

LANDMARKS LETTER



Can you guess the building this architectural detail is from? See *Elements* on page 2.

Eighty Years Since its Demolition, Does Anyone Remember the Mission Inn?

by Andrew Weil



The Mission Inn c. 1930, Courtesy Missouri History Museum

THE EARLIEST REFERENCE THAT HAS been located related to the origin of the Mission Inn can be found in the *Western Journal of Agriculture, Manufactures, Internal Improvement and Commerce of 1851*. The journal included a report on the "Annual St. Louis Wine Fair" of 1850 at which the vintage submitted by Peter Weizenecker of St. Louis County surpassed 35 other entries from across the state to win the \$100 prize. Weizenecker was born in the Grand Duchy of Baden in 1808 and came to St. Louis in 1833. The following year he married Helena Litteneker, also an immigrant from Baden. According to a letter he wrote describing his early life in St. Louis, Weizenecker operated a bakery and grocery on 2nd street for his first eleven years in the city, but the business suffered a catastrophic fire in 1844. The following year, as Weizenecker put it, he "retired to the country" where he "engaged in the cultivation of wines, fruits, etc." The countryside to which

Weizenecker retired was the prairie that once surrounded the growing city of St. Louis. If his home still stood today, it would be located a little bit north of the northeast corner of South Grand and Magnolia Avenue opposite Tower Grove Park.

Weizenecker purchased land for his vineyard and orchard in what had been the wilds of the Petite Prairie Commons, which were first offered for sale by the City in 1838. By 1850, his vines had matured to the point that he was able to produce award winning wines from the virgin soil of today's Tower Grove East neighborhood. The suitability of the land for agriculture must have impressed the family as in 1852, Helena Weizenecker's brother Nicolaus Litteneker (variably spelled Lidenecker) and his wife Johanna left Baden to join them in St. Louis where they purchased a small parcel adjacent to Weizenecker's vineyard (south of Magnolia) for a vegetable farm.

continued on pgs. 6 & 7 >

IN THIS ISSUE...

- 2 Elements
- 3 From Most Endangered to Most Enhanced: A Stone Cottage in Carondelet Comes Back to Life
- 4-5 Architect Spotlight: Adelheid Lange Roosevelt
- 6-7 Mission Inn *Continued*
- 10 Thank You to Our Sponsors

SPECIAL INSERT:

- 8 Landmarks Membership
- 9 Celebrating 25 Years of Support From the St. Louis Regional Arts Commission

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Elements

LANDMARKS RECEIVES MAJOR GRANT FOR ENGINEERING NEEDS ASSESSMENT OF NORTH ST. LOUIS WATER TOWERS

by Andrew Weil

THIS DETAIL IS OF A CARVED LIMESTONE panel located just below the top of the Bissell (Red) Water Tower. Photographed by architect Nathan Wambold using a drone, this is probably the closest anyone has been able to examine these carvings since they were installed c. 1886.

The three historic Victorian standpipe water towers of St. Louis are among the most significant and recognizable of all the city's architectural landmarks. Constructed between 1871 and 1898, these structures were built to house what amounted to giant shock absorbers that were needed to normalize the city's water pressure, which otherwise would cyclically spike and crash with the action of the water department's pumps. Rather than build utilitarian structures to house the standpipes, St. Louis hired three prominent architects to create unique tower designs. The first of these towers was built in 1871 and designed by George I. Barnett. Located at N. Grand and 20th Street, Barnett's monumental Corinthian column rises to a height of 154 feet. The tower is locally known as the "Grand" or "White" water tower. In 1886, William S. Eames designed a 196 foot Moorish minaret for another tower nearby at Blair and Bissell streets. This tower is locally known as the "Bissell" or "Red" water tower. Finally in 1898, Harvey Ellis designed an inventive Richardsonian Romanesque tower that rises to a height of 179 feet above the Compton Hill Reservoir from which it derives its name. All three towers are listed in the National Register of Historic Places and are designated City Landmarks. While such towers were once a fairly common feature of water infrastructure in 19th century American cities, advances in technology made them obsolete and the vast majority were torn down. Our research indicates that fewer than ten still stand in the United States today including the three that grace our skyline.

While the Compton Hill Tower has a wonderful foundation that is dedicated to its celebration and maintenance (The Compton Hill Water Tower Park and Preservation Society—*join it today!*), the "White" and "Red" towers have no such support system. Despite the fact that the towers are irreplaceable treasures that help to define the architectural identity of St. Louis, they are no longer functional water infrastructure and thus are a very low maintenance priority for city authorities. Currently, both the White and Red towers are decaying and require significant repairs in order to keep them from becoming unstable and a threat to public safety.

The good news is that Landmarks Association recently sought and was awarded a grant of more than \$40,000 to work with engineers and architects to conduct detailed studies of the towers' current conditions and to prepare plans for the needed repairs. This step is considered phase I of a multi phase effort that will ultimately result in the stabilization and restoration of these iconic structures. We can't fix them



The top of the Bissell (Red) Water Tower present day, photograph by Nathan Wambold.

until we know what needs fixing. The towers are beloved local landmarks, but they are also architectural and engineering achievements of national significance. As we move forward with the assessment and planning process, we will be looking ahead to a far-reaching campaign to raise the necessary funds for the brick and mortar repair work. Stay tuned, and take comfort in the knowledge that we are actively working to ensure that all three of St. Louis' water towers remain permanent features of our community's architectural heritage.



The three water towers present day, courtesy of <https://www.distilledhistory.com/stlwatertowers/>

From Most Endangered to Most Enhanced: A Stone Cottage in Carondelet Comes Back to Life

by Andrew Weil

2017 Most Enhanced Award Winner
MIA NONNI'S CASA, 124 E. Steins
Marcia and Tim Dorsey, owners
Killeen Studios, architect
Stoneworks Masonry
David Moore Woodwork



OF ALL THE RARE AND WONDERFUL stone houses that survive in Carondelet, the little shell at the rear of the lot on the southwest corner of Steins and Water Street was in the most precarious position. The building caught my attention when I was working on a boundary increase for the Central Carondelet National Register District around 2008, and in 2009 Landmarks Association included it on our annual Most Endangered list. Shortly thereafter, the owner applied for a demolition permit, which fortunately was not granted by the city's Cultural Resources Office. The denial was appealed to the Preservation Board and I testified on its behalf. I remember feeling like my arguments about the importance of protecting such a rare property type were futile because whether the building was demolished or not, it was destined to disappear. Fast forward eight years and I have never been so happy to have been wrong!

The building was recorded by a survey of stone houses east of Broadway in Carondelet conducted by Landmarks Association researchers in 1979. At the time, it had been burned by vandals and was vacant. Interestingly, its north (primary) façade was attached to a pair of now demolished, one-story frame buildings that once fronted on Water Street on the east side of the lot. Indeed, the appearance of the block at the time of the survey was very different from its appearance today. Since 1979 both the homes along Water as well as an additional early brick home and another stone "kleinhaus" on the north side of the lot along Steins have been demolished.

The 1979 survey recorded the early history of the land where the home is located and speculated it was built in the 1850s by a man named John Bohrer. Bohrer worked as a bricklayer and is alternately recorded as having been born in France and Germany. This confusion indicates that he may have hailed from Alsace-Lorraine, which has been fought over by France and Germany for centuries. Bohrer was born around 1802 and emigrated to the United States with his wife Maria and son Emil between 1836 and 1841. According to the architectural survey report, the home stands on land sold by Carondelet to John Maeder in 1851. Two months after Maeder purchased it, he sold it to Bohrer whose family owned it and resided on it for the next twenty years.

The building is an interesting vernacular design with two single rooms, each accessed by its own central entry, stacked vertically. It is unclear if the rooms originally communicated internally, but if they did, it was likely via a trap door and ladder as the building is quite small to have accommodated a formal stairway. The basement level of the home mirrors that of its first floor and is accessed by an excavated stairway. It is unclear if the lower level was originally subterranean, or if the ground surface surrounding the building is significantly higher today than it was 170 years ago. What is known is that Carondelet embarked



on a significant effort to reduce the grade of its streets in the 1860s to make them easier to navigate. Much of the fill that was generated by the process was deposited east of Broadway in an effort to level the ground for railroad alignments. Is it possible that the first floor of the building was effectively turned into a basement by this process?

Evidence supporting this possibility can be found in two places. The first is two blocks west along Broadway where several years ago I was invited into the basement of a building that had a non-functioning doorway (complete with door) and double hung sash windows that looked out onto a solid wall of earth on its east side. Other evidence can be found in the similarities of fenestration and spatial arrangement between 124 Steins and the nearby home of Joseph Otzenbeger. Like Bohrer, Otzenberger was alternately recorded by census takers as having emigrated from France and Germany. The home he built c. 1857 at what is today 7827 Reilly is of heavy limestone construction and has two vertically stacked rooms, each of which has two windows and a door.

The home at Steins and Water passed through the ownership of several different families after the Bohrsers sold it in the 1870s. The current story of its rehabilitation has its roots in the family of Romano and Nazarena Cogo, Italian immigrants who purchased the lot in 1943. According to their granddaughter Marcia, the Cogos lived in the larger home on the north side of the property, though various family members also intermittently occupied the stone cottage. Marcia herself lived with her parents and grandparents on the property until the age of seven. Like much of St. Louis, this largely industrial area of Carondelet known as "Patch" declined in the second half of the 20th century. The Cogo family homes eventually went vacant and as previously noted, the cottage burned in the late 1970s.

After watching the deterioration continue unabated, Marcia and her husband Tim decided they weren't going to let the cottage disappear without a fight. They purchased the lot and set about hiring some of St. Louis' best restoration architects and craftsmen to put the building back together. Killeen Studios planned the rehab, stone mason Lee Lindsey of Stone Works repaired the walls and woodworker David Moore reconstructed the flooring out of salvaged materials such as red oak from a barn and installed Civil War era windows.

Today this rare and important component of St. Louis' diverse architectural heritage is once again sound and occupied. Referred to by its owners as "Mia Nonni's Casa," the building is going to be used as an art gallery and event space. From most endangered to most enhanced, this little building has come a very long way and tells a remarkable story about why preservationists should never give up on an important building, even when the situation seems hopeless.

Architect Spotlight: Adelheid (Heidi) Lange Roosevelt

by Gary Tetley & Andrew Weil



L-R: Heidi Lange Roosevelt, Mines and Metallurgy Building, Andre Roosevelt

ADELHEID (OR HEIDI AS SHE PREFERRED) LANGE ROOSEVELT, was one of the first women to practice architecture in St. Louis. She was employed by Theodore C. Link from 1902 through 1906, and it's possible that she continued working in his office intermittently prior to her relocation to Paris around 1912. Link has credited Lange on his Mines & Metallurgy Building at the 1904 Louisiana Purchase Exposition, and it appears she provided design input on many of his major projects during her time in his office. These years with Link correspond with the only period of experimentation with contemporary design trends in his career.

Lange was born in 1878 to a large and prominent South St. Louis family whose home at 2722 Meramec Avenue is still standing. Her German-born father, William C. Lange, was a well-known banker, real estate investor and chemist, who died when Heidi was still a child in 1882. After the death of her father, Heidi's mother Matilda brought her children to Germany for six years. As Heidi grew older, she became interested in pursuing an education in architecture, but because of her gender, she was excluded from admission to professional studies in American universities. Undeterred, at about age 20, she traveled to Switzerland where she graduated with a degree in architecture from the Zurich Polytechnic Institute in 1902.

When she returned to St. Louis, she convinced Theodore Link to hire her as a draftsman. Because of her recent European education, Lange was up to date on the most fashionable architectural trends and she quickly established herself as an integral part of Link's design team. Her aesthetic predilections leaned toward the stripped down, less fussy and more modern look of the Vienna Secessionists. In a statement that presaged her later artistic sensibilities, Lange wrote of architectural sculpture that she preferred the simple forms drawn during the schematic design phase to imply statues and that she was annoyed by "figures executed in the classical manner..." The latter, she felt, were crowded with details that obscured the strong, simple lines of their underlying structures.

Her philosophy of design appears to have made an impression on Link as evidenced by commissions like the "Mines and Metallurgy Building" at the World's Fair that were executed during her time in his office. Of this building, *The Four Track News* (a national trade publication), stated that "[the design] is what its architect, Theodore C. Link calls 'Seccessional' which he described as "... signifi[ing] architectural liberty and emancipation with a strong plead for individuality. It is a breaking away from conventionality in design; it is more an architecture of feeling than of formula."

Link and Heidi became very close during her time in his office, and it appears that she was an important force that pushed him in a new, more contemporary direction. During the period in which she was employed by Link and shortly thereafter, the office produced its most modern work including the 1903 Ricks Hall at the University of Mississippi; the 1905 Haase Residence and its accompanying garage (1909) in Compton Heights; the 1907 Wednesday Club Building in the Central West End and the 1908 Roberts, Johnson & Rand Shoe Company Building in Downtown St. Louis.

In 1903, Link's daughter Louise was diagnosed with terminal tuberculosis and confined to a sanitarium in Liberty, New York. The illness coincided with one of the busiest years of Link's professional life, but while he was consumed with his architectural practice in St. Louis, his wife Anne spent most of her time in New York. Link's datebook confirms that he and his sons, Karl and Edward would travel by train to join Anne and Louise in Liberty for the occasional weekend. In Heidi's memoir she states that during Louise's illness, Theodore confided in her the sorrow he was experiencing regarding his dying daughter. It seems the combination of Heidi growing up without a father and Link losing his daughter, who coincidentally was about the same age as Heidi, created a unique bond between the two. Link's 1903 datebook shows they spent much time together both in and out of the office. He recorded specific events he attended with Heidi, including: dining with friends, attending the theater, concerts and the circus, as well as group trips to his St. Albans retreat.

Another aspect of Heidi and Link's connection was their involvement in the St. Louis Artists' Guild, to which Link had nominated her for membership. She quickly became a popular member of the Guild and was elected Treasurer in 1904. The following year, while Link was serving as Vice-President and Heidi as Secretary, a member of the Guild invited a visiting friend named Andre Roosevelt to attend one of the organization's "Bohemian Suppers." A second cousin to then President Theodore Roosevelt, Andre was visiting St. Louis on a business trip and, by all accounts, he and Heidi fell in love at first sight.

The couple's quick courtship and marriage four months later became a sensation of the St. Louis society columns. Born in Paris, Roosevelt was described by the *Post Dispatch* as a "strenuous member of a strenuous family; Texas ranchman, catcher of sharks and tarpon... hunter of bear and deer and cougar and bobcat in the wilds of Mexico..." But, he was not just an adventurer; he also had a degree in electro-chemistry from the University of Heidelberg. For her part, Lange was characterized as both an artist and businesswoman and the only



L-R: Members of the Artists' Guild at St. Albans, 1904. Roosevelt is seated 2nd from Left, Theodore Link seated at far right; Lange family home 2722 Meramec Street

female architect then practicing in St. Louis City. Regarding the latter status, the *Post* commented that while architecture was not commonly regarded as a woman's profession, it had appealed to Lange because it provided opportunity for the development of her talents and prospects for a financially solid career. It went on to note that she was initially engaged as a draftsman with Theodore Link, but had subsequently emerged to become a full-fledged architect whose buildings (which unfortunately were not enumerated) "are said to be high examples of the art."

Following a small wedding in Chicago at Heidi's mother's home, the couple settled briefly in Webster Groves, where their only child, Leila, was born. By 1907, the family had relocated to the Sherwood Court Apartments in the 4500 block of McPherson in the Central West End. Interestingly, this address is directly across the alley from Link's Wednesday Club Building, which was under construction at that time. The architectural style of this building and the proximity of Lange's home to it during construction seem to point toward a connection between the design and Heidi. Architect, Link scholar, and past President of Landmarks Association Gary Tetley's many years of research into Link's work leads him to believe that while Link is credited with the design, Lange played a significant role in its composition and perhaps even served as its principal designer. According to Tetley, no other project in Link's portfolio is even remotely similar to the Wednesday Club, which is pure Prairie Style, simplistic in its plan, materials and details, but extremely elegant in its execution.

The 1910 census lists Heide, Andre and Leila still living at Sherwood Court. It seems that Heidi had taken a break from her professional career to raise Leila as she is recorded as having no occupation. By 1912 Andre' was ready to return to Paris, and the family left St. Louis for what turned out to be the last time. In Paris, the Roosevelts became re-acquainted with Andre's former schoolmate, the artist Francis Picabia, who introduced them to many important people in the city's artistic community. Lange found that her architectural training and design philosophy drew her to the aesthetics of Cubism. Through Picabia, Heidi was able to arrange to study sculpture with the likes of Raymond Duchamp-Villon and Constantin Brancusi who, at the time, had recently been employed in the workshop of August Rodin.

She became close with Duchamp-Villon who agreed to mentor her at the Courbevoie Artists Colony, where she quickly displayed a talent for sculpture. After a year of study, her first works were exhibited at the annual Parisian art exhibition known as the "Salon d'Automne" in 1913. She continued to pursue sculpture in Paris until the outbreak of World



War I forced her and Andre' to leave the country. In 1916 her work was displayed in New York by the influential artist, scholar and gallery owner Marius de Zayas and by the Society of Independent Artists in 1918. The Roosevelts lived a peripatetic life in the United States during WWI and were recorded as living in a variety of New York hotels in addition to addresses in New Jersey and Connecticut. Andre joined the American Expeditionary Force and Heidi rejoined him in France after the war. The couple divorced in the 1920s and it seems that Heidi's passion for creating sculpture ended with the marriage. She spent the remainder of her life with her daughter's family in relative obscurity in Thompson, Connecticut, where she died in 1962. From her birthplace home at the southeast corner of Iowa and Meramec in the Mount Pleasant neighborhood of St. Louis, to the architectural school of the Zurich Polytechnic Institute, to the office of Theodore Link, to some of the most prestigious ateliers of pre-World War I Paris, Adelheid "Heidi" Lange Roosevelt lived a remarkable life. Her story would be impressive for a person of any era, but for a woman who came of age prior to 1900, her accomplishments and experiences are truly incredible. A respected artist and certainly among (if not the first) female architect in St. Louis, her story provides an inspiring example of how much we still have to learn about our city's cultural heritage, and the contributions of women to the field of architecture.



The Wednesday Club, 4504 Westminster Place.

¹Douglas Hyland, "Adelheid Lange Roosevelt: American Cubist Sculptor." *Archives of American Art Journal* (Chicago, Illinois: University of Chicago Press, 1981) p. 10-17.

²IBID

³IBID

⁴IBID

⁵IBID

Clearly possessed of an entrepreneurial streak, sometime prior to the Civil War, Peter and Helena Weizenecker began to operate a public wine garden on their land. Weizenecker's Garden, as it was known, must have received a significant boost in business with the opening of Tower Grove Park in 1868 as it was in a perfect location to provide much needed refreshment to the crowds who traveled for hours from the city to the remote outpost along the Grand Avenue ridge. Unfortunately, Peter didn't live to enjoy the promise of the park as a draw for visitors to the area as he died in 1869.

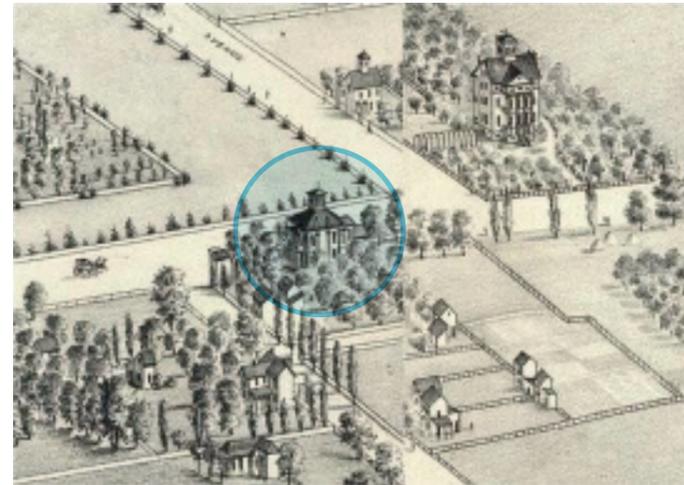
Without Peter around to run the vineyard, it apparently ceased operation for a time. In 1872, the executors of Weizenecker's estate platted a small subdivision on what had previously been a portion of the grounds, though the land immediately surrounding the family home and garden were left as a single parcel. Sometime between 1870 and 1874, the Weizenecker's daughter Elizabeth (one of their three children who lived to adulthood) married a man named Andrew Auer. This marriage created a partnership that would later revive and expand the rustic wine garden into a full service restaurant, entertainment venue, and beer garden.

Born in St. Louis in 1842, Auer began his professional career as a book keeper, but began to study law in 1865. He was admitted to the bar in 1868 and two years later was elected to the MO House of Representatives from the 2nd District of St. Louis serving at least through 1872. It seems that the winery/garden ceased operations during the 1870s while Auer pursued his political career. The 1875 Pictorial St. Louis map provides a snapshot of the property at that time. The map does not provide a caption for the home, which probably wouldn't have been the case if it was being used as a public wine garden. The map also doesn't depict any grape vines, suggesting that indeed Peter Weizenecker's vineyard had died with him.

The Pictorial St. Louis Map did, however, depict the ornate Italianate home of the Weizenecker/Auer families (which later formed



Andrew Auer, c. 1871.



Weizenecker/Auer Home 1875. View is Grand and Magnolia facing northwest.

the core of the Mission Inn) and the grove of trees behind it that shaded patrons in the summer months.

Further evidence that the business was inactive during the 1870s is found in the fact that in November of 1881 the property was seized by the City to be sold for non-payment of taxes. Helena Weizenecker, Elizabeth and Andrew Auer, and several other relatives were named in the Sheriff's notice of the seizure and sale. Circumstantial evidence suggests that this may have been the event that sparked Andrew Auer's interest in resuming the commercial operation of the property. It's unclear if the tax sale ever actually happened, but somehow Andrew Auer gained control of the property and took out a building permit for a substantial restaurant and bar at the southwest corner of the property that same year. He was listed as proprietor from 1881 until his death in 1909.

One of many such gardens, or "pleasure resorts" as they were sometimes called, "Andy Auer's Place" was the primary watering hole that supported visitors to Tower Grove Park in the last decades of the 19th century. The *Post Dispatch* reported in July of 1883 that while "[n]othing in the line of refreshments can be obtained at Tower Grove Park, ... the popular resorts just outside of the gates, notably Andy Auer's on Grand Avenue [sic]...[did] an immense business." It continued by stating that Auer's "... [had] quite an extensive garden... and enjoy[ed] an average patronage of 500 people throughout the afternoon hours." The scene at the garden on a July afternoon was described thusly: "a fair majority of the carriages emerging from the park were stopped [at Auer's], while the horses were watered and beer was brought to the occupants by the outside waiters." While we have a tendency to think of the Victorians as somewhat stodgy, it's enlightening to learn that Auer's garden had outdoor waiters whose job it was to deliver beer to waiting lines of carriages!

By the early 20th century, Auer's Tower Grove Garden had a rotating program of entertainment that ranged from orchestral performances to silent movies. In 1907, the *Post Dispatch* reported that "[m]oving pictures will be the new feature [at the Garden] next week, Falkenhainer's Orchestra is this week's attraction, and Herzog's illustrated song 'Filly-Willy' has made a hit." Elizabeth Auer even took out a \$1,000 building permit to build a "one story brick moving picture show" at the rear of the garden in 1908.

Andy Auer died in 1909 and Elizabeth passed a year later. Their son Reno had been acting as manager since at least 1907, but it seems he didn't have his parents' passion for the job. In 1911 he sold the property for the hefty sum of \$55,000 to restaurateur Carl Anschuetz, who already operated Anschuetz' Restaurant (more recently known as "Pelican's Restaurant") a few doors further north on the corner of Grand and Shenandoah. Anschuetz lived nearby at 3501 Sidney Street (extant) and was something of a culinary celebrity in St. Louis at the time. According to his obituary in the *Post Dispatch* he came to St. Louis from Germany in 1881 and went to work at Tony Faust's Oyster House downtown. He eventually became the general manager of Faust's before striking out on his own with the eponymous "Carl Anschuetz Restaurant" at Grand and Shenandoah, which he operated from 1895 until 1925. After taking over Auer's Garden, Anschuetz rebranded it "The Mission Inn" and embarked upon a remodeling effort that was designed to turn the place into "a reproduction of an old Spanish Mission in California."

In pursuit of his Spanish Colonial Revival vision, Anschuetz parged the existing restaurant building with white stucco, altered window and door openings to give them round arches, and even built a Spanish style

shaped parapet belfry on the building's south side (see picture, page 1). He also built a two story gallery porch across the front yard of the home creating a continuous street wall along Grand and capped the whole creation with terra cotta tile roofing. In 1913, the beer garden area was electrified and equipped with ornamental light stands and stage lighting to facilitate nighttime concerts and other entertainments. Most of Anschuetz's alterations took place between 1912 and 1915 although he continued to change the property through 1920. In all, the work for which he sought permits totaled more than \$22,000. This sum, coupled with the purchase price, represented a huge capital investment for Anschuetz. Unfortunately for him, it was a terrible time to invest so heavily in a venue that made most of its money from the sale of alcohol.

The Mission Inn remained a popular place for meetings, lectures, celebrations, concerts and shows of all kinds in the 1910s and 20s. Between it and the Liederkrantz Club on the other end of the block to the north, this section of Grand was a hotbed of culture, music, entertainment and activism. All manner of ideas were discussed at the Inn. The famous suffragette "General" Rosalie Gardiner Jones addressed a crowd there in 1914, and a meeting to discuss the city's proposed racial segregation ordinance was held in 1916. That same year, the "Tsingtao Orchestra" aka The Imperial German 3rd Sea Battalion Orchestra played a concert at the Inn for the benefit of the German-Austrian-Hungarian War Relief Fund. Just months later, the neighborhood men of the 14th Ward who had enlisted for service in World War I ate breakfast at the Inn before embarking for Camp Funston Kansas for basic training.

In July of 1917, the *Post Dispatch* reported a humorous incident that occurred during dinner service at the Inn one evening. A patriotically-inclined patron requested that the house orchestra play the Star Spangled Banner. The conductor declined the request saying that he had been instructed not to play the national anthem during meals because it forced people to stand up and wait while their food got cold. The patriot grew indignant, summoned owner Anschuetz, and ordered him to allow the song to be played. Anschuetz accommodated the righteous customer and gave the orchestra a dispensation to satisfy his request in whatever manner they felt would be most appropriate. While people dutifully stood as the song was played the first few times, when the orchestra launched into the opening bars for the fifth time in a row,



Concert Audience in the Mission Inn beer garden c. 1930. Courtesy of the Missouri History Museum.

some began to return to their dinners, and by the seventh time through, patrons started to walk out.

Prohibition created a serious financial problem for the Mission Inn. Carl Anschuetz struggled to recoup his investment in the restaurant and, like many others, struggled to comply with the alcohol ban. He developed heart disease and his son Walter took over as general manager. In the 1920s, Walter attempted to circumvent the alcohol laws by secretly serving liquor from teapots. This clever strategy was discovered when he served liquor, from a teapot, to prohibition enforcement agents.

After the Anschuetz's gave up, the business was briefly operated by the Pirone family (another line of St. Louis restaurateurs) before the entire complex was demolished in 1937 and replaced with an A&P supermarket. Today the former supermarket is occupied by a daycare center.

For more than eighty years, the northeast corner of Magnolia and Grand was home to one of the city's most popular restaurants, beer gardens, and entertainment venues before it was wiped off the map by a \$200 demolition permit during the Great Depression. One can only imagine how popular such a place would be today with the resurgence of the Tower Grove area. Stories like this should remind us to always think twice about what we, as a community, relegate to the realm of obsolescence. One generation's trash is another's treasure.



LEFT: The Mission Inn beer garden c.1913, courtesy of The Missouri History Museum. ABOVE: The Mission Inn site is now home to a daycare center.

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Celebrating 25 Years of Support From RAC

IN JULY OF 2017, Landmarks Association will celebrate 25 years of funding support from the St. Louis Regional Arts Commission (RAC). Our relationship with RAC began in 1992 with the inception of "What Are Buildings Made Of? (WABMO)." A unique educational opportunity for students of all ages, WABMO introduces kids to the idea that architecture is an expression of human ideas, culture, knowledge, and skills and that it can "speak" to audiences in the same ways other artistic media do. It also incorporates messages about sustainability and the need to protect and celebrate the buildings that make our city unique. The program begins with an overview of the architecture and the history of downtown and allows students to gain hands on experience with traditional building materials such as various kinds of stone, brick, cast iron, and terra cotta. Students then break into groups and explore the Central Business District led by a knowledgeable docent. For many students, this opportunity is the first time that they have ever walked around downtown St. Louis and experienced its remarkable architecture and history.

WABMO is the only program of its kind in the St. Louis area, and we are proud that for 25 years RAC has seen it as a valuable component of the diverse range of initiatives that celebrate the cultural heritage of our community. But WABMO isn't the only aspect of Landmarks' activities that RAC supports. For the last two years, RAC has offered general operating support to organization's whose overall scope of work contributes to the region's cultural landscape. Because Landmarks strives to offer a variety of programs and services in addition to WABMO, we are now enjoying this broader, flexible funding, in contrast with the narrower program-based support we previously received. While we have always relied on a diversity of funding sources to maintain operations, RAC makes a very significant contribution that allows us greater ability to devote resources toward maintaining our research library, programming our classroom, operating our gallery, and supporting the downtown walking tour program. RAC's support allows us to keep the WABMO program free in an era of shrinking budgets for



Girl Scout Cadet Troop 3334 from St. Margaret of Scotland School exploring Landmarks' library"

field trips and curriculum enrichment. Thanks very much to RAC for 25 years of support. The St. Louis region is very fortunate to have an organization dedicated to sustaining and promoting our cultural identity, and helping our community thrive through the arts.

If you know of a teacher or school group that is interested in learning more about St. Louis' architectural heritage, please tell them about Landmarks Association. We are always looking to expand the number of schools and students we reach through our programs. We are also looking for new volunteers interested in being trained to lead WABMO groups on architectural walking tours. If you would like to learn more about becoming a WABMO docent, please contact Landmarks' volunteer coordinator Rick Rosen at lmvolcoordinator@gmail.com or call the office at 314-421-6474.



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