LANDMARKS
ASSOCIATION of SAINT LOUIS

2014 Annual Appeal

LandmarksLetter

volume 49
number 3
Fall 2014

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

St. Louis Architect William M. Levy >>

Author: Diane Everman

Born to Martin & Fannie (Meyer) Levy in New Orleans in 1866, William M. Levy spent most of his long life in St. Louis. By the time he was 21 he began to study architecture, working for Grable & Weber as a draftsman before opening his own practice in 1892.

A little more than a year ago, The St. Louis Jewish Community Archives received a donation of a substantial Will Levy collection including wonderful architectural drawings. The collection covers almost 200 buildings and structures, as well as additions and alterations, dating from 1897 to 1948. This article highlights a selection of the plans and elevations found within the collection. In addition we are currently working on an exhibit in conjunction with Landmarks Association that will soon allow the public to view the incredibly detailed collection for the first time!

The St. Louis Jewish Community

It should not be terribly surprising that Will Levy had strong ties to the local Jewish community, but the breadth of his commissions was unexpected. Indeed, Levy completed designs for both the living and the dead, including a number of mausoleums in New Mt. Sinai Cemetery (8430 Gravois). His funerary designs include works for Julius Lesser (1904), Emanuel Meyer (1921), Moses Shoenberg (1924), Leon Harrison (1929), Julia Singer Bry (1929) and Samuel B. Butler (1939) and he also designed the cemetery's chapel and receiving vaults in1905, its greenhouse in 1936, a service building and the keeper's cottage in 1937.

There are also a large number of community institutions represented in the collection. In 1899 Levy designed the Home for the Aged and Infirm Israelites at Jefferson and Winnebago and continued with the Jewish Hospital's first building on Delmar five years later. He also completed plans in 1914 for the Jewish Sanatorium on Fee Fee Road (and changes in 1928), the Convalescent Home for Miriam Lodge in Webster Groves a few years later and four buildings at the Jewish Orphans Home on Oakland (1927).

On the more social side of the community, Levy designed the Westwood Country Club (1908) and later he drafted the heating and ventilation system of the famous, well-loved YMHA at Union and Enright (1926). Levy also produced drawings for the United Hebrew Congregation on Delmar in 1923 and an addition to Shaare Zedek at Page and West End. Even if you were not a member of the Jewish community in St. Louis in the early part of the 20th century, you were probably aware of the Mahler Ballroom at 4911 Washington, which was designed by Levy for his brother in law Jacob Mahler.

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Elements >>

Author: Andrew Weil

The J. Arthur Anderson Laundry building at 4940 Washington Boulevard in the Central West End was constructed in 1927 and designed by Charles H. Wray. J.A. Anderson Laundry was one of the more prestigious laundries in the city and the company prided itself on providing careful service that strove to prevent wear on fabrics and never lose articles entrusted to their care. As wear and loss were largely attributed to the speed with which laundry was processed in other facilities, Anderson (and others) advertised the tortoise-like pace of their service as a virtue.

J.A. Anderson

James Anderson was born in Goderich, Ontario in 1869 and attended Clinton College (Clinton, Ontario). By 1887 he had arrived in St. Louis and began working for Munger's Laundry as a driver while attending Jones' Commercial College at night. He was promoted to a managerial position and sent to Kansas City for nine years. While there he studied pharmacy at the Kansas City College in order to better understand the chemistry of the laundry business. He returned to St. Louis in 1902 and organized the Parrish Laundry Company (with Partner Dinks L. Parrish) where he served as Vice President and General Manager from 1902-1906. Though constructed well after his association with the company, the façade of the Dinks Parrish Laundry building that survives at 3112-24 Olive in Midtown is notable as one of the city's most ornate terra cotta compositions.

Anderson started his own company in 1906 at 3970 Olive in the Central West End (extant) where he applied a modified version of the U.S. Postal Service's sorting system to ensure the accuracy of his deliveries and his knowledge of chemistry to pioneer new, gentle cleaning methods. The business grew quickly and by 1909 it was among the largest and most well regarded in the city. In 1916, Anderson hired architect Charles H. Wray to design a factory annex for the plant at 3960 Olive (the first floor of this building survives). Then suddenly, in 1921, at age 52, Anderson had an attack of acute appendicitis and died following an emergency operation.

Despite this blow, the company continued and even grew. In 1927, architect Charles Wray was again engaged and asked to draft plans for a new facility at 4940 Washington Boulevard. Designed to compliment a prominent residential street, the laundry is a stately Beaux Arts building with a dignified demeanor that is rendered somewhat less serious by the whimsical turtles that appear to crawl across its façade. The turtles, of course, embody the Anderson Company's tortugan motto, "Slow and Careful." In today's world, it is difficult to imagine any business advertising the creeping pace of its service, but in the context of the laundry business of yesteryear, it is plain to see how slow and steady would win the race.

4940 Washington Boulevard

Celebrate St. Louis Die-Cut Card >>

The Celebrate St. Louis Skyline die-cut card incorporates iconic St. Louis landmarks and features diverse architectural styles from different eras. With the holidays approaching make sure you have the perfect gift for the fans of St. Louis architecture and history in your life! Each card folds flat to create a three-dimensional skyline of St. Louis' architecture progressing westward from the riverfront through Forest Park. Created and designed by Mary Strauss and illustrated by Chris Kilcullen (to benefit Landmarks Association), the cards were envisioned as a way of celebrating our city's architectural heritage during the celebration of St. Louis' 250th anniversary and Landmarks Association's 55th birthday. Each card comes with a gift envelope and measures 5.5" x 4.5" and unfolds to a length of more than two feet! Cards can be purchased directly from Landmarks' website www.landmarks-stl.org, by calling the office, or at a growing number of local retailers. Contact Landmarks' office for the most up-to-date list of shops that are stocking the cards. Cost is $12.95 per card.

LANDMARKS
ASSOCIATION *of* SAINT LOUIS

Dear friends,

2014 will soon be in the books and Landmarks Association of St. Louis will have been in operation for 55 years! When our founders came together in 1959 to form an organization that would allow concerned citizens to work together to protect the architectural heritage of St. Louis, there were dark days ahead. In 1945, Missouri had passed a new constitution that empowered cities to acquire and "clear obsolete areas." In 1947, the Civic League published a plan that literally called for the demolition of more than 1/3 of the city's neighborhoods! The Interstate Highway system loomed large on the horizon and high speed paths would soon be carved through low speed communities. And the great experiments of public housing, slum clearance, and low density Post War suburbs were shifting into high gear. The sheer ambition of St. Louis' plans to remake itself from the top down, and the terror and excitement it inspired in residents of all walks of life, provided impetus for the formation of Landmarks in the relatively early year of 1959.

While organizations dedicated to protecting specific historic neighborhoods of exceptional significance had been founded in earlier years in other American cities such as Charleston South Carolina (1920), Colonial Williamsburg (1926) and the Vieux Carre' Commission in New Orleans (1937), Landmarks was really on the cutting edge in terms of being a more generalized preservation advocacy group with a citywide focus. Landmarks' founders asserted that architectural heritage in general was worth preserving (or at least not squandering in an arbitrary fashion) and that a city's defining architecture represented a valuable common asset. This was well in advance of other organizations such as the New York Landmarks Commission (founded 1965), the National Trust for Historic Preservation (1969), and groups in Philadelphia and Boston that were founded in the late 1970s. St. Louis was ahead of the curve!

Today, we carry on the mission of our founders and have expanded to serve the public in ways that were not foreseen at the outset. Initially, there was no vision of a public research library, gallery and classroom. The founders did not anticipate thriving educational programs reaching audiences in the thousands, or a signature event celebrating excellence in historic rehabilitation. Indeed, for most of the organization's history, a majority of its energy was directed toward opposing short-sighted demolition plans. Today the major demolition proposals are far outnumbered by the announcements of new rehabilitation projects!

Of course, there is still much work to do and we simply cannot do it without you. Landmarks would not exist without the generosity of our members. We must remain vigilant. In the coming year we will continue to expand the reach of our educational programming and our collaborative Saturday downtown walking tours. We will continue to advance the body of scholarship on St. Louis' architecture and neighborhood history. We will continue to celebrate successful rehabilitation projects and support policies that prioritize preservation and sound urban design. We will continue our relationships with local schools, museums, historical societies, universities and media outlets to provide opportunities for residents and visitors to understand and explore our architectural heritage. We will carry on into our 56th year a proud tradition of serving St. Louis by celebrating and protecting the buildings that make us unique.

We hope you'll support Landmarks' 2014 Annual Appeal at one of our suggested giving levels - $50, $100, $500, or $1,000. Of course, we are grateful for donations at any level. Perhaps a $250 gift in honor of St. Louis' 250th birthday is in order!?

Thank you very much. Your donation ensures that we will be able to continue to pursue our mission to preserve, enhance and promote St. Louis' architectural heritage for years to come.

Sincerely,

Andrew Weil
Executive Director

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Thank You
for Supporting
Our 2014
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St. Louis Architect William M. Levy continued >>

The Central West End

It is in association with homes in the Central West End that most people have an awareness of Levy's architectural work. Many of the magnificent homes on Westminster Place, Hortense Place and Westmoreland have been identified with him, and the archival collection contains actual drawings for many of them. The collection also has plans and elevations for homes on Lindell, Washington Terrace, Washington, West Pine, Kingsbury Place and Euclid.

The Mahler Ballroom

One of the earliest sets of residential drawings in the collection is that of the home of Samuel Sale at 5115 Westminster dated 1897, the same year that Sale became rabbi at Temple Shaare Emeth at Lindell and Vandeventer. In 1905 Levy designed the residence of Harry N. Marx, one of the namesakes of the Marx & Haas Clothing Company, at 5077 Westminster. The relationship between the Marx family and Levy had begun two years earlier with work on the family's St. Louis factory and continued through the 1910s and 1920s when he designed an additional series of factories and buildings for them throughout Illinois. This business/home relationship with many leading businessmen of the day can also be seen in Levy's work for E. Meyers. The E. Meyers Lye Co. hired Levy to design the company's new warehouse at 3rd & Clark in 1903; a few years later Levy designed the Meyers' residence at 45 Kingsbury Place.

Levy also did work on Hortense Place where the castle-like home he designed for Jacob Goldman (one of the principals of the Lesser-Goldman Cotton Company and developer of the street named for his daughter Hortense) at #9 remains a standout today.

Levy's work for other well-known members of the Jewish community in the Central West End can be found in his design for the Waldheim residence at 4522 Lindell Blvd, which the architect cited on his 1899 American Institute of Architects' membership application. Aaron Waldheim, a prominent banker, philanthropist, and one of the co-founders of the May-Stern Company hired Will Levy to make alterations and additions to his home in 1906 as well as to add a private garage the following year. Throughout the first quarter of the 20th century Levy also worked on Washington Terrace for Sydney Shoenberg, at #8, Thomas May at #15, and Nathan Bry at #46 among others. It is important to note however that, with the exception of the May home, it seems that Levy was not responsible for the initial designs of many of the homes on Washington Terrace, but rather was employed to undertake updates to them, particularly in terms of private garages, expansions and bathrooms.

Downtown St. Louis

As noted above, Levy had relationships with many businessmen in the city, working on both their residences and their company facilities. His association with those who ran the May Department Store Company and its facilities is relatively familiar, but the extent of his designs for commercial buildings from Lucas to Market, 4th to 16th is probably less well known.

The Levy Collection holds many drawings of downtown buildings, including three prominent buildings along Washington Avenue. In 1911 he designed a facility for the Regal Shoe Co. at the southwest corner of 6th and Washington. Years later, just before the beginning of WWII, he returned to this intersection to work on the multi-story Kline's Department Store. At the northwest corner of 7th & Washington, Levy left his mark by designing an eight-story mercantile building for Pemberton Investment Company and in 1918 he designed a new building on the north side of the 1300 block to house Doerr Shoe Co. and the Broida Bros. Dry Goods Co.

continued on next page >

St. Louis Architect William M. Levy continued >>

He was also tapped by the Conroy Piano Company in 1904 to improve its newly-leased building at the southwest corner of 11th & Olive where he installed piano parlors on the first and second floors and a phonograph department on the third. Five blocks east at the corner of 6th & Olive, the Anita Land Co., (owned by Moses Shoenberg) hired Levy to design a five story, steel frame building to house the Erker Bros. Optical Co.

Although not in the downtown area proper, Levy is also well known for his association with the fabulous Parrish Laundry building at 3112-24 Olive. The Collection contains Levy's drawings for his work on the building, dating from 1907 to 1926.

Cardinal Field, Grand and Chouteau

Association with Baseball

The most surprising revelation to emerge from the Will Levy Collection was the architect's association with baseball. That relationship apparently began with Samuel Breadon and his Pierce-Arrow car dealership in the early 20th century. Levy designed the Western Automobile Company's building at Walton & Washington Avenue in 1904, and the company facility at Washington & Euclid ten years later. Sam Breadon made millions in the automobile trade and spent much of that fortune becoming the president and majority owner of the St. Louis Cardinals in 1920. By 1925 Levy was designing baseball parks, and their specialized components for the Browns, the St. Louis Cardinals, and their farm teams. He drew up plans for an addition to Sportsman Park's offices, floodlight towers, a photographer's balcony, box seats, signs, a scoreboard, concession stand and Blake Harper's office between 1937 and 1944. He even created the plans for the proposed Cardinal Field at Grand & Chouteau during WWII, although the stadium was never built.

Levy also did work for Cardinals' farm teams including the Rochester (NY) Red Wings, the Houston Buffaloes, the Albany (GA) Cardinals and the Allentown (PA) Cardinals. He also designed the scoreboard at Navin Field in Detroit and a stadium for the Lubbock Hubbers, the Tigers' farm club in Lubbock Texas.

Each one of the plans, elevations and detail drawings within the Will Levy Collection is a gem unto itself. Together they paint a fascinating picture of architectural design in St. Louis from the late 19th through the middle of the 20th century. Levy died at Jewish Hospital in St. Louis on March 26, 1962 at the age of 96. He had been living at 2131 Blendon Place in Maplewood. ●

Thank you, Mary Strauss! >>

We would like to thank our dear friend Mary Strauss for inviting Landmarks to benefit from her boundless energy and creativity. Last summer, Mary approached me out of the blue with the idea for the "Celebrate St. Louis" die-cut cards. She outlined the concept, described how she was already working on prototypes, noted that she would take care of everything and then explained that she wanted Landmarks Association to receive the proceeds!

Talk about an offer I couldn't refuse! We are all grateful to Mary for her generosity and for all that she has done to support so many organizations and institutions across St. Louis. Her commitment to the St. Louis community is an inspiration and we all benefit from her generous spirit.

Thanks Mary! ●

Euclid School, A Rare Kirchner Design >>

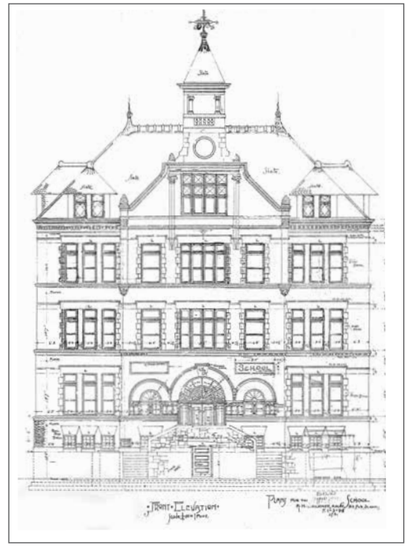
Author: Ruth Keenoy

As most of our members are aware, Landmarks has been involved in documenting the history of St. Louis' public school buildings for decades, and devoted a great deal of attention to the work of William B. Ittner in particular. What readers may not know is that our archives also hold a wealth of information about the

Euclid School Today

schools constructed prior to – and after – Ittner's tenure as the city's public schools' architect. This issue of our newsletter features Euclid School, constructed in 1893 and designed by Ittner's predecessor, August H. Kirchner. The building is located in the Fountain Park neighborhood at 1131 N. Euclid Avenue and was one of six identical-plan schools designed by Kirchner – the others were Benton (1894, demolished), Charless (1895, demolished), Froebel (1895), Grant (1893) and Harrison (1895). Kirchner's term as an architect for the City's school board may have been short lived (1893 – 1897) but it was not unproductive. In addition to the schools similar in plan to Euclid, Kirchner also designed buildings/additions for Adams (1895), Longfellow (1896), Howard (1894), Marquette (1894), Fremont (1896), Mt. Pleasant (1896) and Clifton Heights (1897). Kirchner's signature design elements, evident on all of his schools, include buff brick arches, sandstone belt coursing, and the name of the school framing the primary entrance.

Kirchner began his position as "Architect and Superintendent of Construction and Repairs" in 1893. In that year the City's school board approved funds for the construction of 17 new buildings, including Euclid. Originally a four-room, single-story brick building, Euclid School served the Fountain Place neighborhood, which was growing by leaps and bounds. Soon after completion, the building was found to be inadequate to support the neighborhood's elementary school population. By 1901, plans were underway to enlarge the school using Kirchner's original blueprints. Supervised by Ittner, who was appointed Commissioner of School Buildings in 1897, new additions included the primary wing's two upper stories, as well as a bell tower that was removed in 1911 (probably due to safety concerns). Ittner designed the building's rear three-story west wing and single-story kindergarten "bump out" classroom. The latter would become a standard feature for many of Ittner's St. Louis schools. Clearly Euclid School demonstrates the significant contributions of both of its architects.



Elevation of Euclid School Showing the Bell Tower

Though the building is currently vacant, we have reason to be optimistic that it will soon be rehabilitated. While in its early stages, a plan appears to be emerging for the building to be repurposed (we'll update you as we learn more!). Nothing would please us more than to add Euclid School to our annual round-up of "Most Enhanced" award winners! ●

Perspectives - Judge Tom Grady >>

Author: Andrew Weil

To inaugurate our new Perspectives column, which seeks to record the experiences of people who have had an impact on historic preservation in St. Louis, I sat down with Judge Tom Grady. Tom sits on the Board of Directors of the Chatillon-DeMenil House with me and was recommended as an interesting interview by his old friend and Landmarks' Board member H. Meade Summers Jr.

Born in 1945, Judge Grady is a fourth generation St. Louisan who grew up on the south side near Tower Grove Park. As a child in the 1950s, he remembers St. Louis at the height of the city's population, but he came of age in a time of rapid change. As a boy Tom's father took him to the Mill Creek neighborhood where he had grown up. He remembered his father's anger at seeing the neighborhood, including his old house and St. Malachy's Church (formerly at 2904 Clark), crushed by a wrecking ball and reflected that "dad's anger with the loss of Mill Creek" was probably the origin of his lifelong commitment to preservation.

By the late 1960s when Tom was a student at St. Louis University Law School, he and his friends became fascinated with many of the older areas of the city, particularly on the south side where they had grown up. Lafayette Square and Soulard held particular interest because of the fascinating architecture and their advanced state of decay. At a time when, to date, most of the focus of the preservation movement had been on individual buildings of exceptional merit, Tom and many of his generation were becoming increasingly interested in vernacular neighborhood architecture and the importance of protecting historic context. This led many to become advocates for preserving the historic fabric of the city at the neighborhood level in opposition to the wholesale clearance initiatives and the unchecked issuance of demolition permits that defined St. Louis in the decades surrounding the middle of the century.

Fresh out of law school, Tom was appointed to the Landmarks and Urban Design Commission, which was one of the city's early concessions to the concerns of preservationists. Empowered to designate City Landmarks and given advisory power over building and demolition permits on city owned buildings and those located adjacent to city parks and plazas, the Commission was a forerunner to today's Preservation Board. With the astoundingly destructive North—South Distributor and the Cole Street Expressway plans circulating and a sitting building commissioner who was later convicted of issuing quid-pro-quo demolition permits to demolition contractors, preservationists in the early 1970s had plenty on their plates.

Fortunately, preservationists had managed to secure a moratorium on demolition in Lafayette Square and Soulard; no permit would be issued until a member of the Landmarks and Urban Design Commission had inspected the property and determined whether it could be salvaged. For many years, that inspector was Tom Grady. At the time there was a very active board-up program in the area staffed entirely by dedicated volunteers who worked to secure buildings against weather and vandals. If a demolition permit for a building was denied by the Commission, it would frequently be secured by this core of activists.

Tom's path crossed that of Landmarks Association in the mid 1970s during the effort to preserve the iconic Wainwright Building downtown. At that time, he joined Landmarks' Board of Directors and fondly remembers working with fellow Board members such as H. Meade Summers Jr. on efforts including the successful campaign to repurpose the Wainwright for use as a State office building and a model residential rehabilitation undertaken by the organization at 914 Russell in Soulard. The latter project was a collaboration between Landmarks Association, the Junior League of St. Louis, and the Arts and Education Council of Greater St. Louis that demonstrated practical rehabilitation techniques and, through the sale of the house, raised money for the organization's nascent rehabilitation revolving fund.

In future columns we will be exploring diverse perspectives on the preservation movement in St. Louis and documenting the many ways St. Louisans work to protect the architecture that defines the city we love. If you have any suggestions for a future interview for the Perspectives section, please contact Executive Director, Andrew Weil at aweil@landmarks-stl.org

St. Louis Arsenal >>

Author: Andrew Weil

The St. Louis Arsenal was established in 1826 and opened in 1827 to replace the aging Fort Bellefontaine. While Bellefontaine was situated fifteen miles north of the city on the Missouri River bluffs, the St. Louis Arsenal was constructed in a more convenient location just three miles south of town at what is today 2nd and Arsenal Streets. Early on, the Arsenal was tasked primarily with repairing small arms, fabricating ammunition, assembling gun carriages and serving as a storehouse for material. The operations of its 29 soldiers and civilian contractors supported the U.S. Army, militia units, and also provided guns to settlers who were moving into the western territories. It also played a role in outfitting military expeditions such as those of John C. Fremont, which added enormously to the geographical understanding of the American West.

Arsenal Building and Parade Ground

Production at the facility increased dramatically during the Mexican War (1846-1848) and the number of people who worked on site ballooned to 517. During the Civil War, the Arsenal and its equipment were targeted by forces aligned with the Confederacy. In 1861, Missouri's pro-Confederate Governor Claiborne Jackson considered a raid on the facility and massed Confederate militia at a camp (Camp Jackson) on the present-day campus of St. Louis University. The commander of the Arsenal, Nathaniel Lyon, compelled the surrender of the Confederates by approaching with an overwhelming force of Federals and Union militia. While the surrender was achieved without violence, as the Confederate prisoners were marched through the City, a riot broke out that left twenty eight people dead.

As the conflict progressed, the Arsenal was reinforced with a garrison of 12,000 soldiers in addition to the 700 tradesmen who fabricated and repaired weapons and ordinance. Following the

St. Louis Arsenal, 1875

war, many of the Arsenal's responsibilities were moved to the army's facility at Rock Island, Illinois. In St. Louis, the primary hub of military activity became (and arguably had been for years) Jefferson Barracks. In the following decades, the property was used for a variety of purposes including storage and as a depot for cavalry recruits. Finding itself with excess capacity, the War Department granted 10 acres of Arsenal property to the City of St. Louis for a park on the condition that the City erect a monument to General Nathaniel Lyon.

In 1907 a new home for the Arsenal's Commandant was constructed (extant), but he apparently preferred to live at Jefferson Barracks and by 1916 the building was being used for offices. World War One saw an increase in activity at the Arsenal and in 1918, the Quartermaster Corps erected a massive brick warehouse on the eastern end of the parade ground (extant).

In 1952, the property was transferred to the Air Force to house the Aeronautical Chart Service. As the importance of remote mapping grew with advances in technology, the use of the facility evolved into a hub of the National Geospatial Intelligence Agency (NGA).

continued on next page >

St. Louis Arsenal continued >>

Today 11 buildings that date to between 1830 and 1918 (nine of which predate the Civil War and six of which date to the 1830s) survive on the site.

In the summer of 2014, NGA announced plans to leave the Arsenal property. While the move is estimated to be six to eight years away, planning for the future management of the site is a current concern for anyone interested in local and national history. Because of its importance to the historical theme of westward expansion, the Arsenal would be a natural complimentary attraction for the millions of tourists who visit the Jefferson National Expansion Memorial annually. Indeed, the surviving Arsenal buildings arguably have a stronger historical association with westward expansion than anything on the Arch grounds.

Landmarks Association is trying to get the ball rolling on figuring out a path toward a future for the Arsenal that involves public access and interpretation by initiating conversations with the National Park Service, Missouri State Parks, the City of St. Louis and other local stakeholders. We are hopeful that this highly significant historic site will someday be accessible to the public and that its interpretation will serve to further our collective understanding of how St. Louis really was the Gateway to the West.

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July 1, 2014 – October 31, 2014

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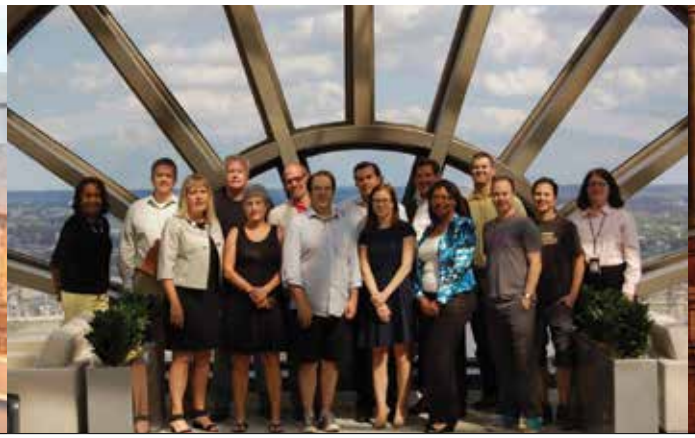

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