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

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OMB No. 1024-0018

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Nat. Register of Historic Places
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 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 *St. Louis Post-Dispatch* Rotogravure Printing Plant

Other names/site number Crescent Parts and Equipment Company

Name of related Multiple Property Listing N/A

2. Location

Street & number 4340-50 Duncan Avenue | N/A | not for publication

City or town St. Louis | N/A | vicinity

State Missouri Code MO County St. Louis (Independent City) Code 510 Zip code 63110

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: x A ___ B ___ C ___ D

Toni M. Prawl 12/30/15
Signature of certifying official/Title Toni M. Prawl, Ph.D., 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:

✓ 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:)

Joe Elsore W. Beall 2-23-16
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.)

INDUSTRY/Printing Plant
INDUSTRY/Processing Plant

Current Functions
(Enter categories from instructions.)

VACANT

7. Description

Architectural Classification
(Enter categories from instructions.)

Other

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: BRICK
roof: OTHER/Tar
other:

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.)

[X] 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.)

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

COMMUNICATIONS

Period of Significance

1930-1965

Significant Dates

1930

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Mauran, Russell & Crowell

[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):

____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 1.6 acres

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

	Latitude:	Longitude:		Latitude:	Longitude:
1	38.635268	-90.254178	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 Elizabeth Breiseth, Associate (2011); **Christina Clagett, Associate (2015)**

organization MacRostie Historic Advisors, LLC (2011); **The Lawrence Group (2015)** date March 2011; **July 2015**

street & number 53 W. Jackson Blvd., Suite 1357 (2011); **319 N. 4th Street, Suite 1000 (2015)** telephone (312) 786-1700; **(314)231-5700**

city or town Chicago (2011); **St. Louis (2015)** state IL; **MO** zip code 60604; **63102**

e-mail **christina.clagett@thelawrencegroup.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: ***St. Louis Post-Dispatch* Rotogravure Printing Plant**

City or Vicinity: **St. Louis**

County: **St. Louis (Independent City)** State: **Missouri**

Photographer: **Christina Clagett**

Date Photographed: **July 20, 2015**

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

1 of 25: Exterior front façade of building from north side of Duncan Ave. looking southwest
2 of 25: Exterior middle rear of building from side drive looking northwest including 1956 addition (to left)
3 of 25: Exterior rear of the building from side drive looking northwest including 1949 addition
4 of 25: Exterior side elevation of 1949 addition from side drive looking west
5 of 25: Exterior east elevation detail of former loading dock and original concrete awnings looking northwest
6 of 25: Exterior main entrance of building on front façade along Duncan Ave. looking south
7 of 25: Exterior front façade of building and Duncan Ave. street wall context looking southeast
8 of 25: Exterior west façade of building including rail car loading dock remnants from Duncan Ave. looking southeast
9 of 25: Interior first floor looking west from stair tower
10 of 25: Interior of 1949 warehouse addition from far corner looking southwest
11 of 25: Interior first floor looking north to ceiling openings to accommodate foundations and substructures of presses above
12 of 25: Interior second floor looking west from stair tower
13 of 25: Interior second floor looking southwest through concrete columns towards mezzanine
14 of 25: Interior second floor looking east to stair tower and freight elevator
15 of 25: Interior second floor looking southeast at full height windows and concrete columns
16 of 25: Interior second floor looking southwest to corner
17 of 25: Interior second floor looking northwest from corner toward floor openings constructed to accommodate foundations and substructures for second level presses
18 of 25: Interior second floor looking southwest at floor openings constructed to accommodate foundations and substructures for second level presses
19 of 25: Interior third level looking south through rotogravure plant from center
20 of 25: Interior third level looking south through rotogravure plant from east bay showing single window openings
21 of 25: Interior third level looking north through rotogravure plant from south end of east bay
22 of 25: Interior third level detail of window openings in rotogravure plant looking east
23 of 25: Interior third level in office and copy department looking northwest
24 of 25: Interior third level in office and copy department looking west
25 of 25: Interior third level detail of large hanging doors and ceiling mounted pulley apparatus looking east

Figure Log:

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

1. *St. Louis Post-Dispatch Rotogravure Printing Plant Boundary Map*. Source: Sanborn Fire Insurance Map, 1951. (Includes 1949 Warehouse Addition). Not to scale.
2. *St. Louis Post-Dispatch Rotogravure Printing Plant Boundary Map*. Source: Sanborn Fire Insurance Map, 1941. (Original Building Footprint). Not to scale.
3. Construction announcement photo and accompanying excerpts. "Post-Dispatch is Building an Auxiliary Plant." *St. Louis Post-Dispatch*, August 15, 1930.
4. Excerpt from the first *St. Louis Post-Dispatch* Sunday Rotogravure Section printed on company-owned press, *St. Louis Post-Dispatch*, May 18, 1919.
5. Excerpt from a Sunday Rotogravure Section printed at 4340 Duncan Avenue, *St. Louis Post-Dispatch*, December 17, 1939.
6. "Rotogravure rollers at the *St. Louis Post-Dispatch*, 4340 Duncan. *The rollers are in the center on supports. One is suspended above the others by hooks from the ceiling. Another is being examined in the background by a worker. Other machinery and furniture are visible in the background."* 1958, Henry T. Mizuki. Property of the Missouri History Museum.
7. *"St. Louis Post-Dispatch rotogravure press, 4340 Duncan. Two men working on a part of the press. Other pieces of the press can be seen in the background."* 1958, Henry T. Mizuki. Property of the Missouri History Museum.
8. An example of a rotogravure section printed at 4340 Duncan Aveune from the *St. Louis Post-Dispatch's* Sunday *PICTURES* Magazine, January 17, 1965.
9. First Floor and Site Plan with Photo Key. Source: The Lawrence Group, 2015. Not to scale.
10. Second Floor with Photo Key. Source: The Lawrence Group, 2015. Not to scale.
11. Third Floor with Photo Key. Source: The Lawrence Group, 2015. Not to scale.
12. Sketch of longitudinal section through center of building looking west, mezzanine not pictured. Source: The Lawrence Group, 2015. Not to scale.
13. Site map, 4340-50 Duncan Ave. St. Louis, MO 63110. Google map edited by The Lawrence Group, 2015.
14. Contextual map, 4340-50 Duncan Ave. St. Louis, MO 63110. Google map edited by The Lawrence Group, 2015.
15. West elevation of 4340-50 Duncan Avenue, facing northeast. Elizabeth Breiseth, 2011.

Summary

The *St. Louis Post-Dispatch* Rotogravure Printing Plant is located at 4340 Duncan Avenue (referred to by the City Assessor as 4340-50 Duncan Ave) in the City of St. Louis, Missouri. The building is located west of downtown and east of Forest Park in the Central West End neighborhood (Figure 14). The 1930 rectangular printing plant is a three-story utilitarian brick building with a four-story lift tower at the northeast corner (Photo 1). The building went into service as the auxiliary printing and rotogravure plant for the *St. Louis Post-Dispatch newspaper* in late 1930. The original portion of the building has a frontage of approximately 125 feet along Duncan Avenue and is approximately 150 feet in depth. The building encompasses approximately 68,000 square feet of interior space; about 55,000 being the original 1930 structure. A one-story steel frame warehouse addition of approximately 10,000 square feet was added in 1949 (Photo 3), and a two-story brick addition of approximately 5,000 square feet was added in 1956 (Photo 2). The main portion of the building has a concrete structural system, with concrete columns visible throughout the interior (Photo 13). A flat roof with clay tile coping covers the building (Photo 1). Exterior walls are comprised of brick construction laid in common bond with occasional header bricks and a visible concrete foundation (Photo 1). The main pedestrian entrance is located on Duncan Avenue, and the entrance leads directly to a lift tower that rises four stories at the northeast corner of the building (Photo 1).

Setting

The *St. Louis Post-Dispatch* Rotogravure Printing Plant is located within the triangular area between Forest Park Avenue, Interstate 64 and Forest Park in the central corridor of the City of St. Louis. The location is in the heart of the Cortex Innovation Community; a 200-acre innovation hub and technology district currently being developed within the existing fabric of the area (Figure 14). The building is sited on a large lot bounded by Duncan Avenue to the north and to the south, a parking garage and MetroLink public light rail which runs east-west along the former Wabash and Rock Island Railroad line (Figure 13). To the east, the parcel is adjacent to a modern four-story facility constructed in 2010 by Solae, a division of DuPont, for research and production of food industry products. The west edge of the property neighbors a surface parking lot where an industrial building was most recently located. The historically industrial area still contains some light industrial and warehouse buildings as well as large scale new developments. There is a concentration of residential development north of Forest Park Avenue which includes a mix of large single family homes and mixed-use residential buildings. The neighboring light industrial and warehouse buildings range in height from one to five stories. St. Louis University is located in the east vicinity of the property with Washington University Medical Center to the west, which includes Barnes Jewish Hospital, Children's Hospital, and Washington University School of Medicine as well as the St. Louis College of Pharmacy and Shriner's Hospital. In 1930, the site was near the geographic and population center of the City of St. Louis.

Exterior

The north and east facades of the building are the most prominent and are visible from the public right of way along Duncan Avenue (Photo 1). The brick building lacks ornament but has a clean and modern industrial aesthetic, appropriate to the functions it was designed to house. The original portion of the building utilized an efficient system of vertically interconnected levels and a mezzanine within a tight urban form to optimize the processes of printing and distribution (Figure 12). This is expressed on the exterior in the form of large windows on the main printing level (second floor, Photo 7), and in the massive northwest corner tower; a circulation element with a plan area of approximately 65’ x 42’ (or approximately 2,500 square feet per floor), which extends one story beyond the main roof (housing mechanical equipment at the penthouse level, Photo 1). The exterior facades of the main building are comprised of textured red brick with a concrete foundation. The elevations are punctuated by large window units with much of the original steel sash divided lites, expressing the modest industrial building.

North Elevation
The north elevation façade of the printing plant is comprised of 4 bays containing a total of 8 vertical strings of windows. The northeast bay comprises the tower element and two vertical strings of windows (Photo 1). The first story of the north elevation along Duncan Avenue includes the main pedestrian entrance in the northeast corner of the tower; a modest entrance comprised of a non-historic single-leaf metal door with a simple concrete surround (Photo 6). The first floor is punctuated by single window openings set on rowlock sills with soldier lintels. These window openings currently hold plywood panels. Above the first story windows is a large painted sign reading “Crescent Parts & Equipment Co.” The second story is expressed on the exterior with full height windows (Photo 7). Openings hold the original steel sashes in a combination of 14-, 21-, and 14-lites with an upper portion of steel

sashes in a combination of 6-, 9-, and 6-lites. Windows have operable panels. The third story is punctuated with single window openings set on rowlock sills with soldier lintels, currently holding plywood panels. The four story stair tower is punctuated with single window openings at each story and 9-lite steel sashes.

East Elevation
The east elevation of the building is comprised of 7 bays, 3 of which reside in the tower element at the northeast corner of the building (Photo 1). There are two large chimneys along the east tower (Photo 1). The first story of the east elevation features seven loading dock bays that have been altered over time (Photo 5). Six loading dock bays are sheltered with a shed-roofed concrete awning. The second story is expressed on the exterior with twelve full height windows (Photo 1). Openings hold the original steel sashes in a combination of 14-, 21-, and 14-lites with an upper portion of steel sashes in a combination of 6-, 9-, and 6-lites. The third story is punctuated with twelve single window openings holding the original 20-lite steel sashes with 6-liteoperable panels set on rowlock sills with soldier lintels. The four story stair tower is punctuated with single window openings at each story; a combination of 12-lite and 20-lite steel sashes. The east elevation of the two-story 1956 addition (Photo 2) features two bays containing two loading dock overhead doors of varying size at ground level and the second story features window openings that hold the original steel sashes in a combination of 12-, 18-, and 12-lites with an upper portion of steel sashes in a combination of 6-, 9-, and 6-lites. The window design and materials were chosen to match the original building and the windows include operable panels similar to the original building. The east elevation of the 1949 addition is utilitarian in design and plain in appearance, comprised of corrugated steel. This addition currently has two loading bay overhead doors on the east elevation, with three bays that have been infilled over time at the southern portion of the elevation (Photos 3-4).

South Elevation
The south elevation is located at the rear of the building and includes the original building as well as both additions (Photos 2-3). The elevation of the original building features four bays and includes a single pedestrian entrance and a boarded up single window at ground level. The second floor is punctuated with four window openings that hold the original steel sashes in a combination of 12-, 18-, and 12-lites with an upper portion of steel sashes in combination of 6-, 9-, and 6-lites. Windows have operable panels. The building's original painted sign is partially visible at the top of the second story and reads "Rotogravure Plant/*Post-Dispatch* (Photos 2-3)." The third story includes eight windows holding original 8-, 12-, and 8-lite steel sashes that also have operable panels. The 1956 rear brick extension is two stories in height and is punctuated with four window openings that retain their original steel sashes in a combination of 12-, 18-, and 12-lites, with an upper portion of steel sashes in a combination of 6-, 9-, and 6-lites on the second story (Photo 3). These windows have operable panels as well. The rear elevation of the 1949 addition is clad in corrugated steel panels with no openings.

West Elevation
The west elevation is comprised of 7 bays within the original building (Photo 8). Fenestration on the west elevation consists of two single window openings at the first story (northwest corner) that are set on rowlock sills and have soldier lintels with two identical windows in the outer bays of the original building. These openings, similar to the north elevation, hold plywood panels. A non-historic corrugated metal loading dock around forty feet in length projects from the first story of the west elevation with an overhead door, which faces Duncan Avenue. In the first two bays of the second story, full height window openings hold 30-lite steel sashes with an upper 15-lite steel sash component. The windows have operable steel sash panels. The former location of a fire escape and former exit door between the second and third floors is indicated in the northwest corner. The remainder of the second story is punctuated with two sets of windows in each bay; the lower windows hold original 15-lite steel sashes and the upper windows hold 20-lite steel sashes. The third story features original 20-lite steel sash windows. The west elevation of the two-story 1956 addition features two single windows with plywood panels, rowlock sills and soldier lintels; two at the first story and two window openings at the second story that hold the original steel sashes in a combination of 12-, 18-, and 12-lites with an upper portion of steel sashes in a combination of 6-, 9-, and 6-lites (Figure 15). The materials and design of this addition were chosen to match the original building. The west elevation of the 1949 addition is utilitarian in design and comprised of corrugated steel panels; it contains no opening but infill patches indicate the locations of several former loading bay doors.

Interior

The interior of the *St. Louis Post-Dispatch* Rotogravure Printing Plant retains its original floor plan with its visible concrete structural system. A generously sized 120 square foot lift connects the basement to the three main levels of the building, and was large enough to transport heavy paper and equipment easily between levels. The first floor was

designed for distribution and is generally open with regularly spaced concrete columns visible throughout, a wood block floor on concrete, loading bays along the east elevation and limited partition walls (Figure 9, Photo 9). The space is confined to a height of about 12 feet off the finish floor, with the exception of long rectangular openings in the ceiling (Figures 10-11), which historically connected the production process on the second floor to the distribution center on the first floor (Figure 9 and 11, Photo 11). The machinery was supported over the openings by steel beams (Photo 17). The 1949 warehouse addition contains concrete flooring, slender steel columns, beams with shallow open web steel joists, and a corrugated metal enclosure and roof (Photo 10). The second floor is a much more dramatic space, rising 24 feet above finish floor with tall windows and a mezzanine with regularly spaced concrete columns and steel beams visible throughout (Figure 9 and 11, Photos 12-18). The printing presses were located on the second floor and the height provided space for overhead machine components while the open plan provided horizontal clearances. Although in poor condition due to buckling in several locations, the wood block flooring remains on the second floor. The 1956 addition is constructed of concrete block with a brick veneer and concrete flooring (Photo 16). The third floor includes more variation in plan than previous levels, designed to contain administrative offices and the copy departments on the west side as well as the rotogravure plant on the east (except for the presses on the second floor). The space has a height of about 14 feet above the floor. The southeast portion has an open floor plan with regularly spaced concrete columns visible throughout (Figures 11-12, Photos 19-22) while the west portions are broken into rooms by concrete block walls (Photos 23-25).

Integrity

The St. Louis Post-Dispatch Rotogravure Printing Plant is a crucial enduring structure contributing to its historically industrial setting, currently transitioning to an innovation and technology hub for the region. The building preserves the continuity and massing of the historic street wall (Photo 7). The 1949 and 1956 additions were both added during the period of significance and because of sensitive location and design, do not deter from the original 1930 building. A painted sign on the rear elevation facing the former railroad is still visible and continues to project an association with the *Post-Dispatch* (Photo 2). The surrounding street grid and adjacent light rail tracks maintain a link to the historic passages to and around the building. The exterior has undergone limited alterations since the period of significance ended, with the installation of a new pedestrian entrance on the rear facade, plywood over a limited number of window openings, and the closure of loading dock doors since the building was vacated in 2006. Although the interior has suffered material damage through neglect during its vacancy, the floor plan throughout is substantially intact and interior materials and finishes are still evident in many instances. The design, location, setting, materials, workmanship, feeling, and association with the *St. Louis Post-Dispatch* remain complete. Overall, the building retains sufficient integrity to convey its significance.

Summary

The St. Louis Post-Dispatch Rotogravure Printing Plant, located at 4340-50 Duncan Avenue, St. Louis City, Missouri, is significant at the local level under the area of Communications (Criterion A) as the exclusive rotogravure printing plant for the *St. Louis Post-Dispatch* newspaper from 1930 through the early 1970's. Rotogravure printing was a revolutionary printing technique popularized by the newspaper industry in the early to mid-twentieth century that produced high-quality reproductions of both photographs and half-tone illustrations in large quantities. The *St. Louis Post-Dispatch* was the first St. Louis newspaper to utilize the rotogravure process, printing its first rotogravure photographs in 1915 and color rotogravure pictures in 1925. Following the construction of this purpose-built rotogravure plant in 1930, the newspaper became a leader in the development of rotogravure printing, experimenting with new rotogravure features and supplements that rivaled the best illustrated magazines of the day and attracted a whole new audience to the newspaper.

The construction of the plant also coincided with a conscious effort on the part of the editors of the *St. Louis Post-Dispatch* to move away from sensational photographic features and towards a more refined and educational use of its rotogravure sections. In 1938, the *Post-Dispatch* inaugurated a Sunday *PICTURES* supplement, which told stories in photographs and utilized rotogravure not only for entertainment pieces but for a variety of newsworthy, thought-provoking, and editorial features. Rotogravure photo features were sometimes powerful enough to have an impact on social change and civic progress.

As late as 1953, the *Post-Dispatch* rotogravure printing plant was still one of only seven rotogravure plants in the country that were owned and operated by the newspapers they served. By constructing its own rotogravure plant that printed exclusively for the paper, the *St. Louis Post-Dispatch* was able to maintain control of its printing process and produce better quality printings for its advertisers and its readers. The facility made it possible for enterprising staff to experiment and innovate new methods and practices which continued to add value to their product and medium. The paper even developed a unique method of printing its color comic pages at the rotogravure plant on Duncan Avenue.

Because the building served as the only rotogravure printing plant for the *St. Louis Post-Dispatch* until 1973, the period of significance for the *St. Louis Post-Dispatch* Rotogravure Printing Plant is 1930 to 1965, beginning at the date of construction and ending at the National Register 50-year cutoff date.

Elaboration

***St. Louis Post-Dispatch* under Joseph Pulitzer I: 1878-1911**

In 1878, Joseph Pulitzer purchased the bankrupt *Evening Dispatch*. At that time St. Louis was a "well-newspapered town" with ten competing daily papers.[1] When Pulitzer purchased the paper for $2,500, circulation of the *Evening Dispatch* had fallen below a thousand, the printing equipment was in disrepair, and debt had piled up while the paper's credit with the bank disappeared. Prior to purchasing the *Evening Dispatch*, Pulitzer had served as a publisher and part owner of the German culture-focused *Westliche Post* where he boosted the paper's circulation; he had also served as a Washington correspondent for the *New York Sun*.[2]

Immediately following Pulitzer's purchase of the *Evening Dispatch*, fellow St. Louis newspaperman John A. Dillon, publisher of the *Evening Post*, proposed a merger of the two papers not wanting to compete against Pulitzer.[3] Pulitzer agreed and the merger occurred immediately. In December 1878, salvageable effects of the *Evening Dispatch* were moved into the *Evening Post's* office at 321 Pine Street. On December 12, the first issue of the *Post and Dispatch* was printed with a circulation of 4,020.[4]

Initially, the *St. Louis Post and Dispatch* had "no press fit to use" and Pulitzer was able to use the *ST. Louis Globe-Democrat* presses as they only printed a morning edition. Within two months, Pulitzer procured a press from R. Hoe & Co. of New York. The press was installed in the former offices of the *Evening Dispatch* at 111 North Fifth Street (present-day Broadway Street). The three-story building was renovated prior to a grand opening celebration on

[1] Harry Wilensky. *The Story of the St. Louis Post-Dispatch*. St. Louis: Pulitzer Publishing Co., March 1981:6.
[2] Ibid.
[3] Daniel Pfaff. *Joseph Pulitzer II and the Post-Dispatch*. University Park, PA: The Pennsylvania State University Press, 1991:18.
[4] Wilensky, 42.

March 10, 1879.[5] The small four-cylinder press, which could print almost 10,000 papers an hour, was soon inadequate and two additional Hoe presses costing $50,000 were purchased in 1882; the new presses could print 20,000 papers an hour.[6]

In March 1879, the paper changed its name to the *St. Louis Post-Dispatch*. From this point forward in the nomination, the paper will be referred to as the *Post-Dispatch*. During the *Post-Dispatch's* first year it acquired another competitor – the *Evening Star.* The paper was purchased for $790 and came with a circulation list of 2,000. In November 1879, Dillon sold his share of the paper for $40,000 to Pulitzer, making him the sole owner. By 1881, circulation had risen to 20,330, a drastic increase of the 1878 circulation of 4,020.[7] Pulitzer pledged that the new paper "will serve no party but the people…will oppose all frauds and shams whatever and wherever they are; will advocate principles and ideas rather than prejudices and partisanship."[8] Stories exposing corruption in government, graft among leading citizens, other civil shortcomings, and gambling were common features of the paper.[9]

Through the *Post-Dispatch*, Pulitzer led many crusades for reform. Pulitzer worked to end the railroad monopoly in St. Louis as it affected every type of enterprise but especially manufacturing. The monopoly was officially dissolved in 1912. In the early 1880s, the majority of streets in St. Louis were not paved. The *Post-Dispatch* started a drive to pave the streets with Missouri granite; paving began in 1883. The paper also worked to raise $20,000 to clean streets and fumigate infested areas as a cholera epidemic threatened the city in 1884. Campaigns for a park system, a free public library, and better streetcar service were also led by the paper. The campaigns waged by the paper made it more than a purveyor of news, it became a medium of social conscience and a moral force exposing the evils of society and mobilizing the power of reform.[10] The paper proved an effective tool to advance reform and advocate for principles in St. Louis.

In addition to social reform, the *St. Louis Post-Dispatch* strove to improve the quality of its production, which led to pioneering developments in printing techniques and features. The *Post-Dispatch* was the first St. Louis newspaper to issue a color comic section in 1894, and in 1898, the paper began printing news photographs, which no other St. Louis paper was doing at the time.[11] *The Post-Dispatch* continuously outgrew its quarters; moving from 111 North Fifth Street to 515 Market Street in 1891, and then to 513 Olive Street in 1897. In 1902, The *Post-Dispatch* expanded into a six-story building at 210 North Broadway.[12]

Joseph Pulitzer II Assumes Control of *St. Louis Post-Dispatch*: 1912

Joseph Pulitzer II inherited direction of the *St. Louis Post-Dispatch* after the death of his father in 1911, taking over officially as editor and publisher in 1912. His forty-three year tenure (until his sudden death in 1955) was defined by achievements that brought the newspaper national importance and distinction.[13]

Under the leadership of Pulitzer II, the *St. Louis Post-Dispatch* became the first newspaper in the city to print black and white rotogravure pictures.[14] The rotogravure photos featured six local debutantes, including Miss Clara Busch, of the brewing Busches, and were published on January 24, 1915.[15] Continued overall growth of the newspaper led to the construction of a new facility to support the expanding operations in 1917.[16] The new building, designed by prominent architect George Barnett, was located at 1139 Olive Street (St. Louis Post-Dispatch Building, NR listed 2/11/2000). The eight-story headquarters housed the *Post-Dispatch*'s entire operation, including the actual printing presses, which were located in the basement. By this time, there were more than three hundred newspapers being published in St. Louis, although most were small papers devoted to religious, agricultural, commercial, or cultural audiences. The major competition locally for the *Post-Dispatch* came from the *St. Louis Star,* the *St. Louis Globe-*

[5] Wilensky, 42.
[6] Ibid.
[7] Ibid.
[8] Ibid.
[9] Wilensky, 12.
[10] Wilensky, 8-11.
[11] Wilensky, 55.
[12] Wilensky, 53.
[13] Pfaff, 3.
[14] Wilensky, 55.
[15] Mary Delach Leonard. "P-D Moments." *St. Louis Post-Dispatch*, December 14, 2003.
[16] Aimee Pellet, "*St. Louis Post-Dispatch* Building" National Register of Historic Places Nomination, 2000: 8-11.

Democrat, and *The St. Louis Times.* Circulation of the *Post-Dispatch* in 1916 was 181,717 daily and 260,193 Sunday, making it the highest-circulated, most read Sunday (as well as daily) newspaper in St. Louis.[17]

In 1922, the Pulitzer Publishing Company expanded into radio with the launch of its own station – KSD. Until 1925, the station operated as a public service, not accepting advertisements until 1925. The station provided both daily news such as market reports and also broadcasted special events such as conventions and Presidential speeches. KSD and a chain of other small stations became the National Broadcasting Company in 1926. In 1947, the company expanded into television and was the first completely equipped postwar station in the United States. By 1949, KSD affiliated with other stations and became part of a chain extending from Los Angeles, California, to Boston, Massachusetts. Similar to its radio component, the television station became part of the National Broadcasting Company (NBC).[18]

The Development of Rotogravure and its Impact on the Newspaper Industry

Rotogravure printing was developed in Germany and introduced in the United States during the early twentieth century. It revolutionized the way that newspapers across the country used images and photographs to inform and entertain their readers. Picture supplements, especially in Sunday editions, were greatly improved by the use of the rotogravure.[19] Rotogravure printing, along with advances in flash photography and the introduction of wire photo capabilities, helped to usher in the golden age of photojournalism during the 1930's. Newspapers such as the *St. Louis Post-Dispatch* fashioned new supplements and special features to showcase the new technology and attract advertisers and readers.

The rotogravure process was first developed by the textile industry and was adapted to the fit the needs of the newspaper industry during the early 1910's. Rotogravure refers to a type of intaglio printing process where indentations rather than raised reliefs on the printing surface carry ink for the impression. Similar to offset and flexography printing, it uses a rotary printing press. The vast majority of gravure presses print from etched copper-covered cylinders onto rolls (also known as webs) of paper, rather than sheets of paper (Figures 6-7). The process produces high quality reproductions of photographs and half-tone illustrations. The copper cylinders are produced by making film positives of the artwork to be reproduced. Although expensive to make, once the cylinders are prepared the cost of running them is low.[20]

Until the rotogravure printing process was introduced, illustrations in newspapers were primarily confined to line engravings or to sixty-five and seventy-five halftone screens, neither of which were capable of faithfully reproducing detailed images or photographs. Rotogravure produced the first high-quality images on wood pulp paper that could also be reproduced efficiently and inexpensively in large quantities for publication. Photographs and artwork were reproduced with good tonal values and detail and retained their quality much better than letterpress printed halftones (Figures 4, 5). Ink dried so quickly in the rotogravure process that there was no risk of smear or setoff and successive impressions could be printed on multi-unit web rotaries at high speeds.[21]

During the early 1910's, newspapers first began experimenting with rotogravure printing. In 1912, the *Illustrated London News, New York Sun, and Cleveland Leader* all released editions with picture pages using rotogravure. For Christmas 1912, the *New York Times* released a complete rotogravure section, which was the first of its kind. In 1914, responding to the increasing demand for rotogravure sections from its readers, the *New York Times* became the first American newspaper to purchase rotogravure printers for its own use. Later that same year, the Regensteiner Corporation of Chicago brought the first rotogravure presses to the Midwest, contracting with numerous newspapers through the 1910's. By 1915, rotogravure sections were a weekly feature of the *New York Times, Boston Herald, Detroit News, New York Herald,* Philadelphia *Public Ledger,* and the *St. Louis Post-Dispatch*. By the late 1910's, both the *Herald-American* and the *Chicago Daily Tribune* had established rotogravure plants to

[17] Pellet, 8-11.
[18] Wilensky, 45.
[19] Frank L. Mott. *American Journalism: A History of Newspapers in the United States Through 260 Years: 1680 to 1950*. New York: The Macmillan Company, 1950: 684.
[20] Lucile P. Lacy, "Modern Printing Process." *Journal of Criminal Law, Criminology, and Police Science* 47, no. 6 (Mar.-Apr., 1957): 733.
[21] H.M. Cartwright. *Rotogravure: A Survey of European and American Methods*. Kentucky: MacKay Publishing Company, Inc., 1956:4.

supplement their publications. Between 1915 and 1918, the total number of papers featuring rotogravure sections increased to forty-seven; the number increased to seventy-two by 1925.[22]

The proliferation of rotogravure printing in newspapers led to increased advertising revenue for newspapers. As the public grew accustomed to exquisite visual images via the motion picture industry, the quality of newspaper images had to be improved to stay relevant and profitable. Rotogravure printing provided the sought after quality, and excited the masses. As readers demanded more pictures, advertisers crowded toward the new medium. Laura Vitray said of the advertisers in her 1939 study, *Pictorial Journalism*, "They are so eager to sign contracts that they could scarcely be accommodated."[23] She elaborated, "the Sunday paper is an advertising medium. Pages which attract readers will attract advertising and pages which attract advertising will attract more readers. There is every reason for giving Sunday pages the maximum of reading interest and graphic appeal."[24] Famous pollster George Gallup did years of detailed research on advertising in newspapers while working for New York advertising agency Young and Rubicon in the 1930's and 40's. He concluded that rotogravure sections were the most widely read sections of the paper and advertisements were three times more likely to be seen by readers than any other section of the newspaper.[25] He used his results to convince his own agency to place ads in rotogravure sections of newspapers.[26]

***St. Louis Post-Dispatch*: Early Rotogravure Development**

As the highest-circulated newspaper in St. Louis and one of the leading regional papers,[27] the *St. Louis Post-Dispatch* sought to stay at the forefront of the newspaper industry and continually employed the latest trends in printing. From the beginning of rotogravure's use in St. Louis, the *St. Louis Post-Dispatch* was the local leader utilizing the new printing technology. Printers in the city first began experimenting with rotogravure in 1915; by 1919, only two rotogravure printing presses had been installed in St. Louis. The first was a commercial operation established by Alco Bravure, a subsidiary of the American Lithograph Company. The second was owned by the *St. Louis Post-Dispatch* and installed on the fifth floor of the paper's building on Olive Street. The paper published the first rotogravure section printed on its own press on May 18, 1919 (Figure 4).[28]

By the early 1920's, advancements in the rotogravure process had led to the first use of color rotogravure in newspapers. The *Chicago Daily Tribune* debuted the new four-color process on April 9, 1922, in a special fiction section. The *St. Louis Post-Dispatch* also purchased its first color rotogravure presses—Koenig-Bauer Presses imported from Germany—in 1922, but did not begin printing color rotogravure for publication until 1925, when it debuted a new feature and fiction magazine supplement known as *Sunday Magazine,* debuting on September 6, 1925, with the front page printed in color rotogravure.[29] Starting in the 1930's, the Duncan Avenue plant would be the exclusive printer of the *St. Louis Post-Dispatch* rotogravure section.[30]

Through the late 1920's, the two rotogravure sections published in the *St. Louis Post-Dispatch*—the "Rotogravure Picture Section" that began in 1919 and the *Sunday Magazine* segment that first debuted in 1925—were typical of those found in most newspapers across the United States, comprised of random and sensational images that were primarily used for entertainment value. As Martin K. Plessinger wrote in his 1953 study *Developments in Color-Rotogravure Printing by the St. Louis Post-Dispatch*, "until about 1930 the 'Rotogravure Picture Section' [of the *St. Louis Post-Dispatch*] was made up entirely of many individual pictures on almost every subject possible. Obviously, this section was getting what was left over after the daily paper and the other rotogravure section took the 'cream' of the picture supply."[31] According to Vitray, this was a common occurrence during the 1920's and early 1930's, when

[22] Alfred McClung Lee. *The Daily Newspaper in America: The Evolution of a Social Instrument*, *Volume 1*. London: Routledge/Thoemmes Press, 2000:128. Martin K. Plessinger, *Developments in Color-Rotogravure Printing by the St. Louis Post-Dispatch*, St. Louis: University of Missouri, 20-23.
[23] Laura Vitray, *Pictorial Journalism*, New York: Arno Press, 1973 [c. 1939], 337.
[24] Ibid, 339.
[25] "The Rotogravure Process and the Use of Pictorials in Newspapers." The Library of Congress: American Memory. U.S. Govt. Web. 27 July 2015. <http://memory.loc.gov/ammem/collections/rotogravures/rotoprocess.htm>.
[26] George Gallup. "General Newspaper Memorandum." Young and Rubicon Archive. New York, 1935.
[27] Pellet, 8-11.
[28] Martin K. Plessinger*, Developments in Color-Rotogravure Printing by the St. Louis Post-Dispatch.* Thesis (M.A) Columbia: University of Missouri, 1953, 24.
[29] Ibid.
[30] Wilensky, 55.
[31] Plessinger, 133.

rotogravure sections served as "the dumping ground for newspaper leftovers…with a wild assortment of disconnected photographs."[32]

With the onset of the Great Depression, the *Post-Dispatch's* editors began to consciously attempt to raise the subject matter and style of reporting in the rotogravure sections to the level of the rest of the paper. One of the first editorial features printed in the *Sunday Magazine* was a color-illustrated feature entitled "Grappling Anew with the Smoke Menace," which ran in the February 3, 1930 edition of the *St. Louis Post-Dispatch*. The campaign for smoke abatement lasted many years and had a major impact on reducing pollution in The City of St. Louis. The success the smoke abatement campaign resulted in a 1940 Pulitzer Prize for meritorious public service.[33] As the rotogravure section took on more weighty subjects, the style of the supplements also began to change, from a crowded layout of many small and disjointed images (Figure 5), to a carefully-selected series of photographs designed to tell a story and sometimes to invoke change and reform (Figure 8).[34]

***St. Louis Post-Dispatch* Rotogravure Printing Plant in Operation: 1930-1973**

As rotogravure printing became more important to the economics and prestige of the *St. Louis Post-Dispatch,* use of the technique increased heavily at the paper. When it was concluded that the existing printing facilities (located on the fifth floor of the Post-Dispatch Building at 1139 Olive Street) could no longer accommodate the paper's increased rotogravure printing demands, plans were drawn up by local architects Mauran, Russell & Crowell for a large three-story rotogravure and auxiliary printing plant at 4340 Duncan Avenue in the industrial district of the city's Central West End neighborhood. The building was located near the geographic and population center of the City of St. Louis (Figure 14), [35] and marked not only a major expansion for the *Post-Dispatch* but also the first of many outside the limits of downtown St. Louis. The Duncan Avenue plant was completed in the fall of 1930. In addition to facilitating the in-house rotogravure printing operation, the auxiliary publishing functions at 4340 Duncan Avenue were envisioned to increase efficiency and expedite delivery of daily and Sunday papers to outlying sections of St. Louis. Served by the adjacent Wabash and Rock Island Railroad running east/west to the south, the plant was ideally located for the distribution of newspapers and the delivery of printing supplies (Figures 1, 2). The building was designed so railcars could use a spur to directly access the west elevation of the building to accept deliveries, such as blank printing paper. The east side, adjacent to a 25' alley, had loading bays designed to accommodate outgoing vehicular distribution of Sunday and daily newspapers (Figures 1, 2). The new building printed daily papers for the *Post-Dispatch's* catchment area west, northwest and south of Boyle Avenue as well as all rotogravure sections. All Sunday papers included rotogravure sections and were assembled at and distributed from the 4340 Duncan Avenue plant. The ultramodern new building included $200,000 in new equipment and printing presses, while the construction cost of the building (and land) was approximately $300,000.[36] The plant added about 35% to the *Post-Dispatch's* existing facilities for printing the daily and Sunday *Post-Dispatch* and kept the *Post-Dispatch* on par with contemporary developments in New York, Chicago and Philadelphia, where leading newspapers had built auxiliary plants to expedite delivery to all sections.[37] By 1935, all of the paper's rotogravure equipment, including the early rotogravure presses that had been operating in the *Post-Dispatch's* main building on Olive Street, had been consolidated at the Duncan Avenue plant: The removal created much needed room for expansion there.[38]

The new *St. Louis Post-Dispatch* printing plant on Duncan Avenue was a highly specialized facility, with a majority of the space geared specifically for the printing of rotogravure sections for the newspaper, which were typically heavy on illustrations and photographs while being lighter on text. Typical of rotogravure plants and other industrial buildings of the time, the design of the *St. Louis Post-Dispatch* printing plant tended toward simplicity and functionality. The new building contained all of the key elements for a rotogravure printing plant that would later be outlined by H.M. Cartwright in *Rotogravure: A Survey of European and American Methods*, with a concrete frame for strength and minimal interior partitions to maintain flexibility for future expansion and re-planning (Figures 9-12). Wood block flooring on the printing floor for soundproofing and shock absorption was also integrated to improve the performance of the building. The basement contained heating and steam plants, oil and ink storage tanks. The first

[32] Laura Vitray, *Pictorial Journalism*, New York: Arno Press, 1973 [c. 1939], 354-355.
[33] "Crusades at a Profit." Newsweek. December 14, 1953, in *Newspaper Talk About a Newspaper: St. Louis Post-Dispatch as Appraised by the People and the Press on its 75th Anniversary*, Thomas Sherman, ed., 1953: 10-11.
[34] Vitray, 354-355.
[35] "Post-Dispatch is Building an Auxiliary Plant." *St. Louis Post-Dispatch*, August 15, 1930
[36] Ibid.
[37] Plessinger, 70-74.
[38] Ibid.

floor was on the level of freight car floors and housed the foundations for the rotogravure presses and the substructures for the color and daily presses (Photo 9, Figures 9 and 12), as well as storage space for one month's supply of paper (Photo 11). The second floor contained the presses for the daily paper, and the color comic and rotogravure sections, as well as the mailing department (Photos 13,15,17,18, Figure 10). The rotogravure department, except for the presses, was located on the third floor, adjacent to the photographic, cylinder etching and retouching work (Photos 19-22, Figures 6, 7, and 11).[39] The third floor also housed the administrative offices and all of the departments involved in the preparation of copy (Photos 23-25, Figure 11).

With the increased capacity that came with its own rotogravure plant, the *St. Louis Post-Dispatch* developed a completely new rotogravure supplement that consolidated the separate picture and magazine rotogravure sections and incorporated editorial, educational, and newsworthy features in addition to entertainment pieces. *PICTURES* debuted on May 22, 1938, as a full color, full-size broadsheet. The new section was initially promoted as the biggest rotogravure picture section in America.[40] The inaugural supplement was twenty pages long and included features on the new Missouri State Penitentiary's gas chamber, unsolved murders, African-American nightlife in St. Louis, photos of "natural color" irises at Shaw's Garden, religion, and Hollywood.[41] The length of the new supplement allowed for longer series of pictures—up to ten images per feature—and for the use of larger images, including several single-page images. The rotogravure reproduction made the images even more compelling, with sharp impressions creating dazzling color and black and white pictures.[42] By 1940, the *Post-Dispatch* was still one of only ten national newspapers to own its own rotogravure plant.[43] Just two years after the addition of the *PICTURES* supplement, Sunday circulation had risen from 260,000 to 294,000.[44]

PICTURES was a huge success for the *St. Louis Post-Dispatch* in terms of prestige as well. The quality of the supplement was frequently compared to such nationally recognized photo magazines as *Life, Look* and the *New York Times Magazine*.[45] Robert W. Jones, in his 1947 *Journalism in the United States*, described *PICTURES* as:

> A new variety of feature story told on a page…with a series of pictures developing a theme summarized in a central box of several paragraphs of "lead" and told in picture captions of 75 to 100 words each. Thus the story of the opening of the hunting season, the coronation of the English king, field maneuvers by the National Guard, the opening of Congress, or a baseball World Series could be pictorially told, cutting wordage below the total otherwise necessary. New styles, pageants, leading current motion picture hits, travel and exploration stories and a wide variety of similar material was so handled.[46]

Jones argued that pioneering techniques placed the *Post-Dispatch* at the forefront of color rotogravure printing.[47]

In addition to the development of *PICTURES*, during the Duncan Avenue plant's first two decades of its operation the staff developed and patented specialized equipment and processes designed to improve the paper's rotogravure printing. In 1939, the *St. Louis Post-Dispatch*'s rotogravure plant set a world's record for multiple-page rotogravure advertising when the Famous-Barr Company purchased an entire fourteen-page rotogravure section, including five color rotogravure pages, in the paper's Sunday, December 3 edition.[48] In the 1940's, the plant developed a new and unique process for printing the Sunday color comics section that streamlined the merging of various types of copy from different syndicate sources. This development made the *Post-Dispatch* Sunday comics section the first anywhere to be printed by rotogravure press.[49] Plessinger called the process "the greatest development in the printing of color comic sections since color was first used before 1900."[50] The *Post-Dispatch* described their new

[39] Ibid.
[40] John M. McGuire "A Picture Story – Photographs Tell the History of the *Post-Dispatch* Sunday Magazine." *St. Louis Post-Dispatch*, December 1, 1996.
[41] Mary Delach Leonard. "P-D Moments." *St. Louis Post-Dispatch*, December 14, 2003.
[42] Plessinger, 134. Mcguire, 4.
[43] Mott, 684.
[44] Wilensky,15.
[45] Pfaff, 1.
[46] Robert W. Jones, *Journalism in the United States*. New York: E.P. Dutton & Company, Inc., 1947: 424-425.
[47] Plessinger, 27.
[48] Jones, 559.
[49] Leonard.
[50] Plessinger, 87.

development on September 8, 1946: "The sun will be brighter blue, the grass a deeper green and red robes and yellow pantaloons will be of intenser hues."[51] That same year, the paper upgraded to a new twelve-unit multiple-color rotogravure press. The new presses allowed the plant to produce more than double the number of copies per hour than the old rotogravure presses.[52]

The 4340 Duncan Avenue plant continued to play an important role for the paper in the 1940's, including influencing social reforms via its more illustrative layout. For example, a rotogravure print feature contributed to reforming mine safety regulations in Illinois after a disaster killed 111 men at the Centralia Coal Company Mine.[53] Approximately 6,000 copies of a 24 page compilation, featuring editorials and vivid rotogravure photo spreads, were distributed without charge through the Illinois mine fields. Copies were sent to state legislators, United States Senators and Congressmen, state agencies and the Federal Bureau of Mines. This type of influential reporting via rotogravure was not uncommon, and advanced the ideals that Joseph Pulitzer II held in high regard for the paper during his tenure. After the *Post's* reporting was substantiated in state hearings, state and federal mine safety regulations were enacted. For its part, the *Post-Dispatch* was awarded another Pulitzer Prize for meritorious public service in 1947.[54] Another milestone came when *PICTURES* was the first Sunday magazine in the nation to publish color photos of the coronation of Queen Elizabeth II in 1953.[55] In 1962, *PICTURES* brought the horror of conflict in Vietnam, Laos, India and Burma into local lives with gripping color photos and stories.[56] From1963-65, *PICTURES* readers were often treated with rotogravure photo-essays documenting the construction process of the Gateway Arch.[57]

During the mid-1950's, the plant was producing the Sunday *PICTURES* Magazine, Sunday comics and adventure pages in four colors, and the Sunday feature section *Parade* magazine (under contract for distribution to other newspaper at the time).[58] The production schedule at the Duncan Avenue plant began on Thursday morning with the printing of *PICTURES*. *Parade* was printed from Saturday morning until Tuesday morning, and the comics section was printed from Tuesday morning through Thursday morning.[59] In 1959, *PICTURES* changed from the original broadsheet to a tabloid format.[60]

While two other *Post-Dispatch* facilities are currently listed in the National Register of Historic Places, the *St. Louis Post-Dispatch* Rotogravure Printing Plant performed a unique and specific function for the newspapers while it operated from 1930 to 1973. The *St. Louis Post-Dispatch* Building (NR listed 12/4/1999 for Communications and Commerce) at 1139 Olive Street was constructed in 1917 to serve as the headquarters of the newspaper, housing administrative functions as well as providing office space for writers.[61] The *St. Louis Post-Dispatch* Printing Building (NR listed 8/29/1984) at 1111 Olive Street was constructed in 1941, following the construction of the rotogravure printing plant in 1930, as an additional printing facility.[62] Not fully completed until after World War II, the building housed printing presses that produced the text-heavy portions of the paper from 1948 to 1962—the printing house did not print rotogravure sections of the paper. The building is significant under National Register Criterion C as the first International Style building in the city's Central Business District and not for its role as a printing facility.[63]

During the period of significance, the *St. Louis Post-Dispatch* was often cited among the best newspapers nationally. In his famous 1947 comprehensive journal of American culture, *Inside U.S.A.*, John Gunther described the *St. Louis Post-Dispatch* as "probably the most effective liberal newspaper in the United States."[64] The publication *Newsweek* remarked on the occasion of *The Post-Dispatch's* 75th anniversary in 1953, "It is among the nation's top five

[51] Leonard.
[52] Plessinger, 72.
[53] Pfaff, 225-226.
[54] Charles G. Ross, *The Story of the St. Louis Post-Dispatch*. St. Louis: Pulitzer Publishing Company, June 1940 (eighth edition ca. 1960s), 40-41.
[55] McGuire.
[56] Ibid.
[57] Ibid.
[58] Plessinger, 81. *Parade* Magazine was printed at 4340 Duncan Avenue from 1954 through 1973 when the plant closed.
[59] Ibid.
[60] McGuire.
[61] Pellet, 8-9.
[62] Lawrence S. Lowic, Ph.D. "*St. Louis Post-Dispatch* Printing Building." National Register of Historic Places nomination, August 29, 1984.
[63] Ibid.
[64] Pfaff, 1.

newspapers on any list. It's 468,304 Sunday circulation has an influence far beyond its home area."[65] Bernard DeVoto of *Harper's Weekly* called the *Post-Dispatch* "one of the leading newspapers in the United States. There are not more than a half-dozen papers which can be compared with it in any respect."[66] Even the *St. Louis Globe-Democrat*, the nearest local competitor in circulation, had a sincere appreciation for *The Post-Dispatch;* calling it "one of the nation's leading newspapers—aggressive, alert and a credit to the community it helps serve." They also described Joseph Pulitzer II by saying, "under his wise direction the tradition of dynamic journalism has been preserved, and expanded."[67]

Following the construction of the Duncan Avenue plant in 1930, several small alterations were made to the building through 1949 as the plant became more established. In 1949, a one-story warehouse addition was constructed Figure 12). The addition is steel-frame construction with corrugated metal wall panels. A two-story brick addition was permitted in February 1956 to the south of the original building (Photos 2-3, Figure 12); this addition cost $85,000 and was designed by William Becker.[68] The addition provided much needed room for the continually expanding printing functions and storage needs of the newspaper. It was designed to complement but not to deter or overshadow the main building, so it was located to the rear and designed with similar features and materials. No further permits are on file with the city of St. Louis for the *St. Louis Post-Dispatch* printing plant. City directories indicate the newspaper occupied the facility until 1974; vacating 4340 Duncan Avenue shortly after the paper's use of rotogravure printing was completely phased out in 1973.

St. Louis Post-Dispatch Rotogravure Printing Plant: 1960-Present

The forces of advancing of technology combined with a continuously growing circulation necessitated the need for the 4340 Duncan Avenue plant in 1930, but decades later required history to repeat as the plant became outdated for its purposes. Continuing the pattern of technological innovation, *The Post-Dispatch* experimented and became skilled at offset printing in the early 1960's.[69] Offset printing presses print from flat rather than raised surfaces, using thin, lightweight aluminum plates to carry images to rubber rollers that transfer the images to paper. The presses were capable of printing 60,000 112-page newspapers an hour.[70] *Post-Dispatch* employees successfully demonstrated offset printing could be used for large-scale, high-speed production and as a result, the use of the rotogravure printing was phased out in 1969. A new auxiliary printing facility was constructed at 11700 Dunlap Industrial Boulevard in Maryland Heights in 1972 to expedite delivery of the paper to outlying areas. The new plant in Maryland Heights, coupled with the paper's plant at 900 North Tucker Street (which was purchased in 1959) and the new offset printing presses, made the *St. Louis Post-Dispatch* printing plant on Duncan Avenue obsolete; the plant closed in 1973 and was vacated by the newspaper in 1974.[71]

The *St. Louis Post-Dispatch* printing plant building remained vacant until it was purchased by the Crescent Parts & Equipment Company[72] in 1976. In January 1976, the City of St. Louis issued an occupancy permit to the Crescent Parts & Equipment Company; the former printing plant served as a warehouse for the company. No alteration permits are on file for the property after it was purchased and occupied by the Crescent Parts & Equipment Company indicating the interior and exterior remain as they were when the *St. Louis Post-Dispatch* left the facility. The Crescent Parts & Equipment Company remained in the location through 1994. A series of businesses occupied the building from 1995 through 2006. Currently, the building is vacant and owned by Washington University.

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[65] "Crusades at a Profit." *Newsweek*. December 14, 1953, in *Newspaper Talk About a Newspaper: St. Louis Post-Dispatch as Appraised by the People and the Press on its 75th Anniversary,* Thomas Sherman, ed., 1953: 10-11.
[66] Bernard DeVoto. "Always Be Drastically Independent." *Harper's Weekly.* December 14, 1953, in *Newspaper Talk About a Newspaper: St. Louis Post-Dispatch as Appraised by the People and the Press on its 75th Anniversary,* Thomas Sherman, ed., 1953: 16-17.
[67] "Salute to the 'P-D." *St. Louis Globe-Democrat*, December 1953, in *Newspaper Talk About a Newspaper: St. Louis Post-Dispatch as Appraised by the People and the Press on its 75th Anniversary,* Thomas Sherman, ed., 1953: 23.
[68] Buildings Plans, "Addition to Rotogravure Plant Pulitzer Publishing Co. 4340 Duncan Avenue, St. Louis, MO" February 3, 1956; City of St. Louis Building Permit Records. St. Louis: City Hall, Records Retention Division, Office of the Comptroller.
[69] In 1965, circulation of the *St. Louis Post-Dispatch* was 361,000 daily and 585,000 on Sundays.
[70] Wilensky, 43.
[71] Ibid.
[72] Crescent Parts & Equipment Company was founded in 1944 as a wholesale distributor in the HVAC and HVACR industry. The company has locations throughout Illinois and Missouri.

Conclusion

The *St. Louis Post-Dispatch* printing plant at 4340-50 Duncan Avenue, St. Louis (Independent City), Missouri, is locally significant for COMMUNICATIONS (Criterion A) for listing to the National Register of Historic Places with a period of significance 1930-1965. The building is a lasting connection to the rise of a locally based and nationally respected newspaper that has outlasted all its major local competitors. The building itself is a testament to what made the newspaper so successful – innovation and high journalistic ideals.

Constructing a plant to focus on a pioneering technique, which to that point only existed for a very short time in the world's most cosmopolitan cities, set the bar for the creative printing advances that would be developed within the walls over the next decades. Once the Duncan Avenue Plant was in use printing rotogravure sections for the *Post-Dispatch*, the content became increasingly more serious and important; influencing ordinary people, decision makers and actual social reforms. St. Louisans had available to them a source of culture, information and ideas on par with the most respected publications in the country, and the Duncan Avenue Plant was integral to the development and execution of that product.

Additionally, the original building has been altered little from the main vantage points along Duncan Avenue and the overall elements from the period of significance are still intact. The building may be unadorned, but the industrial modern form is true to its function and is highly informative of its period of significance. As the area around the building continues to advance as a technology and innovation hub, the legacy of the Duncan Avenue plant aligns perfectly with the past and the future.

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"Rotogravure rollers at the *St. Louis Post-Dispatch, 4340 Duncan*." 1958, Henry T. Mizuki. Property of the Missouri History Museum.

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"St. Louis Post-Dispatch Rotogravure Picture Section." *St. Louis Post-Dispatch*, May 18, 1919:1.

"St. Louis Post-Dispatch PICTURES - Single Shots." *St. Louis Post-Dispatch*, December 17, 1939:16.

"*St. Louis Post-Dispatch Sunday PICTURES*." *St. Louis Post-Dispatch*, January 17,1965: 1.

"St. Louis Post-Dispatch rotogravure press, 4340 Duncan." 1958, Henry T. Mizuki. Property of the Missouri History Museum.

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Verbal Boundary Description
The nominated property is located at what has recently been divided into two parcels, 4340-50 Duncan Avenue in St. Louis, Missouri. The building stands on city block 4589. The parcels are legally identified by the Assessor's Office as parcels 458900060 and 458900071. The current legal boundary of the nominated property is indicated by a heavy dash on Figures 1 and 2.

Boundary Justification
The nominated parcel includes the entire historic site of the *St. Louis Post-Dispatch* Rotogravure Printing Plant.

Figure 1: *St. Louis Post-Dispatch Rotogravure Printing Plant Boundary Map*. Source: Sanborn Fire Insurance Map, 1951. (Includes 1949 Warehouse Addition). Not to scale.

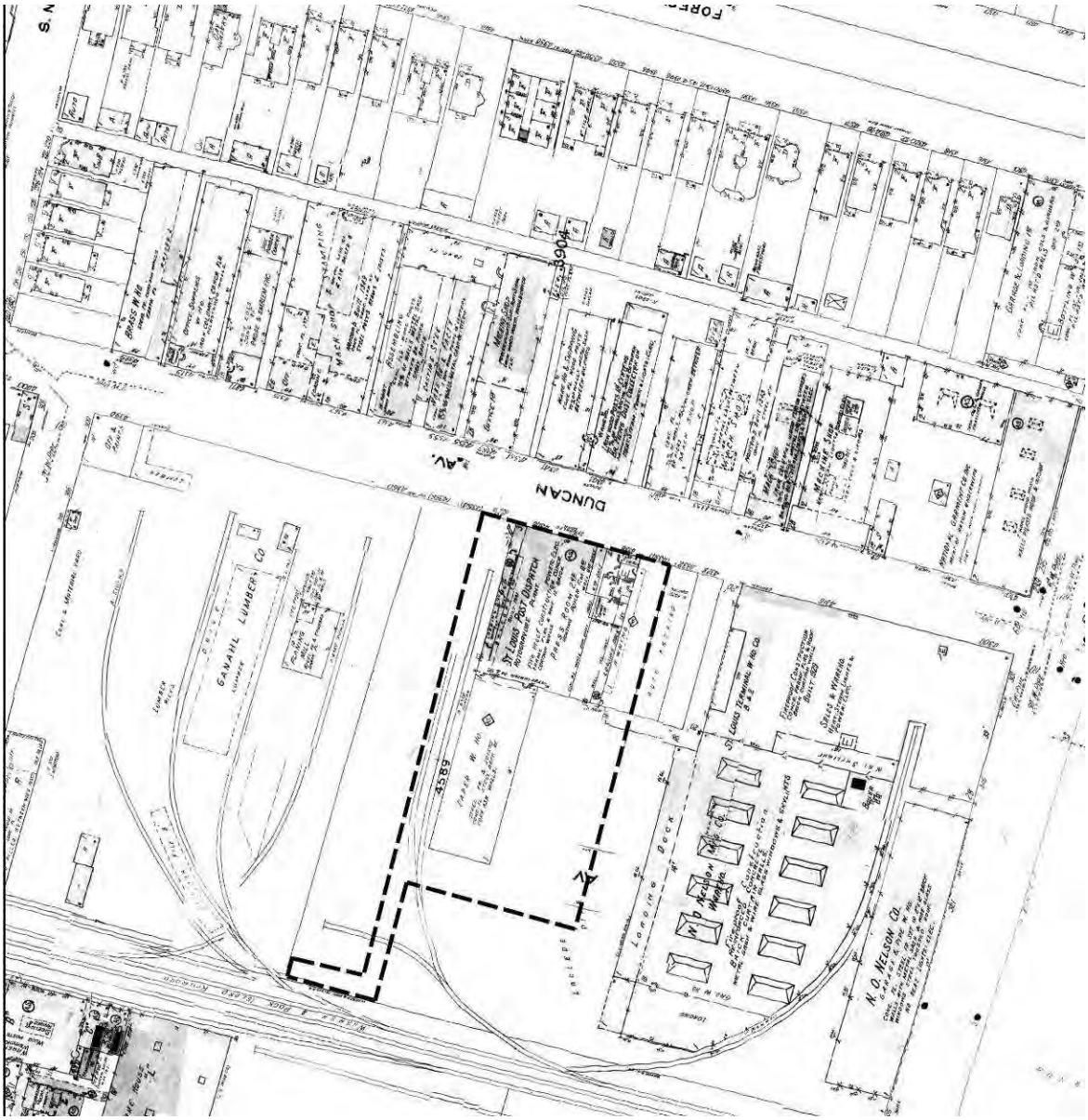


Figure 2: *St. Louis Post-Dispatch Rotogravure Printing Plant Boundary Map*. Source: Sanborn Fire Insurance Map, 1941. (Original Building Footprint). Not to scale.

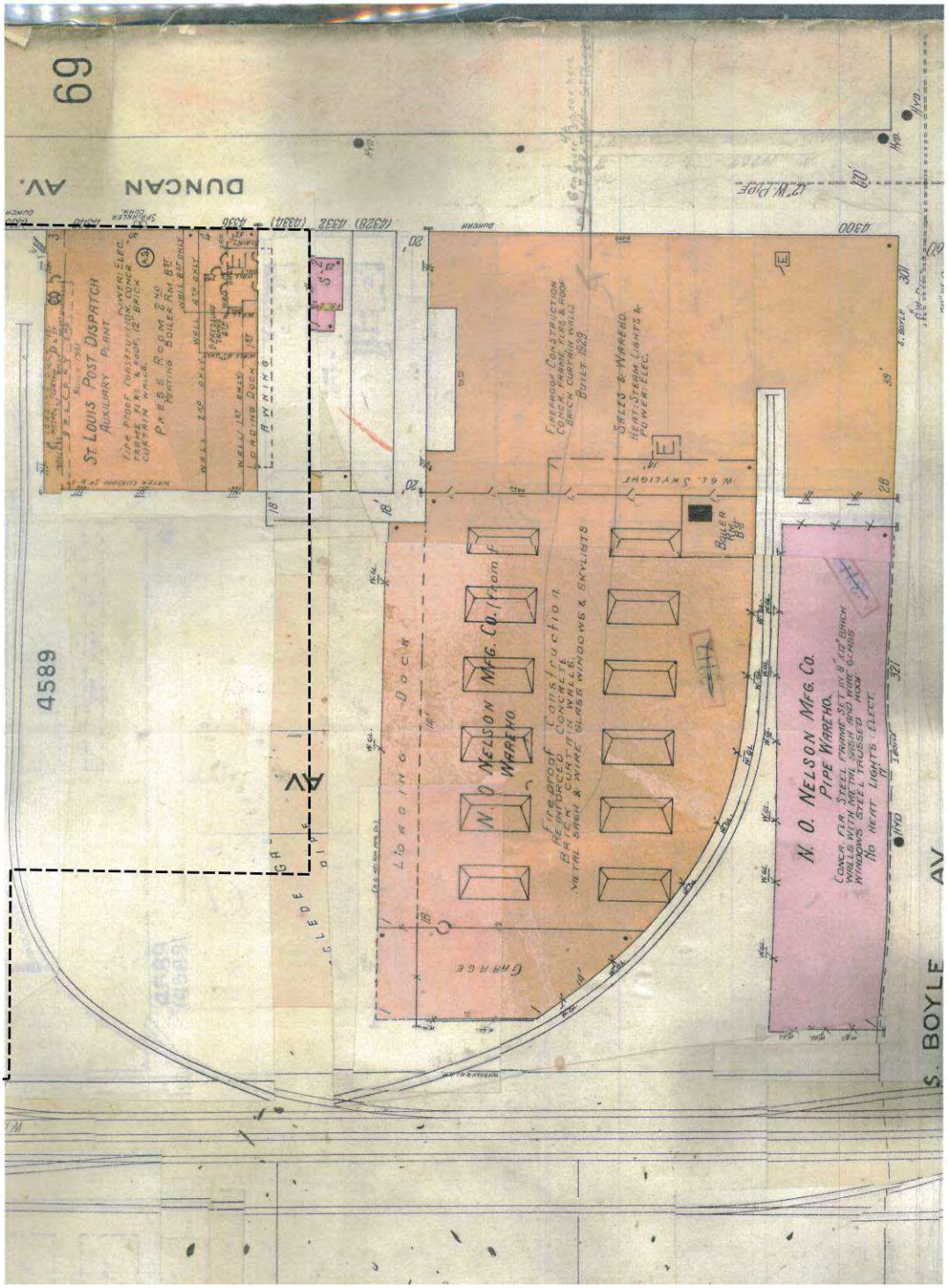
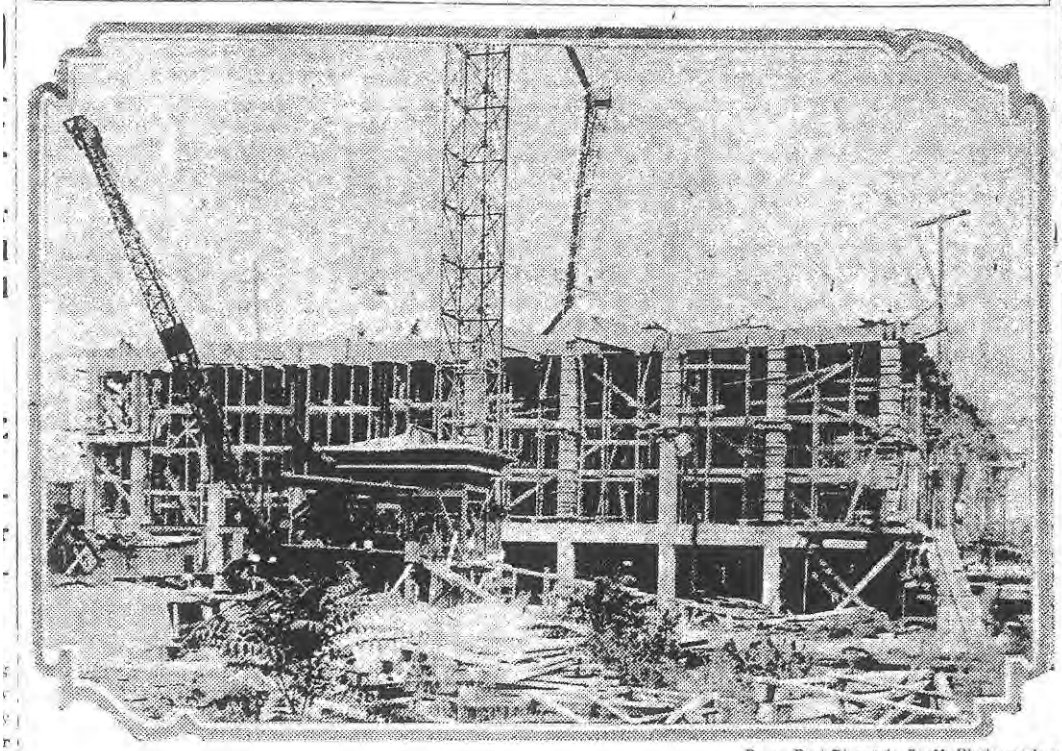


Figure 3: Construction announcement photo and accompanying excerpts. "Post-Dispatch is Building an Auxiliary Plant." *St. Louis Post-Dispatch*, August 15, 1930.

ST. LOUIS POST-DISPATCH FRIDAY, AUGUST 15, 1930

Post-Dispatch Auxiliary Printing Plant Under Construction



—By a Post-Dispatch Staff Photographer.

THIS photograph, taken today, shows progress made on structure on the south side of Duncan avenue, west of Boyle avenue. The investment in structure and machinery will total about $500,000.

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To House Color Departments and Eight Units of Daily Paper Presses — at Duncan and Boyle.

An auxiliary publishing plant for the Post-Dispatch, designed to expedite delivery of papers to outly-

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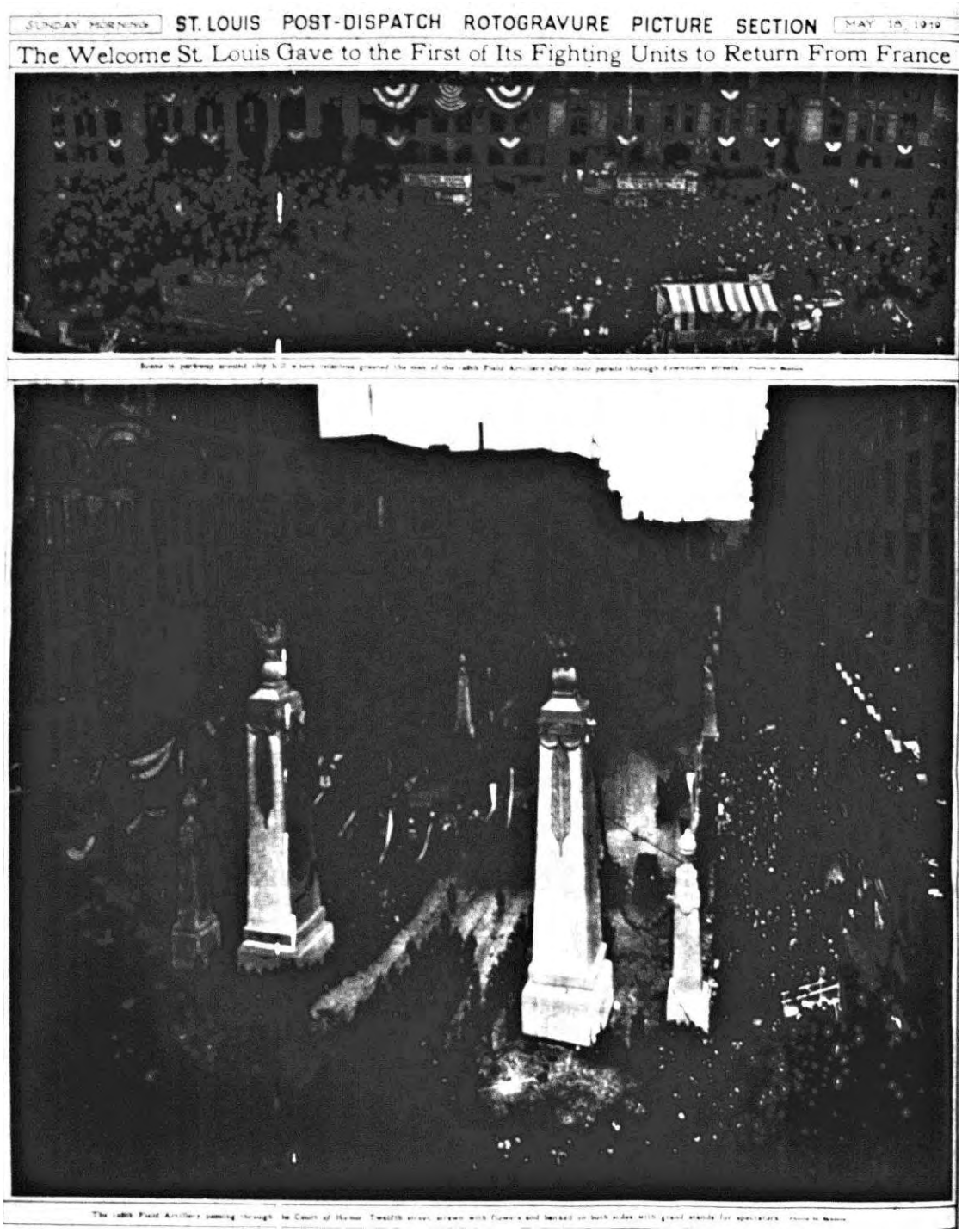
Figure 4: Excerpt from the first *St. Louis Post-Dispatch* Sunday Rotogravure Section printed on company-owned press (press located at 1139 Olive Street until moving to 4340 Duncan in the 1930's), *St. Louis Post-Dispatch*, May 18, 1919.



SUNDAY MORNING ST. LOUIS POST-DISPATCH ROTOGRAVURE PICTURE SECTION MAY 18, 1919

The Welcome St. Louis Gave to the First of Its Fighting Units to Return From France

Figure 5: Excerpt from a Sunday Rotogravure Section printed at 4340 Duncan Avenue, *St. Louis Post-Dispatch*, December 17, 1939.

LEGAL COURTING

Miss Eileen Herrick, her father, Walter Herrick; her mother, and her persistent suitor, George Lowther III, upper right, leaving court at Riverhead, Long Island, after Lowther's second appeal to the law for the right to woo and wed Miss Herrick, despite her parents. Judge L. Barron Hill ruled the 20-year-old girl could marry whom she chose when she ceased to be a dependent of her parents. The next day Lowther complained she had vanished again.

(International News Photo)

SINGLE SHOTS

BOY WONDER

Six-year-old Sonny Kole of Mawarderville, Illinois, doing a Tarzan imitation at Miami, Florida, where he is spending the winter. The boy, son of Stephen A. Kole, high school athletic coach, is a remarkably strong and versatile athlete. Last summer he swam across the Mississippi at St. Louis in only 19 minutes.

UNDER WATER

Fifteen feet below the surface at Silver Springs, Florida, where many aquatic movies are made because of the water's clarity, Jack Aylward laboriously pedals and Marjorie Aylward rides for the camera. Keeping the bicycle on the bottom is not easy.

COMMAND PERFORMANCE

The dog holding the ear of corn steady and the squirrel eating are two of the many animals of various kinds trained by Mrs. Joseph Watsch, a housewife of Waterville, Connecticut, in her spare time. She teaches them not only tricks but to get along together.

(Photo by Bea Medley)

HOW TO CLEANSE AND SOOTHE
TIRED STRAINED EYES
Why suffer from burning, smarting eyes? Murine brings quick amazing relief. A drop in each eye night and morning—that's the modern way to cleanse and soothe your eyes. Murine is alkaline—its six extra ingredients completely wash away irritation and strain*. Get Murine from your druggist today.
*Strained eyes due to driving, the glare of swimming, close work, movies, late hours will not correct eye deficiencies. For such cases, see a competent professional
MURINE FOR YOUR EYES

Kiddie Kraft
Quality Jewelry for Little Folks
A Gift for You
The Gift Supreme
KIDDIE KRAFT Jewelry, Lockets, Brooches, Cameo Rings—hand wrought by master craftsmen in a wonderful variety of special children's designs. Each piece beautifully boxed with hand colored gift card.
Priced $1.50 and Up
MARATHON COMPANY ATTLEBORO, MASS.
At Leading Jewelers and Department Stores

ROYALTY ON LEAVE

The Duke of Kent, brother of King George, spends a short leave from duty in the British Navy at the country house in the west of England which is serving as a refuge for his wife and their children from the danger of air raids. His son Edward is shown with him.

(International News Photo)

TO HELP WARD OFF THE SNIFFLES, many mothers start giving children cod liver oil early in the fall. For many doctors say cod liver oil is unrivalled as a source of Vitamin A, so helpful in building resistance to common colds. And now THERE IS A BETTER WAY TO TAKE COD LIVER OIL . . . SCOTT'S EMULSION!
1—Scott's Emulsion has all the vitamins of cod liver oil and is four times more easily digested.
2—Easily digested—The exclusive method of emulsifying the oil permits digestion to start in the stomach, whereas digestion of plain cod liver oil does not begin until the oil passes into the intestines.
3—Easy to take—Scott's Emulsion has a pleasant taste. Easy to take and retain by children and adults.
4—Economical—Scott's Emulsion is an economical way to obtain the Vitamins A and D so necessary to strong bones and sound teeth.
SCOTT'S EMULSION

Page 16

Pictures—St. Louis Post-Dispatch—Sunday, December 17, 1939

Figure 6: "Rotogravure rollers at the *St. Louis Post-Dispatch*, 4340 Duncan. *The rollers are in the center on supports. One is suspended above the others by hooks from the ceiling. Another is being examined in the background by a worker. Other machinery and furniture are visible in the background.*" 1958, Henry T Mizuki. Property of the Missouri History Museum.

Figure 7: *"St. Louis Post-Dispatch rotogravure press, 4340 Duncan. Two men working on a part of the press. Other pieces of the press can be seen in the background.*" 1958, Henry T. Mizuki. Property of the Missouri History Museum.

Figure 8: An example of a rotogravure section printed at 4340 Duncan Aveune from the *St. Louis Post-Dispatch's* Sunday *PICTURES* Magazine, January 17, 1965.

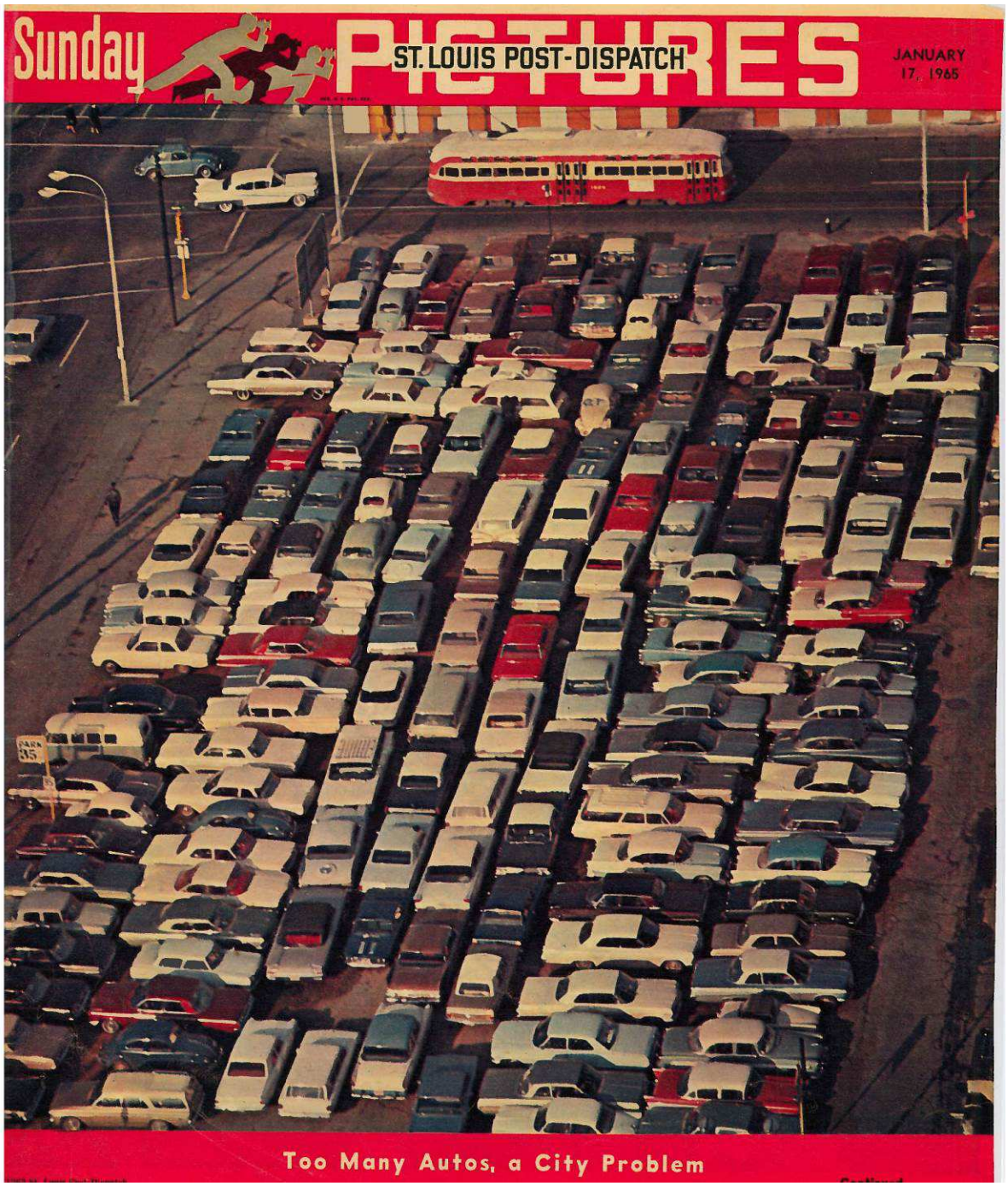


Figure 9: First Floor and Site Plan with Photo Key. Source: The Lawrence Group, 2015. Not to scale.

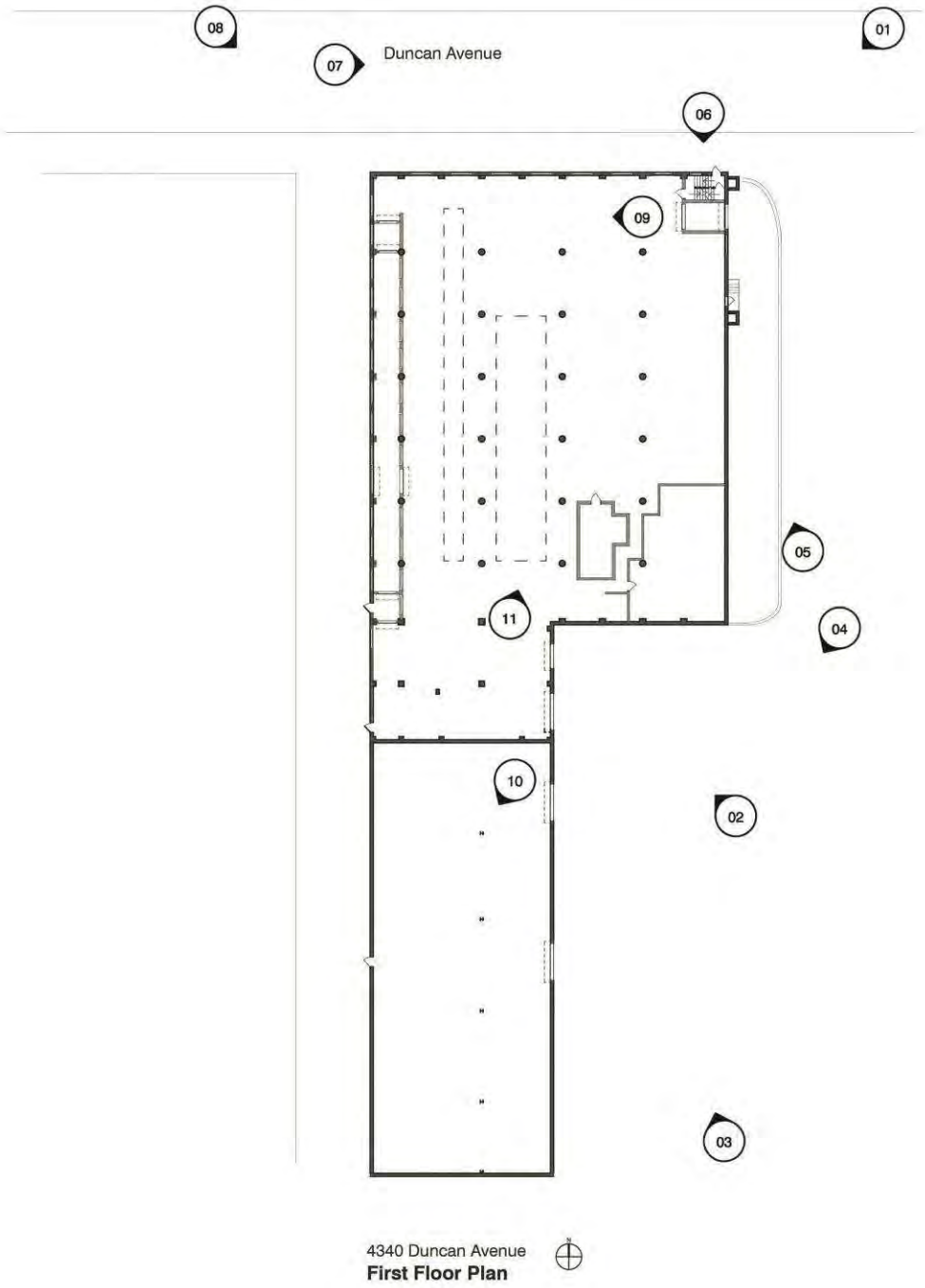


Figure 10: Second Floor and Site Plan with Photo Key. Source: The Lawrence Group, 2015. Not to scale.

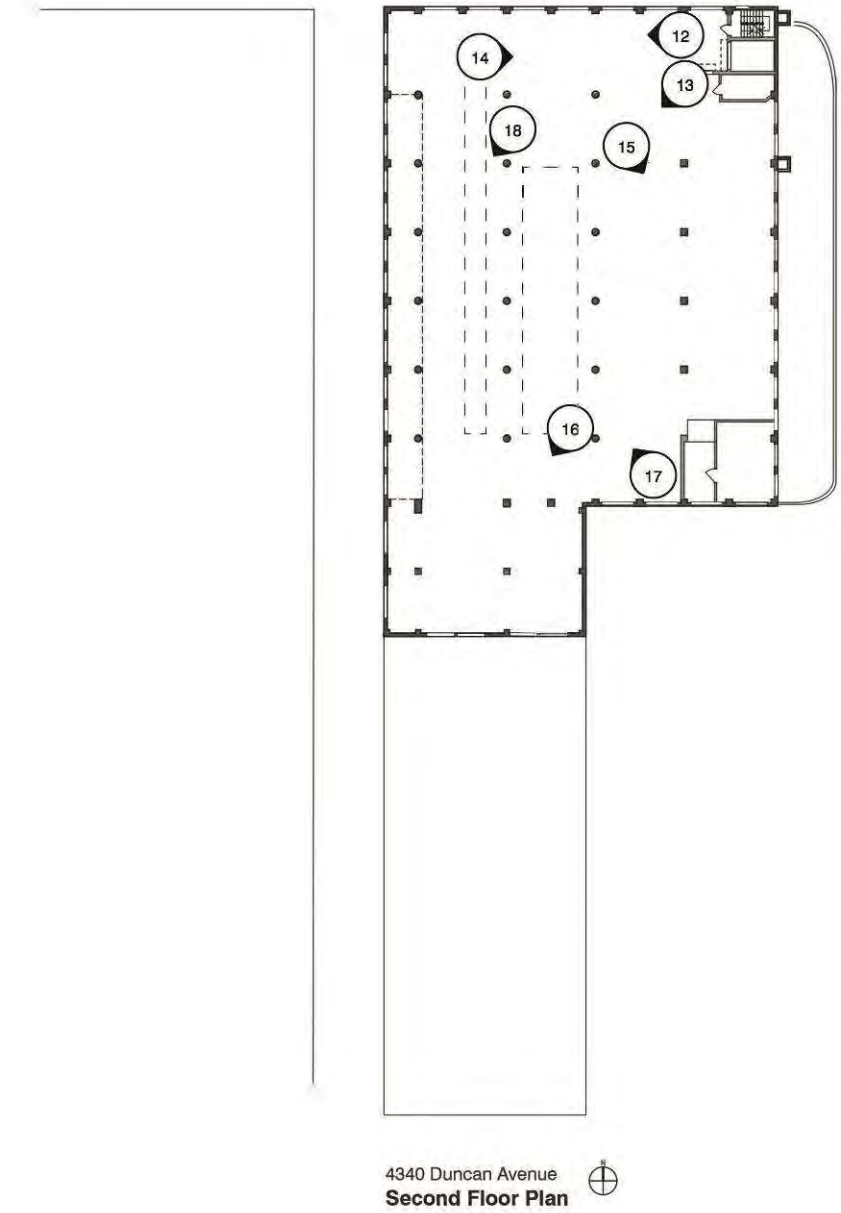


Figure 11: Third Floor and Site Plan with Photo Key. Source: The Lawrence Group, 2015. Not to scale.

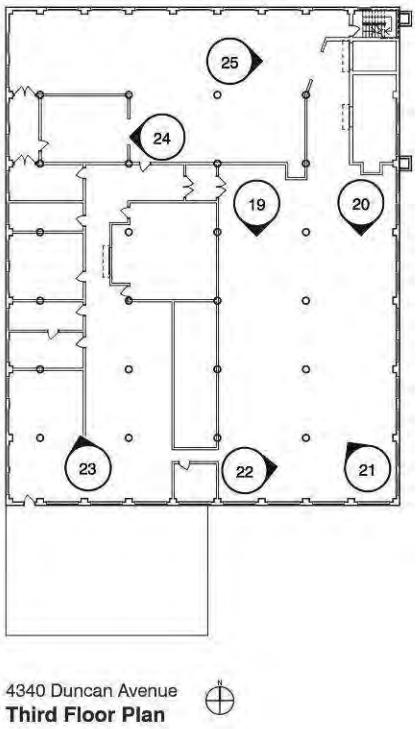


Figure 12: Sketch of longitudinal section through center of building looking west, mezzanine not pictured. Source: The Lawrence Group, 2015. Not to scale.

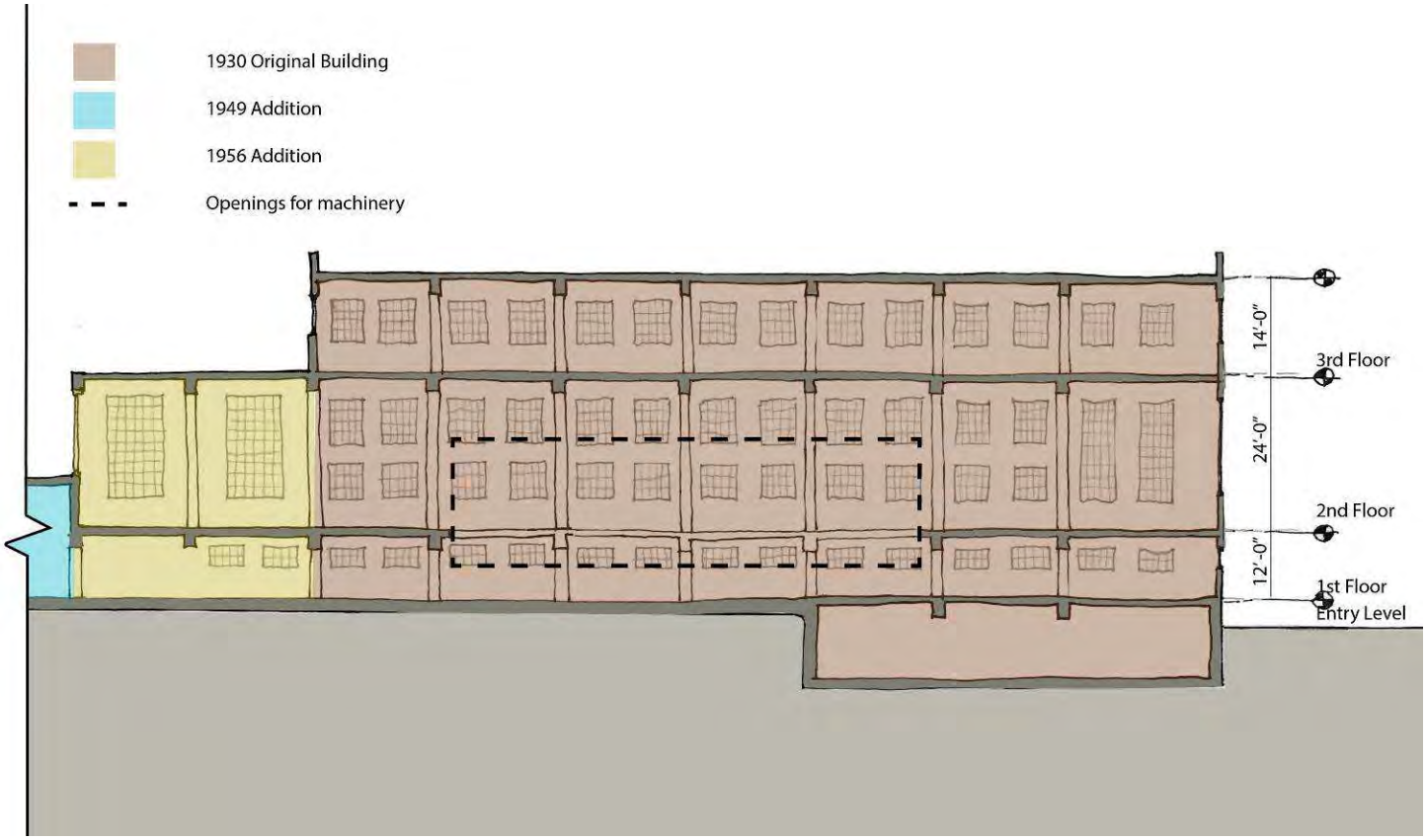


Figure 13: Site map, 4340-50 Duncan Ave. St. Louis, MO 63110. Google map edited by The Lawrence Group, 2015.

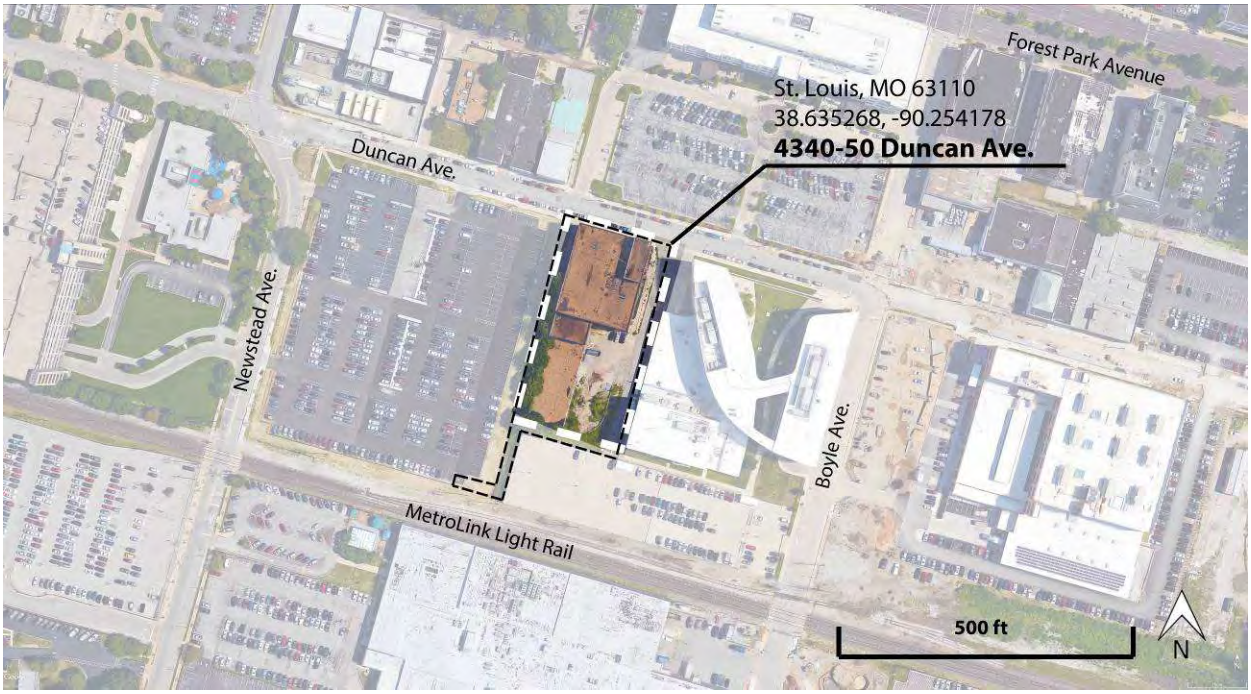


Figure 14: Contextual map, 4340-50 Duncan Ave. St. Louis, MO 63110. Google map edited by The Lawrence Group, 2015.

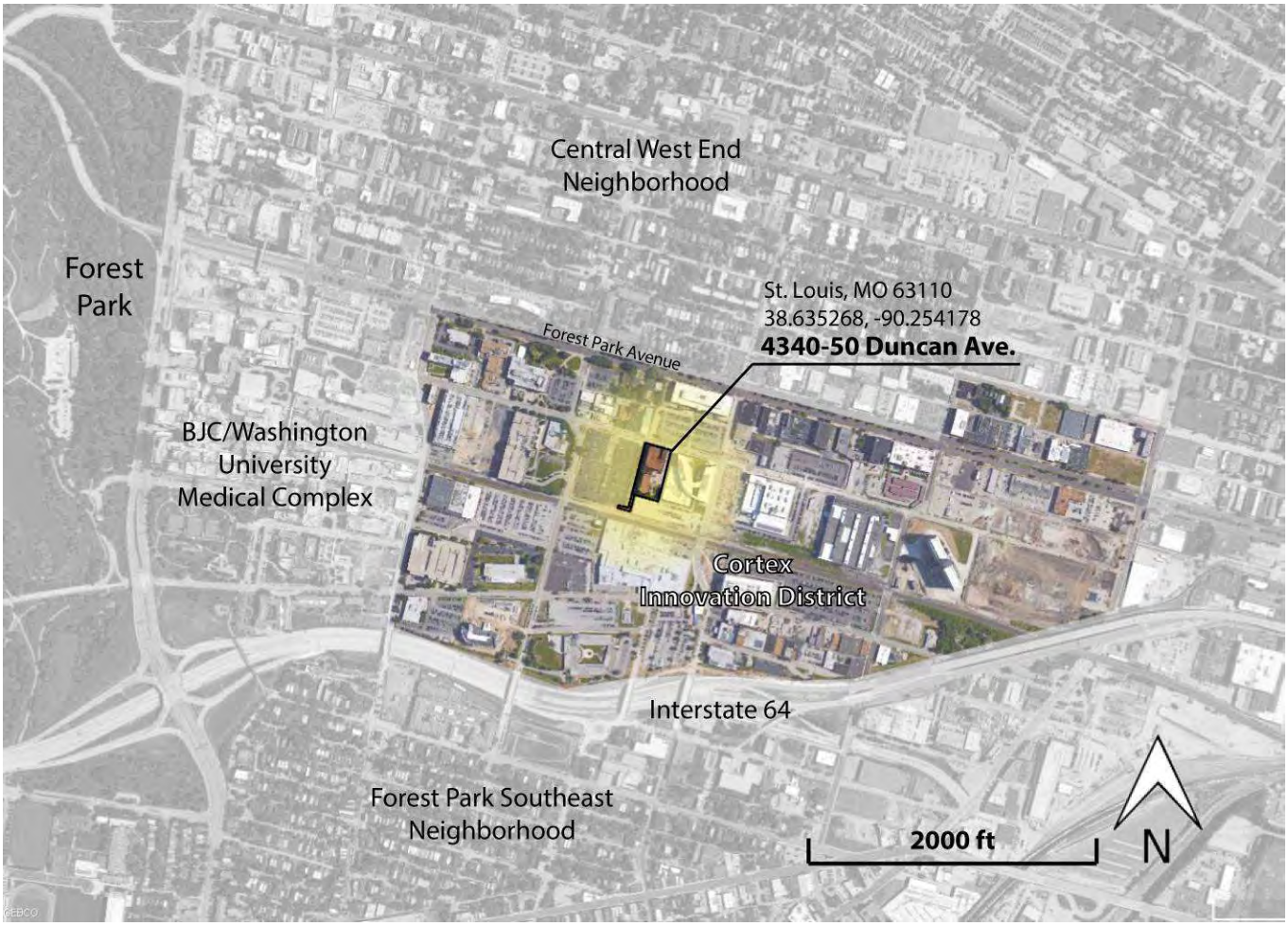


Figure 15: West elevation of 4340-50 Duncan Avenue, facing northeast. Elizabeth Breiseth, 2011.

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