

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Registration Form**

**1. Name of Property**

historic name Thiebes-Stierlin Music Company Building  
other names/site number N/A

**2. Location**

street & number 1006 Olive Street [ n/a ] not for publication  
city or town St. Louis [n/a] vicinity  
state Missouri code MO county St. Louis [Independent City] code 510 zip code 63101

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments [ ]. )

*Mark A. Miles*

*12/12/03*

Signature of certifying official/Title Mark A. Miles / Deputy SHPO Date

Missouri Department of Natural Resources  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria.  
( See continuation sheet for additional comments [ ]. )

Signature of certifying official/Title

State or Federal agency and bureau

**4. National Park Service Certification**

	Signature of the Keeper	Date of Action
I hereby certify that the property is:		
<input type="checkbox"/> entered in the National Register See continuation sheet [ ].	_____	_____
<input type="checkbox"/> determined eligible for the National Register See continuation sheet [ ].	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other, explain see continuation sheet [ ].	_____	_____

USDI/NPS NRHP Registration Form  
 Thiebes-Stierlin Music Company Building  
 St. Louis (Independent City), MO

**5. Classification**

Ownership of Property	Category of Property	Number of Resources within Property	
		contributing	noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	1	0 building
<input type="checkbox"/> public-local	<input type="checkbox"/> district	0	0 sites
<input type="checkbox"/> public-state	<input type="checkbox"/> site	0	0 structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0	0 objects
	<input type="checkbox"/> object	1	0 total

Name of related multiple property listing.

(n/a)

Number of contributing resources previously listed in the National Register. 0

**6. Function or Use**

**Historic Function**

COMMERCE: specialty store  
COMMERCE: business  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Current Functions**

\_\_\_\_\_  
COMMERCE: professional  
VACANT  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**7. Description**

**Architectural Classification**

LATE 19th and 20th CENTURY REVIVAL

see continuation sheet [ ].

**Materials**

foundation Limestone  
 walls Brick  
 \_\_\_\_\_  
 roof Asphalt  
 \_\_\_\_\_  
 other \_\_\_\_\_

see continuation sheet [ ].

**NARRATIVE DESCRIPTION**

See continuation sheet [x]

**8. Statement of Significance**

**Applicable National Register Criteria**

**A** Property is associated with events that have made a significant contribution to the broad patterns of our history

**B** Property is associated with the lives of persons significant in our past.

**C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

**D** Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

Property is:

**A** owned by a religious institution or used for religious purposes.

**B** removed from its original location.

**C** a birthplace or grave.

**D** a cemetery.

**E** a reconstructed building, object, or structure.

**F** a commemorative property.

**G** less than 50 years of age or achieved significance within the past 50 years.

**Areas of Significance**

COMMERCE

**Periods of Significance**

1905 - 1919

**Significant Dates**

1905

1919

**Significant Person(s)**

n/a

**Cultural Affiliation**

n/a

**Architect/Builder**

Link, Theodore C., architect

Sutherland, William M., contractor

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographic References**

**Bibliography**

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

**Previous documentation on file (NPS):**

preliminary determination of individual listing (36 CFR 67) has been requested

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey

# \_\_\_\_\_

recorded by Historic American Engineering Record

# \_\_\_\_\_

**Primary location of additional data:**

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other

Name of repository: \_\_\_\_\_

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**10. Geographical Data**

**Acreage of Property** less than one acre

**UTM References**

A. Zone	Easting	Northing	B. Zone	Easting	Northing
<u>15</u>	<u>744 160</u>	<u>4279 340</u>			
C. Zone	Easting	Northing	D. Zone	Easting	Northing

See continuation sheet

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By**

name/title Carolyn Toft/Executive Director (Sec. 8) and Matthew Bivens/Researcher (Sec. 7)  
organization Landmarks Association of St. Louis date July 31, 2003  
street & number 917 Locust Street, 7th floor telephone (314) 421-6474  
city or town St. Louis state MO zip code 63101

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional Items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

(Complete this item at the request of SHPO or FPO.)

name Loftworks LLC (City of St. Louis Property Assessor's Database)  
street & number 1006 Olive Street telephone \_\_\_\_\_  
city or town St. Louis state MO zip code 63101

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section 7 Page 1

Thiebes-Stierlin Music Company Building  
St. Louis [Independent City], Missouri

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**Summary**

The Thiebes-Stierlin Music Company Building at 1006 Olive Street is a six-story brick 20th century revival style building designed by prominent St. Louis architect, Theodore C. Link in 1904. This building features a symmetrical façade, a ground level storefront, a rusticated brick level with arched keystone window crowns, and a four story rise of windows with brick spandrel panels; the top windows are arched with keystone caps. The building occupies city block 279, facing north on Olive Street, in the core area of the Central Business District of the city of St. Louis. It is in good condition and remains virtually intact with few alterations: a 1975 remodeling of the first floor storefront entrance, a pressed-metal cornice has been removed, the façade has been painted, and various interior partitions have been built on some floors. To the immediate west of the building is a parking lot; to the east, a 1905 seven-story building, and a 1908 four-story building. The Thiebes-Stierlin Music Company Building retains significant integrity of location, design, workmanship, setting, materials, feeling, and association and is a likely candidate for adaptive reuse.

**Exterior**

The Thiebes-Stierlin Music Company Building is a six-story 20th century revival style building. The north-facing façade of the building is painted in multi-color hues of gray, blue, red and yellow. The façade is symmetrical from the second through the sixth story. (photo 1) The first floor contains a recessed entrance and storefront of multi-paned glass in addition to a second entrance that leads to the second through the sixth floors, both framed in painted stone panels. The storefront has been altered from the original, but is surprisingly similar. Figure number 1 shows the original storefront as it appeared shortly after the building was completed. The current version is approximately the same size as the original, spanning the entire width of the front. (photo 2) The principal differences are obvious: the original storefront is in line with the building façade and contains a single entrance; the current storefront is recessed and includes two entrances. The original storefront was framed by cast iron columns; the current storefront is framed by painted stone panels that may have covered the cast iron elements. Further, the main entrances of both the original and the current storefronts are approximately in the same

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location. It is unknown whether the Thiebes-Stierlin sign remains intact below the current storefront stone panel framing.

Figure 1: The Thiebes-Stierlin Music Company as it appeared shortly after completion, showing the original storefront. Source: *St. Louis Today*, circa 1907.



The second floor is faced with “rusticated” brick and contains four double-hung round-headed windows with moulded brick archivolt, capped with projecting stone keystones. At either side of the façade are circular tie-rod ends. A stone sill course with a disk pattern separates the second and third floors. An upward rise of double-hung windows, four per floor, begins at the third floor and terminates in arches at the sixth floor; windows align with those at the second floor. The sixth floor windows are round-headed

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and capped with projecting stone keystones. Spandrels between these floors are paneled. The original pressed-metal cornice has been removed leaving a painted brick parapet wall. (photos 1, 3)

To the immediate west of the building is a parking lot. The brick is painted nearest the front, or north, elevation; above the sixth floor near the rear, or south, of the building can be seen a ghost image of a Thiebes-Stierlin sign. This elevation shows evidence of a previously adjoining two-story building. There are no window openings until the fifth and sixth floors. At the fifth floor there are six boarded window openings; at the sixth there are five boarded openings. At this western elevation, the roof-line steps down slightly as it approaches the south elevation. An elevator shaft rises above the sixth floor at the southwest corner of the building. (photo 4)

The south, or rear, first floor alley elevation is framed with cast iron columns and a wrought iron horizontal beam. A loading dock raised above ground is nearest the west elevation. Above the loading dock is a horizontal wooden panel that spans the entire inside width of the iron framing with a pair of six-over-six windows immediately above it. In the middle is a recessed rear entrance reached by three iron stairs. A pair of single-pane windows is immediately above the horizontal wooden panel. Closest to the east of this elevation is a large recessed opening above an iron lip containing a coal chute. This recessed area houses modern air conditioning systems. Three windows are immediately above the horizontal wooden panel; two are boarded. The second through the sixth floor contain three windows per floor. Windows closest to the west elevation are smaller in size and are slightly raised above the level of the other two per floor. Windows down the center are slightly larger and again, below level of the previous. Each double-hung two-over-two window has a limestone sill and brick segmental arch. Windows closest to the east elevation have been bricked-in but were identical in size and level to those in the middle. These windows now contain fire escape doors; the fire escape since removed. An elevator shaft rises above the sixth floor at the southwest corner of the building. Another projection, possibly a chimney, rises above the sixth floor at the southeast of the building. The east elevation is covered by an adjacent 1905 building. (photo 5)

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Thiebes-Stierlin Music Company Building  
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**Interior**

Internal framing of the Thiebes-Stierlin Music Company Building is of wood; flooring is wood, with some vinyl and linoleum covering. The first floor interior of the building has recently been remodeled into an office space. (photo 6) Uncovering the layers of a 1932 Sanborn base map (v. 1E, p. 38) showed that a mezzanine story was added at the first floor sometime after 1932; it remains intact behind the recent remodeling. The basement is reached by an interior door. A rubble limestone foundation and high basement contain the building's mechanical systems as well as a freight elevator and a passenger elevator. A side entrance, reached from the outside of the building, allows access to the mezzanine through the sixth floors above. Down a long hall, the passenger elevator and stairs lead to the floors above. Wood paneling and curved glass at the mezzanine level remain. The second through the fifth floors are filled with building debris and trash. Some floors are framed into smaller offices; others are wide open. (photo 7) The sixth floor contains a large clearstory window projection. The interior contains no significant features.

**Integrity**

Besides alterations to the exterior, the Thiebes-Stierlin Music Company Building retains significant integrity of location, design, setting, materials, workmanship, feeling, and association and is a likely candidate for adaptive reuse.

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Thiebes-Stierlin Music Company Building  
St. Louis [Independent City], Missouri

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**Summary**

The Thiebes-Stierlin Music Company Building located at 1006 Olive Street in St. Louis, Missouri, is locally significant under Criterion A in the area of COMMERCE. The stylish 20th century revival style six-story building opened in 1905 as the third and final home of a firm prominent not only in sales of sheet music and instruments, but also as the manufacturer of pianos, mandolins, guitars and strings. Located in what has been called "Music Row" on Olive Street, the former Thiebes-Stierlin Building is one of only two downtown survivors from St. Louis' greatest period of music history.<sup>1</sup> It gains additional significance from the company's history of publishing sheet music directed to the African-American musician. The period of significance extends from 1905, the date of the Thiebes-Stierlin Music Company's original occupancy, to 1919 when the building was sold to the Rudolph Wurlitzer Company. Integrity is good in spite of storefront alterations, multi-color paint applied to the front elevation and the removal of a pressed metal cornice.

**Background**

Contributions of German immigrants and their descendants to St. Louis' music culture are well documented in the histories of the many singing societies, opera companies, instrumental groups, conservatories and music stores the Germans established. Recent historians Robyn Burnett and Ken Luebbering even credit German-Americans with introducing the "idea of playing the piano in the home" to their neighbors, a widely adopted custom which helped create a broad market for the manufacture and sale of pianos along with sheet music<sup>2</sup> The resulting need for musical training, whether amateur or professional, also created the need for scholars and teachers (both men and women) who occasionally achieved great fame and shared in the economic good fortune of music companies such as Thiebes-Stierlin.

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<sup>1</sup> The adjacent Balmer & Weber Music Co. building (1905) at 1004 Olive St. is the second.

<sup>2</sup> Robyn Burnett and Ken Luebbering, *German Settlement in Missouri: New Land, Old Ways*. pp. 83-84.

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**Elaboration**

The Thiebes Piano Company was incorporated in 1893 by Arthur C. Thiebes, a piano tuner employed by the Bollman-Drummeller Music Company at 1111 Olive Street. One year later in November of 1894, Thiebes, Augustus Eichele and Frederick C. Stierlin incorporated the Thiebes-Stierlin Music Company with Thiebes and Stierlin serving as proprietors, directors and officers. Thiebes brought the background in music. Frederick Charles Stierlin brought business experience plus his father-in-law Augustus Eichele's finances and social standing to the enterprise which bought out Bollman's lease at 1111 Olive Street.<sup>3</sup> The new company arrived on the scene with a major promotional investment in the 1895 Business Directory. "The best piano is not the one that costs the money or makes the loudest 'noise' and brazen claims of superiority (sic.)." (Figure 2)

Figure 2: Advertisement from the St. Louis 1895 Business Directory.

**The Best Piano**

Is not the one that costs the money or makes the loudest "noise" and brazen claims of superiority. It must be made of **THE BEST MATERIAL** and the best skill and workmanship that money can buy. That is what make the

**HAZELTON,  
BRIGGS,  
BRAMBACH PIANOS**

Stand first in the estimation of those who know a good thing when they see it.

You are cordially invited to examine them and see our stock of **NEW RENT PIANOS** and **EVERYTHING IN NEW MUSIC.**

**Thiebes-Stierlin Music Co.,  
1111 OLIVE STREET.**

<sup>3</sup> Born in 1865, Stierlin attended Marquam College in Bloomington, Illinois and graduated from Foster Academy in St. Louis in 1882. He began his career as an assistant bookkeeper with Christian Peper Tobacco Company, then moved on to become chief bookkeeper of the Dozier Bakery. His marriage to Annie Eichele occurred in 1891.

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Thiebes-Stierlin Music Company Building  
St. Louis [Independent City], Missouri

In 1902, the author of *Mercantile, Industrial and Professional St. Louis* reported on the thriving young firm by then manufacturing the Thiebes-Stierlin Piano, the Paragon Musical Instrument Strings, the Rienzi mandolin and the Monogram guitars.

A full stock of instruments of high grade, quality, superior finish, attractive style and medium prices offers at all times a large assortment to select from. Their sheet music department is the most complete west of New York, they having purchased in course of time the plates and copyrights of the Bollman, the business of the Bollman Drumheller, the Drumheller-Thiebes Music Company and *Musical News*. They publish the best collection of sheet music in the West, edited and revised by Professor E. R. Kroeger and they issue the most comprehensive catalogue of Catholic church music which gives them an extensive trade among churches all over the United States, Canada and Mexico.<sup>4</sup>

Professor Ernest R. Kroeger was in charge of all editing and revisions of sheet music for Thiebes-Stierlin. The Director of the College of Musicians at Forest Park University for Women, Kroeger also was a noted performer, ambitious composer and president of both the Music Teachers' National Association and the Missouri State Music Teachers' Association. The titles of his symphonic overtures, "Sardanapaulus," "Hiawatha," "Atala," "Endymion," "Thanatopsis," demonstrate a late-Victorian fascination with exotic, programmatic titles.<sup>5</sup> Thiebes-Stierlin also carried sheet music specifically directed to the African-American musician. A single title "Doan Give Me No Golden Harp" has survived in the Brown University collection of African-American Sheet Music, 1850-1920. (Figure 3) Written by Charles Gilbert and E.W. Dusting and dedicated to the manufacturer of Star Tobacco, the song was also available in settings for guitar, mandolin, orchestra, band and "*Schottische*" at costs ranging from 25 to 75 cents. (Profuse illustrations by a Bern, Switzerland artist portray rural "Colored" stereotypes much more offensive today than they could have been at the turn of the century.)

The importance of sheet music as a source of income for competing music houses cannot be underestimated. In contrast to many other pieces of furniture, pianos were usually a lifetime investment passed on to the next generation. Stocking the newest sheet music and promoting it widely was one of the keys to the firm's survival. Trade territory for Thiebes-Stierlin in 1902 was said to include the "Central Western and Southern States,

<sup>4</sup> E. D. Kargau. *Mercantile, Industrial and Professional St. Louis*, pp. 377-78.

<sup>5</sup> Hyde and Conard, eds. *Encyclopedia of the History of St. Louis*, Vol. III, p. 1609. "Music In St. Louis".

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Canada, Mexico, Hawaii and some parts of Germany.”<sup>6</sup> The firm employed sixty-three people in its office and salesroom occupying all five floors plus basement at 1118 Olive. Expansion had recently necessitated the move from the original location at 1111 Olive.

Thiebes-Stierlin continued to prosper. In 1904, the partners commissioned architect Theodore C. Link, FAIA (1850-1923) to design a new building just a block east on Olive Street. (The contractor shown on the May 2, 1904 permit for the \$39,000, six-story building was W. M. Sutherland.) In 1895, during a brief partnership with Alfred Rosenheim and William B. Ittner, Link had designed a massive Compton Heights mansion for Otto and Emily Bollman—a family that had until recently employed Thiebes. (The house at 3435 Hawthorne displayed the source of the Bollman’s wealth openly with a 47 x 23 foot first floor music salon graced by art glass windows with musical motifs.) On his own in 1904, architect Link was at the height of his career. Union Station (designed by Link) had been open for a decade and his responsibilities for the 1904 World’s Fair, in which he had purchased \$25,000 work of stock, were successfully completed. (One of five St. Louis architects appointed to the 1904 World’s Fair Committee on Architecture, Link was also assigned the design of the major Mines & Metallurgy Building and the Mississippi State Building.)

Thiebes-Stierlin moved to the Link building to be greeted by the announcement that a competitor would soon be a next door neighbor. In 1905, construction got underway for Balmer-Weber’s new store (NR 8/31/2000) at 1004 Olive Street. One of the oldest music houses in St. Louis, Balmer-Weber elected to move to the thriving center of the new concentration on Olive Street. The “Shopping Guide” section of *The 1909 Blue Book*, a listing of prominent St. Louisans, documents an astonishing cluster of music companies: Val. Reis Piano at 1005 Olive, Shattinger Piano and Music Company at 910 Olive, the Estey Company at 1116 Olive, the F. G. Smith Piano Company at 1012 Olive, the Bollman Bros. Piano at 1120-22 Olive, D. H. Baldwin & Co. at 1013 Olive, the Conroy Piano Company at the southwest corner of Olive and 11<sup>th</sup>, the Jesse French Piano Company at 1114 Olive plus Balmer-Weber (1004 Olive) and Thiebes-Stierlin (1006 Olive).

Stierlin left to set up the Stierlin Piano Company in 1909 and become President of Koerber-Brenner Music Co., exclusive jobbers of musical instruments. Listed as renters

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<sup>6</sup> *Mercantile, Industrial and Professional St. Louis*, pp 377-78.

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at 2744 Armand Place in the 1900 U.S. Census, the Stierlins owned 3900 Botanical Avenue in 1906. By the time statistics were gathered for the *1912 Book of St. Louisans*, they had moved to exclusive Vandeventer Place. The Thiebes family had also come up in the world with a move from 1723 Carroll Street near Soulard Market to a house at 3242 Longfellow in Compton Heights. Designed for them in 1907 by architect Wenzel Janisch, the family would live there through 1936.

Left to manage the business, Thiebes enjoyed a tremendous boost in sales due to several major advances in technology. First, the entire eighty-eight-note range of the piano keyboard was finally perfected for the player-piano in 1902. Another invention, a transposing device, allowed the performer to play in a number of different keys. By 1910, standardization of roll sizes and perforation spacing made the player-piano ready for the mass market. No longer was it necessary to practice daily and pay for lessons. Everyone could be an accomplished musician. "The House of Thiebes" aggressively promoted the newest rage. The 1918 City Directory carried a full-page illustrated advertisement proclaiming: "An hours practice with a Thiebes Player-Piano makes you the rival of the world's most famous pianists." (Figure 4)

Only one year later in 1919, Thiebes sold out to the Rudolph Wurlitzer Piano Company, becoming Treasurer of the J. E. Crossman Oil & Development Company. Wurlitzer remained at this location through the Depression. Since then the building has seen a number of years of vacancy partially offset by years with a variety of small businesses. Acquired by developer Craig Heller for his first-floor office, the former Thiebes-Stierlin Music Company Building is slated to join with its historic rival (Balmer-Weber) to provide residential living in what is left of "Music Row." (photo 1)

**Integrity**

Located in what has been called "Music Row" on Olive Street, the former Thiebes-Stierlin Building is one of only two downtown survivors from St. Louis' greatest period of music history. The Thiebes-Stierlin Music Company Building retains significant integrity of location, design, setting, materials, workmanship, feeling, and association and is a likely candidate for adaptive reuse.

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Thiebes-Stierlin Music Company Building  
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Figure 3: African-American Sheet Music "Doan give me no golden harp", 1850-1920. Published by the Thiebes-Stierlin Music Company. Collection of Brown University.

*From Bushman.*

Dedicated to the Manufacturer  
of STAR TOBACCO.

Song.	.50
Guitar song.	.50
Mandolin & Guitar.	.50
Mandolin solo.	.25
Orchestra.	.50
Band.	.75
Schottische.	.50

PUBLISHERS  
*Thiebes-Stierlin Music Co.*  
THE MUSIC HOUSE OF ST. LOUIS.

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Thiebes-Stierlin Music Company Building  
St. Louis [Independent City], Missouri

Figure 4: 1918 City Directory advertisement for Thiebes Piano Company, "St. Louis' Largest and Best Equipped Piano and Victrola House".



**An Hours Practice**

With a  
**THIEBES  
Player-Piano**

Makes You the Rival of the  
World's Most Famous  
Pianists

*All that is best and  
artistic in a piano  
is found at a reason-  
able price at*

Phone Main 5530, Central 572  
FOR  
**St. Louis' Most Complete Stock**  
OF  
**PIANOS  
PLAYER-PIANOS  
AND  
VICTROLAS**

New Upright Pianos, \$175 to \$ 500  
New Player-Pianos, 475 to 950  
New Grand Pianos, 500 to 1000  
Victrolas . . . . 22.50 to 475

*Victrolas, Art Style, to Order*

Complete Stock of Victor Records, 60c to \$7.00

**THIEBES PIANO CO.**  
"THE PIANO AND VICTROLA HOUSE OF ST. LOUIS"  
**1006 OLIVE ST.**

**THE HOUSE OF  
THIEBES**  
ST. LOUIS' LARGEST AND BEST EQUIPPED  
PIANO AND VICTROLA HOUSE.



Convenient terms of credit  
arranged if desired

"88-Note" Player Rolls  
from 20c up

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**Bibliography**

Burnett, Robyn and Ken Luebbering, *German Settlement in Missouri: New Land, Old Ways*, (Columbia, MO: University of Missouri Press, 1996)

City of St. Louis building permit records. St. Louis City Hall, Office of the Assessor.

City of St. Louis deed abstracts. St. Louis City Hall, Office of the Assessor.

Hyde, William and Howard L. Conard, editors. *Encyclopedia of the History of St. Louis*. (St. Louis, MO: The Southern History Company, 1899) Vol. III, p. 1609. Subject on "Music In St. Louis".

Kargau, E. D. *Mercantile, Industrial and Professional St. Louis*. (St. Louis, MO: Nixon-Jones Printing Company, 1902)

St. Louis Daily Record. St. Louis Public Library, microfilm department.

**Boundary Description**

The nominated building is known as 1006 Olive Street on City Block 279 in St. Louis, Missouri. The building is legally known by the Assessor's Office as parcel number 02790000300. 1006 Olive Street is 29' x 109'2". BND E- 78' 8 1/2" W WL of 10th Street. Part of the JBC Lucas Addition to the City of St. Louis. The nominated parcel is indicated by a dashed line on the accompanying map entitled "Thiebes-Stierlin Building Boundary Map."

**Boundary Justification**

The nominated parcel includes all of the property historically associated with the Thiebes-Stierlin Music Company Building.

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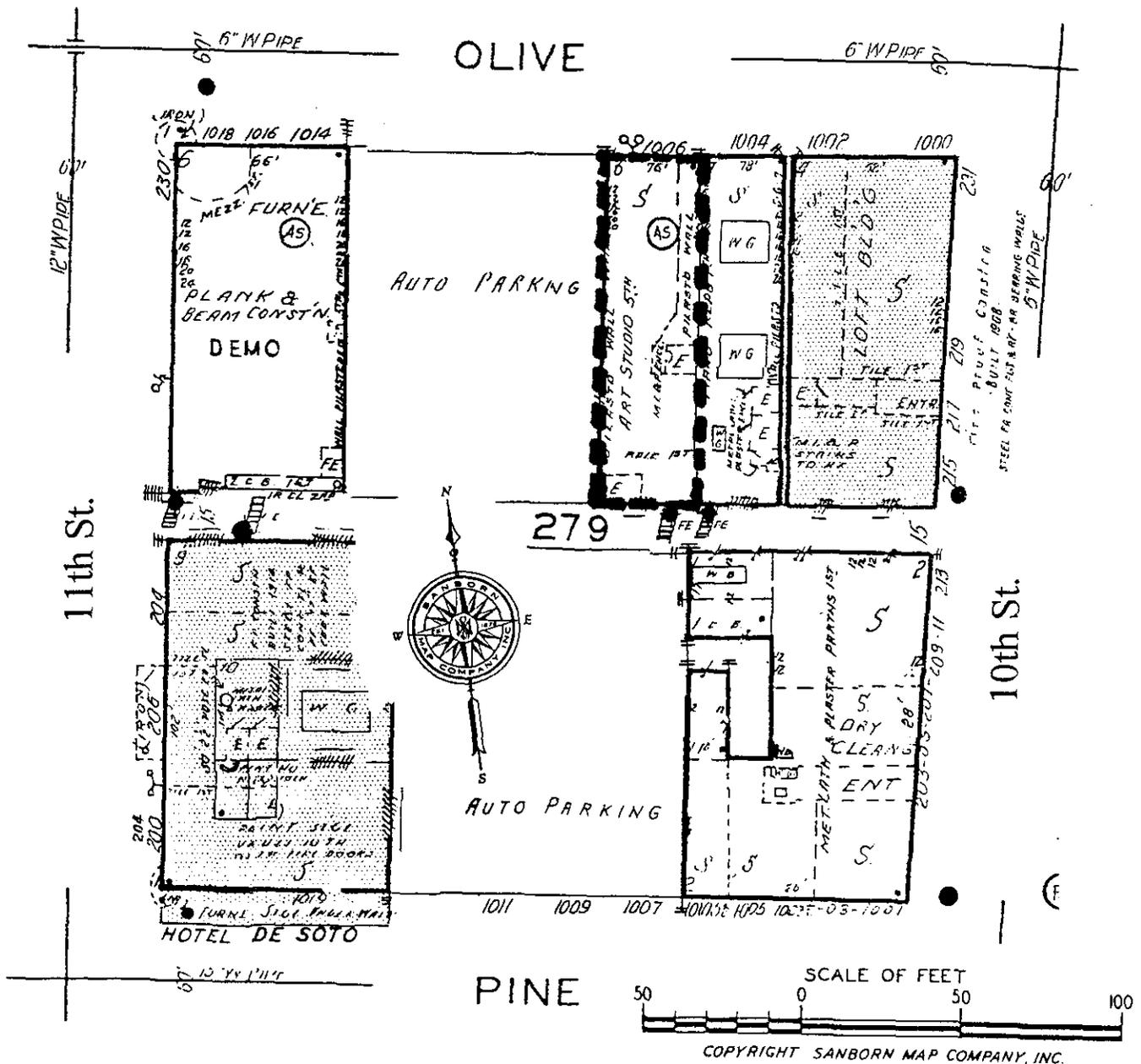
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Thiebes-Stierlin Music Company Building  
St. Louis [Independent City], Missouri

Thiebes-Stierlin Building Boundary Map

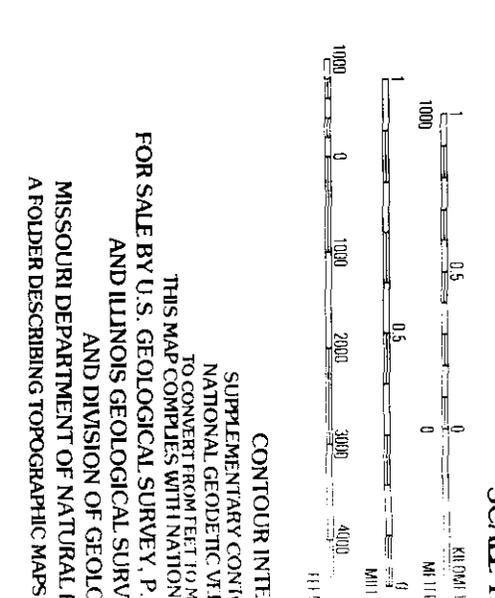
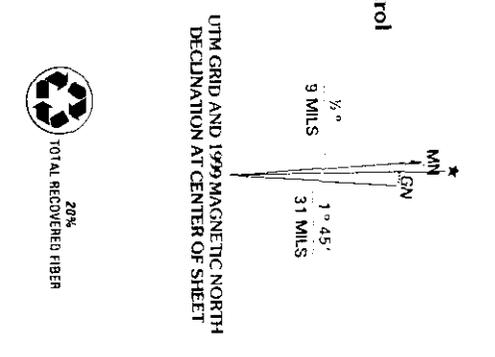
Source: Sanborn Map Company, v 1E, p 38, circa 1968





Thiebes - Stierlin  
 Music Company Building  
 1006 Olive Street  
 St. Louis [Independence  
 City], Mo.  
 Zone 15  
 Easting:  
 749 160  
 Northing:  
 4279 340  
 38°37'30"  
 90°15'

**Produced by the United States Geological Survey**  
 Topography compiled 1952. Planimetry derived from imagery taken 1993 and other sources. Photoinspected using imagery dated 1998; no major culture or drainage changes observed. PLSS and survey control current as of 1954. Boundaries, other than corporate, verified 1999  
 North American Datum of 1983 (NAD 83). Projection and 1000-meter grid: Universal Transverse Mercator, zone 15  
 10 000-foot ticks: Illinois (west zone) and Missouri (east zone) Coordinate Systems of 1983  
 North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software  
 Contours that conflict with revised planimetry are dashed  
 There may be private inholdings within the boundaries of the National or State reservations shown on this map



UTM GRID AND 1999 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET  
 20% TOTAL RECOVERED FIBER  
 FOR SALE BY U.S. GEOLOGICAL SURVEY, P. AND ILLINOIS GEOLOGICAL SURV. AND DIVISION OF GEOLC MISSOURI DEPARTMENT OF NATURAL I A FOLDER DESCRIBING TOPOGRAPHIC MAPS

Thiebes-Stierlin Music Company Building

St. Louis [Independent City], MO

Matt Bivens

7-2003

Landmarks Association of St. Louis (8107-07)

North elevation, front. (Nominated building is at image's far right)

Camera facing SW

#1



Thibes - Stierlin Music Company Building  
St. Louis [Independent City], Mo

Matt Bivens

7-2003

Landmarks Association of St. Louis (8107-04)

North elevation, front

Camera facing S

# 2



Thiebes - Stierlin Music Company Building

St. Louis [Independent City], Mo

Matt Bivens

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Landmarks Association of St. Louis (6535-05)

North elevation, front

Camera facing S

# 3



Thiebes - Stierlin Music Company Building  
St. Louis [Independent City], MO

Matt Bivens

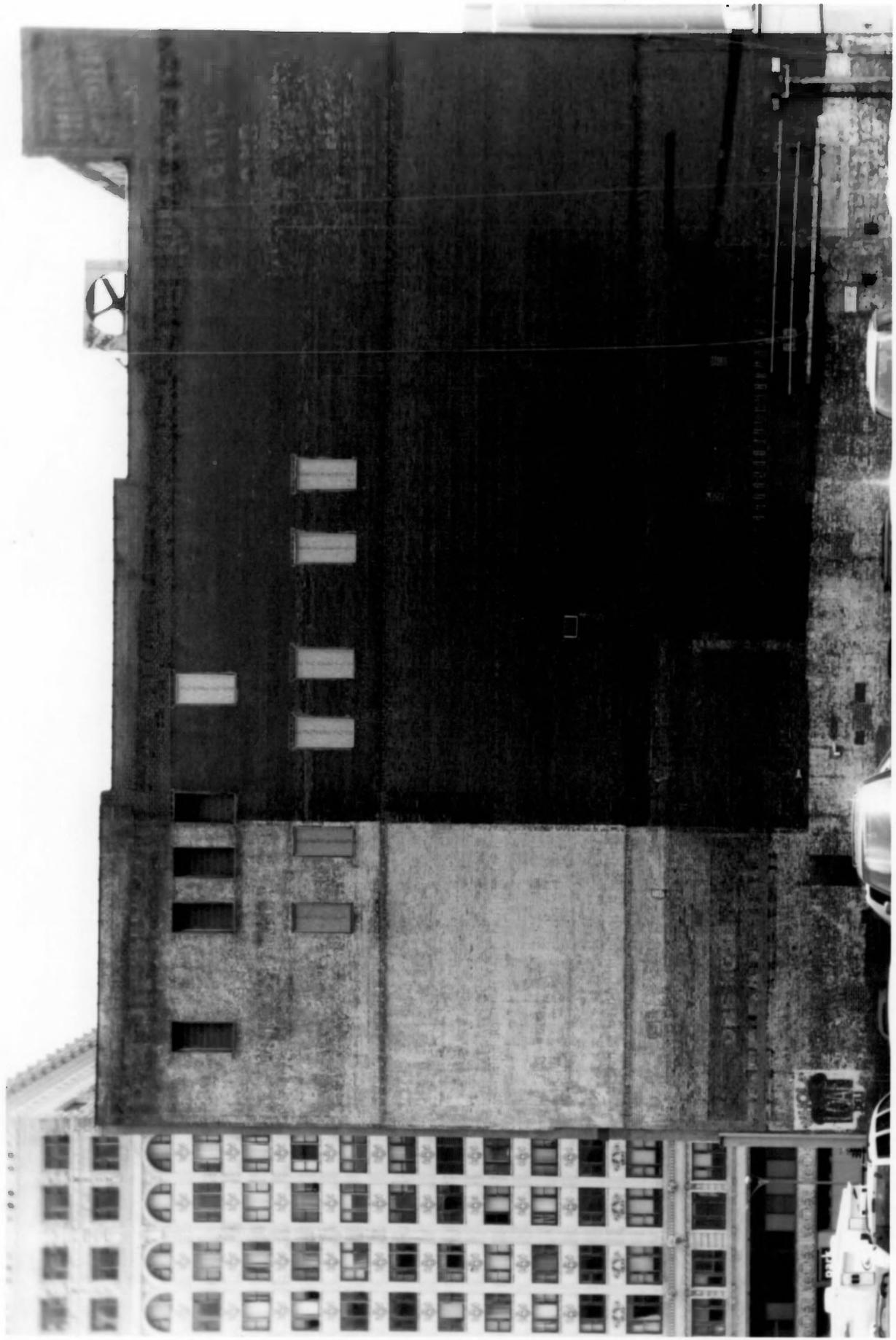
7-2003

Landmarks Association of St. Louis (6535-08)

West elevation, side

Camera facing E

#4



Thiebes-Stierlin Music Company Building

St. Louis [Independent City], MO

Matt Bivens

7-2003

Landmarks Association of St. Louis (6535-11)

South elevation, rear

Camera facing NE

# 5



Thiebes - Stierlin Music Company Building

St. Louis [Independent City], MO

Matt Bivens

7-2003

Landmarks Association of St. Louis (6535-19)

Interior, west wall

Camera facing SW

#6



Thiebes - Stierlin Music Company Building  
St. Louis [Independent City], MO

Matt Bivens

7-2003

Landmarks Association of St. Louis (6535-16)

Interior, typical floor.

Camera facing S

#7

