HISTORIC BUILDINGS SURVEY

ART DECO & THE INTERNATIONAL STYLE

ST. LOUIS AND ST. LOUIS COUNTY, MISSOURI

1987

Prepared by Esley Hamilton

for the St. Louis County Department of Parks and Recreation
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INTRODUCTION

DEFINITIONS

To clarify the criteria for selection of the buildings included in this survey, a brief review of the styles is in order. In the past, art histories have tended to see modernism as a narrow philosophy that emanated from Europe in the 1920's, was popularly introduced to this country by the Museum of Modern Art in 1931, and became the dominant architectural style after World War II. Doctrinaire modernists tended to treat all other approaches to modernism with contempt, particularly any design that included ornament.

With time, however, and with the increasing scepticism about the success of the International Style, those other approaches have been increasingly appreciated. It can be seen now that many architects who were not doctrinaire modernists were also trying to create designs that expressed modern life.

Scholars still do not agree entirely on the stylistic categories into which these works should be divided, and indeed this inventory suggests that the greater the number of examples studied, the more blurred the lines between stylistic categories. One term that has come into general use is "Art Deco." Coined by the art historian Bevis Hillier as recently as 1968, it derives from the Exposition International des Arts Decoratifs et Industriels Modernes, which was held in Paris in 1925. The term "Moderne" also derives from this show. In contrast to the starkly bare International Style emerging at that time, the Art Deco was richly ornamental, employing (typically) zigzags, chevrons, and stylized plant and animal motifs. David Gebhard has divided the Art Deco or Moderne into three categories: Zigzag Moderne, Streamline Moderne, and P. W. A. Moderne. Zigzag Moderne, employing the decorative forms just mentioned, typically dates from the 1920's. Streamline Moderne was less ornamental but employed the rounded and sweeping lines originally intended to cut down wind resistance on trains and ships but applied as well to a wide variety of stationary objects. P. W. A. Moderne merged the ideals of zigzag and, to a lesser extent, Streamline Moderne with the Beaux Arts classicism that had characterized public building for decades. Gebhard named the style for the Public Works Administration, the New Deal agency that made grants for construction to local governments in the 1930's.

PURPOSE AND EXPECTATIONS

This inventory is unusual in that the buildings included in it are united primarily by style and date rather than by geographic location. They were selected as representative of modern and modernistic trends in architecture from the mid-1920's to World War II. Interest in such buildings has increased dramatically all over the country in the past years, including such highlights as the establishment of an Art Deco district of Miami Beach, designation of the Greyhound Bus Station in Washington, D. C., as a local landmark, publications highlighting Art Deco buildings in such places as New York, Baltimore, Tulsa, and Seattle, exhibitions at the Brooklyn Museum and the Renwick Gallery, and establishment of the nationwide Society for Commercial Archaeology. Because many of these buildings are less than fifty years old, there is little popular perception that they are historic resources, and they have often been omitted from historic inventories and landmark designations. At the same time, as they approach the half-century mark, many of these buildings are facing functional obsolescence or are in the path of planned redevelopment.

Interest in Art Deco and early modern buildings has not been as well organized in St. Louis as elsewhere, and this inventory was intended to find resources that are little known, to draw public attention to them and stimulate support for their preservation, and to document them for future study.

GEOGRAPHIC AREA

Examples were sought in all parts of St. Louis City and County. Two neighborhoods were scrutinized in particular detail because they were known to have been built in the heyday of Art Deco. St. Louis Hills, a district in the City of St. Louis osuth of Chippewa and west of Hampton, centers on Francis Park. The Moorlands, officially "Moorland's Addition," is in the county seat of Clayton, bounded west by Hanley, north by Wydown, and south by Clayton Road. Both neighborhoods have a concentration of low-rise apartment buildings a type that seems to have been especially subject to modernistic design treatment.

PREVIOUS RESEARCH

Early modern architecture has never been the subject of a published monograph in St. Louis. George McCue's book, The Building Art in St. Louis, includes some of the more familiar buildings in its third edition (1981, St. Louis Chapter of the American Institute of Architects Foundation). McCue is the retired arts editor of the St. Louis Post-Dispatch, and his successors E. J. Porter, Jr., Robert W. Duffy, and Frank Peters have all had a special interest in the architecture of this period. Their articles are the most important published source on specific buildings of the period for those who can find them.

The Landmarks Association of St. Louis has previously inventoried some early modern buildings in its inventories of downtown and "Downtown West," now the Washington Avenue Historic District. Notable Art Deco buildings were included in the Midtown Historic District listed on the National Register of Historic Places in 1978. Since then a few other important buildings have been listed, including the St. Louis Post-Dispatch Printing Building and Neighborhood Gardens Apartments. Two of the remarkable series of PWA police stations are included in the certified local historic districts of Soulard and Hyde Park.

The St. Louis County Historic Buildings Commission made a special point of including recent buildings in its publication Historic Buildings in St. Louis County (1983, Second Edition 1985). Those listed on the National Register of Historic Places are the Shanley Building in Clayton, the Cori House in Glendale, B'nai Amoona Synagogue in University City, and the T. A. Pappas House in the vicinity of Chesterfield.

In 1985 an exhibition entitled "PWA Architecture in Missouri" was organized by the St. Louis County Department of Parks and Recreation. Research in the National Archives enabled the department to identify a large majority of the public buildings built with federal assistance in Missouri between 1933 and 1941. Not all but some of these buildings could be considered modern or Art Deco in style. A second exhibition, "Art Deco and the International Style in Missouri," was organized concurrently with this inventory, and the examples found in other parts of the state helped to put St. Louis examples in context.

OTHER RESEARCH SOURCES

One would expect that building records for the 1920's and 1930's would be better than for earlier periods, and to some extent this is true. The City of St. Louis has microfilmed the index to its building permits but has not kept all the permits themselves. The index does not give the name of the architect, but this can usually be found by reference to a local newspaper that specialized in legal notices, the St. Louis Daily Record. In St. Louis County the resources are more uneven. The cities of Clayton and Ladue have kept all their building permits, but a couple of the buildings inventoried here seem to have gone up with no permit. Shrewsbury and Webster Groves building permits did not require the name of the architect, which nowadays is the fact we most want to know. Kirkwood and Richmond Heights issued building permits but did not retain them. Smaller municipalities and unincorporated areas had permits issued by the county government, and they survive only in references in the Daily Record. The Daily Record is not indexed, nor are the properties identified by street address, and a researcher must crank through day after day of microfilmed papers to find the correct references. Since the time allotted to this inventory did not permit such a time-consuming procedure, dates were approximated by consulting annual county directories and in a few cases by searching deeds.

One source not usually available in surveys of this sort was the architect himself. One of the discoveries of the inventory was that many of the most striking buildings were designed by two architects, Francis G. Avis and Benjamin Shapiro. Mr. Shapiro, now retired, sill lives in the St. Louis area. Mr. Avis died in 1969, but his daughter Claire, herself an architect, provided valuable biographical background. Mr. Shapiro provided similar assistance. Records of Eden Publishing House have been retained by John Hoener & Associates, the successor firm of Hoener, Baum & Froese.

A fledgling organization, Art Deco St. Louis, was of great assistance in locating notable buildings. Headed by Dave Eschmann and NiNi Harris, the society has begun a card file of addresses, including many properties on sidestreets little known to the general public.

SURVEY RESULTS

The inventory originally contemplated preparation of 50 inventory forms. Eventually ninety forms were prepared. This does not represent 100% of the sites reviewed, and this inventory should not be considered definitive. It omits many well-known buildings that have already been surveyed, listed in the National Register of Historic Places, or included in certified local districts. Other potentially significant buildings had to be omitted because they were discovered too late in the inventory process. Nevertheless the researcher is fairly confident that this report includes the most significant early modern and modernistic buildings in city and county that have not yet been considered for the National Register as well as a fair sampling of buildings that could be considered representative rather than individually significant.

In the following report, inventory forms have been arranged by municipality and then alphabetically by street. Single-family houses have been named for their first owners. Multi-family buildings have not been named except where the original name appears on the building, or, in a few cases, where buildings have been named recently in the course of condominium conversion.

One surprising finding of the survey is that a few architects seem to have produced a high percentage of the more striking Art Deco designs. Francis G. Avis and Benjamin Shapiro, neither of whom has been given much prominence in previous studies of St. Louis architecture, come to the fore here. Two of the most significant works of the period were designed by Hoener, Baum, and Froese -- Neighborhood Gardens and Eden Publishing -- and the survival of this firm's building records creates an opportunity to study their work in greater depth.

The two biggest concentrations of Art Deco Buildings -- the Moorlands and St. Louis Hills -- are in good physical condition and prosperous economic health. Several of the other buildings included here, however, are seriously threatened. In fact, good Art Deco and early modern buildings seem to be more seriously threatened in relation to their numbers than resources in other styles and periods in Missouri. Most notable among these is the Coral Court Motel in Marlborough, which was the subject of a lengthy study in the St. Louis Post-Dispatch, Sunday, October 4, 1987. and a subsequent editorial expressing pessimism at the chances for the complex's survival. The Fine Arts Theatre in University City recently received planning approval for conversion into a church. As a result of this inventory, however, the new owners were required by the city to have any external alterations approved by the local Historic Preservation Commission. The May-Lichtenstein House in Ladue, the largest and most splendid early modern house in the region, currently stands empty. The property around it is far in excess of the minimum for its district in Ladue, making it vulnerable to demolition or loss of integrity through subdivision, as has frequently been the case in that municipality. The Eden Publishing House, also vacant, stands in the path of a long-planned inner city highway. The Shanley Medical Building in Clayton, already listed in the National Register of Historic Places, is a very small building on a large lot that is situated in a business district rapidly being redeveloped with high-rise buildings.

Listing in the National Register of Historic Places will not protect most of these buildings from the adverse conditions they face. The most damaging federal action that has been taken in relation to these buildings, the de-designation of U. S. Route 66, would not have been subject to National Register review anyway. Most of the threats can by countered only by local ordinances, and of the jurisdictions included here, only the cities of Kirkwood, St. Louis, University City, and Webster Groves afford such protection.

Copies of this report have been filed with Art Deco St. Louis, the Landmarks Association of St. Louis, and the St. Louis County Department of Parks and Recreation.

TABLE OF CONTENTS

CITY OF ST. LOUIS

ST. LOUIS COUNTY

Affton vicinity	
New gates, New Mt. Sinai Cemetery	8430 Gravois
Belle Villa	
Elmer Wagner House	700 Ruprecht
Clayton	
St. Louis County Hospital	601 South Brentwood
apartments	7530 Buckingham
James A. W. Lewis, Jr., House	7440 Byron
apartments	7525-7527 Byron
The Greenbriar	7535-7537 Byron
apartments	7557-59-61 Byron
apartments	7563-7567 Clayton
Lake Forest Pastry Shop	7737 Clayton
apartments	7506 Cromwell
apartments	7512 Cromwell
apartments	7518 Cromwell
The Moorlands South Condominium	7524 Cromwell
Berkley Building	8015 Forsyth
Hanley Arms Apartments	15-23 Lee
apartments	7539 Oxford
The Edgewater	7561 Oxford
apartments	7545 Parkdale
The Wellington Condominum	7545-7547 Wellington
apartments	7551 Wellington
apartments	7570 Wellington
Westwood Court Condo	703-705 Westwood
apartments	715 Westwood
apartments	749 Westwood
apartments	765 Westwood
store	7618-20 Wydown
York Condominium	7532-36 York
apartments	7542-46 York
York Drive Condominium	7562-64 York
Huntleigh	
John P. Meyer House	4 Deacon Drive
Kirkwood	
Edward J. Gotsch House	1230 Geyer Road
Ladue	
May-Lichtenstein House	2222 South Warson Road
L. M. Persons House	7 Warson Terrace

Marlborough	
Edward E. Pounds House	1114 S. Laclede Station Road
Joseph D. Keller House	1118 S. Laclede Station Road
Crystal Motel	7746 Watson Road
Coral Court Motel	7755 Watson Road
Richmond Heights	
Dr. Samuel A. Bassett Office	1200 South Big Bend
Shrewsbury	
house	7404 Brunswick
house	7406 Brunswick
Ohler McFarland House	7410 Brunswick
Cardinal Glennon College	5200 Glennon Avenue
University City	
apartments	7325 Balson
former Kroger Grocery	7300 Dartmouth
former A & P Grocery	7700 Olive Street Road
Fine Arts Theater	7740 Olive Street Road
Velda Village Hills	
Martin Holtgrave House	3104 Maywood
Webster Groves	
Ernest Cooke House	4 Brightside Place
Max J. Risch, Jr., House	101 Clara
Carl F. Roth House	809 South Gore

Between the Wainwright Building of 1890 and B'nai Amoona Synagogue of 1950, Missouri is seldom mentioned in histories of modern architecture. Yet the state possesses a rich heritage of buildings reflecting the beginnings of modern design in America. Many of these familiar but unappreciated parts of our environment, can now be seen as valuable assets, worth admiring and protecting.

The International Style, characterized by light-colored cubical masses and depending for its appeal on balance and proportion devoid of ornament, was rare in Missouri before World War II, but a few noteworthy examples exist. Far more popular was Art Deco, which achieved a modern look by stylizing its rich ornamentation. Streamlined buildings with sweeping rounded lines were sometimes called "Moderne." Both terms come from a fair held in Paris in 1925, the Exposition International des Arts Decoratifs et Industriels Modernes. At the time, strict modernists looked down on what they thought of as unprincipled decorativeness in both Art Deco and Moderne, but there were few strict modernists in Missouri, where stylistic differentiations blurred. After half a century, such differences seem less important, and we can put aside the models that these buildings may have failed to follow exactly and appreciate them for what they are.

TWENTIETH CENTURY ARCHITECTURAL STYLES:

ART DECO AND THE INTERNATIONAL STYLE IN MISSOURI

Sponsored by the St. Louis County Department of Parks and Recreation

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Interest in Art Deco was just reaching a peak when the stock market crashed in 1929. Fortunately for Missouri, construction was not immediately halted in either St. Louis or Kansas City, and some of the most interesting buildings in both cities date from that period. The Bryant Building is one of a group of notable skyscrapers built in Kansas City in those years that take advantage of setbacks to create a modern silhouette. The Kansas City skyline was augmented later in the decade by skyscraper public buildings: the City Hall and The Court House.

St. Louis passed a bond issue in 1923 to build the Memorial Plaza, a new civic center just west of the central business district. The Courts Building, seen here at right foreground topped by a temple and a pyramid, was the first of the public buildings, which eventually included the U. S. Court House and Custom House, the Soldiers Memorial, and Kiel Auditorium. Private office buildings on the periphery included Southwestern Bell, the closely similar Missouri Pacific Building and a block to its north, the Shell Building.

aerial view, St. Louis, showing downtown and Civic Plaza

Bryant Building, 1102 Grand Avenue, Kansas City
1930-1931, Graham, Anderson, Probst & White

St. Louis already had some of the most distinguished early office buildings in the country when a new round of construction began in the mid-1920's. Unlike the blocky palazzo-like earlier structures, the new ones had irregular shapes and varied skylines. The Southwestern Bell Building made an immediate impact on St. Louis, with its white limestone tower soaring above the soot-covered older buildings in those years of severe air pollution. It was also a monument to the regional phone system assembled by Eugene Nims. The Shell Building, of the same year, also contrasted with the city's grid, as it rounded the corner of 13th and Locust. Its architects Jamieson and Spearl were best known for their Colegiate Gothic designs for Washington University and the University of Missouri; the Shell Building has Gothic arches over its top windows, but its overall appearance was much more modern and is now even more so since the sash windows have recently been replaced by single panes. The Park Plaza at 27 stories dwarfed the seven-year-older Chase Hotel adjacent. It has a profusion of ornamental carvings, most variations of a spiral pattern.

Park Plaza Hotel, Kingshighway at Maryland
1929, Schopp & Bauman

Southwestern Bell, 1010 Pine St.
1926, Mauran, Russell & Crowell

Shell Building, 1221 Locust St.
1926, Jamieson & Spearl

detail, Park Plaza

The Continental Building was designed to house the Grand National Bank and the Continental Life Insurance Company, both enterprises of Ed Mays, who had a lavish penthouse apartment on the top three floors. On the roof a beacon twelve feet high cast a red beam. The architect, William B. Ittner, who was best known for his schools, clad the Continental Building in black marble and terra cotta. Along the parapet of the 16th floor he put figures of Revolutionary War soldiers and women: the Continental Army.

The Missouri Pacific Building, built the same year, was intended by its architects to harmonize with their Southwestern Bell design of two years earlier and to provide a harmonious backdrop for the Civic Plaza then under construction nearby.

Continental Building, 3615 Olive, St. Louis
1928, William B. Ittner

detail, Continental Building

Missouri Pacific Building, 210 North Thirteenth, St. Louis
1928, Mauran, Russell & Crowell

The architectural firm of Hoit, Price & Barnes was responsible for two of the most dramatic Art Deco skyscrapers in Kansas City, marking the northeast and southwest corners of the business district. The Fidelity National Bank and Trust Company has a rectangular base of limestone surmounted by a tower of brick and terra cotta and crowned by two short towers. The Kansas City Power and Light Building was at 482 feet the tallest building in the state when it was completed in 1931. It culminates in a six-story-tall lantern. The sunburst pattern of its windows is repeated in much of the extensive terra cotta ornament along with related symbols of light and energy. The lantern is lighted from within at night with red light while the exterior is alternately bathed in white, orange and green. From below the setbacks are highlighted by further sprays of light.

Kansas City Power and Light Company Building
1330 Baltimore Ave.
1930-1931, Hoit, Price & Barnes

Fidelity National Bank and Trust Company, 911 Walnut St.
1930-1931, Hoit, Price & Barnes

The stepped back shape of most tall office buildings of the 1920's and 1930's had its origin in zoning regulations, but it became a design opportunity for better architects. The Bryant Building in Kansas City was designed by Graham, Anderson, Probst & White, the successor firm of the Chicago architect and city planner Daniel Burnham. It contrasts sleek vertical piers with darker recessed spandrels ornamented with stylized palmettes. All the ornament in the building is coordinated, including the metal door frames.

Bryant Building, 1102 Grand Avenue, Kansas City
1930-1931, Graham, Anderson, Probst & White

In addition to its skyscraper office and government buildings, downtown Kansas City has numerous smaller buildings which contribute to its Art Deco character. Many of them were built in the early years of the Depression, when such investments were daring. The Union Carbide Building is notable for its foliate terra cotta panels at second, third and eleventh floors. The 7-story National Garage was built as an adjunct to the Art Deco Professional Building, with retail spaces on ground floor and a thousand parking spaces upstairs. J. W. Jenkins Sons Music Company built a 6-story store in 1912 but doubled it and added two more floors in 1932. The terra cotta and bronze facade was saved recently when still another parking garage was built behind. Like Jenkins, Robinson Shoe Company was in the same location for a long time; it opened at 1016 Main in 1901, then refaced the building in 1936. The dramatic lettering has disappeared since a fast-food restaurant moved in recently.

a. Union Carbide Building, 912 Baltimore Ave., Kansas City
1930-1931, William A. Bovard

b. National Garage, 1100 McGee, Kansas City
1930, George McIntyre

c. Robinson Shoes, 1016 Main St., Kansas City
1936, James F. Terney

d. Jenkins Music Company Building, 1217 Walnut St., Kansas City
1912, addition 1932

e. detail, Union Carbide Building

The skyscraper image was a dominant motif of the 1930's and was applied even to much smaller buildings. The police station in St. Joseph is only two stories tall but has a third story in front to give sufficient height for a monumental entrance. In St. Louis, the former Carter Carburetor Building (now called the Beaux Arts Building) creates a whole urban skyline, with its stepped back brick part looming over the two-story limestone front part, which has its own square tower. One-story buildings were given towers to add to their importance. An elaborately designed example of this is the present Osco Drug Store, originally designed for the Katz Drug Company by one of Kansas City's most prominent architects.

a. former A & P Grocery, 7700 Olive Street Road, University City
1942, Millstone Construction Co.

b. Carter Carburetor Building, 711 North Grand Blvd., St. Louis
1925, Hugo Graf

c. former St. Louis Dairy, now Mid States Dairy, 2001 Chestnut, St. Louis
c. 1938

d. building, East Linwood Blvd, Kansas City

e. Central Police Station, 700 South 9th St., St. Joseph
1939, Everett Johns and Eugene P. Meyer

f. former Katz Drug Co., 3948 Main St., Kansas City
1938, Clarence Kivett

The new forms and materials available to architects in the 1930's offered opportunities to businesses to create striking new images. In Sedalia, Montgomery Ward fronted an older building with deco patterns incorporating its monogram. Clara and Russell Stover chose silvered blue glass for their Kansas City store, which set the pattern for their stores all over the country.

a. General Tire & Rubber Co., 1500 Baltimore, Kansas City
1928, Greenebaum, Hardy & Schumacher

b. Prince Candy Company Building, 4601 Main, Kansas City
1929, W. R. Bovard

c. former Montgomery Ward, 218-222 S. Ohio, Sedalia

d. Plaza Hotel, Main & 8th, Trenton
1929-1930, Charles T. Sears, president

e. Russell Stover Candies, 1201 East Linwood Blvd.
1942, Harry L. Wagner

f. Southwell Buildings, 3937 Main, Kansas City

Art Deco provided a convenient means of giving identity to small commercial buildings that might otherwise have lacked character, as these buildings from the St. Louis area demonstrate. Materials available for decorative use included terra cotta (natural and glazed), cast stone, Vitrolite and Carrara Glass (brand names of pigmented structural glass), and glass block. The Fine Arts Theater (originally the Beverly Theatre) has a wrought iron fencelike construction on its roof. The Lake Forest Pastry Shop achieved its modern look, in spite of gabled roofs, by its striped brickwork and cubist massing.

Isadore Shank's commercial-residential building at Delmar and DeBaliviere is unique in St. Louis architecture. The square terra cotta tiles which cover its lower walls are derived, not from the usual Art Deco sources but from designs by Frank Lloyd Wright. The building has recently been rehabilitated and renamed for the architect.

a. Lake Forest Pastry Shop, 7737 Clayton Road, Clayton
1940, Henry Schaumberg, Jr.

b. former Greengard Drug Company
7618-20 Wydown, Clayton
c. 1935

c. Fine Arts Theater, originally Beverly Theater
7740 Olive Blvd., University City
1937, O. W. Stiegemeyer

d. Berkley Building, 8015 Forsyth, Clayton
1935-1936, K. Odenwald

e. DeBaliviere Building, 5558 Delmar, St. Louis
1928, Isadore Shank

The South Side of St. Louis produced commercial buildings in the 1920's and 1930's that would have looked at home in the central business districts of many cities. Dominating the key intersection of Grand and Gravois, the nine-story South Side National Bank Building provided office space for many of the builders and real estate men active in the area. The second-floor banking hall runs the length of the building and retains its original fittings. Nearly across the street, Sears, Roebuck & Company proclaims its presence with a blocky tower. The architects for the building were based in Chicago, as was Sears itself.

Eden Publishing House was an arm of the German Evangelical Church, which became the Evangelical and Reformed Church and then the United Church of Christ. The architects Hoener, Baum & Froese worked a great deal of ornament into the brickwork itself, as they were later to do at Neighborhood Gardens.

a. Eden Publishing House, 1712 Chouteau Ave., St. Louis
1930-1931, Hoener, Baum & Froese

b. South Side National Bank, 3606 Gravois Ave., St. Louis
1928, Leonhard Haeger

c. Sears, Roebuck & Company, 3708 South Grand Ave., St. Louis
1928, G. C. Nimmons Company

Harris Armstrong's office for orthodontist Leo M. Shanley was the first International Style building in the St. Louis area. Armstrong later recalled that people were critical of his design until it won the Silver Medal at the Paris Exposition of 1937.

The sloping site permitted a playroom to be inserted beneath the waiting room. Most of the furniture and lighting fixtures were designed for the building, which still serves its original use.

Shanley Building, 7800 Maryland Ave., Clayton
1935, Harris Armstrong

#13

The Post-Dispatch printing plant was downtown St. Louis's introduction to the International Style, ornamented only by dentils across the top of the sheer limestone walls and dark red stone at street level. The building's attractive appearance is due to its proportions and its dramatic horizontal lines. Edward Mutrux's early essay in the International Style has many more textural variations, with its striped brickwork and glass block.

Post-Dispatch Printing Plant, 1111 Olive St., St. Louis
1941-1943, Mauran, Russell, Crowell & Mullgardt

Post-Dispatch Printing Plant, 1941 drawing

Dr. Samuel A. Bassett Office, 1200 South Big Bend Blvd., Richmond Heights
1936, Edouard J. Mutrux

The Coral Court Motel is from an architectural point of view one of the state's most significant Art Deco landmarks, an embodiment of the romance of automobile travel. The concept of an enclosed garage for every unit was not unique to the Coral Court, but the quality of its glass block and glazed tile design and its careful maintenance set it apart. The romantic quality of Art Deco was also exploited in the Casa Loma Ballroom, now St. Louis's only remaining dance hall. Nearly all the big bands, which also adopted the Art Deco look, played here.

The Hardt Memorial Medical Building was originally two stories high; the third floor was added in 1941 in a simplified design that actually adds to the complexity of the overall building. The pharmacist was Joseph Keller, who lived in a house of advanced design on Laclede Station Road.

a. former Victor Creamery Company, 2817 Cherokee
1935-1936, William Guth

b. Casa Loma Ballroom, 3354 Iowa
1940, William Wedemeyer & Son

c. Coral Court Motel, 7755 Watson Road, Marlborough
1941, Adolph Streubig

d. Hardt Memorial Medical Building, 5201 Chippewa
1933, Lawrence Steffan; 1941, Henry Schaumburg

In recent years, the architecture of the road has received special attention from architectural historians. Missouri's few notable examples of this all-American design category coincide with the more general shift in taste from traditional to modern. The Big Pump in Maryville was originally built by service station owner Kyle Phares. It has recently been moved, and its future is uncertain. By contrast, Winstead's, Kansas City's "Drive-In Modern" restaurant, is still thriving. The cut-stone traffic light on The Paseo was designed by one of Kansas City's most prominent architects, Edward Buehler Delk, who also designed the Starlight Theater in Swope Park.

a. Garst's Drive-In, 115 West Broadway, Sedalia
c. 1940

b. Winstead's, 101 Brush Creek Blvd., Kansas City
c. 1939

c. The Big Pump (Maryville Oil Co.), Maryville, Mo
c. 1937

d. Stoplight, Linwood Blvd. & The Paseo, Kansas City
1931, Edward Buehler Delk

By 1940, images of modernism were cropping up in unexpected parts of the state. The grandest modern house outside the metropolitan areas appeared in Centralia in Boone County. Now listed in the National Register of Historic Places, "Chatol" was designed with considerable participation by the owner. At the other end of the scale is the striking cubist massing of the modest Elmer Wagner House in suburban Bella Villa. In Webster Groves, St. Louisan Charles Eames produced with his partner Robert Walsh an early and tentative excursion into modernism not too different from so-far anonymous houses nearby, tempered by hip roofs, prominent chimneys, and ornamental stringcourses.

a. Elmer Wagner House, 700 Ruprecht at Bayless, Bella Villa
c. 1938

b. "Chatol," F. Gano Chance House, 543 South Jefferson St., Centralia
1940, Sam Bihr, Jr.

c. Carl Roth House, 809 South Gore, Webster Groves
1936-1937, Jules F. Reither

d. Carleton M. Dean House, 101 Mason, Webster Groves
1936, Charles Eames

e. Edward J. Gotsch House, 1230 S. Geyer Rd., Kirkwood
1939

f. "Chatol," breakfast room

Missourians had varying motives for using modern design in their homes. Raymond Starr, a young engineer, had seen and admired early examples of the International Style in Europe. Emil J. Rohrer, a cement contractor, wanted to show the versatility of the material. Walter E. Bixby, chairman of the board of the Kansas City Life Insurance Company, achieved spaciousness and luxury with interiors designed by Kem Weber of Los Angeles. THe Kroh Brothers Development Company built the Community Center as an attraction of their Golden Acres Subdivision in Independence.

Raymond Starr Residence, 5044 Summit St., Kansas City
1935-1936, James F. Terney

Walter E. Bixby Residence, 6505 State Line Rd., Kansas City
1935-1937, Edward W. Tanner

Emil J. Rohrer Residence, 4425 Terrace St., Kansas City
1938, Phillip T. Drotts

Community Center, 1717 South Lake Drive, Independence
1933, Herbert E. Duncan, Sr.

Frank Lloyd Wright's style of modernism was distinct from both Art Deco and the International Style. He had been practicing architecture for half a century before Missourians had a chance to see his work on home ground. In Kansas City Wright designed what he called a "Usonian" house, one of moderate cost incorporating numerous constructional economies. For the busy intersection of 46th and Main, Wright designed the inward-looking Community Christian Church, with its skylighted sanctuary. Roof terraces made outdoor gatherings possible on the restricted site. Wright objected vehemently to changes made in his designs during construction, especially the change from the pinkish rose color he specified to white, which gives the church an affinity to the International Style.

Wright set up an apprentice program for young architects in 1932. An early participant was St. Louisan William Bernoudy. On his return, he designed, with his partner Edouard Mutrux, a house for Mutrux's brother-in-law C. Hudson Talbott. This proved to be the first of a series of thoughtfully detailed Wright-influenced houses the team produced in the St. Louis area.

Community Christian Church, 4601 Main St., Kansas City
1940, Frank Lloyd Wright

Clarence Sondern House, 2600 Belleview Ave., Kansas City
1940, Frank Lloyd Wright

C. Hudson Talbott House, 4 Sumac Lane, Ladue
1939, William Bernoudy and Edouard Mutrux

The house Morton D. May built in 1941 has been called "one of St. Louis' least-known architectural monuments -- a grand International Style essay whose date, extent, completeness and almost perfect state of preservation put it in a class of its own." Its architect Samuel A. Marx (1885-1964) headed a small firm in Chicago that specialized in commercial interiors; he was also well-known as an art collector. Here he designed the living and dining areas as a single large space separated by a "plant pocket" recessed in the floor. Fabrics throughout were specially designed by Dorothy Liebes. The concrete floors were surfaced with rubber tile, and central air conditioning countered the 56-foot-long glass wall facing south.

Harris Armstrong's house for Nobel Prize winners Carl and Gerti Cori was the first really modern house in the St. Louis area, but Bernard McMahon's house on Warson Terrace the following year was more startling with its curving window originally of glass block. Charles Eames designed the house for banker John Meyer before he went to Cranbrook Academy to study under Eliel Saarinen, but it already reflects the Finnish master's influence. Modernism was by now entering the vernacular design vocabulary too.

a. L. M. Persons House, 7 Warson Terrace
1936, Bernard McMahon

b. John P. Meyer House, 4 Deacon Drive, Huntleigh
1937-1938, Charles Eames

c. Martin Holtgrave House, 3104 Maywood, Velda Village
1939, Schuermann Bldg. & Realty Co.

d. McFarland House, 7410 Brunswick, Shrewsbury
1940, H. Hoyer, General Housing Corporation

e. Cori House, 1080 North Berry Rd., Glendale
1935, Harris Armstrong

Hannibal is unusual among the smaller towns of Missouri in having an early modern house set among its older historic buildings. William C. Henn was an electrical dealer and contractor there, and he built an all-electric house, provided with all-copper wiring and 220 volts. The design, executed by a young local architect, was recalled by Mrs. Henn as being derived from a magazine of the period illustrating a "home of tomorrow".

St. Louis, in contrast to most of Missouri, built a large residential neighborhood in the 1930's that comes close to being an Art Deco district. St. Louis Hills had been the nearly 700-acre farm of Governor David R. Francis. It began to be developed in 1929 under the direction of Cyrus Crane Willmore, one of the area's best-known real estate entrepreneurs. His St. Louis Hills Realty Company build many of the houses and apartments in the district on a speculative basis. Francis G. Avis (1898-1969) was a favored architect, and he used Art Deco details in conjunction with more traditional features. A few houses were privately commissioned, such as the one for Walter J. Eggers, editor of the magazine Shoe Service. The house is said to have been pictured in Life as an example of new residential trends.

a. Walter J. Eggers, 6380 Devonshire
1940, Walter J. Eggers

b. 5403 & 5407 Loughborough
1941, Julius E. Tarling
(in background 5411 Loughborough, 1948, H.M. Phipps)

c. 6360 Devonshire
1937, F. G. Avis

d. 4632 Locke
1937, F. G. Avis

e. William Henn House, 215 North Fifth St., Hannibal
1937, Arnold E. Baschen

South St. Louis was one of the few parts of the state that were expanding rapidly in the 1930's, and three-story walk-up apartment buildings were the most common building type. The plainest of buildings could be given character with terra cotta, stone or glass block ornaments. Lindenwood east of Hampton is a whole street of matching apartments, while the Vedder set the pattern -- L-shaped with central turret -- for corner lots in the St. Louis Hills neighborhood.

a. 5844-48 Lindenwood
1939, Scheperle-Neuner builders

b. The Vedder, 5845 Nottingham
1938, G. W. Sturmfels

c. detail, the Vedder

d. 4061 Gravois, detail

e. detail, 3923-27 Chippewa
1938, Benjamin Shapiro

f. 4061 Gravois
1930, Arsenal-Watson Co., builder

"Moorland's Addition" in Clayton is a district of apartments from the late 1930's.

a. 749 Westwood
1937, Benjamin Shapiro

b. detail, 749 Westwood

c. 7570 Wellington Way
1937, F. G. Avis

d. 7557-61 Byron Place
1937, Bernard McMahon

e. 703-705 Westwood
c. 1938

f. 7532-36 York Drive
1937, F. G. Avis

g. 7542-46 York Drive
1936, F. G. Avis

The Neighborhood Gardens Apartments were Missouri's first low-rent housing, among only a handful of privately owned projects supported by the PWA. J. A. Wolf, the director of the sponsoring Neighborhood Association, studied similar projects in Vienna and Berlin, and the arrangement of the buildings around landscaped courtyards follows European precedent. The richly decorative brick exterior was, as the Landmarks Association of St. Louis notes, appropriate for a city known for its fine brick work as well as for bituminous coal pollution.

After the federal government shifted its policy to public housing, the St. Louis Housing Authority launched two large projects, one for white and one for "colored" tenants. Designed by two of St. Louis's most prestigious firms, Carr Square and Clinton-Peabody were both more austere in appearance than Neighborhood Gardens and more conventional in layout due to the requirement that each unit have its own outside entry.

Neighborhood Gardens Apartments, St. Louis
1934-1935, Hoener, Baum & Froese

Carr Square Village, St. Louis
1941, Klipstein & Rathmann

Clinton-Peabody Terrace, St. Louis
1941-1942, Mauran, Russell, Crowell & Mullgardt

Because of the dramatic recent changes in medical technology, few of Missouri's older hospitals retain their original functions and appearance. Of the buildings shown here, Homer G. Phillips Hospital and the St. Louis County Hospital have been closed, the Missouri State Sanitorium in Mt. Vernon has been converted to the Missouri Rehabilitation Center, and the Employees' Dormitory at the St. Joseph State Hospital is now the Community Services Building. These photos remind us, however, that modern design was readily accepted by medical institutions at an early date. It was functional, clean-looking, and conveyed an image of scientific progress.

Homer G. Phillips Hospital, Whittier at Kennerly, St. Louis
1933-1936, Albert A. Osburg

(Homer G. Phillips Hospital drawing -- doesn't need caption)

Lounge, Community Services Building, St. Joseph State Hospital
1937, Charles A. Haskins and Eugene S. Klein

Missouri Rehabilitation Center, Administration Building, Mt. Vernon
1938, Hoit, Price & Barnes

St. Louis County Hospital, 601 South Brentwood Blvd., Clayton
1942, William B. Ittner, Inc.

A colleague of Henry Hess recalls that when the St. Louis Preparatory Seminary was planned, Cardinal Glennon told Hess that he wanted something different from the Collegiate Gothic style of Kenrick Seminary nearby. Hess produced a design that is largely Italian Romanesque in inspiration but with a tower apparently influenced by Bertram Goodhue's Nebraska State Capitol. The Seminary became Cardinal Glennon College in 1959. St. Louis Public Schools, known for their "Jacobethan" designs in earlier years, went modern under the direction of school architect George W. Sanger. Bonsack & Pearce also specialized in school designs, but their Hancock High School stands apart in its exuberant ornamentation.

a. Southeast High School, Kansas City
Charles Smith

b. Southwest High School, St. Louis
1936-1937, George W. Sanger

c. Hancock High School, Lemay
1934, Bonsack & Pearce

d. Cardinal Glennon College, Shrewsbury
1930-1931, Henry P. Hess

The Public Works Administration sponsored the construction of new post offices in 32 of Missouri's counties. Most of them were in a vaguely Federal style, in line with the Post Office Department's policy of adopting regional styles, but a few were more monumental, the largest being the St. Louis Post Office. Obviously of classical inspiration, it reflects its time in its ornament, particularly the sculptural reliefs in alternating bays that depict various types of mail service.

St. Louis Post Office, 1720 Market Street
1937, Klipstein & Rathmann

University City Branch Post Office, 561 Kingsland Ave.
1937-1938, Harry B. Carter

Wellston Station Post Office, 1409 Hamilton
1936-1937, Harry B. Carter

H. S. Jewell Station, U.S. Post Office and Court House
870 Boonville St., Springfield
1937, Louis A. Simon, Supervising Architect

#27

District 2 Police Station, St. Louis
1936, Albert Osburg

District 5 Police Station, St. Louis
1938, Albert Osburg

District 3 Police Station

District 8 Police Station, St. Louis
1938, Albert Osburg

District 9 Police Station, St. Louis
1936, Albert Osburg

Nineteen of Missouri's 114 counties have courthouses built in the 1930's using grants from the PWA. Two thirds of them are located in the southern third of the state, where the Depression had halted almost all other construction. Most of these courthouses are similar in design. They reflect the idea expressed in the cornerstone ceremony of the U. S. Court House and Custom House in St. Louis that "huge columns. . .somehow express the dignity and power of government," but the classical motifs they use are so simplified and stylized, and the flat-roofed cubical massing so dominant, that their overall effect is more modern than traditional. Many of them also display zigzags, chevron patterns, and other Art Deco-inspired ornamentation. New Deal programs enabled both St. Louis and Kansas City to construct new federal court houses.

Howell County Courthouse, West Plains
1935-1937, Earl Hawkins

Callaway County Courthouse, Fulton
1938-1939, E. C. Henderson, Jr., and Paul Elsner

Clay County Courthouse, Liberty
1935-1936, Wight & Wight

Newton County Courthouse, Neosho
1936-1937, Neal Davis

U. S. Court and Custom House, 1114 Market St., St. Louis
1935, Mauran, Russell, Crowell & Mullgardt

The Jackson County Courthouse in Kansas City was designed to balance the new City Hall across 12th St. At 300 feet in height it is the equivalent of a 28-story office building, but its courtroom floors are two stories in height. The Community Justice Building, located diagonally behind the Court House, was originally called the Parental School or the Juvenile Detention Home. It is an often-overlooked part of the civic complex, with a richly finished lobby like the larger ones nearby.

Jackson County Courthouse, 415 East 12th St., Kansas City
1934, Wight & Wight and Keene & Simpson

Community Justice Building, 1305 Locust, Kansas City
1936, Keene & Simpson

#30

Kansas City's City Hall was built as the result of the passage of a bond issue in 1931 and additional support by the Public Works Administration. The City Hall is the dominant building of a complex, which includes one of two Jackson County Courthouses (the other is in Independence), the Municipal Courts Building, and the former Parental School. Together they created a new civic image, an unusually progessive one because the two central buildings are skyscrapers. They balance modernism and Neoclassicism, with their strongly emphasized verticality on one hand and their symmetry, horizontal bases, and sculptural detailing on the other. The light color and flattened decorations of the exterior contrast with the rich colors and textures of the interiors.

City Hall, 414 East Twelfth St., Kansas City
1936-1937, Wight & Wight

#31

Like Kansas City's City Hall and the Jackson County Courthouse, the Municipal Auditorium was built with funds from the 1931 bond issue. Its site, a block south of the old Convention Hall built in 1900, was cleared by the end of 1931, but not until 1934 did construction get under way, with support from the Public Works Administration. The building includes three major public spaces: an arena seating 14,000, an auditorium called the Music Hall, seating more than 2,500, and the Little Theatre. On the lowest level is an exhibition hall. George Ehrlich has called the Municipal Auditorium "one of the finest Art Deco Buildings in the city, consistent throughout and down to the smallest detail."

Municipal Auditorium, 211 West 13th St., Kansas City
1933-1934, Gentry, Voscamp & Neville; Hoit, Price & Barnes

#32

St. Louis's municipal auditorium is named for former mayor Henry Kiel. It was part of the large Memorial Plaza project authorized as early as 1923, but construction was delayed until New Deal money became available. The convention hall seating 11,500 and the Opera House seating 3,500 share a stage divided by a soundproof curtain. The architect Louis LaBeaume was a prominent figure in St. Louis life, a writer and wit. In architecture he upheld the traditional, but the rich interior ornamentation at Kiel, much of it derived from the Greek palmette, is Art Deco in its stylization.

Kiel Auditorium, 1400 Market Street
1934, LaBeaume & Klein

#33

Kansas City's Liberty Memorial was the largest monument built in this country to commemorate World War I. It includes two museum buildings flanking the 217-foot tower. St. Louis's Soldiers Memorial could claim to have achieved "a harmonious correlation between Hellenic serenity and the austere simplicity of modern functional architecture," but Frank Lloyd Wright called it "a deflowered classic, a Greek thing run through a modernizing mill."

Soldiers Memorial, 1315 Chestnut, St. Louis
1936-1938, Mauran, Russell & Crowell and Preston Bradshaw

Liberty Memorial, 100 West 26th St., Kansas City
1923-1926, H. Van Buren McGonigle

detail, Soldiers Memorial

detail, Liberty Memorial

interior, Liberty Memorial

#34

The Hall of Waters in Excelsior Springs was one of the most ambitious projects undertaken by the PWA in Missouri. It celebrates the five types of medicinal waters available in the city, all dispensed from the "longest mineral water bar in the world." The building is a complete health resort, with mineral water baths and a competition-sized swimming pool, and it is also the City Hall, with court room and jail cells. Mayan water gods and other Precolumbian motifs decorate stone panels, tiles, and plaster ceilings.

Hall of Waters, 201 East Broadway, Excelsior Springs
1934-1939, Keene & Simpson

#35

The Federal Reserve Bank system was created in 1914. It set up twelve regional banks, including both St. Louis and Kansas City. The St. Louis bank, while solemn and somewhat forbidding in design as befitting both a bank and a governmental institution, foreshadows the Art Deco in its stylized flattened decoration relieving otherwise bare surfaces. The style has been called Greco Deco. Many New Deal projects of the 1930's picked up the imagery of the federal reserve banks -- eagles, seals, inscriptions, and friezes. St. Louis's armory, now hidden by elevated roads, wraps such imagery around a structurally impressive interior.

Federal Reserve Bank of St. Louis, 411 Locust
1925, Mauran, Russell & Crowell

Armory, Spring Avenue and U.S. 40, St. Louis
1934-1937, Albert A. Osburg; William C. E. Becker, engineer

Forest Park in St. Louis, Missouri's largest municipal park, was considerably enhanced in the 1930's by Public Works Administration projects. The Jewel Box, officially named the St. Louis Floral Conservatory, was described by the Post-Dispatch as "of unique, modernistic design." It was designed by the city engineer and provided a setting for flower shows that had formerly been held in the park's greenhouses. The Municipal Opera Arcade was the subject of a competition won by architects Joseph D. Murphy and Kenneth E. Wischmeyer. Their light and graceful design, ornamented by sculptural reliefs in the rounded pediments, is overlooked by most theater-goers in their hurry to take their seats.

Jewel Box, Forest Park, St. Louis
1936, William C. E. Becker, Engineer

Municipal Opera Arcade, Forest Park, St. Louis
1938-1940, Murphy & Wischmeyer

#37

Panel J St. Louis Churches and Fraternal Organizations

Lambskin Temple, 1054 South Kingshighway
1927, Nolte & Nauman

Unity Church, 3616 Bates
1941, A. F. & Arthur Stauder

St. Mark's Episcopal Church, 4712 Clifton Avenue
1938-1939, Nagel & Dunn

The Admiral was created from a 1907 rail ferry called the Albatross. Captain Joseph Streckfus gave Mazie Krebs, a Chicago-based commercial designer, the freedom to depart significantly from traditional riverboats. The Admiral's streamlined metal sides concealed up-to-the-minute interiors, in which circular portholes set the pattern for railings, ceilings, and mirrors. Since these pictures, the Admiral has been transformed into a stationary floating attraction.

a. The Admiral and Eads Bridge
1940

b. Interior
Mazie Krebs, designer

c. The Admiral and Arch

d. Interior, door

e. Interior, Ladies Room

The leading designer Walter Dorwin Teague included a photograph of Hoover Dam in his book Design this Day as an example of "rightness of form," and the great new dams of the Tennessee Valley Authority were popular subjects for artists and photographers. The curving lines of these structures, dictated by calculations of pressure and flow, resembled the streamlining fashionable at the time. In Missouri Bagnell Dam was a private project financed by Union Electric. The massive effort was accomplished in record time. It included the creation of a new county seat at Camdenton. Union Electric paid $60,000 for the old courthouse at Linn Creek, and the new one became the first in Missouri in modern style.

Later in the decade, New Deal projects enabled many communities to construct other power facilities and water works. Among them St. Charles is notable for the water symbolism worked into its ornamentation.

Bagnell Dam under construction, 1930
drawing by James Charles Flaherty

Bagnell Dam, 1929-1931

Camden County Courthouse, Camdenton
1931-1932, Victor DeFoe

Municipal Water Works, St. Charles, 1934

New Mt. Sinai Cemetery decided to build new gates to replace its narrow old ones when Gravois Road was widened in the early 1930's. The architect Benjamin Shapiro later designed many of the striking Art Deco-inspired apartments in the Moorlands district of Clayton. Here he did all the decorative work, including the wrought iron. Mausoleums at New Mt. Sinai and elsewhere adopted the same stripped classical forms seen in contemporary public buildings, especially the wide strips of fluting. Often they were designed by granite concerns or by cemetery monument companies, but a few were designed by architects.

New Mt. Sinai Cemetery Gates, 8430 Gravois Road, St. Louis County
1932, Benjamin Shapiro

Jacob and Fannie Block Mausoleum
Adath Joseph Cemetery, St. Joseph

Waldheim Mausoleum, New Mt. Sinai Cemetery
1938, Rosenbloom Monument Co., University City

Butler Mausoleum, New Mt. Sinai Cemetery
1939, Will Levy

REFERENCE NUMBER	STREET		CTY	HPP SURVEY NAME	ARCH. STYLE
87SS0594	EDEN PUBLISHING HOUS	1716-1720 CHOUTEA	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0595	6360 DEVONSHIRE HOUS	6360 DEVONSHIRE	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0596	EGGERS, WALTER J., H	6380 DEVONSHIRE	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0597	SEARS, ROEBUCK & COM	3708 S. GRAND AVE	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0598	4065 SOUTH GRAND AVE	4065 S. GRAND AVE	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0599	MUELLER, DR. ALVIN,	4679 S. GRAND AVE	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0600	SOUTH SIDE NATIONAL	3606 GRAVOIS	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0601	4061 GRAVOIS APARTME	4061 GRAVOIS	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0602	3225 ITASKA STREET F	3225 ITASKA	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0603	HEINICKE, RALPH A.,	6520 ITASKA	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0604	5106-5108 JAMIESON S	5106-5108 JAMIESO	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0605	5112-5114 JAMIESON S	5112-5114 JAMIESO	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0606	5218-5220 JAMIESON S	5218-5220 JAMIESO	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0607	5222-5224 JAMIESON S	5222-5224 JAMIESO	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0608	6010-6020 SOUTH KING	6010-6020 S. KING	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0609	5816-5818 LINDENWOOD	5816-5818 LINDENW	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0610	5819-5825 LINDENWOOD	5819-5825 LINDENW	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0611	5835-5845 LINDENWOOD	5835-5845 LINDENW	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0612	5826-5828 LINDENWOOD	5826-5828 LINDENW	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0613	5836-5838 LINDENWOOD	5836-5838 LINDENW	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0614	5844-5848 LINDENWOOD	5844-5848 LINDENW	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0615	4632 LOCKE STREET FL	4632 LOCKE	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0616	5403 LOUGHBOROUGH ST	5403 LOUGHBOROUGH	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0617	5407 LOUGHBOROUGH ST	5407 LOUGHBOROUGH	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0618	VEDDER APARTMENT BUI	5845 NOTTINGHAM	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0619	6202 NOTTINGHAM STRE	6202 NOTTINGHAM	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0620	6263 NOTTINGHAM STRE	6263 NOTTINGHAM	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0621	6475 NOTTINGHAM STRE	6475 NOTTINGHAM	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0622	5743-5751 CHIPPEWA S	5743-5751 CHIPPEW	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0623	HARDT MEMORIAL MEDIC	5201-5205 CHIPPEW	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0624	3923-3927 CHIPPEWA S	3923-3927 CHIPPEW	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0625	VICTOR CREAMERY COMP	2817 CHEROKEE	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0626	LEVY SHOE STORE BUIL	2816 CHEROKEE	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0627	CINDERALLA DANCE PAL	2715-2729 CHEROKE	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0628	6300-6302 BANCROFT S	6300-6302 BANCROF	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0629	6304-6306 BANCROFT S	6304-6306 BANCROF	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0630	6308-6310 BANCROFT S	6308-6310 BANCROF	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0631	6312-6314 BANCROFT S	6312-6314 BANCROF	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0632	6316-6318 BANCROFT S	6316-6318 BANCROF	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0633	6324-6326 BANCROFT S	6324-6326 BANCROF	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0634	6332-6334 BANCROFT S	6332-6334 BANCROF	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0635	6336-6338 BANCROFT S	6336-6338 BANCROF	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0636	6340 BANCROFT STREET	6340 BANCROFT	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0637	6344-6346 BANCROFT S	6344-6346 BANCROF	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0638	6348-6350 BANCROFT S	6348-6350 BANCROF	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0639	6352-6354 BANCROFT S	6352-6354 BANCROF	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0640	6358-6360 BANCROFT S	6358-6360 BANCROF	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0641	6362 BANCROFT STREET	6362 BANCROFT	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0642	6366 BANCROFT STREET	6366 BANCROFT	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0643	6372-6374 BANCROFT S	6372-6374 BANCROF	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0644	6376 BANCROFT STREET	6376 BANCROFT	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73
87SS0645	6380 BANCROFT STREET	6380 BANCROFT	ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73

**OUTPUT FOR USER PARKS **
**ID **

REFERENCE NUMBER	STREET	CTY	HPP SURVEY NAME	ARCH. STYLE
87SL0002	ST. LOUIS COUNTY HOS	601 S. BRENTWOOD CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0003	7530 BUCKINGHAM DRIV	7530 BUCKINGHAM D CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0004	LEWIS, JAMES A. W. J	7440 BYRON PL. CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0005	7525-7527 BYRON PLAC	7525-7527 BYRON P CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0006	GREENBRIAR APARTMENT	7535-7539 BYRON P CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0007	7557-7561 BYRON PLAC	7557-7561 BYRON P CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0008	7563-7567 CLAYTON RO	7563-7567 CLAYTON CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0009	LAKE FOREST PASTRY S	7737 CLAYTON RD. CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0010	7506-7510 CROMWELL S	7506-7510 CROMWEL CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0011	7512 CROMWELL STREET	7512 CROMWELL CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0012	7518 CROMWELL STREET	7518 CROMWELL CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0013	7524 CROMWELL STREET	7524 CROMWELL CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0014	BERKLEY BUILDING	8015 FORSYTH CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0015	HANLEY ARMS APARTMEN	15-23 LEE AVE. CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0016	7539 OXFORD STREET F	7539 OXFORD CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0017	EDGEWATER APARTMENT	7561-7563 OXFORD CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0018	7545 PARKDALE STREET	7545 PARKDALE CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0019	7545-7547 WELLINGTON	7545-7547 WELLING CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0020	7551 WELLINGTON WAY	7551 WELLINGTON W CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0022	703-705 WESTWOOD DRI	703-705 WESTWOOD CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0023	715 WESTWOOD DRIVE A	715 WESTWOOD DR. CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0024	749 WESTWOOD DRIVE A	749 WESTWOOD DR. CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0025	765 WESTWOOD DRIVE A	765 WESTWOOD DR. CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0027	7618-7620 WYDOWN BOU	7618-7620 WYDOWN CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0028	7532-7536 YORK DRIVE	7532-7536 YORK DR CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0029	7542-7546 YORK DRIVE	7542-7546 YORK DR CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0030	7562-7564 YORK DRIVE	7562-7564 YORK DR CLAYTON	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0031	WAGNER, ELMER, HOUSE	700 RUPRECHT BELLA VILLA	ST. LOUIS CITY/COUNTY ART DECO	70
87SL0032	MT. SINAI CEMETERY G	8430 GRAVOIS AFFTON	ST. LOUIS CITY/COUNTY ART DECO	
87SL0033	MEYER, JOHN P., HOUS	4 DEACON DR. HUNTLEIGH VIL	ST. LOUIS CITY/COUNTY ART DECO	70
87SL0034	GOTSCH, EDWARD J., H	1230 GEYER KIRKWOOD	ST. LOUIS CITY/COUNTY ART DECO	72
87SL0035	MAY-LICHTENSTEIN HOU	2222 S. WARSON RD LADUE	ST. LOUIS CITY/COUNTY ART DECO	72
87SL0036	PERSONS, L. M., HOUS	7 WARSON TERR. LADUE	ST. LOUIS CITY/COUNTY ART DECO	72
87SL0037	CRYSTAL MOTEL UNIT £	7746 WATSON RD. MARLBOROUGH	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0038	CRYSTAL MOTEL UNIT £	7746 WATSON RD. MARLBOROUGH	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0039	CRYSTAL MOTEL UNIT £	7746 WATSON RD. MARLBOROUGH	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0040	CRYSTAL MOTEL UNIT £	7746 WATSON RD. MARLBOROUGH	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0041	CRYSTAL MOTEL UNIT £	7746 WATSON RD. MARLBOROUGH	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0042	CRYSTAL MOTEL UNIT £	7746 WATSON RD. MARLBOROUGH	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0043	7404 BRUNSWICK AVENU	7404 BRUNSWICK AV SHREWSBURY	ST. LOUIS CITY/COUNTY ART DECO	72
87SL0044	7406 BRUNSWICK AVENU	7406 BRUNSWICK AV SHREWSBURY	ST. LOUIS CITY/COUNTY ART DECO	72
87SL0045	MCFARLAND, OHLER, HO	7410 BRUNSWICK AV SHREWSBURY	ST. LOUIS CITY/COUNTY ART DECO	72
87SL0046	CARDINAL GLENNON COL	5200 GLENNON AVE. SHREWSBURY	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0047	7325 BALSON STREET F	7325 BALSON UNIVERSITY CI	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0048	KROGER GROCERY	909-911 PURDUE UNIVERSITY CI	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0049	A & P GROCERY	7700 OLIVE STREET UNIVERSITY CI	ST. LOUIS CITY/COUNTY ART DECO	72
87SL0050	BEVERLY THEATRE	7740 OLIVE STREET UNIVERSITY CI	ST. LOUIS CITY/COUNTY ART DECO	73
87SL0051	HOLTGRAVE, MARTIN, H	3104 MAYWOOD VELDA VILLAGE	ST. LOUIS CITY/COUNTY ART DECO	71
87SL0052	COOKE, ERNEST, HOUSE	4 BRIGHTSIDE PL. WEBSTER GROVE	ST. LOUIS CITY/COUNTY ART DECO	72
87SL0053	RISCH, MAX J. JR., H	101 CLARA AVE. WEBSTER GROVE	ST. LOUIS CITY/COUNTY ART DECT	73
92SL0124	BASSETT, DR. SAMUEL	1200 S. BIG BEND RICHMOND HEIG	ST. LOUIS CITY/COUNTY ART DECO	70
87SS0111	ST. MARK'S EPISCOPAL	4712 CLIFTON AVE. ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	71
87SS0112	UNITY CHURCH	3616 BATES ST. LOUIS	ST. LOUIS CITY/COUNTY ART DECO	73

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