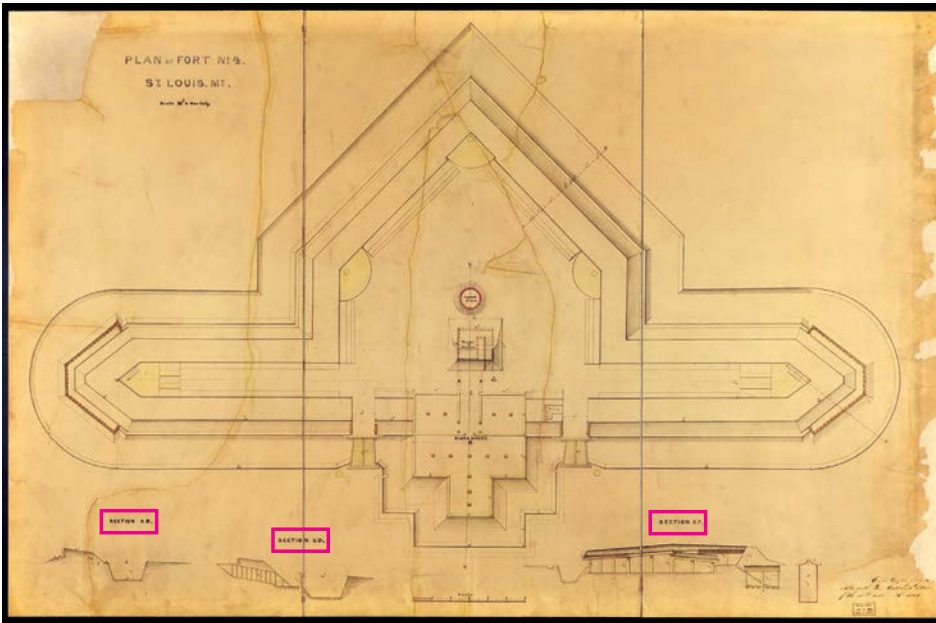


LANDMARKS LETTER

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ANOTHER INSTALLMENT: THE CIVIL WAR FORTS OF ST. LOUIS: FORTS 3-4

By Andrew Weil



Plan of Fort No. 4
Courtesy of the Library of Congress Collection

In July of 1861, forty-eight-year-old Major General John C. Fremont, Commander of the Department of the West, arrived in St. Louis. Among the many urgent tasks on his agenda was the need to fortify the city against attack from the south, west, and north where it was vulnerable to incursions from Confederate militias operating throughout the rest of the state. Union control of the Mississippi at St. Louis was assumed to be secure and attack from across the river in Illinois apparently considered too unlikely a scenario to warrant substantial fixed fortifications beyond platforms for artillery batteries.

Fremont, known as “The Pathfinder,” for his many years of mapping and surveying expeditions in the West, was well-suited to the job of siting St. Louis’s defenses. Taking advantage of topography and the need to enclose the city limits within a line of field fortifications with expansive, interlocking fields of fire, he planned ten substantial installations on a north-south curving line that ran largely along Jefferson Avenue.

Because the forts needed to be built quickly, the responsibility for supervising construction was divided between two men; Lt. Julius Pitzman of the Engineer Corps and



Can you guess which building this image is from? See Elements article on page 12.

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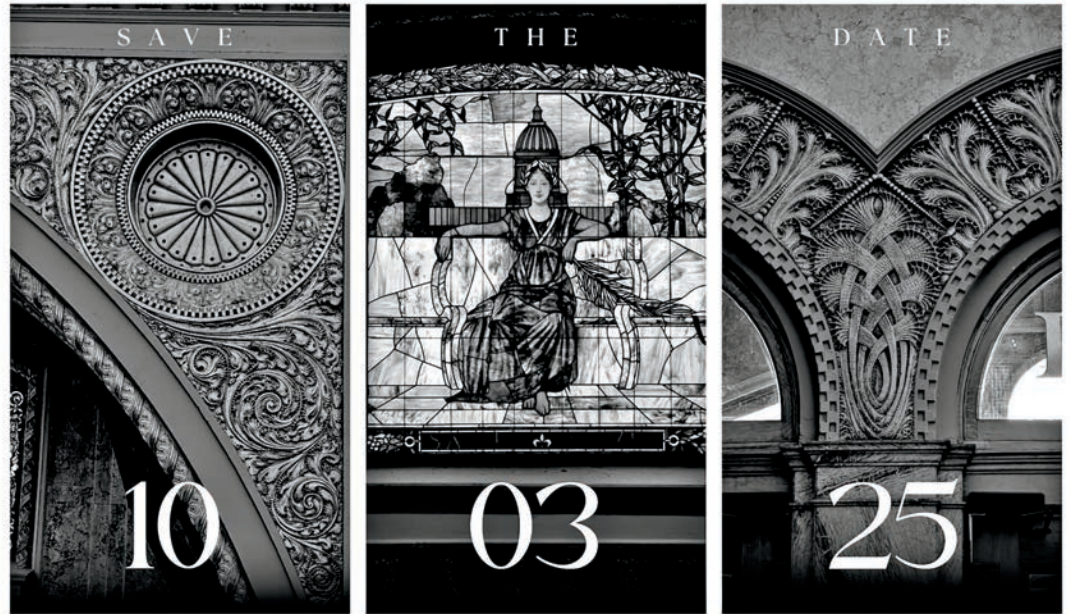
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SAVOR THE PAST - A LANDMARKS ASSOC. EVENT CELEBRATE THE FUTURE

LANDMARKS WISH LIST

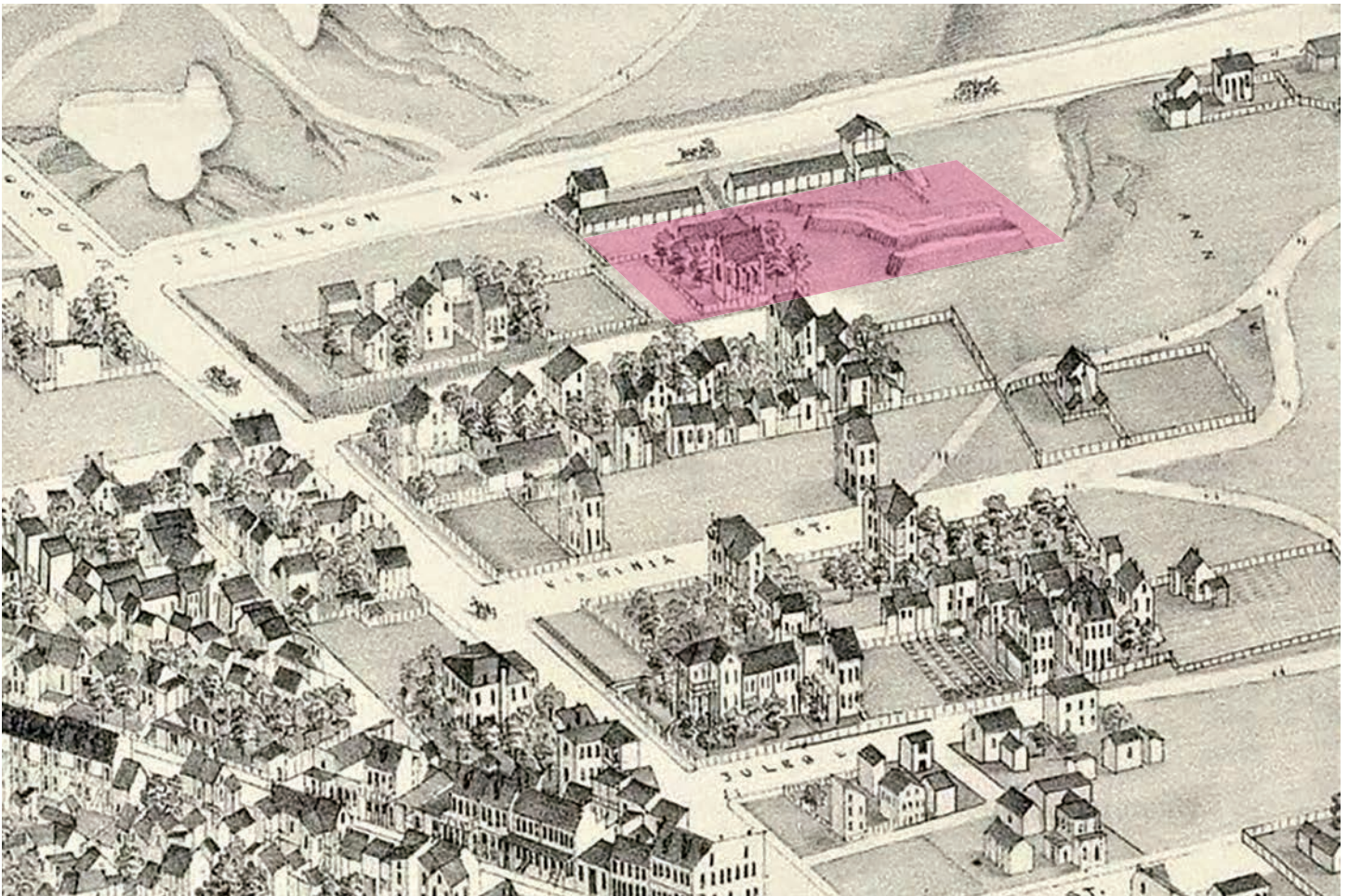
Dear friends, we want to thank you all for the generous responses that we have received from our Wish List over the past few newsletters. This spring we are looking for a few items to help meet the needs of office operations. If you have something that might fit the bill that is cluttering up your home, or if you would like to sponsor the purchase of a new item, please let us know!



We are currently looking for a tall lateral filing cabinet (ideal width and depth dimensions 36" wide by 18" deep).



And we are seeking a free-standing storage closet with shelves and doors (must fit in a 22" deep by 28" wide by 84" tall space).



Remains of Fort 4 Earthworks, 1876

CIVIL WAR FORTS *Continued from page 1*

Major Justus McKinstry of the Quartermaster Corps.¹ Pitzman was in charge of completing forts 1-5 and McKinstry 6-10. Later wounded in combat, Pitzman went on to a prominent career as the St. Louis County Surveyor and then as the designer of many of St. Louis' most illustrious neighborhoods including, Portland, Westmoreland, Vandeventer, Benton and Parkview Places as well as Compton Heights, Clifton Heights and Washington Terrace.

With the exception of the point where Jefferson Avenue passes through the drainage of the Mill Creek Valley north of Chouteau and south of Clark, it follows a ridge that faces undulating land sloping away to the west before reaching a roughly parallel ridge along which Grand Boulevard runs. Aside from the open fields of fire, positioning the forts along this line had another advantage; it set the defensive perimeter of the City at a point where sites of strategic importance like the riverfront commercial district, Benton Barracks and the St. Louis Arsenal would have been well-beyond the range of typical confederate field artillery.

Aside from their larger component role in the City's defensive network, forts 3 and 4 specifically protected the approach of Gravois Road into the City. Gravois was an important urban-rural

artery that could be used by attacking confederates approaching from the southwest with a supporting baggage train.

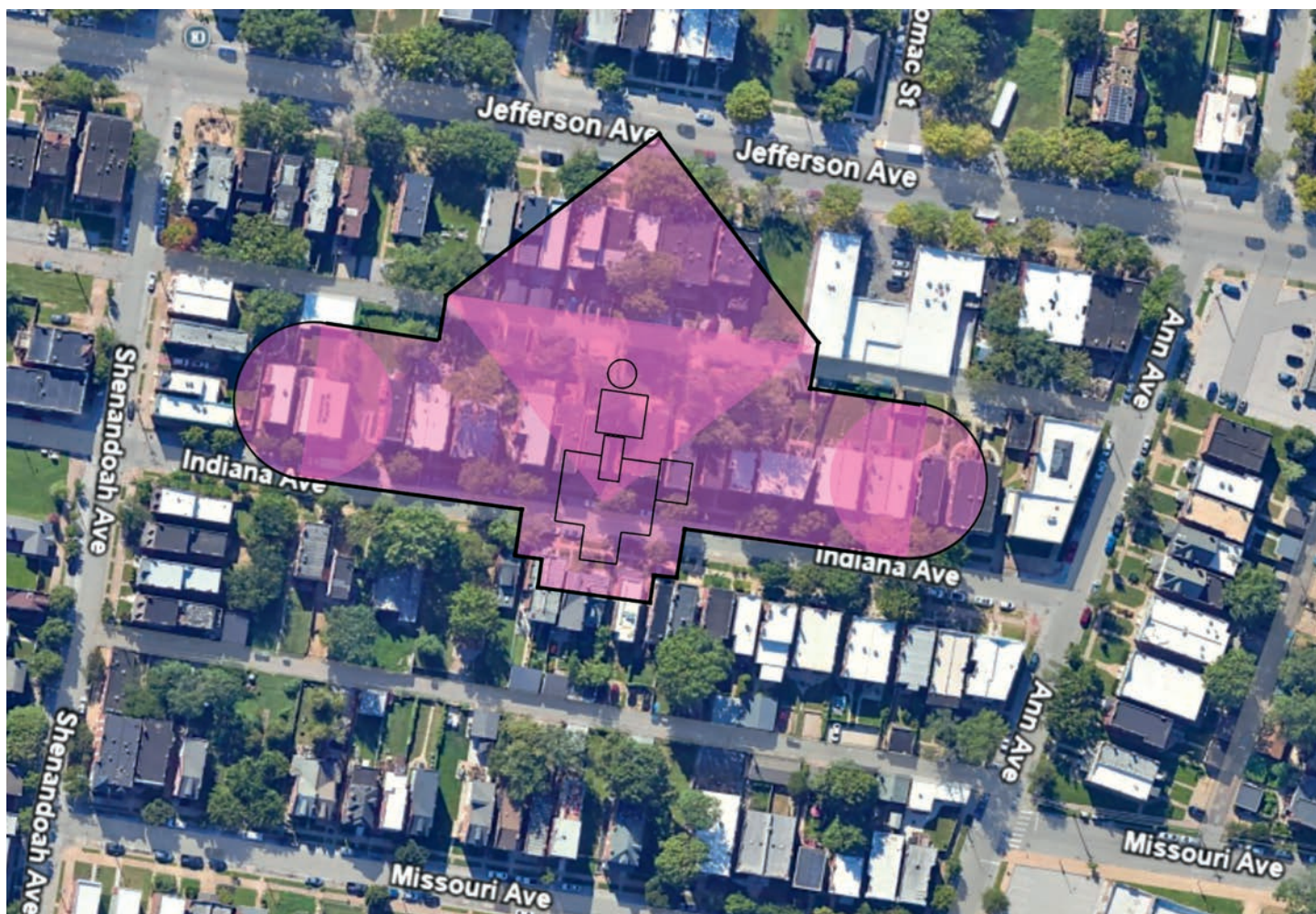
Both forts were quite sophisticated. They shared a polygonal plan with a central, engaged-diamond shaped bastion that projected westward. This bastion contained three artillery platforms sited to fire to the northwest, west, and southwest.

To the rear (east) of the primary bastion were two wings terminating in smaller bastions; one faced north and the other south. The smaller bastions did not contain fixed artillery platforms but rather appear to have been organized for massed rifle fire from the parapet as well as from a casemate/embrasure system within the wall.

The ends of the north and south bastions (interpreted as the inset vertical section view labeled "C D") appear to have had an interior chamber that led from the parapet level firing position to the defensive ditch below. Accessed by stairs, this chamber ran under the main wall and exited onto a platform that was lower than the parapet, but higher than the base of the ditch. The platform was protected by a low palisade wall that ran between the main fort wall and the ditch. From this position soldiers could have engaged attackers who managed to enter the ditch with the benefit of protection from the palisade and the option of retreat-

¹William C. Winter, "The Civil War in St. Louis". Missouri Historical Society Press: St. Louis, 1994. PP 75-76.

Continued on pg. 4 >



Fort 4 in the alignment of present-day Jefferson Avenue between Shenandoah and Ann Avenues

ing into the safety of main walls.

Like the other fortifications around the City, forts 3 and 4 were constructed by excavating an inner parade below surface level and an exterior ditch. The resulting fill was then piled and packed to create a surrounding parapet wall. Inside these thick exterior earthen walls were revetments of horizontal planks or logs from the top of the parapet down through an elevated firing platform that was approached by stairs from the parade.

The scale on the available scans of the forts do not have sufficient resolutions to determine the depth below grade of the inner parade floor, but when combined with the height of the parapet it would have been sufficient to protect the roof of the blockhouse (constructed of frame covered with sod) from direct fire.

According to the National Parks Service (NPS), the specifications for field fortifications surrounding Washington DC were based on Dennis Hart Mahan’s 1836 *Treatise on Field Fortifications*. Using Mahan’s principles, General John G. Barnard stated that for the forts surrounding Washington “... the interior crest of the parapet was from 7 to 9 feet above the parade; the thickness of the parapet ranged from 12 to 18 feet; the ditches were usually six

feet deep...”² The plans for the St. Louis forts indicate that the bottom of the ditch was flat with walls that sloped outward making the top wider than the base.

The blockhouse barracks complex in forts 3 and 4 (labeled “Section E F” on the plan) had a flat roof covered with earth and was built into a “T” shaped projection of the fort’s eastern wall (the City side). A “three holer” privy was attached to the north wall of the blockhouse. This too had a reinforced roof of frame and earth and its small size indicates that the fort was not garrisoned by a particularly large number of men.

Moving to the west, the block house roof was integrated into a hyphen that connected it to a powder magazine. The flat roof of the hyphen terminated in, and was supported by, a sloped earthen berm that sat atop the deep, enclosed chamber of the powder magazine. This berm would have helped to insulate the magazine from siege mortars that could lob shells over the walls and also protected the entrance to the block house from shrapnel. West of the magazine was a bottle-shaped cistern that reached a depth approximately twice that of the magazine and presumably

²National Parks Service <https://www.nps.gov/cwdw/learn/historyculture/the-fortification-system.htm> viewed 3/14/25



2251 Indiana Avenue

In a City as old and storied as St. Louis, a fascinating history is never very far away. Sometimes it's right beneath your feet.

near Ironton after the Battle of Pilot Knob (September 27, 1864). Located in the Arcadia Valley, Ironton is about 90 miles southeast of St. Louis.³

In a story related by William Winter in his book *The Civil War in St. Louis*, Wilson and the Federal prisoners were marched to a point near Union, Missouri where they arrived on October 2. The next day Reeves singled out Wilson along with six enlisted men. After addressing Wilson by name, Reeves had the selected prisoners killed.⁴

The news of this action reached St. Louis on October 5. General William Rosecrans ordered that a confederate major and six enlisted men be selected from the prisoners held in St. Louis for retaliatory execution.⁵ With no major in custody, the enlisted men had to serve the purpose Rosecrans had in mind.

After the report of the massacre of the Federal prisoners was confirmed to be true, Rosecrans' grim plan was set in motion. On October 25, 1864, the men loaded onto a wagon at the Gratiot Street Prison which stood on what is now Purina's corporate campus downtown.

In silence, they traveled up the hill past Lafayette Park to Fort 4 where a line of posts with seats had been erected on a north-south line parallel to the west side of the fort (probably in the alignment of present-day Jefferson Avenue between Shenandoah and Ann). After being seated, bound, and blindfolded, they were shot by a firing squad of 18 soldiers.⁶

By 1876, most of Fort 4 had been demolished as the city grew westward. The Pictorial St. Louis Map of that year shows that a portion of the northern wing and western bastion still existed, but the majority had been graded away. A modest home with a picket fence sat upon the site of the eastern wall and a portion of the parade. That home appears to survive today in the 2200 block of Indiana Avenue. As the years went by, development erased all of St. Louis' forts and the firsthand memories of the War went with them.

In a City as old and storied as St. Louis, a fascinating history is never very far away. Sometimes it's right beneath your feet.

collected runoff from the blockhouse and magazine roofs.

The fort was accessed from the east side by a pair of sally ports that flanked the blockhouse. The sally ports had heavy wooden drawbridges that spanned the surrounding defensive ditch but could be raised to completely secure the fort's perimeter wall in time of attack.

While these fortifications are fascinating from an academic perspective 160 years later, it is important to remember the terrifying reality that prompted their construction. Construction of the forts began in July of 1861. At the time the question of whether the Union would be able to retain control of Missouri was very much still in the air.

As work on the forts progressed that August, St. Louis-based generals Nathaniel Lyon and Franz Siegel fought forces commanded by former Missouri governor Sterling Price at the Battle of Wilson's Creek near Springfield; nearly 2,300 men were killed and wounded. Missourians were fighting a civil war within the Civil War.

While the Union controlled the state's major cities, a bloody guerrilla war dominated Missouri's interior throughout the conflict. A microcosm of this situation was the fighting between forces commanded by Union Major James Wilson and Confederate guerrilla commander named Timothy Reeves. The two men had traded blows across southeast Missouri for several years when confederate forces captured Wilson and some of his men

³William C. Winter, *The Civil War in St. Louis*. Missouri Historical Society Press: St. Louis, 1994. PP 96-97.

⁴Ibid

⁵Ibid

⁶Ibid

ST. LOUIS JOURNALIST ROBERT W. DUFFY DIES AT 79

By Paul Wagman

The following is a memorial for former Landmarks' board member and recipient of the H. Meade Summers Jr. Award for lifetime contributions to historic preservation in St. Louis. It was originally published in the *Gateway Journalism Review*

Robert “Bob” Duffy, one of St. Louis’s best-known and best-loved journalists for decades, died Friday, Feb. 7, at Barnes Hospital of complications from cancer. He was 79.

His husband, Marty Kaplan, and several close friends were at his bedside.

Duffy was known for his breadth of learning, whimsical and searing wit, fiercely held convictions, gift for writing and deeply affectionate heart.

“Over three decades at the *Post-Dispatch* and then at the *St. Louis Beacon* and St. Louis Public Radio, Bobby did as much as any writer in town to reveal the community to itself,” said Margaret Freivogel, a longtime colleague at both the *Post-Dispatch* and the *Beacon*. “He did that through his writing about both the built environment — as the *Post’s* architecture critic — and about the people who lived in it — primarily through his features and in-depth obituaries of people whose lives would otherwise have escaped attention.”

Emily Pulitzer, a close friend for more than 60 years, said he understood the community he covered “as well as anyone I know.”

“He had such a great imagination and sense of humor that he sparkled — and made every event he was connected to just delightful,” Pulitzer said.

Many readers of Duffy’s work in the *Post-Dispatch* and *Beacon* would likely also call his writing delightful — in an elegant sort of way. Here, for example, is his introduction to a 1992 story about the Skinker-DeBaliviere neighborhood:

“It rubs elbows and shoulders with Forest Park and Washington University and, if it stretches a bit, the Delmar Loop. Some of the streets (and a hidden river) that run through it bear names that call forth ghosts of our city’s French heritage; magic dust from the 1904 World’s Fair blew over it and gave it some of its special character.

It is a neighborhood embroidered with shining memories for those who have moved away from it; for those who have remained steadfastly and those who have migrated to it, it is a place that stirs a pride approaching militancy.

This is Skinker DeBaliviere ...”



Robert W. Duffy
Photo by CarlSAFE

But he could also bite. Indignant about the pending destruction of the Century Building downtown to make room for a parking garage, he wrote:

“Everyone concerned — developers, politicians, bankers, citizens — needs to keep Saturday, Feb. 29, 1999, in mind, the day The Arena crumpled like a mortally wounded horse, and grown men and women wept. ... As time goes on, those who destroy them (great old buildings) do so at their peril — especially when the primary determination for knocking them down is profit, that tartered-up, worn-out old whore disguised by the name Progress.”

Robert William Duffy was born and grew up in Little Rock, Arkansas, the son of Francis

Hardeman Duffy, who raised him by herself, and grandson of a former mayor of Little Rock whose wealth had been vaporized in the Depression. Forced by her altered circumstances into the workplace, Francis became a legal secretary and later encouraged her son to become a paper boy, delivering the *Arkansas Gazette*, whose liberal politics she admired and passed onto her son.

Duffy moved to St. Louis to attend Washington University and graduated with a degree in English in 1967. After a brief stint in graduate school and an assortment of writing-related jobs in insurance and other industries, he joined the *Post-Dispatch* in 1973 as a reporter in the suburban section, the lowest rung on the newsroom ladder. After a couple of years, however, he began covering fashion, and his trajectory as a reporter covering arts-related subjects was set.

In the course of his 32-year career at the paper, Duffy wrote about painting and sculpture, classical music, opera, theater, and literature, and photography; in 1978 and 1979, he served as a juror for the Pulitzer Prizes in that latter category. Among his titles over that long span were architecture critic, arts editor and cultural news editor, as well night city desk reporter, editorial writer and editor of the *Everyday Magazine*.

Among the highlights, he said in a 2022 interview with the CWEA Griffin (a newspaper for the Central West End), were a piece he wrote about a collection of porcelains owned by Hall of Fame catcher Ted Simmons, and an interview he conducted with

the artist Ellsworth Kelly in connection with an exhibition of Kelly's work at the St. Louis Art Museum in 1983.

But all of that was only his day job. In 1981, Duffy took a role as an extra in a production by the then just five-year-old Opera Theatre of St. Louis. In a piece he wrote years later, he called it his "supernumerical debut," adding, "The opera [by a contemporary Japanese composer] was so wonderfully exotic that many of us in the cast thought it would lay an exotically monumental egg, and that, accompanied by the plucked-string sounds of the koto, the show would send audience members pushing and shoving to escape the opera house at intermission and stampede Western fashion on home."

But the audience turned out to love it, and Duffy himself was so smitten that "this gig prompted me to run away and join the opera." He left the paper to do Opera Theatre's public relations and fundraising. Only a year later, however, he returned to the paper, "when it became clear that newspapering, not the great and exciting world of opera, was my *métier*." Smoothing his return was the *Post's* editor and publisher, Joseph Pulitzer, who had become, like Pulitzer's wife, a close personal friend.

The opera was not the end of Duffy's extracurricular activities, however. Beginning in about 1990, he became an adjunct instructor at Washington University, teaching, for 32 years, in the university's Sam Fox School of Design & Visual Arts, University College, and College of Arts and Sciences. In recent years, he taught a course called "Communication that Works," which was designed to give practical business skills to undergraduates not interested in business school.

He loved teaching, he often said, in large part because he loved working with young people. If he had a legacy, he once said, it would be in the interns he had worked with who had gone on to careers at places like *The New York Times* and NPR. And his rapport with the very young — who appealed to his playful nature — was also extraordinary. Among his friends, Duffy was known for conspiring in mischief with their young children and being willing to offer occasional parental breaks by scooping their children up for adventures like a trip to the Zoo.

Duffy's career at the *Post-Dispatch* ended after the paper was acquired by Lee Enterprises in 2005 and he took a buyout. He then spent the next few years working with Margaret and William Freivogel, Richard Weil, Richard Weiss and others in launching one of the country's first online, nonprofit newspapers, the *St. Louis Beacon*.

The *Beacon* provided in-depth, long-form coverage of St. Louis for five years, during which Duffy served as a critic and reporter. Drawing on his remarkable connections with the St. Louis arts community, he also spearheaded several extraordinary fundraisers, not least a New Year's Day 2011 performance at The Sheldon of Gilbert and Sullivan's "H.M.S. Pinafore" that featured Saint Louis Symphony conductor David Robertson and the soprano Christine Brewer.

During this period and for a few years thereafter — after the *Beacon* was absorbed into St. Louis Public Radio — he also wrote several notable obituaries of people whose deaths would otherwise have escaped attention like the one about scientists and leftist Daniel Howard Kohl and one about creative philanthropist Evelyn Edison Newman.

And all the while he was also contributing articles to national magazines, such as *U.S. News and World Report*, *Smithsonian*, *Metropolis*, and *Modernism*, and contributing essays or chapters to several books on architectural and urban-design subjects.

After retiring from St. Louis Public Radio in 2016 Duffy continued working on some personal writing projects, as well as resuming his oboe lessons. He fought off his poor health with every ounce of his strength, managing still to exude playfulness and joy at a dinner party at the home of close friends on Jan. 17. At the end of that party, perhaps sensing the end might be near, he told a friend, "I've had a wonderful life."

Two years prior to his retirement, he was named "Media Person of the Year" by the St. Louis Press Club. And some seven years later, in 2023, the Landmarks Association of St. Louis honored him with its H. Meade Summers, Jr. Award for his contributions to the cause of historic preservation.

In presenting the Summers Award, Andrew Weil, the Landmark Association's executive director, cited Duffy's efforts to oppose the demolition — sometimes successfully, sometimes not — of several of St. Louis's great old buildings, including the Century Building, the Ambassador Theater, the Old Post Office, the Wainwright Building, the Veterans Administration building downtown and others.

"For decades, Bob has held an incisive and witty and often a humbling mirror up to St. Louis and consistently asked who — what — do we want to be as a community? What do we want to look like? What do we respect about our heritage and what should we leave to the next generations? Do we want to be a community that puts its best foot forward, or a community that shoots itself in its best foot?"

He added, "In aggregate, this body of work had an enormous impact on the way people in St. Louis thought and think about design and architecture and urban planning. What a luxury we had in having such a thoughtful and articulate critic who was not afraid to wave a passionate flag on behalf of St. Louis and its unique sense of place."

News of Duffy's death stirred an outpouring of tributes on social media from his former colleagues, who paid homage to his gentlemanly courtesy, collegial supportiveness, creativity, hard work, intellect and skill. And some, such as Phyllis Brasch Librach, recalled the kind of story that perhaps could no longer happen in today's stripped-down newsrooms, but that captured some of the unforgettable playfulness in the man.

"I knew Mr. Duffy, as I will always address him, as a polished, polite professional, and accomplished prankster. In 1979 Rocky Sickmann, a Marine Corps sergeant from Krakow, Missouri, was among the 52 Americans taken hostage in the U.S. Embassy in Tehran. When the hostages were finally released 444 days later, Sally Bixby Defty frantically tried to interview Sickmann in Germany before he landed at Lambert to a hero's reception. She had written for months about how people in St. Louis, and around the country, had tied yellow ribbons on trees to remember the hostages.

Mr. Duffy, Sally's dear friend, knew the interview would be a big scoop for Sally and the paper. I never found out why ... but

Continued on pg. 18 >

2025 SPRING LECTURE SERIES

Join us for a series of lectures exploring the history, architecture, and culture of the St. Louis region. Held on Wednesdays at 6:00 PM at the Landmarks office, these **free** events are generously supported by the Regional Arts Commission.

Note: Seating is limited and is on a first-come, first-served basis. Registration is requested for each lecture.

Register online at www.landmarks-stl.org, email office@landmarks-stl.org, or call the office 314-421-6474.

DATE: APRIL 9, 2025, 6:00 PM

Vandeventer Place, Gilded Age St. Louis – A Social, Economic, Architectural and Urban History of the Legendary Post-Civil War Enclave

Speaker: Tom Grady, Judge

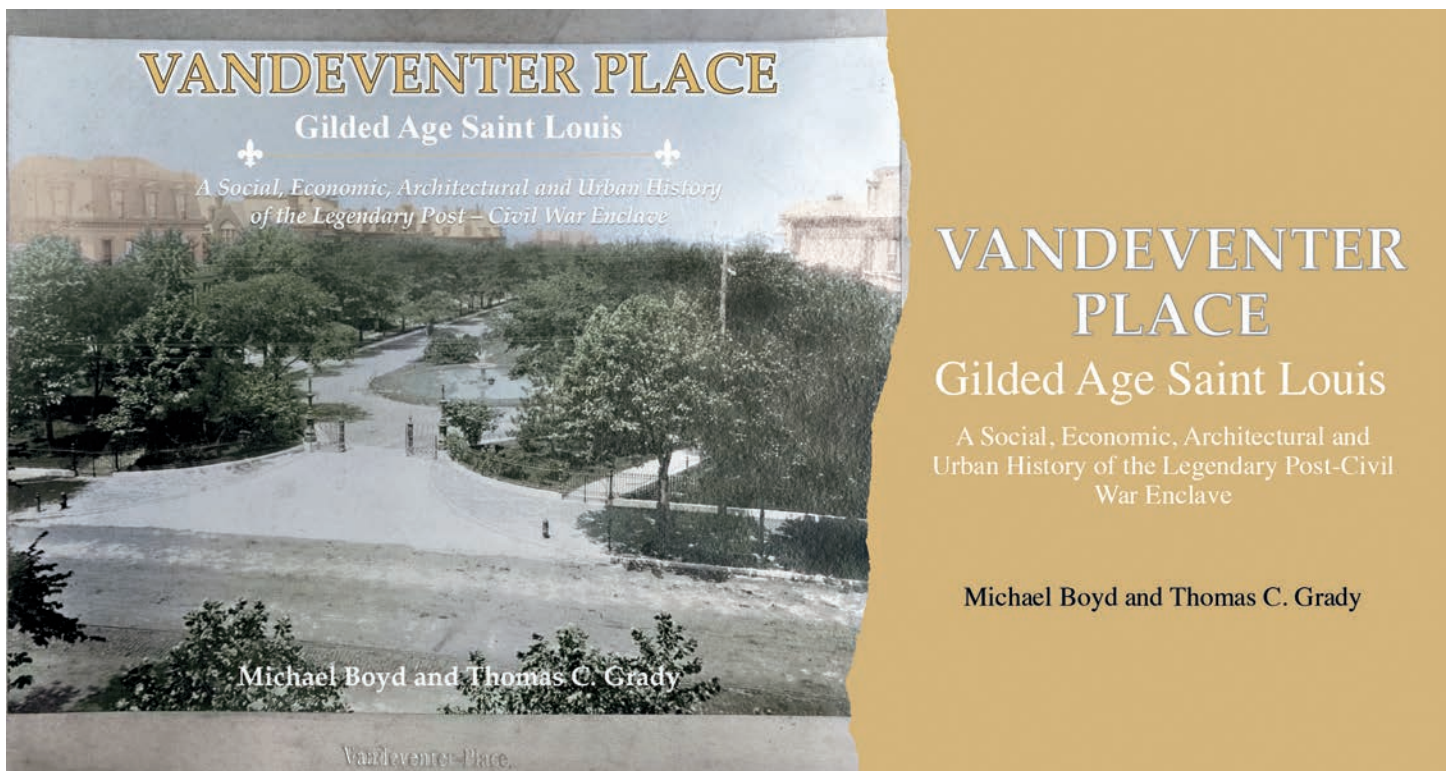
Synopsis: Judge Tom Grady will present his new book *Vandeventer Place, Gilded Age St. Louis – A Social, Economic, Architectural and Urban History of the Legendary Post-Civil War Enclave*. Co-authored with Michael Boyd, this work offers a comprehensive view of all fifty homes that once stood in Vandeventer Place, with biographical details of the owners and the sources of their considerable Gilded Age wealth.

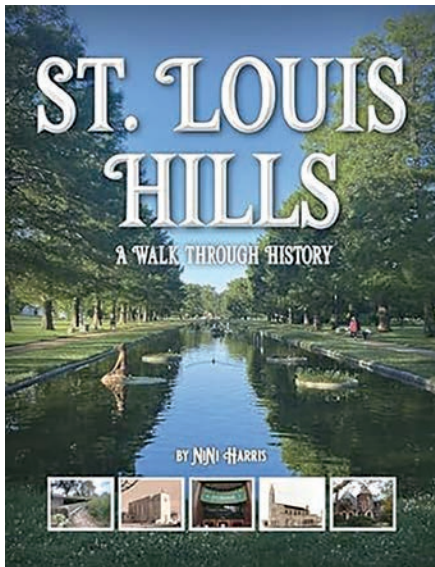
DATE: APRIL 16, 2025, 6:00 PM

The Reawakening of a Giant: The Butler Brothers Building Reimagined

Speaker: Joel Fuoss, Architect AIA, IIDA, LEED AP

Synopsis: Joel, a Principal with Trivers Architecture, will discuss how a century-old warehouse was reborn as a vibrant residential community. The Butler Brothers Building, constructed in 1906, was once a state-of-the-art distribution hub, but after sitting vacant for nearly three decades, it faced an uncertain future. Located in St. Louis's Downtown West neighborhood, its sheer scale, deep floor plates, and historic integrity presented both challenges and opportunities for revitalization. Trivers embraced the complexity of this adaptive reuse project, carefully balancing preservation with transformation. The result is "The Victor", a dynamic residential community that breathes new life into the structure while celebrating its architectural legacy.





DATE: APRIL 23, 2025 @ 6:00 PM

St. Louis Hills, its History and Architecture

Speaker: NiNi Harris, Author/Historian

Synopsis: The enchanting St. Louis Hills neighborhood is a phenomenon resulting from extraordinary planning, a unique mix of architectural styles, and exceptional craftsmanship. Harris will discuss the inspiration for and evolution of St. Louis Hills. NiNi Harris is a life-long St. Louisan and has researched and written 18 books on St. Louis history, institutions, architecture, ethnic heritage and landscapes.

DATE: APRIL 30, 2025, 6:00 PM

Hyde Park Riot

Speaker: Cameron Collins, author, historian and creator of the “Distilled History” blog

Synopsis: The lecture will discuss the history and architecture of the Hyde Park Neighborhood and a little-known Civil War Era riot that broke out on the 4th of July 1863 at the neighborhood tavern of Otto Kuhlage.

DATE: MAY 7, 2025 @ 6:00 PM

What Buildings Learn – What We Forget

Speaker: Rob Wagstaff, AIA, Lead Architect

Synopsis: Drawing on 30 years of experience revitalizing historic buildings, architect Rob Wagstaff will use case studies from St. Louis to examine the realities of balancing adaptive reuse with preservation ideals.

DATE: MAY 14, 2025, 6:00 PM

History at/of St. Louis County Parks

Speaker: Guinn Hinman, Historic and Cultural Sites Manager, St. Louis County Parks and Recreation

Synopsis: The St. Louis County Department of Parks and Recreation was established in 1950 and has grown to include over 68 parks, six recreation complexes, and seven sites listed on the National Register of Historic Places. Hinman will discuss the history of the department, how it was formed, and take a fascinating look at many of the County’s architectural treasures – including the Frank Lloyd Wright House at Ebsworth Park, the Nims Mansion at Bee Tree Park, and local favorites such as Faust Park, Laumeier Sculpture Park, and Jefferson Barracks.

DATE: MAY 21, 2025 @ 6:00 PM

The History of Soldiers’ Memorial and Its Surroundings

Speaker: Mark Sundlov, Managing Director, Soldiers Memorial Military Museum presents

Synopsis: Opened in 1938, Soldiers Memorial Military Museum was built to remember St. Louisans who made the ultimate sacrifice during World War I. The “memorial plaza and building” was one of 21 propositions in the 1923 bond issue. The creation of the plaza and building, and other projects of the bond issue, dramatically transformed this area of downtown from a high density, mixed-use area to an area of plentiful green-space and municipal buildings. The memorial was operated for nearly 80 years by the City of St. Louis until operations were transferred to the Missouri Historical Society—the society led the efforts on a +30M renovation of the building.



*Soldiers' Memorial,
Courtesy of the Missouri History Museum*

2025 SPRING TOURS & EVENTS

SATURDAY, APRIL 26, 2025, 2:00-5:00 PM

100 Years of Art Deco: “Deco Fortress” Open House

3622 S. Broadway, St. Louis, MO 63118
Street Parking

Constructed in 1941 as a pharmacy, this 12,000 square foot building had many lives (Elks’ Lodge, Blues Bar, BBQ Joint) before its current owners purchased and renovated it as a unique private residence. The “Fortress” is an homage to Art Deco style. The owners are avid collectors of American industrial design and Art Deco ceramics, and their collection is on display throughout. The open-house style event highlights a first-class example of Art Deco architecture, interior design, and décor. At the end of the tour, you’ll stop off at the 22ft. Marlite bar for a signature cocktail (included – 21+ up).

*STAIRS ARE PART OF THE TOUR.

Tickets: \$35 Members, \$50 Non-Members
Reservations are required.

SATURDAY, MAY 3, 2025, 11:00 AM-12:30 PM

The Reawakening of a Giant: The Butler Brothers Building Reimagined

1717 Olive Street, St. Louis, MO 63103
*Tour begins in the lobby on the 18th Street side
Street Parking

A century-old warehouse reborn as a vibrant residential community, the Butler Brothers Building, constructed in 1906, was once a state-of-the-art distribution hub. After sitting vacant for nearly three decades, it faced an uncertain future. Located in St. Louis’s Downtown West neighborhood, its sheer scale, deep floor plates, and historic integrity presented both challenges and opportunities for revitalization. Trivers Architecture embraced the complexity

of this adaptive reuse project, carefully balancing preservation with transformation. The result is The Victor, a dynamic residential community that breathes new life into the structure while celebrating its architectural legacy.

Tickets: \$15 members, \$20 Non-members
Reservations are required.

THURSDAY, MAY 8, 2025, 5:30-6:30 PM

Saved from the Wrecking Ball—An In-Progress Visit to 3221-3225 Olive Street

3221 Olive Street, St. Louis, MO 63103
Street Parking

Formerly slated for demolition, these two buildings are being rehabilitated by the Kranzberg Arts Foundation with support from Landmarks’ revolving loan fund. The general commercial building at 3225 boasts a stately façade embellished with white terra cotta. The building at 3221 was constructed c. 1889 as the western branch of famed Restaurateur Tony Faust’s “Fulton Market”. This tour includes a chance to see the interiors of both buildings while learning about their history and future.

Tickets: \$10 members, \$15 Non-members
Reservations are required.

SATURDAY, MAY 10, 2025, 10:00-11:30 AM

Link Auction Gallery Tour
(formerly St. John’s Methodist Church)

5000 Washington Place, St. Louis, MO 63108 (at Kingshighway)
Parking in reserved lot at the rear (west side) of the building.

Completed in 1902, this Classical Revival building was designed by renowned architect Theodore Link, who also designed the nearby Wednesday Club, 2nd Presbyterian Church, and Union Station. An irreplaceable component of a collection of institutional buildings collectively known as the Holy Corners Historic District, St. Johns is known today as “The Link Auction Gallery.” The building has been lovingly preserved and is now used as a full-service auction house. We will explore the building, including visits to the beautiful chapel and interior courtyard.

Tickets: \$15 members, \$20 Non-members
Reservations are required.

TUESDAY, MAY 20, 2025, 11:00-12:00 PM & 12:30-1:30 PM

Hotel Jefferson


415 N. Tucker Boulevard, St. Louis, MO 6310
Street Parking

Designed by the storied firm of Barnett, Haynes & Barnett, the Hotel Jefferson was completed in 1904 to serve an anticipated surge in visitors for the World’s Fair. In 1928, a large addition was added to the west side of the building, doubling the hotel’s capacity and adding one of the first mid-rise parking garages in the city. The building operated as a hotel for 70 years before being

100 YEARS OF ART DECO

SATURDAY,
APRIL 26, 2025
2:00-5:00 P.M.

3622 S.
BROADWAY



TOUR AND
COCKTAIL

TICKETS
MEMBER: \$35
NONMEMBER: \$50

converted into an assisted living facility that operated from 1977 until the early 2000s, when the last residents departed. Since that time, the building has been at the forefront of the downtown redevelopment agenda.

Today, Alterra Worldwide is concluding a top-to-bottom rehabilitation of the grand old building as apartments, an AC Hotel by Marriott, and multiple service, restaurant, and retail spaces. Come see behind the scenes of this soon-to-be reopened landmark and hear from its developers about their vision.

*THE BUILDING IS AN ACTIVE CONSTRUCTION SITE. HARDHATS (PROVIDED) AND STURDY, CLOSED-TOED SHOES ARE REQUIRED. THE TOUR INCLUDES STAIRS, BUT THERE IS AN OPERATIONAL CONSTRUCTION ELEVATOR.

Tickets: \$15 members, \$20 Non-members
Reservations are required.

THURSDAY, MAY 29, 2025, 5:30 – 8:30 PM

Annual Most Enhanced Awards “The Post”
(Former Globe Democrat/Post Dispatch building)

1190 Cole Street, St. Louis, MO 63101
[Doors Open 5:30; Ceremony 6:30; Open House 8:00-8:30]
Parking in reserved lot

Join Landmarks Association as we celebrate our 30th annual Most Enhanced Awards, honoring excellence in historic rehabilitation and adaptive reuse. As always, we will highlight some of the top projects completed over the previous twelve months and honor the people who do the hard work of saving St. Louis’ architectural heritage.

Tickets: \$30 members, \$40 Non-members
Reservations are required.

SATURDAY, MAY 31, 2025, 1:00 – 2:00 PM

Franz Arzt House Tour
2322 S. 12th St., St. Louis, MO 63104
Street Parking

Constructed c. 1876, the Dr. Franz Arzt House is one of the best examples of Italianate residential architecture in St. Louis. The home has been painstakingly restored over the past eight years by owners Joy and Ron Christensen after a long period of disinvestment. Come see the rebirth of one of St. Louis’ 19th-century architectural treasures, including the amazing conservatory that has been fastidiously restored based on historical photographs and the unique grotto constructed for Dr. Arzt’s renowned botanical collections. A highlight of the tour is the artificial cave system beneath the home constructed nearly 150 years ago.

*PARTICIPANTS WILL NEED TO NAVIGATE FIVE SETS OF STAIRS IN A TIMELY MANNER—PLEASE WEIGH PARTICIPATION ACCORDINGLY.

Tickets: \$15 members, \$20 Non-members
Reservations are required.

Supported by



Continued on pg. 12 >

DIRECTIONS AND PARKING FOR THE LECTURE SERIES

1805 S. 9th Street, St. Louis, MO 63104 (corner of 9th and Soulard)

Parking: Free street parking is available along 9th and Soulard streets.

Entrance: Enter the building through the gangway on the north side (right-hand side of the building).

From 64:

- Take I-64 E/US-40 E
- Exit 39A, 14th Street
- Right onto 14th Street
- Left onto Lafayette Ave
- Right onto S. 9th St.
- Destination will be on the right, after Soulard St.

From 44:

- Take I-44 E
- Take exit 290 B to merge onto Lafayette Ave
- Turn right; stay straight to continue onto Lafayette
- Right onto S. 9th St.
- Destination will be on the right, after Soulard St.

From 55:

- Take I-55 N
- Use the 2nd from the left lane to take exit 207B-207C toward Truman Pkwy
- Turn right onto Lafayette Ave
- Continue straight to stay on Lafayette Ave
- Turn right onto S. 9th St.
- Destination will be on the right, after Soulard St.



Landmarks' Office, c. 1895

WHY AN OWL? WHO KNOWS!

By Andrew Weil



Owl of Athena, 5th century BCE
Wikimedia

*“A wise old owl lived in an oak,
The more he saw, the less he spoke.
The less he spoke, the more he heard,
Now, wasn’t he a Wise old Bird?”*

– English Nursery Rhyme

The owl on page 1 is perched above the *Globe-Democrat* Building (more recently the *Post-Dispatch* Building) at 900 N. Tucker downtown. Constructed between 1930 and 1931 and designed by the prominent St. Louis architectural firm Mauran, Russell & Crowell, the building is an important example of Art Deco architecture in St. Louis. Sold to the *Post-Dispatch* in 1959, the newspaper remained the owner and occupant until 2018. Recently rehabilitated as a beautiful new office building known as “The Post”, we invite you to tour the building as part of the 30th annual Most Enhanced Awards on May 29.

The owl is a symbol of wisdom in many cultures around the world from Native American and ancient Egyptian traditions to Chinese Feng Shui. In Western culture, the owl is associated with Athena, the Greek goddess of wisdom and her Roman assimilation Minerva. There are many theories about why the bird is associated with wisdom; its seemingly supernatural hearing, night-vision, and silent, observant nature are traits that are easily anthropomorphized and connected with the ability to perceive things that are beyond the reach of ordinary beings. As such, owl symbols are frequently employed as aspirational totems ornamenting buildings associated with education, knowledge, and in this particular case, journalism.

ANOTHER WINTER BRINGS ANOTHER ROUND OF CATASTROPHIC FIRES FOR ST. LOUIS'S CHURCH BUILDINGS. WHAT CAN BE DONE?

By Andrew Weil

Between January 20th and February 24, 2025 the scourge of rampant illegal trespass and illegal activity in improperly secured vacant buildings robbed both the north and south sides of highly significant church buildings.

On January 20th in the late morning, the former Friedens Evangelical Lutheran Church at 1908 Newhouse was suddenly engulfed in flames. The building had no electricity, meaning that accidentally or intentionally, people started the fire. Neighbors had reported trespassers at the location and a representative of the building's owner, "Ladies of Peace Unlimited" told the *Post Dispatch* that she was aware that someone had been stealing copper from the roof. "Ladies of Peace Unlimited" is a non-profit organization created in 2015 with an address in St. Charles. According to the *Post Dispatch*, the organization purchased the property in 2020 but never occupied the building. Problems with the Friedens property are documented extensively by twelve pages of Citizens Service Bureau (CSB) complaints.

The Friedens Congregation was established in 1857 and completed its first church building at the Newhouse location in 1861. One block north of Hyde Park, this building is depicted by the 1875 Pictorial St. Louis map. The original church was replaced on a somewhat expanded footprint in 1907 and the congregation occupied it until 2010. The building remained remarkably intact and in good condition through the late 2010s before going vacant. It wasn't long before thieves and vandals arrived.

The fire at Friedens was intense; what the flames didn't destroy, the high-pressure hoses finished off. The church was a total loss and upon a recent visit, brick salvage was underway.

Then, on February 24, Quinn Chapel at 227 Bowen Street in Carondelet burned to the ground. The owner of record was "Quinn Chapel African Methodist Episcopal (AME) Church", which according to reporting by KMOV and public records was administratively dissolved in 2019. Despite the fact that it was no longer owned by a non-profit, the building continued to coast along under the taxing radar of the Collector of Revenue's Office until notice of the dissolution was proactively brought to its attention by Alderwoman Anne Schweitzer. This was not the fault of the Collector; no red flags are raised if a tax-exempt building doesn't pay taxes.

Like Friedens, Quinn Chapel's neighbors had been watching the building and reported break-ins and trespassing to the Citizens Service Bureau.

The Quinn Chapel building was constructed by the City of Carondelet in 1869 as one of two public market halls; the second still stands with a non-historic façade at the southwest corner of South Broadway and Schirmer. An apocryphal story that I have heard about the markets is that they were cleverly built by



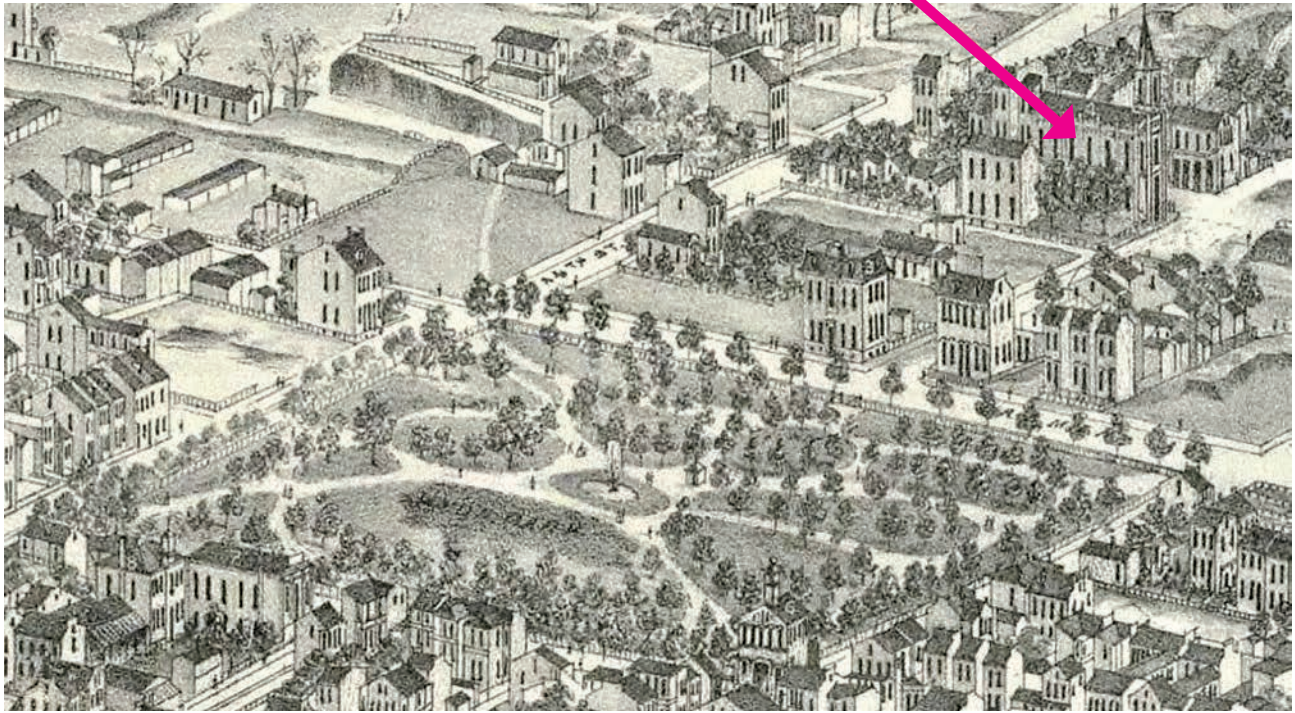
*Friedens Evangelical Lutheran Church after the fire
Landmarks photo*

Carondelet in 1869 with the knowledge that the City of St. Louis was going to annex the community the following year (which it did) and assume all of Carondelet's municipal debts!

After eleven years as a market, the building was purchased by the Carondelet African Methodist Episcopal (AME) Church in 1880 and two years later the congregation named itself Quinn Chapel in honor of Bishop William Paul Quinn (1788-1873).

William Quinn served as a missionary who was instrumental in founding AME congregations across the Midwest including the Brooklyn AME Church in the historic African American community of Brooklyn, Illinois in 1836. Located about three miles northeast of Downtown St. Louis, this congregation is thought to be the earliest AME congregation west of the Appalachians.

Quinn Chapel served the AME community in Carondelet for over a century before going vacant some time prior to 2013 when records indicate that the City boarded it. For at least twelve years, the property remained vacant, unused, but still exempt from taxes before the recent catastrophic (and eminently predictable) fire



The Friedens Congregation, established in 1857, completed its first church building in 1861 at the Newhouse location one block north of Hyde Park shown in this 1876 Pictorial St. Louis map.

erased it from the landscape.

The loss of these two churches and many others with similar ownership structures appears to have uncovered a flaw in the system that allows some tax-exempt property owners to slip through the cracks with regard to their responsibilities as landholders.

Tax delinquency is a primary trigger that, in extreme cases, allows the City to take buildings out of the hands of owners that have abdicated responsibility for their properties. If a property is condemned for back taxes, the City is free to market it for sale to a new owner to recoup taxes owed. However, because nonprofits owe no taxes, the regular red flags that are raised when taxes are owed don't apply. What to do?

In early March, I posed this question to representatives of two City Departments that work with vacant properties. They acknowledged that these issues might require greater scrutiny and referred my inquiry to the office of the City Counselor.

My inquiries also led to the discovery of an ongoing audit that another organization with similar concerns has been conducting. This audit has compiled a master list of tax-exempt properties in the City that have accrued major code violations. Because major code violations (for example: "vacant building improperly secured") are indicative of whether a property is actually being used, this data could (and should) lead the office of the Collector of Revenue to verify that a tax-exempt building is actually being used for exempt purposes.

The use of the building is a salient point. This is because in order for the real property of a nonprofit organization to be classified as tax exempt, the property needs to be used by that nonprofit for purposes that are related to the mission of the ownership entity. This fact leads to an important question: is simply holding a vacant property that is racking up code viola-

tions a "mission-related" tax-exempt activity?

Reclassification of a building as taxable would, in theory, begin the process of compelling the owner to justify its tax-exempt status by demonstrating use. This, in turn, would begin a conversation with the City about accrued code violations and how best they can be addressed. Failure to demonstrate that a building is being used for mission-related purposes would result in a building being reclassified as taxable property and thus subject to the threat of condemnation proceedings like the property of any other landowner.

Unfortunately, these conversations are necessary because as the cases of Friedens and Quinn Chapel demonstrate, without the threat of condemnation for back taxes, it seems that some exempt properties are being left to deteriorate indefinitely.

LEGISLATIVE EFFORTS

In February of 2025, the Board of Aldermen and Mayor Jones approved three important bills that pertain to addressing vacancy in St. Louis (Board Bills 169-171 sponsored respectively by Alderpersons Michael Browning, Daniela Velazquez and Pamela Boyd). These bills flowed directly from Proposition V, which citizens approved in November of 2024 with 79.81% of the vote.

The language ("ballot title") of Proposition V was as follows: "In order to make the City of St. Louis more effective in the enforcement of laws pertaining to vacant and deteriorated property, shall the City of St. Louis Charter be amended to add an exception to the \$500 maximum fine for ordinances relating to vacant and non-owner-occupied deteriorated property". Because this amendment was approved, the next step was to create

Continued on pg. 16 >



Quinn Chapel after the fire
Landmarks photo

ordinances that would allow the City to wield the new power granted by the citizenry. Enter Board Bills (BB) 169-171.

(City ordinances can be found at:

<https://www.stlouis-mo.gov/government/city-laws/ordinances/index.cfm>

These three bills have preambles that explain how vacant properties have an adverse effect on the surrounding community; how current fines are insufficient to motivate an owner to fix violations or sell the property; how vacant buildings can become a nuisance to their neighborhoods decreasing surrounding property values and negatively impacting the lives of St. Louis residents etc. etc.

BB 169: “An ordinance pertaining to administrative fines and effective code enforcement for vacant and deteriorated property...” This law allows the fines for vacant and deteriorated properties to be set by ordinance and allows for the costs of nuisance abatement, fines, and enforcement fees to be added to the real estate tax bill for the property.

BB 170: “An ordinance pertaining to fines and code enforcement for vacant and deteriorated property, including increased fines for unsecured buildings and unlawful demolitions, directing monies from these fines to City’s existing Vacant Building Initiative Fund...”

Among other things, this bill states that St. Louis has one of the highest per capita rates of vacancy in the nation, acknowledges that existing fines and fees are too low to effectively compel “persistently non-compliant owners of vacant and deteriorated properties to adhere to local code...”, states that as of May, 2024 the City had over \$21 million in outstanding fees and fines related to vacancy on parcels that have accrued more than \$2.7 million in back taxes. The latter point illustrates the problem that exists with regard to collecting money from delinquent property owners under the previous system. In part, this bill attempts to address the issue by directing money derived from enforcement to much-needed expanded enforcement. Another important aspect of this bill is that it greatly increases the fine for extralegal

demolition, which is a huge problem that feeds the market for illegally building materials and depletes the integrity of surviving historic streetscapes.

BB 171: “An ordinance to reconcile collection methods with state statute by modifying existing ordinances to more effectively and timely recover amounts owed to the City for fines...”

This bill does exactly what the summary says and improves the collection process for vacancy-related violations by bringing it in line with state law.

Taken together, these efforts reflect a refreshing, concerted effort by St. Louis City and many St. Louisans working behind the scenes to improve the legal framework for addressing some of the persistent ways that vacancy has a deleterious effect on the economy, social fabric, and collective architectural heritage. Time will tell whether these initiatives will help to alleviate some of the symptoms and causes of vacancy, but these efforts demonstrate that the urgency of this complex issue is not lost on elected officials and a concerned community.

To learn more about community-driven efforts to combat vacancy, I encourage you to take a look at the St. Louis Vacancy Collaborative. <https://www.stlvacancy.com/>.



Friedens Evangelical Lutheran Church 1981
Landmarks photo

A NEW PERSPECTIVE ON ST. LOUIS

By Andrew Weil

For decades, Professor Saburo Horikawa has been visiting St. Louis and Landmarks Association to do research. Dr. Horikawa is a professor in the department of sociology at Hosei University in Tokyo, Japan. His research focuses on the historic preservation movement and the questions of how and why communities work together to protect their heritage.

He recently published a book called *Why Place Matters: A Sociological Study of the Historic Preservation Movement in Otaru, Japan 1965-2017*. This work examines how preservationists on the Island of Hokkaido worked to protect a historic canal that was once central to the economy, and thus the history/identity of the commercial port city of Otaru.

In St. Louis, Dr. Horikawa, or “Sab” as he prefers to be called by his American friends, has been examining another case study of the preservation movement—the demolition of the Century Building. It’s hard to believe that it has been more than 20 years since the hard-fought, but ultimately unsuccessful effort to save that downtown treasure. For old times’ sake, I walked by the parking garage that replaced it the other day and it seemed to be reasonably well-used. It was nice to see a number cars savoring their exclusive view of the National Historic Landmark Old Post Office.

Just about every year Dr. Horikawa makes the trek from Tokyo to St. Louis to interview people who were involved in trying to save the Century and to visit archives like that of Landmarks Association.

As the fortunes of Downtown St. Louis continue to evolve, so does Sab’s research. We look forward to reading his outsider analysis of the ways the Century Building’s demolition mobilized our community and the ways the “compromise” solution that ultimately prevailed continue to impact our community today.

If anyone would like to read Sab’s latest book, he generously gifted an English language copy to the Brambila Architecture Library at Landmarks’ office. We look forward to adding his upcoming book on the Century Building to our ever-growing collection.



Professor Saburo Horikawa
Landmarks photo

Dr. Horikawa is a professor in the department of sociology at Hosei University in Tokyo, Japan. His research focuses on the historic preservation movement and the questions of how and why communities work together to protect their heritage.

2025 STL HEART BOMB

By Katie Graebe



On Saturday, February 8th, we gathered for our 2025 STL Heart Bomb, celebrating St. Louis architecture with handcrafted valentines and exploration into local history. This year, we focused on the **Railway Exchange Building**—a 1913, 21-story landmark designed by Mauran, Russell & Crowell. Once home to Famous-Barr and Macy’s, the Railway Exchange was the largest building in the city. Former tenant Frank Trampe shared its rich history, while Scott Hunt delighted us with a love story that began in the building’s elevator. A huge thank you to **HOK St. Louis** for sponsoring refreshments, **Hotel St. Louis** for hosting, and **@SketchyCity** for capturing the site in art! **KSDK** covered the event, and it aired that evening.



ROBERT W. DUFFY MEMORIAL *Continued from page ??*

Duffy tapped me as an accomplice to pull off his practical joke. I was the muffled voice faking an overseas operator asking Sally to “Hold for Rocky Sickmann” as Duffy watched her astonished reaction when . . . he never picked up.

In the end, Mr. Duffy and Ms. Defty had a good laugh, and I made two great newsroom friends. And by the way, Sickmann married his high school sweetheart and had three children and four grandchildren.”

Survivors, besides Marty Kaplan, his husband of nine years

and partner of 36, are a son, James (Shannon) of Beaufort, S.C., and two grandsons, Jefferson Gibson and Warren Gibson.

Paul Wagman is a former Post-Dispatch reporter and Fleishman Hillard executive who is now an independent reporter, editor and communications consultant. Richard H. Weiss contributed reporting to this story. Weiss is a former editor at the Post-Dispatch and founder of Before Ferguson Beyond Ferguson and River City Journalism Fund.

LANDMARKS ASSOCIATION MEMBERSHIP

NOVEMBER 21, 2024 – MARCH 31, 2025

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, or scan this QR code to go to our membership page.

Thank You!



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LANDMARKS ASSOCIATION MEMBERSHIP

NOVEMBER 21, 2024 – MARCH 31, 2025

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