



# LANDMARKS LETTER



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

## IN THIS ISSUE...

- 2 Spotlight, New CRO Director Meg Lousteau
- 3, 10 Soulard Update
- 3 Once Upon a Time . . .
- 4-5 A Tale of Two Buildings in Old Carondelet: The Conrad Cabin; Discovery of a Very Rare Log Cabin in St. Louis City *continued*
- 6-7, 12 Picture Cave, the Auction of a Sacred Cultural Treasure
- 8-9 The Optimist International Building
- 11 Landmarks Membership

## A Tale of Two Buildings in Old Carondelet: The Conrad Cabin; Discovery of a Very Rare Log Cabin in St. Louis City

By Andrew Weil



"V" notched logs with marks from a hewing axe.



The long-forgotten log cabin exposed by fire.

OVER THE SUMMER A CATASTROPHIC FIRE swept through a residence on Vermont Avenue in the Carondelet neighborhood. The fire spread to a neighboring building where the modern vinyl siding melted and revealed the presence of a long-forgotten log cabin. While the later addition to the rear of the building was largely destroyed, the thick ancient logs of the cabin were merely scorched by the fire and (so far) remain intact.

In terms of construction, the cabin was originally one room with a rectangular plan. The long end axis of the building was oriented roughly north-south with a door and two windows on its western elevation (this layout of bays may be mirrored on the east elevation, but that wall was attached to a later addition

and obscured) and a single window on the north elevation, which was probably mirrored on the south side, but is now covered.

The logs have simple "V" notched joints. They have been barked and roughly squared with a hewing axe, but strangely no evidence of traditional stone/clay/daub chinking is present. Instead, the gaps between the logs are chinked with scraps of wood which may be either a later modification or an indication that the home was built to be clad with clapboard siding.

It is hard to say when the cabin was constructed, but the land on which it sits was originally part of the Carondelet Commons, which were set aside for public use by the

*continued on pg. 4 >*

**Volume 53 Issue 3**  
**Fall / Winter 2021**

3115 S. Grand Blvd. Suite 700  
St. Louis, MO 63118  
Ph: 314-421-6474  
[www.landmarks-stl.org](http://www.landmarks-stl.org)

©2021 Landmarks Association

## LANDMARKS Board of Directors

MATT GHIO  
President

DAVID LOTT  
Vice-President

SHELLEY DONAHO  
Secretary

KEVIN KELLEHER  
Treasurer

ROBERT BRUCE MD

G. JOHN CHEN

KATE DOUGLAS

ROBERT EPPERSON

KAREN GOERING

MADISON HRDLCKA

CHERYL JONES

LEE KLING

DOROTHY MARTIN

MONICA MCFEE

BILL SEIBERT

ANN STANLEY

JEAN STECK

MIKE STEPHENS

SARAH UMLAUF

JEFF VINES

RANDY VINES

ANDREW WANKO

## Staff

ANDREW B. WEIL,  
Executive Director

SUSAN TSCHETTER,  
Office Manager

KATIE GRAEBE,  
Preservation Specialist

## LANDMARKSLETTER

*is the official publication of Landmarks Association of St. Louis, Inc. for its members and friends. Opinions expressed in articles are those of the Editor and contributors and do not necessarily represent the opinion of the Board or membership of Landmarks Association. Please address all correspondence, comments and inquiries to the Editor.*

©2021 Landmarks Association

## Elements THE FERDINAND HEROLD MANSION

By Andrew Weil

THIS ELEMENT IS THE KEYSTONE from the round arched entry of the Ferdinand Herold Mansion at 3155 Jefferson. According to "St. Louis Brews: 200 Years of Brewing in St. Louis, 1809-2009," Herold was born in Merxheim Germany and came to St. Louis in 1854. In 1866, Herold purchased the Cherokee Brewery from its founders and operated it with the assistance of manager George Loeb. Unlike most St. Louis breweries of the time, Cherokee produced both ale and porter beer in addition to the lager style that dominated the city's overwhelmingly Germanic beer scene. The Cherokee Brewing Company had a depot, office, and saloon downtown at 413-15 Chestnut, but the brewery was centered around the 2700 block of Cherokee Street, where its only remaining building, the stock house, can still be seen today. The Cherokee Stock House had been largely vacant for many years was recently rehabilitated into the home of Earthbound Brewing Company. In 2018, Earthbound and owner WJL Companies won a Most Enhanced Award from Landmarks Association for their transformational rehabilitation of the space.

Ferdinand Herold sold the Cherokee Brewery to the St. Louis Brewing Association in 1889, which closed the facility a decade later. After selling the brewery, Herold entered the shipping and packing businesses. He and his partners built two ships named "Cherokee" and the "Ferd Herold" respectively. Herold died in 1912. The Herold Mansion has been essentially continuously occupied since that time, but it was subdivided into a rooming house at one point and in recent years it has suffered from extreme deferred maintenance. Fortunately, many beautiful original details survived this period of neglect. New owners Rob and Rachel Soete (both stalwarts of the Landmarks Urbanites group) are embarking upon a comprehensive rehabilitation. We have no doubt that when they are through, the Herold Mansion will return to its rightful place of prominence among all the fine homes that surround Benton Park.



## Spotlight WELCOME MEG LOUSTEAU, THE NEW DIRECTOR OF THE ST. LOUIS CITY CULTURAL RESOURCES OFFICE

MEG LOUSTEAU, A LIFELONG PRESERVATIONIST, has stepped into the role of director at the city's Cultural Resources Office. Before arriving in St. Louis, she spent 2½ years in Houston, working for the National Trust for Historic Preservation as well as Row House CDC, an affordable housing non-profit in the historic Third Ward. The bulk of her professional life, however, was in New Orleans, where her family has lived for five generations. There, she worked for three of the city's preservation nonprofits. After serving as assistant director of the Preservation Resource Center's Operation Comeback program, she became head of the Louisiana Landmarks Society. Her last 10 years in the city were spent as executive director of the Vieux Carre Property Owners, Residents, and Associates, an 85-year-old non-profit advocacy group that preserves and protects the French Quarter as a neighborhood. In that role, Meg gained valuable experience in land use policy, governmental relations, community engagement, tourism management, and state and municipal governance. She's served on numerous boards and committees, and has presented at a variety of conferences and public meetings.

Meg renovated both of her homes in New Orleans – an 1890s Eastlake Victorian shotgun, and then an 1840s brick-between-post Creole cottage in the Tremé neighborhood, where she was a founding board member of the neighborhood association.

Meg has a Bachelors degree in Architectural Studies from the University of Texas at Austin, and a Masters degree in Urban and Regional Planning from the University of New Orleans.

Meg speaks passable French and is studying Spanish. She's also certified to teach English as a foreign language. Fascinated by her new city and its architecture, neighborhoods, parks, and cultural offerings, her weekends now consist of exploring the nooks and crannies of St. Louis. In the near future, she'll be buying an historic home here and adopting a rescue dog.





# Soulard Update

By Andrew Weil



THINGS HAVE BEEN PROGRESSING IN EARNEST THROUGHOUT the summer with Landmarks' "new" headquarters at 1805 S. 9th Street in Soulard. As previously mentioned, due to decades of vacancy, the building has major problems that we are working diligently to fix. Rest assured, we are doing everything we can to retain as much original fabric and character as possible while replicating features when necessary based on remaining materials and/or photographic evidence.

The last time I updated everyone, the front wall had been braced to keep it from collapsing onto the sidewalk. The building, being very old and constructed by people with modest means, was unfortunately assembled with some shortcuts. For example, the walls are only two wythes thick rather than the three wythe standard evidenced by most of St. Louis' masonry buildings. This construction choice coupled with inclusions of brick of varying hardness, some failing arches and collapsing chimney stacks, rotten wooden sills, and mechanical damage from large "volunteer" trees has provided masonry and engineering challenges that we have been working to overcome. While we lament the fact that the front wall had to be completely rebuilt, that task has now been accomplished using hand selected red brick and stone sills cut to match our prized photograph. Operable wooden shutters 6/6 lights, and replica panel doors as well as a cedar shake roof (more on that in a moment) will follow.

Most of the historic exterior stone and brickwork has now been repointed and several large sections of the south wall have been rebuilt due to failure. Fortunately the buildings had good roofs in place when they came into our hands so water infiltration hasn't been too much of a problem.

Interior partitions and non-historic alterations have all been removed and we can really get a sense for how the space is going to work. The first floor of the front building (along 9th Street) will contain the classroom/gallery which should seat about 40-50 people for activities. Moving toward the rear of the building will be the reception space, a reading room, a restroom and small kitchen.

The second floor of the front building will contain our history and architecture library, a general work space, two offices and a restroom.

The interior courtyard will be a mixture of landscaping and hardscaping and a plan is in the works to build a feature out of bricks that feature the names of people and entities that have made financial contributions to the effort.

We have discovered many interesting aspects of building construction as work has progressed. For example, interior demolition has revealed the original sub-floors which are made from enormous,

*continued on pg. 10 >*

# Once Upon a Time . . .

By Robert M. Bruce, MD



*The Carpenter Mansion facing west on Russell from Compton*

THERE STOOD A PROUD MANSION facing north at the southwest corner of Russell and Compton Avenues. Known as the Carpenter Mansion for the family who constructed it, the grounds of the home occupied the entirety of city block 1361 (now 1365). George Oliver Carpenter Jr. and his wife Carolyn purchased the land where they constructed the home in 1882 from Henry Christian Haarstick whose mansion stood on city block 1362 to the west. Shortly after the land changed hands construction commenced and the Carpenters, along with George Oliver Carpenter Sr. became the original occupants. Fairly unusual for St. Louis, the mansion was designed in the shingle style and featured fish scale shingles on the exterior of the second floor. Shingle style is an American aesthetic that originated at the end of the 19th century in New England. Shingle homes borrow widely from other Victorian styles including Queen Anne and Richardsonian Romanesque, but are distinguished by complex forms wrapped in cedar shingles. Unfortunately, to date, the architect of the Carpenter Home has not been identified.

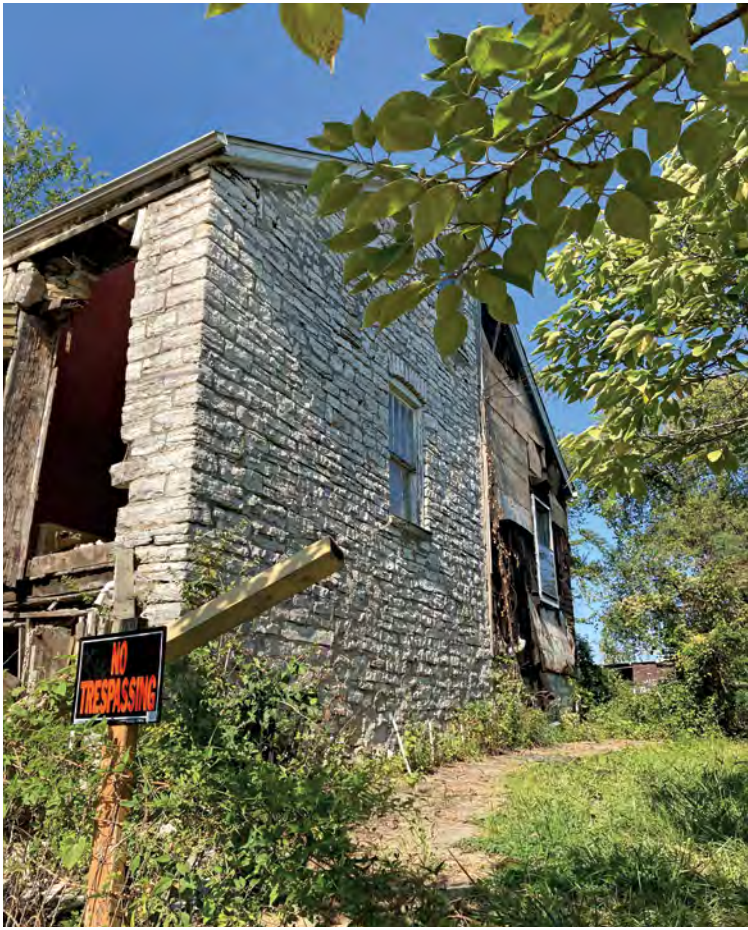
In 1893 the Carpenters sold the southern portion of block 1361 back to Haarstick who in the intervening years had founded the Compton Hill Improvement Company which was the entity that developed Compton Heights. This sale facilitated the creation of residential lots at 3205, 3217 and 3225 Longfellow.

The Carpenter families continued to live in the home until 1906 when the extended family built 12 Portland Place. Before they moved to the Central West End the Carpenters recorded deed restrictions on the remaining lot "identical to those on the first three lots on the north side of Longfellow extending west from Compton." The family sold the home to Otto Bollman owner of Bollman Brothers Music Company who had previously built and occupied the nearby home at 3435 Hawthorne Boulevard (1895-1901).

George O. Carpenter, Sr. was president of National Lead and Oil Company and served on the board of directors of many financial institutions as well as serving as president of the Saint Louis Library Board. He donated the land for the Carpenter Branch Library at Grand and Utah in 1916 named in his honor.

In 1915, the Bollman family sold the Carpenter Mansion to Missouri Providence Educational Institute, a branch of the Mormon Church. The Latter Day Saints used the property for educational purposes until April, 1945. Plans to replace the mansion with a church were developed at that time by the Berea Temple Association, but were delayed until 1948 by legal challenges as lower courts upheld the deed restrictions put in place by the Carpenters decades earlier. Eventually, the Missouri Supreme Court sided with the new owners on a technicality and on August 27, 1948 a building permit for \$50,000 was issued to build Berea Temple Association Church of God (now Berea International Temple of God Church) which occupies the site to the present day.





*The Otzenberger House during laser scanning efforts.*

*"A Tale of Two Buildings in Old Carondelet" continued from page 1*

townspeople when the community was founded in 1767. Because the lands were available for public use for grazing livestock, foraging for food, fuel, and building materials etc., it is unlikely that a private residence was built upon them until they began to be subdivided and/or leased in the first half of the 19th century. Of course, it is possible, even likely, that shelters were built within the Commons for people whose activities on the land required overnight stays.

The Huta Atlas of 1862 indicates that the cabin is situated in Block 18 of the 4th Addition to the Town of Carondelet. The Sweeney Collection of Plat Books and Title Abstracts at the Missouri History Museum Archives (Volume 92) contains a "Record of conveyances in Carondelet, MO., arranged by survey and block number." In Book L5, page 568 a deed is recorded which leases all of Block 18 (320' x 320') from the Town of Carondelet to one Peter Conrad for a period of 99 years beginning on May 6, 1847. The lease allowed Conrad to farm the property in exchange for an annual rent of \$3.00. It is certainly possible that the cabin was constructed by Conrad or more likely his tenant farmers at this point although the construction method is a little bit strange considering that nearby homes were being constructed of brick, stone, and milled lumber by this time.

The census indicates that there were two Peter Conrads living in the vicinity of St. Louis in the 1850 and 1860 censuses respectively.

In 1850 33 year old blacksmith Peter Conrad, his wife Eliza (23), and their daughter Lorette (2) were listed as living in either District 82 or 12 (depending on how you read the handwriting) of St. Louis County. Peter and Eliza were listed as having been born in Pennsylvania, which is interesting because while not definitively diagnostic, "V" notches on log cabins (as are present on the building in question) are identified in some literature as being associated with the Pennsylvania Dutch tradition. The family disappears from the census in Missouri by the 1860 census. The

fact that their two year old daughter was recorded as having been born in MO indicates that the family had arrived by at least 1848, which roughly corresponds to the year the lease for Block 18 was issued.

In 1850 and 1860 another Peter Conrad (born 1817 in France) was recorded living in St. Louis City. Listed as a "Boatman" in the first census, he had advanced to become a steamboat captain by 1860. At the time, he had a large Missouri-born family including wife (apparently his second wife) Elizabeth (28), a man who was probably his brother, three children and four members of an extended household. While it is unlikely that this Peter Conrad farmed the property in Carondelet or physically built the cabin in question, he may have purchased the lease and then sub-leased the property to tenant farmers who built themselves the modest home that survives today.

Landmarks Association is working on a plan that would involve taking ownership of the cabin portion of the building and reassembling it in Carondelet Park in the vicinity of the Lyle House for interpretation and reuse. Moving a building from its original location is always a preservation option of last resort, but unfortunately this appears to be the only option available that will keep the cabin in Carondelet and keep it out of a landfill.

The good news is that Alderwomen Sarah Martin and Anne Schweitzer whose wards share Carondelet Park are planning to make a significant investment in the restoration of the c. 1859 Alexander Lacey Lyle Mansion on the Park's south side. Supporting their efforts are the Carondelet Community Betterment Federation and Holly Hills Improvement Association, which have teamed up to raise additional funds for the restoration of the home. Listed as a City Landmark in 1967, this unique early frame country house has great potential to serve residents and park visitors as a meeting place and event venue, but it requires environmental remediation and other significant renovations. In





*The Otzenberger House c. 1980, Landmarks' Photos*



*The Lyle House in Carondelet Park-- efforts are underway to rehabilitate this important architectural resource for public use*

support of these efforts, the Carondelet Community Betterment Foundation and the Holly Hills Improvement Association will be hosting a fundraiser on November 13 at Pavilion 1 (the "Big Pavilion") in Carondelet Park.

### "MOURNING THE LOSS OF THE OTZENBERGER HOUSE"

Between 1978 and 1980, Landmarks' Association surveyed an area east of Broadway in Carondelet where a concentration of remarkable stone houses survived. Situated in what was then, and remains now, an industrial area, these houses are remnants of what was once a dense residential district where Carondelet's industrial workers lived. The collection of homes was listed in the National Register as a small district entitled "Historic Resources of Carondelet, East of Broadway."

Perhaps the most unique of the seven properties that were recorded was the home of Joseph and Mary Otzenberger at 7827 Reilly Street. Constructed c. 1857, the 1.5 story Otzenberger House was an exceptional and essentially unique property type in St. Louis. Census records indicate that the Otzenbergers were working class immigrants from Alsace, which is interesting because architectural historian and former Dean of the school of architecture at Washington University Buford Pickens identified their home as an Alsatian form with roots dating back to the Middle Ages. While Joseph was not a stone mason, perhaps he and Mary provided instructions to its builders on the form they would like their home to take?

The challenges that faced these important buildings in 1980 are essentially the same as they are today. As Duane Sneddeker, Mimi Stirtz, and Carolyn Toft wrote in the introduction to their nomination, "[t]he stone houses represented in this nomination are a species nearly extinct. Just as St. Louis lost all trace of its French Colonial log and stone houses, its mid-9th century stone houses are rapidly disappearing. Over the past ten years, the mortality rate of this indigenous architecture has increased alarmingly leaving vacant lots where fine, solid stone houses once stood. Residents of the neighborhood attribute this destruction to the action of local industries that own the property. They complain that companies demonstrate neither interest nor responsibility in their community as they continue to destroy its architectural integrity and uproot families without contributing to it with new housing or services."

Nearly 42 years later, the vacant Otzenberger home suffered a partial collapse and its owner, the Lemay Concrete Block Company, pursued demolition. Its previous owners had attempted to sell the property for residential use, but met with no takers. Unfortunately, the ceaseless heavy truck traffic along Reilly and Courtois Streets between the riverfront industries and Broadway make the location undesirable.

At the end of the summer, we had hoped that the preservation ordinance would block demolition, despite the fact that such an action would likely just delay the inevitable. A glimmer of hope came from the restoration of

the little stone cottage at 124 E. Steins Street, which stood as an overgrown, roofless shell for more than 40 years before a beautiful rehabilitation won it a Most Enhanced Award in 2017.

Alas, a miscommunication in City government resulted in a missed deadline to deny the demolition application and the owners moved quickly. Fortunately, Landmarks staff were able to take a lot of photos of the Otzenberger's last days, and we have photos from the 1980 survey when it was in better shape. Also, we were able to work with CLAYCO to facilitate the creation of a fabulously detailed digital model.

Just days before the building was scheduled to come down, Clayco's Virtual Design and Construction (VDC) Department used both mobile and static laser scanning equipment to record point clouds of the property. This amazing technology couples a mobile scanner, which allows for quick capture of the entire area, with a static scanner, which records the detail of the building. Combining the two sets of data allow VDC engineers to create a dimensionally accurate, immersive snapshot of the space and structure at that time. Point clouds, along with traditional drawings and photographs, enhance the historic record of buildings and allow for a level of documentation that has only recently become possible.

Thanks to the triage efforts of Landmarks and Clayco's Christian Luchun and Luke Graham, the Otzenberger at least lives on in the digital realm.





*Pictograph of an antlered serpent*

Photo credit, Allan Cressler

## Picture Cave, the Auction of a Sacred Cultural Treasure

By Andrew Weil with assistance from Carol Diaz Granados

WHEN PICTURE CAVE, A SACRED NATIVE AMERICAN PICTOGRAPH site of international significance not far from St. Louis, came up for auction in September of this year, many people were shocked. Landmarks and other preservation organizations were bombarded with inquiries from concerned citizens asking questions like “How is this legal?” And “What can be done about this!” The unfortunate answers to these questions were that the sale of this cultural resource was completely legal, and short of being the highest bidder at the auction, there wasn’t anything to be done.

### FIRST SOME (PRE)HISTORY:

Picture Cave is located on a privately owned piece of land in rural Warren County, Missouri. From the outside, the entrance to the cave appears to be an unremarkable overhanging rock shelf, but venture inside and you are transported into the spiritual world of people who

knew Missouri as a very different place. The cave is considered sacred to the Osage and other Native groups who claim what is known as “cultural patrimony” in Missouri, meaning that their ancestors occupied portions of the state in the past and as such they have a responsibility to act as stewards for artifacts, burials, and sites of cultural significance in the region. The cave was used for burial purposes for centuries by indigenous people who covered its walls with depictions of deities, cosmological symbols, images of people, animals, etc., etc. The polychrome images depict fascinating details of clothing and headgear, weapons, feathers, tattoos, face paint and footwear. The extent of the pictographs, their details, the colorful pigments, as well as the artistry and energy of the images truly rank Picture Cave among the most remarkable and best preserved ancient pictograph sites in the United States. Arguably, as a record of ancient life, art, and Native American culture in ancient times, the site could potentially rise to the status of a



UNESCO World Heritage Site.

Carol Diaz Granados who, along with her husband James Duncan studied the cave for decades, wrote to me and gave me some background on their research. She wrote: "We began working in Picture Cave in 1991 with the permission of the landowners. We continued to enter this dark zone cave with head lamps and lanterns for the ensuing 16-17 years and then continued to research and report on our findings. We arranged to... gate the two entrances to protect the cave." Carol obtained two major grants to study the cave which supported efforts to analyze and date pigments as well as to pull together an interdisciplinary and collaborative project to study the cave comprehensively. That effort involved professors from six different universities who specialized in American Indian art and iconography, four elders of the Osage Nation, two artists, a museum curator, expert cavers, a folklorist, a chemist – about twenty-five participants in all. These efforts generated a 2006 symposium and eventually the book: "PICTURE CAVE: Unraveling the Mysteries of the Mississippian Cosmos" (University of Texas Press, 2015).

When one realizes how significant and sacred the site is, the question of "How can something like this simply be auctioned off?" becomes obvious. The unfortunate truth of the matter is that laws protecting archaeological sites on private land in Missouri are essentially nonexistent. At the Federal level there are laws like ARPA (Archaeological Resources Protection Act) and the Antiquities Act, but they only apply to resources located on or stolen from Federal land. NAGPRA (Native American Graves Protection and Repatriation Act) regulates trade in sacred objects, grave goods, and archaeologically excavated human remains, but it doesn't apply to landscapes and mostly impacts the disposition of museum collections. The NHPA (National Historic Preservation Act) can help protect archaeological sites from destruction, but only if the threat is caused by either a Federal undertaking or a private project that requires permits from a federal licensing agency.

In Missouri really the only protection against destruction of an archaeological site on private land is state burial law which prohibits knowingly disturbing marked or unmarked human remains and or profiting from objects/artifacts recovered from a burial site. This sounds good in theory, but in practice it requires people who discover human remains (which in archaeological contexts are frequently degraded and not easily identifiable) to stop whatever activity uncovered the remains and call the police. After the police have determined the remains are not related to a crime, the property owner



*Man with a Red Sash*  
Photo credit, Allan Cressler



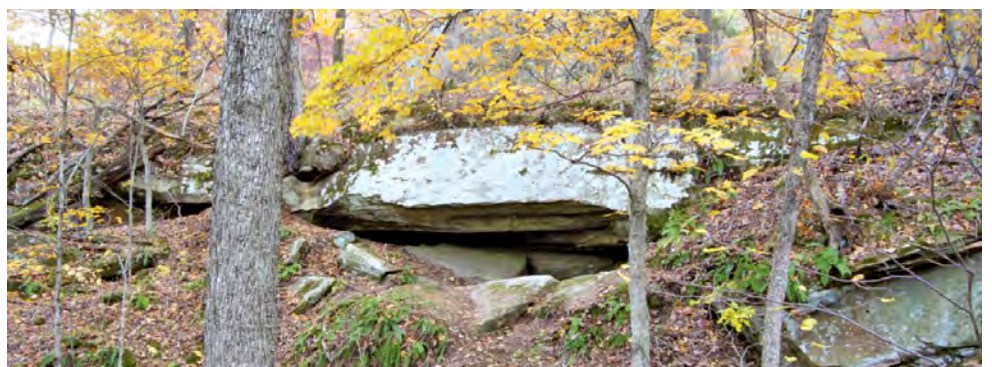
*Hunting Scene*  
Photo credit, Allan Cressler



*Face Detail, note the hair style*  
Photo credit, Allan Cressler



*Dancing with a Frond*  
Photo credit, Allan Cressler



*Entrance to Picture Cave, Warren County, Missouri*  
Photo credit, Selkirk Auctioneers and Appraiser

continued on pg. 12 >



# The Optimist International Building

By Andrew Weil

AS MANY OF YOU KNOW, OVER THE PAST SUMMER A proposal emerged to demolish the Optimist International building at 4490-94 Lindell Boulevard. Constructed in two phases between 1961 and 1978, the Optimists' Building was designed by the St. Louis firm of Schwarz & Van Hoefen. A developer proposed replacing the building with a 150-unit apartment tower (wood frame over a concrete podium) claiming that the Optimists' Building had no reuse potential. And they weren't going to stop there. Per comments made by the developer at a public meeting, if they succeeded in flaunting the Central West End's extensive planning overlays by demolishing the Optimists', their next target would be the Engineers Club of St. Louis (1959-1961) at 4359 Lindell, designed by Russell, Mullgardt, Schwarz & Van Hoefen. Both of these buildings were protected as "High Merit" within the context of applicable preservation ordinances.

While the preservation of Mid-Century design under the auspices of "historic preservation" is a relatively new concept, history shows us that communities need to be proactive stewards of their significant architecture even as the scholarship that supports the arguments for significance evolves. Recall that in the mid-20th century, the Victorian and earlier vernacular architecture that is so highly valued today was considered to be hopelessly outdated and utterly expendable. The losses St. Louis and cities all over the country incurred during this period (ironically in some cases for Modern designs that have obtained significance in the intervening decades) were astonishing and inexcusable by contemporary standards. Cities that are truly both urban and urbane are composed of buildings that reflect different time periods and an ongoing cultural journey. Such a statement could be read as an argument in favor of new architecture, and it is, but more so it is an argument for informed and principled decision-making with regard to architecture and urban planning that prioritizes the long view over the proposal dujour or a developer's bottom line.

Per accepted practice, the High Merit designation bestowed upon the Optimists' Building means that it has been determined to be individually eligible for listing in the National Register of Historic Places. This building and others from the mid 20th century along with the magnificent Victorian and Art Deco eras nearby, combine to create the wonderful mix of historic architecture that defines the Central West End. Because our architectural heritage is considered to be a common good from which we collectively derive cultural and economic value, the sacrifice of "High Merit" buildings is not to be taken lightly. Indeed the applicable ordinance in this case (64689) is clear with regard to the treatment of such properties: Part 10, Section 61, Item B., Page 3 of ordinance 64689 unequivocally states "Demolition of Sound High Merit Structures shall not be approved..."

The determination of significance for the Optimists' Building and few others of its vintage was not made in an arbitrary manner. The non-residential Mid-Century architecture of St. Louis was surveyed and evaluated by Peter Meijer & Associates at the behest of the City in 2012-2013 resulting in an exhaustive report entitled "Defining and Era: Modern Architecture of St. Louis" (available for viewing on the website of the Cultural Resources Office). Supported by a grant from the State Historic Preservation Office and City taxpayer dollars, the survey was intended to create a context for future planning decisions. Perhaps its most useful result was the identification of properties like the Optimists' that should be protected in furtherance of the long-term goals of protecting cultural heritage and maintaining St. Louis' unique character.

This survey examined 2,300 Mid-Century designs within the City limits and, after exhaustive research and consultation with experts and the public identified just 25 properties that were considered to be High Merit.

Making the case for the protection of the Optimists' Building and standing up for the value of well-researched and thoughtfully implemented urban planning were many organizations and concerned individuals. Landmarks Association was among those at the forefront of these efforts providing written and verbal testimony to decision-makers, soliciting letters of support from the public, providing historical context to 17th Ward Alderwoman Tina Pihl, consulting with the Cultural Resources Office, and attending public meetings with the developers and the Preservation Board. These efforts and those of our partners



*The Optimist International Building  
at 4490-94 Lindell Blvd., Landmarks' Photo.*



*The parking garage of the  
Optimist International*

were ultimately successful in averting the loss of the building. Currently the developer is revising his proposal and new concepts submitted to the City appear to take a compromise approach put forward preserve the Optimists' Pavilion while wrapping its east and south walls (currently not visible or significant elevations) with a taller building that respects the historic design and materials. Indeed, the new proposal appears to incorporate an alternate site plan and use of the pavilion put forward by esteemed architects like George Nikolajevich, Bill Wischmeyer, and John Guenther during discussions leading up to the Preservation Board's ultimate decision.

Thanks to all the individuals and organizations that pushed for enforcement of design standards, planning policies, and preservation in this effort.







Far left: Framing out the classroom interior

Left: Sub-floor fireplace area after archaeological screening

*"Soulard Update" continued from page 3*

irregular slabs of what is presumably old growth timber. Milled in the first half of the 19th century when loggers were making their first passes through the vast forests of the Ozarks and the Great Lakes regions, dimensional lumber as we know it today was a thing of the future. The sub-floors that will continue to support our new occupation of the building are a hodgepodge of boards, many of which approach two feet in width with edges that were debarked, but not planed. While these floors will be covered, we plan to construct a window that will allow visitors to view and learn about this aspect of the building's history.

Another aspect of the building's construction that give clues to its original appearance can be found in the attic where widely spaced sheathing boards confirm what the existing historic photograph suggests; the buildings originally had wooden (likely cedar) shake roofs.

Given the early construction date and the modest means of the builders, the use of wooden shakes as roofing material is not surprising although we are more used to seeing slate on the mansards and gables of the later 19th century. The gaps in the sheathing boards to which layers of shingles would be attached are specific to the way in which wooden shingled roofs were designed to function. During wet weather, the shingles (which were split by hand with a specialized tool called a "fro"), would absorb water and expand. While it may be somewhat

counterintuitive to our current way of thinking, the absorption of water actually improved the performance of the roof because the expansion of the wood pushed abutting shingles together more tightly. However, once the rain stopped, the shingles had to be able to dry out or they would rot. While the shingles on the outside of the roof were exposed to wind and sun, the lower layers required drying assistance from interior air circulation. As such, large gaps were left between the sheathing boards in the attic interiors to help the roof system dry from the inside.

We also conducted limited archaeological investigation of the cellar and fireplace area of what will become the reading room. We measured and mapped the space and sifted hundreds of gallons of dirt through quarter inch screens. The fill was surprisingly devoid of artifacts, but we did recover butchered pig bone and a tooth, oyster shell, lamp glass, and a few other items of interest.

The lessons we are learning through the restoration of the buildings are examples of the way the Soulard property lends itself to use as a living classroom of architectural history and we look forward to welcoming everyone in the coming year. While we are on solid financial footing with this effort, there is still significant need for donations. If you would like to help support this rehabilitation effort please contact Andrew Weil at [aweil@landmarks-stl.org](mailto:aweil@landmarks-stl.org).



Interior courtyard and alley house



Old growth sub-floor boards up to 24" wide



# Landmarks Association Membership

MAY 1, 2021 – OCTOBER 31, 2021

## Dear friends,

As you know, Landmarks Association relies heavily on the support of our membership to meet our humble financial needs. We would like to thank you for your continuing support, and encourage you to pass this newsletter along to a friend with an invitation to join! Becoming a member is easy. Simply call the office at **314-421-6474** or visit **landmarks-stl.org** and click on the "join" tab.

Thanks!

## NEW MEMBERS

**HERITAGE**  
Billy Tomber

**PATRON**  
Meg Lousteau

**BENEFACTOR**  
Veronica Putz

**SUSTAINING**  
Colleen Signorelli

**CONTRIBUTING**  
Shari L. Coplen  
Patrick O'Neil

**FRIEND**  
Joe Brinkmann  
Howard Burkemper  
Janice Cameron  
Gordon Carlson  
Joseph N. Cherable  
Susie Eckhart  
Jill Gilbert  
Todd Helm  
Pam Roth, Missouri Athletic Club  
Bonnie W. Wade

**SENIOR**  
Howard Burkemper  
Mr. & Mrs. Timothy Hirzel  
Julie Miller  
Becky Rathmann  
Jo Ann Traina  
William S. Wichman  
Matthew Rutledge

**STUDENT**  
Jeanne Spencer

## RENEWING MEMBERS

**LEADERSHIP**  
Nancy & Kenneth S. Kranzberg  
Guy G. Slay

**HERITAGE**  
Stephen & Phoebe Smith  
Janice & Gary Weil

**PATRON**  
Stephen Aylward  
Daniel Boehmer  
Joseph Buckel  
Garcia Properties  
Wayne Goode  
Virginia Heagney &  
James P. Tobin

James & Mari Heslop  
Anne Leners & Dan Cook/  
P & F Properties  
Christy Love  
Russ & Adrienne Patton  
Pete & Donna Rothschild  
Jean Larson Steck  
Sandra H. Stemmler  
Stupp Bros. Bridge & Iron Co.

**BENEFACTOR**  
Robert & Susan Bircher Allen  
Shelley D. Donaho  
John & Phyllis Evans  
Bruce Halliday  
Adele Heagney & Mike Woolard  
Philip Heagney & Barbara Prosser  
HOK, Inc.  
Curt Ittner  
Pauline Keinath  
Kevin & Beverly Kelleher  
Rev. Gerald Kleba  
Dan & Jill McGuire  
Janet L. Miller  
Paul & Amy Mittelstadt  
Mary Gayle Nevinger  
David Nissen  
John & Linda O'Hara  
Matt Pantaleoni  
Michael Right  
James B. Schmitz  
Mr. & Mrs. William C. Schoenhard  
Richard David Taylor  
Bob Wilhelm

**SUSTAINING**  
Todd Antoine  
Patrick Barlow  
Douglas & Nancy Besemer  
Jim & Annie Blum  
Ed & Sheri Brimer  
Bob & Kim Brown  
Michael Burns  
Anders & Christiane Carlsson  
Sarah Duffy  
Ed Finkelstein  
Keith & Ann Fischer  
Mr. & Mrs. Joseph G. Frechette  
Eric Friedman  
Lucie Garnett & Anthony Garnett  
Michael & Linda Honigfort  
Louis S. Gerteis & Jan Parker  
Tom Grady  
Carol Grove  
Michael & Jeanne Hevesy  
Dorothy Hitt  
Rich and Jean lezzi  
Jeanne T. Keirle  
Lyda Krewson  
Warren & Susan Lammert  
Richard Lay  
Michael Lowenstein  
Debbie Monterrey Millett  
Shashi Palamand  
Mary Ann & Keith Pelot  
Rachel Presley & Mickey Smith  
John & Joanne Reilly  
R. G. Ross Construction  
Company, Inc.  
Joseph & Annie Schlafly  
John Schmelzer  
Matt Schumacher  
Richard & Claudia Seifert  
Kathy Shaffstall  
Anita Siegmund  
David J. Simmons  
Betty & Jack Swanson  
Leonard & Deborah Vines  
Tom & Karen Villa  
Gloria Wagstaff  
Joan Weeks

**CONTRIBUTING**  
Tim & Jennifer Alexander  
Dr. & Mrs. David H. Alpers  
Mr. & Mrs. David Boll  
David Brown  
Robert M. Bruce  
Bruton Stroube Studios  
Dave & Deb Eisenbraun  
Jeff Fister  
Andrew & Katherine Hurley  
Lynn Josse

Chris & Kathy Kresser  
William J. Matula  
Metropolitan Build  
Charlotte Moro  
Gary & Pam Neal/Al's Restaurant  
Terrence J. & Sheila M. O'Toole  
Nancy Peters  
Sharon & Robert Pettus  
Deann & Michael Rubin  
Carl Safe-Design Consultants  
Robert Sager  
June Shaw  
Michael Sherberg  
Don & Janet Stanford  
Linda L. Stark  
Judith Till  
Patrick Weber  
Jeff Winzerling  
Phyllis Young

**FRIEND**  
Ron & Ann Auer  
Emily Andrews & Ryan Weis  
Ron Barry  
Karen Bode Baxter  
Bryant & Nadine Biere  
Laura Bissonnette  
David & Jean Cowell  
Mary A. Bruemmer  
Judy Cullinane  
Martha Desloge  
Francis X. Duda  
Anthony Duncan Architect/  
AD:ARCH  
Tim & Connie Dunkle  
Theodore A. Esswein  
Michael & Diane Everman  
Gerry Fisher  
Ann Carson Foard  
Mary Gass  
Skip Gatermann  
Mary Audrey Giovanni  
Frank Hamsher & Peggy Guest  
Sharon & Warren Hoffmann  
Linda Holdinghaus  
Dea Hoover/Discover St. Louis  
Madison Hrdlicka  
Jane R. Hutchinson  
Ed Killius  
Mary Margaret Kleba  
Carol Kohnen  
Kenneth P. Konchel  
Katherine Kornfeld  
Dr. Stuart Kornfeld  
Ralph Kuhlman  
Laurie Lakebrink  
Christopher Lore  
Phillip D. Martin  
Laura & John Meyer  
Suzanne Moak  
David Novak  
Patrick & Jennifer Ohzourk  
Carrie Paul  
Brooke Petryka  
Joel Picus  
Lou & Wilma Prifti  
Mark & ReAnn Ratterman  
Bill Reininger  
Tom & Suzanne Rhodenbaugh  
Betty Richards  
Eileen Rosenkoetter &  
Jerry Porter  
Russell Florist  
Charles C. Savage  
Jackie Greenleaf Schirn  
David & Patricia Schlafly  
Lois & Bryan Sechrist  
Allison Smith  
Jeff & Kris Smith  
Ilissa Staadecker & Don Kummer  
Martha Stegmaier  
Sylvia A. Steiner  
Mark Sundlov  
Drew Tedlock  
Jim & Timmie Wiant  
Jennifer Wilkins  
Carolyn & Jim Willmore  
Peter Wollenberg  
Jim & Lois Wyman

**SENIOR**  
Gerald Alexander  
Barbara K. Anderson

Pat Baer  
Enid Barnes  
Mark & Marie Bergmann  
Marlene Birkman  
Robert J. Bodine  
William & Barbara Walsh  
Bouchey  
Inge Bretherton  
Bert Brod  
Cicardi Bruce  
Patricia Brush  
Robert W. Burns  
Ronald Charles  
Susan Constance  
John & Jane Cross  
Pamela Danklef  
Philippe de Laperouse  
Mr. & Mrs. Douglas L. Dick  
Fred & Sharon Domke  
Jon Dressel  
J. Thomas Dunn  
Cindy Easterling & Bob Peat  
Pat & Glenn Eckert  
Mr. & Mrs. Kenneth Fiala  
Marjorie K. Fleming  
Dr. & Mrs. William M. Fogarty, Jr.  
Ralph Fuhrhop &  
Kathleen Sutherland  
Donell Gaertner  
Gary Glenn  
Mary Lou Goedeker  
Mrs. John R. Green, II  
Rita M. Green  
Allen & Mary Greenwalt  
Alan & Charlotte Hamilton  
Robert Hamilton, Jr.  
Henry Hampel  
Ruth A. Hardin  
Harvey & Judy Harris  
John Heslop  
Clark J. Hickman  
E. Terrence Jones  
John Karel  
Janet Kneller  
Joanne Kohn  
Gary & Karen Kreie  
Jeralyn P. Lewitz  
Martin & Susan Luepker  
Jim Lutz  
Marlene Marcella  
Lynn McGoogan  
Marlowe J. Meyers  
Paul Midden  
Elaine Miller  
Sam Mitchell  
Kitty Mollman  
Charles E. Moore  
Melvin E. Nierdieck  
Stephanie Oakes  
Donald D. Occhi  
Kenneth Ortman  
Jane & David Pfeifer  
The Pransckle Family  
Gary A. Ratkin  
Michael Right/Automobile Club  
of MO  
Barbara L. Riley  
Sallee Robinson  
Mary D. Ross  
Mr. & Mrs. Bruce W. Schermen  
R. E. & Judith Schmitt  
Michael Schroepel  
Frank H. Schwaiger  
Connie Seddon  
Keith Shahan  
Rolla A. Smith  
Mr. & Mrs. John E. Straw  
Nancy Suelflow  
Mary Jeanne Suppiger  
Ruth H. Sutton  
Peggy Symes  
Nan Sweet  
Ann Marie Thro  
Patricia Treacy  
David Whiteman  
David C. Wilmot  
John & Sylvia Wright  
Jeanne Zarucchi

**STUDENT**  
Debra Eilering  
Sarah Lindsey-Lutz

**DONATIONS TO REHAB  
OF 1805-07 S. 9TH ST.  
OFFICE BUILDING**  
Janice & Gary Weil  
William A. Kerr Foundation  
James & Mari Heslop  
Eleanor Mandel

**ADDITIONAL  
CONTRIBUTIONS**  
Robert & Susan Allen  
Joan Goodson  
Ruth Malvern  
Mr. & Mrs. William P. Wischmeyer  
Guy G. Slay  
William Forsyth  
Arthur Lieber  
Tom Grady  
Dorothy Baumann  
Russ & Adrienne Patton  
Mary Jeanne Suppiger  
Frank Schwaiger  
Gary & Karen Kreie  
Janet L. Miller  
Anders & Christiane Carlsson  
Carol Kohnen  
David & Jean Cowell  
Charlotte Moro  
Katherine Kornfeld  
Dr. & Mrs. David H. Alpers  
Charles & Barbara Pellegrini  
William & Barbara Bouchey  
Mr. & Mrs. Kenneth Fiala  
Donell Gaertner  
Mr. & Mrs. Bruce W. Schermen  
Jackie Greenleaf Schirn  
Ann Marie Thro  
Douglas & Grace Dick  
Melvin Nierdieck  
Mr. & Mrs. Rolla A. Smith  
Mrs. John R. Green, II  
Donald D. Occhi  
David Whiteman  
Linda Holdinghaus  
John Karel  
Dr. Stuart Kornfeld  
Laurie Lakebrink  
Mark & ReAnn Ratterman  
Russell Florist  
Robert Sager  
Jim & Timmie Wiant

**GIFT MEMBERSHIPS**  
Margaret C. Sheppard

**MATCHING AND  
OTHER GIFT PROGRAMS**  
Amazon Smile Foundation  
Boeing Gift Matching Program  
Facebook  
GiveSTLDay-St. Louis  
Community Foundation

**IN MEMORY OF  
H. MEADE SUMMERS, JR.**  
Jeffrey A. Brambila  
Benjamin & June Hilliker  
Tod & Kim Hilliker  
Lawrence & Karen Goering  
Dorothy Martin  
Eleanor Mandel  
Joseph Roddy  
Helga-Ann Byrne  
Jerry Glick & Jan Sandweiss  
Richard & Diane Metz  
Ginny & Tad Murphy  
James & Kathleen Sherby  
Eric Friedman  
Brian Byrne

**IN MEMORY OF  
CHRISTY GEMP LOVE**  
Christy Love  
Christine Gemp Love Foundation

**IN HONOR OF  
MARTY POWERS**  
William Haydon





3115 S. Grand Blvd. Suite 700  
St. Louis, MO 63118

PRESORTED  
Non-Profit Org.  
U.S. POSTAGE  
**PAID**  
St. Louis, MO  
Permit 495



[www.landmarks-stl.org](http://www.landmarks-stl.org)



*Continued from page 7*

## Picture Cave, cont.



*Dark Wolf*

Photo credit, Allan Cressler

is required to either permanently abandon whatever activity/plan disturbed the remains, or pay to have the remains removed by a professional archaeologist. Even in the best of circumstances, these steps can take months and cost a substantial amount of money. The unfortunate reality is that construction projects blow through human remains all the time knowing full well what they are doing because the chance of getting caught is very low and the cost of dealing with them appropriately can be very high. Native American remains bear the brunt of this callousness because, unlike the ancestors of non-native people who were generally buried in marked, designated places, indigenous burials may be anywhere and, with the exceptions of things like cairns and earthen mounds, are rarely marked.

This is all to say that the owner and auctioneer of Picture Cave were completely within their legal rights to sell this property to the highest bidder. At this point we just have to hope that the new owner, who paid \$2.2 million dollars for the property, will not attempt to monetize or otherwise damage the cave. Fortunately, it is unlikely that the pictographs could be chiseled off the walls in a form that could be sold. Even if they could be, legally this should be considered profiting off of materials obtained from a burial ground per state law. Perhaps the biggest threat to the long term integrity of the site would be opening the cave to the public as a tourist attraction. As the French Government found out with the incomparable Lascaux Cave, visitors bring heat and humidity and carbon dioxide that can damage and eventually destroy paintings.

Some day perhaps stewardship of Picture Cave will return to one of the tribes whose ancestors' stories and lives are written on its walls. For now, we hope for the best. If one positive thing has come from the recent auction it's that the publicity the story received introduced this previously unknown treasure to new audiences and new stakeholders.