



LANDMARKS
ASSOCIATION of SAINT LOUIS

Can you guess which St. Louis building this architectural detail is from? Test your knowledge with our column, **Elements** Page 2 >>



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LandmarksLetter

A Ballpark Village Already Exists >>



When the designers of the new Busch Stadium looked at the designated site for the new facility, they had little trouble determining where the "front door" should be. They looked up Spruce Street and saw the existing structures of Cupples Station and the Metro Link station and knew that this was where they should put the main entrance to the ballpark. This is where the stadium would interface with the historic Cupples buildings, which were designated St. Louis Landmark No. 28

in 1971 and listed on the National Register of Historic Places in 1998. The designers looked at the Westin Hotel and at other buildings on Spruce Street and integrated some of the brick detailing into their design. They carefully specified brick and mortar that would blend with the existing urban fabric. They did their job well. While walking east on Spruce, toward the ballpark, one almost feels that Busch Stadium could have been a component of the original fabric of Cupples Station. The scale is right, the materials are right and the feel is right. Upon arrival at Busch Stadium, Gate 3 welcomes you as its main entry. The connections to other St. Louis landmarks and the historic neighborhood are clear. You can't miss the nod to Eads Bridge with the heroically scaled arch, and it is no accident that Gate 3 is flanked by two massive brick towers explicitly derivative of those seen on buildings in Cupples Station. The gate is the formal expression of the interdependence between the new stadium and St. Louis' historic past.

St. Louis is known for its historic buildings and nowhere else has the renovation and restoration of these buildings had more of an impact in the last decade

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Church of the Messiah >>

AUTHOR: William Seibert
PHOTOS BY: Mimi Stiritz

The building at 800 Union Boulevard in the West End of St. Louis was erected in 1907 by the Unitarian Church of the Messiah. It was the fourth and final home of the congregation founded by William Greenleaf Eliot in 1834. Eliot and members of his congregation were, in turn, prime movers in the founding of Washington University in St. Louis, the St. Louis Art Museum, the St. Louis Public Schools, and other civic and charitable institutions that continue to enrich the cultural, educational, and social life of the City down to the present day. The church was designed by John Lawrence Mauran, a prominent St. Louis architect, principal in the firm of Mauran, Russell and

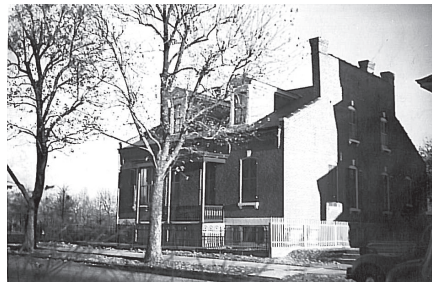
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Originally known as the Victoria Theater, the building at 3627 Grandel Square held various names throughout the first half of the 20th century. Today it is generally known as The Sun Theater and in recent years has been recognized by patrons of the Midtown Theater District by its glowing neon sign which conveys a cheery if inaccurate aura of vitality. Constructed in 1913 and designed by the noted St. Louis firm of Widmann and Walsh, the theater has essentially sat vacant and unused since the early 1970s. Constructed at the intersection of the Vaudeville and moving-picture eras, the theater hosted an incredible variety of performances in its day. However, as the 20th century marched forward and television assumed its regency, a population that once supported hundreds of neighborhood theaters across the city began to lose interest. As the market dried up, the theaters were boarded and many were demolished. The Sun survived although the years of neglect are obvious to even the casual observer. When Landmarks Association toured the gorgeous new Grand Center Arts Academy nearby, concerned members commented on the Sun's "green roof." Unfortunately, in this case the term was used to describe the trees and shrubs that had taken root in the masonry. At the time it seemed that perhaps the theater had strutted and fretted its hour upon the stage and would be heard no more. Take heart. The Sun is not a candle, and it will not be blown out so soon. A very promising (and long-rumored) plan for rehabilitation is definitely in the works involving a partnership between the Grand Center Arts Academy and The Lawrence Group. Keep your eyes to the east in the coming weeks and expect the dawn of a new day for The Sun. ●

Waltke House >>



The dwelling located at 2002 Harris Avenue was constructed in 1885 for William Waltke (1822 – 1916), a local soap manufacturer. Waltke, born in Prussia in 1822 to Frederick and Christina Waltke, immigrated to the United States in 1851. He married Anna M. Kohring in 1853 and the couple had one son, Louis Henry Waltke. Prior to starting his own business (William Waltke & Company) in 1858, Waltke worked for another soap manufacturer, Becker & Brand. Waltke's factory began as a one-story brick warehouse, constructed in 1879 along the east side of Benedict Avenue between Grand and John Avenues.

Following incorporation in 1900, Waltke began manufacturing two very successful brands of soap known as Lava (1904) and Oxydol (1913). By that time, several additions and improvements had been made to the factory, including an 1883 brick addition and two-story brick stable constructed the following year, 1884. The largest addition under Waltke's ownership occurred in 1919, an \$8,000 project designed by architect Albert Meyer. In 1927, Proctor & Gamble purchased the factory and continued to expand the complex. In 2010, the factory (still owned by Proctor & Gamble) was approved for partial demolition and redevelopment. Waltke's dwelling, constructed in the 1880's still remains at the northeast corner of Harris and Adelaide, facing O'Fallon Park. Waltke died in 1916 at age 91. His son, Louis, remained active in the company until it was sold to Proctor & Gamble in the late 1920s. Waltke's second wife, Fredericka, lived in the house on Harris Avenue until her death in 1932.

Proctor & Gamble currently owns the site of Waltke's original factory and used the buildings most recently to manufacture Comet brand products. By 2011, the complex consisted of 17 structures, dominated by eight historic factory buildings that the City of St. Louis' Cultural Resources Office (CRO) classified as either "Merit" or "High Merit" (a measure of their integrity and architectural quality). Unfortunately, Proctor & Gamble applied to demolish all but one of the buildings in the complex in April 2011 – a request that the Preservation Board granted despite the fact that Title 24, Chapter 24.40.040 Section G of the pertinent city preservation ordinance expressly stated that "[D]emolitions of Sound High Merit Structures shall not be approved by the Office."

Goodbye Waltke Soap Factory, St. Louis has washed its hands of you. ●

EULOGY >>

Former Landmarks President: Jamie Cannon



On October 16, we were saddened to learn of the death of Jamie Cannon, former President of Landmarks Association and Fellow of the American Institute of Architects. Mr. Cannon embodied the concept of the Citizen Architect. He was civically engaged, energetic, intelligent, funny, and inspirational to his colleagues, clients and students. He gave generously and tirelessly of his time and skills in efforts to serve our community. Working with local governments, organizations like Landmarks, the AIA, Washington University, Eden Theological Seminary, Pilgrim Congregational and Parkway United Church of Christ, he earned the praise, love, respect and gratitude of those around him. Jamie Cannon, thank you for all you have done in service to St. Louis and to your profession. You will be missed. ●

Woodside >>

ARTICLE/PHOTOS BY:
Doug Houser



Woodside

Woodside, the farm home of Charles and Mary Rannells, at the corner of Folk and Bredell is the oldest building in the City of Maplewood. Charles, a St. Louis attorney who served two terms in the state senate bought the property in 1848 and was residing there by 1850 according to the census. It didn't take him long to assemble a large and active farm by purchasing adjacent properties.

Mary Warder met and married Rannells in 1842 in Springfield, Ohio. A Warder family home in Springfield is also known as Woodside. According to descendants, the Warder family also had an earlier home in England by the same name. Maplewood's Woodside is identified by name in the 1909 Plat Book of St. Louis County.

The home is a wood frame structure that rests on first floor joists hewn on the top and bottom with the bark remaining on the sides. Much of the clapboard siding is still attached with square cut nails. The roof deck is of sawn slabs that also have bark remaining on the edges. It is possible that the building was constructed by, or with the assistance of enslaved African Americans whose presence was documented on the farm in the first half of the 19th century.

Interestingly, investigation by archaeologist Joe Harl revealed that Woodside was built upon the partial foundation of an even earlier building of which there is no record. Harl also observed that there are at least eight potential archaeological features surrounding the building including likely cisterns, privies, and possible outbuildings.

Research done during the effort to save the Woodside reconnected many family members from around the US. The family that descended from Charles and Mary Rannells has done a remarkable job preserving items and artifacts that once belonged to their ancestors. They still have much furniture and a plethora of household items including a "crazy quilt," silverware, china and much more.

There are also several more remarkable pieces in the family's possession. Of particular interest is a fairly large painting that may have been kept in Woodside for nearly 70 years. It is a religious allegorical painting done by the Venetian Sebastiano Ricci around 1700. Entitled "The Vision of St. Bruno" the painting was auctioned in 2008 but failed to receive the minimum bid of \$500,000. Charles Rannells apparently received this painting and others in return for legal work done for an early St. Louis art dealer named Phillipson.

In addition, there are two vases that may have been made on the farm. One is large, tall enough to be used as an umbrella stand

LandmarksLetter

and the other is small about five inches high. Both have a light green glaze, but are unadorned aside from their elegant forms. The smaller one has the name "Rannells" on its bottom. Nothing more is known about them. Charles' son, Edward was involved in mining clay on the property after his father's death, but whether he manufactured decorative art pottery is not known.

The papers of Charles and Edward Rannells were also among the items carefully preserved by different members of the family. Folded twice and tied in bundles with string and ribbon and when first examined, many appeared not to have been disturbed since the original bundling. Some date back as far as the 1830's and run the gamut from legal documents and grocery lists to receipts for carriage repair, horses, and a sewing machine (still in the family). Clear evidence of the generous nature of the surviving descendants is the gracious gesture they made when they donated nearly all of the documents to the Western Historical Manuscript Collection now known as the State Historical Society of Missouri Research Center-St. Louis.

Charles and Mary Rannells had several children but one in particular went on to play an important role in the history of the City of Maplewood. Edward Rannells, born in 1854 and known to the family as Ned became a County Court judge. He cast one of the two votes (out of three) in favor of the incorporation of the City of Maplewood in 1908.

Ned Rannells was responsible for subdividing much of the original farm and some of the streets that pass through the family's former land, (Folk, Jerome and Weaver), were apparently named for his colleagues. Joseph Folk was a progressive circuit attorney in the City of St. Louis whose series of grand jury investigations and trials from 1901-1904 brought down the political boss, Edward Butler. He went on to become governor. Jerome and Weaver were apparently attorneys involved in the same action.

The City of Maplewood deserves much credit for the continued existence of this building. When the building was threatened with demolition the community rallied. A court battle lasting for years ensued. The City prevailed and cooperated with a local developer to purchase the property and further subdivide the land while preserving the home itself. Woodside went to the City and the developer built condos in what had been the side yard. Generous donors are responsible for a new roof and exterior paint job. The National Register application by Kris Zapalac, PhD and Esley Hamilton contains much detail about the fascinating story of this family.

The home is for sale, and the City of Maplewood is very interested in finding an owner that will be sensitive to the building's deep history. Indeed, for the historically minded person Woodside presents a rare opportunity to own a very old home whose story is thoroughly documented and supplemented with photographs and artifacts. Anyone with a reasonable plan and willingness to maintain the historic look of the exterior should contact Maplewood City Manager Marty Corcoran at (314) 645-3600. ●

TOUR >>

Architectural Tour, Behind the Scenes at the Old Courthouse

Friday, December 7, 1:00 - 2:30 p.m.



Designed in its original form in 1839 by Henry Singleton, the iconic building St. Louis knows as The Old Courthouse evolved over the next 23 years before being completed in 1859. While most of you have been to the building many times, chances are your experience was focused on the excellent historical interpretation available in the exhibition spaces and restored courtroom. Have you ever stopped to look at the building from an architectural and engineering perspective? Have you noticed that many interior partitions were once exterior walls? Have you seen the cast-iron columns in the basement that have supported the building since before the Civil War? Have you seen the brickwork behind the murals in the rotunda and the massive, hand-hewn beams in the attic? If not, come along for the fun and see the Old Courthouse in a new light. Join Landmarks Association and historian Bob Moore of the Jefferson National Expansion Memorial for an exploration of the structure of one of St. Louis' oldest and most recognizable architectural treasures.

This event is free, but space is limited and reservations are required. Be aware, there are no elevators in the Old Courthouse and substantial numbers of stairs are involved in this tour. Please call Landmarks Association at (314) 421-6474 to make a reservation, or email Susan Tschetter at stschetter@landmarks-stl.org ●

CID Partnership >>

Landmarks Association is proud to announce what we hope will be a useful and long-lasting relationship with the Partnership for Downtown St. Louis and the Downtown Guides that are funded as part of the Downtown Community Improvement District (CID). As you know, the St. Louis Regional Arts Commission (RAC) provides funding for Landmarks' educational program, "What Are Buildings Made Of" (WABMO). This program provides information to students of all ages about the history and architecture of St. Louis. If you spend time in the downtown



area, you probably also know about the dedicated professional guides who patrol the streets in gold and black uniforms assisting visitors and contributing to public safety. Put these two components together, and an opportunity arises.

Considering that these friendly and visible folks annually interact with approximately 60,000 visitors to St. Louis' historic downtown core, we thought

that it might be helpful to provide them with a crash course in St. Louis' architectural history through the use of a modified WABMO program. Beginning in November, Landmarks Association staff will begin what we hope will be an annual training program that will help the CID guides to add depth to their understanding of the architecture and history that surrounds them as they patrol our streets. Additionally, we think that the Landmarks' staff can learn valuable information from the guides because, as St. Louis ambassadors, they know firsthand the kinds of questions that visitors and tourists ask when they visit our great city.

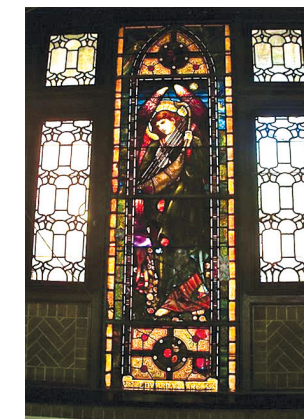
An important goal of Landmarks Association is to create programs and provide information that serves locals and tourists alike and the Downtown Guides are experts in helping people to "explore the core." St. Louis is graced with so many fantastic organizations that are dedicated to the health, beauty, and vitality of the community, but through the creation of partnerships such as this between Landmarks Association, The Partnership for Downtown St. Louis, and the St. Louis Regional Arts Commission, we can create a whole that is even greater than the sum of its parts. ●



Church of the Messiah Continued...

Garden, President of the American Institute of Architects (AIA), and Chairman of the congregation's Board of Trustees.

As the central design feature of his elegant but understated church in the English Gothic style, Mauran chose to incorporate the exquisite 1879 memorial windows from the congregation's



previous (3rd) edifice on Locust Street at Garrison Avenue (now demolished). These memorial windows were commissioned by Dr. Eliot from the Scottish glassmaker, Daniel Cottier, and were fabricated in Cottier's London studio. Cottier's art exemplifies the aesthetic of the English Pre-Raphaelite movement that is typified in the work of Rossetti, Holman Hunt, Burne-Jones, and Ford Madox Brown, and that served as inspiration to

renowned glassmakers LaFarge and Tiffany. The Cottier windows in the Church of the Messiah are unique instances of his work in the United States outside of New York and Boston where rare examples are found in H. H. Richardson's iconic Trinity Church, Copely Square, and in Memorial Hall at Harvard University. The magnificent grouping of Cottier windows at 800 Union Boulevard is the only remaining direct architectural connection to William Greenleaf Eliot, perhaps the greatest civic leader of 19th century St. Louis. The beauty of the building extends well beyond its remarkable windows, however. The original Arts and Crafts features of the main sanctuary are intact, including

the superb open timbered ceiling, alternating brick and plastered wall panels, pews, choir loft, organ case and console, and wood paneled chancel. The comparatively intimate space boasts a wonderfully warm and live acoustic ideal for instrumental and vocal chamber music performance.



The Church of the Messiah sits directly across the street from Union Avenue Christian Church (733 Union Boulevard), home to the Union Avenue Opera, the West End Players, and the Union Avenue Arts Group, and around the corner from the Third Degree Glass Studio. Seeking to solidify and build upon this increasingly vibrant arts scene in the West End, to repurpose and preserve a resource of the highest historical and architectural significance, and to stabilize and ensure the continued viability of the other institutions and exceptionally valuable and impressive buildings along Union Boulevard from Delmar to Cabanne, a group of neighborhood residents is seeking support for purchasing the property (which is currently for sale). It is hoped that through shared use, (potentially including a compatible for-profit business) the space can be made available to a broad range of established arts organizations, community groups, and individuals, as well as providing space for arts education opportunities for underserved parts of the St. Louis community. ●

National Register Nomination: Troy >>



Landmarks is working on a National Register nomination for Troy Missouri's Downtown Historic District. The City of Troy evolved from an early stockade known as Woods' Fort, constructed in 1802 by Zadock Woods (1773 – 1842). Woods came to Missouri from Woodstock, Vermont c. 1800 with his wife, Minerva Cottle Woods (1776 – 1839) and his in-laws, Joseph Cottle (b. 1753, Dukes County, MA) and Azubah Power Cottle (b. 1755, Windsor County, VT). The group arrived shortly after Joseph's brother, Warren (for whom Cottleville, MO was named) moved to St. Charles County in 1798. Also among Troy's settlers from Woodstock was David Bailey, who constructed Troy's first county courthouse in 1830 (replaced in 1870) and a Greek Revival church/lodge c. 1837 (extant). The site of Woods' Fort attracted settlers because of its spring. The spring also brought Troy prominence when it was chosen as the county seat when nearby Alexandria was found

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A Ballpark Village Already Exists Continued...

than downtown. While many well-publicized plans for new developments have ground to a halt, the process of renovating the remaining nine buildings that make up the Cupples Historic District has been going on since the opening of the Westin Hotel in 2001.

This effort will take another big step as Cupples #9, the ballpark's closest neighbor on the south side of Spruce, welcomes new tenants, starting this fall. This seven story building has been fully leased and should be substantially occupied by the first pitch of the 2013 season. All of this renovation activity throughout the immediate area includes offices, restaurants, entertainment venues, residential units and first class hotel rooms all with immediate access to ample parking, mass transit and interstate highways. These are the diverse components that make up a community that one might call a "village."

But one critical piece is missing. The single remaining undeveloped structure from the original Cupples Complex is Cupples #7, also known as the Graham Paper Company Building. This building, located at 11th and Spruce, is the first building to greet those who arrive downtown from the west, via the 11th Street exit from highway 64/40. The former owner, Ballpark Loft LLC, stated that this building is "destined to become a parking lot" and failed to move forward with their original plans to redevelop Cupples #7 due to structural problems. The unfortunate state that this building is in today is due primarily to neglect, as what was only a relatively small opening in the roof a few years ago has become substantial, causing significant interior collapse. Indeed, there is now a clear danger that the east wall, having lost all of its lateral support, may topple with a strong wind. An application for a demolition permit was denied by the St. Louis Cultural Resources Office in November of 2011. This denial was upheld on appeal by the Missouri Circuit Court in June of 2012. During the demolition permit hearing, the Cultural Resources Board stated, "The exterior brick walls appear to be in sound condition, as many of the signs of brick wall structural instability are not prevalent." This statement was cited in the Order and Judgment issued by Presiding Judge Steven R. Ohmer in his denial of the appeal. This same statement could be repeated today, after the building has sat unprotected from the elements for an additional period of 12 months. To this day, the

exterior walls do not exhibit any significant signs of structural distress.

Cupples #7 is currently owned by Montgomery Bank and the City of St. Louis is about to release a Request for Proposals to see if there is any interest on the part of other developers to take on the renovation of this key anchor in Cupples Station. Such developers will not include parking lot operators. The redevelopment of this building should be seen as an opportunity to become a participant in St. Louis's true Ballpark Village. Afterall, many buildings in much more precarious condition have been restored to full use throughout the city in the past. This could be done with a small part of the money that has been proposed to complete the "other" Ballpark Village. If the state and the city are agreeable to giving tax incentives or other means of public assistance to the developers of the Ballpark Village to the north of Busch Stadium, perhaps a small amount of such incentives should be made available in order to ensure that Cupples #7 does not become another surface parking lot.

By all means, the bounds of this "village" do not end with the Cupples Historic District. The potential is there to build on the existing density of Cupples Station and several other related buildings along Spruce Street between Tucker and Busch Stadium to create a bustling hub of year-round commercial and entertainment activity, anchored by Scottrade Center and the Peabody to the west and Busch Stadium to the east. With some well-designed in-fill, this area of downtown is uniquely poised for a very rapid conversion to a vital mixed-use enclave. While the proposed development beyond Busch Stadium's center field needs to build a wide variety of buildings containing a diverse mix of uses to resemble a true "village" environment, the conversion of Spruce Street into a village would be much simpler due to the diverse range of tenants and buildings already in place.

You want a Ballpark Village? You want it now? Look no further than Spruce Street. This Ballpark Village is well on its way to fruition. With the successful redevelopment of Cupples #7, this section of Spruce will continue to become an attractive vibrant neighborhood that is truly Cardinal Red. After all, when Busch Stadium was completed, Stan the Man was placed outside of Gate 3, seemingly ready to hit one of his patented line drives up Spruce Street. ●

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THE BACKPAGE...

National Register Nomination: Troy Continued...

to be without a viable source of water. In 1801, Joseph Cottle constructed what is believed to be Troy's first cabin adjacent to the spring. At about the same time, Zadock Woods built a larger log structure north of the spring, used as his home and a tavern. Today the former site of Woods' Fort no longer retains the spring that drew Troy's early settlers, but does feature a commemorative park with reconstructed cabins that illustrate the city's early history and settlement. During the War of 1812, Woods' Fort housed up to 30 families and served as a headquarters for Lt. Zachary Taylor, who became 12th President of the United States.

While downtown Troy has changed significantly since its early years as Woods' Fort and the Village of Troy, it does retain a distinct turn-of-the-century character. The south end of the district includes the commemorative Woods' Fort site and a Federal style dwelling constructed c. 1832 by Joseph and Azubah Cottle's son, Sherman (1793-1854). The house was subsequently lived in by James H.

Britton (1817 – 1900), a merchant from Virginia who became a state legislator and eventually, mayor of St. Louis (where Britton moved in 1857 to accept a banking position). Troy's downtown district, approximately an hour's drive from St. Louis, is worth a visit. The city has a fascinating and rich history, fully demonstrated by its collection of nineteenth- and twentieth-century buildings, including an 1870 Georgian style courthouse constructed by Gustave Bachman – the state's sole documented example of Bachman's work. Adjacent to the courthouse is an eclectic Italianate/Gothic combination jail/residence constructed in 1876 that currently houses Lincoln County's Historical Society. The district also features cast iron storefronts by the St. Louis firms, Mesker Brothers and Christopher & Simpson, and a striking two-story brick I.O.O.F. lodge, all of which were constructed in the 1890s. Landmarks plans to present the National Register nomination for the Troy Downtown Historic District to the State Historic Preservation Office in May 2013. ●

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