



LANDMARKS LETTER



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

Clean, Bright, Stocked, and Modern: St. Louis's "Everyday" Residential Stained Glass

By Andrew Wanko

Public Historian, Missouri History Museum



A stained glass landscape triptych in the author's 1916 bungalow near Carondelet Park.

ST. LOUIS HAS NO SHORTAGE OF STUNNING STAINED GLASS WINDOWS in its religious and civic landmarks. The countless towering church windows of the Emil Frei Glass Company, or Davis & Chambers' incredible allegorical window above Union Station's central staircase are breathtaking sights. But one of the many wonderful aspects of life in St. Louis is that you don't even need to visit one of city's soaring cathedrals, cavernous libraries, or exotic theatres to see beautiful stained glass. Examples can be found in thousands of local homes built between the 1890s and 1930s, from towering mansions down to the smallest shotgun houses.

...but why?

Homeowners point to these colorful windows with pride, and realtors love to show them off to potential buyers. But for something so ubiquitous in the St. Louis landscape, the larger historic reason for the existence of these "everyday" stained glass windows is a mystery for most St. Louisans

INVITING THE OUTDOORS INTO THE MODERN LIVING ROOM

Early 20th century St. Louis, like other large American cities at the time, was a crowded and dirty place. Almost 775,000 people lived within the city limits by 1920, the majority crammed into the oldest neighborhoods ringing Downtown. Even in the comparatively spacious neighborhoods early 20th century developers were building on the then-fringes of the city, shielding the neighbors' front row view of your daily personal life was an urban necessity. The solution had long been endless layers of heavy drapes. These shut out prying eyes, but shut out all the sunlight as well.

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**Volume 53 Issue 4
Fall / Winter 2022**

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LANDMARKSLETTER

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Elements TERRA COTTA LION HEADS

By Andrew Weil

THESE TERRA COTTA LION HEADS once graced the north (primary) façade of a building commonly known as the St. Louis Palladium at 3618 Enright in Grand Center. Constructed as a roller skating rink and converted to a music venue known as the “Plantation Club” in 1940, the venue hosted many giants of the Jazz and Swing Eras including Ella Fitzgerald, Billy Eckstine, Benny Carter, Noble Sissle and his orchestra, and Nat King Cole. While the venue itself was segregated, many of the great African American musicians of the day were regulars on stage lending the building historic significance for association with African American History and St. Louis’ rich musical heritage.

Unfortunately, the building had been on Landmarks’ Most Endangered List for many years because of its condition (the roof and north parapet wall had completely collapsed) and because the Veterans Administration had been eyeing the site as part of its expansion plans. The threat to this important building was so great that it was placed on the 11 Most Endangered Historic Properties in the United States by the National Trust for Historic Preservation in 2014.

In a study conducted by Landmarks Association as part of the planning process for the proposed expansion of the nearby Veterans Administration Hospital several years ago, the Palladium was identified as eligible for listing in the National Register of Historic Places. Because of this, when the VA acquired the property and proposed demolition, what is known as a “Section 106 Review” was initiated to determine whether the expansion plans would have an adverse effect on the Palladium and/or potentially other historic buildings in the area. Landmarks Association served as a consulting party for this review.

During the 106, Landmarks and other parties including the City Cultural Resources Office and the State Historic Preservation Office objected to the demolition, but the VA insisted it was necessary. Knowing that the VA would ultimately prevail, discussion of mitigation measures was the next step. Such measures can run the gamut from physical and historical documentation of the building, to protecting and rehabilitating a totally different threatened building that shares a similar cultural heritage.

As discussion of mitigation began, Landmarks and others suggested that the Chuck Berry House or the former Club Imperial, both significant for association with African American musical heritage, be rehabbed, or at least “mothballed” (at the expense of the VA) against the vandals and weather that were destroying the buildings. In the end, the final mitigation measures that were approved were far less substantial and involve historical documentation of the Palladium (something that had already been accomplished by local historians including Landmarks) a plaque, and a few other small initiatives designed to educate the community about the history of African American music in St. Louis. As a consulting party, Landmarks did not feel that these

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Landmarks Urbanites Trivia Night 2022 and the History of the IBEW Building



ON SATURDAY, MARCH 26TH LANDMARKS URBANITES hosted their 3rd Annual Trivia Night after two years of absence due to the pandemic. This year’s event was held at the exquisitely renovated International Brotherhood of Electrical Workers (IBEW) Local 1 Building in The Hill neighborhood of south-central St. Louis. Listed on the National Register in 2019 by Landmarks, the building was designed by architect Perry Langston working under the direction of Wenceslao Sarmiento of the Bank Building & Equipment Corporation (BBEC) and constructed between 1959 and 1960. The mid-century Modern design building was a grand host for the night. Our wonderful Master of Ceremonies Debbie Monterrey elevated the evening even higher for our twenty-six tables. Thanks again to all those who attended.

History of the IBEW Local 1 Building: The IBEW Building is a two-story steel frame and concrete building constructed between 1959 and 1960 by the Bank Building & Equipment Corporation (BBEC) for the International Brotherhood of Electrical Workers (IBEW) Union, Local 1. The building is among twenty-five examples of mid-century, non-residential architecture in St. Louis identified as eligible for listing in the National Register conducted by Peter Meijer & Associates Kristen Minor in a 2013 survey of non-residential, mid-century architecture in St. Louis.¹ The building is a distinctive Modern design which combines International Style and “Miesian” influences with innovative post war materials and integral grid patterning to create an unmistakably Modern look. The two-story building has a rectangular plan with a flat roof. The primary and rear elevations are clad with vinyl coated concrete and the side elevations are clad with Roman brick. The first floor of the primary elevation was originally enclosed by a glass curtain wall,

¹Peter Meijer, Kristen Minor and Betsy Bradley, “Thematic Survey of Modern Movement Non-Residential Architecture, 1945 – 1975, in St. Louis City Mid Century,” (Full Report) Unpublished, 2013 (Available at: <https://www.stlouis-mo.gov/government/departments/planning/cultural-resources/upload/131024-STL-Modern-Report.pdf>) viewed on 9/10/18

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Letter from the Director

Dear friends,

I hope this fall finds you all doing well. I wanted to provide a synopsis of the organizational activities that were discussed at the Annual Meeting this year. Because COVID prevented us from having meetings for a couple of years, I don't have space to list everything we've been up to, but the Organization has been doing well and we have continued to pursue our mission to preserve, enhance, and promote the architectural heritage of St. Louis.

The rehabilitation of the Soulard property is getting close to completion. Like everyone else in the development world, we have suffered setbacks in our timeline primarily due to supply chain issues, but we still believe we will be moving into the building in 2022. We look forward to offering free "work-in-progress" tours for members later this fall and winter now that we finally have a functioning stairway to the second floor! Look for formal programming (lectures/exhibits/library) to get up and running in the spring.

Recently we have worked on a number of National Register submissions that are/will be facilitating redevelopment of several buildings including the Mason Building (in Kansas City on behalf of a St. Louis architectural firm), Baden School and Cook School in St. Louis, and planning for a potential new Historic District in The Ville neighborhood on the north side.

Landmarks also developed a framework to create new city based grants to help non-profits leverage existing Federal Historic Preservation Fund dollars to create new historic districts in the St. Louis area, particularly in disinvested areas of the north side. We have met with multiple City leaders regarding this initiative and believe it is a very viable plan that would allow St. Louis access to existing grants that are currently being left on the table. Discussions are ongoing.

Landmarks (along with many other concerned citizens) worked successfully to save the Optimist Building on Lindell from the wrecking ball. This was not only a victory for preservation planning statutes that were already on the books, but set a valuable precedent for the protection of other "High Merit" (a formal term codified by the City's preservation ordinances) Mid-Century designs.

The organization also labored (unsuccessfully) to save the Culver House in Grand Center. We met directly with SLSO leadership, spoke with many influential parties with interests in Grand Center, went on the record with radio, print media, and television programs including

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Landmarks Gala 2022



Doris Andrews Danna

PLEASE JOIN LANDMARKS ASSOCIATION for our annual fundraiser as we award Doris Danna, FAIA with the H. Meade Summers Jr. Award celebrating her achievements in historic preservation and community planning and design. Doris is a prominent female architect who promoted St. Louis' architectural heritage through education, community planning and design through charrettes, and fought preservation battles as the former Landmarks President. Guests will enjoy an evening of celebration with an open bar, heavy hors d'oeuvres, and live entertainment from Sarah Jane and The Blue Notes in this amazing venue.

Tickets available online through eventbrite.com. Tickets can also be purchased over the phone at 314-421-6474 or via check to Landmarks Association. For sponsorship information, email Katie Graebe at kgraebe@landmarks-stl.org.

HONOREE: Doris Danna, FAIA (H. Meade Summers Jr. Award honoree)

DATE: October 15, 2022

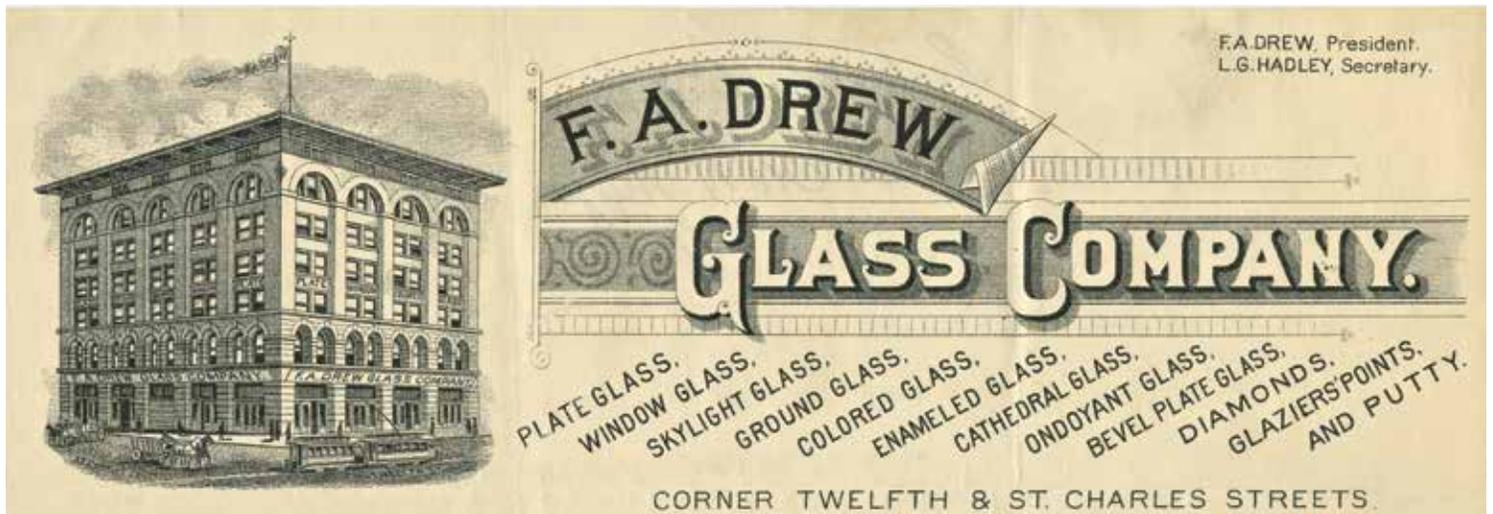
TIME: 6:00 PM – 9:00 PM

LOCATION: 3263 Hawthorne

TICKETS: \$100



3263 Hawthorne



Letterhead of the F.A. Drew Art Glass Company building, 1894. (Missouri Historical Society Collections)

"St. Louis's "Everyday" Residential Stained Glass" continued from page 1

At this same moment, scientific breakthroughs were revealing volumes about germs, bacteria, and other tiny, invisible threats to human health. These were a very real fear and danger to urban dwellers, who soon took a suspicious eye to their own homes. All those lush and rarely-cleaned curtains suddenly also seemed like breeders of sickness.

While a desire for well-lit rooms and the discoveries of germ theory made the functional arguments for simplifying window decoration, shifting artistic tastes provided the aesthetic one. The Arts & Crafts movement swept early 20th century England and the United States, replacing the Victorian era's garish extravagance with warm organic textures, stylized images of nature, and finishes that implied a craftsman's touch. The ideal Arts & Crafts home was a haven of "the simple life," a peaceful retreat from the urban cacophony of cities like St. Louis.

These issues – urban privacy, family health, and changing artistic tastes – all set up stained glass to becoming a breakout residential pop trend. Opalescent stained glass provided almost the same degree of privacy as heavy drapes, while still allowing sunlight to fill your home. In addition to the health benefits of sunlight, stained glass's ability to be easily wiped clean played into the idea that it was also healthy in a hygienic sense. Finally, with millennium-old roots in medieval Europe, stained glass fit into the Arts & Crafts emphasis on the rural and the handmade.

The irony is that these windows born of an architectural era that prized a "craftsman" aesthetic needed to be cheap, mass produced, and speedily assembled to end up in thousands of homes. In other words, they had to be fully modern industrial objects.

RUSTICITY VIA ASSEMBLY LINE

Despite the naturalistic imagery of these windows, even the swirled and murky opalescent glass itself was a product of industrial modernity. Glassmakers Louis Comfort Tiffany and John LaFarge had independently developed swirled opalescent glass in the 1870s, with LaFarge patenting its use in leaded windows in 1880.¹ His new product would kick off a nationwide trend.

Manufacturing of residential stained glass windows was based in the major cities of the Northeast and Midwest, with St. Louis anchoring the western end of the industry. St. Louis had deep-pocketed industrialists, rail lines connecting the city in all directions, the silica reserves needed for glassmaking available just southwest of the city, and

cheap reserves of engine- and kiln-powering bituminous coal available just across the river in Illinois. More than a dozen glass manufacturers set up throughout the city by the early 20th century. In their often enormous multi-level production plants, stained glass windows were made alongside countless other glass products, including mirrors, skylights, lamps, dish sets, display cases, and sandblasted and beveled decorative glass.

The fact that these windows were designed, stocked, and sold through industrial means doesn't negate the intense skill set possessed by the St. Louis laborers who built them. These artisans were truly masters of their craft – one look at the brittle and unforgiving medium of cut glass shaped into the whiplashed curves of an Art Nouveau-inspired window is all the proof needed.

To make just one stained glass window, workers drew out a full-sized, color-coded drawing of the window called a "cutline." Then began the long process of scoring, snapping, and nipping down the colored pieces of glass into the right shapes, until they filled the cutline. The whole set – sometimes containing hundreds of pieces – was then sent to a glazier, who laid them out again. The glazier worked strips of flexible grooved lead in between the glass pieces to build the window, soldering the spots where the lead strips joined.²

TRANSCENDENCE VIA CATALOG

Getting these companies' stained glass sidelights, fanlights, transoms, door panels, and sash windows into St. Louis homes was accomplished through explosively colorful mail-order catalogs. Inside the Joseph Wendling Art Glass Company's 1910 catalog, you could mail-order everything from small bullseye windows to Gothic-arched windows meant to march along the nave of a church.³ Another catalog from St. Louis's Kerwin Art Glass mentions how patterns could be adjusted to fit a client's window opening, and glass colors could be substituted as desired. You could even send in small samples of your home's wallpaper, drapes, or woodwork so the glass artists could choose a harmonious color palette.⁴

The catalogs of Wendling, Kerwin, and others contained all the popular artistic styles, mashed against one another on crowded pages. Flipping along, St. Louisans' eyes found the sinuous reeds and water lilies of Art Nouveau. Beside those, the bountiful roses and rolling pastoral landscapes of the Arts & Crafts Movement. The most modern-minded could even find the angular geometries of Frank Lloyd Wright's

¹"Preservation and Repair of Historic Stained Glass." *Preservation Briefs* 33, National Parks Service, 2008.

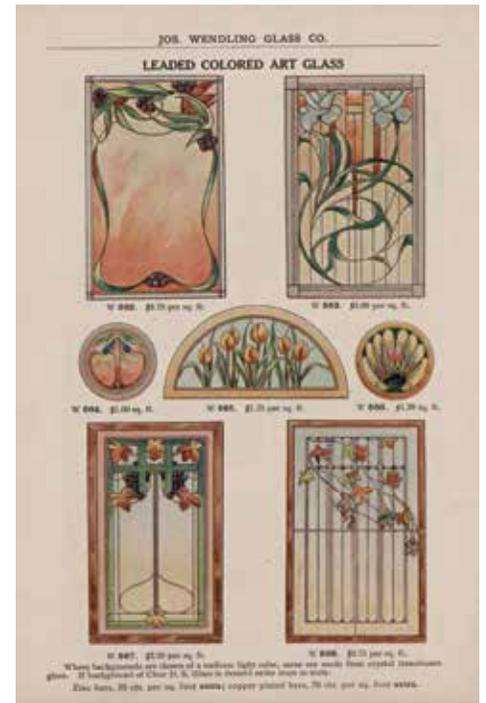
²"Technique." Website of the Centre International du Vitrail, Chartres, France.

³*Universal Art Glass Catalog no. 310*. Wendling Art Glass Company, 1910.

⁴*Catalog of the E.F. Kerwin Ornamental Glass Company, 1900*.



A 1903 view inside the Glazing Department of the Huttig Sash & Door Company
 Missouri Historical Society Collections



A page from Wendling Art Glass Company's
 1910 mail-order catalog
 (Missouri Historical Society Collections)

Prairie Style – the Wendling catalog advertised these as “Egyptian Effects,” for their flattened, hieroglyphic look.

While these catalogs are unfortunately light on deeper details about the ordering process, they give us a great sense of what these windows cost. Designs were priced by the square foot, with costs varying on complexity. A landscape triptych like the one in my own 1916 south St. Louis bungalow appears in Wendling’s 1910 catalog, priced at \$3.25 per square foot. At that rate, my own window set probably cost about \$19.00 – at the time, approximately the price of a new dresser or sofa at one of St. Louis’s Downtown department stores.

The majority of square or sash window designs hovered between \$1.70 and \$2.50 per square foot, but there were options for even the most modest of early 20th century budgets. The Wendling catalog’s cheapest design, featuring a simple central diamond and less than thirty total pieces of glass, cost just 60 cents per square foot. A purchase of two of these to flank a living room fireplace (an arrangement often seen in working- and middle-class St. Louis homes), represented a total investment of about \$1.80 – about the price of a pair of shoes or a new ladies’ handbag.

ST. LOUIS GLASS COMPANIES

While various mergers and re-brandings can make tracking early 20th century St. Louis’s residential art glass producers a bit tricky, the city had a dozen or more. Included among them were the Drey & Kahn Glass Company

(417 N. 11th Street), the E.F. Kerwin Glass Company (924 N. 6th Street), the William G. Frye Manufacturing Company (1502 Market Street), the Campbell Glass and Paint Company (Main and Gratiot), The Condie-Neale Glass Company (2500 N. Broadway),



The former Condie-Neal Glass Company plant, 2500 N. Broadway

the Murnane Silvering and Beveling Company (410 N. 10th Street), Wendling Art Glass Company (207 S. Broadway), Huttig Sash & Door Company (1206 S. Vandeventer), and the F.A. Drew Art Glass Company (12th and St. Charles streets). Unfortunately, very few buildings associated with this industry remain standing.

The plant of the Condie-Neale Glass Company remains, anchoring a remarkably intact row of early 20th century warehouses in the 2500 block of North Broadway. Within the plant, Condie-Neale manufactured everything

from window glass and mantel mirrors to the faceted “prism tiles” laid into urban sidewalks to amplify light in below ground passageways. Condie-Neale’s leaded glass division was complete with firing kilns and artist studios. Thanks to a track switch connecting to nearby rail lines, the plant could directly ship finished glass “with a minimum of breakage, time, and expense.”⁵

Residential stained glass remained popular up through the 1920s, when its period of decline set in. Artistic tastes were leaving behind the handmade rusticity of the Arts & Crafts Movement in favor of the streamlined precision of Art Deco. The Great Depression’s leaner years speeded along their demise and saw them replaced with yet another new privacy-providing, mass-produced window product – the glass block.

Next time you’re in a St. Louis home with stained glass, let your appreciation linger for a moment. Try to envision them as their first homeowners did in the early 20th century. To those St. Louisans, these windows were not just “pretty.” They were privacy providing, room brightening, hygienic, artistically on trend, customizable points of pride in one’s own castle. To them, these windows symbolized just what it meant to be “modern.”

⁵Catalog of Specialties. Condie-Neale Glass Company, 1914.

Christian Brothers College in Sherman Park

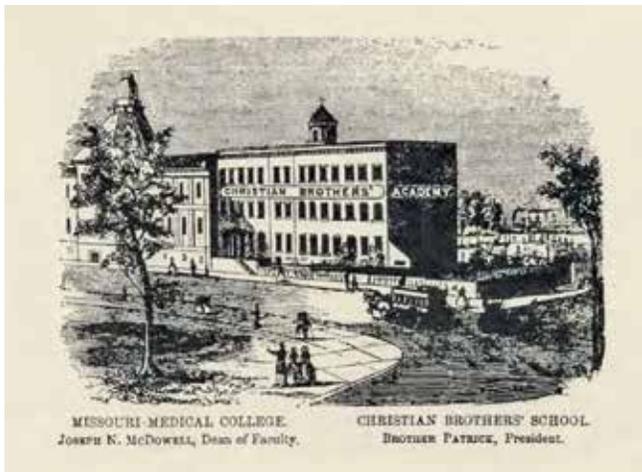
By Katie Graebe with Introduction by Andrew Weil

RECENTLY, LANDMARKS ASSOCIATION WAS CONTACTED by the Evelyn Rice-Peebles, Commissioner of Recreation for the St. Louis City Parks Department. She was wondering if we might be able to research the history of the City Recreation properties to form the basis of a new curriculum that was intended to create stronger bonds between patrons and the histories of the properties and their surrounding neighborhoods. We jumped at the chance!

Our pilot project was researched by Preservation Specialist Katie Graebe, the author of the following article. We hope to continue this partnership with the City Recreation Centers and complete histories of all such properties in coming years. Many thanks to Ms. Rice-Peebles for her initiative and interest in using history and a "sense of place" to help kids understand the history of our city. The following is a summary of Katie's exhaustive research into Sherman Park where the present Wohl Recreational Center is located. This portion focuses on the assembly of the land by the Christian Brothers College in the second half of the 19th century.

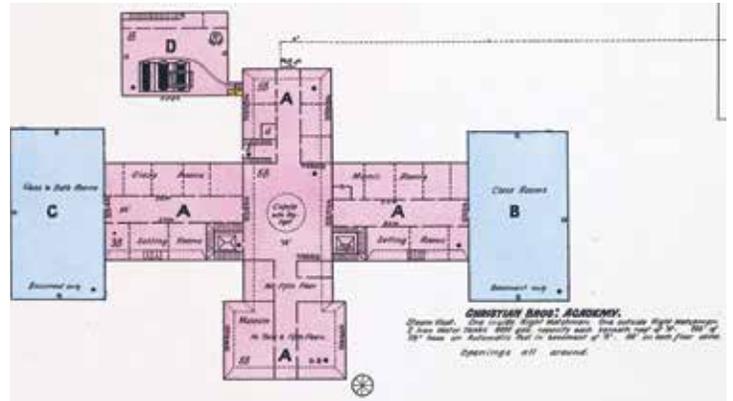
Have you ever wondered what was in Sherman Park before it became a park? As one of 108 St. Louis City parks, the 22-acre area is in the northwest section of the city. It is bound by Cote Brilliante Ave to the north, N. Kingshighway Blvd. to the east, Dr. Martin Luther King Dr (formerly Easton and the St. Charles Road) to the south, and Academy Ave. to the west. "Said to be the second highest in the city," the park is at the crest of a low hill with a gentle slope towards the east.

It was even the site from which Robert Campbell of Campbell House Museum fame departed on his first journey west to the Rocky Mountain trapping lands in 1825. But did you know that it was once the site of Christian Brothers College, now referred to as "CBC"?



Christian Brothers College, 8th & Cerre Streets
("Shewey's Pictorial St. Louis: Past and Present," 1892. Mercantile Library, UMSL)

St. Louis is one of the oldest, long-standing settlements of the Christian Brothers in the United States. The school is based on the Lasallian order founded in 17th-century France by St. John the Baptist de Salle for the education of poor boys. Their history in the city began on August 28, 1849, when Brothers Gelisaire, Peter, and Dorothy arrived from Montreal at the invitation of Archbishop Kenrick. They began teaching in September of that year near the old Cathedral at Walnut and S. Third. The city's population grew by almost 70,000 from 1840 to 1850 and a new school was needed. They moved to Eighth and Cerre streets and opened St. Joseph's Academy of the Christian Brothers or more commonly as Christian Brothers Academy. (See 8th & Cerre school print above).



Floor Plan of Christian Brothers College (A. Whipple & Co. Insurance Maps of Saint Louis, Missouri, Volume 7, 1897, SHEET: 10L-R, 11L-R [SLPL FIMo and WUSTL.edu])

The school was a training ground for new priests, housing a Novitiate. Originally it served as an elementary and secondary school, but it soon expanded its educational offerings. After an 1855 Charter of Incorporation, it became known as Christian Brothers College (CBC) and was allowed to grant diplomas, degrees, and bestow the same honors as a university. Tuition in 1859 for an all-inclusive education (including board, tuition, and stationary) was \$150 per session. The curriculum focused on the classics, sciences, and commercial endeavors. A business college or "commercial department" was added to adapt to the growing mercantile community's needs.

With the growing population and businesses, industry and railroad expansions surrounded the school, making it unsuitable for educational purposes. As early as 1870, talks for a new college site swirled amongst the patrons. At the same time, 1870/1871, CBC's Brother James purchased 21 acres at the corner of Kingshighway & St. Charles (Rock) Road from the Lucas Estate, paying \$50,000 and erecting a temporary building.

The strip of land bordered the Cote Brilliante suburb and was within the Lucas and Hunt's addition to that suburb. The area was noted for its elevated grounds. The 1876 St. Louis Republican piece on CBC stated, "the property is on an eminence commanding a view of the whole city and is by many said to be the finest piece of ground in the country." (See Cadastral map below). The name, Cote Brilliante, in French meant "Shining Hill" or "prominent hill". Its suburb was platted and dedicated by Charles Gibson, James C. Page, and Felix Coste in



1869-1871 CADASTRAL MAP. The multi-colored boxes became CBC Campus (Loc.gov)



Pitzman Atlas, 1878. Campus outlined in white.
(The State Historical Society of Missouri)

1853. The nearby James H. Lucas and sister Annie L. Hunt Estate wasn't subdivided until 1875 with much of the land housing the St. Louis Jockey Club that opened in 1877. There were land sales in Cote Brilliante in the early 1850s and in the nearby addition by the mid-1870s with the area so well known that an atlas of the time summed it up geographically by saying "no description is deemed necessary." (See 1878 Pitzman's Atlas image above).

The college built its campus on top of the beautiful grassy hill, that according to Historian McCune Gill, was a rather large Indian mound at the northwest corner of King's highway and St. Charles/Easton that was graded down when CBC built on the property. There is a lot of conflicting data regarding the dates of construction as there are no available building permits to confirm the information. Commencement of work on the college building was delayed until spring 1875 when the cornerstone was purportedly laid. Later articles noted that the property was acquired in 1877, though others from the time align with the earlier start. One January 1876 article states that in the summer the grounds "...are to be laid out as a park and a large college built in the fall if enough funds are raised..." though Brother James refuted that a \$250,000 building could be built at that time due to funding. In addition, a Sept 1876 article listed "ground for the structure will be broken during the present month."

James McGrath, superintendent of public/county buildings, was architect and superintendent, and McDermot & Baker/Wm. J Baker & Co. were the brick contractors and builders; the firm Graham & Peters did the plumbing under the supervision of Wm. H. Graham. The contract for furnishing stone to the Academy was awarded to Jos. O'Meara, proprietor of the North St. Louis limestone quarries.

The cruciform, brick and stone building had a tall central section with a glass domed rotunda. It housed dormitories, a library, large lecture hall, and museum. It doesn't appear to have ever reached its full potential as depicted in early detailed drawings. (See 1908 Postcard image, top right). The intended eastern and western wings remained only a garden level basement while depictions show a 5.5-story brick wings that complimented the central section.

By the time the college opened to students on October 2nd, 1882, the campus totaled 30 acres. In an 1876 Real Estate Transfer, C. L. Hunt sold lots 24 to 30 in block 16 of Lucas and Hunt's addition to the Academy of Christian Brothers for \$1,813. CBC campus quickly expanded to central lot 76 to the north, once owned by Charles Beardslee. The L. S. Worthington estate at the northeast corner of Union and Cote Brilliante was never absorbed into the Campus and was subdivided by 1889. The portion at the northeast corner of Kingshighway and Cote Brilliante was occupied by former state senator



1908 Postcard showing a sketch of CBC created in 1892
(Adolph Seligie Pub. Co., SLPL Digital Collections, Identifier: D13720)

George H Rea, a merchant, steamboat owner, and a Director of the Second National Bank and Missouri Pacific Railroad. After George and his wife Emeline Frisbee Rea, the family sold the land to CBC for \$30,000 in 1908.

The College was well known throughout the country and was a preeminent catholic educational institution. By 1895, nearly 400 students were in attendance. The education was based on religious principles. Requisites included literature, science, math, and the commercial branches. "The student passed from the preparatory course to the collegiate course, or business course, and was fitted for the studies of learned professions or the practical industrial callings.

On Oct 5, 1916, a devastating fire wiped out the central section of the central building killing 10 people, 2 elderly brothers and 8 firefighters. The fire started on the fourth floor of the central section of the building around 7:00/7:20am while 105 boarding students and 30



The front page of the St. Louis Globe-Democrat, October 6, 1916

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Landmarks Most Enhanced Awards 2022

By Andrew Weil

ON THURSDAY, JUNE 2ND, LANDMARKS ASSOCIATION HOSTED its 2022 Most Enhanced Awards at the City Foundry STL. The event was on pause since 2020 due to COVID 19. This was the first time since 1996 that this event was canceled. During this time, renovations still took place, keeping projects rolling while the economy and project materials were not at their prime.

This year's awards went to 13 projects that earned recognition as "outstanding examples of restoration, rehabilitation, and adaptive reuse of St. Louis' architectural heritage." The 2022 Most Enhanced Awards honored projects in St. Louis that were completed between June 2019 through April 22, 2022.

Winners are selected based on the difficulty of the project, the historical or architectural significance of the building, diversity of building type and development entity, the capacity of the project to have a transformational effect on its surrounding area, and the project's power to inspire. The award-winning buildings demonstrate the amazing culture of rehabilitation that thrives in St. Louis and are a testament to the skills and vision of the local development community. They also represent an enormous investment in St. Louis. The 2022 winners represent an array of commercial, residential, and institutional building projects.

801 EDWIN STREET, STEELCOTE LOFTS



Owner: Pier Property Group
Architect(s): Trivers
Contractor: Pinnacle Contracting

Edwin Street was once a north-south street that crossed the Mill Creek valley between Grand and Compton. The proximity to the main rail yards of the city attracted industrial development and in 1925, the Steelcote Paint Company built a modern manufacturing facility for its cutting-edge rubberized paint products. Steelcote's patented coatings helped usher in modern design by allowing for sleek and smooth metal surfaces to be painted without crackling or deformation. The company was among the first to introduce fungicides into paint products and materials they produced traveled into space on early NASA missions. But, as the Mill Creek industries declined in the second half of the 20th century, the building went vacant and sat unused and unnoticed for nearly thirty years before Pier Property Group saw an opportunity in its Midtown location and adaptable floor plates. The three Steelcote buildings were converted into 33 apartments and amenity spaces that now form the historic core of a major new residential and commercial development in what had been a desolate post-industrial zone. The

redevelopment honors the industrial history of the complex with polished concrete floors, vast banks of floor-to-ceiling steel-sash windows, exposed columns, and board-formed concrete, which contrast with contemporary living units that draw upon colors from the original Steelcote palette. The Steelcote development is innovative, visionary, and a tribute to the spirit of St. Louis. Pier Property group and its partners deserve enormous credit for seeing opportunity in this unlikely building complex and the surrounding underutilized and abandoned land in the heart of the central corridor.

1205 HEBERT



Owner: Thomas & Gloria Bratkowski
Architect(s): Pavel Ivanchuk, Osnova Architecture
Contractor: Tom & Gloria Bratkowski

Constructed in 1886, and vacant for approximately 40 years when owners Tom and Gloria Bratkowski purchased the building in 2018, the rebirth of 1205 Hebert was truly a labor of love for these long-time residents of Old North St. Louis. The building was a shell of inadequately supported brick walls surrounding a completely collapsed and rotted interior. Both retired teachers, they put on their general contractor helmets and got to work accepting the challenge of rehabilitating the sort of building that is, unfortunately, being written off and torn down across north St. Louis every day. After every aspect of the collapsed interior was surgically removed, new steel I-beams were installed along with new joists, studs, a wooden truss roof, plumbing, HVAC, a new concrete basement floor, systems, three new sets of stairs, you name it, were reconstructed within newly pointed and relayed brick walls. The Bratkovskis managed all the subcontractors themselves and rolled up their sleeves to do all the drywall prime coating and finish painting. They tiled all the kitchens, bathrooms, foyers, and landing themselves, installed all the doors throughout, and played a major role in hanging the kitchen cabinets. All of this was accomplished without the use of the historic tax credit incentives that play such a critical role in making so many monumental undertakings like this financially feasible. This building could easily have been demolished to create a side yard for the adjacent house, but they preferred to take the path less traveled and working with Osnova Architecture and many wonderful tradespeople, figured out a way to turn lights back on in a building that very few people would have walked up to, let alone into.

2200 WASHINGTON AVE., TWAIN FINANCIAL HEADQUARTERS



Owner: 2200 Washington, LLC
Architect(s): Kenrick Design & Constriction / Renaissance Development Assoc. (architect and developer)
Contractor: Altman-Charter Company

Constructed in 1939 as a factory that made equipment for the St. Louis Shoe Industry, the reuse of the building by Renaissance and Twain Financial Partners speaks to the evolution of St. Louis' economy and the snowballing interest in the Midtown Alley/Jefferson Connector redevelopment area that is steadily reconnecting the central business district to Grand Center and beyond. No longer needed for shoe manufacturing, the building now houses financial professionals that support renewable energy endeavors nationwide as well as real-estate development initiatives including many high-profile historic adaptive reuse projects. Vacant for several years, Twain saw an opportunity in the Downtown West neighborhood and decided to invest in this rare Art-Deco period building. Structurally sound, but worn out, the beautiful rehabilitation accommodates a total change of program with an abundance of workspaces, offices, and conference rooms that take advantage of large windows and massive skylights to ensure that all employees have access to natural light. Tasteful, open, airy, modern interiors support the expectations of a 21st-century workforce while returning life to a depleted neighborhood that nevertheless is bursting with potential. Importantly, the project demonstrates how wonderfully adaptable the legacy buildings of an industrial City can be to our needs and economic change.

1418 CARROLL ST., THE GEORGIAN (A COMPONENT OF THE FORMER CITY HOSPITAL)



Owner: Tegethoff Development
Architect(s): Trivers
Contractor: Raineri Construction

The first City Hospital was completed on this site between Lafayette Square and what came to be known as Bohemian Hill in 1845. Sited due to the healthy winds afforded by the high ground above the main city of the time, the hospital complex didn't have great luck over the years. First it burned and was rebuilt, then it was hit by the great tornado of 1896, and was rebuilt, then in the late 20th century it was abandoned and left to rot and barely escaped demolition before the vision for the Georgian came into focus. Constructed between 1907 and 1940 by Albert Groves, Albert Osburg, James Smith, the four remaining vacant buildings in the hospital complex are now complete and represent the culmination of one of St. Louis' most ambitious adaptive reuse projects. Vacant for 35 years, each building presented its own unique challenges from vandalism and decay to dense column grids. Still, adaptive reuse is, by definition adaptive and now after many years of perseverance, the old cafeteria, the clinic, the ambulance repair shop, and the administrators' offices contain 74 new apartments. Congratulations to all involved for not only saving an irreplaceable piece of St. Louis' history and architecture, but for the creativity and intrepid effort over many years that brought this massive and complex project to a successful conclusion.

5268 MAPLE



Owner/Developer: 5268 Maple LLC (Guy Slay and Erica L. Henderson)
Architect(s): St. Louis Design Alliance (Jeff McGee)
Contractor: Mangrove (Chris Colizza)

Located in the transitional neighborhood of the West End, the home was designed and built by architect August A. Fischer in 1901. After a devastating fire, it remained vacant from 2002-2003. This led to structural failures with portions of the roof and floor joists collapsing on the second floor of this 2.5-story single-family house. Water damaged and destroyed most of the decorative plasterwork and the red granite porch columns were stolen after the porch collapsed. The developers acquired the property from St. Louis City's Land Reutilization Authority. This project is the first of several houses Mangrove will renovate in the block. The renovation required a complete gut rehab. Utilizing state and federal tax credits enabled them the financing to make the project feasible. The roof and third floor had to be rebuilt entirely to NPS/SHPO standards. They rebuilt the front porch and replaced characteristic

continued on pg. 10 >

Fischer house features like the porch columns, iron railing, and frieze panel at the roofline. The remaining interior woodwork and doors were salvaged and repaired or reproduced when needed. The original floorplan was retained. This highly visible project has encouraged other rehabs in this neighborhood already—not only does Mangrove have 5 more in this city block, but other small developers are starting to look at projects here—showing that conscientious redevelopment can occur in areas of the City that currently struggle with disinvestment, crime, and prejudice.

2654 LOCUST, MALONE



Owner: Beaumont I Partnership, LLC
Architect(s): AD Architect (Anthony Duncan) / Renaissance Development Assoc.
Contractor: Altman-Charter Company

Originally constructed as the Beaumont Telephone exchange in 1909, and designed by Eames & Young, this building evolved with the telecom industry through six construction episodes over more than a century. Over the years, various additions and then the construction of a much larger AT&T building to the south left many of the older components of the complex vacant for over 30 years. The building had evolved in a piecemeal way that served the changing needs of the industry but didn't exactly present a coherent appearance to the Downtown West neighborhood. Renaissance Development saw opportunity in the building's unusual E-shaped footprint, which was in significant ways quite like an Ittner school. The various wings of the building (each of differing height) provided great opportunities for residential spaces that would have enviable access to natural light and cross ventilation. At nearly 100,000 square feet the building is now primarily residential with amenities that speak to the creative ways that historic buildings are being repurposed for the 21st century with a rooftop outdoor game area and pool constructed from a shipping container. Ensnared within the wings are sheltered interior courtyards featuring shade trees and an urban dog park. The first floor houses affordable "Maker" spaces that currently accommodate sculptors, painters, and folks in the clothing industry, with the common gallery space providing retail opportunities for artists in residence. The building is branded as "Malone" in tribute to pioneer African American businesswoman and philanthropist Annie Malone.

900 N. TUCKER BLVD



Owner: The StarWood Group
Architect(s): Trivers with Cannon Design
Contractor: Tarlton Corp.

Many people don't know that the building that housed the Post Dispatch for much of the 20th century was actually built by its competitor the St. Louis Globe Democrat. Spoiler alert, it was. It was completed in 1930 by architectural firm Mauran, Russell & Crowell for E. Lansing Ray, owner of the Globe-Dem. The building's design features buff colored masonry and art deco detailing. Under Joseph Pulitzer III, the St. Louis Post-Dispatch purchased it in 1959.

This National Register property never went completely vacant, but the massive decline in the newspaper industry in the past few decades left many floors barely occupied and an enormous amount of maintenance deferred; 305 thousand square feet to be exact. Starwood Group purchased and worked with both Trivers and Cannon Design to modify and update the building. The building features all new systems, a new roof outfitted for solar power, a massive sky-lit atrium connecting three stories with a monumental stair, a floating steel stair connecting all floors of the north section that serves as a lightwell to the formerly cavernous lower levels, and a glass penthouse amenity structure with a rooftop plaza. Special attention was paid to the historic lobby and Joseph Pulitzer's office and board room. In nod to the building's history, new public spaces were created within the former printing press bays and accentuated with artistic deconstructions of the massive printing presses that were left behind.

2717 SIDNEY ST., RUNG FOR WOMEN HEADQUARTERS



Owner: Rung for Women
Architect(s): Christner Architects
Contractor: BSI Constructors Inc

Constructed as a lumber/planing mill in 1925 for the Fox Brothers Manufacturing Company, this building is all that remains of the company

from which the neighborhood and the park itself take their names. Vacant for longer than anyone remembers, this industrial building and its large (formerly vacant) lot were a looming presence on the south side of Fox Park, which itself has been enjoying new investment in recent years with improvements that include a splashpad, basketball courts, and baseball field sponsored by the Cardinals. After an extensive search, the local non-profit Rung for Women, which works to grow and achieve sustained independence for women in the St. Louis area, decided to relocate to this historic building and make additional investments in the construction of new buildings and gardens on adjacent land. While the history of the building and the opportunity to strengthen the urban edge of this expansive site were compelling, challenges included two elevations of the historic mill that were completely devoid of window openings, and some exterior walls had experienced major failures. The entire envelope was completely restored and custom windows were fabricated based on historic profiles. The 54,000 square feet of the historic building were converted into classrooms, a multi-media training room, offices, counseling spaces, a full commercial kitchen, and an educational/demonstration kitchen. A new 15,000 square foot addition adds additional capacity.

2755 CHIPPEWA ST.

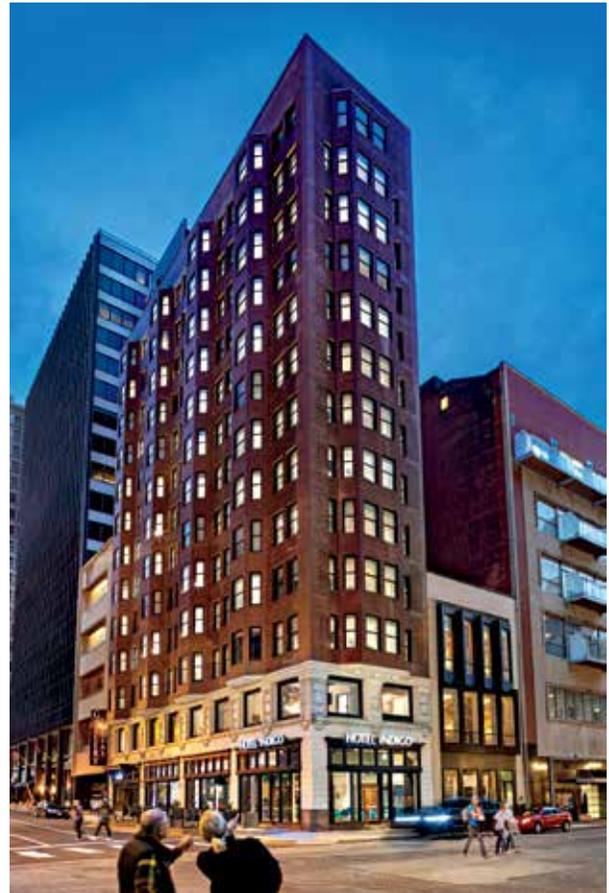


Owner: 2755 Chippewa, LLC
Architect(s): Virescent, Jessica Deem
Contractor: Arcas

The redevelopment plan for this prominent building at the corner of California and Chippewa took three years of planning followed by two years of courageous reconstruction. This is part of the exciting redevelopment of the eastern end of Chippewa, which was once a commercial hub of the south side. Constructed as a mixed-use commercial building in the 1920s, the building had seen its share of ups and downs before going completely vacant for nearly two decades. Through the years, the building housed taverns, dress shops, construction companies and even a notorious gambling ring that was broken up in 1950, which allegedly brought in more than 15 million dollars a year (in today's dollars) from, among other things, lottery tickets printed in house and people betting on weather predictions. When the building was acquired, its roof had completely collapsed and years of weather, vandalism, and dereliction had left the building on the verge of demolition. It was a legitimate hazard to public safety. Today, the building has been completely reconstructed from the inside out and houses seven apartments (four of which are affordable and rent-

restricted) and four commercial spaces. Completed utilizing historic tax credits; Virescent Design handled the building's extensive and ongoing architectural needs, and the renovation was made possible in part by financing from the St. Louis Community Development Administration (CDA). The building is now fully occupied and a cornerstone in the neighborhood.

501 OLIVE ST., HOTEL INDIGO



Owner: ViaNova Development
Architect(s): Trivers
Contractor: Raineri Construction

Listed in the National Register of Historic Places by Landmarks Association, the LaSalle Building has had a rocky road from the outset. Originally intended to be a 19-story office building designed by Harry Roach on its current narrow footprint, the ground underneath the valuable corner of Broadway and Olive proved to be unstable due to the natural springs that plagued so many turn-of-the 19th century development projects downtown. After cost projections were revised to address this engineering challenge, the LaSalle Investment syndicate exploded, but it reformed, and hired one of St. Louis' most important architects, Isaac Taylor, to scale back the design to the form we know today. Taylor lopped off six stories and converted what had been a very busy, regressive neo-gothic design into a much more modern Oriel Style office building that spoke to the future-focused St. Louis of 1909. The building housed a variety of office tenants for eighty years before going vacant in 1990. After nearly thirty years of vacancy, ViaNova

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Development intervened and adapted the building into the boutique Hotel Indigo. Using historic tax credits, the design team worked with the existing fabric to develop 88 rooms that take full advantage of the building's unique projecting oriel bays. It also includes a full restaurant and bar, meeting rooms, suites, a fitness center, and rooftop bar, and draws up on the history of the central business district as inspiration for interior décor. The smaller building next door to the north, which had already been heavily altered was redesigned to reference the LaSalle on the exterior while accommodating hotel functions and complex egress requirements for the main building.

CHIPPEWA PARK DEVELOPMENT



Owner: Chippewa Park Partners, LP
Architect(s): Urban Werks, LLC (Rob Wagstaff)
Contractor: EM Harris Construction Company (Phil Krull lead)

This multi-site, joint-venture project between RISE COMMUNITY DEVELOPMENT and Lutheran Development Group speaks for itself. Seeking to help stabilize neighborhoods for residents on all ends of the economic spectrum while protecting historic architecture, this project singled out 14-16 of the most problematic properties surrounding Chippewa Street on the border of Gravois Park and Dutchtown. Affordable rents intentionally retain economic diversity in an area that is poised for rapid growth; the rehabs all adhered to strict historic preservation standards, and they all meet energy star efficiency requirements. A large commercial space at 3100 Chippewa, within the redeveloping business corridor, is now the home of Lutheran Development Group's offices as well as a pending restaurant incubator designed with commercial kitchen spaces to support the ambitions of St. Louis' future chefs. With an opening delayed by Covid, the space was provided to the City as a local testing site during the dark days of the pandemic. This kind of multi-site neighborhood stabilization strategy is ambitious, difficult, expensive, and EFFECTIVE—RISE and Lutheran Development, and all their partners deserve the utmost praise for leveraging historic preservation for smart and equitable neighborhood redevelopment.

TOWER GROVE PARK PAVILIONS: TURKISH PAVILION AND OLD PLAYGROUND PAVILION

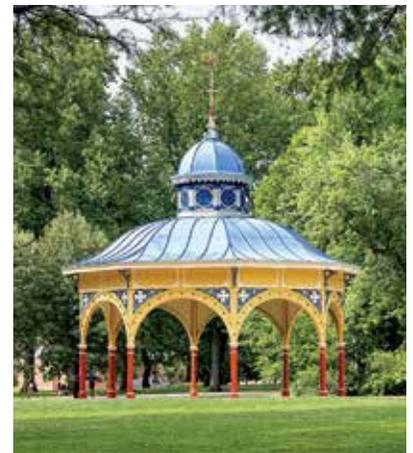


Tower Grove Park Turkish Pavilion

Owner: Tower Grove Park
Architect(s): Trivers
Contractor: Vanstar Construction Company

Tower Grove Park is a NATIONAL HISTORIC LANDMARK. That's a big deal and it isn't an easy designation to get. It's literally the highest level of historic designation that exists. It is one of the most complete examples of a Victorian park design in the United States. It's not a museum. It's not under glass. It works the way it was intended to work; it serves the recreational needs of St. Louisans.

The Turkish Pavilion, from 1872, and the Old Playground Pavilion, slightly older, were built to provide shade and place of respite for visitors of Tower Grove Park. The Old Playground Pavilion also served as a children's playground, croquet lawn and summer house, while the Turkish Pavilion was originally used as a dove-cot/pigeon house. The Pavilions are an integral component of the park and are heavily used. BUT, that level of use must be balanced by love and maintenance. The foundations were failing, the cast iron supports, and Terne Metal roofs were deteriorated, ornamental and structural wood was rotten, water was infiltrating all aspects of the structures. The park and its partners took efforts to meticulously repair and restore these structures. These resources belong to the heritage of St. Louis, but also to the country.



Tower Grove Park Old Playground Pavilion

3700 FOREST PARK AVE., CITY FOUNDRY STL



Owner: FoPa Partners, LLC
Architect(s): Lawrence Group
Contractor: S.M. Wilson, and Integrate Construction Partners

This site was originally purchased by Century Electric in 1926. Under the design of architect Louis Baylor Pendleton, the first portion was completed in 1929 followed by three other additions by 1947. The wonderfully written National Register Nomination notes that “The foundry was a significant contributor to St. Louis Industry for their integral role facilitating the production of motor castings for all Century Electric’s specialized products as they grew and expanded during the mid-twentieth century. Century Electric was one of the top three local companies in the field. They were headquartered in St. Louis from 1900-1972 and expanded rapidly producing a variety of electric motors and generators sold internationally. Their motors ranged from the fractional

horsepower type that power small appliances to those with enough horsepower to run entire factories.”

Not too long ago, this fifteen-acre complex (the former automotive parts factory that operated 24 hours a day for almost a century) was slated to become a row of big box stores and a sea of surface parking. Fortunately, that plan stalled out and a vision for a mixed-use campus that was central to fixtures like Cortex, Grand Center, and St. Louis University, came into focus. The factory was a brownfield mess with large scale operating remnants still in place. Prior to development, substantial planning and environmental remediation occurred. Today, the new combines with the old showing the texture and patina of the Foundry.

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Landmarks Urbanites Trivia Night 2022

Continued from page 2

that has now been partially enclosed. Unique among St. Louis' Modern architecture, the design expresses the building's structural system on the outside of its curtain wall envelope with projecting and somewhat exaggerated steel and concrete columns and beams. Curtain walls and roof are suspended from this structural system, which enables the upper floor of the building to be dominated by a large, single span meeting hall. Topography is also used as a design element to facilitate access to the second-floor meeting hall directly from the large, original parking lot (contributing). The building has no basement and is constructed into a hillside with supporting columns resting on bedrock. The side walls (east and west) and the lower level of the rear (south wall) are faced with a dark red Roman brick. The use of brick as a planar surface material in mid-century design has been identified as an adaptation that is local to St. Louis. 2 The exterior of the building retains integrity of its original design. The only significant alterations are the enclosure of several window openings on the first floor of the primary elevation. The interior has been remodeled, but it retains many original features (terrazzo floors, faux marble wall cladding, aluminum frames around windows and doors etc.). Special use areas tailored to the functions of the Union are also intact (and being used for original purposes) including the hiring hall, leadership offices, finance office, and meeting hall.

Constructed for the IBEW between 1959 and 1960, the building was designed by architect Perry Langston working under the direction of Wenceslao Sarmiento of the Bank Building & Equipment Corporation (BBEC)



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Baden School as a Case Study of Landmark's Role in the Adaptive Reuse of St. Louis' School Buildings



The primary elevation/entrance of Baden School as it stands today.

RECENTLY, LANDMARKS ASSOCIATION NOMINATED THE VACANT BADEN SCHOOL, located at 8724 Halls Ferry Road in St. Louis, to the National Register of Historic Places. This was done to qualify the buildings for both State and Federal Historic Preservation Tax Credits, which are integral to planned redevelopment financing.

Opened in 1908 and designed by William B. Ittner, Baden is an excellent example of an "E Plan" school as defined by the "St. Louis Public Schools of William B. Ittner" multiple property document ("MPDF"), which was prepared by Landmarks Association in 1992 (revised in 2000) in an effort to facilitate the redevelopment of "excess capacity" school buildings.¹ An MPDF essentially establishes an overarching argument for the significance of a class of buildings or historical theme, which generally streamlines National Register listing for qualified resources.

Within the MPDF, the building is associated with the context "Refining the Open Plan, 1902-1910" and represents Ittner's arrival at his preferred and ultimate school form after years of study and experimentation. Constructed shortly before Ittner left his position as St. Louis' Superintendent of School Buildings, Baden incorporates design concepts that the architect evolved through years of constant study, evaluation and revision of both his own designs for the SLPS, for whom he executed 50 works, and school buildings he toured across the United States, England, and continental Europe.²

Ittner's school forms were innovative in that they focused on things like the rapid and safe circulation of students, natural lighting, ventilation, sanitation, fire safety, the incorporation of progressive technologies like air purification systems, central heating, indoor

plumbing, and even classroom telephones, Ittner revolutionized school design in St. Louis and beyond. A consummate designer, he situated his innovations in form and function within attractive buildings on landscaped lots that were intended to inspire and generate a sense of awe among both students and parents. Having never designed a school when he was hired by the SLPS in 1897, Ittner went on to design approximately 500 schools nationwide during his career and became an influential force in American institutional architecture.³ Indeed today's descendant firm, St. Louis-based Ittner Architects remains a powerhouse of institutional design nationwide.

To date, fourteen of Ittner's St. Louis school designs have been listed in the National Register for architectural merit under the aegis of The MPDF. Currently three examples of his early "U-shaped" buildings have been listed along with two "H-shaped", two "Cruciform" and seven "E-shaped" schools, although one (Hempstead) suffered a major fire and will be a monumental challenge for redevelopment.⁴

Baden School represents an "E-shaped" form indicative of Ittner's most fully evolved design concepts of form, function, and aesthetics.⁵ Baden reflects the architect's signature aesthetic with elaborate brickwork, stone coping and stringcourses, fluted chimneys, landscaped grounds, and a sense of scale and dignity that commands respect. Individually, Baden is unusual in that it is reminiscent of a medieval keep with a massive recessed central entry beneath a Tudor Arch, crenellated

³ *Ibid.*, Section F. p.1

⁴ The existing E, Open Plan SLPS buildings that are listed in the National Register are: Central High School (1902), Harris Teacher's College (1905), Hempstead (1906, to be demolished), Mann (1901), Mark Twain (1910-12), Wyman (1900) and Baden's "sister school" Walnut Park (1909). <https://mostateparks.com/page/84916/st-louis-city-national-register-listings> viewed on 2/13/22.

⁵ Longwisch, 1992 revised 2000 p. 2

continued on pg. 16 >

¹ Longwisch, 1992 revised 2000 pp. 3-4

² *Ibid.*, pp. 3-4,4-6



Hammerbeam construction in the auditorium

“Baden School” continued from page 15

“battlements” and an engaged octagonal tower (complete with circular stair) that rises through the roofline. Tudor Arches are carried throughout both the interior and exterior design vocabulary. While the classrooms and circulation spaces are generally utilitarian, the building is crowned with an elaborate third floor great hall with timber roof trusses reminiscent of the “Hammerbeam” construction found in English Gothic churches. Such third floor spaces were controversial due to concerns about fire safety and are uncommon in St. Louis schools.

SURVIVING ST. LOUIS PUBLIC SCHOOL BUILDING CONTEXT (1868-1929)

Between 1987 and 1988, Landmarks Association conducted a comprehensive architectural survey of all the city’s extant public school buildings constructed prior to World War II.⁶ This survey identified defining characteristics, typologies, and periods that created a taxonomy of St. Louis’ school architecture. The intent of the survey was to provide baseline data that future scholars could continue to use in their studies of St. Louis’ school buildings and it has certainly served this purpose during the intervening years.

The following is a short overview of the manner in which the survey of the City’s schools, and the subsequent MPDF that focused narrowly on Ittner, categorized St. Louis’ school buildings prior to Ittner’s tenure and during it. Because Ittner designed the largest group of extant school buildings and was the by far the most influential SLPS architect, the survey was divided into three sections: “Pre-Ittner designs,” “Ittner designs,” and “Post-Ittner designs.”⁷ This overview relies upon the first two categories in an effort to provide context for where St. Louis school

buildings were when Ittner arrived, and the changes he effected during his career.

PRE-ITTNER SCHOOLS

The survey identified twenty six schools constructed prior to the beginning of Ittner’s career with the SLPS, which began in 1897. Prior to Ittner’s arrival, most of the city’s schools had been designed on a building by building basis (with instruction from the Board of Education) by a variety of different architects.⁸ Buildings dating to this period have frequently been listed based on a temporal typological classification as “Early St. Louis School Buildings.”

The surviving early “Pre-Ittner” school buildings in St. Louis are two or three stories in height (* this does not take into account any existing warehouses, tenements, and institutional buildings that were purchased or rented as ad-hoc schools).⁹ They are universally constructed of local red brick and generally had four rooms per floor connected by intersecting central halls.¹⁰ While the buildings are essentially rectangular in plan, their primary façades frequently have a projecting central section that either contains a single door or is flanked by a pair of doors.¹¹ The central section usually has a pediment and dentil cornice.¹² As historian Ni Ni Harris notes, the early schools, or “school houses” as they were known were utilitarian, but dignified and intended to be monuments to learning.¹³ Most of these schools survive in altered states because they were expanded by later architects as student populations grew, but have still been recognized as eligible for listing in the National Register as examples of early St. Louis school types. For context on “Pre-Ittner” school buildings and how they were enlarged by later architects, see Weil, 2016.¹⁴

Examples from this period include the original Lyon School, which dates to 1868 and is a contributing component of the National Historic Landmark campus of the Anheuser-Busch Brewery (NR and NHL 11/13/66). Des Peres School (NR 9/2/82, c.1873), Carondelet School (NR 3/21/07, c.1871), Irving School (a contributing resource in the Hyde Park Certified Local Historic District, c.1871) and the Adams School (c. 1878).¹⁵ Examples from the 1880s include two buildings that H.W. Kirchner designed in 1882: Blair (NR 2/10/83) and Gratiot (NR 4/19/16).¹⁶

ITTNER BUILDINGS

The son of a local brick maker, William B. Ittner is regarded in international circles as a highly influential architect of American educational buildings.¹⁷ A native of St. Louis, he made significant strides in the evolution of school design while serving as Commissioner of School Buildings for the SLPS from 1897-1914. In all, he designed approximately fifty schools in St. Louis as well as an estimated 500 other institutions nationwide (estimates vary because he enlarged or completely subsumed some existing schools within later designs leading to the question of whether these buildings can truly be attributed to him as the architect).¹⁸ Landmarks’ school survey identified a number of types and significant characteristics of Ittner’s schools. According to the document:

William Ittner’s St. Louis schools were designed in several

⁸ Longwisch 1992 revised 2000 p. F. 2

⁹ Landmarks Association of St. Louis, 1987-88

¹⁰ Ni Ni Harris, “Rare School Houses.” Carondelet Historical Society Newsletter, Summer, 2014, p.1

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

¹⁴ Andrew Weil, *National Register of Historic Places Nomination Form: Gratiot School*. (Washington D.C.: Department of the Interior/National Park Service, 2016).

¹⁵ Ibid., p.9

¹⁶ Ibid.

¹⁷ Longwisch, 1992 revised 2000 p. E 5-6

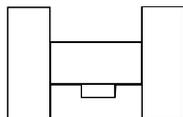
¹⁸ Longwisch, 1992 revised 2000 p. F 1

⁶ Landmarks Association of St. Louis. St. Louis Public Schools Architectural Survey, 1987-1988. Np.

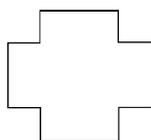
⁷ Ibid.

categories or subtypes, beginning with the H-plan elementary schools and continuing with the cruciform, U-plan and finally the E-plan elementary schools. These were followed by high schools and colleges, in which he continued his basic tenets of design while significantly expanding the scale. While the first two plans were early concepts for Ittner and little used afterward, the U- and E-plans were employed extensively throughout the rest of his career. These subtypes were modified as Ittner refined his concepts according to need, becoming more sophisticated in conception as he evolved as a designer.¹⁹

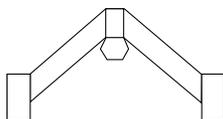
The MPDF defines the following eligible subtypes of Ittner Schools:



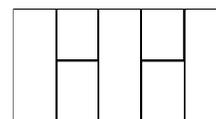
H Plan: "A three story block paralleling the front of the property. On either side, perpendicular wings provide the 'legs' of an H shape. Two smaller stairwells terminate the [central longitudinal] corridor replacing the single large center stairway... On each floor, two classrooms in the center block face the front of the building; on the opposite side of the corridor, the kindergarten room is centered on the first floor... Each wing is divided in two by stairwells with one classroom on either side (front and rear elevations)... The primary entrance is centered on the front elevation with secondary entrances located in the centers of the side elevations..."²⁰



Cruciform Plan: "[The three story cruciform plan]... was essentially a long center block paralleling the front of the property with a short center wing and a longer rear wing, also centered. Rooms have windows on three sides. They are 'stacked' one on top of the other in each of the four arms of the school. A center corridor receives natural light only through rooms and via north-facing windows in the two stairwells... the plan could potentially house twelve classrooms; on the first floor the east wing is divided into administrative offices... two entrances flank the front wing..."²¹



U Plan: "U-Shaped, the school has a one-story kindergarten attached to the rear elevation. A center block parallels the front of the property... the flanking wings are pulled forward to form a squared U shape... The three story school has two classrooms per floor per wing separated by a stairway... across the front of the center block [is] a corridor with exterior windows. On the other side of the corridor across the rear elevation are two classrooms and a kindergarten on the first floor; three classrooms cross the rear side on the second and third floors. The two stairways are located in the inside front corners formed by the U shape..."²²



E Plan: "The basic idea [of the E Plan] is a long center block paralleling the street; three wings project from the body of the school. These are typically located one at either end and one in the middle... Two or three classrooms are typically located in each wing per floor; the center wing is often reduced in size and accommodates a kindergarten or entrance stairway. A one-sided corridor runs the length of the center block usually having stairwells at either end in the corners formed by the wings. Classrooms are located across the opposite side, also running the length of the block, usually four in number. The E Plan schools are usually two stories high... with raised basement. Entrances vary, the front elevation usually having either one... monumental entrance in the center, or two smaller entrances flanking the central wing."²³

While Ittner preferred Jacobethan motifs for school exteriors, his schools employ a wide range of styles including Classical, Renaissance Revival, Craftsmen, Gothic, as well as eclectic mixtures of multiple idioms.²⁴ Architectural themes that define Ittner's school work include the use of one of the aforementioned building forms, (generally) symmetrical bay arrangements, variegated brick for exterior wall material generally laid in a combination of Flemish and Garden Wall bond, stone string/belt courses, drip cornices, and water tables, and the use of a mixture of limestone and terra cotta for ornamentation like label moulds, grotesques, bay surrounds, corbels, and columns.²⁵

HISTORICAL CONTEXT FOR BADEN SCHOOL

Baden School was constructed as part of the SLPS' campaign to ensure that it was serving the City's expanding student population with the most modern and safe schools possible at the turn of the 20th century. Superintendent Ittner was hired in 1897 to design new buildings to replace aging or obsolete existing facilities. This was certainly the case with Baden, which was designed to replace an earlier school building nearby at the intersection of Church Road and Bittner Street.²⁶

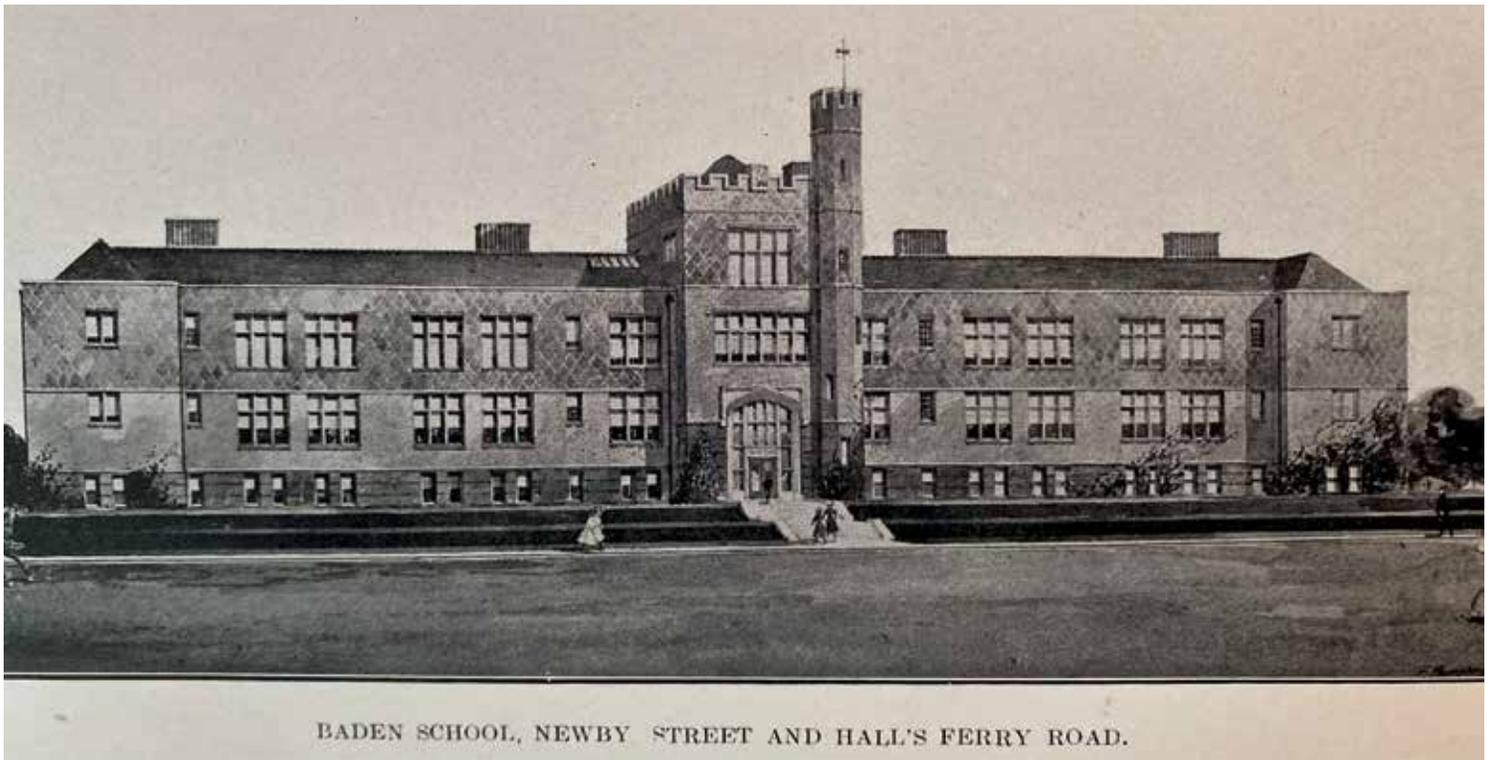
Baden's predecessor was a three room school house that had been built sometime prior to 1881. It was recorded as having no electricity and just three rooms for a student population that ranged from first through seventh grade.²⁷ A scathing report issued by the City's Health Commissioner in 1896 (the year before Ittner was hired) took the previous school board architect August Kirchner to task with a comprehensive review of existing school buildings. This review found that "most of [...the school buildings were] in a disgracefully unsanitary and unhealthy state."²⁸

The Commissioner's report outlined problems with the City's schools ranging from shortcomings in ventilation and lighting, leaking roofs, unsanitary conditions including overflowing vault toilets, exterior cesspools, the use of cisterns for drinking water, and the use of ad-hoc, inappropriate buildings for schools including rented homes, churches, and storefronts.²⁹ The old Baden school was not immune to these problems and it was noted that there was "only one vault" (toilet) for the entire student population, used by girls and boys alike.³⁰ The Health

¹⁹ Ibid.
²⁰ Ibid., p.2
²¹ Ibid., p.2
²² Ibid., pp. 4-5

²³ Ibid., p.5-6
²⁴ Ibid., p. 11
²⁵ Landmarks Association of St. Louis, 1987-88
²⁶ St. Louis Board of Education. *Report of the St. Louis Board of Education 1908-09.* (St. Louis, St. Louis Board of Education 1909). P.101
²⁷ "Teacher in Baden School to be Honored" *St. Louis Post Dispatch*, 31 May, 1934
²⁸ "Mr. Kirchner Will Not Talk, School Board's Architect has no Defense to Offer" *St. Louis Post Dispatch*, 2 October, 1896.
²⁹ Ibid.
³⁰ Ibid.

continued on pg. 18 >



Historic rendering of Baden School

"Baden School" continued from page 17

Commissioner stated bluntly that "...affairs in the public schools are so disgracefully managed that the health of the children is gravely menaced."³¹ It was into this landscape of disorder that William Ittner arrived and immediately set about the monumental task of bringing the SLPS facilities into the 20th century with modern standards that he largely set.

In an effort to rectify the unsuitable and outdated learning environment of the old Baden School, the Board of Education (BOE) purchased a new school site on Halls Ferry Road during the 1904-05 school year and quickly erected three portable school buildings on the land.³² The contract for the new 22 room school was let in March of 1907; of eight new schools under construction during the 1906-07 fiscal year, Baden was the most expensive with a total cost of \$190,385.³³ Unlike its predecessor, the new school was fully electrified, fireproof, conditioned by heating and ventilation systems costing nearly \$22,000, and served by new indoor plumbing tied to the municipal water system that had been upgraded to accommodate the water needs of the 1904 World's Fair.³⁴

When constructed, the new school building was perhaps the largest building in the Baden Neighborhood of far north St. Louis. The cost of the land where the building was constructed was a fraction of the prices paid for the other school properties listed by the BOE. This speaks to the fact that compared with neighborhoods closer to the urban core, the Baden neighborhood was relatively undeveloped at the time.³⁵

Unlike schools Ittner designed in older/denser areas of the city where land was at a premium, Baden was graced with an expansive lot. The neighborhood was essentially a suburb at the time with an abundance of affordable open land enabling Ittner to situate it amidst

landscaped grounds with an "outdoor gymnasium" on the macadamized school yard.

CONSTRUCTION OF BADEN SCHOOL

While detailed plans and specifications for all St. Louis' City Schools have not survived, Ittner's spec book for Baden is among those that are preserved among the collections of the Missouri History Museum's library.³⁶ This document provides a window into the level of detail with which Ittner planned his school designs.

After establishing portable schools on site to allow students to vacate the older deteriorated school nearby, Ittner let contracts for "general work," plumbing, heating and ventilation, and electricity with Wall Brothers serving as the general contractor.³⁷ Construction began with the process of grading and terracing the grounds along Halls Ferry Road as well as the schoolyard to the north of the building; both of these features remain intact in terms of dimensions, relationship to historical use, and in their ability to reflect the way the site was modified by Ittner for school use.³⁸ Because the school relied heavily on structural concrete for fire-proofing, Ittner ordered a "cement house" be built on site "for storage and testing" of materials.³⁹ Never one to shy away from micromanagement, Ittner detailed specifications for specific gravity, tensile strength, setting time, fineness, consistency, volume, aggregate and chemical composition for the school's concrete.⁴⁰ He went into the same level of detail with regard to stone, brick, wood, windows, ventilation covers, metals, roofing, lights, clocks, bells, telephones and finishes even specifying the design of a weathervane, cast iron hitching posts, brass newel posts, and "foot scrapers" at the doors.⁴¹

³¹ Ibid.

³² Report of the Board of Education of the City of St. Louis, 1908-09. pp. 42, 68

³³ Ibid., p.41

³⁴ Ibid.

³⁵ St. Louis Board of Education. *Report of the Board of Education of the City of St. Louis, 1906-07*. (St. Louis, St. Louis Board of Education 1907). Pp. 101-03

³⁶ Ittner, William B. *Specifications for the Erection of Baden School* (St. Louis, St. Louis Board of Education 1907) np.

³⁷ Ittner, 1907. pp. 42-43

³⁸ Ibid., 21

³⁹ Ibid., 22-23

⁴⁰ Ibid., 26-28

⁴¹ Ibid., 26-193

It's interesting to note the period of technological transition during which the school was constructed. The school took advantage of the relatively new technology of reinforced concrete for a structural system, was fully electrified, and even featured air purification systems and internal telephones.⁴² At the same time, the rendering that Ittner published of the building showed a carriage drawn by a team of horses rushing eastward along Halls Ferry road.

On September 6, 1908 the *St. Louis Post Dispatch* announced that three new schools including Baden were slated to open when the term began on the 8th.⁴³ The other two, Shaw and Oak Hill, were also elementary schools, but were located far away on the south side of the City.

The article anticipated that the 1908 school year would represent a high water mark for enrollment in the SLPS system with an anticipated student body of 85,000 students.⁴⁴ It also noted that the three new elementary schools would be "better equipped" than any currently in service and gave a nod to the attention that Ittner's designs paid to the interests of public health.⁴⁵ It also noted that 1908 would be the first year that vaccinations would be compulsory for all students.⁴⁶

CRITERION C: BADEN AS AN EXAMPLE OF AN "E-OPEN" SUBTYPE SCHOOL

According to an article co-written by Emily Grant Hutchings of the *St. Louis Globe Democrat* and William Ittner himself, the basics of the E Open plan derived from buildings that Ittner encountered during his studies of European schools in the late 1890s.⁴⁷ The idea of classrooms

situated along a single loaded central hall, which Baden so elegantly displays, was apparently based on buildings like the Johannes School in Stockholm and the Gemeindeschule 204 in Berlin, which Ittner visited in person shortly after obtaining his position with the SLPS.⁴⁸

After experimenting with both "U" and "H" shaped plans that both took advantage of this central hall concept, Ittner settled on the "E Open" plan as the most versatile and suitable for the needs of the SLPS.⁴⁹ By situating wings and staircases at either end of the hallway with administrative functions clustered around a central block, such schools allowed for excellent circulation, lighting, safety, and management of the student body.

As noted by the MPDF, such E Plan schools represented the culmination of Ittner's design concepts and became the standard by which other schools in St. Louis and across the country were judged.⁵⁰ Buoyed by the success of designs like Baden late in his career with the SLPS, just two years after the school was completed, Ittner launched a career designing schools all over the United States⁵¹.

Baden School, once abandoned and vandalized, should have a bright future among the many SLPS properties that have been repurposed in recent years. As the SLPS student population continues to shrink, more school closures are always looming on the horizon. Let's all hope that the SLPS continues its efforts to get these properties into the hands of capable developers as quickly as possible rather than letting them sit as targets for vandals and thieves. With the help of Landmarks Association researchers, many innovative developers have found ways to repurpose these irreplaceable components of our architectural heritage. Keep up the good work folks!

⁴² Ibid.

⁴³ "Three Commodious new Public School Buildings that will be Ready for St. Louis Children when the Fall Term Opens on the 8th" *St. Louis Post Dispatch*, 6 September, 1908.

⁴⁴ Ibid

⁴⁵ Ibid

⁴⁶ Ibid

⁴⁷ Longwisch, 1992 amended 2000, p. E4

⁴⁸ Ibid.

⁴⁹ Ibid., E5

⁵⁰ Ibid.

⁵¹ Ibid.

Christian Brothers College in Sherman Park, St. Louis, MO

Continued from page 7

brothers were at breakfast. The fire was contained to this area, with the central dome collapsing into the rotunda while the wings were spared. Charles E. Swingly, Director of Public Safety stated that the walls failed due to faulty construction. They were not built completely to the roof and the fire spread to the roof and over the fire walls. Immediate plans and discussions for financing and rebuilding were initiated. Donations rolled in but they weren't enough. Building Commissioner McKelvey would not permit rebuilding of the remains of the college and condemned it. Students were able to finish out the year at the Smith Academy of Washington University.

The lack of funds compounded with McKelvey condemning the building forced CBC to close their doors in June 1917. This ended their time in Cote Brillante and their time as the Christian educational powerhouse of the City. They remained dormant after the school year for five years. The institution wasn't brought back until 1922, when they relocated to 6501 Clayton Road.



Page 2 of the *St. Louis Post Dispatch* Friday, October 6, 1916



CBC after the fire (1916, by A.F.Eike. STLCityTalk.com)

Letter from the Director

Continued from page 3

on-air interviews with KWMU and a featured appearance on Nine PBS' "Donnybrook". We also communicated with house-moving companies and potential buyers, but to no avail. Unfortunately, the SLSO was completely within its legal rights to remove the building and there was really no means to prevent it. The loss of the Culver House certainly stung.

We had a great slate of fall tours and continued to have success with the downtown walking tour program thanks to dedicated volunteers like Bev Hacker, Illyssa Staedeker, and all the guides that give so generously of their time and expertise.

The organization has raised hundreds of thousands of dollars from individuals and foundations toward the Soulard rehabilitation. We have gone to great lengths to restore the original appearance of the building based on a historic photograph and have conducted extensive research into the property's history including limited archaeological investigations on site. We also worked with a local craftsman to fabricate operable Douglas fir shutters to match the original photograph we have from the 1890s. Inside, we worked with a museum exhibit specialist to create a state of the art classroom and have received a generous donation of shelving for the new architectural library from the MO History Museum, which will henceforth be known as the Jeff Brambila Preservation Library in honor of our former Board member, architect, and dedicated preservationist.

Landmarks worked with Clayco to do a detailed digital point cloud map of the Otzenberger House in Carondelet prior to demolition. This amazing stone house was originally documented by Landmarks during a survey of surviving stone homes in Carondelet in 1979. In 2021, it suffered a catastrophic failure and was approved for demolition, but it will live on for future researchers in digital form at an astounding level of detail.

We also conducted a pilot project with the City's Recreation Department, which has asked the Organization to research histories of all City Recreation Center properties in coming years for heritage-based curricula

We continued to pressure the City to finally use its demolition by neglect powers with test cases like Second Baptist Church on Kingshighway and the Mullanphy Emigrant Home.

Last winter, we searched (unsuccessfully) for the remains of "Bizet's Sawmill" along Maline Creek in north St. Louis. The sawmill dated to the 1770s and we had hoped that the survey might discover remains that would add to the very limited number of Colonial Era sites that survive within the Metro Area.

The Landmarks Urbanites organized a very successful trivia night at the IBEW Local 1 Hall (listed in the National Register by our organization) and we hosted a great Most Enhanced Awards for the first time in two years.

Landmarks also intervened when a log cabin was revealed by fire to be the core of a later home on Vermont Avenue in Carondelet. Facing imminent demolition, Landmarks took ownership of the property and paid for deconstruction with help from St. Louis County Parks. This project involved many volunteers and we owe our gratitude to the National Building Arts Foundation that is storing the cabin temporarily. We currently have an agreement to reconstruct the building in Carondelet Park with assistance from City agencies and have begun conversations with a major foundation about supporting the restoration of both the cabin and the Lyle House.

We've been busy!!

Thanks to all of our members and generous donors that have kept our organization vital for 63 years now, and we look forward to welcoming you all to our new home as soon as possible.

Best wishes,



Andrew Weil
Executive Director

Elements

Continued from page 2

measures adequately helped to mitigate the loss of the Palladium and did not sign the final memorandum that cleared the way for demolition.

The Palladium is now gone and will be replaced by open space that is supposedly required as a security buffer around what will be a much-enlarged VA hospital complex. All that remains of the building are the lion heads, which were given to Landmarks Association when the building came down. We will be donating some of these heads to select architectural arts/historical organizations in coming months so that the memory and story of the Palladium will live on through future programming. We will also be auctioning several to raise funds to support Landmarks in our ongoing efforts to preserve St. Louis' rich architectural heritage. While the Palladium was doomed as soon as the VA put the building in its crosshairs, we hold out hope that places like Club Imperial and the Chuck Berry House will have a brighter future.



The lion heads grace the facade of the Palladium at 3618 Engricht.

Kris Zapalac Memorial

WITH THE PASSING OF DR. KRIS ZAPALAC on November 24, 2021, Landmarks Association and the St. Louis Community lost a great advocate for historic preservation, a wonderful scholar of history and iconography, and friend.

Among Kris' most defining characteristics was her intelligence and successful career in academia. She was a member of the Society of Fellows at Harvard. She earned degrees in Latin, Greek, Ancient history, and Modern European history. She spoke and did research in German. Indeed she was so fluent that she was even able to conduct research in archival documents written in Middle High German dating to between 1,000-1500 AD. She could read Spanish, Latin, and French. Researchers continue to cite her publications and papers on religion and history.

Kris was gifted with a superb intellect, but there was much more to her than intelligence and academic rigor. She loved music, from Bach to Bluegrass. As the saying goes, "you can take the woman out of Texas, but you can't take Texas out of the woman. She helped rehab homes and even worked as a bricklayer at one point. She found joy in gardening and loved to host annual 4th of July parties with her friends and husband Jerry at their home overlooking the Mississippi River.

Kris' widow John (Jerry) Martin has been a member of Landmarks Association for nearly 50 years and Kris joined him in his support for the cause of historic preservation when she and Jerry met. Kris moved to St. Louis in 1992 to take a job teaching early modern history at Washington University. Jerry and Kris married in 1994. Kris taught at Wash U. for a number of years and then pursued a variety of vocations in computer science while continuing to pursue her passion for history. Her expertise was of enormous assistance to many St. Louis institutions including the New City School (for which she designed its first computer network), and she built the first websites for both Tower Grove Park and Landmarks Association.

Kris and Jerry came to be friends with Landmarks' longtime Director Carolyn Hewes Toft through the activities of the Organization and when a position with at the State Historic Preservation Office (SHPO) arose, Carolyn alerted her friend to the opportunity. In 2000, Kris was hired as a Cultural Resource Preservationist by the SHPO, a position in which she remained until 2014.

In this capacity she wrote many National Register nominations and reviewed countless architectural plans for many of St. Louis' most important adaptive reuses of historic buildings. The State entrusted her exacting nature with ensuring that architectural plans conformed to the Secretary of Interior's Standards for Historic Rehabilitation for renovations of buildings and structures across St. Louis and Missouri. In St. Louis she served as the reviewer for the former Statler Hotel, what was then Kiel Opera House, the Continental Building and even aspects of the Eads Bridge. Many who worked with her will remember her attention to detail, exhaustive knowledge, and unyielding approach toward ensuring that these important resources retained their historic character while adapting to present needs.

Kris enjoyed visiting job sites and wore her hard hat and steel toed



Dr. Kris Zapalac

boots with pride. Always the consummate researcher, she spent countless hours studying the buildings she guided through the rehabilitation and adaptation processes to ensure that character-defining features were protected while negotiating the needs of new uses. Kris was a force to be reckoned with and would not cut corners for the sake of budget or expediency. The beneficiaries of these aspects of her character were the City and citizens of St. Louis, whose cultural heritage she was worked so diligently to protect.

During her time in St. Louis, Kris pursued many avenues of personal research that primarily revolved around African American History in the 19th century. She was as fastidious in her personal efforts as she was tireless in her professional activities. In a Smithsonian Magazine article entitled "The Twain Shall Meet", about the history of the Mississippi Valley, author David Carkeet described her as an ... "energetic historian, preservationist, and 'debunker'".

Among other contributions, Kris' research identified what is now known as the "Mary Meachum Freedom Crossing", which is recognized as Missouri's first "National Underground Railroad Historic Site". The site, listed in the National Register by Kris, is a recognized component of the National Park Service's "Network to Freedom". Located in North St. Louis along the Riverfront Trail, The Freedom Crossing commemorates the location where nine enslaved people, with the help of abolitionist Mary Meachum escaped across the Mississippi to the free state of Illinois on the evening of May 21, 1855.

Her research also found her spending hours in courthouse archives poring over legal documents known as "Freedom Suits". Kris undertook this research in an effort to develop a deeper understanding of both the historical context of the era, and the humanity of the enslaved people who unfortunately remain inexcusably nameless in most historical documents of the day.

Another of Kris' passions was the Father Dixon Cemetery in Crestwood on Sappington Road. This African American cemetery, which is still active, dates back to the Antebellum Era and includes both the marked and unmarked burials of enslaved people from the St. Louis area. Kris worked tirelessly for years to nominate the property to the National Register only to be stymied by the Register's reluctance to list cemeteries. (Taking up the torch of Kris' passion for this designation would be a wonderful challenge for a researcher should anyone be looking for a project!).

Kris was a respected and venerable member of the St. Louis preservation community and the St. Louis community at large. She and Jerry were regulars at decades of Landmarks events and Kris never hesitated to share her knowledge and advice. As a scholar of St. Louis history, and the history of so many other varied topics, she truly was among the giants upon whose shoulders present and future researchers stand. Kris was also a close friend to many members of our organization. We mourn her loss, celebrate her life, and perhaps take some comfort in seeing her legacy wrought in beautifully preserved buildings all around our community.

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NOVEMBER 1, 2021 – JULY 31, 2022

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!

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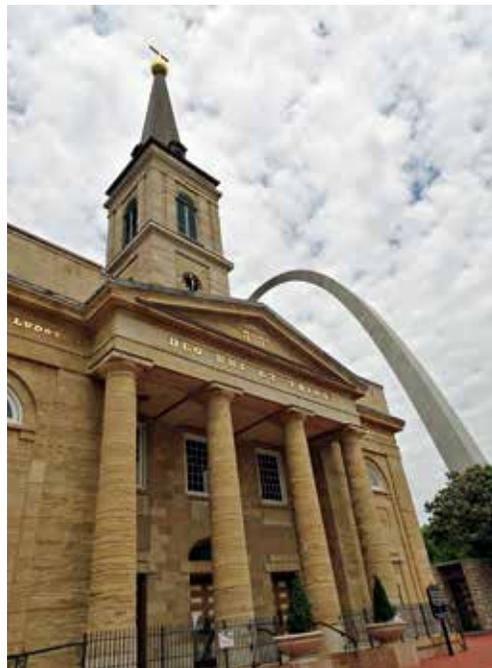


www.landmarks-stl.org



Landmarks Downtown Walking Tours Going Strong in 25th Year

WITH JUST A FEW WEEKS TO GO before the final tour of the season at the end of October, attendance has been strong. More than 400 tickets have been sold so far this season. The tours are run by volunteers. Two volunteers, Beverly Hacker and Ilissa Staadeker manage administration and marketing. Eight volunteer guides lead tours of East and West Downtown every Saturday morning April through October. Guides follow generally the same routes and discuss the architecture and heritage of each area, adding interesting stories about the men and women who shaped the area. Both the tour guides and the participants have a great time. Additional tour guides are always needed. If you like to discuss St. Louis history and architecture and can walk about two miles you might consider learning more about becoming a Landmarks Downtown Walking Tours Guide. If so, contact Ilissa Staadeker at marketing@landmarks-stl.org. Our website <https://landmarkstours-stl.org> gives complete information about the tour content and routes. If you haven't yet taken a tour, mark your calendar and buy a tour ticket before the season ends.



The Old Cathedral is just one of the many highlights on our East Tour.



Tour guide Rick Rosen and group at the base of the St. Louis Arch



Tour guide Rick Rosen and group in front of the Old Courthouse