

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Tower Grove Park
other names/site number _____

2. Location

street & number 4255 Arsenal Street NA not for publication
city, town St. Louis NA vicinity
state Missouri code MO county Independent City code 510 zip code 63116

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input type="checkbox"/> private	<input type="checkbox"/> building(s)	Contributing	Noncontributing
<input checked="" type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>18</u>	<u>12</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>10</u>	<u>4</u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>4</u>	<u>2</u> structures
	<input type="checkbox"/> object	<u>32</u>	<u>18</u> objects
			<u>18</u> Total

Name of related multiple property listing:
NA

Number of contributing resources previously listed in the National Register 32

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of certifying official _____ Date _____

State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

LANDSCAPE/park

Current Functions (enter categories from instructions)

LANDSCAPE/park

7. Description

Architectural Classification
(enter categories from instructions)

Italianate

Italian Villa

Gothic Revival

Exotic Revival

Classical Revival

Materials (enter categories from instructions)

foundation stone

walls brick

stone

roof metal

other wood

iron

Describe present and historic physical appearance.

Tower Grove Park is a rectangular tract of almost 285 acres located in the south-central part of the City of St. Louis. It is bounded on the east by Grand Boulevard, on the south by Arsenal Street, on the west by Kingshighway, and on the north by Magnolia Avenue. These boundaries make the park about five times longer than it is wide. Although Tower Grove Park has about 8,000 trees of over one hundred varieties, it takes its greatest distinction from its buildings, structures, and objects -- its pavilions, gateways, and statues. All four of the major entrances to the park are distinguished by monumental gateways, while more modest gates are placed at other points. A dozen ornamental pavilions dot the grounds, along with four major sculptures, an artificial ruin, a conservatory, two gate lodges, a caretaker's house and stable, two other residences, a tennis club, and a community center. The great majority of these features were built during the lifetime of Henry Shaw, the founder of the park (1800-1889) and thus contribute to the park's significance.¹ A small number of features have been added to the park since Shaw's death; most of these have been sensitively designed and sited to detract as little as possible from the park's historic integrity. For purposes of this nomination, park features have been categorized as follows:

Buildings: shelters, houses, plant houses, comfort stations, concession stand, community center;

Structures: gates, bridges, artificial ruin;

Objects: statues, fountain, flag pole.

Plan

The park can be described as two sinuous loop roads separated by a straight north-south road located about two thirds of the park's length from its eastern edge. The longer eastern loop (now closed to motor traffic) is bisected by a straight road, the Main Drive, which is punctuated by two circles, or, as they were originally called, turnouts, and which meets the Center Cross Drive at a third circle. The shorter and more irregular west loop skirts a central field of tennis courts and picnic grounds. The topography of the park is relatively flat. Shallow watercourses, barely noticeable from a distance, traverse the park between the first and second circles, east of the first circle, and west of the Center Cross Drive.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

XVI Architecture

XVII Landscape Architecture

Period of Significance

1868-1889

Significant Dates

1868

Cultural Affiliation

Significant Person

Architect/Builder

Greenleaf, Eugene L.

Thiele, Henry

Barnett, George I.

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Tower Grove Park was described in 1892 as "one of the most beautifully artistic and classically adorned places of its kind, of such limited area, that any city in the land can boast of."¹ Today, it appears to be the largest and best preserved nineteenth-century park in the Gardenesque Style in the United States, although this is difficult to state categorically in the absence of a national inventory of municipal parks. The Gardenesque Style derived from the writings of John Claudius Loudon and the practical example of public parks abroad, particularly in England and France. It is characterized by winding paths, sometimes arranged in conjunction with more formal symmetrical features, and richly adorned with native and exotic plants. The style contrasts with the more strictly picturesque work being done by Frederick Law Olmsted at the same time, which was more strongly influenced by the earlier designs of Capability Brown and Humphry Repton. The Boston Public Garden, already a National Historic Landmark, is older than Tower Grove Park -- 1859 vs. 1868 -- but very much smaller -- 24 acres to 285.² Tower Grove Park is particularly notable for its architecture, its gates, pavilions, and houses, most of which have been recorded by the Historic American Buildings Survey.³ Other parks may have one or two comparable buildings or structures, but none has the number and variety displayed by Tower Grove Park.⁴ Tower Grove Park is thus nationally significant in the areas of architecture and landscape architecture to the extent that those two areas encompass the design of public parks and park facilities in the nineteenth century. The applicable National Register Criterion is C in that Tower Grove Park embodies the distinctive characteristics of a type and period of design.

9. Major Bibliographical References

1. Brumfield, Theo V., "A Study in Philanthropy: Tower Grove Park," Missouri Historical Society. Bulletin, XXI, 4 (July 1965), pp. 315-322.
2. Faherty, William Barnaby. Henry Shaw: His Life and Legacies. Columbia, Mo.: University of Missouri Press, 1987.
3. Fein, Albert, "The American City: The Ideal and the Real," in Edgar Kauffmann, Jr., ed., The Rise of An American Architecture. New York: Praeger, 1970, pp. 96-98, illustrating plan.
4. Historic America: Buildings, Structures, and Sites. Washington, D. C.: Library of Congress, 1983, pp. 480-481.
5. MacAdam, David. Tower Grove Park. St. Louis: R. P. Studley & Co., 1883.

See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # MO-1137
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property 285 acres

UTM References

A 15 | 74102615 | 4271661010
Zone Easting Northing

C 15 | 7378110 | 427162710

B 15 | 74101810 | 427161110
Zone Easting Northing

D 15 | 7378175 | 4271681010

See continuation sheet

Verbal Boundary Description

Tower Grove Park is a long rectangle bounded by Grand Boulevard on the east, Arsenal Street on the south, Kingshighway on the west, and Magnolia Avenue on the north.

See continuation sheet

Boundary Justification

The above boundary is the historic boundary of the park.

See continuation sheet

11. Form Prepared By

name/title Esley Hamilton
organization Tower Grove Park date February 14, 1989
street & number 4255 Arsenal Street telephone (314) 771-2679
city or town St. Louis state Missouri zip code 63116

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Gateways

The East Gate on Grand Boulevard (Photos 1 and 2) is the most monumental of the park's entrances. It has four rusticated piers linked by wrought-iron quadrants, with additional iron sections along Grand Boulevard. The inner piers are topped by zinc statues of griffins, winged lions with eagles' beaks. The outer piers are topped by zinc statues of sleeping ("dormant") lions. Both sets were made in Berlin and installed here in 1872. The ironwork is fabricated as a series of circles impaled on St. Andrew's crosses or, to describe it a different way, superimposed X's and O's.

If the East Gate is Baroque, the West Gate on Kingshighway is Gothic (Photo 27). Forty-foot stone towers of rough-faced broken course limestone tie into quadrant stone walls. Integral to this ensemble is the step-gabled stone lodge to the north of this entry.

The North Gate on Magnolia Avenue (Photo 20) is marked by two pairs of unfluted columns, fifteen feet high, at the ends of quadrant iron railings. They are topped by limestone spheres. These columns were originally made for the St. Louis County Courthouse (now part of the Jefferson National Expansion Memorial), and were acquired by Shaw during a remodeling in 1870.² Pedestrian entrances at the center of each quadrant have stone piers topped by iron urns. Two hundred feet inside this gate is a second set of piers supporting zinc statues of recumbent stags (Photo 18). Several of the secondary gates also have inner and outer elements, intended originally to mark the 200-foot strip around the park that was originally to be rented for the construction of residences.

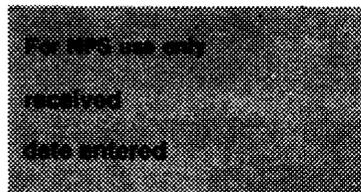
The South Gate, Arsenal Street (Photo 24), was redesigned in 1888 by George I. Barnett & Sons. Eight rusticated piers support wrought-iron grills outlining the semicircular entry island.

The so-called Bull Pen Gate, located between Spring Avenue and 39th Street on Magnolia Avenue, is dominated by the temple-shaped summer house that forms a propylaeum to the park (Photo 4). It has four rough-cut stone piers supporting each pediment and two additional piers, more widely spaced, on each side. The roof is metal.

The Spring Avenue Gate, facing Arsenal Street (Photo 5), has a central pointed arch of coursed rubble trimmed with ashlar voussoirs and string courses and topped by a horizontal parapet. Set over the arch is a stone plaque with the inscription "1870." Quadrant railings on coursed rubble bases lead to gabled pylons at streetside.

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The Maury Street Gate (Photo 26) has four limestone piers on Arsenal and two more set inside the park. The piers support stone spheres. The central piers have rusticated ashlar blocks, while the others have smaller rock-faced masonry.

Shelters, also called Summer Houses and Pavilions, were originally unnamed. They were designated by numbers at some point in the park's history. Most of the shelters also have informal historic names.

Shelter 22, The Sons of Rest Summer House (Photo 3), was designed by Eugene Greenleaf and built between the fall of 1871 and the spring of 1872. Described by HABS as a Greek cross, it has a tall 3-bay center section with a segmental-arched metal roof; transverse wings of 3 bays each are gabled. The gable areas are ornamented with panels of latticework and grillwork. Colors are gold, brown, and cream, with red and blue accents.

Shelter 25, the Children's Playground Summer House (Photo 6), is an octagonal structure with broad round arches supporting a bell-cast metal roof, which is surmounted by a domed cupola. The spandrels of the arches are ornamented with scrollwork, and the drum of the cupola has pierced circular panels. Colors are blues and cream. Eugene Greenleaf designed the pavilion, which was built 1870-71.

Shelter 21, the Chinese Shelter (Photo 7), was designed in 1873 by Henry Thiele. The concave hipped roof in two shades of green dominates this structure. It has C-curved dragons at both upper and lower corners. The frieze resembles tent flaps. The whole composition is supported by six pairs of red-painted columns.

Shelters 19 and 20 stand on opposite sides of the first circle (Photo 8). They are matching. They are cross-shaped with low slate roofs and pedimented gables. The slightly higher east-west rooflines are ornamented with cast-iron palmettes supplied by T. R. Pullis & Brother of St. Louis. These shelters, along with those at the second circle, were intended for the "accommodation of basket parties" and were designed by Eugene Greenleaf in 1870 and 1871.

Shelters 17 and 18 at the second circle are similar in mass but vary in design (Photos 10 and 11). Both are octagonal with straight-pitched metal roofs rising to tall cupolas. The cupola on the south shelter (18) is louvered, while the north one (17) is latticed with a scrolled finial and a weathervane. Shelter 17 is painted gold and dark green, while Shelter 18 is gold, olive, and pale yellow; both have terra cotta-colored capitals.

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Shelter 15, the Music Stand, is one of the best-known features of the park, built in 1871-72 to designs of Eugene Greenleaf (Photo 12). This eight-sided bandstand has an ogee-curved roof surmounted by a bulbous dome and a tall bracketed finial. The corners of the cornice are marked by turned wooden finials, which are also pendants. An arched openwork frieze links the paired posts, and the balustrade has a pattern of superimposed X's and O's. Colors are brown, mustard, olive, and cream, with red finial brackets. The Music Stand has been stabilized by guywires for many years. Inside, its roof, which was originally domed, was lowered in 1910 to make the apex the lowest point. Six red Missouri granite columns with white granite capitals and bases mark three sides of the Music Stand. They support marble busts of six composers: Mozart, Rossini, Wagner, Beethoven, Gounod, and Verdi.³ Stone spheres top rusticated piers marking the western approach to the pavilion, where busts of Gaetano Donizetti and Arthur Sullivan were originally planned.

Shelter 16, the Horse Concourse, (Photo 13) was intended to shade horses and carriages. It was designed in the spring of 1873 by Henry Thiele. Eight bracketed posts support a straight-pitched shingled roof with exposed rafters. Additional posts inside support the broad cupola with its concave-sloped roof of scalloped shingles. Posts are red and trim blue and beige.

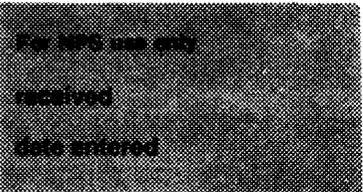
Shelter 28, the Lily Pond Summer House (Photo 17), was designed in the summer of 1872 by Eugene Greenleaf. It is a small rectangular structures, two arched bays by two, but it is elaborately ornamented with pierced scrollwork on brackets, spandrels, and gables, and with ironwork along the roof ridge. It is painted gold, brown, and green.

Shelter 10, the Turkish Pavilion (Photo 21), was built 1871-72. It was designed by Eugene Greenleaf to be a dovecot, with openings for pigeons and other birds in its upper stages. The ogee-curved lower tier of its three-stage roof was added in 1892, when the roosts were closed. The upper tiers of the roof are bulb-like, crowned by a bulbous finial. The metal roof alternates red and white panels. The outer posts and lintels are blue-painted iron, while an inner wing of paired wooden posts supports the upper stages.

Shelter 11, the Well House (Photo 22) was built in 1872 to designs of Eugene Greenleaf. It is blue and cream, five-sided, with a tall concave roof. Pointed arches outline openwork spandrels, and both cornice and shingles are scalloped.

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Houses

At one time each of the four main gates had its own lodge. Those at the north and east entrances were frame and have been demolished, but the stone ones to the south and west remain. In addition the stone house associated with the stable remains. Henry Shaw envisioned a row of suburban villas encircling the park on the 200-foot strip he set aside for the purpose, but he only saw one house constructed there, the Superintendent's House. The park later obtained the house at 4548 Magnolia Avenue when it acquired the last privately owned parcel of land within the park's boundaries.

The Superintendent's House at 4274 Magnolia Avenue (Photos 18 and 19) is a textbook example of an Italian Villa, with an asymmetrical plan featuring a square tower. It was built 1868-69, probably to designs of Francis Tunica. Of brick painted white, the house has two-over-two windows under segmental arches, a large toplight over the front door, and porches on three sides, including a segmental-arched screen porch across the back.

The Stone House and Stable Complex (Photo 25) is situated on the northwest drive. Built in 1870 probably to designs of Francis Tunica, the two buildings are deliberately rustic in character, built of roughly coursed rubble. The house has a two-story main block of two wide bays, with a one-story wing and frame lean-to shed. The shed-roof porch has diagonally angled balusters and a fretwork frieze. Second-story windows are truncated at the bottom, giving the house unusual proportions. The stable, at right angles to the house, has a stone belfry above the main entry. The stable was rebuilt in 1892 following a fire.

The West Gatehouse at 2800 Kingshighway is a fine example of mid-nineteenth-century Gothic Revival, rare in Missouri. It is integral to the design of the West Gate, probably the design of Francis Tunica in 1870.⁴ The two-story central part of the house has stepped gables; a pointed-arch reveal below the outside gable is topped by an escutcheon bearing the initials HS (Henry Shaw). The inside face of the gable has the inscription "1870" above a rectangular bay window inscribed "TGP." One-story transverse wings open onto the interior of the park. The south wing has a corner wooden porch with three Tudor arches on each face. Beyond the north wing is a later addition with another stepped gable. A non-contributing garage stands next to the lodge.

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The South Gate Lodge (Photo 23) was completed to designs of George I. Barnett in 1888, the date incorporated into the copper pediment sculpture over the main entry. The lodge has the address 4255 Arsenal Street. Irregularly massed like an Italian Villa, with an off-center tower and hip-roofed porches, it has many Romanesque features, including the capitals of the cut-granite porch columns, and the two-tone rock-faced masonry. The green metal roof is bell-shaped above the tower. In 1978 the lodge was restored as park headquarters.

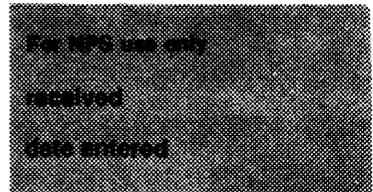
Statues

The six busts of composers surrounding the Music Stand have already been mentioned. Henry Shaw also commissioned three monumental bronze statues to occupy key points along the Main Drive. All were created by Ferdinand von Miller of Munich (1842-1929), with individually designed pedestals of polished red granite by George I. Barnett. William Shakespeare and Alexander von Humboldt, both erected in 1878, face each other from the third and second circles respectively (Photos 11 and 16). A bearded Christopher Columbus looks into the park from just inside the East Gate. The 15-foot high pedestals were designed to frame bronze reliefs. That of Humboldt has a view of Mount Chimborazo on the south side; a corresponding view of the Amazon Valley (or Orinoco, according to some sources) on the north side disappeared in 1974, while the portrait of Henry Shaw on the back has been moved to the Memorial Tennis Court Building. Below Shakespeare are reliefs of his characters Falstaff ("Ben de Bar as Falstaff"), Hamlet, Queen Katherine (of Aragon), and Lady Macbeth. The latter two are signed "P. Soyer." The base of the Columbus statue is taller than the other two and incorporates granite benches. It has reliefs on the sides showing Columbus landing on October 12, 1492, and La Salle at Cahokia (a town on the Illinois side of the Mississippi River opposite St. Louis) February 12, 1682.⁵ The front of the pedestal is inscribed "The Discoverer of a New World The XIX Century to Christopher Columbus 1884." The latter date is two years before the actual unveiling of the statue.⁶

The Sailboat Pond, sometimes called the Fountain Pond, and the artificial ruins behind it, are on the north side of the Main Drive between the Plant House and the Music Stand (Photo 14). The pond is an elongated oval with a rectangular extension toward the drive. It centers on a cast iron fountain of three tiers erected on a small island. The south side of the pond is outlined by a stone balustrade that was moved here in 1899 from the roof of the Custom House, a building then located at Third and Olive downtown and designed by George I. Barnett in 1852 under the supervision of Ammi Burnham Young.⁷ Picturesquely arranged across the north end of the pond are three clusters of

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cut sandstone blocks erected here in 1873. They came from the old Lindell Hotel, built at Sixth and Washington 1856-1863 as the largest hotel in America. Designed by Thomas Walsh (not George I. Barnett), the hotel burned in 1867.⁸ The stones in the arrangement made by Shaw and his gardener James Gurney include ashlar and vermiculated quoins, stringcourses, window pediments, and entablature rosettes. At the center of the composition is a portal made of two short Tuscan columns from one of the hotel's larger windows.

The Planthouse Range, northwest of the Fountain Pond and Ruin, faces a group of amoeba-shaped lily ponds. It consists of three principal structures, the red-brick Palm House or Plant House in front, built in 1878 to designs of Barnett and Taylor (Photo 15), the Second House, built to similar design in 1885, and the glass propagating house erected to the rear in 1916. The Plant House has a facade of nine bays, with tall nine-over-nine segmental-arched windows framed by wide pilasters. The central bay has a pedimented vestibule and an entrance under a semicircular fanlight. The design is a simpler predecessor of the Linnean House erected in the Missouri Botanical Garden in 1882.

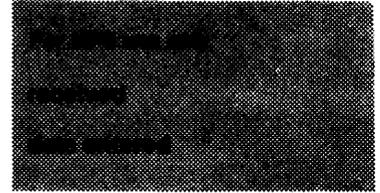
Bridges carry a number of the walks and drives in the park over the three shallow watercourses that traverse it. Those over the east and west rivulets are of coursed rubble construction, with straight or gabled parapets. The center stream between the second and third circles is highlighted by its cast iron and wooden bridges, all erected initially between 1868 and 1872. HABS recorded three wooden designs, all straight rectangular patterns, and one cast-iron design, which is repeated on either side of the main drive (Photo 9). It has a gently arched bed, railing posts topped by spherical finials, and a railing composed of the superimposed X and O pattern seen elsewhere in the park.

Later Features

The following buildings, structures, and objects have been added to Tower Grove Park since the death of Henry Shaw. While they may be characterized as "intrusions" in the National Register sense, they are for the most part sensitive to the original ambiance of the park. They are described here in order of their construction.

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The Brick Dwelling at 4548 Magnolia Avenue (Photo 28) is located on eight acres, called the Payne Tract, that eluded the park's acquisition until 1926. It was built by contractor-architect E. A. Ellermann in 1910.⁹ It is a two-and-a-half-story red brick structure in modified Foursquare style, with a shed-roofed brick porch across the front, a projecting angled bay on the east side, and hip-roofed dormers on the hipped roof. Windows are one-over-one. The front door is glazed and has a toplight and full-length sidelights. In the backyard is a two-car garage.

A comfort station was built near the Children's Playground Pavilion (Shelter 25) in 1913, using material salvaged from the demolished East Gate Lodge. It has a stone foundation, stuccoed walls, exposed rafters, and a green-glazed tile roof.

Shelter 9, the Roman Pavilion (Photo 29), is situated directly on axis with the Main Drive overlooking lawns to its west. It was built in 1914 to designs of Ernst C. Janssen. It has ten unevenly spaced Tuscan columns on its long sides supporting an openwork entablature. The center six columns frame an open loggia, while the end columns frame screens to provide space for lavatories. Metopes of the stylized Doric frieze are terra cotta colored, while the intervening elements and the screens below are dusty blue. The hipped roof has asphalt shingles. In front of the pavilion is a collection of modern playground equipment.

Shelter 13, the Stone Pavilion (Photo 30), was designed by Janssen in 1923. Often mistaken for New Deal work of the succeeding decade, it has squared rubble, broken-course piers. The three-part roof has a pyramidal center and narrower hipped wings.

The Northwest Gate at Kingshighway and Magnolia Avenue was built 1929-30. It is a rock-faced stone pointed arch set under a Tudor label molding and carved spandrels. It is a somewhat embellished version of the Spring Avenue Gate of 1870.

The Northeast Gate at Magnolia Avenue and Grand Boulevard was erected the following year (Photo 31). It closely follows the design of the East Gate, with railings in the familiar X-0 pattern and rusticated piers topped by stone balls.

The Northeast Shelter and Comfort Station (Photo 32) was also built in 1931. It is an arc in Neoclassical style, with a triumphal arch of nearly square plan in the center and rock-faced broken course wings framed by ashlar quoins. It is placed so as to form an inner gateway on the same diagonal axis as the Northeast Gate. Both were the work of architects Maritz & Young.

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Funds from the Public Works Administration permitted the construction of two new gateways in 1934. They are located at Grand and Arsenal (the Southeast Gate) and at Magnolia and Thurman, the latter replacing an earlier gate on that site. Both are close to the design of the Northeast Gate.

The Henry Shaw Memorial Tennis Court Building was erected in 1952 north of the Roman Pavilion (Photo 33). Designed by the firm of Study, Farrar and Majers, it is similar in design to the northeast pavilion built twenty years previously. It has a nearly cubical central loggia framed by paired rusticated antae and topped by an inscribed parapet. Wings, outlined by ashlar quoins and stringcourses, are squared rubble, broken course. Similar stonework walls terrace the ground in front of the building. An addition of somewhat modernized design was made in 1966 left (east) of the original building. Architects were Schwarz & Van Hoefen. The wing connects with the original building by a three-bay link of glass double doors framed by stone piers. A bronze tablet memorializing Henry Shaw was transferred from the Humboldt pedestal to the loggia, where it is displayed under glass. Two smaller, round, plaques were added in 1958, dedicated to Dr. George T. Moore and to three generations of the Gurney family. They are the work of sculptor William C. Severson.¹⁰

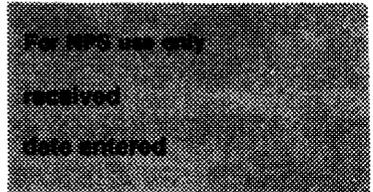
The West End Comfort Station erected in 1967 has detailing similar to the addition built the previous year (Photo 34). It was designed by George W. Werner, chief architect for the city's Board of Public Service. A one-story structure, it has a flat roof of two heights. The squared-rubble, broken course walls project beyond the corners of the building, giving it a sculptural presence. Brick panels are inserted under some of the "clerestory" windows.

A bronze statue, less than lifesize, of Baron Friedrich Wilhelm von Stueben was erected in 1968 on a red granite column in the grove west of the Music Stand. It was a gift of the Steuben Society of America. It originally came to St. Louis as one of the exhibits at the German Pavilion at the Louisiana Purchase Exposition of 1904.¹¹ It takes the place of the urn intended for the spot in the early years of the park.

A concession stand was built about 1978 northwest of the Roman Pavilion. It is an octagonal frame structure made of vertical gray-stained boards.

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A new flagpole was dedicated August 8, 1982 (Photo 16). It is the latest of a series going back to the beginning of the park, all situated in the third circle. It has a drumlike fluted base made from a cast-iron weight that originally capped one pylon of the iron bridge that carried Grand Boulevard over the Mill Creek Valley, a bridge that was replaced in the 1960's. A plaque near the bottom honors Gerhardt Kramer, a trustee since 1973.

The Stupp Memorial Garden and Center was designed by Hellmuth, Obata & Kassabaum and opened December 16, 1982 (Photo 35). It consists of an L-shaped brick building and a garden centering on a fountain. In the fountain is a red granite pillar topped by the bronze statue of an eagle, the work of sculptor Walter Hauck. The building, inspired by the Turkish Pavilion and the Music Stand, has a two-tiered hexagonal roof at one end and a lower hipped roof at the other, executed in standing-seam metal.

Losses

The most significant loss in Tower Grove Park over the years has been in the richness and variety of its plantings. Some of this loss was the inevitable result of experimenting with species not suited to the climate of St. Louis or the rigors of an urban environment. Over the years, too, the rising and thickening arboreal canopy has changed growing conditions for certain species. Some species have simply succumbed to old age and been replaced by more readily available ones. Ever-tightening budgets have also played a role in this loss. More than half the species known to have been planted by Shaw are still present in the park, however, and in terms of numbers, as opposed to varieties, the park has held its own.

A few buildings and structures have also disappeared. The large maze and its central pavilion were razed as early as 1908. The original children's playground at Shelter 25 was moved west to the new Roman Pavilion a few years later. The East Gate House was removed in 1912 and the North Gate House and adjacent police office the following year. The Thurman Avenue Gate and Shelter were removed in 1915 but replaced a few years later, as mentioned above. An 1883 description of the park says that there were 12 well houses but indicates only ten on its map, including four of the surviving large shelters and the one smaller Well House near the South Gate. The others were adjacent to the lodges, and one was next to the Horse Concourse.¹² In general, Tower Grove Park has survived its first century since the death of Henry Shaw in a remarkable state of preservation.

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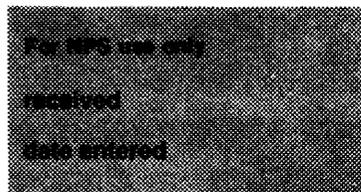
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NOTES

1. The Historic American Buildings Survey has extensively researched and recorded the original buildings in Tower Grove Park, and much of the following information is derived from this source. The HABS project, numbered MO-1137, included 21 sets of drawings, numbered as follows, with alternate identifications in parentheses:
 - A. Entrance Gates (Grand Boulevard)
 - B. West Gate House & Gate (Building 32X, 2800 Kingshighway)
 - C. North Gate
 - D. South Gate (Arsenal Street)
 - E. South Gate Lodge (4255 Arsenal Street)
 - F. Superintendent's House (Building 29X, 4272 Magnolia Avenue)
 - G. Stone House & Stable Complex (Buildings 31X, 7 & 6)
 - H. Sailboat Pond
 - I. Shelter 10 (Turkish Shelter)
 - J. Shelter 11 (South Well)
 - K. Music Stand (Shelter 15)
 - L. Shelter 16 (Horse Concourse)
 - M. Shelter 17
 - N. Shelter 18
 - O. Shelter 19 & 20
 - P. Shelter 21 (Chinese Pavilion)
 - Q. Shelter 22 (Sons of Rest)
 - R. Shelter 25 (Children's Playground Pavilion)
 - S. Shelter 28 (Lily Pond Summerhouse)
 - T. Bridges
 - U. Planthouse Range (Buildings 2 & 3).
2. Donald F. Dosch, The Old Courthouse (St. Louis: Jefferson National Expansion Historical Association, 1979), p. 52. The columns originally supported the first balcony above the floor of the rotunda. The balcony was cut back, and the stone columns were replaced by eight plainer iron columns.
3. George McCue, Sculpture City: St. Louis (New York: Hudson Hills Press, 1988), pp. 42-45 and notes. Wagner and Beethoven are by Ferdinand von Miller, Mozart and Rossini by Howard Kretschmar (installed 1882), and Gounod and Verdi by Carlo Nicoli of Carrara (installed 1887).

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4. The gatehouse is related in plan and elevation to several designs in John Claudius Loudon, An Encyclopaedia of Cottage, Farm and Villa Architecture (London: Longman, 1846), a copy of which was in Henry Shaw's Library; see particularly designs XI, LXV, and Supplemental Design XI. Similar English gatehouses are pictured in Tim Mowl and Brian Earnshaw, Trumpet at a Distant Gate: The Lodge as Prelude to the Country House (Boston: David R. Godine, 1985), e.g. p. 168.
5. Henry Shaw wrote a brief history of La Salle, which is among the Shaw Papers at the Missouri Botanical Garden.
6. McCue. The statues of Humboldt and Columbus are illustrated in color on pages 40 and 44 respectively.
7. Lawrence Lowic, The Architectural Heritage of St. Louis (St. Louis: Washington University, 1982), pp. 76-78, illustrated.
8. Ibid, p. 80, illustrated.
9. St. Louis Daily Record, July 7, 1910. The house was built for Joseph F. Murphy and cost \$7,000. According to city directories, the house was occupied until 1922 by Charles Schlag, president of the Ideal Coffee and Tea Company and later pastor of the North Side Society of Practical Christianity.
10. Eighty-Eighth and Eighty-Ninth Annual Report of the Board of Commissioners of Tower Grove Park (1958), p. 13.
11. McCue, p. 67; Official Catalogue of the Exhibition of the German Empire (Berlin: Georg Stilke, 1904), pp. 362, 441. The statue is recorded in the official catalogue as an industrial product ("productions in marble, bronze, cast and wrought iron") as an example of the work of the Aktiengesellschaft Lauchhammer, located in Lauchhammer, Saxony. It was actually a model for a larger monument.
12. David MacAdam, Tower Grove Park (St. Louis: R. P. Studley & Co., 1883), p. 31. One of the smaller well houses is pictured in the frontispiece to the Sixty-fourth Annual Report of the Board of Commissioners (St. Louis, 1933) as it appeared after having been knocked over by an automobile.

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Origins

Although public open spaces were a feature of the earliest American settlements (cf. Boston Common National Historic Landmark), the modern park movement really got under way here and abroad in the 1840's. Birkenhead Park is often cited as the first important public park; it was designed in 1843 by Joseph Paxton and opened to the public in 1847.⁵ Victoria Park in London's East End and Prince's Park in Liverpool had both been initiated a year earlier.⁶ In Paris, the Bois de Boulogne was transformed from a royal hunting ground to a public park beginning in 1852.⁷ In this country Central Park sparked a national movement.⁸ Its establishment was fostered by some of the most influential thinkers of the era, led by William Cullen Bryant. Its design by Olmsted and Vaux, adopted in 1858, was innovative and unusually comprehensive, and its execution was an outstanding achievement of American public works.

Henry Shaw, a retired hardware merchant of St. Louis, was keenly aware of all these developments. Born in Sheffield, England, in 1800, Shaw had come to St. Louis in 1819 in an effort to stave off his father's business difficulties by selling Sheffield cutlery.⁹ St. Louis's position as the gateway to the Louisiana Territory and beyond made it an ideal location for such trade. By 1840 Shaw's business was secure enough and his fortune large enough to enable him to travel, and he left that summer for a tour of Europe that stretched into 1842. The trip he embarked on the next year was even more expansive, extending as far afield as Cairo, Moscow, St. Petersburg, and Stockholm; he did not get back to St. Louis until mid-1846. A third tour of Europe was undertaken in 1851.

Returning to St. Louis, Shaw conceived the idea of establishing a botanical garden at his country estate, named "Tower Grove" after the tower of the Italian villa he had built there and the grove of oak and sassafras trees he had found on the otherwise treeless prairie in front of it. Opening to the public in 1859, this garden remained under Shaw's guidance for the next thirty years and grew to have a national reputation. The Missouri Botanical Garden, popularly called Shaw's Garden, is a National Historic Landmark.

Shaw's observations in Europe had convinced him that St. Louis needed a park system more ample than the few square blocks that had been set aside up to that date. Such a plan was proposed by the mayor in 1864 but died for lack of support. This episode, however, triggered Shaw's imagination. The following year a map of his estate was published which showed Tower Grove Park very much as it was actually executed in the succeeding years.¹⁰ A year later Shaw made a new proposal. This time he offered the city a portion of his Tower Grove estate on condition that the city provide the funds for development and upkeep. St. Louis responded by passing a bond issue of \$360,000.

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The city limits of St. Louis were at that time located only 660 feet west of Grand Boulevard, and state law prohibited the city from acquiring property outside its boundaries. To get around this obstacle, Shaw devised a plan whereby the park would be governed by a board of commissioners, from five to seven in number, appointed by the state supreme court. He himself would serve on this board, to be succeeded at his death by the director of the Missouri Botanical Garden. The Missouri legislature approved this plan on March 9, 1867, and this unusual system of management has served the park since that time. On October 20, 1868, Shaw formally deeded a tract of 276.76 acres to the city.

Design

Henry Shaw himself outlined the sources of the design of the new park in a statement quoted in the HABS report:

The plan and planting of Tower Grove Park is the result of -- First my experience in the formation of the Botanical Garden and arboretum at Tower Grove -- Second, the public parks and promenades I have visited in England, France, Germany, Spain, Portugal, Italy, and other countries -- Third, from reading eminent authors on Landscape Gardening -- Sir Uvedale Price on the Picturesque, Repton, Gilpin, Loudon, Downing, etc., the annual reports of the New York Parks and Alphand's parks and promenades of Paris . . . The picturesque or strictly natural style I have never seen, except in the Landscape paintings of Rosa di Tivoli, Salvator Rosa, and others. Wild nature is not what the Landscape Gardener aims to produce. The cultivated or Gardenesque Style has been followed in the Park -- nature has not been outraged by abrupt forms or distorted forms, but the endeavor has been to unify utility, variety, and beauty.

Shaw's list of literary sources suggests the depth of his understanding of landscape principles. It begins with Sir Uvedale Price (1747-1829), author in 1794 of An Essay on the Picturesque as compared with the Sublime and Beautiful. Price attacked the earlier landscape work of Lancelot ("Capability") Brown and the current work of Humphrey Repton as too bland and uneventful. He was unlike Shaw, however, in encouraging wild and even ugly things to be brought into the garden for the sake of contrast. He emphasized the study of Salvator Rosa (1615-1673), the Neapolitan painter of forceful landscapes, in contrast to the more idealized work of Claude Lorraine and Nicholas Poussin, who had set the standard for Brown and Repton. Humphrey Repton (1752-1818) was celebrated for the pains he took to make landscapes look "natural" in that ideal sense. Repton's professional writings were edited and published by John Claudius Loudon in 1840, and a copy was in Shaw's library.

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Two Gilpins wrote books that Shaw had in his library and that may have shaped his ideas about park design. The Rev. William Gilpin (1724-1804) was best known for Remarks on Forest Scenery, published in 1791. This book, which equated picturesque with rough and beautiful with smooth, was cited by Olmsted as one of his influences, but it was contrary to Shaw's philosophy, and he does not seem to have owned it. He did, however, have Observations relative chiefly to picturesque beauty, made in the year 1772 (London: R. Blamire, 1786), and two other works devoted to descriptions of and ruminations on the natural beauties of England.¹¹ William Sawrey Gilpin (1762-1843) published a book in 1832 entitled Practical Hints upon Landscape Gardening. It used the term "picturesque" in a different way, advocating garden and park layouts that would show off the exotic plants, specimen trees, and other botanical and horticultural interests which were coming to the fore in the nineteenth century and which were shared by Shaw.

John Claudius Loudon (1783-1843) was the prolific writer and editor, popularizer of what he termed the "Gardenesque School of Landscape." At Tower Grove House Shaw had Loudon's Suburban Gardener and Villa Companion of 1836 as well as his encyclopedias on Architecture, Agriculture, and Gardening and eight volumes of the magazine Arboretum. Loudon wrote that "the aim of the Gardenesque is to add to the acknowledged charms of the Repton School, all those which the sciences of gardening and botany in their present advanced state, are capable of producing."¹² Given Shaw's interest in such a broad range of colorful and exotic plants, the Gardenesque style which accommodated them so easily naturally appealed to him more than the landscape style of Capability Brown, which banished flowers altogether.

Andrew Jackson Downing (1815-1852) was the writer and designer who popularized Loudon's ideas on this side of the Atlantic. His Treatise on the Theory and Practice of Landscape Gardening Adapted to North America was published in 1841, when he was only 26. Through his editorials, Downing gave the initial impetus to the public park movement here, and his design books brought the Italian Villa, the Gothic Revival cottage, and other revival styles to a wider public.

Shaw's reference to the annual reports of the New York parks refers of course to the work of Frederick Law Olmsted and Calvert Vaux at Central Park, one of the great achievements of American landscape design. The technical and political difficulties faced by this team during their association with the park must have made interesting reading. Frederick Law Olmsted (1822-1903) went on to design many other public parks and hundreds of other commissions. Today he is revered as the father of landscape architecture in America. Olmsted's design for Central Park differed considerably from Shaw's ideals, however, in its emphasis on large-scale vistas and artfully achieved wildness.¹³ Tower Grove Park as it was developed can be seen as a Gardenesque response to Olmsted's parks.

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Jean Charles Adolphe Alphand (1817-1891) was the engineer who supervised the renovation of the Bois de Boulogne in Paris. He went on to create a citywide park system of regional, district, and neighborhood parks. Between 1868 and 1872 he published two large and well-illustrated volumes recording this experience, Les Promenades de Paris. Alphand promoted the use of brightly colored exotic plants such as cannas. Many features of Paris's parks resemble Tower Grove Park, including in the larger parks the eclectic gate lodges, and in the smaller parks, called "squares," the patterns of the paths. The so-called Naumachia in the Parc Monceau is a pond backed by a partial colonnade made from stones brought from the unbuilt Valois chapel at St-Denis. It is one of the most famous and beautiful artificial ruins of the type emulated by Shaw at Tower Grove Park's sailboat pond.

Among the many places Henry Shaw visited in Europe were several of interest in connection with Tower Grove Park. Most important was Chatsworth, the seat of the Duke of Devonshire near Matlock, Derbyshire. It had become a showplace of contemporary landscape ideas through the efforts of the Duke's gardener, Joseph Paxton (1801-1865). When Shaw visited in 1851, Paxton had just become Sir Joseph in recognition of his design of the Crystal Palace, the main feature of the Great Exhibition held in Hyde Park that year. He already had to his credit the designs of Birkenhead and Prince's Parks. At Chatsworth Paxton had designed a celebrated greenhouse and had attempted to harmonize the earlier features of the park, which included a Baroque cascade and fountain and more naturalistic work by Capability Brown.

We have receipts, too, from Shaw's visits to Aachen and Wiesbaden, both spa cities that had parks and promenades at their very centers.

With his knowledge and experience, Shaw seems likely to have designed the park himself. The National Register nomination prepared in 1971 credits the design to James Gurney, Sr. (1831-1920), but Gurney did not come to St. Louis until the middle of 1866 at the earliest, and, as we have seen, the design for Tower Grove Park had already been published in 1865. That map was surveyed and drawn by Francis Tunica, who had served with the U. S. Engineer's Bureau during the Civil War. Tunica lived in St. Louis about 17 years, during part of which time he served as State Bridge Commissioner. Current scholarship credits him with all the non-ornamental buildings built in the park between 1868 and 1872, and he may have played a significant role in the design of the park itself. Shaw referred to him in a letter as the park superintendent, and he was the first resident of the Superintendent's House.

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Gurney's contribution was in the area of horticulture. A native of Buckinghamshire, he had worked as a youth at the Royal Botanic Gardens at Kew. He served as head gardener for Shaw, both at the Missouri Botanical Garden and at Tower Grove Park, and after Shaw's death he became the park's superintendent.

Shaw originally intended that a strip 200 feet deep running the whole way around the park would be set aside for the construction of private residences. The houses would be privately owned, but the land beneath them would be leased, the income to serve the needs not of the park but of the Missouri Botanical Garden. When the plan was attempted, however, no lessors appeared, and only one house was constructed on the strip, the present Superintendent's House. (A second house was constructed at 4548 Magnolia about 1910, while the land was still in private ownership; it was not acquired by the park until 1926.) The reason often brought forward for this failure is that St. Louisans saw no reason to rent land when they could buy it, but it is also true that the park was at first considerably west of the built-up part of the city; development of this neighborhood did not take place with any intensity for nearly thirty years.

The prototype for the lease plan is Regent's Park in London, begun as early as 1811 and fully opened to the public in 1841. It is ringed by residential terraces of monumental scale and also has private villas scattered through its interior. Birkenhead Park also incorporated terraced houses in its design. In Paris a portion of the old Parc Monceau was turned over to residential use to support the improvements made during the Second Empire.

Architecture

As with the design of the park, so with its architecture, recent scholarship has changed our understanding of Tower Grove Park. The 1971 National Register nomination credited George I. Barnett with the design of most of the park buildings. English-born like Shaw, Barnett (1815-1898) became the foremost architect in Missouri by mid-century. Among his few surviving commissions are many of the buildings in the Missouri Botanical Garden, including both of Henry Shaw's houses. In the park, however, the only major designs by Barnett are the Plant Houses and the South Gate Lodge. The other features were designed by men of far less reknown, Francis Tunica, Eugene L. Greenleaf, and Henry Thiele.

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The great variety in the designs of gates, lodges, and pavilions in Tower Grove Park is due less to the number of architects involved, however, than to the conscious effort to vary the moods evoked by the park.¹⁴ Clay Lancaster has suggested that the slightly oriental flavor in so many park pavilions is a reminiscence of the Chinese origins of much park design.¹⁵ Many park pavilions are made of wood and latticework, perishable materials in the absence of vigilant maintenance. The survival of so many in Tower Grove Park is unusual.

Later Development

Tower Grove Park officially opened to the public on September 28, 1872. Camille Dry's bird's-eye view of the park published in Richard J. Compton's Pictorial St. Louis in 1875 showed the park substantially as it is today. Improvements continued to be made during Henry Shaw's lifetime. Statues of William Shakespeare and Alexander von Humboldt by Ferdinand von Miller were unveiled in 1878, and a companion statue of Christopher Columbus in 1886. The first Plant House was erected in 1878, followed by a second in 1885. The South Gate and Lodge were added in 1888.

The years following Shaw's death in 1889 saw the rise of the "recreation" movement in the United States, with its increased emphasis on organized sports and specialized facilities as opposed to the "passive" enjoyment of Shaw's day. Tower Grove Park responded to this movement primarily by constructing tennis courts, by moving and remodeling the children's playground, and later by adding playing fields. New developments were concentrated in the less developed western third of the park and in the 200-foot strip, which finally reverted to the park in 1925. The following year an eight-acre strip called the Payne Tract at the northwest corner of the park was acquired, rounding out the originally contemplated boundaries. Three houses had been built on the Payne Tract in the intervening years, but the park commissioners moved two of them outside the park.¹⁶

Management of the park was given unusual continuity by the long terms of many of the commissioners; there have been 42 in 120 years. Those who served during Shaw's lifetime were a particularly notable group, who by their professional accomplishments and position in the community no doubt contributed much to the success of the park. First among them was James S. Thomas (1802-1874), a leading banker who was appointed mayor in 1864 and elected thereafter to four successive terms. In that capacity he was responsible for obtaining the city commitments necessary for Shaw's gift. Thomas was succeeded on his death by Robert A. Barnes (1808-1892), a wholesale grocer who became a successful banker. He is best remembered for leaving his entire estate for the foundation of a hospital, now one of the largest in the

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region. Another founding commissioner, Charles P. Chouteau (1819-1901), had accompanied Shaw on some of his European travels. Like his great-grandfather Pierre Laclède, the founder of St. Louis, Chouteau was a fur trader. He was also a first cousin of Mrs. Barnes. Adolphus Meier (1810-1888) represented the German immigrants who had settled in such large numbers on the South Side of St. Louis. A native of Bremen, Meier had distinguished himself in many businesses, including hardware, tobacco, banking, cotton, and iron. He was a founder of the Missouri Pacific Railroad and a leader of pro-Unionist sentiment in St. Louis during the Civil War. William F. Ferguson (1810-1883) was a judge of the probate court. His successor John H. Lightner (1818-1892) was also a judge, so titled for his membership on the county court before the war. He was president of the streetcar line that served Tower Grove and was named a trustee of the Missouri Botanical Garden by the terms of Shaw's will.¹⁷

The park also benefitted from the remarkable record achieved by the Gurney family as park superintendents. James Gurney, Sr., served from 1889 until his death in 1920. He was succeeded by his son James Gurney, Jr. When James, Jr. died in 1943, his daughter Bernice Gurney took over. She retired in 1976.

As the years passed, Tower Grove Park found itself in a progressively smaller minority in its adherence to the gardenesque style. This situation can be attributed in part to the wide influence of Frederick Law Olmsted. Henry Shaw had no successor, while Olmsted and his successor firm designed parks and municipal improvement programs all over the country for many decades. The Olmsted approach had practical as well as aesthetic advantages over the gardenesque approach, requiring less horticultural expertise and proportionally less manpower. Tower Grove Park's influence proved to be mostly local, introducing ginkos and swamp cypresses as street trees and cultivating an interest in water lilies.¹⁸

In recent years, the park's management has worked to preserve and restore the park's historic character. This effort has become increasingly difficult as city population and revenues have shrunk. The recognition accorded by National Historic Landmark status should be of major assistance in fostering the level of support Tower Grove Park deserves.

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Notes

1. Henry L. Clarke, "The Missouri Botanical Garden," The Graphic, November 19, 1892, p. 376.
2. Back Bay Boston, Boston Museum of Fine Arts, 1969.
3. See Item 7, Note 1.
4. Comparable pavilions are found in Eden Park in Cincinnati and Druid Hill Park in Baltimore.
5. John Archer, "Country and City in the American Romantic Suburb," Journal of the Society of Architectural Historians, XLII, 2 (May 1983), p. 144; Geoffrey and Susan Jellicoe, The Landscape of Man (New York: Viking, 1975), p. 270; Michael Laurie, An Introduction to Landscape Architecture (New York: Elsevier, 1975), p. 62; Norman T. Newton, Design on the Land (Cambridge, Mass.: Harvard University Press, 1971), pp. 225-232; Ben and Kenneth Browne, Parks for People (New York: Winchester Press, 1971), p. 19.
6. Archer, pp. 144-145, illustration p. 147; Newton, pp. 223-225.
7. Jellicoe, p. 257; Newton, p. 241.
8. Albert Fein, "The American City: The Ideal and the Real," in Edgar Kauffmann, Jr., ed., The Rise of An American Architecture (New York: Praeger, 1970), p. 93.
9. While much has been written about Henry Shaw's life, by far the most comprehensive study is William Barnaby Faherty, Henry Shaw: His Life and Legacies (Columbia, Mo.: University of Missouri Press, 1987). see also Dictionary of American Biography, Vol. XVII (New York: Charles Scribner's Sons, 1935), pp. 38-39.
10. "Topographical Map of Missouri Botanical Garden/Tower Grove and Surroundings/Estate of Henry Shaw, Esq./Surveyed & Drawn by F. Tunica/St. Louis, Mo. Archt & Eng./1865." In the archives of the Missouri Botanical Garden.
11. Observations on several parts of the counties of Cambridge, Norfolk, Suffolk, and Essex made in 1769 (London: T. Cadell & W. Davies, 1809) and Observations on the coasts of Hampshire, Sussex and Kent relative chiefly to picturesque beauty, made in the summer of the year 1774 (London: T. Cadell & W. Davies, 1804).

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12. Quoted by Derek Clifford, A History of Garden Design (New York: Praeger 1963), p. 184.
13. In the extensive literature on Olmsted, a book that is particularly good on his design philosophy is Bruce Kelly, et al, Art of the Olmsted Landscape (New York: New York City Landmarks Preservation Commission, 1981).
14. For a discussion of the moods evoked by garden buildings, see Edward Hyams, A History of Gardens and Gardening (New York, Praeger, 1971), p. 270.
15. Clay Lancaster, Prospect Park Handbook (New York: Walton H. Rawls, 1967), pp. 13-16.
16. Reported in the 59th and 62nd Annual Reports (for 1927 and 1930). The city building permit index for Block 4101 shows that the two moved houses had both been built in 1921, probably to one design.
17. William Hyde and Howard L. Conard, Encyclopedia of the History of St. Louis (New York: The Southern History Co., 1899), pp. 95, 1436, 2261; Mary B. Cunningham and Jeanne C. Blythe, The Founding Family of St. Louis (St. Louis: 1977), p. 65; Missouri Historical Society Necrology Scrapbook IIC, pp. 4, 59, 60; Bellefontaine Cemetery; Faherty, pp. 52, 179.
18. Eldridge Lovelace, Tower Grove Park Commissioner, January 1989.

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6. McCue, George. Sculpture City: St. Louis. New York: Hudson Hills Press, 1988, pp. 42-45.
7. Porter, E. F., Jr., "Tower Grove Park: Still Jewel-Like But Bedraggled," St. Louis Post-Dispatch, February 21, 1988, p. 4C.
8. Prost, Charlene, "Project In The Park: Would Henry Shaw Approve?" St. Louis Post-Dispatch, January 4, 1981.
9. Rifkind, Carole. A Field Guide to American Architecture. New York: New American Library, 1980, pp. 59, 195, 205.
- 10 Toft, Carolyn Hewes. St. Louis: Landmarks and Historic Districts. St. Louis: Landmarks Association, 1988, pp. 170-171.
10. Tower Grove Park: Henry Shaw's Living Legacy. St. Louis: Tower Grove Park, n.d. (1985).