

FOR NPS USE ONLY	
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DATE ENTERED	7/7/78

# NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

## 1 NAME

HISTORIC Midtown

AND/OR COMMON Midtown Historic District

## 2 LOCATION

STREET & NUMBER  
Boundaries as shown on the Site Plan Map

CITY, TOWN St. Louis VICINITY OF #3 - Hon. Richard Gephardt  
STATE Missouri CODE 29 COUNTY St. Louis City CODE 510

## 3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input checked="" type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input checked="" type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL <input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input checked="" type="checkbox"/> ENTERTAINMENT <input checked="" type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input checked="" type="checkbox"/> TRANSPORTATION
		<input checked="" type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

## 4 OWNER OF PROPERTY

NAME See Attached

STREET & NUMBER

CITY, TOWN STATE  
VICINITY OF

## 5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. The City of St. Louis, City Hall

STREET & NUMBER 12th and Market Streets

CITY, TOWN St. Louis STATE Missouri 63101

## 6 REPRESENTATION IN EXISTING SURVEYS

TITLE 1. Architectural Survey of Midtown

DATE March, 1977  FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR SURVEY RECORDS Landmarks Association of St. Louis

CITY, TOWN St. Louis STATE Missouri 63101

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1. St. Louis Symphony Society  
Grand Avenue and Delmar Boulevard  
St. Louis, Missouri 63103
2. Grand-Lucas Realty Company (vacant lot)  
Ambassador Building Corporation  
1321 Ambassador Building  
St. Louis, Missouri 63101
3. The City of St. Louis  
St. Louis City Hall  
12th and Market Streets  
St. Louis, Missouri 63103
4. Third Baptist Church  
620 North Grand Avenue  
St. Louis, Missouri 63103
5. Paul T. Sasser  
4146 Flora Place  
St. Louis, Missouri 63110
6. Elizabeth Taylor  
3538 Washington Avenue  
St. Louis, Missouri 63103
7. St. Louis Union Trust Company  
510 Locust Street  
St. Louis, Missouri 63101
8. Alexander Pavlopoulos  
12243 Winrock Drive  
St. Louis, Missouri 63141
9. Connecticut Mutual Life Insurance Co.  
One Mercantile Center  
St. Louis, Missouri 63101
10. Connecticut Mutual Life  
Insurance Company (vacant lot)  
One Mercantile Center  
St. Louis, Missouri 63101
11. Medinah Temple Inc.  
3547 Olive Street  
St. Louis, Missouri 63103
12. Mid City Realty Company  
322 North Grand Avenue  
St. Louis, Missouri 63103
13. Mid City Realty Company  
322 North Grand Avenue  
St. Louis, Missouri 63103
14. Harold Dubinsky  
10 Country Estates  
St. Louis, Missouri 63131
15. through 26. St. Louis  
University (18. intrusion)  
221 North Grand Avenue  
St. Louis, Missouri 63103
27. Archdiocese of St. Louis  
4140 Lindell Boulevard  
St. Louis, Missouri 63108
28. The Jesuit Community Corporation  
St. Louis University  
221 North Grand Avenue  
St. Louis, Missouri 63103
29. The Jesuit Community Corp. (vacant  
lot)  
221 North Grand Avenue  
St. Louis, Missouri 63103

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| 30. Scottish Rite Cathedral Association<br>3633 Lindell Boulevard<br>St. Louis, Missouri 63108           | 42. Square A Service Corp. (vacant lot)<br>527 North Grand Avenue<br>St. Louis, Missouri 63103                                     |
| 31. F. W. Woolworth Company<br>3663 Lindell Boulevard<br>St. Louis, Missouri 63108                       | 43. Fox St. Louis Properties<br>537 North Grand Avenue<br>St. Louis, Missouri 63103  |
| 32. Masonic Temple Association of St. Louis<br>3671 Lindell Boulevard<br>St. Louis, Missouri 63108       | 44. Fox St. Louis Properties<br>537 North Grand Avenue<br>St. Louis, Missouri 63103  |
| 33. Central Plaza Corporation (vacant lot)<br>3633 Lindell Boulevard<br>St. Louis, Missouri 63108        | 45. Midtown Management Company<br>607 North Grand Avenue<br>St. Louis, Missouri 63103  |
| 34. through 36. Mercantile Trust Company<br>721 Locust Street<br>St. Louis, Missouri 63166               | 46. Harold Dubinsky (vacant lot)<br>10 Country Estates<br>St. Louis, Missouri 63131  |
| 37. Georges Properties Inc.<br>201 Beck Building<br>7811 Carondelet Avenue<br>St. Louis, Missouri 63105  | 47. Harold Dubinsky (vacant lot)<br>10 Country Estates<br>St. Louis, Missouri 63131  |
| 38. Shattock Realty Company<br>c/o Frank J. Rosner<br>12749 Lonsdale Avenue<br>Bridgeton, Missouri 63043 | 48. William C. Searcy<br>4435 Holly Avenue<br>St. Louis, Missouri 63115  |
| 39. New York Life Insurance Company<br>Pierre Laclede Building<br>St. Louis, Missouri 63105              | 49. William C. Searcy (vacant lot)<br>4435 Holly Avenue<br>St. Louis, Missouri 63115   |
| 40. Louis Sutfin<br>3621 Olive Street<br>St. Louis, Missouri 63108                                       | 50. Hotel, Motel, Restaurant, Food<br>Service & Bartenders<br>Local 74 AFL CIO<br>3630 Grandel Square<br>St. Louis, Missouri 63108 |
| 41. St. Michael Spiritual Organization, Inc.<br>3646 Washington Avenue<br>St. Louis, Missouri 63108      | 51. Sumner Kaplan<br>131 North Flores Street<br>Los Angeles, California 90048  |

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| 52. Gertrude Krost<br>c/o Harold Koplak<br>Chase Hotel<br>St. Louis, Missouri 63108                                   | 60. Home Mission Sisters of America<br>Archdiocese of St. Louis<br>4140 Lindell Boulevard<br>St. Louis, Missouri 63108 |
| 53. Vollmar Brothers Construction Company<br>711 North Grand Avenue<br>St. Louis, Missouri 63103                      | 61. Home Mission Sisters of America<br>Archdiocese of St. Louis<br>4140 Lindell Boulevard<br>St. Louis, Missouri 63108 |
| 54. Graphic Arts Association of St. Louis, Inc.<br>Intrusion<br>321 North Spring Avenue<br>St. Louis, Missouri 63108  | 62. Eddie D. Evans<br>300 South Grand Avenue<br>St. Louis, Missouri 63103  |
| 55. Graphic Arts Association of St. Louis, Inc.<br>vacant lot<br>321 North Spring Avenue<br>St. Louis, Missouri 63108 | 63. Moolah Temple Association (vacant<br>lot)<br>3821 Lindell Boulevard<br>St. Louis, Missouri 63108                   |
| 56. Printing Industries of St. Louis, Inc.<br>vacant lot<br>321 North Spring Avenue<br>St. Louis, Missouri 63108      | 64. Harvey J. Johnson<br>3757 Westminster Place<br>St. Louis, Missouri 63108   |
| 57. The Home Missioners of America<br>Archdiocese of St. Louis<br>4140 Lindell Boulevard<br>St. Louis, Missouri 63108 | 65. Francis Hoile<br>3759 Westminster Place<br>St. Louis, Missouri 63108   |
| 58. The Congregation of Sons of the Immaculate<br>Heart of Mary<br>221 West Madison Street<br>Chicago, Illinois       | 66. J. B. Northom<br>3763 Westminster Place<br>St. Louis, Missouri 63108   |
| 59. The Congregation of Sons of the Immaculate<br>Heart of Mary<br>221 West Madison Street<br>Chicago, Illinois       | 67. Eddie Freeman<br>3803 Westminster Place<br>St. Louis, Missouri 63108   |
|   | 68. Eddie Freeman<br>3803 Westminster Place<br>St. Louis, Missouri 63108   |

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| 69. Clara B. Crews<br>3807 Westminster Place<br>St. Louis, Missouri 63108  | 83. St. Louis University (vacant lot)<br>221 North Grand Avenue<br>St. Louis, Missouri 63103                    |
| 70. Ruby Coats<br>3811 Westminster Place<br>St. Louis, Missouri 63108  | 84. Leonard Peterson<br>3002 North Grand Avenue<br>Fairmount City, Illinois 62201                               |
| 71. Land Reutilization Authority (vacant lot)<br>St. Louis City Hall<br>12th and Market Streets<br>St. Louis, Missouri 63103 | 85. St. Louis University<br>221 North Grand Avenue<br>St. Louis, Missouri 63103                                 |
| 72. Thomas J. Tobin (vacant lot)<br>3825 Westminster Place<br>St. Louis, Missouri 63108                                      | 86. Spirit Associates<br>18 South Kingshighway<br>St. Louis, Missouri 63108                                     |
| 73. Thomas J. Tobin<br>3825 Westminster Place<br>St. Louis, Missouri 63108   | 87. Spirit Associates<br>18 South Kingshighway<br>St. Louis, Missouri 63108                                     |
| 74. Dewey A. Poinsett<br>3829 Westminster Place<br>St. Louis, Missouri 63108   | 88. Travelers Protective Association<br>3755 Lindell Boulevard<br>St. Louis, Missouri 63108                     |
| 75. Catholic Verein of America<br>Archdiocese of St. Louis<br>4140 Lindell Boulevard<br>St. Louis, Missouri 63108            | 89. Odd Fellows Association of<br>St. Louis (intrusion)<br>3765 Lindell Boulevard<br>St. Louis, Missouri 63108  |
| 76. Ray Brakensiek<br>3841 Westminster Place<br>St. Louis, Missouri 63108  | 90. Odd Fellows Association of<br>St. Louis (vacant lot)<br>3765 Lindell Boulevard<br>St. Louis, Missouri 63108 |
| 77. through 81. St. Louis Medical Society<br>vacant lots<br>3839 Lindell Boulevard<br>St. Louis, Missouri 63108              | 91. American Life & Accident Insurance<br>Company<br>3805 Lindell Boulevard<br>St. Louis, Missouri 63108        |
| 82. Moolah Temple Association (vacant lot)<br>3821 Lindell Boulevard<br>St. Louis, Missouri 63108                            | 92. Moolah Temple Association<br>3821 Lindell Boulevard<br>St. Louis, Missouri 63108                            |

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| 93. St. Louis Medical Society<br>3839 Lindell Boulevard<br>St. Louis, Missouri 63108                             | 102. Myra & Harriette Dubinsky (intru-<br>sion)<br>721 Olive Street<br>St. Louis, Missouri 63101 |
| 94. Harlan Steinbaum<br>9865 Litzsinger Road<br>St. Louis, Missouri 63124  | 103. St. Louis University (intrusion)<br>221 North Grand Avenue<br>St. Louis, Missouri 63103     |
| 95. Brotherhood of Railway, Airline &<br>Steamship Clerks<br>3860 Lindell Boulevard<br>St. Louis, Missouri 63108 | 104. Washington University<br>Lindell and Skinker Boulevards<br>St. Louis, Missouri 63130        |
| 96. St. Louis Union Trust Company (intrusion)<br>510 Locust Street<br>St. Louis, Missouri 63101                  | 105. Sommerlath Industries, Inc.<br>3740 Lindell Boulevard<br>St. Louis, Missouri 63108          |
| 97. Arthur J. Donnelly Undertaking Company<br>vacant lot<br>3840 Lindell Boulevard<br>St. Louis, Missouri 63108  | 106. Missouri Church of Scientology<br>3730 Lindell Boulevard<br>St. Louis, Missouri 63108       |
| 98. Arthur J. Donnelly Undertaking Company<br>3840 Lindell Boulevard<br>St. Louis, Missouri 63108                | 107. St. Louis University (vacant lot)<br>221 North Grand Avenue<br>St. Louis, Missouri 63103    |
| 99. Arthur J. Donnelly Undertaking Company<br>vacant lot<br>3840 Lindell Boulevard<br>St. Louis, Missouri 63108  | 108. St. Louis University (vacant lot)<br>221 North Grand Avenue<br>St. Louis, Missouri 63103    |
| 100. Gerald P. Deppe<br>3824 Lindell Boulevard<br>St. Louis, Missouri 63108                                      | 109. St. Louis University (intrusion)<br>221 North Grand Avenue<br>St. Louis, Missouri 63103     |
| 101. Myra & Harriette Dubinsky (vacant lot)<br>721 Olive Street<br>St. Louis, Missouri 63101                     |  |

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2. Missouri State Historical Survey  
1977  
Department of Natural Resources  
P.O. Box 176  
Jefferson City, Missouri 65101

state

# 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		DATE <u>8-26-77</u>

## DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Midtown lies at a crossroads three miles west of the St. Louis riverfront. Its skyline asserts a strong node, a "second downtown". A remarkable collection of structures from the half-century of eclecticism between 1880 and 1930 are larger-than-life creations designed, for the most part, by the most notable St. Louis firms of the period. Stolid and playful, secular and mystical, historical and avant--Midtown has a unique flavor and impact.

"Midtown", as used in the narrative sections which follow, is a relatively small district comprised of a significant cluster of buildings centered along the spines of Grand Avenue and Lindell Boulevard. (See Site Map.) Although the overall region of midtown St. Louis is a much larger tract, demolition by decay or urban renewal has defined boundaries for historic district consideration. The concentration along North Grand from Olive Street to Delmar Boulevard is evident from an examination of the Site Map with Photo #1, an aerial view shot in the 1960s. While there have been no subsequent demolitions on this section of Grand, surface parking or weeds have replaced many of the buildings shown in the upper left hand corner of the aerial. Photo #2 documents present conditions looking east on Grandel Square past the Lyn Theatre at 3633-25 and the Lionberger House at 3630. Photo #3 turns the camera south toward Sheldon Memorial, 3650-46 Washington Avenue. Photo #4 documents an out-of-scale, "suburban-colonial" intrusion at the northwest corner of Spring Avenue and Westminster Place. Vandeventer Avenue forms the western edge of the district at Lindell Boulevard; Lindell west of Vandeventer changes to gas stations, vacant lots and assorted strip commercial with only an occasional remodeled remnant. (Vandeventer has become a major north-south access thoroughfare.) As the site map indicates, the consistency of the architectural quality diminishes on the south side of Lindell between Vandeventer and Spring. Photo #5 records an intrusion at 3852 Lindell; Photo #6 records another intrusion at the southwest corner of Lindell and Spring. For reasons of urban design, explained in the text which follows, the 3700 through 3800 block of Lindell is essential to the district. The boundary has been drawn to exclude the 3600 block of West Pine on the south. West Pine at Grand has been closed to traffic and entrance from Spring is restricted; West Pine has become a private street for St. Louis University. In addition, the architectural quality of the 3600 block of West Pine is undistinguished. Photo #7 records the intersection at Grand and Lindell looking west. The southwest corner has been excluded from the district due to the Mill Creek Urban Renewal Project. The structures which replaced those demolished in the 1950s are intrusive. Photo #8 documents the urban prairie looking south from Powell Hall at 712-24 North Grand. Delmar Boulevard, a major thoroughfare, is a strong physical and psychological barrier and edge.

CB 1062 (Bounded by Grand Avenue, Delmar Boulevard, Theresa Avenue and Lucas Avenue.):

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Powell Symphony Hall, 712-24 North Grand, is the pre-eminent structure in this block. (See Photo #9) Built in 1925 as the St. Louis Theatre, it was designed by the exuberant Chicago firm of Rapp & Rapp for the Orpheum Circuit. Sam Kopljar of St. Louis was the contractor. The exterior, of warm tan brick and limestone, can be described as modified French Baroque. The front elevation runs the half-block between Delmar and the alley to the south, with the entrance placed at the southeast corner. The entrance is highlighted by a tall, arched window rising to the entablature and cornice. Carved stone, low bas-relief grotesques and medallions decorate the entablature and frame the entrance window. The arched window motif is repeated in the front and Delmar elevation where rectangular windows are set in arched openings. Smaller in scale than the prototype at the entrance, the three arched windows in the off-center, slightly projecting bay of the front elevation form the balancing element of the front facade. The use of patterned brick (restricted in the front elevation to this bay) gives additional focus and balance. To each side of the bay are single rectangular windows topped by broken scroll pediments. Other classical detailing includes the string course, the dentil and the moldings. The Delmar elevation is finished with patterned brick and establishes a strong edge for the district.

In 1968, the St. Louis Theatre re-opened and Powell Hall became the home of the St. Louis Symphony. The firm of Wedemeyer-Cernik-Corrubia served as architects for the \$5,000,000 conversion; Clark Graves was the interior designer. (Additional members of the team included: David Mintz--lighting engineer, Ben Schlanger--theatre specialist, Cyril Harris--acoustics.) Rapp & Rapp used inspirations from theatres at Bordeaux, Paris and Versailles for the interior of 1925; Mr. Graves retained the basic elements of the decoration but subdued the ostentatiousness of the earlier period. A new marble floor was installed in the lobby and the four Czechoslovakian chandeliers were rebuilt along "more tasteful" lines.<sup>1</sup> The molded plaster ceiling, hung from a steel superstructure by steel rods, was repainted a cream color and then gilded for highlights. Walls received similar transformations. Garlands, flowers and ornamental wall sconces throughout the hall were accented with \$88,000 worth of 24-carat goldleaf paint. Red was chosen for draperies, carpeting, the stage curtain and the upholstery on a completely new seating arrangement. The result is an interior which has been featured in national publications and which reflects the quieter elegance of this generation.<sup>2</sup> (see Photo #10)

The St. Louis Theatre underpinnings of steel and concrete were disguised in the original design by cantilevering plaster castings with steel rods. Due to this method of construction, little structural modification was necessary for the 1968

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conversion; the considerable alterations to the layout of the interior space were dictated by acoustical requirements and client uses. A new stage floor and orchestra shell look out onto redesigned boxes. Two floors of office and meeting space were added; old concession stands were transformed into bars on the grand tier balcony and the grand tier foyer. An elevator serving all three tiers was installed and new dressing rooms for performers were provided. The original seating capacity of 3900 was reduced to 2700. The new seating arrangement is spacious and comfortable and provides excellent line-of-vision to the stage.

The tasseled velour drapes and pipe organ of the Orpheum Circuit days seem remote indeed, but the re-opening of the theatre has been acclaimed by Ada Louise Huxtable, Harold Schonberg and other luminaries as a superb example of recycling.<sup>3</sup>

CB 1061 (Bounded by Lucas Street, Theresa Avenue, Washington Boulevard and Grand Avenue.):

The office building at 626-36 North Grand was erected as a companion to the Missouri Theatre. (The site of the 1919 theatre is now a surface parking lot.) Built to take advantage of a growing concentration of medical offices in Midtown, the 1920 skyscraper known as the Missouri Theatre Building stands twelve stories tall. The base is composed of a series of two-bay piers rising two stories to the string course molding. The third story forms an intermediate horizontal element topped by another string course. These first three floors are of Bedford stone. The building material from the fourth through the tenth floor is red brick interrupted by a stone molding between the 9th and 10th floors. The two-storied attic section of stone is capped by a classically-detailed cornice. Today, the major tenant is a branch of the Department of Health of St. Louis.

The Third Baptist Church at 620 North Grand is a monumental stone edifice which, though somewhat lacking in architectural inspiration, provides the streetscape with an essential anchor. In 1950, this stylized Gothic structure was built around the original Gothic Revival stone church of 1885. The solution which now sits on the corner of Grand and Washington was chosen by a congregation experiencing enormous growth. The resulting building is curiously frozen; but, with the exception of the neon "Third Baptist" sign on the corner, it is unobtrusive. (See Photo #1)

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CB 1060 (Bounded by Washington Boulevard, Theresa Avenue, Olive Street and Grand Avenue.):

This block is composed of a variety of styles and uses. The three-story Victorian townhouse at 3534 Washington is a well-maintained remnant of the first phase of Midtown development. (See Photo #11) In the 1875 overview depicted in Plates 85 and 86 of Compton and Dry's Pictorial St. Louis: 1875, this house with its high, slate-covered mansard and stone facing was the latest fashion in post-war St. Louis building.

Immediately to the north of 3534 Washington is a fragment from a much later period. Liz Taylor's Restaurant and Lounge, with a wide, two-story expanse of glass, provided a pleasant and refined luncheon spot for matrons and their daughters. The small triangular park formed by the jogs of Washington at Grand was the view; the era was the Jazz Age. Today, the first floor of the restaurant has been altered and the park is considerably less inviting.

The Metropolitan Building at the northeast corner of Grand and Olive is an arresting product of Mauran, Russell & Garden. The basic building material of glazed white brick, with decorative accents of white and gold on the shaft and attic sections, is somewhat overwhelming on an eight-story building of such mass. Opened as an office building for doctors, today the Metropolitan (with the exception of a hodge-podge of first floor retailers) is vacant.

The streetfront Gothic of the Medinah Temple at 3541-47 Olive is a straight-forward example of the belief in the best-facade-forward theory. Now exposed by vacant lots to either side, the basic four-story red brick box with its parapet veneer of terra cotta tracery and finials was built for the Knights of Columbus in 1909. First floor storefronts have been blocked in with glass brick. (See Photo #12)

314-28 North Grand is a composition with sections from each of the first three decades of the twentieth century. Building permits indicate a 1909 permit for a theatre and two floors of offices at 314-20 North Grand. (The opening of the Princess Theatre in 1912 brought entertainment to Midtown. First vaudeville and stock companies, then stage shows, movies and rock concerts held forth until the Princess/Schubert-Rialto/American/Lowe's Sun MidCity turned off the marquee.) The top four floors of 314-20 are an addition of 1920; 322-28 North Grand is from 1934. Storefronts have been drastically altered; significance is associative rather than architectural.

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to elaborate stone capitals. Fan vaulting springs from capitals and rises from angel corbels along the triforium. Oak is used for doors, pews, choir, organ and carved confessionals built in along the six bays of the side aisles. (Confessionals can be identified on the exterior side elevations by their slanted roofs placed between the buttresses.) Marble is used for the inlaid floor. Walls, above marble wainscotting, are painted gray to match the exposed stone work of capitals, vaulting and ceiling. Of the five white marble altars, the central is the most noteworthy. The predominant color of the descriptive windows, designed and executed by the Emil Frei Stained Glass Company, is blue. Those in the apse, the finest in the church, represent the Holy Trinity surrounded by a rainbow and adoring angels. The church is lighted by recessed spots in the ceiling and exposed spots hidden behind banners. The effect is subtle, cool and uncluttered.

Known today as DuBourg Hall, the first building of the old quadrangle of the campus was also designed by Thomas Waryng Walsh. (See Photo #13) Planned at the same time and under the same contract as St. Francis Xavier, DuBourg was the inspiration for the later buildings of the quad--Verhaegen and DeSmet Halls. Built of red brick trimmed with red terra cotta--recently painted to simulate stone, the quadrangle formed an impressive and beautifully detailed Gothic Revival unit. At this writing, however, DeSmet (3647 West Pine) is under demolition. While the least significant of the three, DeSmet provided an additional role of screening the intrusive Pope Pius XII Memorial Library (3659-49 West Pine). (See Photo #15) Common to all three buildings of the quad are high-pitched roofs with dormers, deeply-set windows and doorways and brick fretwork. DuBourg was officially opened in 1888 on the Feastday of St. Ignatius Loyola. Designed as a multi-purpose building, DuBourg contained a museum, classrooms, social rooms for students and more elegant spaces for faculty and guests. Ceiling heights of 16 feet have allowed ample room for the pro forma modernizations which have occurred in the past 90 years. The cast iron, wrought iron, stained glass and cantilevered grand staircase designed by Walsh have been boxed-in and/or removed. The value of what is left of the quadrangle (in addition to its associative worth) is two-fold: It provides a framework for St. Francis Xavier and is a visible reminder for the community of the architectural distinction which the first university west of the Mississippi could achieve.

The Cupples House at 3673 West Pine is a designated City Landmark and listed in the National Register of Historic Places. (See Photo #16) One of the most elaborate of the Romanesque mansions of the 1890's, the Cupples House has found a new use. In 1974, a foundation was established to direct the restoration of the house and maintain its use as an Art Center and Museum of St. Louis University.

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(Detailed description of this site included with 10-300 submitted for nomination under "Cupples, Samuel, House of St. Louis University, Inc.")

Directly to the north of the Cupples House at 3668-74 Lindell is Davis-Shaughnessy Hall. The influence of Walsh is evident; the attempt to revive the Gothic Revival of the quad, while a solution of 1931, respects the older structures through the use of similar materials, detailing and careful attention to site. Viewed from Grand and Lindell, the tower of Davis-Shaughnessy is clearly a replica of the tower of Verhaegen. (The north facade of the Law School Building, 3642 Lindell, displays a similar veneration without an attempt to replicate.) The remaining two structures of some significance in this block include Campion Hall, formerly a turn-of-the-century residence at 3648 Lindell, and Koska Hall, 3689 West Pine. Koska now serves as the residence of the Resurrectionist Seminarians. The original part of the Hall is clearly a typical residence from the first phase of Midtown; a comparison of the Site Map between Koska, Campion and Cupples to the east shows the massive scale of the latter.

CB 1961 (Bounded by Grand Avenue, Olive Street, Spring Avenue and Lindell Boulevard.):

Although the interior of the block has been razed, the frontage on Grand and Lindell is of primary importance to Midtown. The huge Masonic Temple at 3671-81 Lindell contains over six million cubic feet, stands 185 feet high and covers a site of more than an acre. (See Photo #17) Housing over forty Masonic groups with a combined membership of over 12,000, the temple rises in three receding stages, symbolic of the three steps in Masonry. The inspiration is Classic with the Ionic order employed at the entrance and again on the temple form perched at the summit. Completed in 1926, architects Thomas Crane Young and Albert B. Groves attempted to create a monument which would "incorporate the temples of ancient Babylon, of mighty Egypt, and of Classical Greece".<sup>7</sup> The temple is faced on all sides with Bedford stone. Openings are trimmed with gray Chelmsford granite; entrance doors and exterior decorative medallions are bronze. The construction cost of \$4,000,000 some fifty years ago is today estimated at \$70,000,000.<sup>8</sup> A non-Mason is allowed no further than the vestibule. Here, one sees a catalogue of marble: Walls are white with Ionic pilasters of Ste. Genevieve golden vein; the floor is set in a pattern of colors. The vaulted ceiling is richly decorated with molded plaster depicting the emblems of the various Masonic groups.

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To the east of the Masonic giant sits the F. W. Woolworth Building. Built for the St. Louis Club in 1899 by the New York firm of Friedlander and Dillon with Lawrence Ewald of St. Louis, the club moved after a disastrous fire in 1925 destroyed much of the original interior. The subsequent conversion to office space is not discernible from the exterior--an exterior which is perhaps the finest St. Louis example of the spirit of French Renaissance. (See Photo #18) Set back from the street behind an ornamental wall of brick and stone, the front elevation is a rhythm of three on three; three snubbed, high-hipped roof peaks, three bays, three dormers or mannerist pediments, three center openings framed by a series of Corinthian columns above an entrance flanked by windows cut into the stone. The predominant material of Bedford stone is softened by vertical panels of red brick. Articulation of form and sharpness of detailing mark this competition award design. Public access to the interior is limited to the lobby. The lobby floor is laid in black and white Italian marble; the main stairway rising to the fourth floor is also of marble and has wrought iron banisters. Ceiling beams of formed plaster were originally gilt in relief. (This space survived the fire.)

The Scottish Rite Cathedral at 3637-33 Lindell was begun in 1921 and completed three years later. (See Photo #19) A broad flight of granite steps leads to three massive bronze doors decorated with Masonic ornamentation; the double-headed eagle above the center door holds a sword embedded into a scroll on which are the words: "Deus Muenque Jus"--the motto of a 33° Mason. The doors do not open to the general public. Better known for his innovative designs for public schools, William B. Ittner chose classical elements for this client. A thirty-six foot high colonnade of ten Ionic columns highlights the front elevation; the moldings, string course and dentils are also Classic. The height from the street to parapet is 104 feet; the frontage on Lindell, 235 feet. Faced with smooth Bedford stone, the Scottish Rite Cathedral presents a somewhat austere face to the street. Much of the \$2,000,000 construction cost was expended in an auditorium seating 3000 with choir loft and immense organ.

In this grouping of the two fraternal edifices and the Woolworth Building, the Woolworth plays two essential roles: First, it breaks what could be an overwhelming sense of aloof monumentality; and secondly, through the use of Bedford stone, it provides a link common to the trio. (See Photo #15)

Jesuit Hall at the northeast corner of Grand and Lindell completes the block long promenade of revivals. Built in 1924 as the Melbourne Hotel, the fourteen stories are now used as a residence for students of St. Louis University. Preston

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J. Bradshaw of St. Louis designed several of the residential hotels popular in the twenties. For the Melbourne, Bradshaw used a three-story base of terra cotta, a shaft of simple red brick and an attic accented by round window openings penetrating a horizontal band of patterned brick and terra cotta inserts. (See Photo #7) Though of relatively modest architectural importance, the mass of Jesuit Hall holds and turns the corner and provides the pivot to commercial Midtown north on Grand as well as monumental Lindell.

To be noted in passing is the Todd Studio building at 319-21 North Grand. The arched stone doorway with medallion at the north wing of the small brick structure provides entrance to the second floor offices of New Town/St. Louis, Inc. A slanting glass skylight and original glass brick panel provide excellent working space. The first floor commercial spaces have been altered.

CB 2287 (Bounded by Olive Street, Spring Avenue, Washington Boulevard and Grand Avenue.):

The elegant Art Deco Continental Building at 3619-15 Olive is a skyline landmark for miles in any direction. Built in 1929 with William B. Ittner as architect, the Continental is the most sophisticated statement of Art Deco in St. Louis. (See Photo #20) Polished black granite covers the steel and reinforced concrete frame up through the third floor of the front elevation; buff brick, with cream-colored terra cotta ornamentation, soars twenty-five more stories. The first stepback occurs at the 16th floor where low relief torsos of four Continental soldiers rise out of the masonry. Above the 16th floor, the front elevation steps back, and in, in several stages. Lighter colored terra cotta--in vertical bands with chevrons, pointed arches, crenellated parapets and finials--stands out in relief from the plane of the windows and spandrels to emphasize the slender verticality and thrust of the building.

Marble wainscotting and terrazzo floors are found in the elevator lobbies and hallways. Larger offices have hardwood paneling and built-in bookcases. Brass and bronze hardware in the lobbies, elevators and main entrance are cast in ornamental floral designs. Once a building filled with "high finance" activities, the Continental now stands vacant.

The "Fabulous Fox", 517-37 North Grand, was designated a City Landmark in the fall of 1975 and placed on the National Register of Historic Places in 1976 in recognition of its position among the grandest movie palaces in the country. (See Photo #21 and 22)

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(Detailed description of this site included with 10-300 submitted for nomination.)  
The relationship of the Fox to the streetscape of Grand and its importance as backdrop for the park are evident in Photo #1.

The exquisitely proportioned building at 3646-50 Washington was built as Sheldon Memorial, the home of the St. Louis Ethical Society. (See Photo #23) Named for Walter L. Sheldon, founder of the Ethical Society and a pioneer in the Ethical Culture movement, the building was planned by architect Louis C. Spiering of St. Louis for the special uses promoted by the Society. The rear wing of the building, four stories in height, included an elaborate library. The front and side elevations are three-story projecting bays topped by pediments. The entrance is marked by an engaged, two-story Ionic porch. This order and the foundation, string course, moldings and decorative front panels are of Bedford stone. The basic building material is dark red brick. The most academic of the Classic Revivals in the district, Sheldon Memorial was completed in 1912. A large vestibule leading to the auditorium contains the two main staircases. A steel skeleton encloses the auditorium space; above the auditorium is an assembly room with stage. The auditorium is nationally renowned for its exceptionally fine acoustics and was a favorite hall for sixty years of distinguished musicians.<sup>9</sup> Unfortunately, the Memorial is now owned by St. Michael's Temple of the Holy Mind and is no longer available for performances. The stone flight of entrance stairs has been painted a bright grass green.

CB 2288S (Bounded by Washington Boulevard, Grand Avenue, Spring Avenue and Grandel Square.):

The versatile and prolific St. Louis firm of Eames & Young is responsible for the beautifully detailed University Club Building at 601-15 North Grand. Built at a cost of \$500,000 and opened in 1918, the form of the structure was obviously influenced by the requirements and prestige of the client--the oldest social organization in the city. The top four floors were designed as club space to take advantage of the view from the tallest structure outside the Central Business District. (The 10th floor contained a laundry, club offices and storage space. The 11th floor housed a library, game room and men's grill. The 12th contained private dining rooms and the main kitchen; the 13th was the main dining room.)

An engaged colonnade in the Ionic order frames two-story expanses of glass complete with french doors and iron balcony railings. (The original railings were stone.) These floors are partially shaded by the sharply projecting, bracketed cornice.

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The next section of club space is defined by the string course between the 9th and 10th floors. Three floors of window openings form the following pattern: Rectangular openings alternating with brick panels in a horizontal band placed directly below the upper colonnade; two-story, arched openings with palladian french doors above dressed stone openings with brackets holding the ledges above. The club space described above is visually composed of two sections in elevation. The remaining two sections read four floors, then five. A subordinate pattern of detailing is established by panels at the 5th floor and stone window dressing at the 6th floor. The carefully orchestrated facade is unified by rusticated stone quoins which rise from base to colonnade where quoins become piers. The entrances were discreet round arch openings; the Grand Avenue one rises to the height of the second floor window tops. (The entrance on the south elevation has been altered.) A fifteenth floor which was added in 1967 includes a thermal glass lounge. (This space is scarcely discernible from the street due to the projection of the cornice.) The University Club left Midtown in 1975, and much of their space has been converted to office use.

Christ Temple Church, 3610-16 Grandel Square, now occupies the building purportedly designed by one Louis Frederick Rice of Boston for the First Congregational Church.<sup>10</sup> Completed in 1884, it is constructed of roughly-cut Bedford stone in the Romanesque Revival style. (The tower was shorn of turrets and roof in the teen's.) The church clearly displays the effect of Henry H. Richardson's work through the use of clustered windows, contrasting stone colors and finishes, terra cotta and monumental arches. (See Photo #25) As such, the church provides an interesting contrast to its neighbor to the east known as the Lionberger House.

The last surviving St. Louis building designed by the Boston firm of Henry Hobson Richardson is the residence at 3630 Grandel Square. Planned and built in 1886 for the prominent St. Louis attorney Isaac Lionberger by his father John R. Lionberger, the structure was undoubtedly the work of Coolidge and Shepley of Richardson's office. Described by Henry Russell Hitchcock as ". . . in a very good late Richardsonian spirit", the use of only one building material and the comparatively subtle detailing set the Lionberger house apart from the heavy, ornate mansions typical of the period. (See Photo #26) The walls and foundation are constructed of dark red brick; the second floor, which projects slightly over the first, is supported by brick corbeling. Three gable-roofed dormers with tapestry brick walls pierce the slate-shingled roof of the front elevation. (A hip roof extension to the rear employs dormers with hip roofs.) Eaves with corbeled brick dentils are used throughout; the brick double-gable ends of the front section have mouse-toothing patterns and extend above the roof in parapets. First and second floor

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windows are placed in deep, rectangular openings without shutters. The arched entrance vestibule has been altered with glass bricks; the first floor window on the west has been similarly treated. The interior space is arranged about a center entrance stairhall. Woodwork is carved oak and several of the main rooms are paneled. The heavily decorated brass hardware is intact; doorways and doors have been altered. Isaac Lionberger sold the house in 1907; from 1917 to 1942 Benton College of Law taught a new generation of St. Louis attorneys in this residence. Presently the headquarters for the local Cooks and Pastry Cooks' Union, the Lionberger house has fared better than most of Grandel Square.

The Carter Carburetor complex at 703-11 North Grand was designed in 1925 by Hugo Graf. The complex includes two buildings. (See Photo #27) Visually separated by their differing size and construction materials, the two share a unifying style and are artfully connected by stepbacks. (See Photo #28) The smaller unit is of gray Bedford stone. Two stories high, its Grand Avenue facade is dominated by the huge arch of the central entrance. This arch is flanked on the second story by a colonnade which gives way to stark, simple window openings as one moves toward the ends of the building. Classical motifs in low bas-relief and a simple cornice decorate an otherwise austere surface. The central doorway is further emphasized by the vertically articulated mass of a cube-like "third floor". It is this "third floor" plus the similarly treated parapets which provide the stylistic and visual link between the main building and the larger parking garage behind it. The dark brown, brick garage rises in six diminishing levels to an octagonal, central tower. Each level is emphasized by a border of gray stone facing around the top. No attempt was made to clothe the modernism of this second building with historical decoration. Although of more modest material, it dominates the complex due to size and strength of design. With its emphasis on mass and hard, mechanistic precision, the Carter Carburetor complex is a fine early example of modern American architecture.

The Lyn Theatre, 3627-33 Grandel Square, opened in pre-World War I St. Louis (1913) as the German Theatre. Planned as the home for German-speaking stock companies, the design included a lecture hall on the second floor. Widmann and Walsh served as architects for the \$120,000 playhouse. The elaborately decorated, three-arched facade relies heavily on late classical motifs traditionally associated with the theatre. (See Photo #29) The intricate detail of the brickwork, carved stone and glazed terra cotta is reminiscent of the Second or "architectural" style of Roman wall painting. Although the remainder of this small theatre is undecorated, the front elevation is a treasure at human scale. Especially noteworthy is the deep, coffered cornice edged with grotesque theatrical masks and heavy garlands. With the exception of the over-size LYN marquee, the facade is

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intact. The interior, closed and boarded, has seen a history the builders could not have anticipated. Closed during the First World War, the theatre reopened under new management as The Liberty. Subsequent years have brought stock companies, vaudeville, burlesque, a night club and an evangelical church; the original seating capacity of 1800 has been reduced to 1000. Bits of maroon, red and gold are faintly visible through the gloom of an interior picked by scavengers.

CB 3926 (Bounded by McPherson Avenue, Spring Avenue, Westminster Place and Vandeventer Avenue.):

Westminster, the only residential strip in the district, is a late nineteenth century catalogue of popular domestic architectural styles which include: the Shingle, Romanesque, Queen Anne, early Georgian Revival and Second Empire. All two and one-half or three stories high and of generous proportion, they reflect the good life of the haute bourgeois rather than the opulence of great mansions. (See Photo #30)

Of special note is the asymmetrical, red brick "cottage" at 3763. (Photo #31.) The slate roof (with tiny eyebrow gable) swoops down the large bracketed porch and around a turret. Executed in red brick and terra cotta, this house borrows and adapts the Shingle Style. Some of the other exteriors on the street have been altered; a few structures have been demolished. But the block retains great integrity as a unit softened by full growth shade trees--an unexpected and welcome gathering of domestic styles at human scale in a district marked by monuments.

CB 3925 (Bounded by Westminster Place, Spring Avenue, Lindell Boulevard and Vandeventer Avenue.):

With the exception of one forlorn structure, the southside of Westminster has been lost. The streetscape on Westminster described above faces the unadorned back elevations of the structures on Lindell.

The easternmost buildings--the former Coronado Hotel, 3725 Lindell, and the two apartment houses which have been renamed Lindell Towers, 3745-33 Lindell--combine to form an impressive and self-conscious grouping. (See Photo #32) All designed in the twenties as gracious and fashionable apartment/hotels, the Coronado boasted a ballroom with glass dance floor lit from below. The three are visually linked by height, similar building materials and sitting. All rely on historical-eclecticism for details and skyline advertisement. The Coronado, built in stages

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from 1923-26, is the most massive. Preston J. Bradshaw, architect, chose red brick, white terra cotta and Bedford stone to execute a design of the familiar. The entrance on Lindell is approached by a drive to the canopy over three arched doors. The arch motif is carried across the front and side elevations by large windows and french doors. Pilasters rise two stories to mannerist pediments which push through the entablature. Horizontal bands define elements of the design and hold together the ten-story mass and the fifteen-story tower. The tops are defined by a wall perforated by balustrade sections.

The sister buildings of the Lindell Towers were built by the same architect for the same company. (See Photo #33) The first, the former Mark Twain Apartments of 1926, features the more prominent skyline--a nostalgic rooftops-of-Old-Europe effect. Pleitsch & Price faced the bottom two stories with off-white terra cotta with a strong, projecting two-story arched entrance centered in the composition. The shaft of dark tan brick rises in three elements to rooftop. The central section is capped by two stories of off-white terra cotta with a red tile lid. Identical bays to either side are outlined by off-white borders which become quoins at the gabled attic. Off-white terraces establish a strong string line at the bottom of the gable section. This section is further accented by the use of patterned brick, center medallion with garlands and "Flemish" detailing at the eaves. Viewed in 1977, the building has great appeal for its wit and ingenuity.

Immediately to the west is the companion structure. Tawny brick, pale gold and sandy terra cotta are carefully placed to achieve an asymmetrical elevation with more than a hint of the Mediterranean. The base rises two stories to a string course of ornamental terra cotta. Three one-story arched windows are placed as a unit to balance the receding series of decorated arches at the entrance. The tension is heightened by the duality of the elevation near the top. The bulk of the structure (five bays) suddenly reads as a conical tower of fourteen and one-half stories with terrace two stories below. Completed in 1928, the Pleitsch & Price at 3745 Lindell and the Pleitsch & Price of 1926 were designed to compliment and contradict each other. Each depends on the other for definition in the streetscape, while the grouping of the Lindell Towers with the Coronado (now a St. Louis University residence hall) makes a precise jog in the district.

Beyond the jog is the Travelers Protective Association in a pilazzo from "Renaissance Italy". (See Photo #34) Built in 1895, the Association acquired the property in 1924. Original windows have been replaced by a single pane of glass; an addition extends toward the rear of the lot. No signs mar the front elevation of rusticated and smooth stone though the trimmed window openings (keystoned arches

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or rectangles with pediments) appear to be staring blankly at the passerby.

The colorful Moolah Temple of the Mystic Shrine, 3821 Lindell, was designed for the Shriners' fraternal organization in 1912 by the St. Louis architectural firm of Helfensteller, Hirsh & Watson. Near Eastern/Arabic forms and symbols parade and dance across the front elevation. The center bay makes the statement for the structure. (See Photo #35) Gold terra cotta outlines the foundation and covers arches, cornice, moldings and columns; door and window frames are painted bright blue; decorative terra cotta in blue, green and gold emphasize round arch forms and articulate corners and peaks. The basic red brick box, which sets back in three stages, is entered through the cornice and shape the parapet.

Next door is the proper Saint Louis Medical Society building. Completed in 1925, Ionic columns with impost blocks support three round arches with keystones to form a porch a la Brunelleschi. (See Photo #36) The porch, recessed entrance, quoins, cornice and foundation are stone; red brick is used sparingly on the front elevation but extensively on all others. Pediments above windows and doorways are academic. (Wood is used for the framing surrounding the pediments inside the porch.) The auditorium section to the rear of the building is of plain red brick and was completed in 1926. The structure houses a public museum of medical history and the National Museum of Quackery.

The mediocre, seven-story structure at 3853 Lindell forms a strong edge critical to the district. The Kenrick Square Apartment building of red brick and stone is sited toward the southeast and is tall enough to hide the strip commercial to the west. In addition, its relationship to the small triangular park in the middle of Lindell and that park's juxtaposition to the structure at 3860 Lindell (See Photo #37) provide the gestalt of urban design necessary to hold the southside of Lindell--the weakest block in the district.

CB 503A is a city park named in 1891 for the first Archbishop of St. Louis, Peter Richard Kenrick. Once the site of the country home of the Archbishop, Kenrick Square--a spacial misnomer--is the result of street widening. The park is landscaped with several species of flowering trees, low shrubs and two simple fountains.

CB 3927 (Bounded by Lindell Boulevard, West Pine Boulevard, Spring Avenue and Vandeventer Avenue.):

As mentioned above, this is the weakest streetscape in the district. The edge at 3860 Lindell is a competently handled contemporary building of Bedford stone built

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for the Brotherhood of Railway and Airlines Clerks. (See Photo #37) Steak and Egg, at 3852, is an unfortunate intrusion which should not have been allowed. The Donnelly Funeral Home at 3840 Lindell is a well-landscaped but common-place Classic Revival of gray stone.

Two homes, 38<sup>4</sup> and 3740 Lindell, have been converted to office space. The conversions have included alterations to the front elevations and signage. The complex at 3730 Lindell is the highlight of the block. Built in the late 19th century as a residence for Catholic working women, the Queen's Daughters' Home was designed to be indistinguishable from its neighbors. (See Photo #38) Designed in two sections, the front elevation reads as a rusticated Romanesque stone mansion with a wing to the east. Behind the stone facing of this wing, however, is a plain brick structure extending the depth of the lot--completely unadorned and institutional in character. Today, the home is the headquarters for the Church of Scientology.

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FOOTNOTES

1. "N.Y. Architect Hails Plan for New Symphony Hall", St. Louis Globe-Democrat, 6 November 1966.
2. The announcement flyer for Restored America, by Deirdre Stanforth and Louis Reens, with an introduction by James Biddle, featured a full-color photograph of the lobby.
3. Harold Schonberg and Ada Louise Huxtable, "And Not a Single Speech. . . New York Critics Applaud Powell Symphony Hall Acoustics, Architecture", St. Louis Post-Dispatch, 31 January 1968.
4. Mary Powell, Public Art in St. Louis (St. Louis: Public Library, 1925), p. 197.
5. Jill Johnson, "St. Francis de Sales" (Paper, Washington University, 1976), p. 33.
6. Thomas J. Lynam, S. J., "The University Campus" (Paper, St. Louis University, 1969), p. 7.
7. St. Louis Architects to Honor T. C. Young, St. Louis Post-Dispatch, 25 February 1927.
8. Michael P. LaBrier, "Free Masonry 3000 Years Later: Waiting at the Crossroads with an Eye to the Future", St. Louis Daily Record, 4 February 1977.
9. Ronald Arnatt, Associate Professor of Music at the University of Missouri--St. Louis and well-known choral director, commented in a letter of March 14, 1975:  
"The acoustics are even throughout the room and, unlike so many other auditoriums in St. Louis, the performers can hear as well as the audience! It is a resonant room but not too much so and there is no discrepancy in dynamic level at any pitch. This lovely little auditorium must be preserved - and not just preserved - it should be made available again to small groups who are constantly looking for a small concert hall with good acoustics."
10. The likelihood that Lewis Frederick Rice was the architect is based on strong evidence: 1. An 1886 Directory of Architects lists L. F. Rice with a Boston

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address. 2. The fiftieth anniversary booklet of the church ascribed the design of the building to the brother of a member, E. C. Rice. This brother, described as a distinguished architect of Boston, visited E. C. Rice whereupon they surveyed the lot, agreed upon the size and style for the new church. Drawings were presented as a surprise contribution in lieu of money for the building fund. 3. Lewis Frederick Rice was an assistant engineer at the St. Louis waterworks from 1867-1871.

# SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input checked="" type="checkbox"/> THEATER	
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES /

BUILDER/ARCHITECT

## STATEMENT OF SIGNIFICANCE

Grand Boulevard with its wide highway is indeed a divide, both topographic and human. Because it is a major north and south trafficway which intersects the busy east and west thoroughfares, it possesses a commercial activity that is rapidly spreading along its length in this section. Office buildings, club buildings, apartment hotels, high-class motion-picture theaters, vaudeville theaters, fashionable shops, and restaurants for the discriminating make this the 'gay white way' of St. Louis night life.<sup>1</sup>

Those words, written in the midst of the Great Depression by the noted geographer-historian Lewis F. Thomas, capture Midtown near the zenith of its last transformation. Dependent upon the technology and economics of transportation, the cycles of Midtown did not begin until almost one hundred years after the founding of St. Louis in 1764.

By the mid-point of the 19th century, St. Louis had reached a population of almost 78,000 inhabitants. Continued growth seemed assured as steamers brought thousands of European immigrants up the Mississippi to the Gateway to the West. Local boosters spoke optimistically of relocating the nation's capital to St. Louis, the only metropolis in the heart of the Mississippi Valley. In 1855, the city limits were extended to Grand Avenue increasing the total square miles from 4.48 to 13.94. (See Figure #1) Most of the newly acquired land was open farm land, orchards and dairies with an occasional country estate. In the decade preceding the Civil War, population doubled without substantial development extending as far west as Grand.

Cut off from the economic lifeline of the River during the War, St. Louis was relatively dormant during the decade of the 60's. 1870, however, brought events of far-reaching importance for Midtown: the public acquisition of an enormous tract of land for Forest Park and the plans for the most revered of all St. Louis private streets--Vandeventer Place. Laid out as an isolated enclave for the elite, Vandeventer Place would house eighty-six of St. Louis' finest families. All of them came equipped with personal carriages and staff; most of the rest of the population, including the growing upper middle class, were affected by the routes established by competing transit companies.<sup>2</sup>

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The first horse car line to reach Grand was constructed along Olive in the late 1860's. Its success can be gauged by a bill introduced in the City Council in 1875 which would have allowed a different company the right to build and operate an elevated steam railway along an alley between Pine and Olive out to Grand with a new surface connection running to Forest Park.<sup>3</sup> This imaginative endeavor was defeated by interests representing existing surface lines and the 1876 formal opening of the landscaped eastern edge of Forest Park could only be reached by carriage. That same year the city limits were extended just west of Forest Park and the city separated from the county. The total square miles of 61.37 seemed more than enough room for expansion.

By 1880, the population of St. Louis had jumped to 310,869 and a growing network of electric trolleys provided Midtown residents a comfortable commute with downtown and recreation. (The Lindell Railway Company brought electric streetcar service west to Forest Park by the late 80's.) Grand mansions appeared along West Pine, Lindell and Delmar (Grandel Square); less pretentious homes were scattered along Washington Avenue and Westminster Place. The first church to venture to Midtown (1873) was a mission of Christ Church Cathedral, St. Peter's Episcopal, choosing a site at Grand and Olive to construct a stone chapel. Although land at Grand and Lindell for a new campus of St. Louis University had been purchased in 1867, the cornerstone for St. Francis Xavier (College Church) was not laid until 1884. A few blocks north, construction was underway for the First Congregational (Trinitarian) Church. (Founded in 1852, First Congregational joined the move west leaving 10th and Locust for a site on the south side of Delmar (Grandel Square) near Grand.) The following year, Third Baptist built a Gothic Revival stone church on one corner of Grand and Washington and Grand Avenue Presbyterian, South, was built on another. By 1890, the homes still known by family names--the Lionberger, the Cupples and the Castleman-MacKay had been erected on West Pine, Lindell and Delmar (Grandel Square). The Episcopalians from St. Peter's completed yet another Gothic Revival stone church at the southeast corner of Grand and Spring in 1893. The first of the private clubs to create a showplace in Midtown was the St. Louis Club in 1899. A competition held for the design of the Lindell Boulevard structure selected a sophisticated French Renaissance entry by New York City designers. By the turn of the century, the quadrangle for the St. Louis University campus was complete. Called "The Yard", the Gothic Revival buildings of DuBourg, DeSmet and Verhaegen formed an impressive new home for the first University west of the Mississippi.

The 1890's can be viewed as the culmination of the first phase of Midtown with well-established churches and a new college campus gracing a pleasant and prosperous neighborhood. But a fascinating feature article in the St. Louis Republic of

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May 5, 1895--"Private Residence Places: St. Louis Rich in Paradisiacal Retreats" forecast what would be the eventual demise of residential Midtown:

To the impartial observer at the present time it appears as though the only mistake made by the projectors of Vandeventer Place was the over-looking or rather under-estimating of the rapid growth of the city. . . Vandeventer Place is now very largely hemmed in by street railroads and business houses, and in the course of a few years this is liable to prove quite a detriment.

World's Fair Fever ushered in the 20th century. Business and civic leaders planned and promoted an International Exposition which would rival previous events in Chicago and Paris. (The grounds were to be built on the western part of Forest Park extending across the city limits into the new campus of Washington University.) Barney's Information Guide to St. Louis, a Condensed and Accurate Guide for the World's Fair City, published in 1902 and compiled by the manager of the Bureau of Information at Union Station, contained a number of references to sites in Midtown. The concentration of private clubs was obvious: American Tract Society-3544 Lindell, St. Louis Club and Commercial Club-3633 Lindell, Columbian Club-3919 Lindell, Jefferson (political) Club-Grand at West Pine, Women's Exchange-508 N. Grand, University Club-607 N. Grand, Decorative Art Society-807 N. Grand, Wednesday Club (Women)-Grand at Franklin. The fanciful home of the Strauss Studio as well as the St. Louis Commercial College were also located at Grand and Franklin. Two "family" hotels at Grand and Olive were recommended as spots for visitors to the Fair.

Lindell Boulevard, the longest showplace of private wealth in the city, became the path to the fair with the main entrance to the event located at Lindell and DeBaliviere, now the location of the post-fair, Beaux Arts structure housing the Missouri Historical Society. The sudden spurt of construction near the Exposition grounds built hotels and apartments to the west of Midtown, created the suburb of University City and increased access and desirability of the subdivisions and private streets in the Central West End. (Westmoreland and Portland Places, Kingsbury Place and Washington Terrace were among the private streets of the West End which were well-established by the time of the Fair. Parkview Place, the last of the private street systems laid out by Julius Pitzman, was site-developed in time to be seen by visitors.) The "right" place to live shifted and Midtown experienced a dramatic change in land use.

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The Elks came to Midtown in 1908, the Shriners, the Ethical Society and the Princess Theater in 1912. That same year the first of the popular high-rise residential hotels, the Daniel Boone Apartments (Lindell Towers), was constructed on Lindell. In 1915 the University Club built a handsome, high rise club/office building and First Congregational sold their building to the flock from Union Methodist and moved to the county. Across the street from Union Methodist (1st Congregational), the Victoria Theater (now the Lyn) opened as a motion picture theater. The Princess (1912) and the Empress (1913) were vaudeville houses while the Grand Central (1913) was built for motion pictures. The twenties brought the Scottish Rite, the Masons and the Knights of Pythias; the million dollar Missouri Theatre opened in 1921 followed by the St. Louis Theatre (Powell Hall) in 1925. The Melbourne (1924) and the Coronado (1926) were the last of the fashionable apartment/hotels to be constructed on the Midtown stretch of Lindell.

As early as 1922, Vandeventer Place became embroiled in the first battle to break the single-family residence deed restrictions. "In that year John and Sarah Harper opened a boarding house, and shocked residents reported seeing men lounging in shirt sleeves on the Harper porch. Even worse, some of the men were without collars and had the audacity to roll up their sleeves."<sup>4</sup> (This first intrusion was soon closed down but the battle would ultimately be lost.) Photo #39 records Midtown in transition--the gates and iron fences of the residences on the south side of Washington, a sign company and Third Baptist Church on the north, and the site on Grand where the last and most spectacular of the movie palaces would rise.

By the time of the 1926 Rapid Transit study, Midtown was congested with endless snarls of double decker buses, streetcars, autos and valiant pedestrians. In addition to the traffic generated by the theaters, the apartment hotels, the churches, the commercial establishments, the restaurants and clubs, Midtown had become a center for doctors' offices and related laboratory facilities. Midtown had the day-through-evening, weekday-through-weekend activity of which 1970 planners dream but seldom recreate.

Rapid Transit for St. Louis, 1926 was an extremely important document. More than just a study of existing or proposed transit, it reflected the aspirations and bias of the authors. Authorized by the Board of Aldermen, the report was bullish on St. Louis, projecting a population of over a million by 1950 in the face of declining rank order nationally and suburban growth locally. Full of meticulous charts and graphs, the study paid special attention to Midtown.

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Grand--This is the most important and best patronized crosstown line. . . .The line shows the most rapid growth in business, because it serves the rapidly developing secondary business district along Grand Ave.<sup>5</sup>

The last two Midtown monuments to the twenties were built the year of the Crash: The extravaganza of eclecticism--the Fabulous Fox--and the epitome of St. Louis Art Deco--the Continental office building, a skyscraper for Superman. The Great Depression had relatively little effect on Midtown. The era of magic musicals with casts of thousands played to full houses while a chorus line from the Missouri Theatre named the Rockets, later transformed into the Rockettes of Radio City Music Hall, kicked in astonishing unison. The St. Louis Theatre was part of the Orpheum Circuit, an enterprise of national importance with stocks and bonds listed on the New York Exchange. A youngster from Independence, Missouri, named Ginger Rogers was among the many hopefuls and established stars who performed regularly in Midtown. Luxury trains carried theatre-goers and performers from Chicago through Alton to St. Louis and on to Kansas City, New Orleans, etc. Midtown was Big Time; the remaining steps up were Hollywood or New York City. The only Midtown failure of the Thirties was the Continental. Built as a symbol for Edmund M. Mays, the President of the old Continental Insurance Company and the Grand National Bank, it was dependent upon Mr. Mays' good fortune. That good fortune abruptly ran short in 1934 when Mays was indicted on a charge of misapplying funds and the Insurance Company was ordered to halt operation.

St. Louis experienced its first population loss between 1930 and 1940 slipping from 821,960 to 816,048, and seventh to eighth in national rank order; but wartime construction of the 1940's increased employment and brought many unskilled workers from the South. Automobile traffic grew to a volume beyond the capacity of the city street system and the new Federal programs for interstate highway systems seemed irresistible. More Federal dollars for "slum clearance" and public housing appeared and the 1950 face of the city was scarred with massive clearance. One such project was the Mill Creek Urban Renewal project which cut a swath through the central core to the doorstep of St. Louis University at Grand. Low-income families displaced by the bulldozer sought housing in nearby areas and much of the remaining housing to the north of Midtown was converted to multi-family or boarding houses. Meanwhile, Midtown began to experience a steady erosion; 1946--the Cupples House sold to St. Louis University, demolition planned, 1948--the Grand Central Theatre razed for surface parking, 1949--St. Peter's Episcopal left for the county and the church demolished, 1955--the Empress Theatre closed, 1966--the Ethical Society moved to the county--present tenant, St. Michael's Temple of the Holy Mind, 1970--Empress Theatre razed, 1971--Elks Club razed for surface parking, 1973--Castleman--MacKay

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house razed for surface parking, 1974-University Club moved to county, 1972-Loew's Mid City (Princess) closed, 1976-last doctor's office leaves Midtown, 1976-Shriners announce intention to move to county, 1977-St. Louis University demolished DeSmet Hall.

Recognizing the importance of Midtown, the St. Louis Board of Aldermen declared the New-Town-in-Town region, of which Midtown is a significant portion, eligible for property tax relief under Missouri's "353" Redevelopment Law in March, 1974. In the fall of the same year, New Town/St. Louis, Inc. began operations. Funded by the Danforth Foundation and local business, civic and residential leaders, its expressed purpose is to revitalize the region without destroying the existing community.<sup>6</sup> To date, New Town/St. Louis, Inc. has assisted several office buildings by bringing in new tenants, worked with the State of Missouri on its feasibility study for a proposed new state office complex, and worked on promoting the area to make the general population aware of the potential.

Unfortunately, Midtown is still perceived by many as a dangerous area riddled with street crime and all manner of urban ills, the most prominent of which is the current "black sploitation" fare served at the Fabulous Fox. In spite of this onus, a 1977 walking tour sponsored by the St. Louis Chapter of the American Institute of Architects and New Town/St. Louis, Inc. drew hundreds of curious and concerned St. Louisans to Midtown. The solution for the revitalization of existing structures and the continuing education of the general public will not be easy, but to abandon Midtown is to dismiss one of the strongest concentrations of architecturally significant buildings in St. Louis.

Once again, Midtown is at a point of transition. Hopefully, the masterplan for the area presently being prepared by New Town/St. Louis, Inc. will provide a creative and workable framework for Midtown in the 1980's.

FOOTNOTES

1. Lewis F. Thomas, The Geographic Landscape of Metropolitan St. Louis (St. Louis: 1932), p. 18.
2. Recent research by Professor Glen Holt of Washington University in St. Louis indicates that transit was the single most important factor in the patterns of the 19th Century residential development in St. Louis and the private/public monies involved in the transit acted as a middle class subsidy to escape the Central City.

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3. W. A. Kelsoe, St. Louis Reference Record (St. Louis: Von Hoffman Press, c. 1920), p. 145
4. Robert L. Vickery, Jr., Anthrophysical Form: Two Families and Their Neighborhood Environments (Charlottesville: University Press of Virginia, 1972), p. 16.
5. Board of Public Service, Report on Rapid Transit for St. Louis (St. Louis: The City of St. Louis, 1926), p. 59.
6. Philip Sutin, "'New Town' is Declared Eligible for Tax Relief," St. Louis Post-Dispatch, 16 March 1974.

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## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY approx. 76.75 acres

UTM REFERENCES

A	15	741200	4280260	B	15	740820	4279665
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	15	739810	4280010	D	15	740741	4980510
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

See Section 7.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

1. Carolyn Hewes Toft, Preservation Planner

August 26, 1977

ORGANIZATION

Landmarks Association of St. Louis

DATE

421-6474

STREET & NUMBER

611 Olive Street, Suite 2187

TELEPHONE

St. Louis, Missouri

CITY OR TOWN

STATE

2. Katherine Neilson Kurtz, Research Associate, Landmarks Association

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

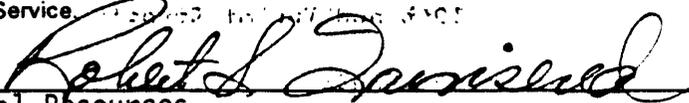
NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE Director, Department of Natural Resources  
and State Historic Preservation Officer

DATE February 8, 1978

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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Grand Boulevard; thence southwardly along the west side of Grand Boulevard, across Lindell Boulevard, to the southeast corner of City Block 1960, said corner being the intersection of said west side of Grand Boulevard and the north side of West Pine Boulevard; thence westwardly along said north side of West Pine Boulevard to the southwest corner of City Block 1960, said corner being the intersection of said north side of West Pine Boulevard and the east side of Spring Avenue; thence northwardly along said east side of Spring Avenue across the alley of City Block 1960 to the northeast corner of said alley, said corner being the intersection of the north side of said alley and the east side of Spring Avenue; thence westwardly, across Spring Avenue, along the north side of the alley of City Block 3927 to its point of intersection with the west side of Vandeventer Avenue; thence northwardly along the west side of said Vandeventer Avenue, across Lindell Boulevard, to its point of intersection with the south side of the alley of City Block 3925, said intersection being the northwest corner of the property of 3852 Lindell Boulevard; thence eastwardly along the south side of said alley to the property line between 3839 and 3853 Lindell Boulevard, said intersection being the northeast corner of the property at 3853 Lindell Boulevard; thence northwardly across said alley along the property line between 3842 and 3844 Westminster Place, across Westminster Place, along the western property line of 3841 Westminster Place to the point of intersection of said property line with the south side of the alley of City Block 3926, said intersection being the northwest corner of the property at 3841 Westminster Place; thence eastwardly along the south side of said alley, across Spring Avenue, along the south side of the alley of City Block 1961 to the point of intersection with the western property line of 3609 Lindell Boulevard, said point being the northwest corner of said property on Lindell Boulevard; thence northwardly across said alley of City Block 1961, along the property line of 3604-12 and 3614 Olive Street, across Olive Street, to a point 125 feet, more or less, west of the southeast corner of City Block 2287; thence westwardly along the north side of Olive Street to the point of intersection of said Olive Street and the line between the properties at 3621 and 3623 Olive Street, said intersection being the southwest corner of the property at 3621 Olive Street; thence northwardly along said property line, across the alley of City Block 2287 to a point 250 feet, more or less, west of the intersection of the north side of said alley and the west side of Grand Boulevard; thence westwardly along the north side of said alley to the point of intersection of said alley and the property line between 3650 and 3656 Washington Boulevard, said intersection being the southwest corner of the property at 3646-50 Washington Boulevard; thence northwardly along said property line to the intersection of said property line and the south side of Washington Boulevard, said intersection being the

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northwest corner of the property at 3646-50 Washington Boulevard; thence eastwardly along the south side of said Washington Boulevard 475 feet, more or less; thence northwardly across Washington Boulevard to a point on the north side of said Washington Boulevard which is 70 feet, more or less, west of the southeast corner of City Block 3388S, said corner being the intersection of the north side of Washington Boulevard and the west side of Grand Boulevard; thence northwardly along the property line between 3601-05 and 3611 Washington Boulevard across the alley of City Block 2288S to the intersection of the western property line of 3600 Grandel Square and the north side of the alley of City Block 2288S, said intersection being the southwest corner of said property at 3600 Grandel Square; thence westwardly along the north side of said alley to the intersection of said alley and the property line between 3630 and 3636 Grandel Square, said intersection being the southwest corner of the property at 3630 Grandel Square; thence northwardly along said property line to the intersection of said property line with the south side of Grandel Square, said intersection being the northwest corner of the property at 3630 Grandel Square; thence eastwardly along the south side of Grandel Square 60 feet, more or less; thence northwardly across Grandel Square to a point which is 360 feet, more or less, west of the southeast corner of City Block 2288NA, said corner being the intersection of the north side of Grandel Square and the west side of Grand Boulevard; thence northwardly along the property line between 3633 and 3637 Grandel Square to the intersection of said property line and the south side of Delmar Boulevard, said intersection being the northwest corner of the property at 3625-27 and 3633 Grandel Square; thence eastwardly along the south side of Delmar Boulevard, across Grand Boulevard, to the intersection of said south side of Delmar Boulevard with the eastern property line of 3536 Delmar Boulevard, said intersection being the northeast corner of said property; thence southwardly along said property line to the intersection of said line with the north side of the alley of City Block 1062, said intersection being the southeast corner of the property at 3526 Delmar Boulevard; thence westwardly along the north side of said alley 60 feet, more or less; thence southwardly across said alley, across lot at 3551 Lucas Avenue, across Lucas Avenue to the intersection of the south side of Lucas Avenue and the property line between 3522 and 3542 Lucas Avenue, said intersection being the northeast corner of the property at 3542 Lucas Avenue; thence southwardly along said property line to the intersection of said line and the property line between 620 and 626-36 Grand Boulevard, said intersection being the southeast corner of said property at 3542 Lucas Avenue; thence eastwardly along said property line between 620 and 626-36 Grand Boulevard to the intersection of said property line with the property line between 3531 and 3561 Washington Boulevard, said intersection being the northeast corner of the property at 620 Grand Boulevard; thence southwardly along said property

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 10

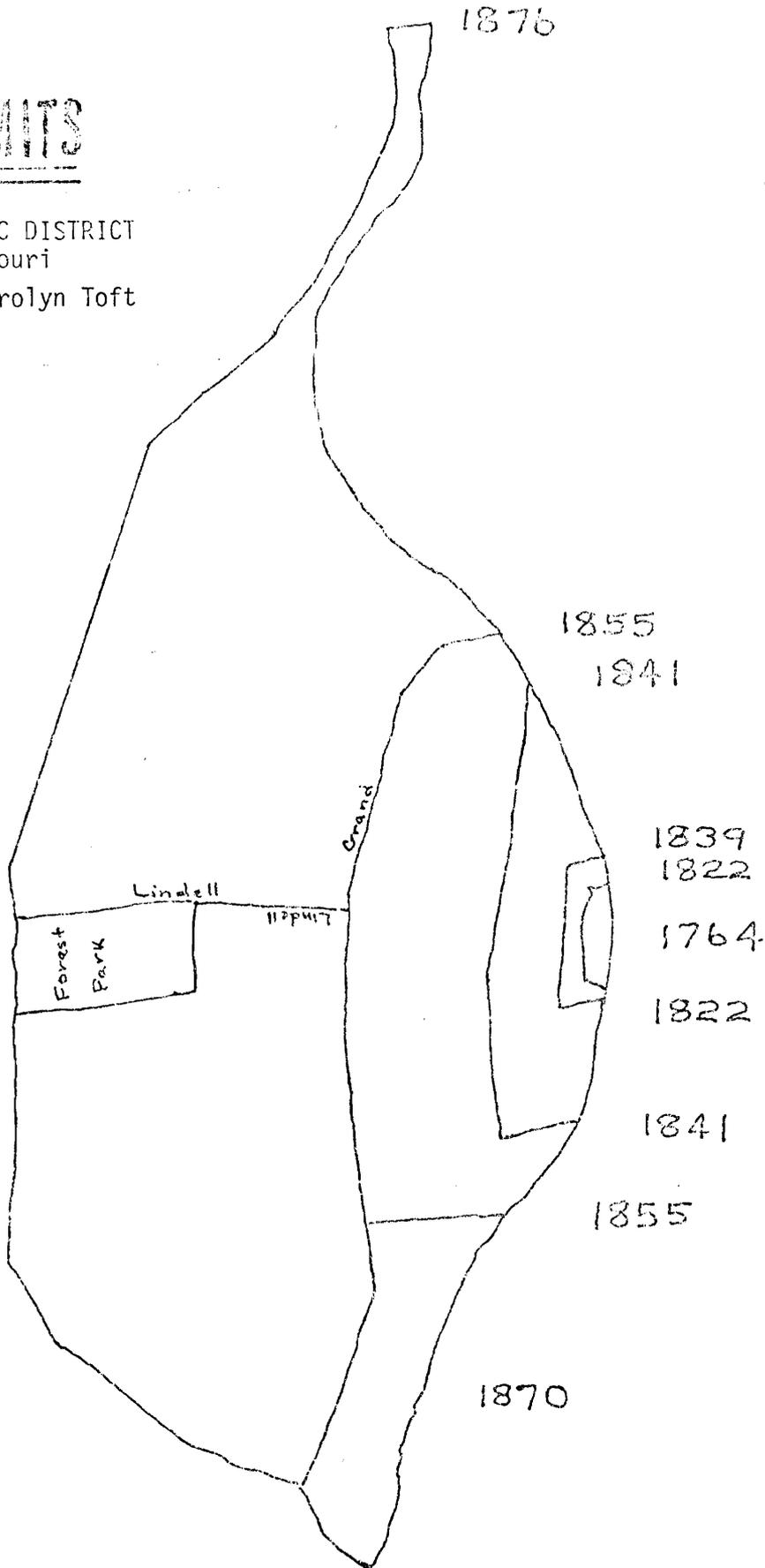
PAGE 3

line to its intersection with the north side of Washington Boulevard, said intersection being the southeast corner of the property at 620 Grand Boulevard; thence westwardly along the north side of Washington Boulevard to a point 175 feet, more or less, east of the southwest corner of City Block 1061, said corner being the intersection of the north side of Washington Boulevard and the east side of Grand Boulevard; thence southwardly, across Washington Boulevard, to the intersection of the south side of Washington Boulevard and the property line between 3532 and 3534 Washington Boulevard, said intersection being the northeast corner of the property at 3534 Washington Boulevard; thence southwardly along said property line across the alley of City Block 1060 to a point 240 feet, more or less, east of the intersection of the south side of said alley and the east side of Grand Boulevard; thence eastwardly along the south side of said alley to the intersection of said alley and the property line between 3537 and 3541-47 Olive Street, said intersection being the northeast corner of the property at 3541-47 Olive Street; thence southwardly along said property line to the intersection of said line with the north side of Olive Street, said intersection being the southeast corner of the property at 3541 Olive Street; thence westwardly along the north side of Olive Street to a point 150 feet, more or less, east of the southwest corner of City Block 1060, said corner being the intersection of the north side of Olive Street and the east side of Grand Boulevard; thence southwardly across Olive Street to the intersection of the south side of Olive Street and the property line between 3550 and 3554 Olive Street, said intersection being the northwest corner of the property at 322-28 Grand Boulevard; thence southwardly along said property line to the intersection of said line with the north side of the alley of City Block 1059, said intersection being the southeast corner of the property at 314-20 Grand Boulevard; thence westwardly 30 feet, more or less; thence southwardly, across said alley, along the eastern property line of 3563-81 Lindell Boulevard to the intersection of said property line with the north side of Lindell Boulevard, said intersection being the southeast corner of the property at 3563-81 Lindell Boulevard; thence westwardly along the north side of Lindell Boulevard, to point of beginning.

Figure # 1

# CITY LIMITS

MIDTOWN HISTORIC DISTRICT  
St. Louis, Missouri  
Map Credit: Carolyn Toft



# ARCHITECTURAL SURVEY OF MIDTOWN

MARCH 1977 ST. LOUIS, MISSOURI

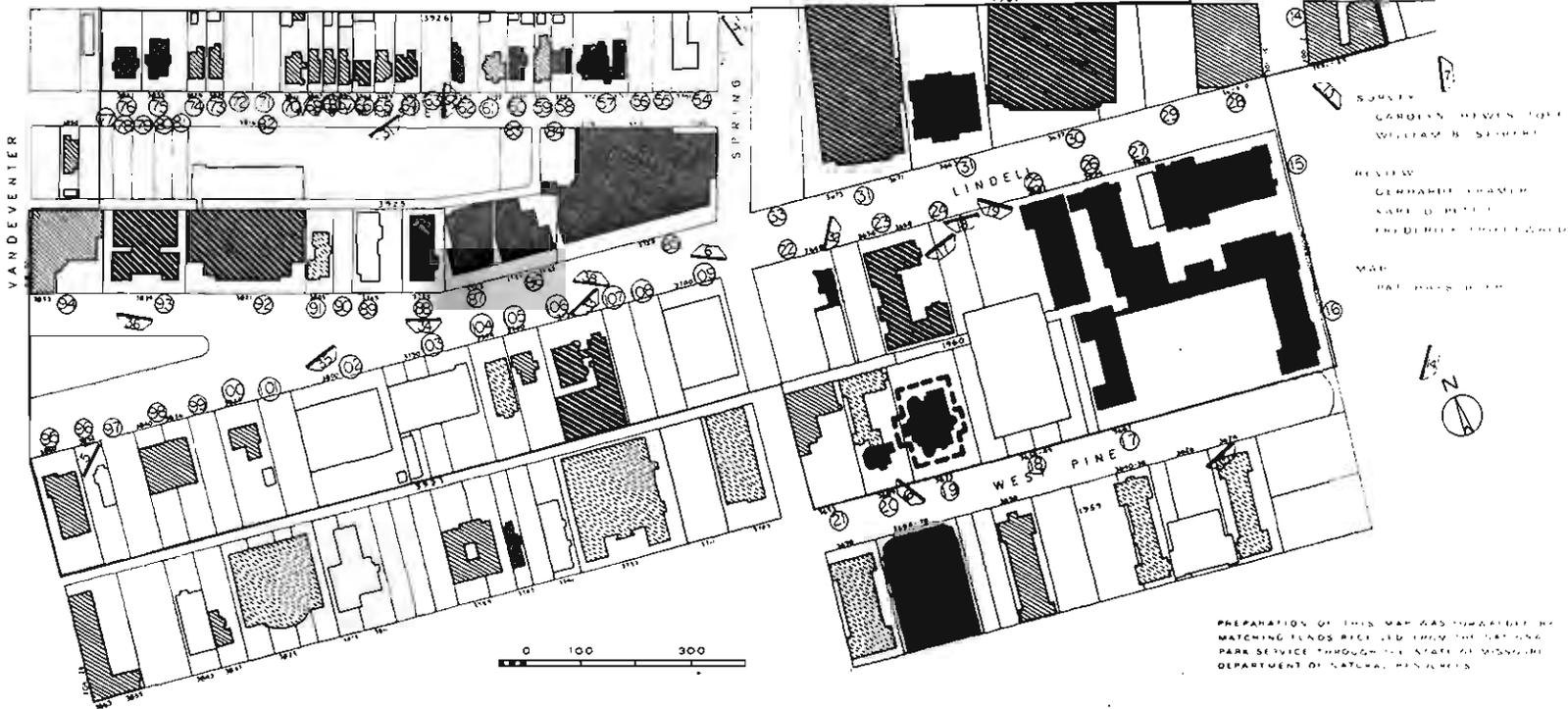
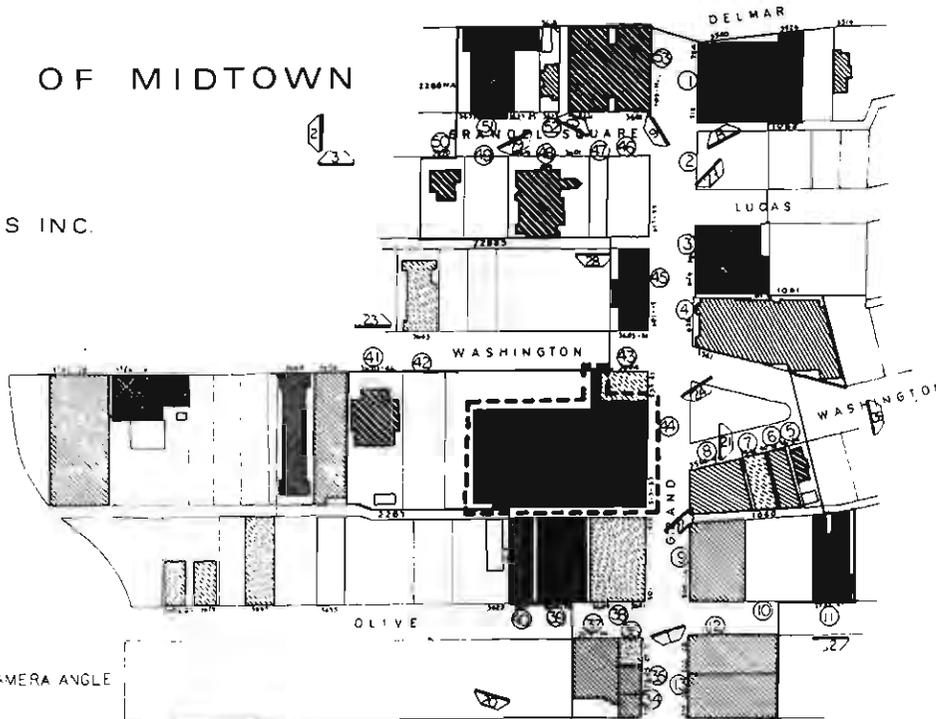
LANDMARKS ASSOCIATION OF ST. LOUIS INC.

## LEGEND

- NATIONAL SIGNIFICANCE
  - ▨ STATE SIGNIFICANCE
  - ▩ CITY SIGNIFICANCE
  - ▧ NEIGHBORHOOD SIGNIFICANCE
  - ▤ ARCHITECTURAL MERIT - DEMOLITION WOULD DIMINISH THE INTEGRITY OF THE NEIGHBORHOOD
  - LITTLE OR NO ARCHITECTURAL MERIT - DEMOLITION WOULD BE INCONSEQUENTIAL OR ADVANTAGEOUS
- } DEMOLITION WOULD BE A MAJOR CULTURAL LOSS

- LISTED ON THE NATIONAL REGISTER OF HISTORIC PLACES
- HISTORIC DISTRICT BOUNDARY

① OWNERS OF RECORD - KEYED TO TEM #4 | P-CTG # AND CAMERA ANGLE

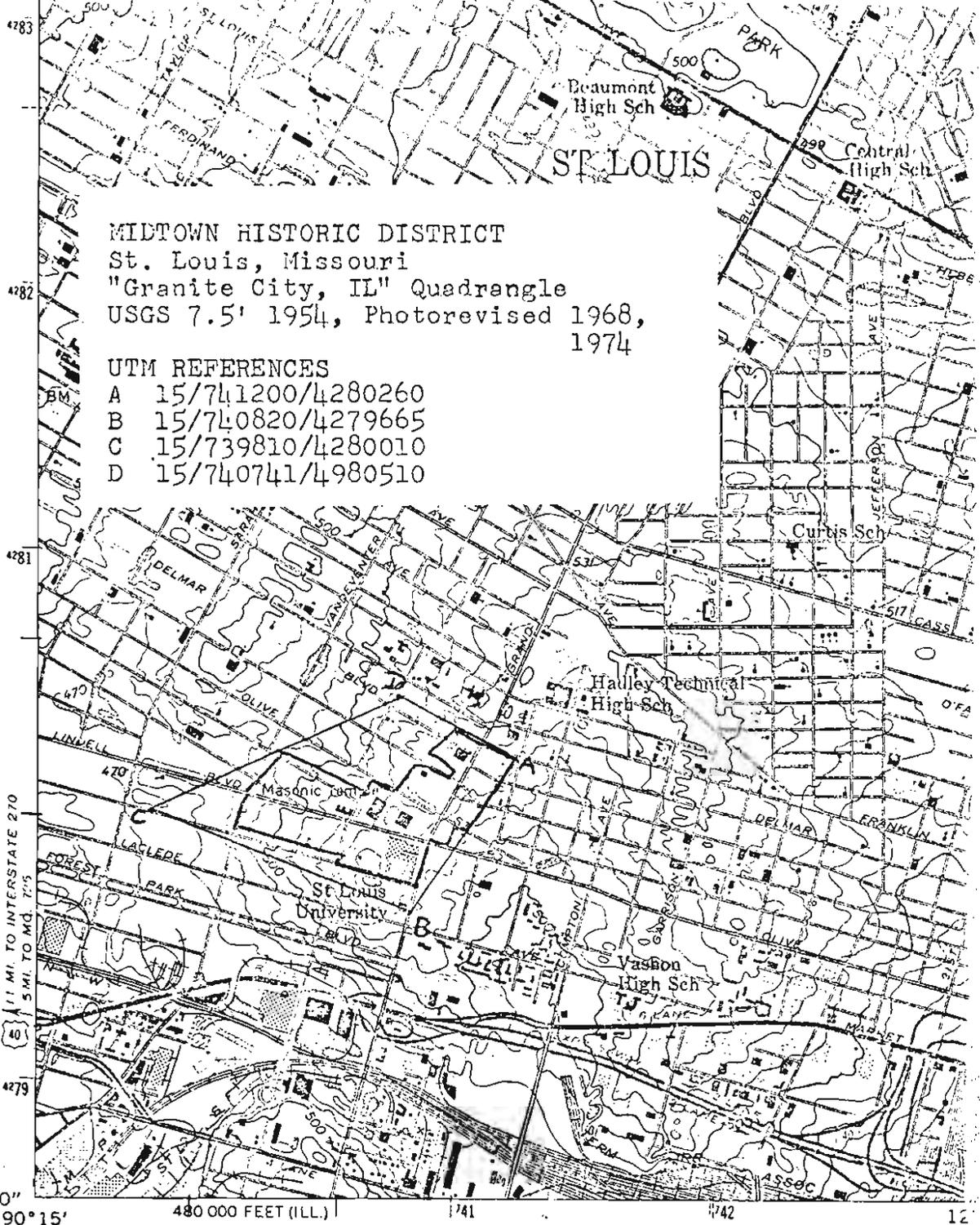


SURVEY  
CAROLAN HEWITT TOLLY  
WILLIAM B. SHERRETT

REVIEW  
GERHARDT KRANER  
KARE D. HETZEL  
FREDERICK THOMPSON

MAP  
PAT HALL HARRIS

PREPARATION OF THIS MAP WAS SUPPORTED BY MATCHING FUNDS RECEIVED FROM THE NATIONAL PARK SERVICE THROUGH THE OFFICE OF MIDTOWN, DEPARTMENT OF NATURAL RESOURCES.



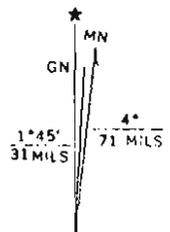
(WEBSTER GROVES)  
 1961 III SE

Mapped by the Geological Survey  
 Revised by the Army Map Service  
 Published for civil use by the Geological Survey  
 Control by USGS and USC&GS

Topography from planetable surveys by the Geological Survey 1930 and 1933. Planimetric detail revised from aerial photographs taken 1952. Field check 1954

Polyconic projection. 1927 North American datum  
 10,000-foot grids based on Illinois coordinate system, west zone and Missouri coordinate system, east zone  
 1000-meter Universal Transverse Mercator grid ticks, zone 15, shown in blue

Red tint indicates areas in which only landmark buildings are shown



UTM GRID AND 1974 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET









Steak  
'n Egg  
Kitchen





506 E. 6th Street  
Cruz Green Glass Library and Art











LIZ TAYLOR'S RESTAURANT and LOUNGE

THE 13<sup>TH</sup> FLOOR



MEDINAH TEMPLE

30-47















SCOTTISH RITE CATHEDRAL VALLEY OF HORN





**BRUCE LI and "KUNG FU MAMA"**

OPEN 12:30 2:00 7:30 9:30  
KUNG FU MAMA

MS

THEATRE

THEATRE



LIFE  
UNIFORMS

BRUCE LI 'KUNG FU MAMA'

F  
O  
X



SHELDON MEMORIAL







COOKS & PASTRY COOKS  
Local 26 AFL CIO

PROPERTY OF  
THE COOKS & PASTRY COOKS  
LOCAL 26 AFL CIO



**MIDTOWN'S ONLY  
FULL SERVICE  
CAR WASH \$3.00  
HALF BLOCK EAST**

**P**  
**WHEEL  
TIRE**

**STANLEY**

**NO  
LEFT TURN**





ANDY'S AUTO REPAIR 36-17

LYN











THE TRAVELERS PROTECTIVE ASSOCIATION

3255





SAINT LOUIS SCHOOL OF MEDICINE





CHURCH OF SCIENTOLOGY

THE QUEENS EMERALD HOME

CHURCH of SCIENTOLOGY  
of MISSOURI  
MILLS DAM TO BOONVILLE HIGHWAY  
FROM US 89 FM 250  
INTERSECTION PLANTERSVILLE  
CHURCH SERVICE 9 AM



BRILLIANT SIGN CO.

BRILLIANT EYE CO.