NPS Form 10-900
**United States Department of the Interior**
National Park Service

1088

OMB No. 1024-0018

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# 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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

Historic name Hamiltonian Federal Savings and Loan Association Building

Other names/site number n/a

Name of related Multiple Property Listing n/a

## 2. Location

Street & number 3150 S. Grand Boulevard | n/a | not for publication

City or town St. Louis | n/a | vicinity

State Missouri Code MO County St. Louis (Ind. City) Code ____ Zip code 63116

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 _x_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide _x_ local

Applicable National Register Criteria: ___ A ___ B _x_ C ___ D

Mark A. Miles — Nov. 25, 2013

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

Missouri Department of Natural Resources
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official — Date

Title — State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I hereby certify that this property is:

_X_ entered in the National Register

____ determined eligible for the National Register

____ determined not eligible for the National Register

____ removed from the National Register

____ other (explain:) ____

by Barbara Wyatt — 1-14-14

Signature of the Keeper — Date of Action

## 5. Classification

**Ownership of Property**
(Check as many boxes as apply.)

| | |
|---|---|
| x | private |
| | public - Local |
| | public - State |
| | public - Federal |

**Category of Property**
(Check only **one** box.)

| | |
|---|---|
| x | building(s) |
| | district |
| | site |
| | structure |
| | object |

**Number of Resources within Property**
(Do not include previously listed resources in the count.)

| Contributing | Noncontributing | |
|---|---|---|
| 1 | 0 | buildings |
| 0 | 0 | sites |
| 0 | 0 | structures |
| 0 | 0 | objects |
| 1 | 0 | **Total** |

**Number of contributing resources previously listed in the National Register**

0

## 6. Function or Use

**Historic Functions**
(Enter categories from instructions.)

COMMERCE/TRADE/financial institution

**Current Functions**
(Enter categories from instructions.)

VACANT

## 7. Description

**Architectural Classification**
(Enter categories from instructions.)

Modern Movement/International Style

**Materials**
(Enter categories from instructions.)

foundation: Concrete
walls: Brick
Stone
roof: Unknown
other: Metal/steel

x **NARRATIVE DESCRIPTION ON CONTINUTATION PAGES**

## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] 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.
- [x] 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.)

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [ ] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

### Areas of Significance

ARCHITECTURE

### Period of Significance

1961

### Significant Dates

n/a

### Significant Person

(Complete only if Criterion B is marked above.)

n/a

### Cultural Affiliation

n/a

### Architect/Builder

Winkler & Thompson, architects

Hoel-Steffen Construction, builders

[x] STATEMENT OF SIGNIFICANCE ON CONTINUTATION PAGES

## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

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

- x 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 #_____
- ___ recorded by Historic American Landscape Survey #_____

**Primary location of additional data:**

- x State Historic Preservation Office
- ___ Other State agency
- ___ Federal agency
- ___ Local government
- ___ University
- ___ Other

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

## 10. Geographical Data

**Acreage of Property** 0.25 acres

**Latitude/Longitude Coordinates**
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

| | Latitude: | Longitude: | | Latitude: | Longitude: |
|---|---|---|---|---|---|
| 1 | 38.601113 | -90.242131 | 3 | | |
| 2 | | | 4 | | |

**UTM References**
(Place additional UTM references on a continuation sheet.)
_____ NAD 1927 or _____ NAD 1983

| | Zone | Easting | Northing | | Zone | Easting | Northing |
|---|---|---|---|---|---|---|---|
| 1 | | | | 3 | | | |
| 2 | | | | 4 | | | |

**Verbal Boundary Description** (On continuation sheet)

**Boundary Justification** (On continuation sheet)

## 11. Form Prepared By

name/title Lynn Josse/Architectural Historian (Sect. 7); Michael R. Allen/Director and Lydia Slocum/Project Associate (Sect. 8)
organization Preservation Research Office date 26 July 2013
street & number 3407 S. Jefferson Avenue #211 telephone 314-920-5680
city or town St. Louis state MO zip code 63118
e-mail michael@preservationresearch.com

## Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Photographs**
- **Owner Name and Contact Information**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
**Estimated Burden Statement**: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

## Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

## Photo Log:

Name of Property: Hamiltonian Federal Savings and Loan Association Building

City or Vicinity: St. Louis

County: St. Louis (Ind. City) State: Missouri

Photographers: Michael R. Allen (1 through 6), Lydia Slocum (7, 8)

Date Photographed: June 26, 2013

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 8: View of building from sidewalk looking northeast.
2 of 8: View of building from sidewalk looking southeast.
3 of 8: View of main entrance looking east.
4 of 8: View of south elevation looking northwest.
5 of 8: View of building looking northwest from parking lot.
6 of 8: View of building looking southwest from adjacent site.
7 of 8: View of interior looking southwest toward main entrance.
8 of 8: View inside of stairwell looking east.

## Figure Log:

Include figures on continuation pages at the end of the nomination.

1. First floor plan.
2. Basement plan.
3. The Executive Office Building (1961; A. Epstein & Sons).
4. Manufacturers Hanover Trust Company Building (1954, Skidmore, Owings & Merrill).
5. Jefferson Bank and Trust Company Building (1955; Bank Building and Equipment Corporation).
6. First Security Bank (1961; Rathert & Roth).
7. Public Service Savings and Loan Association Building (1962; Kenneth Wischmeyer).
8. United Postal Savings Building (1962; Kromm, Rikamaru & Johansen).
9. The house at 8 Berkley Lane (1938; George A. Winkler).
10. The house at 782 Kent Road (1965; Winkler & Thompson).
11. The Reliance Life Insurance Company Building (1963; Winkler & Thompson).
12. Photo key.

## Summary

The Hamiltonian Federal Savings & Loan Association Building is a single-story International style bank building located at 3150 South Grand Boulevard in St. Louis, Missouri. The building was constructed in 1961 from architectural designs by the firm Winkler & Thompson. Its main volume is roughly 80 by 50 feet in dimension, with the narrow end facing Grand Boulevard. The two street elevations are primarily walled by glass in a steel system; the north and east walls are brick and have no windows. There is also a subsidiary masonry-clad volume projecting to the south toward the east end of the building. This section houses restrooms, stairs to the basement, and utilities, while the glass-enclosed main volume has a largely open plan. The building is in generally good condition and retains integrity.

## Setting

The Hamiltonian Federal Savings & Loan Association Building is located on the east side of South Grand Boulevard on a corner lot in a historic commercial district. To the west, Grand is lined by historic multi-story commercial buildings built generally between 1900 and 1930. The nominated building is one of only two buildings that face Grand Boulevard on the short block face; across a recently landscaped parking lot to the north lies the single-story brick-faced Commerce Bank branch built in 2004. Most of the eastern part of the block is dedicated to surface parking. There are also four dwellings facing the side street (Juniata Street) at the southeast corner of the block. The east face of Grand to the north and south is lined with commercial buildings, separated by alleys from a dense residential area of the city to the east consisting mainly of two-story single and multiple dwellings.

The Hamiltonian is distinct from the surrounding commercial district. Unlike its early twentieth century neighbors, which generally are built up to the sidewalk, the nominated building is set back from Grand to the west and Juniata Street to the south. A shallow parking lot separates the building from Juniata Street. Between the building and Grand Boulevard to the west, a wide concrete walk leads to the building's steps from the sidewalk. A non-historic ramp which matches the building's foundations and steps separates the walk from the minimally landscaped space in front of the north side of the façade. This space is presently filled with mulch between the sidewalk and the building foundation. To the right (south), a concrete curb contains a foundation landscaping strip which wraps around the south side of the building to the south entrance. This space is filled with dark gravel.

## Exterior

The simple form of the building consists of a main cubic volume encompassing the first floor interior space and a smaller section attached at the south (right) elevation which includes subsidiary spaces (photograph 1). The two volumes are differentiated by scale as well as materials; the taller element is a glass box with brick side walls and the lower section is a travertine-clad box with comparatively less window area.

The concrete foundation and flat roof are both extended to the west and south, creating an exterior verandah beyond the building envelope. At the west elevation, four slender steel 6" by

6" columns (painted) support the edge of the roof and divide the composition into three bays. The west wall of the building is set back five and a half feet from the edge of the deck and roughly five feet from the center of the columns. The wall's glazing system reflects the pattern of bays established at the verandah. The windows are single-pane fixed windows with anodized metal frames. The three bays are separated by two floor-to-ceiling structural metal columns. These elements as well as all of the mullions and transom bars appear to be stainless steel. At the left bay, the storefront system divides the glazing into a base unit consisting of three vertical sections. Each unit includes a lower window (approximately nine feet tall) separated from a shorter upper window or transom. The windows are set on a base (or very short bulkhead) consisting of three courses of orange brick. The center bay receives the same treatment.

The right bay includes the main entrance to the building; this bay is divided into two vertical sections (photograph 3). The first bay contains a pair of metal and glass doors which are stylistically consistent with the rest of the exterior. Above them is a wide window which is slightly shorter than the one above it at the transom level. The next vertical section to the right returns to the rhythm established at the left side of the facade, although it is slightly narrower. This bay is not as wide as the other two because the dimensions of the bays are established by the verandah supports rather than those of the building envelope.

To the south, the verandah columns create five bays (photograph 4). The two bays at the left are consistent with those on the primary elevation. However, the lower window of the west (leftmost) bay's center vertical division has a transom bar at the same height as the double doors on the south side. The lower section of glass is opaque (due to the fact that there is a closet on the other side). At the third or center bay, the left vertical division of glazing is similar to the others. Past this, the second volume of the exterior massing attaches to the main building. It extends past the line of the porch base, and is only as tall as the transom bar that separates the upper and lower windows. Where the main building's primary elevations are fully glazed, this secondary section is almost completely clad in what appears to be concrete which resembles travertine. It is laid in upper and lower panels which are narrower than those of the glazing but retain roughly the same proportion of upper unit to lower. A door in the west wall of this volume leads onto the portico deck. The only fenestration on the south elevation is a set of three wide, tall windows which light the interior stairwell; the center window is broken and boarded.

This smaller section is roughly 36 feet long and extends just over ten feet from the outer wall of the main section. The fourth and fifth of the six structural columns along the south edge of the primary building mass terminate on this section's flat roof. This section ends about five feet short of the eastern wall of the main volume providing for one final section of glazing along the plane of the main south wall. It consists of a single glass door, a side window, and two transom sections above.

The east and north walls of the building are of red-orange brick (photographs 5 and 6). Both walls are blind except for some regularly spaced vents along the north wall. There is a brick chimney at the northeast corner which is flush with the north wall and extends from the east wall; it rises a foot or two above the otherwise flat roof. Both the east and north walls enclose their respective ends of the portico as well as the interior volume. The east wall extends to the

south beyond the outermost structural columns, roof, and porch deck. It appears that the north wall once had a similar treatment but it has been sheared somewhat and is now as long as the roof. This condition allows inspection of the three-wythe construction of the brick wall (concrete masonry units have been inserted in place of parts of the center wythe). A section of the parapet wall at the far western end of the north wall is missing.

The concrete foundation along the north wall is higher than that at the east, and a section of it appears to be parged or of a different, darker composition than the rest. The outline of an attached building is evident along the eastern end of the north wall, and the mortar extruding between the brick in this area indicates that the wall was not intended to be seen (photograph 2). No evidence is visible of any interior connection between the nominated building and the building which apparently once existed to the north.

**Interior**

The main entrance leads into a vestibule that contains a small closet along the south elevation. The vestibule is separated from the main space by the same type of columns and glazing as the exterior walls. Through the western double doors there is a small rectangular vestibule in the southwest corner of the building (photograph 7). Most of the first story is open space. Opposite the vestibule in the northwest corner of the floor plan is a small office. Its south and east walls are half glass (the half attached to the exterior wall) and half solid, panted white.

The main space is carpeted and has a gridded drop ceiling with 2x4' panels interspersed with fluorescent lighting panels. The ceiling is further lowered along the north and east walls to create separate spaces for different banking functions. It appears that the teller counter ran north-south at the east end of the building. Non-structural internal walls located along the northern wall help to define this space.

The smaller masonry-clad space accommodates, from west to east, the stairway to the basement (photograph 7), restrooms, and a vault space that is accessed through a small room with electrical panels. The stairway to the basement has a separate west-facing exterior door which allowed the basement rooms to be used for community functions outside of banking hours. The walls of the stairway are clad in the same warm orange-red brick that is used for the building exterior. The treads are carpeted and a steel handrail, apparently original, is attached to the wall (photograph 8).

The stair enters the basement midway along the south wall, emptying into a large room with a drop ceiling. One wall is covered with wood paneling, the others with white paint. The largest room in the basement is the community room that occupies the west end of the space. A 1960s electric kitchen is located along the north wall of the basement with a wide window opening into the community room. The kitchen retains metal cabinets, a double oven and island with 4-burner stove top. The eastern end of the basement includes a coatroom and utility rooms.

**Condition**

The nominated building is in overall good condition, with a few areas of damage and deterioration. Rust is taking a toll on the portico columns, most of which have areas of damage at the bases. Rust is also problematic in at least two spots where the exterior masonry cladding has cracked due to the rusting of the anchors, and in at least one spot on the portico decking where the rebar has expanded and spalled a section of concrete. Another deteriorated element is found at the western end of the north wall, where part of the parapet wall is missing and a section has no cap. Other than these areas, the building appears to be generally watertight and sound.

**Integrity**

The Hamiltonian Federal Savings & Loan Association Building retains integrity. Although many interior fixtures and furnishings have been removed, the building's architectural design, workmanship, and materials are almost completely intact.

## Summary

The Hamiltonian Federal Savings and Loan Association Building in St. Louis, Missouri is locally significant under Criterion C for ARCHITECTURE. The building is an outstanding local example of the application of International style design ideas applied to a small neighborhood savings and loan association building. Completed in 1962 and designed by the local partnership of Winkler & Thompson, the building differs from other financial institution buildings of the time for its embrace of the classically-influenced school of modernist design advanced nationally by Mies Van De Rohe among others. Many local financial institutions turned to the styles of the Modern Movement between 1940 and 1980, but most embraced either eclectic modernist approaches or traditional styles. In the city of St. Louis, where construction was fairly modest in the early 1960s, there is no stylistic peer to the Hamiltonian Federal Savings and Loan Association Building. The period of significance covers 1961, the year in which the building was designed and built.

## Background: The Hamiltonian Federal Savings and Loan Association

The Hamiltonian Federal Savings and Loan Association was founded in 1920 and operated in St. Louis until 1981. The company operated as a savings and loan association, or "thrift," meaning that it accepted personal and corporate savings deposits and used its assets to make building and home loans. The company's original name was the Hamiltonian Building and Loan Association, and its first appearance in city directories was in 1927. In that year, Gould's directory shows that the company was located at 2708 S. Grand Boulevard (building demolished).

By 1936, the company was located adjacent to the nominated building, at 3142 S. Grand Boulevard (demolished). Then the company was named the Hamiltonian Building, Loan and Savings Association.[1] In February 1941, the company received a federal charter and renamed itself the Hamiltonian Federal Savings and Loan Association. The president was Al G. Kuehner.[2] The company's customer base was largely local, confined to residents, labor unions and companies located near south St. Louis' Tower Grove Park, across from which Hamiltonian was located. By 1951, assets stood at $3,000,000.[3]

In 1956, the south St. Louis company announced plans to build a branch at 201 N. Florissant Road in the north St. Louis County suburb of Ferguson (extant; greatly altered). For the new building, Hamiltonian hired architects Wedemeyer & Hecker, who produced an article described in the *St. Louis Globe-Democrat* as having a "bold, modern look to the exterior of the building."[4] The new building made use of "granite facing and wide expanses of Thermopane glass," features that put the building in the league of local mid-century modernist commercial

[1] "Hamiltonian Assn. Gets Federal Charter," *St. Louis Globe-Democrat*, 2 February 1941.
[2] Ibid.
[3] "Work Begins on Savings, Loan Office," *St. Louis Globe-Democrat*, 25 June 1961.
[4] "Grand Opening Planned by Hamiltonian Federal," *St. Louis Globe-Democrat*, 13 May 1956.

architecture.[5] At the time of the article's publication, J. Robert Victor was president and the company boasted paying 72 consecutive dividends to its members.

By 1961, when the company elected to build a new headquarters on South Grand Boulevard, Hamiltonian was enjoying considerable growth. Hamiltonian reported over 18,200 savers and $38,580,000 in assets at the end of 1960.[6] In January 1961 the savings and loan association board elected William R. Barnes as president, J. Robert Victor as vice president, Karl F. Kirberg as vice president and Jay H. Lartoinoix as secretary and treasurer.[7] Carl Kirberg served as manager of the south St. Louis headquarters branch. By the time that the company built the new buildings, assets exceeded $40 million and Kirberg stated "[w]e see greater growth ahead."[8]

Early in 1963, the association opened its third and final branch at 10047 Bellefontaine Road in the new Bissell Hills shopping center in Bellefontaine Neighbors (extant; greatly altered).[9] The new one-story facility demonstrated Hamiltonian's further embrace of suburban out-migration. Hamiltonian's activities in the 1960s extended into innovative approaches to investing deposits. In 1967, Hamiltonian entered into an agreement with the Local 18, Tile and Marble Setters Union to create a deposit program that was used to finance construction within the St. Louis market.[10] The program was set up so that each dollar contributed by employers went straight into an individual interest-drawing account that would exist until withdrawn. By 1973, $600,000 had been deposited by 173 journeymen using the program.[11]

Like other financial institutions of the time, Hamiltonian conflated its modernity with its new buildings. Executive Vice President J. Robert Victor's 1963 advertorial in the *St. Louis Globe-Democrat* bombastically entitled "Hamiltonian Growth Secret Outlined" made strong mention of the association's three relatively new buildings. "Each Hamiltonian office is up-to-the-minute with modern facilities…" Victor wrote, after detailing the three facilities and the fact that the company expanded the Ferguson branch twice in its then-six year life.[12]

Hamiltonian's impressive 1960s trajectory would not last forever. In 1981, after enduring years of declining deposits, Hamiltonian Federal Saving and Loan Association merged with national thrift Home Savings of America, based in Los Angeles.[13] While the Hamiltonian brand died with the move, company president Charles Roussin downplayed the institution's decline in the press, stating: "We were not in a critical situation."[14] Whatever the case, the seventy-one year run of an institution that built three of the region's Modern Movement financial services buildings had ended. The headquarters branch building would house several other financial services firms before going vacant by the start of the next century.

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[5] Ibid.
[6] "Hamiltonian Loan Names Officers," *St. Louis Globe-Democrat*, 28 January 1961.
[7] Ibid.
[8] "Work Begins on Savings, Loan Office."
[9] "Hamiltonian Federal Opens Third Office," *St. Louis Globe-Democrat*, 9 February 1963.
[10] Ted Schafers, "Unique pension plan for Tile & Marble union," *St. Louis Globe Democrat*, 21 August 1973.
[11] Ibid.
[12] J. Robert Victor, "Hamiltonian Growth Secret Outlined," *St. Louis Globe-Democrat*, 5 January 1963.
[13] Nancy Gotler, "Merger for Hamiltonian Federal," *St. Louis Globe-Democrat*, 19 December 1981.
[14] Ibid.

**Background: The International Style and Commercial Architecture in St. Louis**

The term "International style" entered common usage after Philip Johnson and Henry-Russell Hitchcock entitled the catalog of their seminal 1932 exhibition "Modern Architecture: International Exhibition" at the Museum of Modern Art as *The International Style: Architecture Since 1922*. Hitchcock and Johnson stated that the International style had three defining principles: it was an architecture of volume rather than mass, it relied on largely asymmetrical compositions based on the rhythmic repetition of units, and it did not have ornament of any kind.[15] Johnson and Hitchcock associated these traits with a band of European modernists that included Walter Gropius, Eric Mendelsohn, Alvar Aalto, Ludwig Mies Van Der Rohe and Le Corbusier. Although these designers produced diverse work, they embraced the three principles and radically changed architectural practice around the world.

"The International style as a force in American commercial building first appeared in the Philadelphia Savings Fund Society," writes Leland Roth in *A Concise History of American Architecture*.[16] Completed in 1932 and designed by Howe & Lescaze, the Philadelphia skyscraper emphasized its asymmetric geometric form through a dramatic rise articulated through ribs, walls devoid of ornament to emphasize the repeated pattern of the window grid, and cantilevered floor slab corners to open up the corners of the building with mitered windows (no columns). The Philadelphia Savings Fund Society Building (NR & NHL 12/8/1976; extant) was more of an outlier, however, as American designers were still exploring Art Deco and Art Moderne styles for commercial architecture. Frank Lloyd Wright's Johnson Wax Administration Building (1936-9) also demonstrated the influence of the European modernists, but more time would pass before the International style had a huge impact in American commercial design, let alone in St. Louis.[17]

The styles of the Modern Movement reached St. Louis relatively slowly. The first major works to employ streamlined geometric designs influenced by the emergent International style were worker and public housing projects, including Neighborhood Gardens (1935; Hoener, Baum & Froese; NR 1/31/1986; extant). Commercial development was fairly static during the Great Depression, but several small works brought the International style to St. Louis. Architectural historian Eric Mumford writes that Harris Armstrong's Shanley Building (1935; NR 9/20/1982; extant) is "generally considered to be the first example of modern architecture in St. Louis."[18] Built for an orthodontist and employing a rigorous white-stucco geometric form, the Shanley Building was the first of several small medical office buildings that would bring modern architecture to St. Louis in the late 1930s. Edouard Mutrux's office and residence for Dr. Samuel A. Bassett (1938; NR 2/3/1993; extant) in Richmond Heights and Armstrong's Grant Medical Clinic (1938; extant) in the city's Central West End further explored International Style traits including flat roofs, mitered or curved window banks, avoidance of ornament and

[15] William H. Jordy, *American Buildings and Their Architects Volume 5: The Impact of European Modernism in the Mid-Twentieth Century* (Oxford: Oxford University Press, 1972), p. 119.
[16] Leland Roth, *A Concise History of American* Architecture (New York: Icon Editions, 1980), p. 243.
[17] Roth, p. 262.
[18] Eric Mumford, "Triumph and Eclipse: Modern Architecture in St. Louis and the School of Architecture," *Modern Architecture in St. Louis: Washington University & Postwar American Architecture, 1948-1973* (St. Louis: Washington University School of Architecture, 2004), p. 43.

contrasting cubic masses. Mumford suggests that the Grant Medical Clinic "seems to reject the International style," a judgment that belies Armstrong and other local modernists' general ambivalence about that style.[19]

In the 1940s, two major commercial structures in the city of St. Louis advanced interest in the International style. The first of these was the St. Louis Post-Dispatch Printing Plant (NR 8/29/1984; extant) at 1111 Olive Street downtown, designed by Mauran, Russell, Crowell & Mullgardt. The three-story building consists largely of alternating bands of steel windows and limestone above granite base piers. The spare building was, according to its National Register nomination, "the first consciously designed International style building in the city's Central Business District, and the only one constructed there prior to the 1950s when the style was widely adopted."[20] Still, most downtown construction at the time consisted of remodeling. Architectural historian Julie LaMouria notes that "[b]etween 1933 and 1955, $22.4 million was spent on construction downtown, with sixty percent concentrated on alteration of existing structures."[21] "Slipcover" cladding over existing buildings downtown between 1933 and 1955 allowed for the introduction of Modern Movement architecture, but little of it had a strong relationship to the International style.

Even more of a harbinger for later design was Harris Armstrong's American-Stove Company-Magic Chef Headquarters on South Kingshighway (1947; extant), a six-story office building with partial curtain wall construction. While adhering to the city building code, Armstrong pushed boundaries by enclosing the first floor of the main building volume in glass and having the window ribbons above span the full width of each floor. The cubic form utilized brick and limestone as well as glass block and plate glass. The base treatment of this building would be emulated by local designers in subsequent years, and seems to be a possible inspiration for the Hamiltonian Savings and Loan Association Building.

After World War II, there was a boom in new commercial architecture both suburban and urban, and the Modern Movement styles were even more popular. Leland Roth writes that the boom led to a flowering of International Style architecture in the United States: "Following the war corporate clients sought to fix their public images through building, and in the process gave architects like Mies, Johnson, and Skidmore, Owings & Merrill opportunities to realize the normative, universal and technically pure architecture that they had been advancing for twenty years."[22]

In this period, several early office building designs would set precedents for the ensuing twenty years: Pietro Belluschi's "glass box" of the Equitable Savings and Loan Association Building in Portland (1944-48; extant); Skidmore, Owings & Merrill's gridded glass box high-rise atop a lower base supported by columns or pilotis, Lever House in New York (1951-2; extant); and Ludwing Mies Van Der Rohe and Philip Johnson's soaring Seagram Building in New York

[19] Mumford, p. 44.
[20] Lawrence S. Lowic, *National Register of Historic Places Inventory Form: St. Louis Post-Dispatch Printing Plant Building* (Washington, D.C.: Department of the Interior, 1984), p. 8.0.
[21] Julie La Mouria, *National Register of Historic Places Inventory Form: Farm and Home Savings and Loan Association Building* (Washington, D.C.: Department of the Interior, 2008), p. 8-11.
[22] Roth, p. 277.

(1954-58; extant). The Seagram Building would prove to be an especially strong model for later commercial designs. The building made use of a paved, raised entrance plaza, a glass-walled first floor sheltered behind a steel-columned verandah, a body of glass and metal spandrels accented only by prominent mullions, a service block concealed at the rear to allow for a glass front, and a minimal crown instead of the typical cornice. The Seagram Building would become the most famous non-residential expression of the "glass box." The resulting wave of buildings that explored the traits of the Seagram Building – as well as Van Der Rohe's equally famous S.J. Crown Hall at the Illinois Institute of Technology (1950-56; extant) were dubbed "Miesian" by critics.[23]

St. Louis architects took note of these designs, but largely pursued more idiosyncratic paths. Mumford writes that "[b]y the mid-1950s modern architecture had become the norm in St. Louis."[24] In 1959, the St. Louis Chapter of the American Institute of Architects published a member portfolio entitled *Progress Through Architecture* that supports the architectural historian's observation. The volume shows that most local firms had embraced modernist principles, although examples shown are far more eclectic in execution than the staid work of Gropius or Van Der Rohe. The International style influenced some works shown in the publication: Harris Armstrong's Medical School Laboratories at the Washington University School of Medicine (1951; extant) with its grid of concrete and brick infill surrounding large banks of windows is one of the purest examples.[25] Hellmuth Obata & Kassabaum's Riverview Gardens High School Library (1958; extant), with a continuous first floor verandah, glass curtain walls and a concrete block *brise soleil* on the upper two levels shows a strong International style influence.[26] The L. Douglas Abrams Federal Building (completed 1961; extant) downtown designed by Murphy & Mackey with William B. Ittner, Inc. demonstrates a reverent adherence to the International style through its pronounced Miesian building podium, deep verandah with exposed structural columns at the base and dramatically algorithmic grid of windows on the main body.[27]

Among smaller buildings included in *Progress Through Architecture*, several show the influence of the International style. Rathmann, Koelle & Carroll's Administration Building and Field House in Forest Park (completed 1960; extant) featured stark buff brick walls interrupted by recessed expanses of metal-framed glazing set behind steel columns at the wall line. A brick box in Smithville, Missouri, designed by Edward J. Thias for the Southwestern Bell Telephone Company, bears a resemblance to Mies Van Der Rohe's Robert F. Carr Memorial Chapel of St. Savior (1949-1952; extant) at the Illinois Institute of Technology.[28] Marcel Boulicault's Jefferson-Cass Health Center (1954; extant), located across the street from the Pruitt-Igoe housing project, uses cubic geometric massing, a raised center glass entrance bay and brick, stone and terra cotta to adorn its otherwise stark masses.[29]

[23] Roth, p. 284-5.
[24] Mumford, p. 52.
[25] Rex Becker et al., editors, *Progress Through Architecture* (St. Louis: St. Louis Chapter, American Institute of Architects, 1959), p. 12.
[26] Becker et al., p. 25.
[27] Becker et al., p. 47.
[28] Becker at al., p. 69.
[29] Becker et al., p. 15.

Although local architects were exploring the tenets of the International style, for projects in the City of St. Louis they were working under a building code that still forbade the pure curtain wall construction that made buildings like Lever House and the Seagram Building so significant. The 1948 city building code required masonry construction and limited designers to defined ratios of sold to void on all exterior elevations.[30] In 1956, prompted by regional building trades leaders seeking to use new technology, St. Louis Mayor Raymond Tucker initiated an effort to rewrite the city building code. The code deliberations lasted several years, and it was not until March 31, 1961 that Mayor Tucker signed the new code into effect (as ordinance 50502).[31] The new lengthy-named *Revised Code of the City of St. Louis, Vol. II, Enacted Pursuant to Ordinance 50502* permitted curtain walls of glass and finished metal panels to enclose exterior walls. At long last could Miesian commercial buildings be built in the City of St. Louis.

Two modernist buildings followed the enactment of the code and demonstrated the wide range of its potential allowance of styles. On Lindell Boulevard in the Central West End, the new code allowed architect Charles Colbert to design the proposed DeVille Motor Hotel (completed 1963, now demolished) as an E-shaped building clad in aggregate concrete panels with large glazed window bays between. The DeVille Motor Hotel, with its white-painted concrete rounded stair and utility towers, showed the influence of Oscar Niemeyer, Edward Durrell Stone and others playing with the International style rather than interpreting it strictly. The second major commercial project following the new code was a rather strict embodiment of Miesian design: the 20-story Executive Office Building at 515 Olive Street downtown (1962; NR 11/14/2012). Designed by the Chicago firm of A. Epstein & Sons, the Executive Office Building presented curtain walls to each of its two street frontages (figure 3). The first two floors had wide-span openings between strongly emphasized columns below a grid of glass and metal spandrel panels spaced horizontally by 6" carbon steel I-beams.[32] The composition avoided any ornamentation or geometrically differentiated elements; this was strictly perpendicular geometry that echoed S.J. Crown Hall or the Seagram Building.

In the City of St. Louis, construction of new commercial buildings in 1961 was relatively light compared to activity in St. Louis County. Concentrations of new Modern Movement buildings would grow Downtown, along Lindell Boulevard between Grand and Kingshighway, in the Mill Creek Valley after clearance was started in 1959, and along Hampton Avenue in south St. Louis. The Bel Air Motel (NR 5/1/2009; extant) at 4630 Lindell Boulevard, designed by Wilburn McCormick and built in 1957 with additions in 1959 and 1961 is a good example of International style design in one of these concentrations. A later commercial building embodying the Miesian strain of the International style was the headquarters of Horner-Shifrin Engineering at 5200 Oakland Avenue (1969; extant). With its raised podium, curtain wall placed behind a dramatic verandah, use of brick for contrast and its generally austere form, this building is definite descendent of the Hamiltonian Federal Savings and Loan Association Building.

[30] Matthew S. Bivens, *National Register of Historic Places Registration Form: Executive Office Building* (Washington, D.C.: Department of the Interior, 2012), p. 8-9.
[31] Ibid.
[32] Bivens, p. 8-13.

**Modernism and Financial Services Architecture in St. Louis**

The architecture of financial services companies changed along with the larger trends in American commercial architecture. Amid the Great Depression came strong federal regulation of banks, savings and loan associations and securities exchanges. At the end of World War II, with GIs returning from the war to start new lives, banks, trusts and savings and loan associations saw a new customer base. As they sought to grow, these institutions embraced architectural modernism as a way to promote a more transparent and welcoming image than earlier classical buildings had done.[33]

The national tone for new financial services architecture was partially set by the Manufacturers Hanover Trust Company's new branch on Park Avenue in New York (1954). Designed by Gordon Bunshaft of Skidmore, Owings & Merrill, the Manufacturers Hanover Trust Company Building was an "all glass display case for banking" in the words of its architect.[34] The four-story symmetrical building made use of a glass curtain wall showing the eight concrete-clad steel columns and beams on each level, which supported cantilevered floor plates (figure 4). The building was as much a continuation of the principles of Lever House as it was of those developed by Mies Van Der Rohe, who employed symmetry in many designs. According to the study on bank architecture *Money Matters*: "The new glass bank had an immediate effect. Not only did Skidmore, Owings & Merrill design subsequent branch banks in this pattern all over New York and elsewhere, but architects all over North America produced their own variations."[35]

In St. Louis, however, there are few examples of glass banks. Partially this is due to the design practice of the dominant bank architecture firm in St. Louis, the Bank Building and Equipment Corporation (BBEC). BBEC's chief designer after 1952 was W.A. Sarmiento, whose modernist practice embraced the International Style only as a reference for works that explored curvature, including round and elliptical forms, variation in masses and roof forms with no reverence for the flat roof, and even the introduction of ornamental elements. Sarmiento's design for the Jefferson Bank and Trust Company Building (1955) at the southwest corner of Jefferson and Market streets is exemplary of his deviance from conventions (figure 5). Other 1950s financial services architecture by BBEC included recladding projects for the First National Bank's headquarters at Broadway and Locust (1951) and for the Farm and Home Savings and Loan Association (1954; NR 10/29/2008) at 10th and Locust; while both recladding projects imposed Modern Movement designs on older buildings neither advanced "glass box" modernism.

At the start of the 1960s, financial services architecture in the St. Louis area likewise was notable bereft of the glass box. The First Security Bank Building (1961; extant but altered) in Kirkwood, designed by Rathert & Roth, is a 78' diameter circular building with glass walls behind pilotis under a shallow domed roof (figure 6).[36] The Security Mutual Bank built a new drive-in facility (1960; demolished) at 13th and Olive streets downtown, with the main component

[33] The Museum of Fine Arts, Houston & Parnassus Foundation, *Money Matters: A Critical Look at Bank Architecture* (New York: McGraw-Hill, 1990), p. 226.
[34] The Museum of Fine Arts, Houston & Parnassus Foundation, p. 227.
[35] Ibid.
[36] *St. Louis Construction Record* 7.14 (14 February 1961), p. 17.

a brick box surrounded by segmental *brise soleil* of concrete block.[37] The Public Service Savings and Loan Association Building (1962; extant), designed by Kenneth Wischmeyer, is designed as a three story brick mass with a projecting heavy proto-Brutalist concrete grid on its main elevation (figure 7).[38] Yet by the middle of the decade city directories would be full of advertisements placed by banks and savings and loan associations with photos of modern drive-in "auto bank" additions and new buildings; the Mercantile-Commerce Bank at the corner of Grand and Lindell boulevards went so far as to advertise itself in 1963 as "Midtown's most modern bank."[39]

At least three 1960s financial services buildings in the St. Louis area came close to embodying the tenets of the Miesian box. One was the Hamiltonian Savings and Loan Association Company Building. Another is the Missouri Savings Association Building (1966; Smith-Entzeroth; extant but greatly altered) at 10 North Hanley Road in downtown Clayton, Missouri. The one-story building sat on a podium and consisted of a floating concrete roof set on four corner columns above a plate glass curtain wall.[40] The building has been remodeled beyond recognition. The other is the diminutive United Postal Savings Building (1962; Kromm, Rikamaru & Johansen; extant) at 18th and Olive streets in downtown St. Louis (figure 8). With walls of polished granite contrasting with plate glass walls at its main entrance corner, the one-story flat-roofed building embodied the formalism of Miesian design if not the purity of the "glass box."

**The Architects: Winkler & Thompson**

The firm that designed the Hamiltonian Federal Savings and Loan Association Building's new building, Winkler & Thompson, was a partnership between architects George A. Winkler (1908) and Frank Thompson (1912-1995) that started in 1954 and became Winkler, Thompson & Lloyd in 1966. The final iteration of the firm closed in 1985.[41] Little is known about the division of tasks during the Winkler & Thompson partnership, but since Thompson held a degree in architectural engineering and Winkler had prolific design experience it is likely that Winkler was lead designer. Little in their combined careers suggests that either designer would design an unusually Miesian building in the city, save their ability to provide clients with handsome designs to their liking. There is no distinctive style to Winkler & Thompson's output other than a tendency toward the Colonial Revival for suburban residential design.

Pittsburgh-born Winkler was the son of a prominent architect of the same name. After entering the Tulsa Military Academy for one year, Winkler studied architecture at Washington University in St. Louis for nearly four years, but without attaining any degree.[42] He interned in his father's office from 1922 through 1926 and served as general draftsman for Jamieson & Spearl from 1929 through 1931. Winkler practiced in partnership with Raymond X. Grueninger from 1937

[37] *St. Louis Construction Record* 7.15 (14 March 1961), p. 8.
[38] *St. Louis Construction Record* 9.9 (11 September 1962), p. 18.
[39] *Gould-Polk's City Directory*, 1963. The building is now demolished.
[40] George McCue, *The Building Art in St. Louis: Two Centuries* (St. Louis: Knight Publishing Company, 1981), p. 145.
[41] "Frank L. Thompson, Architect, Designed Building in Webster Groves," *St. Louis Post-Dispatch*, 3 October 1995.
[42] "Winkler, George Arthur." File in the Membership Records of the St. Louis Chapter, American Institute of Architects.

until 1942, and then on his own until starting practice with Thompson. In 1952, the St. Louis Chapter of the American Institute of Architects admitted Winkler as a member. Most of Winkler's career was spent designing suburban houses in University City and Ladue.

Frank L. Thompson was a lifelong resident of the St. Louis suburb of Kirkwood. A 1931 graduate in architectural engineering from the School of Architecture at Washington University, Thompson later served as Building Commissioner for Kirkwood. Thompson's obituary in the *St. Louis Post-Dispatch* attributes two designs directly to him: the Trout Lodge complex in southern Missouri (extant) and the Reliance Life Insurance Company Building in Webster Groves (extant).[43] Thompson was never a member of the American Institute of Architects.

Beginning in the mid-1930s Winkler designed single-family homes in the St. Louis suburb of Ladue. The earliest of these works have little in common with each other except materiality and general form: combined brick and wood-frame houses with dominant two-story center bays and single story wings on either side (occasionally both sides), a pitched gable roof and no portico over the front door. These traits define the majority of Winkler's houses as Colonial Revival style, though small details such as the Federalist entryway of 22 Berkley Lane and the vaguely Tudor style dormers at 7375 Westmoreland are intriguing outliers (both extant). Typical examples of Winkler's designs are the French Renaissance Revival house at 11 McKnight Lane (1936; extant) and 8 Berkley Lane (1938; extant; figure 9). Though the house is definitively Colonial Revival in style with a central bay and symmetrical wings, the false quoins corners on the vinyl front (not original cladding), the central circle window, and slightly pushed-forward vinyl-clad second story reveal that Winkler was experimenting with material and form with a modernist leaning at an early age; the singularity and lack of stylistic clarity of this house mark it as a young and unrepeated exploration that Winkler did not pursue in his later work.

Though Winkler continued to build houses on private lanes in Ladue through the 1960s, there is a clear separation between those built between 1935 and 1941 and those from 1951 through 1966. The later houses clarify the characteristics of his early works and apply them at a larger scale, as only one of the twelve houses built between 1951 and 1966 is a single bay building: the Colonial Revival ranch at 6 Burroughs Lane (1952; extant). In this later period of work there is none of the small experimentation of style seen in earlier houses; rather, the Colonial Revival style is determinedly demonstrated in two distinct but similar layouts. An occasional French Renaissance window or Classical portico adorn the elevation of a building but do not affect the overall style. This group of houses are brick, though vinyl siding is not unseen (often added later), have a two-story central bay as the focus of the building and often a portico around the front entrance. Compared to the 1930s and 40s homes, these are set much further back from the street. One type has a low gabled roof rising above the second story and asymmetrical side wings of varying story and window configurations. The other type has dormer windows protruding from the steeply pitched roof of the second story front elevation and symmetrical side bays. Examples of the former are the Colonial Revival houses at 34 Picardy Lane (1951) and 782 Kent Road (1965; extant; figure 10). Examples of the latter are 10 Brookside Drive (1951; extant) and Winkler's last residential building, 927 Tirrill Farms Road (1966; extant).

[43] "Frank L. Thompson, Architect, Designed Building in Webster Groves."

Thompson's Reliance Life Insurance Company Building (1963; extant) at 231 E. Lockwood Avenue in Webster Groves essentially is a formalist interpretation of the Colonial Revival style popular as the antidote to modernism at the time (figure 11). The red brick building is divided into three masses with gabled hipped roofs, multi-light windows, shutters and applied details. The central mass sports a wooden cupola, a gesture towards Independence Hall and other widely-publicized Colonial prototypes. Completed relatively soon after the Hamiltonian Federal Savings and Loan Association Building, the Reliance Life Insurance Company Building shows that Thompson was not devoted to any particular architectural style or to the tenets of the International style. Rather, like his partner, Thompson was adept at providing clients with their preferred styles.

**The Hamiltonian Federal Savings and Loan Association Building**

In 1961, the Hamiltonian Federal Savings and Loan Association hired Winkler & Thompson to design its new headquarters branch on South Grand Boulevard adjacent to its existing location. By then, the neighboring Tower Grove Bank located on the block to the north had clad its two-story Beaux Arts 1912 building with a Modern Movement slipcover in 1953.The new building replaced a pair of two-story commercial buildings with apartments above. The city issued a permit to demolish those buildings on January 28, 1960. Hamiltonian's construction permit dates to May 26, 1961, and reports a construction cost of $12,500.00. Hoel-Steffen Construction Company, with its office nearby at 3023 Pestalozzi Street, was general contractor and Belt & Given served as mechanical engineers.

Winkler & Thompson's International style design would be one of the few truly Miesian financial services buildings built in the St. Louis area, and a strong example of modernist commercial architecture. Announcement of construction of the new building came in the *St. Louis Globe-Democrat* on June 23, 1961, and it was clear that the association saw the design as a way to promote business.

The one-story building is surrounded by red brick walls on the two elevations not visible from the street, tying the building with local masonry tradition. These walls flank two glass-walled elevations comparable to the design of the Manufacturers Hanover Trust Company Building in New York seven years earlier. The building is set back from Grand Boulevard on a concrete podium that supported a veritable peristyle of steel pilotis that joined the flat roof with an intersecting beam. Glass walls with short brick bulkheads sit back on a pronounced verandah, with the concrete walk heated to melt winter snow.[44] The announcement article boasted that the glass walls "reach from floor to ceiling and provide an open, clear view of the interior."[45] Such transparency served multiple purposes: to attract business, to assuage fears of robbery and to put the building in league with the most modern trends in architecture.

Hamiltonian embraced the automobile as well as the surrounding community with the new building. The 23-car parking lot offered another element of modern convenience. At the east end of the south elevation is a wing that encloses a stairwell leading down to a basement area

[44] "Hamiltonian Branch Office," *St. Louis Globe-Democrat*, 23 June 1961.
[45] Ibid.

that contained a large meeting room that Hamiltonian made available to community organizations. Use of the building clearly was good for the visibility of the institution.

Hamiltonian Federal Savings and Loan Association occupied the building until its merger with Home Savings of America in 1981. After 1981, the Roosevelt Savings & Loan Association occupied the building until it was purchased by Mercantile Bank & Trust Company. Mercantile Bank operated a branch bank in the building until the late 1990s. Mercantile Bank sold the property to Commerce Bank, then the occupant of the former Tower Grove Bank building to the north. Commerce Bank leased the building to the St. Louis Public Library, which temporarily moved the Carpenter Branch Library there during renovation and expansion. Upon the Carpenter Branch Library's re-opening in 2003, the building became vacant. During these changes, remodeling of the main banking lobby took place, and the floor was carpeted and the original counters removed. Some changes in interior partitions on the main level occurred. The setting changed as adjacent buildings were demolished for surface parking, and the neighboring Tower Grove Bank building (later Commerce Bank) was wrecked and replaced with a smaller facility for Commerce Bank in 2003. Yet the exterior and lower level of the Hamiltonian Federal Savings and Loan Association Building remain nearly unchanged since construction was completed, showing one of St. Louis' few "glass box" works of financial services architecture.

**Summary**

The Hamiltonian Savings and Loan Association Building, designed by Winkler & Thompson and completed in 1961, is a significant example of Modern Movement financial services architecture that employs the locally less common influence of the International style. The building fits into the period in which the Modern Movement had a strong influence on local commercial design, but it embraces definitively Miesian traits that are not very common in local Modern Movement architecture from the era. The Hamiltonian Federal Savings and Loan Association Building embodies the principles of the International style as it evolved through works by Ludwig Mies Van Der Rohe, Skidmore, Owings & Merrill and other nationally-renowned designers. The Hamiltonian Federal Savings and Loan Association Building engages the national trends in International style commercial and financial services architecture rather than the more eclectic local modernist tendencies. By looking to design models outside of local conventions, Winkler & Thompson designed a building that both a rare and strong example of the International style applied to a small financial services building in the city.

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## Boundary Description

The nominated property is located at 3150 S. Grand Boulevard in St. Louis, Missouri. The building stands on City Block 1463. The property is located on the western end of a parcel legally identified by the Assessor's Office as parcel number 146300061. The eastern section of the parcel was added by a later owner and has no historic association with the nominated building; thus it is omitted from this nomination. The nominated property is indicated by a heavy line on the accompanying map.

## Boundary Justification

The nominated parcel includes the entire historic site of the Hamiltonian Federal Savings and Loan Assoication Building.

*Hamiltonian Federal Savings and Loan Association Building Boundary Map*. Source: Tower Grove Heights Historic District Map, Landmarks Association of St. Louis, 2004.

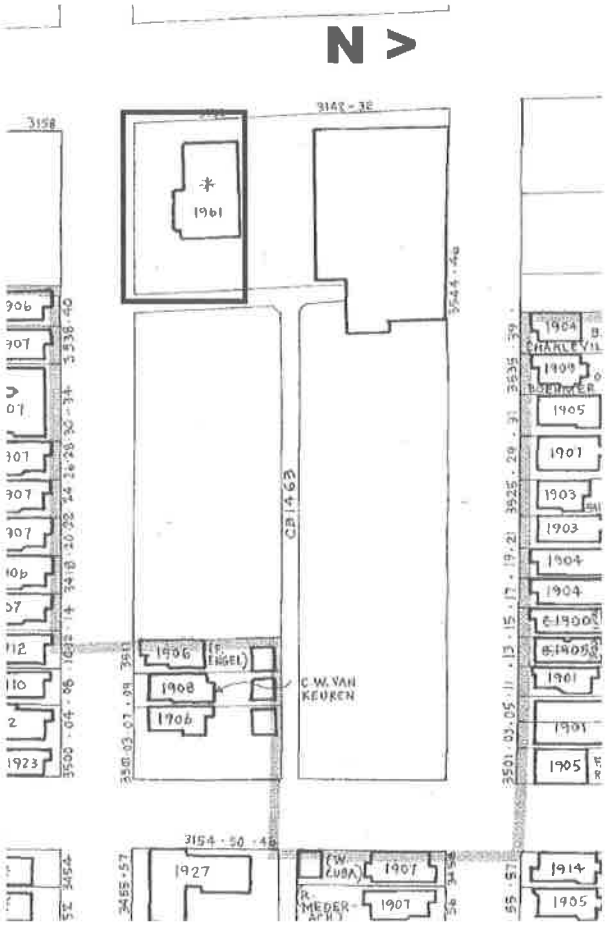


Figure 1: First floor plan. (Source: SPACE Architects, 2013.)

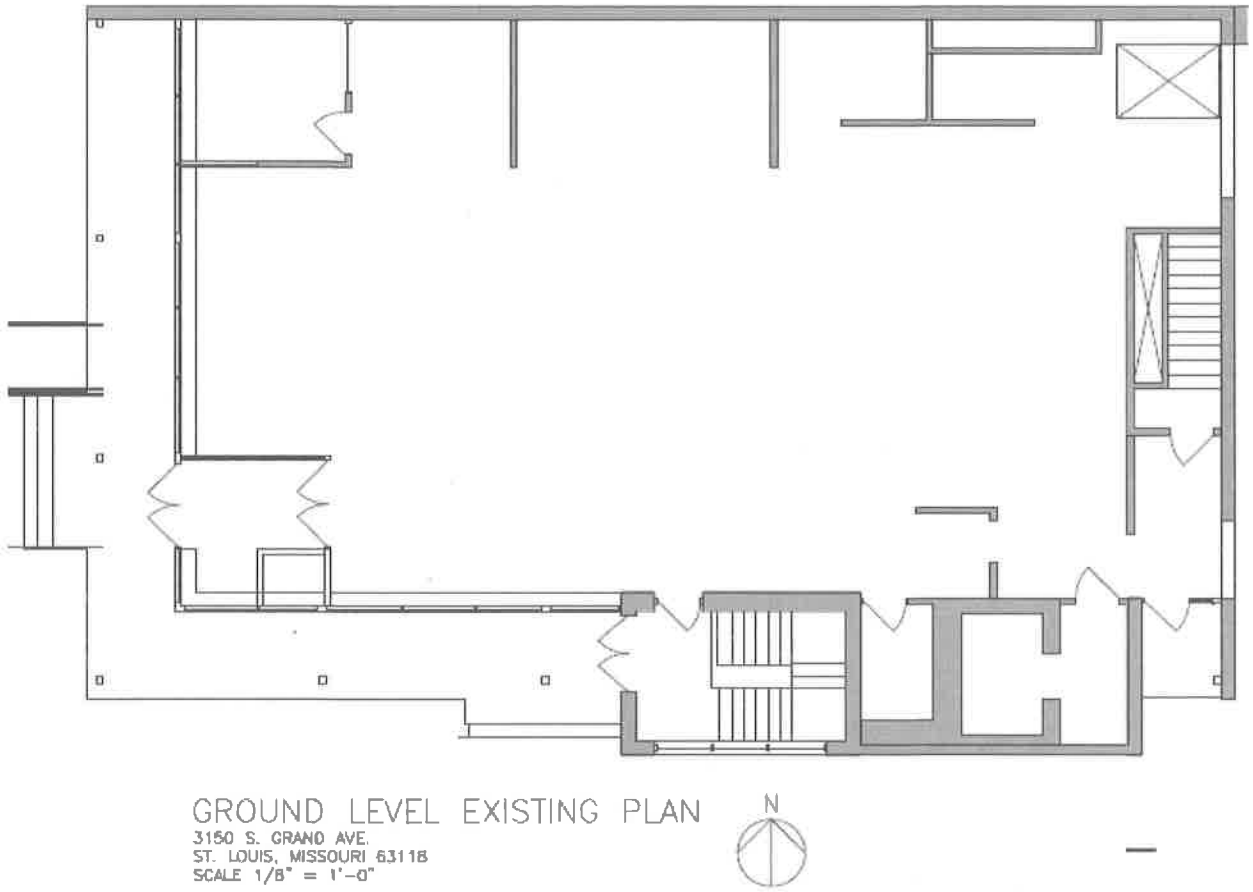


Figure 2: Basement floor plan. (Source: SPACE Architects, 2013.)

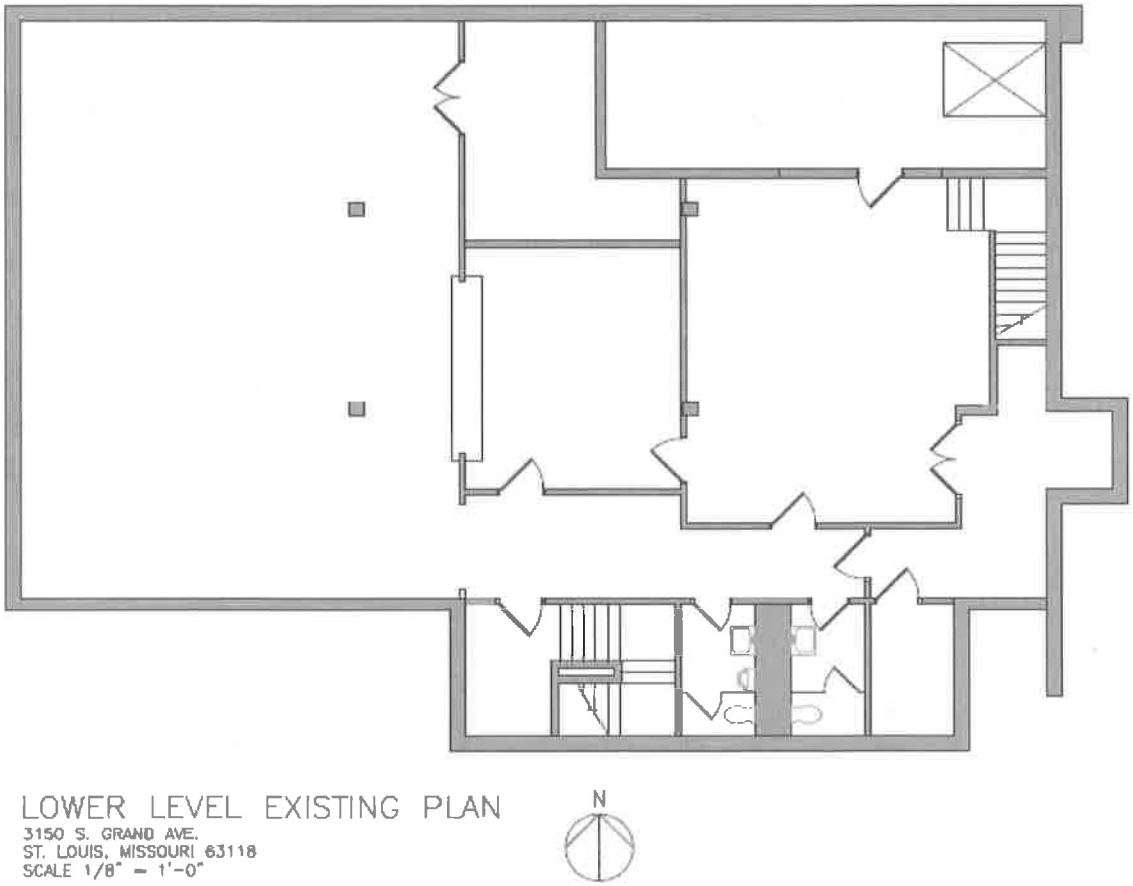


Figure 3: The Executive Office Building (1961; A. Epstein & Sons). (Source: Preservation Research Office photograph, 2012.)

Figure 4: Manufacturers Hanover Trust Company Building (1954, Skidmore, Owings & Merrill). (Source: *New York Times*.)

Figure 5: Jefferson Bank and Trust Company Building (1955; Bank Building and Equipment Corporation). (Source: Preservation Research Office photograph, 2013.)

Figure 6: First Security Bank (1961; Rathert & Roth). (Source: *St. Louis Construction Record.*)

Figure 7: Public Service Savings and Loan Association Building (1962; Kenneth Wischmeyer). (Source: *St. Louis Construction Record*.)

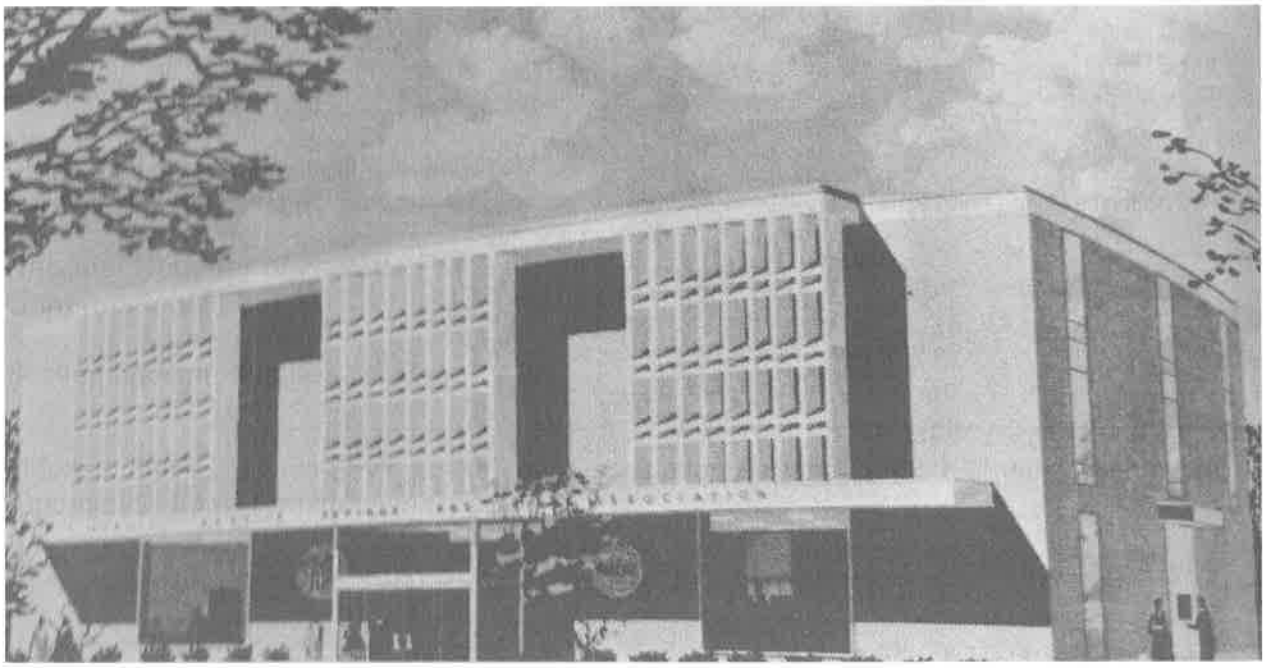


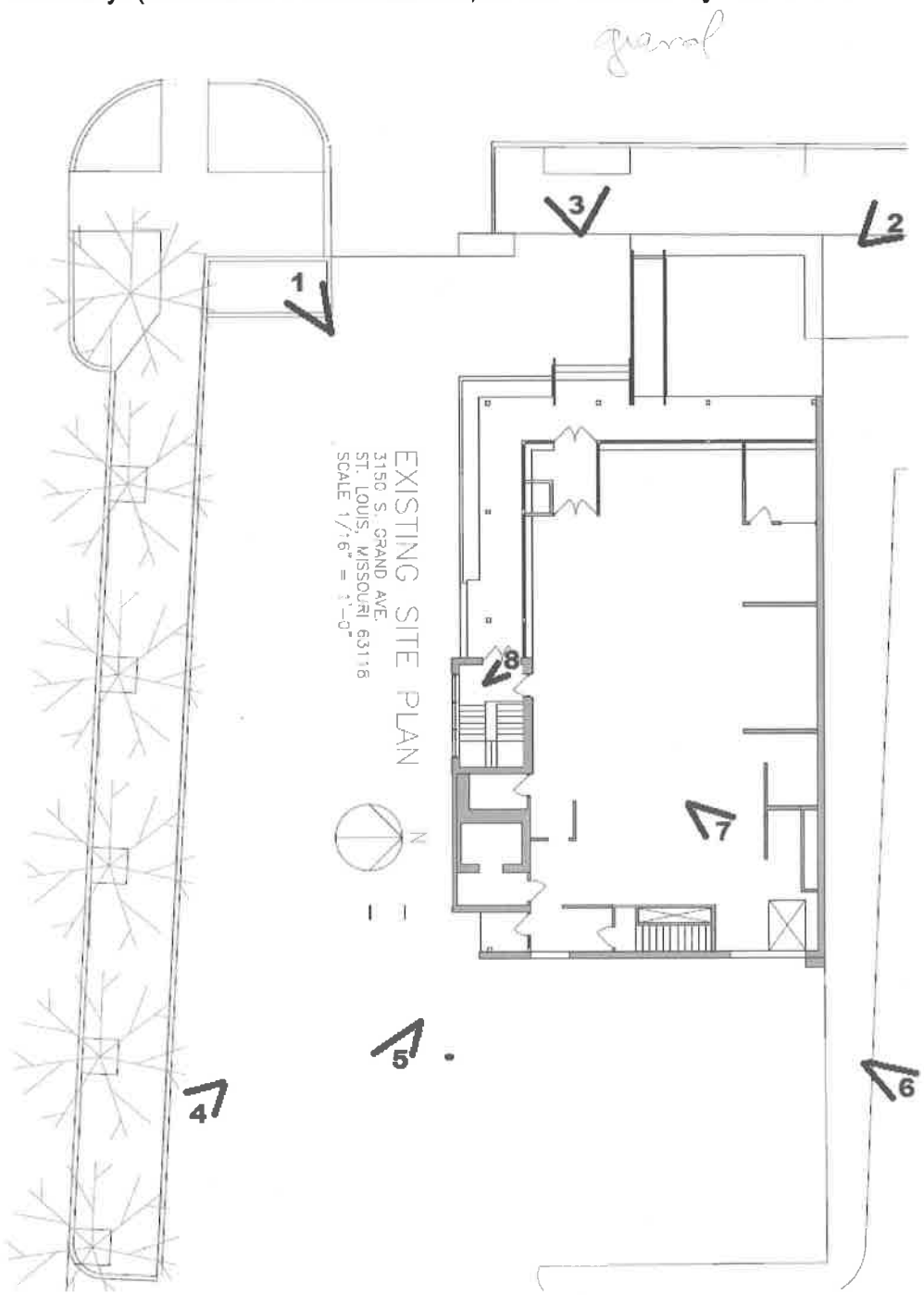
Figure 8: United Postal Savings Building (1962; Kromm, Rikamaru & Johansen). (Source: Steve Patterson, 2013).

Figure 9: The house at 8 Berkley Lane (1938; George A. Winkler). (Source: Preservation Research Office photograph, 2013.)

Figure 10: The house at 782 Kent Road (1965; Winkler & Thompson). (Source: Preservation Research Office photograph, 2013.)

Figure 11: The Reliance Life Insurance Company Building (1963; Winkler & Thompson). (Source: Preservation Research Office photograph, 2013.)

Figure 12: Photo key. (Source: SPACE Architects, 2013. Notations by Preservation Research Office.)



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