having a 24-foot façade. An 11-foot alley ran between the third and fourth house. The fourth house had a 25-foot front, and the end house was 19 feet wide. Beside James Yeatman, the investors in the stock company that built the complex included Franklin, Mead, Garland, Lucas, Cook, Selleck, Crimon, and Mayger. The *St. Louis Weekly Reveille* of May 8, 1848 called Yeatman's Row a magnificent residential structure at home in any one of London's most fashionable residential districts.

In 1849, Henry Shaw, wealthy St. Louis businessman, engaged the architectural firm of Peck & Barnett to design his new summer residence to be located at his country estate, four miles west of the city limits. His residence featured two components: Shaw's living quarters on the west side, and a recessed service wing attached to the main house on its east wall. Constructed of brick with wood and limestone trim, the house had separate main entrances for each component. Smaller in dimension and simpler in architectural expression, the service wing reflected the architectural attributes of the main house minus the tower, but with cupola housing a bell to summon estate workers. The two outside entrances were in the rear and on the north side of the two-bay east wall. The wing allocated space for a kitchen, a pantry, a dining area for the hired help, and sleeping quarters for the estate workers.

Tower Grove House for Henry Shaw, 1849, photo from Missouri Botanical Garden

With a vertical emphasis, Shaw's living quarters occupied a two-story structure over a basement anchored by a picturesque and asymmetrically placed four-level tower 65 feet high. An arcaded porch with iron railings on two floors shaded the rear of the house from the afternoon sun. Later Shaw added to the back of the house a one-story office extension.

The "Grove" house had living room and dining room on the lower level and two bedrooms on the upper level. Spending about $9,000 on this project, Shaw started house construction in 1849 and occupied the premises in 1851 after returning from his third and final European journey. Following Shaw's death in 1889, Missouri Botanical Garden officials remodeled the house at a cost of $20,000 to accommodate the family of the new director, William Trelease. They demolished the service wing and replaced it with a large addition to the house, doubling the size of its available space. In 1919 the house's exterior was stuccoed.

Mr. Shaw purchased two city lots at the southwest corner of Seventh & Locust in 1849 for the purpose of building a townhouse. One lot (90 by 127 feet) he acquired from James Petterson for $10,675. Later he bought the adjoining lot (only 90 by 70 feet) for $6,440. Next he contracted with Peck and Barnett to design and erect a complex consisting of his own mansion plus a double adjoining residence to be rented out. Through this arrangement, Shaw hoped to insure good neighbors. Payment for architectural services was fixed at 4% of construction costs. Construction commenced in July 1849 and continued through the end of 1852. The other residence was erected between 1852 and 1853. Shaw's journal tallied the cost of his town house at $28,000 and the adjacent residence at $18,000. Peck and Barnett received payments totaling $1,083 for their work on Shaw's house alone.

Facing east on the west side of Seventh Street, the three-story Tuscan town house reached southward 82 feet. Its depth varied from 32 feet for Shaw's living quarters to 20 feet for the service wing. Composed of brick with wood and limestone trim and a copper roof, the house rested on a sandstone foundation and basement, later replaced with granite when the house was moved in 1891 to its current location. The tall windows and main entrance left little space between floors. The five-bay service wing to the south was set back 12 feet. The concept for its two-story arcaded porch on the second and third floors originated from Barnett's St. George's Episcopal Church, built in 1847 just across the street on Locust west of Seventh.

The narrow depth of the house accommodated only two main rooms per floor. A rear corridor gave access from the central entrance hall, paved with blue and white Minton tiles, to the service wing and housed the elegant cast iron staircase system. The north room (18 by 29 feet) was Shaw's formal dining room on the first floor and his grand salon on the second. The south room (18 by 19 feet) served as his office and library on the street level and his bedroom above. Shaw planned for his mother and younger sister to use the third floor, but they chose to remain in the living quarters Shaw had provided in upstate New York. Seventeen-foot ceilings on the first and second floors and fourteen feet on the top floor, elegant molded wood trim for interior doors, windows and baseboards, plus four hand carved marble fireplaces in the main rooms made this house a showplace.

Henry Shaw Townhouse, 1849-1852, showing service wing to left and pair of rental residences on Locust, 1852-53, to the right.

The interior arrangement of the service wing was changed when the building was relocated to Tower Grove Avenue. The staff working area was on the first floor and their living quarters were on the levels above. The six-room basement accessed the outside from the rear but lacked any inside connection to the upper floors. Lovers of decorative cast ironwork admired the interior main staircase, the window grills on the first floor of the south wing, the second floor arcade railings, and the balcony railings on the north wall.

Shaw's will allocated $10,000 to move his townhouse to the Missouri Botanical Garden. George I. Barnett and his son's architectural firm Barnett & Haynes were put in charge of the project, their compensation fixed at 6% of total cost. In May

1891 they hired builder John Low to carry out this task. Previously Low had estimated the cost of this undertaking at $7,000 with some improvements. During that summer Low completed the task, but the cost was $26,751. Compensation to the architects amounted to $1,605. Needed improvements to the structure consisted of granite foundations, concrete floors, electrical wiring and outlets, gas fittings, steam heating apparatus, boiler pit, tiled dining room floor, some cast-iron replacement, steel beams instead of wood, sewering, and plumbing. Garden trustees' minutes of January 13, 1892 listed the final cost of the relocation at $33, 478. In its new location, the house furnished space for the Garden's administrative staff. Then in 1908 the architectural firm of Mauran, Russell & Garden designed and built a $50,000 addition to the townhouse, more than doubling the space available.

"Oakland," the Louis Benoist House, Affton, 1853

Completed in 1853, Barnett's "Oakland" was built for Louis Benoist, St. Louis banker and businessman, at his extensive St. Louis County estate. Constructed of rough-cut native limestone with wood trim, the house occupied two floors accented by a four-story tower. Entering through the tower vestibule, the visitor found a double parlor on the left or south and the dining room on the right or north. The central corridor led to the service wing, with the kitchen was on the lower level and servants' quarters upstairs. Broad eaves supported by a bracketed cornice decorated the south unit's gabled roof, the tower's pyramidal roof and the north unit's hipped roof using casement openings. The east and south facades displayed round-headed windows on the second floor. On the dwelling's south wall, five pairs of French doors opened onto a terrace covered by a porch supported on six columns. Another porch protected the residence's main entrance on the east front. Four round-headed windows equipped with wooden balconies dressed the top level of the tower. Barnett's plan for this house was a modification of a design found in A. J. Downing's *Cottages Residences* of 1842, page 116. The Benoist family later sold the property to Robert S. Brookings. After several more transfers the property is now owned by the Affton Historical Society.

Kentucky born Colonel Ferdinand Kennett of Selma, Missouri on the Mississippi River earned his fortune by associating with the State Bank of Missouri, the Granby Mining Company, and Kennett's St. Louis Shot Tower. When seeking an architect for his new country house in 1854, he chose George I. Barnett for the task upon the recommendation of his brother Luther Kennett, former mayor of St. Louis. Barnett had built a house for Luther Kennett on Sixth street in 1842. Requiring four years to finish, Ferdinand's house officially called Selma Hall represented an investment of $125,000. Once Selma Hall was completed, steamboat captains piloting their vessels down the river named this landmark Kennett's Castle.

Selma Hall or Kennett's Castle, near Crystal City, Missouri, for Ferdinand Kennett, 1854

Constructed of rough-cut native limestone quarried on site, Selma Hall and connecting tower were placed on a north-south axis. Its principal front faced east toward the Mississippi River. The main entrance at the north end served arriving carriages. The south entrance opened into the garden. Both entrances were located in porticos. Perched on a cliff 150 feet above the river's west shoreline, the house had a two-story central component; one-story wings on both sides, and a four-story tower at the southwest corner. Multiple terrace levels enclosed with stone or iron balustrades gave residents numerous opportunities to view the surrounding landscape. Varied shapes, clever arrangement, tall round-headed casement windows, cast iron balconies on the second and fourth levels, and urns placed at strategic locations added to the building's magnificence. The east front evoked a classical approach with balanced proportions. Its exposed foundation descended into a retaining wall decorated with arched configurations. The other facades were asymmetrical. A rambling outline defined the west front. A north-south corridor bisected the interior, leaving the large rooms on the east side and the small rooms on the west side. East side of the first floor accommodated (moving north to south) the dining room, ballroom, sitting room, and living room. Small west side rooms served various purposes. Each level of the tower had a bedroom with a connecting spiral staircase. On the second floor two master suites were on the east side, each with a bedroom, bathroom, and dressing area, and sharing a centrally located sitting room. On the west side

were small bedrooms with bath facilities. Just west of this Tuscan villa, Barnett erected a round stone springhouse thirty feet in diameter and a two-story stone service building with kitchen and servants quarters. Later this building became a guest house.

Selma Hall, 1854, drawing room photographed in 1934 by Piaget

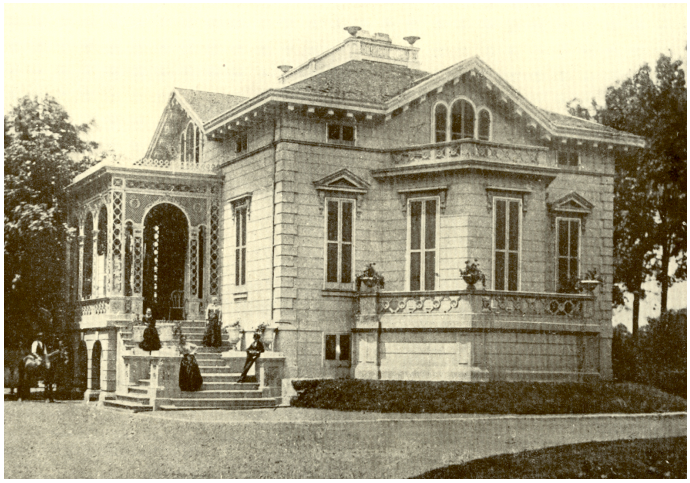
Mr. Kennett lived in his magnificent mansion for only three years before dying in 1861. Eventually the house changed hands several times. While under the control of the Schock family, the house was gutted by fire in 1939. The architectural firm of Nagel and Dunn restored the building in the Georgian style rather than the original Tuscan style. However, the exterior closely resembled the original building. Now the house is held by the Union Pacific Railroad. It serves as an executive retreat.

"Compton Hill," the James B. Eads House, 1857

After accumulating a fortune in the steamboat salvage business, James B. Eads retired from business in 1857 at the age of 37. He purchased for $17,000 the recently completed residence designed by Barnett for James S. Thomas. Called "Compton Hill," the property encompassed an entire city block bounded by Compton, Eads, Louisiana, and Henrietta. The house faced east toward Compton and the city. Before the end of the decade, Eads asked Barnett to remodel the house into a grand Italian Palazzo rich in detail. Expanding the size of the dwelling, Barnett put a new front on the building and slightly altered the south façade. A two-story service wing at the rear of the house on the south side remained unchanged.

Affectionately known in the neighborhood as the "House of Lions," the two-story Compton Hill mansion displayed a frontage of 56 feet crossing 5 bays and the house's depth of 64 feet. The rear wing extended south from the main structure for 36 feet. Constructed of brick with mostly wood trim relieved by the occasional use of stone and covered with a cast-iron roof, Eads' house accented the east, south, and west facades with a one-story wood porch supported by four sets of paired Corinthian columns. The minimal ornament of the floor-to-ceiling openings on the lower level contrasted sharply with the heavy ornamentation of the cornice, window framing, and the balustrade enclosing the balcony on the upper level. Barnett's plan suggested a modified piano nobile approach. A two-story rounded bay at the east side of the south wall partially obscured the two-part porch. Behind the bay the recessed entrance section of the porch was lavishly decorated.

Ceilings at 13 feet, the house was divided by a central corridor. Two auxiliary corridors connected it to the south part of the house. Rear corridor linked up with the kitchen in the service wing. The other corridor opened into the south entrance. The main floor allocated space for reception room, sitting room, library, dining room, solarium, and kitchen. Bedrooms occupied the second floor and the servants quarters in the wing. In 1887, the property changed hands and the Good Shepherd Episcopal School gained control of the premises. A year later they added a north wing to the house. It contained additional space for the school. Eventually the school moved and the house sat empty for years. Demolition ended its existence in the mid 1920s.



Henry Blow House Virginal & Haven, carondelet, 1859, photo made in 1876, from John Albury Bryan, Missouri's Contribution to American Architecture *(1928), page 67.*

During the third annual Agricultural and Mechanics Fair in the Fall of 1858, Henry Taylor Blow offered a $200 premium, a substantial sum for the time, for the best plan of a country house not to exceed $2,000 in cost. Five architectural firms participated and the firm of Barnett and Weber won the competition. Out of this plan came the design for Blow's Carondelet summer house built in 1859. Clad in a limestone veneer over brick, a one-and-a-half-story summer house

reflected the Italianate style. A combination of hipped and gabled roof with broad bracketed eaves and a centered observation station on top crowned the square three-bay house. An imposing front porch reached by grand staircase, tall windows with ornamented architraves, and three panel extended bay window with top and surround balconies contributed to the beauty of the design.

Joshua Brant House, 8th & Chouteau, 1859, from a drawing made during the Civil War

By the end of the 1850s, Barnett's elegant townhouses began to appear in most of the neighborhoods where the wealthy had gathered. On Carr Square, Barnett built a residence for General Daniel M. Frost at 1711 Wash Avenue in 1858. A somewhat simplified dressed-down version of the Eads house, the two-story with basement and attic Frost residence employed attic windows beneath the cornice, quoins at the corners, and a rusticated first floor. Across town, Barnett's three-story Joshua Brant mansion at Eighth and Chouteau required an expenditure of $50,000 by the time it was completed a year later (see this newsletter, "A New Picture on Glass of the Brant Mansion," XV, 3 [Fall 2009]).

Frost House, 1711 Wash Avenue, later Cole, 1858

During the last decade before the Civil War, St. Louis' wealth in search of a respite from the wiles of city life gravitated toward a four-block area known as Lucas Place. When planning his new development in 1850, James Lucas, real estate millionaire, consulted Mr. Barnett for direction. Barnett recommended the project be linked with a park setting, deed restrictions, and the exclusion of business and nuisance activities. Unfortunately, Lucas allowed churches and schools as part of the development, which proved to be a mistake. After arranging the establishment of a city park in the 1300 block, Lucas platted his development over a period of time from 14th to 18th streets, one block south of Washington Avenue and one block north of Olive. Its promise of rustic charm enticed the rich to locate along its premises.

Collier House, 1603 Lucas Place, 1858

A Barnett townhouse first appeared on Lucas Place in 1858. Barnett designed five residences for this development, three just prior to the Civil War and two during the 1870s. His early townhouses encompassed the residences of James Sickles at 1414 Lucas Place, Thomas Gannett at 1505 Lucas Place, and George Collier at 1603 Lucas Place. Sickles, a saddle manufacturer, occupied a three-story narrow stone-front house featuring the main entrance framed in a portico and round-headed windows on the first and second levels. Sickles spent $80,000 to build the house and sold it for the same amount to Thomas Allen, president of the Iron Mountain and Southern Railroad, owner of the second Southern Hotel, and a United States congressman from St. Louis. Of these three dwellings, the Collier mansion was the most important and beautiful. Its classic beauty depended on the unusual rusticated pattern of the first floor front, the grand portico entrance supported by pilaster and column with balcony above, and the triple windows above the portico on the second and third floors. The news media placed its cost at $70,000.

After the Civil War, Barnett's two remaining Lucas Place commissions reflected the Empire style with mansard roofing. Lucy Virginia Semple Ames, widow of Edgar Ames and heiress to a large pork packing fortune and extensive real estate

holdings, engaged Barnett to design her new mansion at 1615 Lucas Place next to the Collier House. The three-story brick Ames residence of 18 rooms featured a mostly semicircular front unique to the neighborhood. Completed in 1870, the house represented an investment of $54,000. Six years later Julia Maffitt, a Chouteau heiress, gave Barnett his final Lucas Place commission. Over the years, Barnett executed several commercial projects for Mrs. Maffitt. Containing 24 rooms, the Maffitt residence achieved a certain amount of notoriety for its lavish interior accounting for its high cost of $70,000. This mansion was located at 1727 Lucas Place, just west of the Second Presbyterian Church.

Ames House, 1615 Lucas Place, 1870

At the close of the Civil War, the French Empire style emerged as the dominant force in St. Louis residential design. It reigned for fifteen years before being challenged and lingered another seven years before it vanished. Barnett's townhouses reflected this trend. During the remainder of his career, the Missouri Governor's Mansion represented his most important residential work. The Missouri State Legislature passed the Wielandy Act on March 18, 1871 authorizing the construction of a governor's mansion at a fixed cost not to exceed $50,000 plus architectural fees. To find a suitable plan for the building, a committee consisting of B. Gratz Brown, Sam Hayes, and D. M. Draper conducted an architectural competition in April of the same year. From the nine architectural firms participating, they selected the plan submitted by Barnett and Piquenard. Builder Gottlieb Martin of Herman, Missouri, contracted the project for a final cost of $56,000. With the addition of furnishings and other amenities, the house required an outlay of $74,960. By the end of 1871, the house had been completed. Facing east on the west side of Madison Avenue at Capitol Drive in Jefferson City, the three-story brick governor's mansion with limestone and granite trim measured 66 feet square with a complement of 27 rooms and 8 fireplaces. Echoing the French Renaissance style, the mansion's exterior divided the front into three sections and placed a one-story porch supported by paired red Missouri granite Corinthian columns at the center of the front sheltering the main entrance. Other main features of the house included square headed windows dressed with simple limestone architraves, a gray slate mansard roof, bracket cornice blow roof line, limestone quoins at corners, and dormer windows – pyramid top and scroll bottom. a semicircular bay added to the attractiveness of both the north and south walls.

Missouri Governor's Mansion, Jefferson City, 1871

Across the rear of the house Barnett attached a two-story screened porch. Except for the basement's ceiling at 10 feet, the other floors rose to a height of 17 feet. The basement allocated space for the kitchen, pantry, storage, laundry, furnace room, fuel vault, wine cellar, and servants dining area. Arrangement to facilitate public entertaining, the first floor operated on a pattern of flowing movement from room to room. Its main entrance opened into a reception hall (20 by 43 feet), connecting to a sitting room (20 by 20 feet) on the left and a double parlor (20 by 41 feet) on the right. A rear corridor moved west from the reception room to the second floor. At the back of the house was the dining room (20 by 41 feet) separated into public and private spaces. On the second floor the arrangement called for four bedrooms each with a bathroom, a living room, and a connecting hall. A ballroom/supper room (80 by 20 feet) and six other rooms for various purposes plus a rear staircase partitioned the top floor.

Just as the Jefferson City project received its finishing touches, Mrs. Edgar Ames asked Barnett to plan her new rural villa to be called "Notch-Cliff." Perched on the top of a cliff overlooking the Mississippi River, the villa was located immediately south of Elsah, Illinois. Fanciful in design, it mixed French Renaissance and Gothic ideas. Barnett completed this first section of the house in 1872 at a cost of $20,000. Later different architects would add other sections to the house, but it was destroyed by fire in 1911.

The Thomas House, 2029 Park, 1868, shown when it was the School of the Good Shepherd. The mansard is gone and the second floor reduced, but the building is still standing, now numbered 2035 Park.

Barnett attracted several clients from the area surrounding Lafayette Park. John Dillon built a brick house at 1532 Hickory for $15,000 in 1868. At the same time, former mayor James Thomas requested plans for a new residence located at 2029 Park Avenue, across from the park and just east of the Benton Place frontage. Measuring 46 by 47 feet, the three-story and basement Thomas House relied for its beauty on an Athens limestone front five bays in width. Typical floor heights prevailed: basement at 10 feet, first floor at 14 feet, and the other two floors each 12 feet. Its typical arrangement called for a central hall 10 feet wide on the first floor, flanked by a double parlor (16 by 44 feet) on the right with two marble fireplaces and a reception room (17 feet square) and a dining room (33 by 17 feet) on the left. Four bedrooms and four bathrooms filled the second floor and six bedrooms with two baths the third floor. Basement allocated space for the kitchen, laundry, office, furnace room, and fuel vault. The house cost, $35,000.

Huse House, 2043 Park Avenue, Lafayette Square, 1878

A decade later William Huse, president of Huse and Loomis Ice and Transportation Company, sought the aid of Barnett to transform the old Montgomery Blair house into a fashionable Second Empire mansion. A $20,000 transformation left Huse's house with an Athens limestone front of three bays and a twelve-room arrangement somewhat similar to the governor's mansion. Located at 2043 Park Avenue, the Huse House was next door to the Thomas House.

During the last thirty years of his life, Barnett resided in a modest three-story brick middle-class dwelling on the north side of Chestnut west of Jefferson. It was part of a development with seven attached houses nicknamed "Barnett's Row" after the architect. Built in 1868 at a cost of $75,000, the development contained six double-front houses each 34 feet wide and a single-front house for a combined frontage of 221 feet. Each dwelling had a mansard roof and first-floor bay window. Besides Barnett, other investors in the project included Mrs. Walter Carr, Frank Blair, Charles Peck, E. A. Damon, Charles Miller, and S. Squires.

Between 1865 and 1880 some of Barnett's finest residences appeared in an area from Jefferson west to Grand Avenue, and from Market north to Bell Avenue. The following list has been compiled from various sources:

- 2813 Pine, 1868, $50,000, for Caroline O'Fallon, widow of millionaire John O'Fallon
- 2732 Pine, 1868, $35,000, for John Knapp, partner in the Missouri Republican Publishing Co.
- 717 Garrison, 1872, $30,000, for Silas Bent, judge, lawyer, real estate promoter
- 3501 Washington, 1873, $25,000, for Chouteau Maffitt, vice president of Laclede Rolling Mills
- 2834 Olive, 1875, $22,000, for William Keiler
- 3019 Bell, 1875, $30,000, for Daniel Garrison, vice president of Vulcan Iron Co.
- 2807 Chestnut, 1878, $38,000, for Gerard B. Allen

In 1881, Gerard Allen built three Barnett-designed townhouses on speculation in this neighborhood (on Chestnut between 2600 and 2900) and sold them at a handsome profit.

Like other city areas of concentrated wealth, Vandeventer Place became a showcase for Barnett's work. At Number 7 Vandeventer Place, he built a large and imposing mansion for Charles Peck in 1872. Peck served Barnett in the early days as a builder and later as a financial agent. In the latter capacity, he provided funds for many of Barnett's commissions. One of the three founders and the chief promoter of Vandeventer Place, Peck wanted his house to attract the wealthy to his development. Composed of a cream-colored Ste. Genevieve sandstone front fashioned in three parts with a one-story center porch, the three-story brick and stone dwelling offered its owners 30 rooms of living space. An underground tunnel connected the house with a stable in the rear. Its interior provided a reception hall, living room, sitting room, music room, dining area, library, and powder room on the main floor. The second floor held six bedrooms, five bathrooms, and three dressing rooms, and the third floor had three bedrooms, a single bathroom, a study, and work space. A kitchen, laundry, pantry, furnace room, coal vault, and several other rooms occupied the basement. Hand carved paneling and the installation of exotic woods made the house's cost exceed $65,000.

Charles Peck House, #7 Vandeventer Place, 1872

At the urging of Peck, Napoleon Mulliken, steamboat captain, owners and company official, decided to erect a house across the street at Number 6 on speculation. Designed by Barnett, it was similar to Peck's house but somewhat smaller and less costly at $40,000. Milliken lived in the house for a year before selling it to James Kehlor, millionaire miller.

Napoleon Mulliken House, #6 Vandeventer Place, 1872, later the home of James Kehlor,as seen from east gates by Louis Mullgardt, 1894

Fine Arts collector, critic, and dealer Samuel Coale, Junior, purchased a large lot at 15 Vandeventer Place next to the Peck Mansion in 1874. At Peck's suggestion, Coale hired Barnett to plan his new house. In contrast to Peck's mansion, the Coale house situated on the west side of the lot was modest in its design and size, costing just $14,000. In 1880, the Coale family built a larger house on the east side of the lot at 11 Vandeventer Place. Barnett's plan for this dwelling called for an expenditure of $20,000. When they completed the new house, the Coales filled it with their ever-expanding art collection of French paintings and Chinese decorative arts. Then they sold No. 15 to Ephram Catlin.

Two other Vandeventer Place commissions came into Barnett's office in 1880. Hugh Crawford, President of American Iron Company and Sligo Furnace company, built a three-story house fronted with Athens limestone at Number 37 at a cost of $25,000. John Orreck, a prominent local lawyer, erected a three-story all-brick dwelling at Number 25 costing $16,000.

Hugh Crawford House, 37 Vandeventer Place, 1880

Four years later E. F. Wickham requested Barnett to make plans for a new house at Number 43. After the plans had been completed and the building permit granted, Wickham cancelled the project and sold his lot at a large profit to Charles Clark, whose fortune came from Montana silver. Henry Isaacs, Clark's architect, put together a nondescript Romanesque brick house, numbered 41 Vandeventer Place. Barnett's final Vandeventer Place commission came from Jordan W. Lambert of the pharmaceutical company, manufacturers of Listerine. Lambert's brick residence at Number 62 was completed in 1886 and reflected the Queen Anne style. Additions to this house were made in 1889 by Barnett and in 1899 by Eames & Young.

Barnett's frequent excursions into the design and construction of middle-class housing excited little interest among the news media. When information was reported, however, it tended to be incomplete or riddled with mistakes. To be certain, Barnett built more middle-class housing than the mansions of the rich during his long career. Between 1868 and 1872, he served as architect for the St. Louis Mutual House Building Company. Founded in 1860, this firm claimed in 1880 to be the oldest and the largest among the fifteen house building companies operating in St. Louis.

In the 19th century, banks did not make housing loans, only commercial paper. Hence, the building companies supplied this need. Capitalized at $500,000, St. Louis Mutual offered its shareholders an opportunity to obtain a home loan (usually between $3,000 and $4,000) payable over ten years at 8% annually. The Mutual designed and erected the house on the owner's lot. Barnett's four-year association with the Mutual produced 45 houses, ranging in cost from $2,000 to $6,000, aggregating a total of $202,000. These dwellings were dispersed throughout the city. Local newspapers usually failed to report the exact location of these houses. Two dwellings were located on Pontiac (now Russell) near California, and one house was on Scott near Jefferson. Several other middle class housing projects were executed by Barnett during his long career, including these:

- Eight residences for Thomas O'Reilly at Papin & Singleton, 1868
- Four residences for M. D. Archibald at 19th & Olive, 1875
- Five residences for Daniel Catlin at Jefferson & Washington, 1879
- Twelve residences for Charles Peck on Grand north of Bell, 1887

Shaw Place reflected Barnett's skill at designing middle class rental property. Situated on a 2.8-acre site on the western half of block 2119, Shaw Place was bounded on the north by DeTonty, on the south by Shaw, on the east by an alley, and on the west by Spring. Its ten houses face inward toward an oval drive, with five on each side. Each house followed one of two plans, with some variation. All were two-stories, red brick, with nine rooms and central staircase. One group of smaller houses relied on truncated mansard roofs, two-sided bay windows, and bracketed canopy porches for their distinguishing features. A second group relied on gabled roofing, flat bay windows, and porches with posts and triangular brackets for their decoration. Decorative brickwork was employed in the design of most. The Queen Anne approach of picturesque Shaw Place demonstrated Barnett's move toward this style during the last decade of his practice. All these houses had great charm.

Shaw place was constructed in three phases between 1879 and 1883. During the first phase (1879-80), Shaw erected four houses, Numbers 1 through 4) at a cost of $10,000 plus. In the second phase (1880-81), Barnett & Taylor constructed four houses (Numbers, 5, 6, 8 & 10) at a cost of $21,497 plus architectural fees of $1,070. With the final phase (1882-83), Shaw built the last two residences (7 & 9) at a cost of $11,850. Total cost of the project was about $46,000. The first four houses each rented at $35 per month, the second four at $50, and the last two at $55. In 1915, the Missouri Botanical Garden sold the development to a real estate company for $55,000. The company dispersed the houses to private ownership.

In the mid 1880s, the Kaime family entrusted four residential commissions to Barnett's office. J. E. Kaime and Brother made their fortune in real estate. They managed Henry Shaw's commercial property and collected his rents. Through their association with Shaw, they witnessed Barnett's skill in designing picturesque dwellings. Two projects were for family personal use. For David Kaime, he fashioned an addition to his home at 3717 Delmar. And for J. E. Kaime, he envisioned a magnificent Queen Anne dwelling at 805 North Grand (at Morgan, later Delmar). Costing $25,000, the Grand Avenue house measured 65 feet square, with an attached observation tower at the south end. Composed of brick, brown sandstone, and terra cotta, the three-story mansion contained 17 rooms.

The other two Kaime projects were rental housing. In the summer of 1887 David Kaime engaged Barnett to build 13 attached two-story brick houses at Washington and Spring Avenues at a cost of $45,000. Five attached dwellings fronted on Washington for a total of 91 feet. Frontage for the eight attached houses facing Spring totaled 146 feet. Each house rented for $60 per month. At the same time, nine two-story brick rental houses were being built for J. F. Kaime at Cardinal & Morgan, costing $35,000.

One month after Henry Shaw's death, Barnett announced his semi-retirement effective immediately. No longer would he design and erect buildings but he would continue to act as a building consultant. A house for Archbishop Kenrick represented the last residential project in which he participated. A group of wealthy Catholics wanted to build a substantial home for the archbishop at their own expense, but Kenrick reacted with little enthusiasm. Nonetheless, they moved forward, hiring Barnett for the project. Barnett's concept called for a two-story Italian Renaissance mansion composed of brick and brown sandstone with terra cotta trim. He arranged for a double parlor, two reception rooms, chapel, dining room, and kitchen to be on the first floor. On the floor above, he placed the library and several bedrooms, each with a bathroom. The halls were wide with dark wainscoting in oak. Stained glass windows, marble altar, and mahogany pews decorated the chapel. The price tag for the project was $50,000. When he saw the plans and heard the cost, Kenrick canceled the project.

Always beautiful and sometimes picturesque, the houses of George I. Barnett have remained objects of praise from generation to generation since their creation. Both commended and condemned for his use of classic design in his residential work, Barnett believed in the classic approach because it tended to be monumental in scope, possessing something of the eternal. Many of Barnett's clients were people of wealth and prominence who expected their domiciles to reflect their position in the community. The classic style was well suite for this purpose. Whatever the client wanted, Barnett gave it to him, be it classic, mansard, Queen Anne, or something else.

Barnett's residences displayed perfect proportions, large openings for light and ventilation, ornamental restraint, contrast of forms, something of the unexpected, and simple interior arrangement predicated on movement patterns. Other local firms were able to sustain outstanding standards of residential design for less than two decades, although the firms sometimes continued to practice as their fires of creativity flickered: Such periods of high achievement were seen in local firms such as Eames & Young from 1885 to 1898, Grable, Weber & Groves from 1890 to 1904, Barnett, Haynes & Barnett from 1898 to 1912, Maritz & Young from about 1921 to 1934, and Nagel & Dunn from 1936 to 1941. By contrast, Barnett's genius for residential design flowered across five decades, an amazing accomplishment.

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The east side of Shaw Place, from Shaw Avenue, 1879-1881. Note the two houses on the right from the first group built. Those on left are larger and slightly later and have varying details.