

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For HCRS use only  
received  
date entered

See instructions in How to Complete National Register Forms  
Type all entries—complete applicable sections

**1. Name**

historic Lambert-Deacon-Hull Printing Company Building

and/or common Swift Printing Company Building

**2. Location**

street & number 2100 Locust Street \_\_\_ not for publication

city, town St. Louis \_\_\_ vicinity of congressional district #3--Gephardt

state Missouri code 29 county St. Louis City code 510

**3. Classification**

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture <span style="margin-left: 100px"><input type="checkbox"/> museum</span>
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial <span style="margin-left: 100px"><input type="checkbox"/> park</span>
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational <span style="margin-left: 100px"><input type="checkbox"/> private residence</span>
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment <span style="margin-left: 100px"><input type="checkbox"/> religious</span>
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government <span style="margin-left: 100px"><input type="checkbox"/> scientific</span>
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial <span style="margin-left: 100px"><input type="checkbox"/> transportation</span>
		<input checked="" type="checkbox"/> no	<input type="checkbox"/> military <span style="margin-left: 100px"><input checked="" type="checkbox"/> other: storage</span>

**4. Owner of Property**

name Burt W. Kaufman

street & number 319 North Fourth Street

city, town St. Louis \_\_\_ vicinity of state MO 63102

**5. Location of Legal Description**

courthouse, registry of deeds, etc. St. Louis City Hall

street & number Market Street and Tucker Boulevard

city, town St. Louis state Missouri 63103

**6. Representation in Existing Surveys**

title. "Lucas & Hunt Addition" Architectural has this property been determined eligible?  yes  no

date July, 1980 Survey Map  federal  state  county  local

depository for survey records Landmarks Association of St. Louis, Inc.

city, town St. Louis state Missouri 63101

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SWIFT PRINTING COMPANY BUILDING

CONTINUATION SHEET

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2. Missouri State Historical Survey  
July, 1980  
Historic Preservation Program  
Missouri Department of Natural Resources  
P.O. Box 176  
Jefferson City

State  
  
  
  
  
  
MO 65102

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ITEM NUMBER 11

PAGE 1

2. James M. Denny, Section Chief, Nominations-Survey  
and State Contact Person  
Historic Preservation Program  
Department of Natural Resources  
P.O. Box 176  
Jefferson City

July 25, 1980  
315/751-4096  
Missouri 65102

## 7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

### Describe the present and original (if known) physical appearance

On October 1, 1901, building permits were issued to owners Arthur W. Lambert and Arthur R. Deacon for two adjoining brick commercial buildings each measuring sixty-five by sixty-nine feet and rising three stories. The cost of the principal building was estimated at \$24,455 and the subordinate structure at \$17,429. Samuel L. Sherer was the architect and D. Evans the contractor.

Surprisingly domestic in scale and forms, much of the buildings' interest derives from the quality and handling of the materials and the unconventional use of historical motifs (Photo #1). A faithful disciple of Arts and Crafts ideas (See Section 8), architect Sherer demonstrated a thorough knowledge of his materials which he worked into a free version of the Jacobethan Revival Style.<sup>1</sup> In step with his British contemporaries who argued for a "free style"--yet one that did not ignore tradition<sup>2</sup>--Sherer assembled historical elements (such as Flemish gables, dormers, Tudor arches and escutcheons) in a broad and bold manner to create a Free Style masterpiece.

Designed with effective use of the corner site, Sherer's attention to exposed elevations of both buildings is evidenced by similar proportions, fenestration, detailing and the use of the same brick (in different bonds) throughout instead of the common practice (criticized by him) of employing dress brick for the front and inferior material on the sides. (Photos #1 & #2) Simple and direct in plan (See Site Plan.) the exterior of the principal building is enlivened by picturesque irregularities of gables, dormers and a doubled gabled roof--features which Sherer in 1903 observed are "seldom met with in modern commercial structures."<sup>3</sup> These elements, however, are controlled and disciplined into a symmetrical composition which also was sanctioned by the architect. An arcade of Tudor arch openings with deep reveals wraps around both buildings at the first story establishing a strong visual link. Physically bridging the two buildings is a Flemish gabled entrance gate which, in effect, transforms a utilitarian loading dock into a graceful courtyard. (Photo #3) Original glazing on the first two stories (now boarded) carried out the Jacobethan theme with tripartite, transomed bay windows in the arches of the main building and small multi-paned glass on the second story of both structures. Third story windows (damaged by fire) survive with twelve lights framed in wood on the subordinate building and units of four over six lights (separated by wooden mullions and transom bars) on the principal building. (Photos #1 & #2)

Color, texture and brick bond are significant factors in the success of the printing house. Rich orange-red brick laid in Flemish bond with dark headers on the main building and common bond on the rear structure are prominently displayed in areas of unbroken wall surface. Salmon-colored terra cotta accentuate both roof lines, complementing a green tile roof on the gabled building. Originally patinaed copper drain spouts (now masked with peeling black paint) introduced a vertical color contrast. Light reddish stone is used for window sills and the watertable and molded brick is effectively employed in labels and splays of windows

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and doorways. (Photos #4 & #5) Heraldic escutcheons (the most elaborate added by the Swift Company in 1939) appear over the Locust Street doorway in warm terra cotta (Photos #4 & #5) and in flat brick patterning on the loading dock gables (Photo #3). The subordinate building is also enhanced by ornamental pierced metal vents at the attic and a terra cotta sill course with small armorial designs. The interior features heavy mill construction, but retains no original furnishings.

In view of Sherer's strong objections to commercial buildings of his day that evoked the "work of the confectioner or milliner" or only "commercial necessity", the printing buildings were a tour de force of artistic balance investing utilitarian buildings with dignified and distinctive forms that are still a gift to the street.

F O O T N O T E S

<sup>1</sup>See "The Jacobethan Revival", pp. 178-182. Marcus Whiffen, American Architecture Since 1780 (Cambridge, MA: The MIT Press, 1969).

<sup>2</sup>"Free Style" is a term used both by turn-of-the-century British architects and more recently by British historians to describe efforts to achieve an original style, frequently using historical grammar. See Alastair Service, Edwardian Architecture (New York: Oxford University Press, 1977), Chapters 3 and 7.

<sup>3</sup>S. L. Sherer, "Interesting Brick & Terra Cotta Architecture in St. Louis. III. Commercial, Institutional, etc.," The Brickbuilder, May, 1903, p. 96.

## 8. 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 checked="" 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/
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1901-02 Builder/Architect Samuel L. Sherer

### Statement of Significance (in one paragraph)

The Swift Printing Company Building, originally Lambert-Deacon-Hull Printing, is an important St. Louis example of Arts and Crafts "Free Style". Designed in 1901 by Samuel L. Sherer--architect, outspoken critic and later Director of the St. Louis Art Museum--the building blends restrained Jacobethan motifs with an exceptional understanding of brickwork to produce a perfect marriage of theory and practice. Given Sherer's persistent diatribe against the expediciencies of "commercial necessity" at the loss of architectural quality, the friendship and mutual cultural convictions of clients Lambert and Deacon offered a rare opportunity for critic as architect to demonstrate by example. This small, quality private press in the tradition of William Morris proved an exemplar for early twentieth century St. Louis commercial architecture.

An investigation of Samuel Sherer's contributions to St. Louis' cultural growth reveals a remarkable (although today unheralded) history of conviction, commitment and achievement. Born in St. Louis in 1866 the eldest child of a Confederate soldier, Sherer was forced to leave school when he was only thirteen to begin work as a clerk for Vulcan Iron Company. Entirely self-educated after that point, his interests in architecture, archaeology and the Fine Arts were nurtured by extensive reading and a collection of books that grew into an impressive personal library.<sup>1</sup> Sherer managed to advance his professional career with Big Muddy Coal and Iron Company while actively pursuing his avocation; as early as 1899, Sherer was writing architectural criticism as editor for the St. Louis Architectural Club.

Fundamental to Sherer's critical stance was the reformative spirit of the City Beautiful movement that called for a wide range of municipal improvements: sign regulation, tree planting, the removal of telegraph poles and a general up-grading of architectural standards. Sherer's egalitarian belief that "a knowledge of architecture should be the common property of all" inspired him to argue vigorously for:

The awakening of the public to the realization that a great city should be something more than a place in which to make money.... The lack of civic pride that has long characterized the citizens of St. Louis has militated against its development as a beautiful city. Commercial greatness and financial resources make small impress upon the visitor who is confronted with public buildings of poor design....A city aspiring to be called great must be a beautiful city as well as a commercial center.<sup>2</sup>

In 1903 The Brickbuilder published a series of three articles by Sherer on St. Louis brick and terra cotta architecture which stand both as a persuasive testimony

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to his Arts and Crafts ideals and a perceptive analysis of architecture. Appearing only a year after he designed the Lambert-Deacon-Hull building, these articles also offer instructive insights into the architect's own design philosophy; and, because they describe principles exhibited in his architecture, they carry the conviction of personal involvement. Undoubtedly Sherer considered the printing firm commission an unusual opportunity since he observed:

In this age of commercial dominance it is seldom that an architect is permitted to design a store building in which commercial necessities do not override architectural beauty.<sup>3</sup>

To what extent Sherer himself may have been involved in the founding of the new press is speculation but his scholarly interest in typology, printing and allied crafts is abundantly clear from the extensive holdings of his private library on those subjects.<sup>4</sup> Since the architect shared with his friends Arthur Lambert and Arthur Deacon a great respect and appreciation for the art of printing and Sherer professed that buildings should express individual purposes and impart distinctive images of their occupants, there is little question that a perfunctory structure would have satisfied neither clients nor architect. Underscoring those points Sherer wrote:

It augurs well for architecture when buildings are erected by business firms who recognize the importance of associating their names with buildings of individual character. Special purposes impart an individuality to building which is necessarily absent when it is planned to meet any one of a dozen requirements.<sup>5</sup>

Having absorbed the craft aesthetic of Ruskin and Morris, Sherer's sensitivity to the capabilities of the materials and building trades distinguish both his writing and practice. His discussion of St. Louis buildings notable for their handling of brickwork and terra cotta discloses a discerning understanding of the importance of texture, color and ornamental detailing. His endorsement of tile roofs, the use of Flemish bond with black headers, and gables and dormers desirable for their picturesque qualities have particular relevance for the Lambert-Deacon-Hull building since all of those features appear there. A concern for design problems also engaged the critic's eye and guided the architect's hand. The superficial treatment of side and rear elevations in mercantile buildings, "as if architecture were applied only to the front,"<sup>6</sup> aroused Sherer's censure as did commercial buildings that lacked distinctive entrances.<sup>7</sup> These issues were addressed and skillfully resolved in his design for the printing building. (Photo #1)

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Sherer's belief in the natural unity of all the arts and broad background drew him into other areas of community service. In 1909, he was appointed to the first Board of Control of the St. Louis City Art Museum. His outstanding credentials earned from years of study and collecting, extensive knowledge of museums in America and Europe and administrative skills prepared him for the positions of Administrator and then Director of the Art Museum in 1922 at which time he retired from his business career to devote full time to the Museum. Sherer's commitment and great accomplishments during the formative years of the Museum were publically acknowledged after his death in 1928 when a Jacobean period room in the Museum was dedicated to him as a tribute to his "deep interest in the decorative arts, particularly furniture and woodwork, many important examples of which were added to the museum collection during his administration."<sup>8</sup> A memorial resolution published by the Museum praised the connoisseurship "recognized and appreciated not only in St. Louis but throughout the United States and in the art centers of Europe."<sup>9</sup>

Sherer's printing building maintained its original function for over seventy-five years although Lambert-Deacon-Hull was succeeded in 1939 by John S. Swift & Co., planographers and printers.<sup>10</sup> On May 1, 1976, one of the worst fires in recent St. Louis history raged out of control for hours. The printing building, although damaged, was spared but has been underused for warehousing for the past few years. At this writing, however, Sherer's earliest known work has just been purchased<sup>11</sup> by a St. Louis businessman who plans to convert the building for offices.

Although Sherer never solicited commissions or opened an office, his work was in sufficient demand to employ draftsman Samuel M. Hitt for a time. Besides the printing building and a 1902 addition for the Lambert Pharmacal Co., his other known designs include three prestigious commissions on Kingsbury Place (James D. Street-1907, John W. Teasdale-1910 and William H. Danforth, President of Ralston Purina Company-1910), the Fowler House on Waterman and the Webster Groves estate of Arthur Deacon (1902). The Kingsbury Place houses restate his preference for picturesque profiles, English Tudor/Jacobethan motifs and decorative brickwork. A friend and colleague of many St. Louis architects (and mentor to the young Guy Study) Sherer's achievements were officially recognized in 1927 when he was elected an honorary member of the national American Institute of Architects a year before his death.

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The high ideals of craftsmanship and design held by Sherer, supported by his widely-published conviction that a "well designed building is a constant source of education, while a bad building tends to corrupt the public taste,"<sup>12</sup> were important arguments against the realities of pedestrian commercial practice in St. Louis in the early twentieth century. The Lambert-Deacon-Hull Building stands as a superlative solution to the demands of utility and art, and a bridge between the flesh and the word of architecture.

F O O T N O T E S

<sup>1</sup>Interview with Merritt Sherer Hitt, Sherer's nephew, St. Louis, Missouri, June, 1980. In 1920, when Sherer was about to move to Chicago, 948 volumes of his library were sold at auction in New York City by The Anderson Galleries. Included were many rare first editions, numerous works of Ruskin and Morris and valuable books on architecture, printing and literature.

<sup>2</sup>S. L. Sherer, "Architectural Notes" (St. Louis: St. Louis Architectural Club, 1902), p. 5.

<sup>3</sup>S. L. Sherer, "Interesting Brick and Terra Cotta Architecture in St. Louis. III. Commercial, Institutional, Etc.," The Brickbuilder, May, 1903, p. 96.

<sup>4</sup>"The Private Library of Mr. S. L. Sherer of St. Louis" (New York: The Anderson Galleries, 1920).

<sup>5</sup>Sherer, "Interesting Brick and Terra Cotta Architecture," p. 98.

<sup>6</sup>S. L. Sherer, "Exhibition of the St. Louis Architectural Club for 1900," The Inland Architect and News Record, May, 1900, p. 31.

<sup>7</sup>Ibid.

<sup>8</sup>"Art Museum Dedicates Room to Late S. L. Sherer;" Unidentified newspaper clipping, 11 June 1930. Collection of Missouri Historical Society, St. Louis. The room has been dismantled during recent renovations in the museum.

<sup>9</sup>Administrative Board of Control of the City Art Museum, "Samuel L. Sherer 1866-1928," Resolutions adopted 24 January 1929, St. Louis, Missouri.

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<sup>10</sup>The Swift Company was founded in St. Louis in 1915 by John Staples Swift, pioneer in photo-lithographic reproduction whose small business grew into a large organization with branch plants in Chicago, New York and Cincinnati. Walter B. Tracey, St. Louis Leadership 1944 (St. Louis: By the Author, 1944), p.248.

<sup>11</sup>The new owner, Burt Kaufman--present owner of Peabody & Stearn's Security Building in downtown St. Louis--is most anxious to see the Swift Building listed in the National Register.

<sup>12</sup>S. L. Sherer, "Architectural Notes," Annual Exhibition Catalog 1899 (St. Louis: St. Louis Architectural Club, 1899), p. 3.

## 9. Major Bibliographical References

See attached.

## 10. Geographical Data

Acreege of nominated property .25 acres

Quadrangle name Granite City, IL/MO

Quadrangle scale 1:24,000

UMT References

A 

1	5	7	4	2	8	9	10	4	2	7	9	5	5	10
Zone			Easting				Northing							

B 

Zone			Easting				Northing							

C 

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

D 

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H 

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Verbal boundary description and justification

The Swift Printing Company Building is located on St. Louis City Block 910. It fronts approximately 155 feet along North 21st Street and approximately 69 feet along Locust Street and the alley of City Block 910.

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 Mary M. Stiritz, Research Associate and Carolyn H. Toft, Executive Director

organization Landmarks Association of St. Louis, Inc. date 15 July 1980

street & number 611 Olive Street, Suite 2187 telephone (314) 421-6474 or 421-1778

city or town St. Louis, state MO 63101

## 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 Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature

title Director, Department of Natural Resources and State Historic Preservation Officer date

For HCRS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

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B I B L I O G R A P H Y

- Administrative Board of Control of the City Art Museum. "Samuel L. Sherer 1866-1928 In Memoriam." Resolutions adopted 24 January 1929, St. Louis, Missouri.
- "Art Museum Dedicates Room to Late S. L. Sherer." Unidentified newspaper clipping, 11 June 1930. Collection of Missouri Historical Society, St. Louis, Missouri.
- "Funeral of Director Sherer of Museum to be Held Monday." St. Louis Globe-Democrat, 15 September 1928.
- Hitt, Merritt Sherer. Nephew of S. L. Sherer, St. Louis, Missouri. Interview, June, 1980.
- Naylor, Gillian. The Arts & Crafts Movement. Cambridge, MA: The MIT Press, 1971.
- "The Private Library of Mr. S. L. Sherer of St. Louis." New York: The Anderson Galleries, 1920.
- S. L. Sherer. "Architectural Notes." Annual Exhibition Catalogs. St. Louis: St. Louis Architectural Club, 1899, 1900, and 1902.
- \_\_\_\_\_. "Architecture in St. Louis." Unpublished essay, St. Louis Public Library Art Department, n.d.
- \_\_\_\_\_. "Exhibition of the St. Louis Architectural Club for 1900." The Inland Architect and News Record, May, 1900, pp. 30-32.
- \_\_\_\_\_. "Interesting Brick and Terra Cotta Architecture in St. Louis. Domestic." The Brickbuilder, February, 1903, pp. 32-36.
- \_\_\_\_\_. "Interesting Brick and Terra Cotta Architecture in St. Louis. Miscellaneous." The Brickbuilder, April, 1903, pp. 72-76.
- \_\_\_\_\_. "Interesting Brick and Terra Cotta Architecture in St. Louis. III. Commercial, Institutional, Etc." The Brickbuilder, May, 1903, pp. 96-101.

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PAGE 2

"Samuel L. Sherer Director of City Art Museum Dies." Unidentified newspaper clipping, [September, 1928]. St. Louis Public Library Art Department Files.

Service, Alastair. Edwardian Architecture. New York: Oxford University Press, 1977.

Tracey, Walter B. St. Louis Leadership 1944. St. Louis: By the Author, 1944.

Whiffen, Marcus. American Architecture Since 1780. Cambridge, MA: The MIT Press, 1969.

ST LOUIS

MADISON CO  
ST CLAIR CO

Brooklyn  
(PO)

SWIFT PRINTING COMPANY BUILDING  
St. Louis, Missouri

UTM References

15/742890/4279550

Granite City, IL/MO Quadrangle  
Scale: 1:24,000



1742

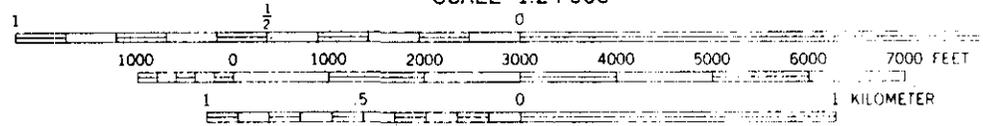
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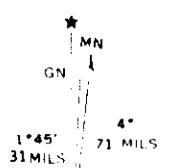
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SCALE 1:24 000



CONTOUR INTERVAL 10 FEET  
DOTTED LINES REPRESENT 5-FOOT CONTOURS  
NATIONAL GEODETIC VERTICAL DATUM OF 1929

1930  
75



1930  
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MAGNETIC NORTH  
DECLINATION AT CENTER OF SHEET

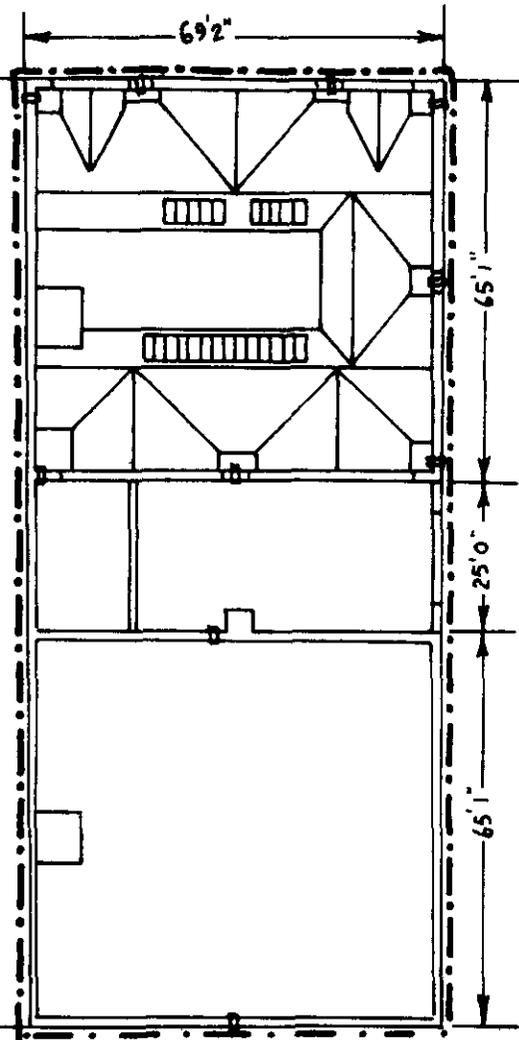
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FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225 OR RESTON, VIRGINIA 20192  
STATE GEOLOGICAL SURVEY, URBANA, ILLINOIS 61801  
AND BY THE DIVISION OF RESEARCH AND TECHNICAL INFORMATION  
MISSOURI DEPARTMENT OF NATURAL RESOURCES, ROLLA, MISSOURI 65401  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

SWIFT PRINTING COMPANY BUILDING  
St. Louis, Missouri

Site Plan.

Pat H. Baer, Draftsman  
July, 1980

LOCUST STREET



CB 910

N. 21 ST

ALLEY

SITE PLAN:  
 SWIFT PRINTING COMPANY BUILDING  
 ST. LOUIS, MO.



OLIVE STREET

1/32" = 1'0"

MAP JULY 1980 BY PAT HAYS BAER

SWIFT PRINTING COMPANY BUILDING  
St. Louis, Missouri

#1 of 5 Locust & 21st Streets Elevations

Photographer: Andrew Catford

Date: June, 1980

Negative: Richard Claybour Associates  
802 Chestnut, St. Louis, MO

Northern and eastern elevations, camera  
facing southwest.



801/1/1

SWIFT PRINTING COMPANY BUILDING  
St. Louis, Missouri

#2 of 5 Southern elevation of subordinate building.

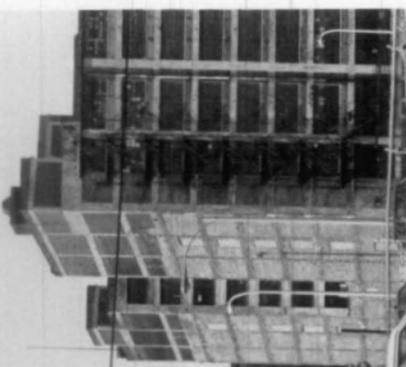
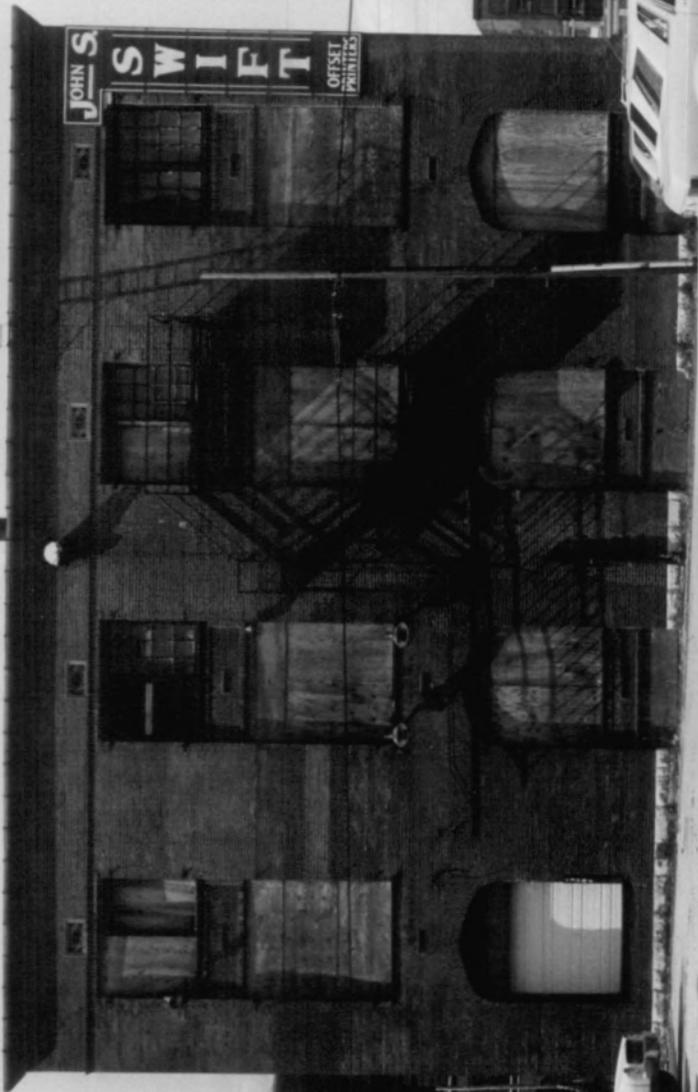
Photographer: Andrew Catford

Date: June, 1980

Negative: Richard Claybour Associates  
802 Chestnut, St. Louis, MO

Camera facing north.

JOHN S  
SWIFT  
OFFSET  
LITHOGRAPHY  
PRINTING



SWIFT PRINTING COMPANY BUILDING  
St. Louis, Missouri

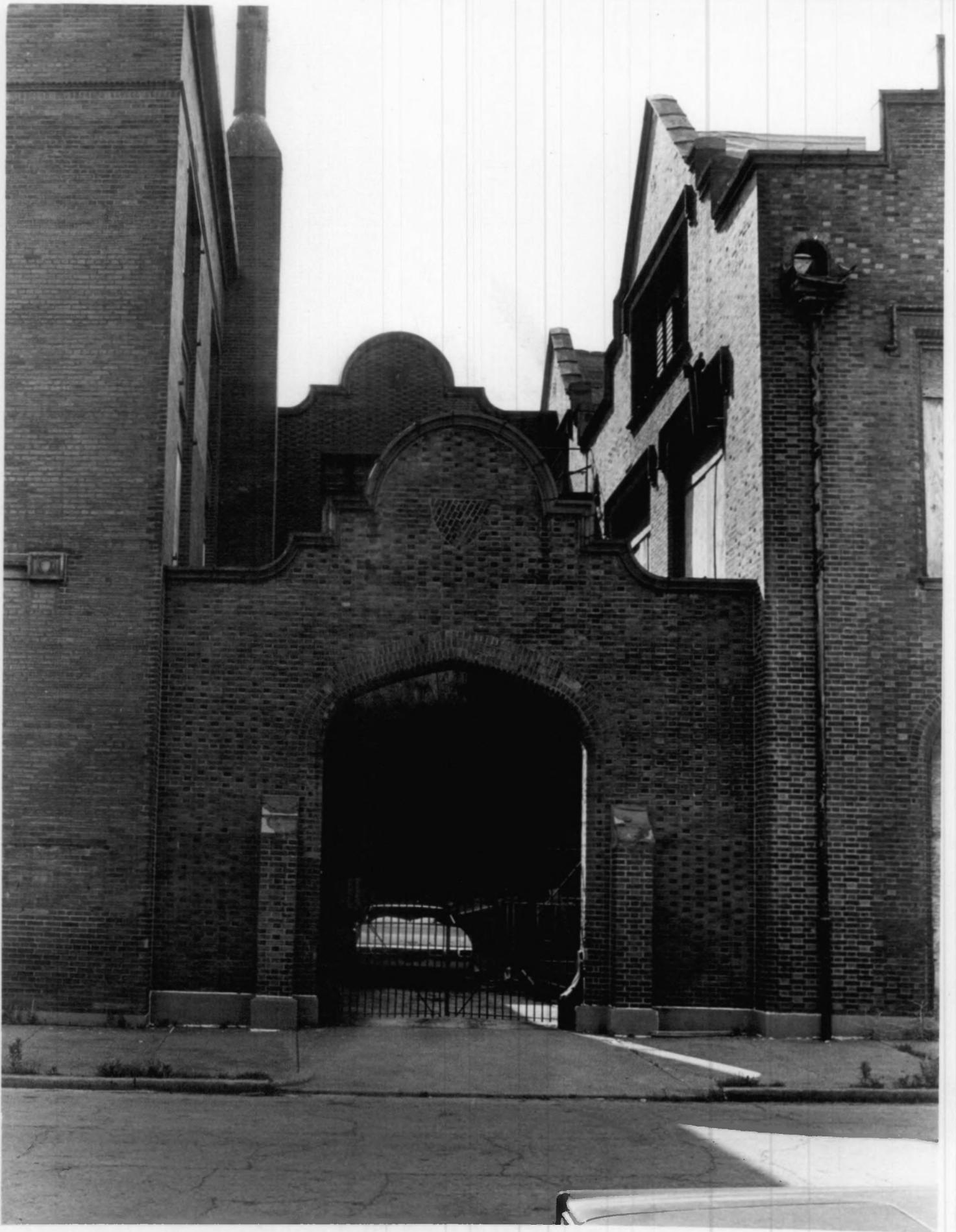
#3 of 5 Loading Dock area joing buildings.

Photographer: Andrew Catford

Date: June, 1980

Negative: Richard Claybour Associates  
802 Chestnut, St. Louis, MO

Camera facing west.



SWIFT PRINTING COMPANY BUILDING  
St. Louis, Missouri

#4 of 5 Central Gable of Locust Street Facade

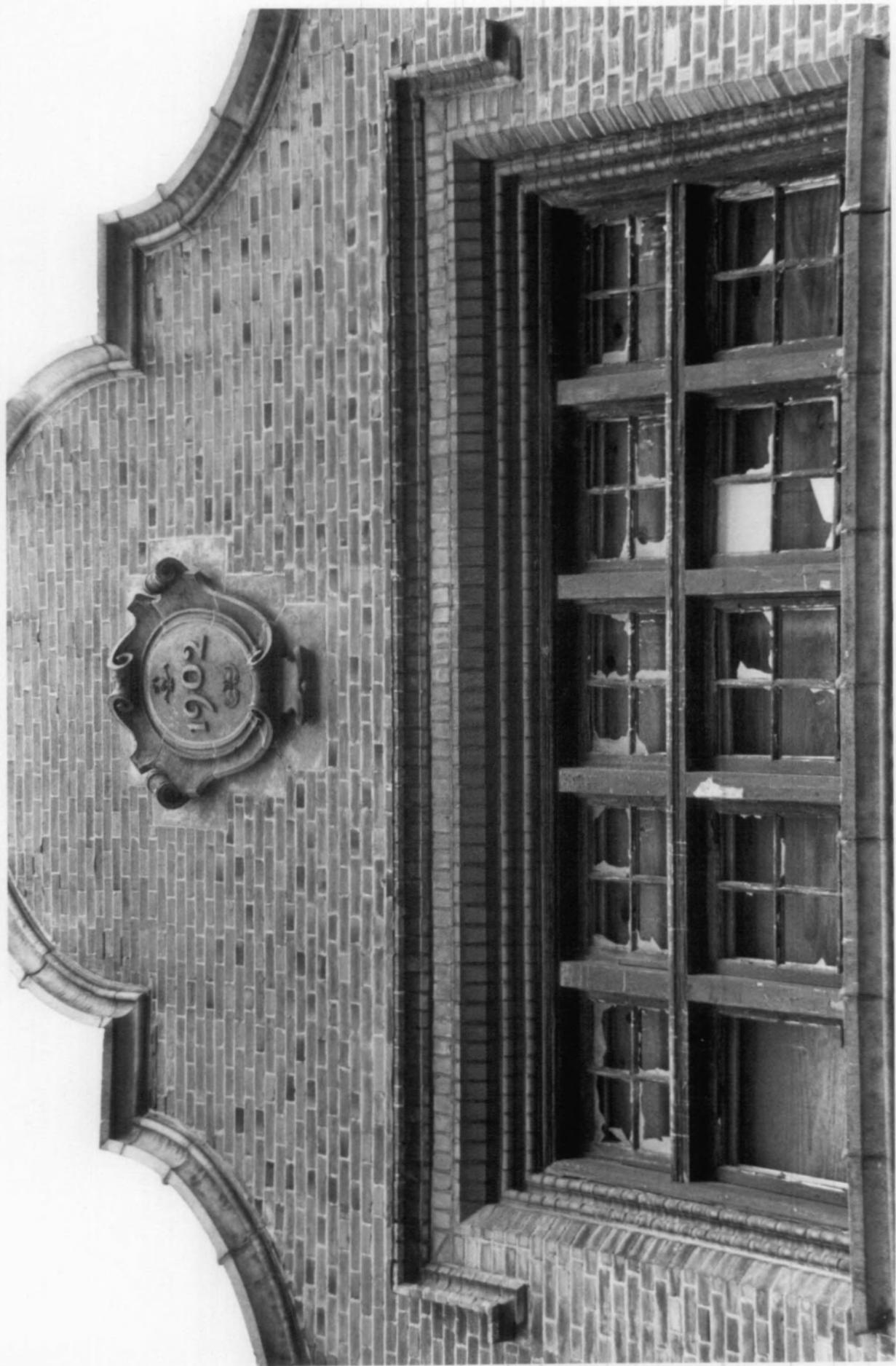
Photographer: Andrew Catford

Date: June, 1980

Negative: Richard Claybour Associates  
802 Chestnut, St. Louis, MO

Camera facing south.

100



SWIFT PRINTING COMPANY BUILDING  
St. Louis, Missouri

#5 of 5 Doorway of Locust Street Facade

Photographer: Andrew Catford

Date: June, 1980

Negative: Richard Claybour Associates  
802 Chestnut, St. Louis, MO

Camera facing south.



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