

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Balmer & Weber Music House Co. Building

other names/site number The Aeolian Building, Ludwig-Aeolian Building, Ludwig Lofts (current)

2. Location

street & number 1004 Olive Street not for publication N/A
city or town St. Louis vicinity N/A
state Missouri code MO county St. Louis [Independent City] code 510
zip code 63101

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide X locally. (See continuation sheet for additional comments.)

Signature of certifying official (Claire Blackwell, Deputy SHPO) _____ Date _____

State or Federal agency and bureau _____

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

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register _____
 See continuation sheet.
 determined eligible for the National Register _____
 See continuation sheet.
 determined not eligible for the National Register _____
 removed from the National Register _____
 other (explain): _____

Signature of Keeper _____

Date of Action _____

5. Classification

Ownership of Property (Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property (Check only one box)

- ☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

Contributing	Noncontributing
<u>1</u>	<input type="checkbox"/> buildings
<input type="checkbox"/>	<input type="checkbox"/> sites
<input type="checkbox"/>	<input type="checkbox"/> structures
<input type="checkbox"/>	<input type="checkbox"/> objects
<u>1</u>	<u>0</u> Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: COMMERCE/TRADE Sub: specialty store

Current Functions (Enter categories from instructions)

Cat: VACANT Sub: WORK IN PROGRESS

7. Description

Architectural Classification (Enter categories from instructions)

Classical Revival

Materials (Enter categories from instructions)

foundation CONCRETE
roof ASPHALT
walls BRICK
other Terra Cotta
Marble
Cast Iron

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

- ☒ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☐ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or a grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

COMMERCE

Period of Significance 1905-1950

Significant Dates 1928

Significant Person (Complete if Criterion B is marked above) N/A

Cultural Affiliation N/A

Architect/Builder Kirchner, Henry William
Maritz & Young

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

9. Major Bibliographical References

Previous documentation on file (NPS)

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey #
- ☐ recorded by Historic American Engineering Record #

Primary Location of Additional Data

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Name of repository: Landmarks Association of St. Louis, Inc.

10. Geographical Data

Acreage of Property less than one acre

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing
1 <u>15</u>	<u>744195</u>	<u>4279120</u>	3		
2			4		
<u>See continuation sheet.</u>					

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

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

11. Form Prepared By

name/title Mary M. Stiritz - Sec. 8; Stacy Sone - Sec. 7

organization Landmarks Association of St. Louis date February 18, 2000

street & number 917 Locust 7th Floor telephone (314) 421-6474

city or town St. Louis state MO zip code 63101-1413

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

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

Property Owner

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

name Ludwig Lofts, LLC (John Knoll)

street & number 4901 Jamieson - Apt. F telephone 314-660-0467

city or town St. Louis state MO zip code 63109

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NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section 7 Page 1

Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

Summary

The Balmer & Weber Music House Co. Building is a seven-story brick commercial building constructed in 1905 at 1004 Olive Street in downtown St. Louis. It was designed by St. Louis architect Henry William Kirchner in a Classical Revival style featuring terra cotta ornament. In 1928, following fire damage, St. Louis architects Maritz & Young redesigned the lower storefront and the first floor showroom and mezzanine. Using black marble and decorative cast iron, the storefront was reconfigured with an elliptical arched opening containing a broad central window and flanking doors. Since then, the only known alterations have been brick refacing of the seventh floor in 1969; painting of the primary facade; and removal of signage from the center of the third story pediment. Because these later alterations have been minor, they detract little from the building's historic appearance and integrity is retained.

ELABORATION

Exterior

The storefront on the ground floor facade (north) dates to 1928 after a fire damaged the original storefront. Before the fire, the Balmer & Weber Music House Co. Building had a center entrance with typical storefront windows. The business name was boldly displayed over a row of transom windows (Figure 1). In 1928, during Aeolian Music Company's ownership, Maritz & Young reconfigured the damaged storefront into an elliptical arched opening with a broad center window and flanking doors. Decorative cast iron divides the opening from the black marble wall. Metal letters spelling the business's name, Aeolian, were applied to the black marble over the arch (Photo 5). The 1928 storefront remains intact although the black marble has become weathered and the business name has been removed (Photo 1).

The second through the sixth floors are composed primarily of reddish-orange brick with terra cotta ornamentation. The brick was laid in a way to resemble rusticated masonry. The two levels above the storefront assume the appearance of a classical temple front with the broken pediment and column piers. Balmer and Weber displayed *its name on the pediment but it has since been removed leaving just the brick wall behind*. The classical theme continues on the next two levels which are unified by pilasters that extend the height of the fourth and fifth floors. The rounded pilasters are designed to resemble columns that support a dentiled entablature over the fifth floor. The sixth floor's center window bay is flanked by mock Corinthian columns that appear to support a rounded pediment. The seventh floor is brick faced like the rest of the facade but the rusticated treatment is absent. The 1905 drawing shows no rustication on the seventh floor originally. Around 1969, the brick on this level was refaced with

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Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

new brick. The only ornament on the seventh floor were the terra cotta sills which remain intact.

The brick rear elevation (south) faces a narrow alley. Several metal I-beams as well as the concrete foundation are visible. The first floor has a large service entrance; original window panels of the mezzanine have been bricked in and replaced with a smaller single-pane window. A metal fire escape is also located on this elevation (Photo 2).

The west elevation abuts another building. The east elevation abuts another building up to the sixth floor. The exposed sixth and seventh floors of the east elevation have no windows and includes a painted sign, identifying the business, Ludwig-Aeolian (Photo 1).

The capitated piers, the pediments, the rustication, and the terra cotta ornament give the building an overall Classical Revival style appearance that has changed little since its period of significance. In 1969, the owners replaced the smooth surface on the seventh floor with newer brick as mentioned before, and at one point, almost the entire facade was painted. In addition, an original sign was removed from the broken pediment between the third and fourth floors. In 1928, during the period of significance, a fire damaged the original storefront. It was replaced by the arched front mentioned in the discussion of the first floor.

Interior

Although no pre-1928 photographs of the building interior are known to exist, it is likely that much of the interior was destroyed by the 1928 fire (see Section 8) and subsequently replaced. The post-fire redesign remains fairly intact. Main access into the building from Olive Street was through the eastern of the two front doors into a small glass vestibule (Photos 3,5). The vestibule leads into the music company's showroom (Photos 3,6). The showroom has an elliptically arched ceiling from which hung three chandeliers centered in ornamental plaster medallions. All three of the chandeliers have been removed and replaced with two non-historic fixtures. The east and west showroom walls include three arched beveled mirrors framed with ornamental plaster. Centered between each mirror are muted blue-green Wedgewood style roundels surrounded by ornamental plaster (Photo 4). Each of these reliefs is unique and illustrates figures with a musical theme. Historic photographs indicate that the ornamental plaster around the ceiling medallions, mirrors, and roundels was gilded (Photo 6). Black and white marble tiles cover the showroom floor.

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Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

At the rear of the showroom is a marble staircase with wrought iron railings that leads to the mezzanine level (Photo 6). The space on the first floor continues past the stairway, however, into a coffered-ceiling room where the music company's ticket booth remains under the marble stairway. An original vault, measuring approximately 5' x 5', is located in the west wall in this room. Freight and passenger elevators are located on the east wall. A wall with a center door divides this room from office space and storage at the rear (south end) of the first floor.

As mentioned in the previous paragraph, a marble stairway at the rear of the showroom accesses the mezzanine level. Flanking the staircase at the mezzanine level are ornamental plaster grills. The mezzanine is a large open space with tongue-and-groove flooring laid in a diagonal pattern. Stairs that extend between the mezzanine and seventh floors are located in this area. At the rear of the mezzanine level is office space.

The second through the seventh floors are similar to one another. Each floor has retained its tongue-and-groove parquet floor and its crown moulding. Some levels are divided into separate rooms, probably used for music lessons. Other levels have open floor plans. The basement consists of a large room at the northern end, a room in the center where the restrooms were located, and two small utility rooms in the rear.

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Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

SUMMARY

The Balmer & Weber Music House Co. Building is locally significant under Criterion A in the area of COMMERCE: The stylish Classical Revival seven-story building opened in 1905 as the retail home of the Balmer & Weber Music House Co., a prominent old German-American firm in downtown St. Louis. As exclusive agents in eastern Missouri and southern Illinois for the New York-based Aeolian Co., Balmer & Weber introduced St. Louisans to an upscale line of pianos and Pianolas in elegant New York-style display rooms. Two years later in 1907, The Aeolian Co. took over the business to become St. Louis' dominant downtown music store and a center of music culture for six decades. As a direct branch of the parent company, Aeolian offered local patrons a full selection of company pianos as well as the automatic Pianola for which the company gained world-wide fame; the Pianola line included high-end models manufactured in collaboration with Steinway & Sons (New York). Following a fire in 1928, architects Maritz & Young drew plans for a new storefront and showrooms. The new designs brought St. Louis a sophisticated and refined retail ambience of 1920s New York which used architecture as advertisement for merchandise. The period of significance is 1905-1950; the closing date (1950) follows the arbitrary 50 year cut-off.

ELABORATION

The contributions of St. Louis' German population to the city's music culture are well documented in the histories of the many singing societies, instrumental groups, conservatories, and music stores the Germans established. Historians further credit them with introducing "the idea of playing the piano in the home to their American neighbors," a custom which helped create a broad market for the manufacture and sale of pianos along with sheet music.¹ One of the pioneering German firms in the city's retail music industry, the Balmer & Weber Music House Co. grew from its beginnings in 1848 to become an illustrious music emporium which "put St. Louis on the map as the publishing center of the country."² The company founders, Charles Balmer (1817-1892) and his brother-in-law Carl Heinrich Weber (died 1892), had emigrated to

¹Robyn Burnett and Ken Luebbering, *German Settlement in Missouri: New Land, Old Ways*, (Columbia, MO: University of Missouri Press, 1996), pp.83-84.

²Ernst C. Krohn, *Music Publishing in St. Louis*, (Warren, MI: Harmonie Park Press, 1988), p.42.

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Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

Missouri in the 1830s. Weber, an accomplished cellist, retired from the partnership in 1851, although Balmer retained the original firm name in honor of his wife's family of distinguished musicians. Beyond commercial interests, Balmer became a prominent figure in the music life of St. Louis as a violin and piano artist, composer, conductor (notably for President Lincoln's funeral), founder of music societies, and for forty years organist at Episcopal Christ Church Cathedral.³

Balmer & Weber's original store was located on the riverfront, then the commercial center of downtown St. Louis. Business was conducted at various riverfront addresses until 1894 when the firm followed the city's expansion westward, moving to an emergent music district of German merchants on Olive Street between Ninth and Twelfth Streets. By then, the founding partners Charles Balmer and Henry Weber had died. Records of the company's subsequent history are few, although it is reported that "the business was carried on by a company in which the Balmer family was strongly represented."⁴ This statement is supported by the fact that in 1904 Charles Allen Cale, a trained musician and the husband of Balmer's granddaughter, became vice president. Charles Balmer's music legacy also was carried on by at least two direct descendants: his daughter, Rosalie Balmer Smith, and his granddaughter, Rosalie Balmer Smith Cale, both of whom were active professionally in St. Louis music circles.

By the opening of the 20th century, the respected old music house faced increasing competition from newer firms skilled in modern techniques of aggressive marketing and promotion. To meet these challenges Balmer & Weber undertook an ambitious program. In February 1905, the company entered into contract with the prestigious The Aeolian Co. of New York to become sole agents in eastern Missouri and southern Illinois for Aeolian's entire line of pianos and Pianolas (the copyrighted trade name of its player-piano). A few months later Balmer & Weber began construction of a seven-story brick and terra cotta building at 1004 Olive, located in the heart of the music district (Fig.1). Although the exact terms of the Aeolian contract are unknown, Balmer & Weber indicated that their success in gaining "the most sought-after agency in the music industry" was due in large measure to the promise of a spacious new building

³William Hyde and Howard L. Conard, eds., *Encyclopedia of the History of St. Louis*, 4 vols. (New York: The Southern History Co., 1899), 1: 72-74.

⁴Krohn, p.42

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Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

displaying "the proper artistic touch," designed for "the proper display, with the right impression of the high-grade character of our new line of goods." Aeolian's New York showrooms by this time had far surpassed industry standards in their costly and artistic treatment which expressed the high-quality art image they promoted in their product.⁵ As was common practice among the St. Louis German community, Balmer & Weber commissioned a German-American architect, Henry William Kirchner,⁶ to design the building, described as "something new and rather a radical departure from the usual downtown buildings" with its ornate front of ornamental red terra cotta and elaborate interior. Each of twelve small "parlors" for merchandise display was given a different decorative scheme which featured wall hangings of silk damask and tapestries.⁷

In mid-December 1905, Balmer & Weber announced the opening of their new store in a series of newspaper ads which vigorously promoted Aeolian's Pianola (Figs. 3, 4). First offered to the public in 1897, the Aeolian Pianola (together with the ever-expanding stock of perforated music rolls) boosted music store sales nationwide as it was an instrument anyone could play. The popularity of the Pianola soon made the trade name generic for all player-pianos. By 1905, Aeolian claimed to have annual sales greater than all the other forty manufacturers of mechanical pianos combined. To enhance the Pianola's musical stature, Balmer & Weber's ads featured letters of endorsements from prominent Pianola owners in the music world, including the "world's greatest judges of good music": I. J. Paderewski, Fritz Kreisler, and John Philip Sousa, among others (Fig. 5). The Aeolian Co. also boasted "royal" purchases of Pianolas for Queen Victoria's residence at Balmoral Castle and for Pope Leo XIII's Vatican quarters.

⁵*St. Louis Globe Democrat* 26 November 1905; and *The Aeolian*, May 1923, reprint ed., Sandusky, OH : AMICA, 1999, p.15.

⁶Kirchner is perhaps best known for his work as architect of the St. Louis Public School Board 1881-1889; he trained in St. Louis under George I. Barnett; in 1882 he formed a partnership with his brother, August H. Kirchner. He was a founding member of the St. Louis Chapter of the AIA.

⁷*St. Louis Post Dispatch* 10 December 1905.

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Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

Demonstrations of the Pianola and the combination "Pianola Piano" were offered in the small Recital Hall on the 3rd floor of the new Olive Street building.⁸

In spite of this auspicious beginning, however, Balmer & Weber apparently encountered financial or other difficulties which caused the company to discontinue operations. In October 1907, The Aeolian Co. brought in outside management to take over Balmer & Weber's new building and their business (Fig. 6). The origins of Aeolian trace back to 1878 when William B. Tremaine organized the Mechanical OrguINETTE Co., Brooklyn manufacturers of automatic organs. After name changes in 1888 and 1895, The Aeolian Co. entered its first era of significant development under the strong leadership of Tremaine's son, Henry Barnes "Harry" Tremaine (1866-1932) who became president in 1898. In 1903, Aeolian was capitalized at \$10 million after acquiring several subsidiary piano companies such as Weber, Steck, Wheelock and Stuyvesant.⁹ In 1907, Aeolian was reported to be "the largest musical instrument house in the world" with factories in four states and "distributing stations in every quarter of the globe." The new St. Louis branch was closely modeled on the parent company down to details such as naming 1004 Olive "Aeolian Hall" after the renown New York corporate building, as well as the adoption of the headquarters' custom of monthly business "banquets" for the sales force which were held in St. Louis on the same night as in New York.¹⁰

In 1916, New Yorker William Perry Chrisler (1884-1954) became branch manager of the St. Louis store after joining the Manhattan company some ten years earlier. When the Aeolian parent company was divesting itself of retail stores in 1922, Chrisler, together with other associates, purchased the Aeolian Co. of Missouri franchise. Chrisler's personal friendship with school friend Theodore Steinway may have assisted in securing Aeolian's coveted alliance with the famous Steinway & Sons piano company. Under the agreement Steinway produced the elaborate cases fitted with Aeolian mechanisms, creating an "artistic atmosphere" and prestige for the Aeolian

⁸*St. Louis Globe Democrat* 16 December 1905; 18 December 1905.

⁹*National Cyclopedia of American Biography* vol. 18, (New York: James T. White, 1922), pp.171-172.

¹⁰*St. Louis Post Dispatch* 30 October 1907; 14 November 1907.

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Balmer & Weber Music House Co. Building
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product. During the teens, Aeolian and Steinway collaborated on the manufacture of the Duo-Art Pianola and the grand piano Pianola.¹¹ Both of these high-end player-pianos increased the prominence of the Aeolian name in St. Louis. Since the least expensive of many Duo-Art models was approximately \$4,500, the Aeolian Company catered to many of St. Louis' most affluent clients.

In 1928, Aeolian's building at 1004 Olive received a striking new storefront and elaborated interior following extensive damage from a fire on January 3rd of that year. In selecting architects for the renovation, Aeolian turned to the St. Louis firm, Maritz & Young, the most sought-after residential designers for St. Louis County private places. The architects' experience in drawing plans for finely detailed revival style mansions of the elite well equipped them for the opulent design featured in the Aeolian commission. Following the New York Aeolian Co. tradition of using extravagant display rooms as a marketing tool, Maritz & Young created a lavish showcase for the St. Louis store's many costly pianos and organs. Faced with black marble, the refined storefront design featured an elliptical arch framed in ornamental cast iron that still greets the passer-by today (Photo # 6). The first floor interior was richly articulated with gilded Wedgewood-style plaster relief work and six floor-to-ceiling mirrors (Photos # 3, 7). In downtown St. Louis, where many historic first floor interiors have suffered the effects of modernization, Maritz & Young's work on the Aeolian Building is significant as a rare, intact survivor.

According to Edward Waelterman, a former long-time employee who joined the St. Louis company in the 1930s, Aeolian was always the dominant music house in St. Louis. In addition to housing the retail business, the building also became a cultural hub and meeting place for St. Louisans. Concerts were often held in the basement of the building. Tickets to cultural events were sold from a ticket booth located beneath the mezzanine staircase. The second floor served both as another showroom and as a studio for music lessons offered by the company. At one time, the seventh floor became a service shop for pianos.¹²

¹¹*The Aeolian*, p.25.

¹²Edward Waelterman, interview, St. Louis, MO, January 2000.

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Balmer & Weber Music House Co. Building
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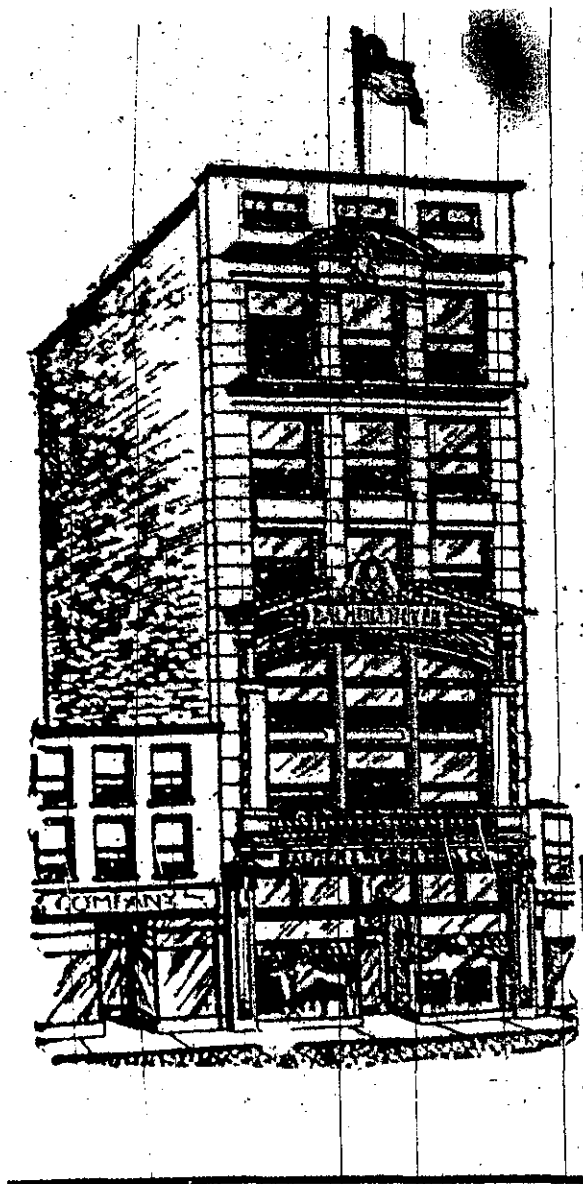
Following the death of William Perry Chrisler in 1954, his eldest son Bill ran the company through the late fifties and early sixties. Upon his retirement, a younger brother Tanner Chrisler managed the business until the company was purchased in 1970 by Ludwig Music House, Inc., another of St. Louis' old German music firms, founded in 1876 by musician Alex Ludwig. The headquarters of both operations, under the leadership of Ludwig president Robert McDowell, remained at 1004 Olive until 1989 when Ludwig-Aeolian (as the company is now known) moved to a greatly expanded facility in Earth City, Missouri, where it currently resides. Since then, the ownership of the Aeolian Building has changed hands several times, but has been vacant of all business activity. Current owners, Ludwig Lofts, LLC., plan to renovate the building into loft condominiums.

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Continuation Sheet

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Balmer & Weber Music House Co. Building
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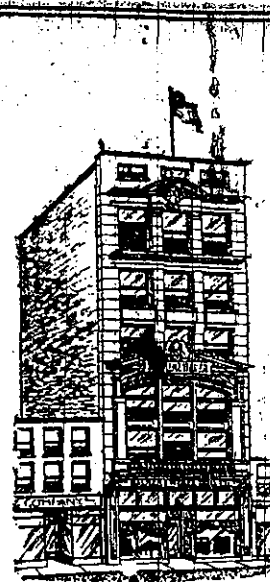


We Shall Move Into Our NEW HOME

1004 OLIVE STREET

ON MONDAY

Watch for Announcement in the
Week-Day Papers.



The "Balmer & Weber System"

Is now ready for circulation. If you ever contemplate purchasing a Piano you should not fail to read this story, as it will save you many dollars, and insure you absolute value for your money wherever you may purchase.

May be had on application, by mail, free of expense, postpaid.

Balmer & Weber Music House Co.

1004 Olive Street (^{New} Address)

1109 Olive Street (^{Old} Address)

Established 1846.

St. Louis Globe-Democrat 10 Dec. 1905

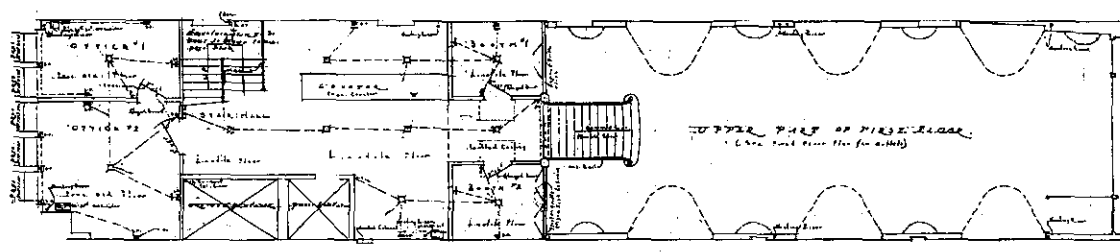
FIGURE 1

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National Register of Historic Places
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Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri



WHITE & YOUNG, INC.
ARCHITECTS
3118 CHEMICAL BLDG.
ST. LOUIS, MO.

ALTERATIONS & ADDITIONS TO
THE AEOLIAN BUILDING
1004 OLIVE STREET
ST. LOUIS, MO.

SHEET NO. 3
DATE 1937
DESIGNED BY W. H. H. H.
DRAWN BY H. H. H.

FIGURE 2

Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

THE PIANOLA PIANO!

THE INSTRUMENT WHICH HAS ESTABLISHED A NEW
STANDARD IN THE PIANO WORLD.

THE enthusiasm created by the Pianola Piano is without precedent in the piano industry. If you investigate the history of the few great pianos of the world, you will find that it has taken forty or fifty years—or even longer—to attain their present position.

The success of the Pianola Piano, on the other hand, was instantaneous. Its reception by the public has demonstrated in a forcible way the deficiency in all previous pianos. It is not enough that a piano should possess high musical qualities—it must also present the means whereby anyone may play it.

Considering the large number of people who are unable to play (even imperfectly) there was a real need for such an instrument as this. The considerations that the Pianola Piano logically brings home to every person who investigates it are:

"Why should I buy a piano which but a single member of my family can play, when in the Pianola Piano I have an instrument that we can all enjoy?"

"Why continue to keep in my home a piano that is seldom or never touched, when I can exchange it for this new kind of piano which will make a performer of me and will bring into my daily life the greatest music ever written?"

Such are the questions that have been the deciding factor in the great success of the Pianola Piano. We take your present piano in exchange at its fair market valuation and the balance of the purchase price you may pay in easy monthly installments.

Special demonstrations of the Pianola Piano every day this week, from 10 to 12 a. m. and 3 to 5 p. m. Affording everyone an opportunity to hear this instrument, to have special music played and to ask questions without incurring any obligation to purchase. Everyone interested is cordially invited to attend.

Weber Pianola Pianos.

Wheelock Pianola Pianos.

Steck Pianola Pianos.

Stuyvesant Pianola Pianos.

BALMER & WEBER MUSIC HOUSE CO.

Established 1846.

1109 OLIVE STREET.

We will remove to our new building, 1004 Olive Street, the latter part of this week.
Watch for newspaper announcement.

[illegible]

150 HE
GIVE AWAY

Measurer Burdened
Billing Fees of
Updates.

[illegible]

BIANCA'S
TRIALS, DEC. 26
the New York World
and Dispatch

York World. In the story Mrs. M. is depicted as a woman who is "willing to do anything to get her husband's attention." The author of the story is not named, but the title is "The Love of a Woman."

of a reliable, cordially
friendly fellow. Count
de Moltke, was taken
into Reichswehr would
be all of the better
if he made no secret of
himself, and met daily
deals with her grand-
son W. Moltke, and the
power and objects of
his formation.

Andrew a Visitor.
 Mr. A. Andrew, president
 of the Board of Trade, is
 expected to visit the
 city on his way to
 the West. He is
 a very successful
 business man.

St. Louis Post-Dispatch 3 Dec. 1905

FIGURE 3

Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

FIGURE 4

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

St. Louis Globe-Democrat 18 Dec. 1905

Not Mere Assertions—But FACTS

REGARDING THE

PIANOLA

AND WHY IT IS

"The Standard Piano Player of the World"

¶ Not because we say so, nor because the manufacturers say so, for both a manufacturer and a dealer is naturally prejudiced in favor and inclined to exaggerate regarding his product.

¶ Now as to whether one piano player can produce more artistic results, and that is what you want from a piano player, perfect music—not mechanical music—read what the world's greatest judges of good music have to say regarding the Pianola; and remember every one of these artists mentioned below have bought Pianolas and have them in their own homes and use them constantly. The originals of all these letters are on file at the main office of the Aeolian Co., in New York, and can be produced.

To the Aeolian Company, New York:
Gentlemen—As an admirer of the Aeolian, the wonderful merits of which I have attested to in a former letter to you, I have now much pleasure in adding my tribute to your latest invention, the Pianola, which I consider still more ingenious.

It is astonishing to see this little device at work executing the masterpieces of pianoforte literature with a dexterity, clearness and velocity which no player, however great, can approach.

Every one who wishes to hear absolutely faultless, free of any kind of nervousness, piano playing should buy a Pianola. It is perfection.

Wishing you well-deserved success, I am,
I. J. PADEREWSKI,
Cludet, Rhod-Bossom, Morges.

November 7, 1904.

To the Aeolian Company:
Gentlemen—I desire to order another Pianola for use in my residence. Will you kindly select an instrument in rosewood, and have packed with it rolls of music, and shipped via steamer?

I. J. PADEREWSKI.

I promised to write you my critical opinion of the Pianola after I had time and opportunity to thoroughly test it. I find that your instrument is well adapted for reproducing pianoforte literature and offers facilities for expression that will enable an intelligent piano player

The Pianola is certainly a most ingenious invention, and I feel quite sure that nothing has more closely approached hand-playing. I was greatly delighted to hear it play the Chopin Study at my own temple.

I want you to send one to my sister who will be greatly surprised to hear my Chopin Study while I am so many thousand miles away.

MORIZ ROSENTHAL.

I have heard many piano-playing attachments, but the Pianola is the only one which can be considered really musical.

None but a great artist could play with such delicacy of power.

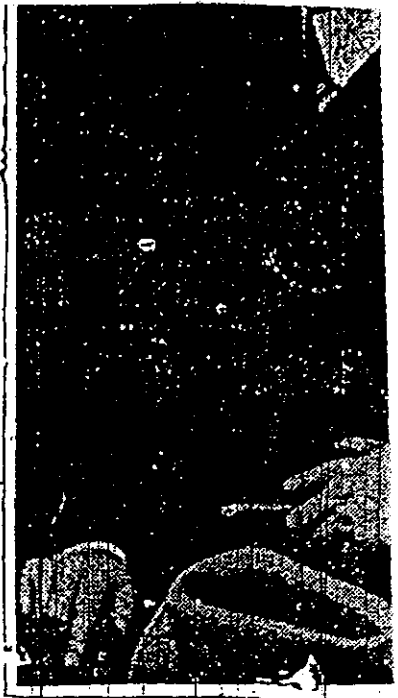
VLADIMIR DE PACHMANN.

I would like to own several piano-playing machines for curiosity, but I would play only the Pianola, as that is far superior to all of them from every point of view. The expression and expression one can produce in piano playing by means of the Pianola is marvelous.

FRITZ KUEHLER.

The Pianola brings out the accentuation and rhythm in my machine even better than many accomplished pianists.

JOHN JOHNSON BAKER.



H. WALTER BARNETT

WHEN THE KING GOES SHOPPING

H. Walton Barnett, London Photographer, Tells How Edward Treats Tradesmen.

British royalty and men and women of title come before one as characters in a play when one listens to the conversation of H. Walton Barnett, a London photographer, who has spending his time in St. Louis, but will depart on his homeward journey Monday evening.

Mr. Barnett has made photographs of scores of titled Europeans, including the King of England when the latter was Prince of Wales, the present Prince and Princess of Wales, the Crown Princess of Romania.

He counts King Edward a good singer and tells three two incidents of the day the King, when Prince of Wales, sat for a picture in Downy's studio.

"When royalty is having any picture done the greatest common is a girl."

FIGURE 5

Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

FIGURE 6

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

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United States Department of the Interior
National Park Service

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Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

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Verbal Boundary Description

The boundary of the of the nominated parcel is indicated with a broken line on the accompanying map entitled "Balmer & Weber Music Co. Building Boundary Map".

Boundary Justification

The boundaries encompass the entire original parcel that is historically associated with the building.

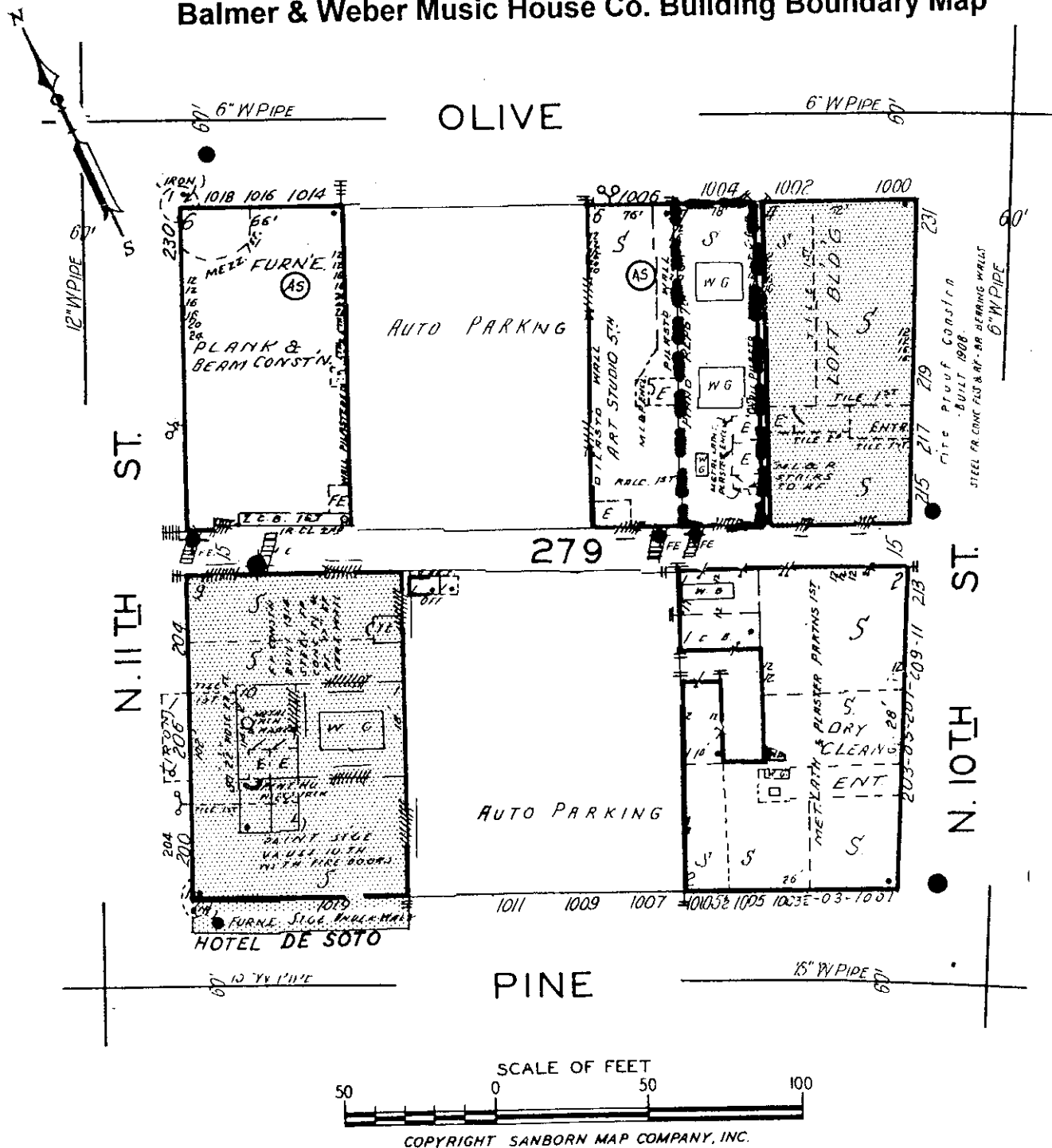
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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Balmer & Weber Music House Co. Building
St. Louis [Independent City], Missouri

Balmer & Weber Music House Co. Building Boundary Map



Source: Sanborn Map Company, Inc., 1962.

PHOTO # 1 of 6
BALMER AND WARNER MUSIC CO. BLDG
1004 OLIVE ST.
ST. LOUIS (INDEPENDENT CITY), MO
PHOTO BY: AIMEE PELLET
2/00
NEG: LANDMARKS ASSOC OF ST. LOUIS, INC.

NORTH EAST ELEVATIONS (FACING SOUTHWEST)

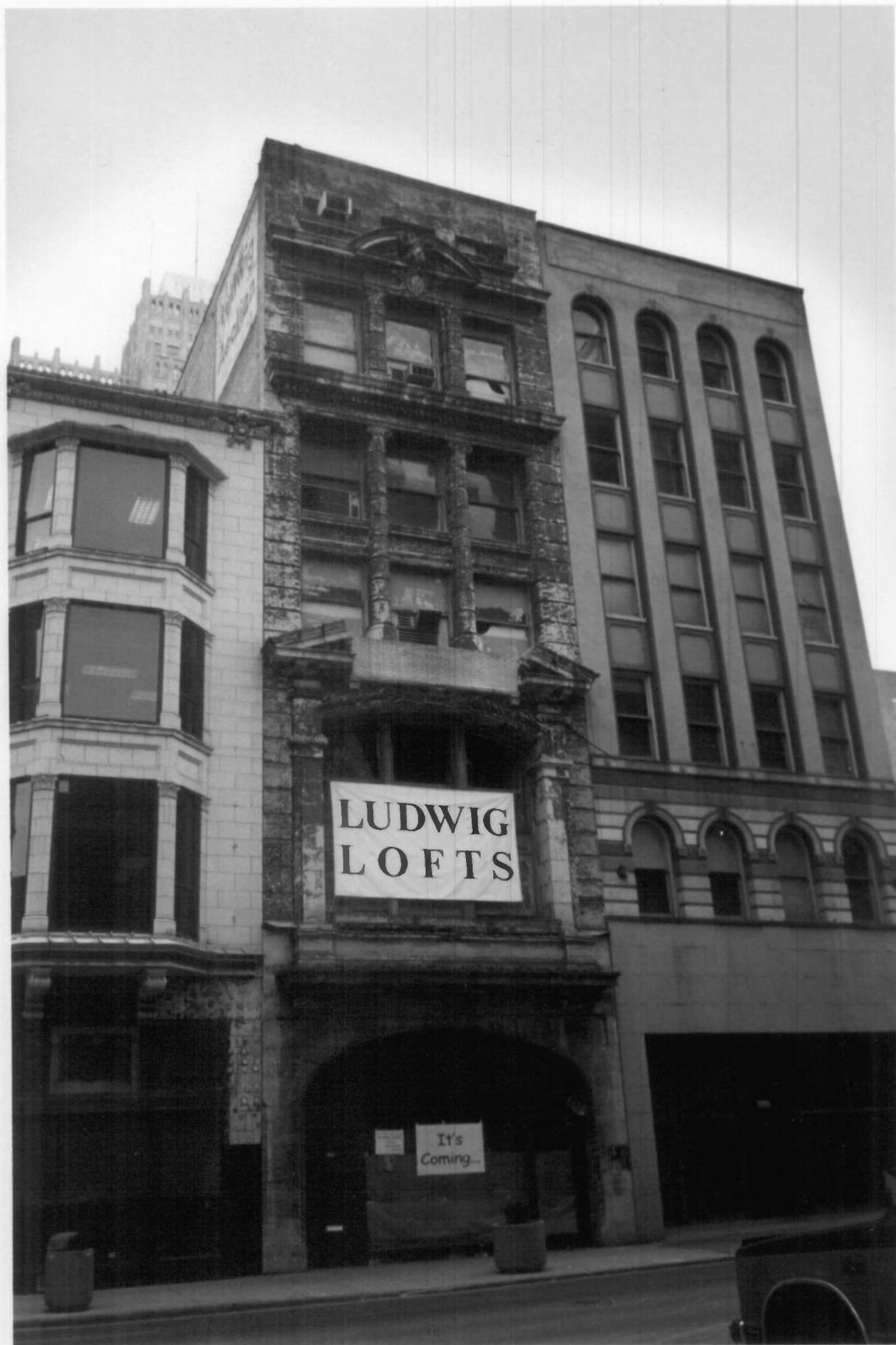


Photo # 2 of 4

BALMER AND WEBER MUSIC CO. Bldg.
1004 OLIVE ST.

ST. LOUIS (INDEPENDENT CITY), MO

Photo by: AIMEE PELLET

2/00

NEG: LANDMARKS Assoc of St. Louis, Inc

REAR (SOUTH) ELEVATION



Photo # 3076
BALMER AND WEBER Music Co. Bldg
1004 Olive St.
ST. LOUIS (INDEPENDENT CITY), MO
Photo by: Aimee PELLET
2/00

NEG.: LANDMARKS Assoc. of St. Louis, INC

SHOWROOM INTERIOR - Ground Floor (CURRENT)



PHOTO #4 of 6
PALMER AND WEBER MUSIC CO. BLDG
1004 OLIVE ST.
ST. LOUIS (INDEPENDENT CITY), MO
PHOTO BY: AMER PELLET
2/00
NEG: LANDMARKS ASSOC. OF ST. LOUIS, INC.

DETAIL OF SHOWROOM BAYS RELIEF



PHOTO # 5006

PALMER AND WEBER MUSIC CO BLDG.

1004 OLIVE ST.

ST LOUIS (INDEPENDENT CITY), MO

PHOTO BY: UNKNOWN

C. 1928

NEG.: LANDMARKS ASSOC. OF ST. LOUIS, INC.

GROUND FLOOR EXTERIOR BY MARINZ & YOUNG



PHOTO # 6 on 6
BALMER AND WEBER MUSIC CO. BLDG.
1004 OLIVE ST.
ST. LOUIS (INDEPENDENT CITY), MO
PHOTO BY: UNKNOWN
C. 1940
NEG: LANDMARKS ASSOC. OF ST. LOUIS, INC.

INTERIOR SHOWROOM - Ground Floor

