



The Soulard Restorationist

Volume X Issue V

Sept. 15, 1985

Magical History Tour

11th Annual House Tour
and Quilt Exhibit

September 28/29

It's a dress-up affair for those of us in Soulard. That's right! Period costumes will be the fashion of the 11th annual House Tour celebrated on September 28th and 29th.

The house tour committee urges everyone to dress for the occasion and show your style as a compliment to our beautiful, historically significant homes and architecture.

Once Merlin waves his wand, the Magical History Tour will begin. For two days Soulard will showcase its neighborhood featuring 10 homes, two gardens, one business, two churches, and a large, outstanding quilt exhibit. The renovation and restoration of the homes, none of which have been on tour before, will present a variety of the sleek, contemporary style of today to the classical Victorian style of yesterday.

Ticket prices are \$5.00 the day of the tour and \$4.00 for advance tickets which may be purchased by calling 771-5563. Tour booklets may be picked up at two starting points the day of the tour. Those points will be at Jesus Church, 12th and Victor Streets, or at Trinity Lutheran Church, 8th and Soulard Street.

With the purchase of a ticket, tour-

goers will be treated to 15 stops along a tour that can easily be walked or ridden on double decker buses from the Cheshire Carriage Service. Featured on the Magical History Tour are the houses showcasing both interior and exterior qualities of renovation and restoration. One of these houses is a good example of a contemporary designed and decorated interior of a building which has a newly restored exterior reviving the look of 1881, the year of its construction. In this house, the reinforcement rods which are connected to the stars found on the exterior of most buildings in Soulard are exposed as a final decorative uniqueness.

Another home on the famous "12th Street Ripple Row" of Soulard will feature one of the best examples of Victorian decor in Soulard. This home is a collector's paradise of antiques tastefully displayed in their natural setting. This home is a "must" on this year's tour.

Stained glass windows are becoming significant identity for one home which is in the restoration stage. At this stop the art of making stained glass windows will be demonstrated and explained for the tour goers.

Three Soulard antique shops (The Apartment, The Sixth Day, and Antiques for Everyone) will furnish antiques for display in one newly renovated home on 13th Street.

Six Soulard residents will be showing the results of their own construction work from the beginning stages of construction to the final stage of paint and trim.

Unique entrances to homes will be the topic of conversation at two stops on 9th Street, and at one home the paintings of one resident are displayed throughout her home. Directly behind this house is a stop by a cute little alley house which is an excellent example of a building structure that dates the Soulard neighborhood.

Even a "doll house" is on this year's tour. This is a newly renovated home designed especially to meet the needs and dreams of its owners. This cheerfully painted home, unusual in size and shape, easily picked up the nickname "doll house" around Soulard.

Allen Avenue's gathering place is a stop on this year's tour for rest, refreshment and another example of an individual's renovation of property.

City living in Soulard means hidden gardens, courtyards and alleyways. Two gardens on this year's tour are good examples of how limited space can be converted into a pleasant oasis.

The quilt exhibit, which has drawn so much attention, will be on-going at the two host churches, Jesus Church at 12th and Victor, and Trinity Lutheran at 8th and Soulard. The highlight of the quilt exhibit will be the actual quilting of a "nine-patch" quilt by volunteer quilters. This quilt will be the top prize of a raffle to be held in conjunction with the tour. Other prizes are a baby quilt and a pair of embroidered pillow slips. Raffle tickets are \$1 each or a packet of 6 tickets may be purchased for \$5.

This is expected to be one of the best tours the Soulard Restoration Group has put together. This is our 11th annual house tour. When Soulard showcases its neighborhood with a house tour, you don't want to miss it. Therefore, you show us five and we'll show you a Magical History Tour.

by Richard Eaton and John Durnell

...it's coming
to take
you away...

The Soulard Restorationist
Box 13312 Soulard Station
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Address Correction Requested

NOTES FROM THE BRICK HOUSE

Our 11th Annual House Tour is upon us. House Tour is always a time of excitement as it represents another milestone for the Souard Restoration Group as well as the pride we take in opening our homes for thousands of visitors.

This year, the theme of our house tour is "The Magical History Tour." What does *magical history* mean? To me, magical history embodies the essence of Souard: It is the appreciation we all share in the history of one of the oldest residential neighborhoods in the City of St. Louis. From that appreciation, the commitment we made to fight the powers who wanted to destroy the ar-

by Nancy Farber,
President SRG



chitectural integrity and heritage of our neighborhood; from that commitment, it is the pride and love we have for a neighborhood that is, to all of us, a special place.

For as we all know, magic and history meet only in special places and Souard is a special place.



About The Souard Restorationist

The *Souard Restorationist* circulation is 8,000, is published every two months by the Souard Restoration Group. It is mailed to SRG members, advertisers and subscribers and is distributed in Souard and St. Louis area businesses. Call 771-7766 to place ads and subscriptions. Membership information is available from SRG Housing Offices (771-5563). Letters to the Editors and articles are appreciated.

Restorationist Staff

Editors Mary Jo Warren and Jay Gibbs
Copy Editor Lana Downing
Contributors Russell Farber, John Soderberg, Judy Shean, Jay Gibbs, Cecilia Andres, Tom Gatermann, Carolyn Swindell, Anne T. Kew, Marcia Wilson, Skip Gatermann, Richard Eaton, Marge Cooper, Larry Hollenberg, Nancy Farber, Mary Jo Warren, Richard Cottrell, Kathy Hurst, Delores Phelps, Mary Hahn
Distribution House Tour Com.
Production Dave Lester, Kathy Hurst, Roy Hayes
Illustrator Dave Lester
Business Manager Mary Jo Warren
Photography Madt Mallinchrout

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LETTER FROM THE EDITORS

In November of last year, when Jay Gibbs and I took on the responsibility of being sure the *Souard Restorationist* was printed bi-monthly, we each viewed this as an opportunity to portray to people within and outside of our community just how exciting and rewarding living in Souard can be. All one needs to do to feel the excitement is to look at the tremendous redevelopment of the downtown and near-downtown area — Souard included here — and see that there is a potential for progress without losing the charm and quality of craftsmanship of years gone by. Hence, the change in our logo to present the cityscape truly available. When I moved to Souard only five years ago, there were still many streets or partial streets as yet unaddressed and hanging tenuously on the brink of urban blight. Souard could certainly no longer be considered an urban slum. The rewarding part of life in Souard is mostly attributable to its people, who are extraordinary in their willingness to help their neighbors. Having lived in five other cities, I had no idea it was possible to know and share so much with neighbors. Some examples of the fruits of this sharing of knowledge, time and hard work are the Fall and Christmas House Tours, Operation Brightside, the bi-annual tree planting, Senior Citizens Center, Operation Safestreet, Zoning and Traffic Committees, etc. And, vital to this publication, the consistent high quality of writing done by volunteers for no other reason than to share what they have learned about the past and present living in this small community.

The fact that this is even being printed is due to the funding of this endeavor by the Souard Restoration Group. However, the outstanding advertising support made this endeavor feasible. The printed word may be mightier than the sword, but I assure you, it's more expensive than Excaliber! Advertisers are as much the core of this newsletter as the staff that puts it together.

If you've picked up an issue of the *Restorationist* around your neighborhood, you may have assumed that they were dropped off by delivery trucks. Hardly the case. You may be surprised to discover that another quiet group of volunteers has secretly lived among you. That mild-mannered woman in the red dress or that unobtrusive man in the tan suit brought it to you in the back of her Ford or his Chevy hatchback. To all the unsung heroes, a hardy thanks. Those bundles are heavy!

Finally, without technical skills and advice, very few efforts would come to fruition. For these skills and advice we can all thank the following: Catherine Perry, the previous editor, for her guidance and for laying much of the groundwork for a publication in which we take a great deal of pride; Sharon, our patient typesetter and paste-up instructor; Dave, for sketching us out of space problems; the

people at Madco for showing us how to use reproductive equipment that makes everything fit; Nordsman for squeezing us in to be printed when we've missed our deadline; and Lana, who we all agree can spell and punctuate better than any of us, and occasionally edit our efforts to make them more readable and flowing.

Working on this paper has been fun and rewarding. On behalf of everyone who has contributed, we would like to thank all of you for reading *The Souard Restorationist*. 1986 will mark our 10-year anniversary of publication. That's quite an achievement in my book! In the February issue we will be reprinting some earlier pieces for your enjoyment.

Even though it may appear that we have all the help we need, that is not the case. In 1985 the sheer physical size of our publication has doubled from 12 pages to 24. I would like to welcome our new writers for this issue; but, we still need help in the area of pasteup, billing, ad sales and distribution.

Mary Jo Warren

FALL TREE PLANTING

This year's Fall Tree Planting will take place on Saturday, October 19th. We will be planting 30 trees of the following types: Bradford Pears, Shadomaster Locust and Thornless Honey Locust. As in the past, these trees will take up residency along the streetsides.

If you are in need of a street tree or know of an area where one is needed, please contact Bob Printz or Marcia Wilson.

We'd like to take this opportunity to thank **Centerre Bank** once again for their generous donation that over the last few years has contributed to the continuing regreening of our historic neighborhood. This fall planting will bring to a conclusion the phase one beautification effects: Anyone who now enjoys a live tree can thank **Centerre** for their generosity. We do!

And yes, don't forget if you volunteer to plant trees, there are rewards at the end of your labors... BEER AND SAUSITA. B. Pear thanks you!

M. Wilson

Magical History Tour



CODE COMMITTEE REPORT

After a several month hiatus the SRG Code Committee is back in action. Phil Willman and Amy Dawson are co-chairing this rejuvenated committee with Tom Dobbin as technical advisor. The roster is not yet settled but includes Fred Andres, Nancy Farber, Tom Cochran, Kristin Graham, Jay Gibbs, Kirk Williams, and Jim Felling. If you are interested in joining this important committee call Amy Dawson for date, location, and time of the next meeting.

In the two meetings already held, the focus has been the historic code of the Souard District. It is felt that Souard has outgrown the existing historic code, which was written as minimum recommendations for rebuilding the slum of Souard of the 1970's. The Code Committee has therefore undertaken the herculean task of updating the entire historic code. Arnold Montgomery and Rob Killian of the Saint Louis Heritage and Urban Design Commission were in attendance at the second meeting to become acquainted with the committee members and to offer suggestions about updating the code with the regulatory conditions of the City Building Division in mind. With those suggestions in mind the Code Committee has moved to 1) Pursue the acquisition of a grant with which to write a workable code, and 2) Search for a professional person or organization to assist in the preparation of this

new code.

The main purpose of the new code will be the elimination of loopholes presently allowed. For example, while the present code "discourages" the use of chain link fence in Souard, the new code would recommend prohibition of new chain link fencing within the Historic District. The tightening of this and many other similar loose ends will simplify matters for all involved: property owner, Code Committee, and Heritage Commission will all have a more firm structure on which to base designs and decisions. This will eliminate much of the inherent inconsistency in past treatment, hence reducing confusion and hard feelings for everyone. The new historic code will include graphics that will clarify specific recommendations: illustrations such as correct porch rail design will be specific yet easy to comprehend. Like a school district, Souard must raise its minimum standards if it is to realize maximum performance, in this case the realization of appropriate historic design in all cases.

This entire code-updating project is expected to take about a year, and could become a model for historic districts in St. Louis and around the nation. Every Souard resident, and perhaps many others, stand to benefit from the new code. Stay tuned for progress in this "historic" effort.

by Jay Gibbs

HOUSES OF THE MONTH

Souard played host to Neighborhood Marketing Service's "House of the Month" program on Sunday, September 8 from 2:00 to 5:00 p.m.

Two homes open to view were Vicki Renisch and Nancy Grimshaw's corner house (converted from a corner store) and Sheri and Dan Compton's house. The homes, which share a courtyard, are located at the corner of 9th and Ann Ave.

We wanted September "House of the Month" in our neighborhood in order to get publicity for the 11th Annual House Tour, scheduled for September 28 and 29. Therefore, we had a small portion of the quilt exhibit on display, as well as the House Tour Committee selling House Tour tickets. Of course, the SRG provided lemonade and home baked goods for the guests in our neighborhood.

PRIME TIME IN SOUARD

by Nancy Farber

For those of you who didn't catch it, KMOX-TV ran an hour special on Friday evening, August 16 on the revitalization of the City.

Particular attention was given, of course, to the St. Louis Center and Union Station. I thought it was quite an honor to have our neighborhood also included in this special broadcast paying tribute to the utter excitement and turn-around of a city which, 5 short years ago, was on a downward slide.

It was really thrilling to see SRG members Nancy Grimshaw, Vicki Renisch and Sheri and Dan Compton speaking for Souard... Sheri even got a line in for the Restoration Group!!

Thanks Nancy, Vic and the Comptons for your positive voices and thanks KMOX-TV for the hour-long special on our great City!! WE ARE PROUD!!

Yes! I want to join the Souard Restoration Group.

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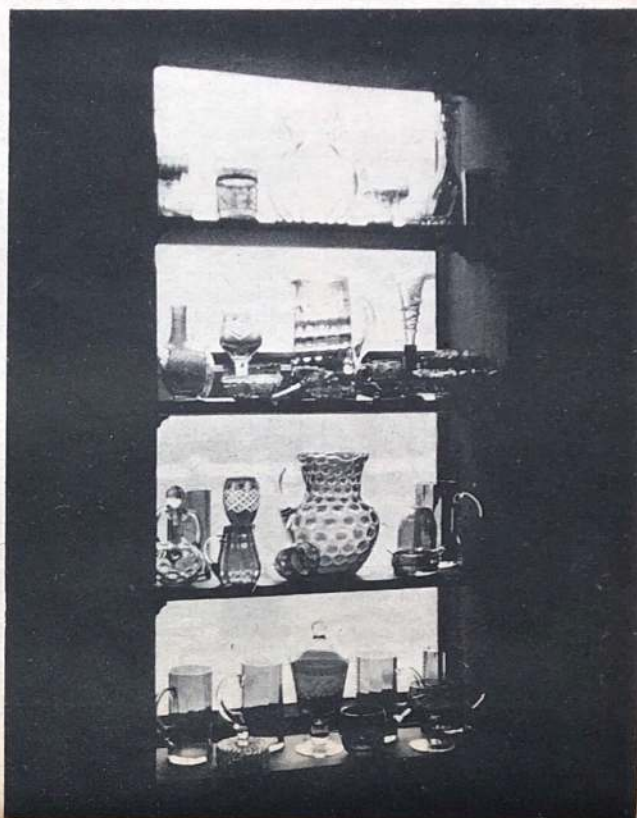


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When I was a child, only 12 years old, I saw a picture in a Christmas Ideal Book of a window full of antique cranberry glass. I was so taken by that picture that if I live to be 100, I'll never forget it. I told my mother that when I grew up I wanted a window full of cranberry glass just like the one in that picture. The next year for Christmas, all wrapped up in a tiny little box, was my very first piece of cranberry glass. And now, 20-some years later and 80-some pieces of cranberry glass later, I have my every own window full of cranberry glass.

The term "cranberry glass" refers to a color and not to a specific type of glassware. Cranberry glass is a yellowish-red or much the same color as cranberry juice. Colored glass became popular after the Civil War, and cranberry glass was just one of the many colored wares to appear.

Some of the cranberry glass was solid reddish-colored glass and some of it was overlay glass, made by applying one layer of glass over another. Most of the cranberry glass was flashed. A thin layer of color was applied over a clear or opaque glass.

The cranberry glass was made at the Boston and Sandwich Glass Company in Sandwich, Massachusetts, in other New England factories and in Pittsburgh, Pennsylvania. Some of the better pieces were made in Europe. The cranberry color was achieved by adding gold to the molten glass mixture.

Adding the gold was always a great event in the town of Sandwich, home of the famous glass factory. The

women of the town would take their children, and everyone went to see gold thrown into the glass.

Reproductions of cranberry glass have been and are being made. The color and weight of the new wares are slightly different from those of the nineteenth century pieces, but it requires expertise to differentiate the slight variations.

Over the years, through my travels, I've searched antique shops, flea markets and auction houses for my cranberry collection. The glass is not really that rare, but finding a piece that I can afford is another story.

Some of the pieces in my window include: sugar shaker, salt and pepper shakers, creamer and sugar, finger bowls, a powder jar, pill box, butter dish, cup and saucer, epegrne, trays, pitcher and glasses, and on and on. I don't need to carry a list with me, for I know upon spotting a new piece of cranberry glass whether or not I already have it in my window.

In the past 10 years I've lived in 3 houses and an apartment but I've always managed to have a cranberry window, just like the one I saw in that book when I was just 12 years old.

This September 28th and 29th, I'm going to share my cranberry window with everyone else, as my home is going to be on the Souland Magical History Tour. Come see my window and see if it doesn't affect you like it did me. And maybe you, too, will never forget as long as you live that cranberry window.

Richard Cottrell

Operation SafeStreet, the crime prevention program for the City of St. Louis, is seeking nominees for its new awards program called the "Operation SafeStreet St. Louis Awards." As the recognition program grows, awards will be given monthly. A ceremony will be held quarterly to announce the winners for the previous three months.

The awards are designed to give special recognition to citizens, police and SafeStreet volunteers who have made outstanding contributions in crime prevention.

Awards are given in three categories:

Outstanding Volunteer is presented to a person who has donated unusual amounts of time and energy to make the neighborhood safer.

Concerned Citizen is awarded to persons who aid police, help a victim or work toward prosecution of an offender.

Police Service award is given to police officers or districts for exceptional police work.

Recipients of the first awards are:

Oscar Farmer for Outstanding Volunteer. Mr. Farmer retired as a St. Louis Police Department lieutenant after 33 years. He has been spending an average of 15 hours a week recruiting volunteers for the

SafeStreet program. His efforts have resulted in 72 recruited block captains, 718 secured homes and over 800 installed smoke detectors in the Penrose Park area.

Concerned Citizen was awarded to Robert Henderson from the Shaw neighborhood. He was responsible for stopping four crimes in the area and successfully aiding in the conviction of one person. Mr. Henderson spends many hours walking and watching the neighborhood with his canine companion, Kansas.

The Police Service Award was presented to two patrolmen from the Third District, Officers Gary Kukla and Robert Heimberger. They were assigned by Third District Captain Charles McCrary to a special detail to try to impact a rash of burglaries in

the Tower Grove, Fox Park, Tiffany and Shaw neighborhoods.

their determination and hard work resulted in the arrest of 14 individuals for 24 crimes in a two-month period.

Tom Mangogna, Chief of Staff for Mayor Schoemehl, presented the awards at a luncheon at the Marriott Hotel. "The strong commitment that these four individuals have shown is a great example of the work being done by citizens, volunteers, and police in making our City a better place to live and work. I want to thank you on behalf of the citizens of St. Louis who have all benefitted from your efforts," Mr. Mangogna said.

Operation SafeStreet was initiated in 1984 by Mayor Schoemehl. It was designed as a cooperative effort between police, City government and the citizens.

There are five program components:

Project Porchlight, where residents are asked to burn their porchlights from dusk to dawn;

Project Home Security, in which home security measures are offered to residents at nominal or no cost;

Project Quiet Street, where streets are closed or redesigned, at Alderman's request to limit traffic to residential use;

Neighborhood Watch, sponsored in cooperation with the St. Louis Police Dept., trains volunteers to be block watchers; and

Operation SafeStreet Newsletter, mailed to all residents in the target areas.

To date, Operation SafeStreet is working in 46 neighborhoods, with 211,242 residents on 2,643 City blocks. There are 1,475 block captains recruited, trained and working in their areas.

There have been 69,761 homes secured through Project Home Security, 25,000 smoke detectors sold or installed and 225 Neighborhood Watch meetings held.

One-year crime statistics for the initial Phase 1 neighborhoods showed a 15.4 percent decrease in the SafeStreet areas compared to a 6.8 percent decrease City wide.

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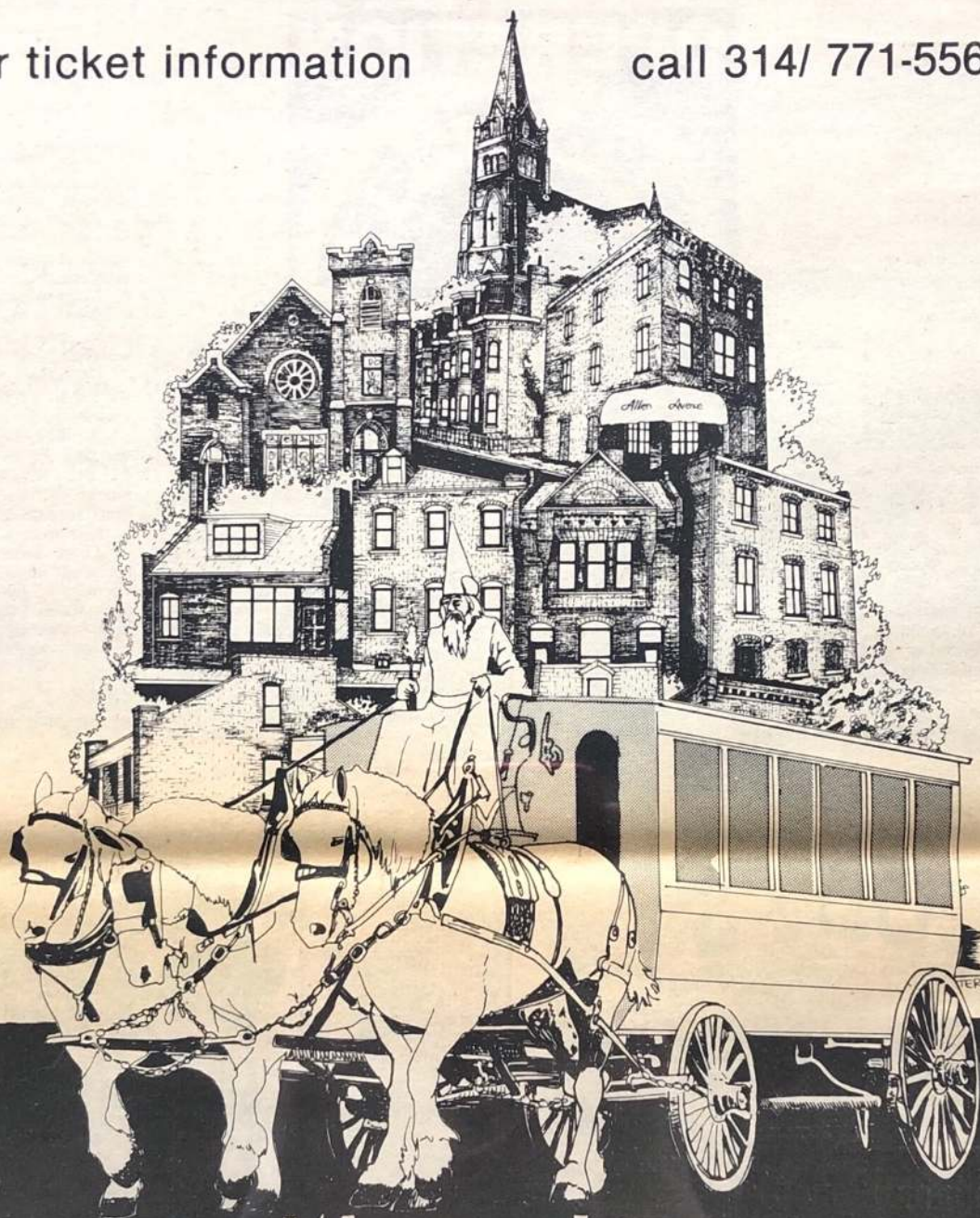
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SAVING MORE THAN FACE: Historic Lighting, The Gas Connection

by Larry Hollenberg

Flipping a light switch is certainly taken for granted today. Life without electrical power seems impossible to most of us used to its convenience. Yet it was the norm for nearly all of the early residents of our homes. In fact, a good many of our homes built in the 1880's were not electrified until the mid-twenties.

Regarding lighting, it becomes apparent from reading publications of the era that brilliantly lit rooms were not to be found. The *Old House Journal* says that the entire character of the room is changed if overly lit. So, just how were our original rooms lit? Well, the only permanent fixturing was gas. Of course, kerosene was the portable lighting source, but gas had the advantages of being ready when needed, no filling or sooty chimneys to clean. The book *American Practice of Gas Piping and Lighting in buildings* states, "Gas fixtures are devices or appliances more or less ornamental for burning luminous gas, connected with gas outlets in ceilings or on sidewalls, provided with stop cocks or gas keys to control the flow of gas and carrying one or several gas burners." The term includes brackets (side wall), pendants, clusters and chandeliers for indoor lighting." That explains the need for those pipes found running up notches in the brick walls and the piping system found in the ceilings of homes of our era. Those vertical lines coming up from the basement near the meter were known as "risers." From these the ceiling and wall lines radiate.

With no competition, the gas companies of the time thought they had home lighting as a permanent monopoly. Catalogs of the period show hundreds of styles of lamps for use throughout the home. The lucky housewife also probably had a toaster and an iron for the laundry that could be attached to the gas outlet. Large closet affairs with burners in the bottom also provided clothes drying. The most typical early gas lighting burner was known as the flat flame burner. Gas burned from a tip something like the shape of a pencil eraser with a razor-sized slot across its top. These were mounted on stems of varying heights from an inch or so to several depending on the type of light it was installed on. Most were surrounded by the typical gas shade globe-shaped, but others were made to burn from the ends of fake candles made from glass. Fixtures ranged from simple brass tubes bent to hold the burner and shade upright to the extravagant with all types of curves and fancy brass work, some with glass prisms. Ceiling lights could contain a single burner or many depending on the size of room and usage. Wall brackets held from one to three with the single light the most common.

As electricity began to make inroads into the home lighting market, the gas companies had to come up with a new gimmick to compete. After all, the flickering flame was quite dull in comparison to the light bulb, and most were manually lit. That's where the inverted mantle

lamp comes in. Instead of the open flame burning upward, a burner was designed that held a mantle in a downward position and burned similar to the Coleman lantern of today. Many were also self-starting by containing a small pilot flame that ignited the mantle when a chain type switch was pulled. This switch acted as the gas cock, starting and stopping the flow to the burner. And compete it did. Offering 60-candle power as compared to 17 for the old burner, it was an instant hit with the public, and once again the gas magazines of the time were boasting that electricity would never completely replace gas for home lighting. Articles tell of salesmen sent forth with conversion kits to turn your old burner into the new, selling thousands a week in some large cities. And electricity of the time was not yet a reliable product it is today, so many a turn-of-the-century home had lights that worked on both, "just in case." Scientific studies appeared in gas publications touting the benefits of gas over electricity in home lighting. Or if nothing else, trying to convince the public not to switch fuels. *Gas Age* magazine of 1913 states, "The gas burners give rise to stronger air currents and invariably produced a more active ventilation and diffusion of air than electric light. Hence, along with the products of gas burning, the exhalations from the persons present were more rapidly removed," and that "the bacterial contents of the air of the rooms were less with gas than with electricity, owing to (a) cremation of the organisms in the gas flames; (b) sterilizing effect of the sulfur acids of the gas; (c) increased condensation of the surfaces removing organisms from the air. These findings of no doubt questionable validity today continued for pages, all trying to justify a dying industry. Unfortunately, the mantle lamp proved to produce a rather ghastly light and the pilots were more often blown out than operating, which meant standing on a chair and trying to relight it, which in summer was a nearly useless task. The next gust of wind from an open window meant starting over.

Electricity had finally won. Although many Saint Louis homes still are found with operating light lines still in place, most haven't been used as long as the owners can remember. I am not suggesting you return to those days. Even as an historic novelty of the past, only a knowledgeable pipe fitter should inspect or install an operating antique light.

So how do we recreate the past for the future? The answer is, of course, in the compromise between the two rival powers. Install either a reproduction or authentic gas lamp that has been electrified and install a dimmer to control the light output. The best of both worlds. The ceiling fixture of yesteryear needed at least three feet clearance from gas jets for safety. In homes with ceilings as high as ours, many fixtures which came with about a three foot stem needed to

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be lowered even farther for ease of lighting, and you will find also here as now was either a brass hollow pipe that covered the small gas pipe or a velvet sleeve fitted to cover it which gives a sort of floating effect that looks good on certain lamps. For those inclined to follow this advice, you will find that the simple shape of our rooms will take on a new completeness when this chandelier of old takes its rightful place once again. Lamps for both wall and ceiling are

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A Closer Look at History

BY Russell Farber

WALKING SOULARD

My nine-year-old nephew could sense the difference. He was spending a night at my house enroute to a Colorado vacation and was trying to understand why it differed so greatly from the one he knew in suburban Maryland. His curiosity required an explanation of the fundamental Soulard.

Soulard is a special place for more reasons than its architectural qualities. There is, to be sure, a strong sense of community here, a deep feeling of accomplishment at having brought an historic neighborhood back from the brink of wholesale demolition, and a shared objective in its continued improvement. Never is the spirit of Soulard more emphatically expressed than in its annual rite of passage, house tour weekend.

What brought us all to Soulard, residents and visitors alike, and sparked my nephew's curiosity, however, is the power of brick and stone, architectural character and historical sentiment. By luck or design much of our nation's architectural heritage has survived a sad era of real estate savagery to enjoy a more enlightened time. Throughout the country it is possible to live, work and shop in buildings and neighborhoods resonant with the echos of past lives and events. Yet within this renaissance Soulard remains a special place, if not a unique one.

It seems that the essence of Soulard is a product of three factors: density, style and integration. There are free standing townhouses and rowhouses in Soulard, but rarely is there more than five feet between them. This average lot, in fact, is less than 20 feet wide. At one time, there were also alley houses on many of these lots and occasionally a third structure between the two. In Soulard's heyday there were no automobiles, therefore no driveways or garages. Residents either walked or rode trolleys or horse drawn coaches. If one were affluent enough to have private transportation it was housed in stables off the rear alley or at local public liverys.

Soulard is largely craftsman-designed rather than architect-designed. That is to say that the character and beauty which one sees in these buildings is the product of a carpenter or brickmason's unique talents. Because of Soulard's role as a "jumping off" point for immigrants to St. Louis and the American West, many of these skilled laborers were master craftsmen freshly arrived from Europe, the product of generations of training and experience. The style in which they built, therefore, borrowed directly from building styles in their native central Europe, giving Soulard its remarkable Old World character.

Soulard grew as an integrated, self-sufficient neighborhood. It was home to rich and poor, businessman and laborer, commerce and residence. Because of the automobile, most people today travel between different zones throughout the day. They live in one, work in another and shop in a third. This was not possible a hundred years ago. Both employer and employee needed to be close by the workplace, and hence, close by each other.

Nineteenth century Soulard was one of the most densely populated areas of St. Louis, a bustling neighborhood, home to a tobacco factory, cotton factory, match factory, flour mill and lime works. But most of all there were the breweries.

Given the consolidation of brewing industry in recent times, it's hard to imagine the days when there were thousands of independent breweries in the United States, more than 40 at any given time in St. Louis, and as many as 13 in Soulard. Standing at the corner of Tenth and Sidney, a St. Louisan of a 100 years ago could turn about and be a mug's throw from three of the city's largest breweries: The firm of Anthony & Kuhn, on the site of the present day Boy's Club; that of Schilling & Schneider, straddling Tenth across Sidney; and the Green Tree Brewery, immediately east of Schilling & Schneider.

With the exception of Anheuser-Busch, Soulard's breweries are gone now, but several of the homes of the brewery owners remain. The most renowned is that built by Max Feurbacher in 1874. Feurbacher, owner of the Green Tree Brewery, is responsible for one of Soulard's most unique homes. Locally referred to as the "Lion House" because of the two large sculpted stone lions flanking the front portico, it sits at the southeast corner of Twelfth and Sidney, two blocks west of the brewery's former location.



LOUIS OBERT



WILLIAM STUMPF

One block south of the Feurbacher house, at 2613 South Twelfth, is the impressively ornate, three-story home built by Louis Obert in 1890. Obert was a partner in the "new" Arsenal Brewery which operated a block away at the northeast corner of Twelfth and Lynch, the present Missouri Roofing site. A walk along the Lynch Street perimeter of the property, in fact, will reward the modern day explorer with a view of the former foundation of this establishment.

The Arsenal Brewery of Louis Obert should not be confused with the "original" Arsenal Brewery, operated by G. Steinkauler between 1857 and the mid-1870s. Its former site is now occupied by an abandoned service station at Seventh and Broadway. The service station will soon be demolished to make way for an entrance park for the Anheuser-Busch corporate headquarters and perhaps a statue of Adolphus Busch will some day stand on the site of one of his early competitors.

Louis Obert's brewery, which at its zenith produced the modest total of 40,000 barrels a year, has the distinction of being one of only two small independent St. Louis breweries to survive national Prohibition. The other was Schorr-Kolkschneider Brewing Co. The reprieve was a short-lived one, however, as the company ceased operation in 1934. Schorr-Kolkschneider lasted only until 1939.

The home which Obert built fared far better. Having the good fortune to be impeccably maintained over the decades, it looks today very much as it did 95 years ago.

In his lifetime, William Stumpf never achieved the success of either Feurbacher or Obert, but in some ways his legacy is far greater. His small brewery at Ninth and Ann may

have been the earliest in Soulard and the business he founded eventually became one of the cornerstones of the huge Falstaff Brewing Corporation.

Instead of building a grand home, Stumpf chose to purchase an existing Soulard home which already had quite a history, that built by Renard Beauvois in 1859 at 2319 South Eleventh Street. As legend has it, the Beauvois and their relations, the Creelys, who lived one block north, conspired to supply guns and ammunition to the Confederacy. The contraband was supposedly collected and stored at the Creely house, then taken through a subterranean passage to the cellar of the Beauvois house, from where another cave led to the river and waiting barges.

It has been speculated that William Stumpf was aware of the caves and that their existence influenced him to buy the house in the early 1870s, at a time when he was expanding his business. The house must have looked very different than it does today. As befitting the Creole roots of its builder, it had a large veranda affording a view of the river below and a hipped roof, crowned by a cupola.

Although recent renovation efforts have greatly improved the building's appearance, the loss of the third floor and the related flattening of the roof in 1951 severely altered its venerable proportions. Closed in by newer buildings, the once elevated, grand home is now a squat, unspectacular one, distinguished only by the ornamental pediments above each of its windows.

Rumors have persisted that the townhouse at 2401 South Thirteenth Street once belonged to St. Louis' most famous soap manufacturer-become-brewer, Eberhard Anheuser.



While Anheuser did own the lot on which the house stands, it doesn't appear that he ever built upon it. After Anheuser died, the property was part of the estate liquidated in 1881 by his son-in-law and executor, Busch. The new owner was William Riekman, a carpenter, who in all probability was the homes builder and original occupant.

The actual home of Anheuser was one which he shared with Busch amid a grove of trees behind the brewery, on the south side of Pestalozzi at Tenth. Following the successful introduction of Budweiser in 1883 and associated developments in production, distribution and marketing, these grounds were required for the expansion of the facilities.

Busch took this opportunity to build a new home such as would punctuate his ascendancy to brewing prominence. Called "One Busch Place," the same as the corporation's new headquarters building, it was a many-turreted, Bavarian-style mansion located just south of the present Thirteenth and Pestalozzi intersection. It, too, eventually gave way to brewery expansion, leaving only the Busch stables, now a national landmark, as evidence of the family's one-time residence in Souland.

Across Interstate 55, but still within the boundaries of the Souland Historic District, stands what is certainly the most prominent of the homes of the St. Louis beer barons, that built by William J. Lemp. Expanding the business founded by his father, Adam, Lemp's brewery was for awhile the city's largest, with exports to South America, India, Japan, Australia, Europe and the West Indies.

Although the brewery was a successful one, their magnificent home did not bring good fortune to the Lemp family. Rather, it seemed the focus of the endless tragedy nad

despair which eventually decimated it. Today the mansion is well-maintained and home to a fine restaurant and, as rumor has it, the still unsettled spirits of the Lemps.

To Max Feurbacher, Louis Obert, William Stumpf, Adolphus Busch, Eberhard Anheuser, William Lemp and the rest of the Souland brewers, this neighborhood was home, as well as their place of business. At the same time, it was the home of thousands of new Americans who labored in its plants and factories and built its shops and houses. In 1985 their spirits still walk its streets and inhabit its buildings. Such is the magic of history.

MORE STREETS: A few months back I researched the derivation of some of Souland's street names, work which resulted in a piece on Messers Barton, Geyer and McGirk. Since then I've picked up some additional information.

Lami, originally "Lamy" Street is evidently named after Marie Therese Lamy. In 1797 Marie Therese, from a merchant family, married Pascal Cerre, only son of Gabriel Cerre, one of St. Louis' founding fathers. This put her in rarified company in the growing frontier capital. Her husband's two sisters, Therese and Julia, had earlier married Auguste Chouteau and Antoine Souland.

Despite its southern position, Lynch Street, appearing on an 1848 city map, predates many of the streets north or it. According to James Neal Primm in *Lion of the Valley*, there were two early businessmen with the last name Lynch. James C. Lynch was a very early brewer, entering into business in 1826 and W.A. Lynch was reputedly the first undertaker west of the Mississippi, going into business in 1829. Further research may indicate that one of them is remembered by Lynch Street.

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by John Soderberg

STS. PETER AND PAUL CHURCH

December 12, 1875 was a festive day indeed down at the corner of 8th and Allen Streets, for it was there that the dedication ceremonies took place for the new Sts. Peter and Paul Church. High ranking Catholic dignitaries from as far away as Duluth, Minnesota and Milwaukee, Wisconsin joined with parishioners and Souldard neighbors to attend the gala ceremony. Not only was this church one of the finest examples of Gothic architecture in the United States, but more importantly perhaps, it was the culmination of vision, hard work and love of the parishioners and their pastor Father Francis S. Goller.

The records of Sts. Peter and Paul date originally back to June 17, 1849. The German Catholics living in the Souldard area south of Carroll Street petitioned Bishop Kendrick to establish a new parish. Previously Souldard Catholics attended either St. Vincents or St. Marys (both churches located between Souldard and the downtown area are still in existence and active today). Accordingly Bishop Kendrick appointed Father Simon Sigris to organize the new parish of Sts. Peter and Paul. Father Sigris immediately bought the small lot at the corner of 8th and Allen from Thomas Allen and erected a small wooden structure to serve as the church. It was soon evident that larger facilities

were needed, both to serve the growing Catholic population and to house the priests. However, when the parish attempted to buy the rest of the block from Thomas Allen, an ownership dispute arose between Mr. Souldard and Thomas Allen. It took two years of court litigation before the ownership matter was resolved in Thomas Allen's favor.

He then immediately sold the rest of the block to Sts. Peter and Paul as planned. A new, larger brick church was built and dedicated by Archbishop Kendrick on October 23, 1853. Over the next several years, Sts. Peter and Paul enjoyed unprecedented growth as the population continued to expand rapidly with German immigrants. Unfortunately, Father Sigris's inability to adequately manage the finances of the expanding parish gave rise to much discontent among the faithful as the parish debt climbed to about \$20,000. A small, but vocal group of parishioners began agitating against Father Sigris and supporting one of his assistants, Father Goller. The situation became so awkward for Father Goller that he requested from the Archbishop a transfer from Sts. Peter and Paul. But Bishop Kendrick decided that the best course would be to replace Father Sigris with Father Goller — a hap-

pening that Father Sigris and many parishioners regarded a grave injustice.

To Father Goller's tribute however he stayed at his newly appointed post during those early, very difficult and unpleasant years; ultimately winning the support, admiration and love of his congregation, completing a happy and productive tenure.

It can easily be said that no pastor's life, and dedication was deeper than that of Father Goller's to Sts. Peter and Paul parish. Father Goller's dream was to build a beautiful church — one that would "be as beautiful as possible, that the poor, of whom there are many among us, might also have a beautiful house which they could call their own." This new church was imposing indeed, begun in the spring of 1873 and completed December, 1875. Subsequently, accompanying schools, convent and priest residences were also built. The cost of the new stone church was a whopping \$92,000. By 1890 the tower was completed at an additional \$33,000 cost, with the bells installed in March 1891.

The history of a parish is in many respects directly related to the fortunes of the neighborhood surrounding it. And so it is with Sts. Peter and Paul. It is now showing signs of



STS. PETER AND PAUL CHURCH

rebirth and renewal through new programs, increased attendance and interaction with the neighborhood. The soaring spire of Sts. Peter and Paul is symbolic of its parishioners and of Souldard. It began on that festive dedication, December 12, 1875.



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THE QUILT SHOW

Along with the Fall House Tour this year, the Souard Restoration Group is also sponsoring a quilt show. Vintage and handmade quilts of all kinds are being collected for your viewing.

Patchwork and pieced quilts are different. The patchwork quilt is made of many patterned materials stitched together to make one big piece, which is then quilted. The pieced or appliqued quilt is made quite differently. A large piece of cloth is applied with some pieces of material. The large background piece and the smaller appliqued pieces are then quilted.

One of the easiest ways to tell if a quilt is old or not is to hold it in front of a sunny window or shine a strong light through the fabric. If you can see dark spots in the quilt, they are the cotton seeds that were never ginned out. Many claim that the seeds prove the quilt was made prior to 1830.

The design of quilts will also help to tell the age of a nineteenth century quilt. The all white quilt was in fashion in the late eighteenth and early nineteenth centuries. The all white quilt of the early nineteenth century was made with elaborate designs and very fine quilting stitches. The cotton inner lining was thin. The quilts often had a large center design with a series of borders. Most of the allwhite quilts were made during the first quarter of the nineteenth century.

The pieced and patched quilts followed the same trend in design. Early eighteenth century quilts had designs from the base up, tree-like. They had no borders, or almost no borders.

By the nineteenth century, the patterns were more formal and had a center design with symmetrical borders. The design in the center of the quilt began to change by 1825. It was no longer just one big design like a tree, but several repeated squares of design.

By 1860 the center designs were all small squares, with the quilt becoming a series of little patterns with a border pattern. Some of the late Victorian quilts had an overall "crazy" quilt pattern. They were made by using small, irregular pieces of velvet, silk and satin sewed

together on a backing fabric and embroidered at the seams. Crazy quilts were impractical bed covers because of the fragile materials, so many were made in smaller sizes for throws on chairs and couches.

There is another clue to the age of a quilt. The first bedcovers in this country were made from imported textiles, usually printed chintz or linen. The first cotton cloth was available from an American factory about 1815, and most covers made after 1815 were made from cotton. Handwoven cotton fabrics were used by the ambitious housewife before 1815. Printed cotton made in the United States was popular by 1840, but by 1870 the colored quilt had gone out of fashion.

Sometimes many friends would work on one quilt. Each friend would make one block and sign her name. Later a party was held and all the blocks were joined into one large quilt. This type of signature or friendship quilt was popular around 1860.

Crazy quilts were popular from 1870 to 1880.

Machine sewing started about 1850. After that date many quilts were still hand sewn, but at least the tip will help if you should find a machine-made quilt with characteristics of the pre-1850 period.

If you want expert advice, the best place to get it is from an expert. Someone among your friends is an expert with a needle. Anyone who has done difficult sewing can tell if a quilt is good or bad. One easy tip is to count the number of stitches per inch in the quilting. The more stitches the better the quilt is.

Quilts, like oil paintings, are collected because of their fine craftsmanship or for sentimental reasons. Most people buy quilts because of the design or color or perhaps because the amateur needlewoman was really Great Aunt Helen and you are her namesake.

So, if you like quilts, or if you want to know more about quilts, come on down to the Souard House Tour and look around. The last rumor I heard was that there are already over 200 quilts promised and they'll all be on display. So, don't miss it!

by Richard Cottrell

Effective September 3, the Barr Branch Library, along with the other units of the St. Louis Public Library will have new service hours. The new hours at Barr will be 10 am to 7 pm on Mon. and Wed. and 9 am to 6 pm on Tues., Thurs., Fri., and Sat.

Barr Branch Library, 1701 S. Jefferson at Lafayette, offers a full range of services to area residents of all ages. The branch has an Apple II computer which may be used by anyone holding a valid St. Louis Public Library borrowers card, who has also taken the Aple orientation program. The library has a selection of education software which may be used, or patrons may bring their own programs. Video arcade type games are not to be used, however. Call the Barr Branch at 771-7040 to make an

appointment for the Apple.

Also available at Barr Branch are a number of framed art prints which may be borrowed for up to 3 months. These range from contemporary poster art to reproductions of famous old masters and offer a convenient and inexpensive way to decorate the bare walls of a new home or apartment.

Plan to visit the Barr Branch Library and become acquainted with its friendly staff and many free services. Free family film programs are offered each month. A St. Louis Public Library borrowers card may be easily obtained upon showing proof of address. Convenient off street parking is also available at the rear of the library.

The Souard Restorationist Sept. 15, 1985 11

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A HISTORY OF CHANGE AT SOULARD MARKET

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St. Louis Daily Globe-Democrat, Tuesday Morning, June 29, 1937.

The Law of Supply and Demand in Effect at Soulard Market



I'LL PICK 'EM OUT MYSELF—This woman, a customer at Soulard Market, is picking out the produce herself. She is one of thousands who patronize the market at South and Soulard streets.



A BIT OF GOSSEIP—While Soulard Market is a place where each is sure to exchange for groceries, it also provides a setting for shoppers to exchange greetings and perhaps a bit of early morning gossip.



LET'S REST A WHILE—Many of the shoppers who patronize Soulard Market try to do a little of everything for a week or so at a time, and that generally means carrying baskets to home the groceries. And they're stopping for a rest and a bit of gossip.



HOMEWARD BOUND—If they had bags and more space, probably would have had to bring home a bag to help carry the produce. And they're stopping for a rest and a bit of gossip.



WE'LL ALL HAVE CHICKEN AND DUMPLINGS—Yes, sir, it's a chicken counter at Soulard Market, a place where the salesman and customer discuss prices and the like, and where the poor chicken have nothing at all to say about the matter.



MY, BUT PRICES ARE GOING UP—Here is a woman on the left, a woman on the right, and a woman in the middle, all looking at a basket of cucumbers. The woman on the left seems fairly astonished when she hears about the rise in the cost of cucumbers.



A DIME FOR THE BEETS, MADAM—Here is the completion of a sale of beets. This time, the salesman told the customer. He couldn't sell them cheaper to his own brother. So he's it now.

Reprinted by permission of the Managing Editor of The St. Louis Globe-Democrat.

Photo courtesy of Mary Hahn. Pictured is her husband's grandmother, the lady on the right in the frame discussing the rise of the cost of cucumbers.

Soulard Market through the years has not changed much in purpose as the reader can see from the 1937 photos which accompany this article. It hasn't changed much in shopping style either. As in 1937, people still dicker over the price of cucumbers with the salespersons, although, few shoppers still carry baskets to cart their purchases.

Over the years, however, the market has changed in many ways. Originally farmers brought their produce to the market and sold their fruits and vegetables directly from their wagons. Today few farmers sell their produce at the market, let alone from their wagons.

History has brought many more dramatic changes to the market since it was established about 140 years ago. (One must not believe the sign on the market sporting the date 1779. Pierre Laclede and Auguste Chouteau had hardly set their boots on the soil of St. Louis to establish the city, for a market to have been established this far south of the city.) A brief look at the market's history provides a close

up look at the market's many changes.

Julia Soulard in her will stipulated that city block numbers 71 and 74 were to be used forever as a public market. If the land were to be used for any other purpose the land would revert to the Soulard Family heirs.

During 1843 the construction of the first market house was authorized by the city. The addition of a market hall was added in 1855. In 1867 the city acquired the market buildings. These buildings continued in use until 1896. That year a tornado destroyed the market complex as it did much of the city's near southside. New market sheds were constructed following the tornado.

City architect, Albert Osburg, is responsible for the market as it appears today. The current structure dates from 1929. Osburg was inspired by the Florentine Foundling Hospital for the market's Italian Renaissance design. The hospital was designed by the great Italian Renaissance architect Filippo Brunelleschi.

The current structure is much

more than a market. It is a community center. An auditorium and stage on the second floor affords a meeting place for neighborhood and sports activities.

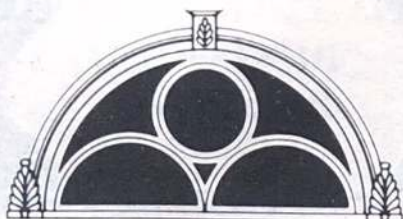
The market is a landmark in many ways. It represents Soulard as does no other structure in the neighborhood. It is a symbol of the neighborhood's rich and historic past. The market's thriving and active nature speaks of the community spirit alive in the neighborhood today. And as a cornerstone of the neighborhood it is the best symbol of the community's bright future.

Skip Gaternann



1974 1985

ABOUT THE RESTORATIONIST DEC. 1, 1985 ISSUE
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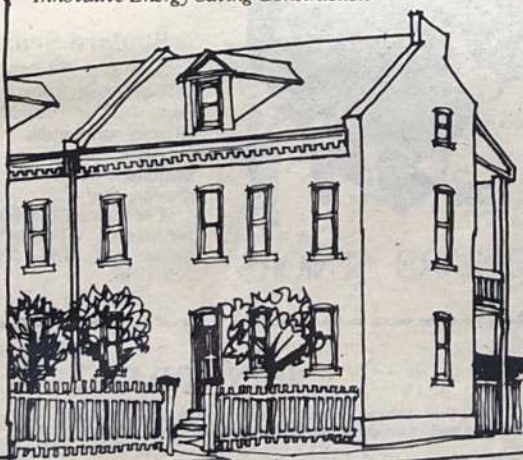
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BUSINESS REVIEWS

Brannigan's at 11th and Lynch Streets opened August 5 to become Souldard's newest restaurant, and how! Co-owners Pat Stern, John Moses, and Scott Sabo all work in their establishment, sharing the cooking, waiting, bartending, and cleaning responsibilities, much in the tradition of the merchants who built Souldard, and just this fact assures every comer a great meal and experience.

Although the name and the emphasis are Irish, the menu melds several nationalities plus some good old American favorites. Appetizers include stuffed Jalapeno peppers, stuffed mushrooms, artichoke hearts, and spicy potato skins. Vegetable Chowder and homemade soup of the day, served with sourdough bread, round out the tasty appetizer selection. Both the deliciously different house salads and the fruit plates invite one's choice. Sandwiches include the Caraway Reuben (yum), patty and turkey melts, and the Rob Roy roast beef sandwich (yum yum).

Dinner entrees include ribeye steaks, Teriyaki chicken, deep fried shrimp, and fish of the day. My personal "triple yum" award goes to the Kilkenny Cutups, breaded fried fish pieces served with two kinds of sauce; I'll definitely be returning for more of those. If one still has room after the extra large portions there are several kinds of cheesecake (the cook

features several at a time from a repertoire of 21 different cheesecakes) and sherbet.

Brannigan's has a full bar and service that is prompt and courteous. As said before, the servings, though quite reasonably priced, are so large that neither of my companions could finish their meals. I was more than honored to help them with this problem. Needless to say, we all left full and happy.

During September, Brannigan's is featuring several special nights: Tuesday evenings are all-you-can-eat Mexican nights; Thursdays are ladies nights; and Saturdays feature beer blasts or prime rib alternately. Happy hour runs 4:30 to 7 p.m. Monday through Friday with complimentary appetizers; Monday and Wednesday are football nights. Breakfasts, an outdoor beer garden, and an Octoberfest will make their debuts in October.

I can't say enough about Brannigan's. The food, service, and prices are all great; the enthusiasm of the owners/operators set against the quietly elegant decor makes for a pleasant and fulfilling visit. Call 771-9811 for daily specials, or just look for the blue awning at 11th and Lynch Streets, across from the Anheuser-Busch Brewery Complex.
by Jay Gibbs



SOULDARD SENIORS

Souldard Senior Center

The new Souldard Senior Center will be open from 9-3 p.m. starting Sept. 16th at 1921 S. 9th. All senior citizens welcomed.

Also, the hall at 1921 S. 9th is available for rent for weddings, dances, etc.

For information regarding services for senior citizens or hall rental, please call: 436-1400, 776-2267 or 776-2346.

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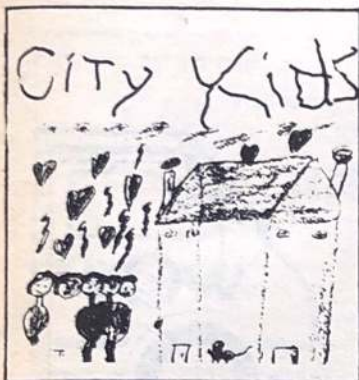
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Souldard: It's worth preserving!



by Tom Gatermann

I love trains because my mom says that it is in my blood. My great grandpa, my grandpa and my dad have all been train buffs. I like living in Soulard because it is close to passenger and freight trains. I like passenger trains the best. My favorite train is Amtrak's Eagle which runs from Chicago to Texas through St. Louis. It's a superline train with two engines.

One of the neatest rides I ever had was to ride the last passenger train to arrive in Union Station in St. Louis in 1978. I was four years old then. I rode it with my dad and Gary Slemmens. We caught the train in Alton, Illinois. I have a certificate that says I rode the last train into Union Station.

I also like watching trains. I like watching them because they go fast. I collect train souvenirs from train tracks such as old air hoses that are broken, train spikes, date nails, coupling pins and other stuff. My mom thinks they are yucky.

One of the neatest things that ever happened was when I drove an Amtrak F40PH engine at the Amtrak Station. Jim, the engineer, really let me run the throttle. I drove it for four blocks. It pulled three coaches, one diner and one parlor car. The train had no passengers on it. I was only eight years old.

I like riding trains because when you look out of the window sometimes you get to see some of the scenery or sometimes it is just a blur. I like to take pictures of trains with my camera. Sometimes when I take pictures of fast moving trains and then get the pictures back they are just a blur.

I have ridden trains to a lot of places. Here are some of the places I went and the trains I rode. They are all Amtrak trains. I rode the Ann Rutledge to Kansas City, Missouri. I took the southwest Chief to Newton, Kansas. I rode my favorite — the Eagle — to Springfield, Illinois. I rode the Kansas City Mule to Jefferson City. The National Limited I rode to Olney, Illinois. One time I rode a Santa Fe freight train in Marion, Kansas. My little sister Chrissy and I rode the caboose on that train.

I rode streetcars, subway trains, a trolley bus and a monorail in places like Detroit, Michigan and Toronto, Canada. Some of the trolleys were like the old ones we used to have in St. Louis.

I have a model railroad layout. It has a tunnel, a trestle, a town, a water tower, a station and a freight yard.

I guess you can see why I want to be an Amtrak railroad engineer when I grow up.

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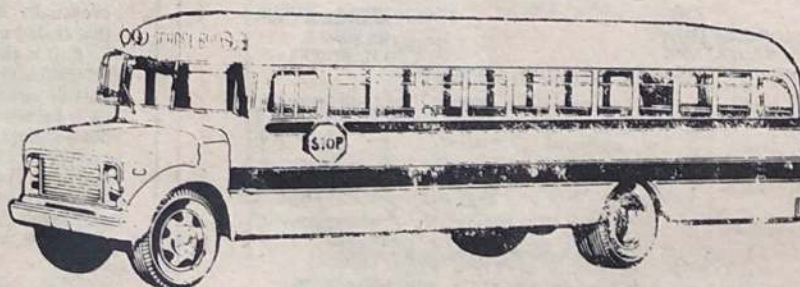
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The Irrepressible Flea



World class Olympic jumpers have nothing on the little fellow — the flea. It's penchant for hopping here, there and everywhere is not appreciated and grossly underestimated. This is just one of the reasons why they are so difficult to control.

The fleas won't like this, but here's a few helpful hints to minimize an infestation in your home or on your pet.

1. Vacuum carpeting and upholstered furniture frequently and thoroughly. Special attention should be given to crevices where walls meet floors and folds in sofas or chairs. Fleas live and breed in these areas. Up to 80% of live fleas in your home can be eliminated in this manner. Moth balls in the vacuum bag will eventually kill the live fleas within this closed environment.

2. It is virtually impossible to totally eliminate fleas in yards or other outside areas. The outside world is their home; we are the intruder. All is not hopeless however. Many commercial pesticides are available on the market. Homeowner often do not achieve desired results due to poor methodology, failure to read label directions, and over or under application.

Over application may result in pesticide poisoning to plants and animals. Under application does not

produce desired control. Rate of application, methodology and proper chemicals should be left to the discretion of a *licensed* pest control professional.

3. Extreme caution should be taken when treating pets with dips or drugs. A popular drug "Proban" may have harmful side effect to your pet.

Frequent treatment with dips can be extremely toxic and sometimes fatal depending on your pet's specific chemical makeup. Some dips may have a carryover effect on the body chemistry of your pet — a temporary reduction of the enzyme cholinesterase. Simply stated, your pet's immune system is weakened.

Dips and drugs are not necessarily deadly; just be careful! Always consult your veterinarian before treating your pet with dips or drugs on a regular basis. I've never used either dips or drugs on my dog and cat. In terms of general health, I believe the risk is too great. If fleas or grass allergies become too much of a nuisance a visit to the vet is in order. Medications given by a professional are your safest course of action. Don't hesitate to consult your vet and licensed pest control operator for more information.

Future articles will address common issues of pest control in urban environment.



PRESERVING OUR HERITAGE

by Arnold Montgomery, Heritage Commissioner

COPIES OF THE STANDARDS FOR SOULARD ARE AVAILABLE AT THE SOULARD RESTORATION GROUP HOUSING OFFICE AT 1216 RUSSELL MONDAY, TUESDAY, WEDNESDAY AND FRIDAY FROM 11:00 TO 2 P.M.

Recently, a significant number of problem renovation projects have come to our attention at Heritage and Urban Design. When you have a renovation project there are *usually* at least *five steps* you go through:

1. *Ideas* — developing the ideas, drawings, sources, etc. to do a particular project (i.e., fence, new cornice, porch, etc.)

2. *Permit Application* — the submission of complete drawings and specifications for the necessary building permits.

3. *Approval* — review by the city and Heritage and Urban Design to verify that the project complies with the guidelines for renovation in the Soulard Historic District.

4. *Obtain the Permit* — actually get the official permit to proceed with the project.

5. *Work Begins* — all the planning and review completed — work actually begins.

Normally, these steps are followed in sequence, but lately it appears that on many projects the steps dealing with the permit are omitted. The type of work completed without a permit ranges from replacement of door or windows to the rebuilding of an entire masonry wall. Invariably, the completed job bears little or no resemblance to the original condition.

When someone from the Heritage and Urban Design staff approaches the owner or the contractor, and asks about a permit, the responses run the gamut. Listed below are some typical responses:

"I didn't know I needed a permit."
"Anything I do will be an improvement."

"It's my property, I can do anything I want."

"If you deny my permit, I'll move to the county."

What should the response of the Heritage Division to those people who persist in working without a permit? If the work complies with the district standards we have allowed the person to apply to the Building Division for the permit, and when reviewed by the Heritage Division, recommended approval. When the work doesn't meet the district standards, we are in a dilemma. We could approve the completed work since it could be an economic burden on the owner to pay to do the job again, or we could have a policy of not approving any below standard work done without a permit. Not approving below standard work done without a permit seems to be the best policy.

Does this cause an economic burden on the applicant? Does removing below standard work and replacing it with products and workmanship that meet the standards seem logical? We believe the answer to both questions is yes, and we also believe that those people interested in Soulard would agree. We are proud of our old buildings and their character, and often it takes patience and money to find the right solution. Plan carefully, check it out and you will only spend your dollars once on the right solution.

This article has two purposes: The first is to let the people of Soulard know that the Heritage Division intends to enforce the standards; and, second, **those persons who do work without a permit proceed at their own risk.**

LAFAYETTE PRESCHOOL

Lafayette Park Preschool has announced several openings in its 2-3 and 3-5 year old classes for the fall. The preschool operates in the Lafayette Park United Methodist Church at 2300 Lafayette Avenue in the Lafayette Square Historic District.

The Lafayette Park Preschool is a neighborhood cooperative preschool in which parents assist a certified teacher.

Instructional emphasis for the younger class (ages 2-3) is on cooperative play, social skills and

educational games and activities. Older students (3 1/2 to prekindergarten) combine basic reading and math skills with regularly scheduled trips to the Barr Branch Library as well as other field trips. Facilities include a fully carpeted play area, a wide variety of educational materials and toys and a gym.

Younger classes meet on Tuesday and Thursday 9-11:30 a.m. and older group meets on Monday, Wednesday and Friday 9-11:30 a.m. Tuition is \$35/month (snack included). For more information call 771-9214.

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Dear Aunt Judy

by Judy Shehan

Dear Reader,

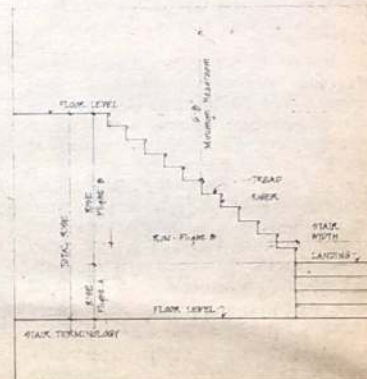
Aunt Judy indicated last month that she was going on vacation.... However, plaintive whimpering and nagging from your editor get one more article. Mary Jo wanted "just one more" on stairways.... Therefore, if you are bored with this article, I plead coherion. However, Aunt Judy will continue to try to answer any real question that arrives during "vacation."

Not only are stairs an important, functional element of any multi-level living space, they are also an important focal element in the design of the space. The placement of stairways in rehab has to both accommodate the lifestyle and needs of the occupant as much as avoid disrupting the building's structural integrity. In other words, a parallel run of the stairs and joist entails far less structural work than if the run is at a right angle to existing support members (joists). Therefore, cut with rather than across whenever possible. If such is absolutely unobtainable, be sure to consult an engineer or architect regarding design of a system to accommodate the stress load for the floor effected. (Our Soulard structures are primarily gravity held and thereby rather intolerant of load changes.)

Now that you have an idea of where you want to put new stairs, we must determine if it will fit the space, design and meet building code. (St. Louis city is currently under BOKA '78.) However, before I can go any further explaining this, we must define terms.

Tread, the part your steps are on; **run**, width of tread, nosing to nosing; **nosing**, the rounded part on the front of the tread that sticks out past the riser; **rise**, the perpendicular height from one tread to the next; **total rise**, distance from the finished floor on one level to the finished floor on the next; **maximum rise**, 8" under code current or residential use; **minimum rise**, 9" under current code for residential code; **landing**, where you arrive when the steps stop (even if stride is broken only once before beginning on another flight); **flight**, the series of steps supported on a single group of carriages; **carriage**, the zig-zag thing that supports the steps; **balusters**, the "spindles" between the tread and the handrail; **newel**, a post securing the balusters and hand rail; **balustrade**, the entire railing unit (newel, balusters and handrail).

Now... You got all that? Okay, then I can explain how to tell if your plan will work. Take total rise, say it's 131" and divide by 7 (an ideal rise) which equals 18.71. Therefore you know that you need 18 rises in 17



steps to complete the flight. The exact rise is obtained by dividing 131" by 18 which equals 7.28 or half a hair more than 7 1/4. Now to determine if you have enough floor space to fit the stairs in a straight run, multiply the number of treads (17) by the desired tread width, less the depth of one nosing. If you are using 12" treads (that's really 11 1/4 x 17 - 1 1/2) you need 189.75" of space. If using a 10" tread, with a 1" nosing, you need (17 x 9 1/2 - 1) 156.25 inches. Okay, that all works. Now can you maintain a minimum 6'8" head clearance from all points tread to ceiling?

If you can't, you must redesign you plan — header another joist, add a landing and got to a L or U shaped stair. Actually, if you are a novice and space will not permit a single run stair, you should probably call a professional. While stairs are not "hard" to build, they are exacting and the materials not inexpensive.

Regardless, the homeowner needs to know proper terminology in order to ask intelligent questions of your contractors. In order to make yourself sound really intelligent as well as meet building codes, allow or specify 3 carriages in a housed stringer and 2 carriages on any stair excluding 36" in width. If you decide to do it yourself, get a good book on stair construction and study carefully.... Calculate and re-calculate, then cut. An good luck!

Your Aunt Judy

Recommended reference *Home Renovation* by
Francis D.K. Chings, Dale E. Miller 1983

Drop-In Bridge

A new series of bridge lessons will begin in October at Gardenville Community Center, 6651 Gravois. "Bridge IV" which concentrates on the play of the cards, will begin Tuesday, October 22 at 7 p.m. "Bridge II" for beginners and those who want to review the basics, will be a noontime class on Thursdays, starting October 24. Both classes meet for six consecutive weeks, and cost only \$18. Come alone or bring a partner, and join the fun! Free parking is available adjacent to the building at Gravois and Kingshighway. For additional information, call Gardenville Community Center at 352-1350.

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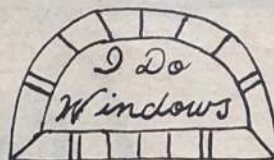
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YOU'VE GOT A FRIEND IN PENNSYLVANIA

"You've Got a Friend in Pennsylvania" reads the sign in the Tourist Information Center on Interstate 80, just inside the state line. Sure! The lady at the desk was being paid to be just that — friendly! As a matter of fact, she was also helpful and very knowledgeable. You see, I really don't expect bona fide information. Just a vague notion about this place or that would be quite sufficient. My inquiry about where to find the Amish in Eastern Pennsylvania brought a Straight forward response: proceed south on Route 60, then east on 208.

I was assured horses and buggies would be plying these roads, but those well-traveled byways led to a country lane — the one less traveled — and that made all the difference. True to her word and the movie, *Witness*, American Gothic enveloped me with every rise in the road. Over one particular rise, a buggy was making its exit onto 208, whereupon I made a turn onto the less traveled way. Quickly sighting another 19th century conveyance, I approached its driver, a fellow in his mid-thirties, and asked for a moment of his time. My attempts at casual conversation fell flat. Chiding myself for intruding into his privacy, I had just turned the pickup around to leave when an old woman raced across her front lawn waving and yelling, "Have you lost your way?" "No, ma'am. Haven't lost my way — just cruisin'." Looking a little confused for a moment, she approached the truck and launched into a vivid description of the spring harvest. I confessed as a flatland city girl, there was no comprehension on my part about such matters.

Our talk soon turned to more basic subjects, things central to all of us: life and love, death and dogma. Her only son had left the clan some years before, and her husband had recently passed. The neighbors had gone visiting, so she was grateful for an attentive ear. I was fascinated with her distinctions of "your people" versus "my people" comments. We discussed city life for awhile, but today her son was very much on her mind.

Officially, the clan did not approve of its members whose visions took them elsewhere. Oh, they kept in frequent contact with one another, but the clan did not approve of such communication. Its members who had tossed aside their heritage were expected to toss aside their loved ones as well. This aged one was not about to honor that custom or a few more she didn't agree with, yes, out people solved their own problems, but we should be more open in discussions dealing with our younger folks. Everybody knows our 20-year-olds sometimes drink or take drugs. If you stay in the clan, that — in and of itself — gains respect and the brand of "faithfulness." She had no solutions for these issues, but I felt they were concerns that deeply troubled her

generation. We spoke a few more minutes concerning the schooling of her granddaughter, but it was time for me to leave, and I bid her goodbye. Speeding eastward on I-80, I couldn't help but smile to myself for the luck of our acquaintance.

Noontime seems to bring out the gab in Pennsylvanians. After many miles and a few lunch stops, I encountered three or four folks who initiated lively chats covering a whole range of topics in exotic places like Wind Gap, Bird-in-Hand and Intercourse, Pennsylvania. Don't believe I appeared a pathetic creature who needed a friend. I do enough yapping at home, as many would say. However, these people were just outgoing folks who lived up to their state motto.

As I breezed across the haze-shrouded farmlands of Southern Pennsylvania into the Midwest, the fond recollection of that Amish woman came back to me. She opened her heart and mind to a stranger. "Her people" made a friend.

FOOTNOTE: Friends are all over the highways. Skimming through Central Ohio at 70 mph, I was overtaken by a truck that pulled alongside me in the passing lane. Its occupants yelled, "Hey, there!" Mark Lyman and Ann Meszko just happened to be passing by.

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More Adventures of an Amateur Rehabber

— Jay Gibbs

Don't look now but here comes another Fall House Tour! It's hard to believe that it's been a year since the last tour but here it is, September again. Once again my house is on the tour, once again it is far, far from completion, and once again time and money are short. But like any faithful hammer-throwing rehabber I will vainly try to tackle an impossible array of last-minute projects that can't possibly be finished on time, or even in a year. I'm talking floor work, wall work, ceiling work, electrical work, exterior window painting, yard work, and of course writing these articles. In short, give it up, buddy. So, instead of boring you with a monologue of lack of progress, let me digress to other topics; let me inspire you with the tale of how I became acquainted with Souldard and rehabbing in the first place. Neither of us has been the same since, as you will see.

Let me begin at the beginning. I grew up in a small, sleepy farmtown in Ohio; we lived in a large victorian house with oak woodwork, gaslight chandeliers, and art glass everywhere. My parent rehabbed that place, one room at a time, from 1963 to 1977, when we moved to Chesterfield, Missouri. Picture the classic scenario of the "country boy" moving to the big city, or rather the big suburb. While a junior at Parkway West Senior High School I attended a field trip to various St. Louis redevelopment areas. Unlike today, the city looked pretty ratty in 1978, even to my eyes. Union Station was a dank, dark, deserted hole. Midtown was crime paradise, and we didn't even attempt the North Side. But what I remember best was our foray into Lasalle Park and Souldard. When three school bus loads of bantering suburban kids stopped in Lasalle Park it wasn't the picturesque place it is today.

The area looked not unlike Germany after World War II, with block after block of nothing but head-high weeds, piles of rubble, and sagging, crumbling old houses. I vividly remember the chain-link fences that ran down the middle of the streets; our bus scraped them a couple of times. The houses under renovation could be counted on 10 fingers, many of the rest were being demolished. Our teacher, a Ballwin resident, surveyed the situation through a bus window, grinned, and declared, "These people are nuts!" We entered a house under rehab, like mine now, and for me it was like lightbulb coming on. I wanted to do this. I gingerly explored the third floor of that house and could see some of my classmates below through cracks between floorboards. "That's a mansardroof," the owner was explaining to a couple of other brave kids on the third floor. I was captivated by it all, but kept my mouth shut as most of my classmates echoed my teacher's scepticism. As for him, his parting remarks as he got back on the bus were, "This place isn't ever gonna change." I kept my dissenting opinions to myself. "Let's

go home!" our other teacher agreed. But before doing that, we crossed I-55 and took a quick riding tour of Souldard, which the guy in Lasalle Park had explained was what his neighborhood had been part of until the interestates were built. Souldard looked much like Lasalle Park, gloomy, gutted, worn out, except Souldard looked much like Lasalle Park, gloomy, gutted, worn out, except Souldard added people to the scene. Then we turned to Parkway West and no more was made of the "nuts" rehabbers. When required to write a term paper on the field trip I penned how Union Station was doomed because of lack of funds and public interest (Ronald Reagan and his I.T.C. rehabilitation tax credits were yet to be heard from. I still have that term paper — I received an A on it.)

I soon returned to Lasalle park and Souldard with my parents in tow; they agreed with the sentiments of my teacher's comments, especially when we became semi-lost in the chain-linked maze of Lasalle Park. I dragged my Dad to a Souldard house tour in the spring of 1978; I noticed the star signs of the tour houses and the rehabbers here and there while he pointed out every burned out shell and weed-choked vacant lot. I took pictures, which I still have, while he just shook his head. We procured a seven-page housing list of buildings for sale: shells were selling for \$250 to \$1000 while renovated townhouses listed for \$35,000. I wanted to buy a \$500 shell, but Dad would have none of it, citing such things as my college plans, my lack of experience, time, and money, and the fact that as a minor I could not sign any contracts. Undaunted, the stars in my eyes shown brighter than ever. Something in the manner of the rehabbers we'd met reminded me of my small-town roots. Such warm, friendly people were not to be found in abundance in our suburb and I hadn't realized until that point how much I'd missed that facet of my childhood.

The following year I went to college and then we moved to Tennessee for 18 months. When I next toured Lasalle Park in the summer of 1982, all the houses and even vacant lots were spoken for; I was shut out of that area. A homeowner I talked to there informed me of this fact, but he gestured across I-55 and suggested, "There's lots of houses available in Souldard. Why don't you try there?" Thus, as the baseball Cardinals began their pennant race I began my 15-month search for the right house to purchase and renovate. By now the developers were beginning to come on strong and as I continued, I noticed the prices spiraling. \$5000 shells disappeared, then \$8000 for a shell became rare. By the time I first saw my house in July 1983, \$15,000 per shell was the norm. Today in 1985 unrenovated houses average \$20,000. In July, 1983, I was rapidly exhausting another housing list when future neighbors John and Rich

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Turn-of-the-century 3-story Mansard, fully rehabbed house for sale located one block south of Lutheran Medical Center and one block north of Alexian Brothers Hospitals. Two bedroom, two full baths with adjoining bathroom suite and dressing area off 20'x13' master bedroom. Large walk-in closets and abundant storage

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pointed me to the elegant yet tired-looking building that I now call home. It took four contracts to purchase the house and then two more to purchase the pair of adjacent vacant lots. The closing was on September 19, 1983, the lots closed several months later. My first act of work on my new place was to vainly dig for caves in the moldy basement. I worked on plans for months, and after selling my soul, first-born child, and several hundred dollars I held in my hand that most revered document, a City of St. Louis building permit. In February 1984 I fell through the roof while demolishing my rotting old garages. I gutted my 11 rooms in six straight days in May 1984 and learned about "straw hair," "plasterdust cough," and just how filthy the human body becomes when coated in coal dust. A few more weeks and the house's interior filled a large parked dumpster and formed an adjacent huge mound as well. In August, my contractor and all the king's men tried to put my house back together again, and were still at it in mid-November.

During this process, in the throes of a rehabber's high, I purchased another unrenovated house up the street, squandering the last of my funds there instead of finishing my residence-to-be. (I'm not quite out of that pothole yet, but I'm optimistic. Anyone wanna buy a house???) On March 17, 1985, I moved into my drafty, chilly, dusty half-baked rehab job on the supposition that work would become done faster. Not so, apparently.

Oh well, here I am on House Tour

for the second time, and though things still look in chaos, I have come a long way, just like Lasalle Park and Souldard. While these neighborhoods were leaving the slum stage behind I went from high school suburban kid to amateur rehabber. Where do we go from here? Souldard should continue to improve at the hands of developers and homeowners alike, and someday my house will resemble some state of completion, though this event is not realistically expected in my lifetime. Well, maybe when I'm 84.

In closing, let me encourage those of you who are contemplating the life of an urban rehabber to "go for it" as best you can. I'd do it all again, as I've told groups of teenagers on field trips as they peer into the dusty mess of a first floor in my house. My neighbor Roy is an inspiration to me, as he has rehabbed his place almost entirely with his own money and two hands, over a period of 10 years. Danica's Crazy Daughter agrees: it can be done if you've the patience, desire, and resources, both personal and financial. Do you want to become a rehabber? The small town of Souldard in the big city still has room for many more: some houses still cry for attention, and others already saved are looking for new owners. Vacant lots are slated to become infill housing for those who prefer that route. Beautiful renovated apartments, both contemporary and traditional, await your inspection. Whatever way, let me say, join us! We'd love to have you as a neighbor, and maybe next year your place can be a stop on the Souldard Fall House Extravaganza. See you on tour!

THE LAST POSSIBLE MINUTE!

How long can you go without doing the laundry? 5 Days? A Week? 2 Weeks?!

O. K. Time's up. You're out of towels, socks, jammies and jeans.

Take Heart!

There's a neat new self-service and drop-off laundry (and Dry Cleaners) in Soulard. It's on the corner at 1800 S. 9th Street, just south of the Market, in the old laundry building, of course. It's a whole new space, redesigned with all new machinery. This laundry is bright, clean and quiet. No vending machines — just soap. No video games — just clean and lots of it.



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RE-HABBING ON A BUDGET! IT CAN WORK!

Lance and Mona live in a nicely appointed apartment. They are both pursuing their chosen careers. They have been paying rent for the past three years and saving for the downpayment on the house of their dreams. After diligently looking at houses almost every week-end for months, they are discovering that within the \$75,000 to \$80,000 price range which THEY have decided they can afford, you only get a cracker box with 8 foot ceilings and a 12 x 12 master bedroom. Reality is they do not wish to spend their lives in this cracker box. Then they read about the urban revival. So they start cruising the streets of the city of St. Louis with the windows rolled up and the doors securely locked. Pretty soon they wander into Souldard and the more they drive around the more they like what they see. First of all, they see **PEOPLE WALKING THE STREETS**. That must mean the people are either crazy or it must be relatively safe down here. In time they roll down their windows. On occasion they even wander into a local establishment, have a glass of Chablis to calm their nerves and observe the localities. They look pretty normal. So now they start looking at the houses. Holy cow, they are big! Can you just imagine how big the mast bedroom must be? **THEY ARE HOOKED**. Finally they find the house of their dreams. The ceilings have been lowered, but that can't be too hard to fix and the plumbing is rather antiquated, but it will do for the mean time and all it really needs is to scrape off that awful wallpaper and lovingly apply a coat of fresh paint. Just imagine buying this beautiful home for only \$20,000 to \$30,000 and it can't cost more than \$15,000 to \$20,000 to fix it up to be their own Taj Mahal. After all, surely Mona can scrape wallpaper off, and, at least, paint the woodwork. And without a doubt, Lance can caulk around those beautiful big windows to make it more energy efficient.

So now it is time to go to your friendly banker. Unfortunately, they went to Mr. Jones at the bank in the shopping center by their suburban apartment. Mr. Jones' response was, "You want to live WHERE?" "Union Station I can understand, it has all those lights outside and the police are right around the corner, but SOULARD?" Lance and Mona are heart-broken. But they are hooked. So they start shopping around for MONEY. Finally they come upon a banker that realizes the urban revival did not start with Union Station but with the revitalization of the neighborhoods FIRST. And Souldard was the first. The neighborhood is now very stable. Each year the streetscape gets prettier.

Mr. Smith, friendly banker, sits down with Lance and Mona and says the first thing we have to do is see what you can afford. Lance is in computers and makes \$28,000. Mona teaches school and makes \$15,000. With a combined income of 43,000 the next question Mr. Smith asks is,

"How stable is this income?" Does Mona plan to continue working?" "Do we have a stable income of \$43,000 or \$28,000?" Yes, Mona, plans to continue working at this time. Yes, they do want to have a family, but not for a few years, and Mona plans to continue her career. Besides Lance is on his way up the ladder, so we know that income is going to rise.

Now Mr. Smith takes over. you can afford 28% of your income for a house payment. This includes principal, interest, taxes and insurance. (P.I.T.I.) This amounts to \$1003.00 per month, of which \$100 per month will be escrowed for the taxes and insurance. \$900.00 per month goes to principal and interest. This income qualifies Lance and Mona for a loan of \$90,000. For every \$1000 you borrow, your pay back is \$10.00 per month for a 30 year loan at 11½ to 12 % interests, which is readily available in today's market.

Of **VITAL IMPORTANCE** is to have a plan and the following steps are the difference between success and failure for your dream house.

1. Finance Acquisition
2. Plan the finished product.
3. Apply for and secure permanent financing, which includes the plan after completion.
4. Construction phase.
5. Close permanent loan.

Steps 1 and 3 can be combined. The acquisition plus the construction costs can be incorporated into one loan. You have a set of plans drawn up to include all the construction to be done within the budget. REMEMBER, the budget controls the project. Example: You are paying \$25,000 for the acquisition, thus you have \$65,000 to spend on the improvements. \$65,000 will pay for a lot of improvements but it doesn't necessarily create the Taj Mahal. It definitely does not pay for the decorating. You need to realize going into this project that all those pretties come out of the raises and bonuses. Not out of the budget.

Next you secure competitive bids from QUALIFIED professionals for the different steps of construction. You DO NOT hire a handy man to put in new plumbing, wiring, etc. OR you contact a competent General Contractor to bid the entire job. This general will secure all the bids and will give you a bottom line. Lance and Mona can be an active part of this project by doing the things they are qualified for, i.e., scraping wallpaper, painting, and cleaning up the mess. With these figures in hand, they go to the bank. Mr. Smith then has the home appraised based on the finished product. If the value of the finished product is at \$99,000 or above, remember they had been saving their downpayment and will have a cash out-lay of approximately 10%, then Mr. Smith will give Lance and Mona a letter of guarantee for the permanent loan of \$90,000. At this time Lance and Mona either secure a construction loan with Mr. Smith, or they take his letter to another banking institution and they, upon the guarantee of Mr. Smith's let-

ter will issue a construction loan to Lance and Mona. An escrow account will be established, and upon the completion of each step of the construction the escrow agent will pay the contractor in question. When the dream house is completed within the budgeted \$65,000, Lance and Mona go to Mr. Smith and close on the permanent financing. Mr. Smith pays the temporary financing off. What Lance and Mona must remember is that they have to pay points to the temporary lender and they pay interest only on disbursed funds, until the permanent loan is closed. Then they settle into their payments of \$1003 per month for 30 years. Going into this last step, Lance and Mona have looked into the different types of loans available. FHA, Conventional (Fixed Rate) or Conventional Adjustable Rate Mortgage, to name a few. Each has benefits.

A fixed rate conventional has the following advantages. Your payment is going to stay the same for the life of the loan. If you can afford it today chances are you can afford it tomorrow. Fixed rate loans today are available all day long at 11½% to 12% interest. Some fixed rate loans do have pre-payment penalties. In the event you choose to accelerate your payments you can be subject to a penalty.

Adjustable Rate Mortgage (ARM) is being used more and more today. In today's market the going interest rate is 9½% to 10¼% with a 5% cap over the life of the loan and a 2% per year maximum adjustment. This rate is tied into several different indices. Most common is U.S. Treasury bills. If you close at 10%, your interest rate will never be higher than 15%, or conversely never lower than 5%. And your interest rate will not go up or down more than 2% per year. The change in payment occurs only on the anniversary date of your loan each year and is based on the index of 30 days prior to your anniversary date. This index is freely available to the public, market interest rate indicator which changes periodically with fluctuations in the financial market.

One avenue Lance and Mona might consider is going with an ARM and pre-paying the principal.

Example: With an ARM the interest rate is lower than with a fixed rate loan. On a 30 year loan you do not start substantially reducing the principal balance until the 16th year. If the rate were to remain constant at the end of the 30 years at \$1003 per month, you would have paid back \$360,200. IF Lance and Mona were to pay an additional \$100 per month to be applied to the principal consistently from the first payment on their 30 year loan, the loan would be paid off in LESS THAN 15 years and they would have saved approximately \$160,000 in interest. With the advantage of the lower interest rate than the fixed rate would have offered.

THE KEY IS THE BUDGET. No lending agency is going to lend you more than you can afford to pay back. But you can make it work for you. All

of this applies to those that already acquired their dream house. If you thought you could fix it up out of your pay check and are becoming disillusioned, you too can do this very same thing.

Regardless, Taj Mahal's very few of us have, but beautiful, comfortable homes we do have.

by Carolyn R. Swindell



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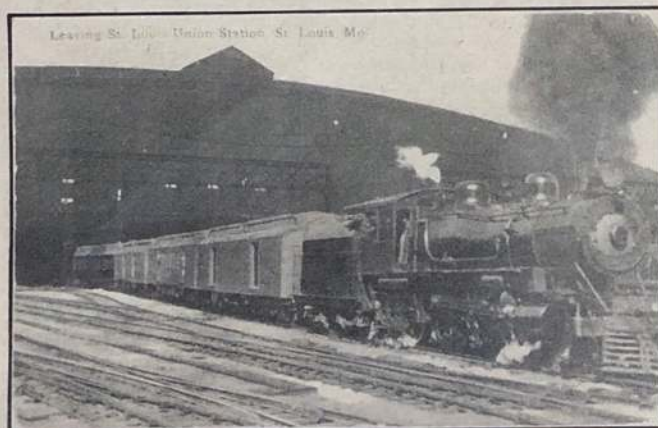
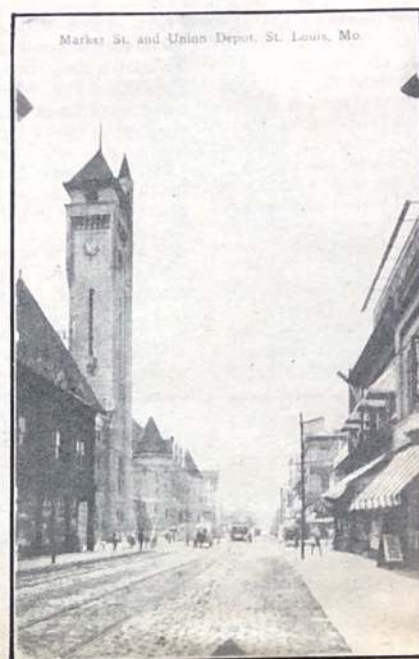
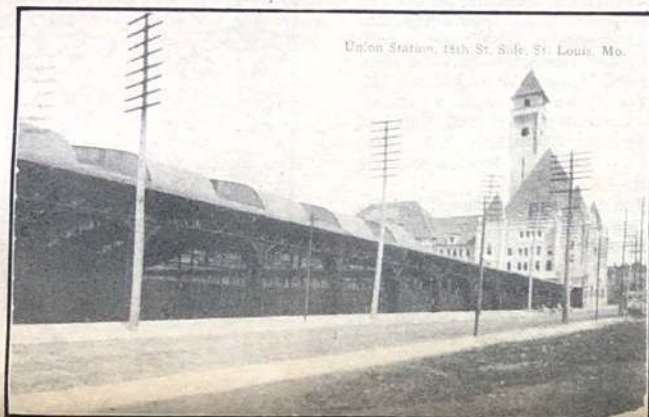
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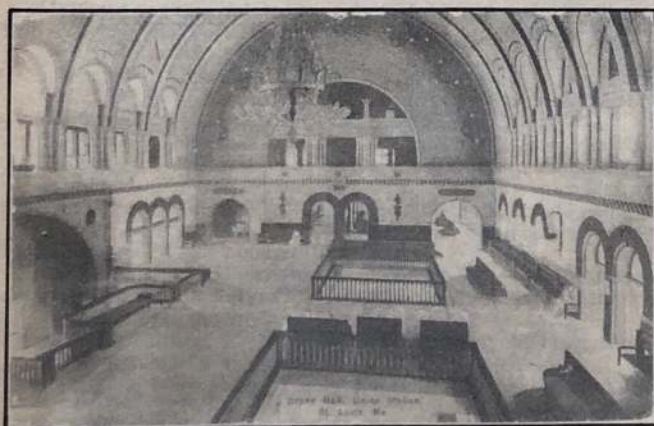
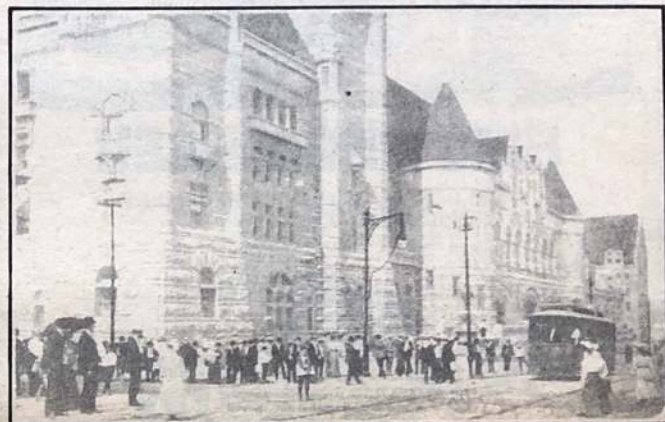
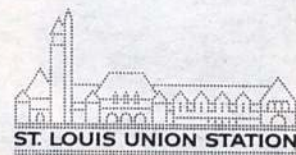
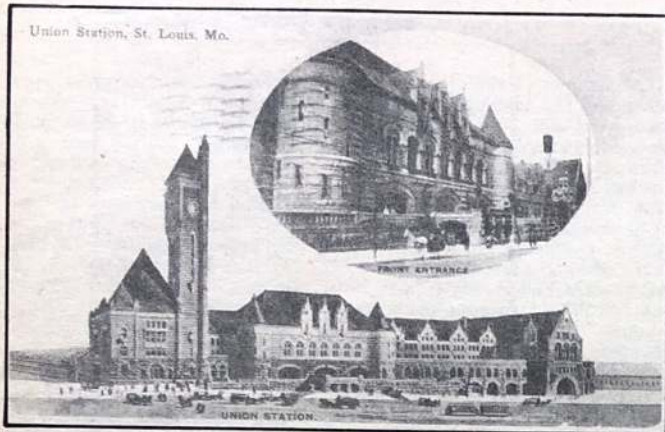
UNION STATION

No year in recent memory brings into focus St. Louis' rich and historic past and its bright future as does 1985. This month we celebrate the reopening of the structure which perhaps has left its mark on St. Louis as no other has. Union Station symbolizes the richness of the past and the city's bright future. As St. Louisans look at the new Union Station this month, it is possible to appreciate it even more by viewing it from the past. Most everyone has some found memories of St. Louis Union Station. Perhaps the first impression of St. Louis was gained there

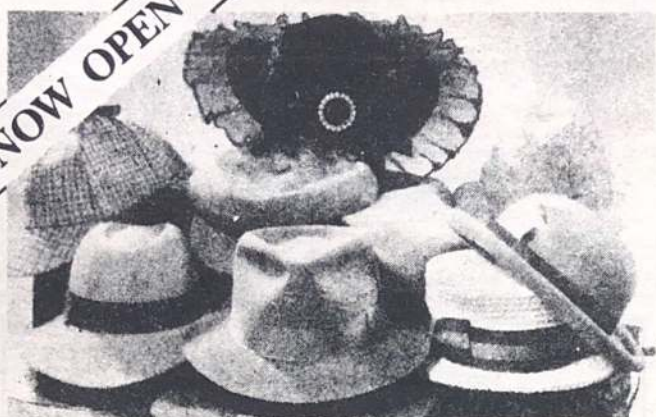
as a new arrival to the city. Memories of luxury travel come to life when we remember famed trains such as the Spirit of St. Louis, the Wabash Cannonball, the Texas Eagle and others. The war years bring thoughts of patriotism when we remember the returning soldiers aboard troop trains or when the Grand Hall's chandelier was sold for scrap to help fight the war. With the aid of the antique post cards pictured on these pages, it is hoped that Union Station will be a more meaningful experience for each and every St. Louisan.

by Skip Gatermann





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FROM THE MAYOR'S DESK

by Mayor Vincent C. Schoemehl, Jr.

The summer of 1985 has been an exiting one. The openings of St. Louis Centre and Union Station have struck a resounding chord of civic pride. The sparkling success of these two ventures has attracted national attention. These developments, complemented by numerous other projects nearing completion such as the 900 room Adam's Mark Hotel and the 44-story Southwestern Bell Building, have insured a healthy future for downtown St. Louis.

No less spectacular has been the rebirth of St. Louis neighborhoods. The number of new and rehabbed housing units has mushroomed over the last few years. St. Louis is widely recognized as the nationwide leader in housing rehabilitation.

While a variety of factors have led to this resurgence, some of the tools used to bring it about are being threatened at the federal level. This year's Community Development Block Grant allocation to St. Louis, which funds primarily housing programs, social services and capital improvements, will be reduced by 15% to 28% from last year's \$25 million. The City's \$10 million in federal revenue sharing will be eliminated completely next year.

These latest federal cutbacks continue a trend began by the Reagan administration in 1981. The compensate for these reductions, St. Louis has made aggressive use of other federal tools. Since 1981, the City has received \$65 million in Urban Development Action Grants (UDAG), which has generated over \$699 million in private development. These UDAG funds are awarded on a competitive basis, unlike revenue sharing and block grant funds which are awarded based

on an allocation formula. Since 1981, only New York City has received more UDAG dollars than St. Louis.

Another federal tool used successfully in St. Louis is the historic investment tax credit. Since it was enacted by Congress in 1981, St. Louis has had 458 historic preservation projects qualify for the tax credit. No other city has come close. New Orleans ranks second with 171 approved projects. St. Louis' projects have generated \$321 million in private investment. While Union Station is the best known project to qualify, many of the projects in St. Louis involve residential rehabilitation. To date, 3,600 housing units have been renovated in St. Louis under this tax credit program. The renovation has included housing in the Shaw, Soulard, Hyde Park, West End and downtown neighborhoods.

While St. Louis has made good use of existing federal development tools, these remaining tools are also threatened. Funding for the UDAG program has been cut this year by 20%. In addition, the Reagan administration and some congressional leaders have proposed the elimination of the historic investment tax credit.

The loss of the historic investment tax credit would seriously curtail neighborhood redevelopment. My administration has conferred with our local congressional delegation to voice our concerns. Various neighborhood leaders have done likewise. With the growing number of historic district neighborhoods in St. Louis, the continuation of the historic investment tax credit could play a vital role in maintaining the momentum which has brought about our neighborhoods' rebirth.

THE SECRET

While I was on my way to town
I met a mouse who wore a crown
A plain ol' mouse he couldn't be
For he could talk like you and me
"Why are you dressed so strange I
asked, why do you wear a crown?
How is it you can talk like me and
wherefore are you bawdy?"
"I am no ordinary mouse. In fact I am
a king.
An I am bound for home where I must
be by spring.
Once I was just like you, my people
kind and free.
But because we grew cold and cruel
we are now what you see.
So I've been in search of wisdom that
we can begin anew.
And now that I know the secret again,
we can be like you."
"Pray tell me then my little friend, the
wisdom you have found.
And the secret you now know to
change the time around."
"It is indeed a powerful force, yet,
gentle as a dove.
For the wisdom I shall share with you
of the SECRET that is
LOVE.

by M. Cooper

by M. Cooper

ARCHITECTURAL VOYEURISM

by Anne T. Kewe

It's an hereditary trait. By this time there are signs that it may even have become an ethnic trait. Let me explain. You see we 'summered' with my grandmother in a small town a tad bit south of Kansas City. The social structure was the same in that town of 3,000 some odd souls as it is anywhere in this country. There were those who lived 'comfortable' lives; those who had to 'work for every penny they got' and those who 'needed help.' They all had houses to match.

My grandmother and my mother liked to 'get out in the car for awhile,' 'Go for a little ride,' or more specifically, "Ethel, let's go see what those new people are doing to the Simmons place." I was stashed in the back seat, with my mother at the wheel and my grandmother beside her to tell her where we were going to look. Mother was a master at combining driving and browsing through streets. But it was Grandmother who led the parade in a running editorial on the more interesting houses in town. She was not above matching the people to their houses. Apparently they each had the same flaws.

The afternoon was usually a monologue: "Do you see," she would exclaim in horror, "what they are doing to Maude's old place. They're taking off that beautiful side porch. If that isn't going to ruin the whole thing, I'll tell you it's going to look pitifully lopsided. Poor house." Or regarding wooden lacework: "I would just love getting my hands on that house. Look at it. The lace is half on and half off. They need to get old man," (he was 50, but to Grandmother carpenters couldn't do satisfactory work unless they were at least nominally old) "Heinrich to take it all off or replace it."

There was one that I like the best, but there was always a pointed silence whenever we drove past it. Of all the houses in the town, it was the only one purely bred. Of pale pink brick and black shutters that worked, it was perfectly federal. The gardens around it were exquisite. Not until I was grown did my mother explain, "Dear, let's not talk about it. There were ladies there, from up around Warrensburg, who were not nice."

My grandmother's house was a masterpiece. The year I was born she did the whole thing over. The gingerbread went, a front terrace added, the porch expanded, walls pulled down and others put up, and the kitchen brought up to standards. The new blue coal stove would keep biscuits, pancakes and sometimes me warm on many an icy Christmastime morning. But best of all she had the great oak staircase put in. It spiraled upward and through heavy oak panelling, that was carried over into the dining room. Mercifully she did leave the fireplace

alone. There were old pictures of her standing on boards directing traffic as the house was being redone. In explaining the changes to me she very patiently told me that she loved the house, but it was getting so that it needed a 'little life blown back into it.'

When we moved to St. Louis, my mother kept right on going. Only now the territory was larger. The architecture became more complex and she didn't know who lived where. A private area and duly marked as such simply didn't include her. A new sophistication entered the game. It didn't take long for her to find out who lived where, either. She kept better track of 'society' than society did. When the depression came and the majestic beauties stood desolate and vacant, Mother would mourn as if they were her own. "Oh, if only someone could blow a little life back in there. It's such a lovely place."

We browsed neighborhoods as if they were libraries and museums, to be perused, studied, admired and speculated on their interiors. Once or twice we'd find an old one that looked gloomy and mother would deliciously announce that it 'looked spooky enough for a murder.'

Eventually it became my turn to learn to browse and drive. It's harder to do than you think and at first I was an accident waiting to happen at 20 miles an hour. About this time mother like to get out in the evening. She loved to peer into the windows and admire or disdain what decorations she could see. Sometimes it was, "Now that lamp was just made for that window, look dear, isn't it beautiful." "Dear" was trying to avoid hitting somebody's pet cat or avoid the lights of another car.

A couple of years ago I discovered Lafayette Square and finally Soulard. The old game began again, this time with my daughter. Chrissie's imagination, like mine had done, made up stories of the people who had lived in the houses. We went on a tour and discovered the interior mysteries of some of the houses for ourselves. Last time we went browsing together, she suddenly pointed to one, "That one would be neat if you could just redo the porch and fix the three top windows. It's such a pretty house basically. Everybody's so busy down here, do you think they'll get to that one?" "No problem," I answered. "It doesn't need too much outside, all it needs is a little life blown into it."

My answer had surprised me and suddenly I totally understood what that old family phrase meant. I also realized with a private kind of satisfaction, as if I owned it all: The people in Soulard have been doing a lot of huffing and puffing.

Your Neighborhood Full Service Cleaners

LAFAYETTE SQUARE CLEANERS

Same Day Service — In by 10, Out by 5

FALL SPECIAL

BRING IN THIS AD IN SEPTEMBER

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ON ALL
DRY CLEANING

- Dry Cleaning
- Alterations
- Shirts & Jeans
- Storage
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Sister Star

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FLOWERS

Fresh and Silk
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2022 So. 12th St. 421-0188

Monday - Saturday 10AM til 3PM & by Appointment

Via & MasterCard Delivery in St. Louis City & County

THE GREAT GRIZZLY BEAR RESTAURANT

Located In the Historic Portland District

1027 Geyer

231-0444

Sept. 20, 21 Souland Blues Band
 Sept. 27, 28 Billy Peek
 Oct. 4 Subject to Change
 Oct. 5 The Painkillers
 Oct. 11, 12 Souland Blues Band
 Oct. 18 Aviation Club
 Oct. 19 Joe Camel & the Caucasians
 Oct. 25, 26 Billy Peek
 Nov. 1, 2 Marilee and the Boys
 Nov. 8 The Painkillers
 Nov. 22, 23 Billy Peek

We specialize in private parties
 Lunch served from 11:00-2:00 weekdays.
 Every Friday and Saturday night 8 pm-1 am



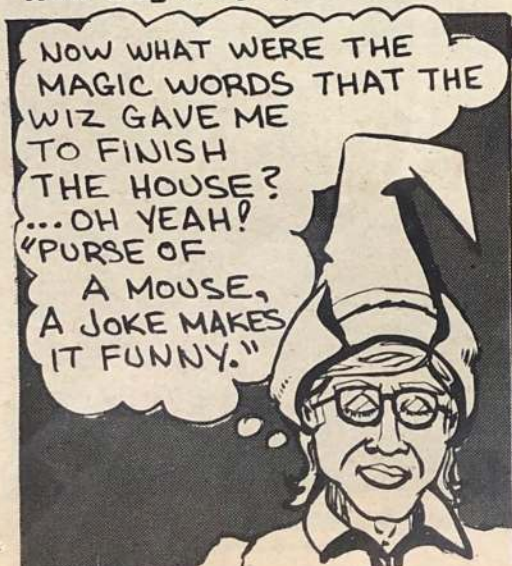
D. LESTER '85

Sept. 18 SRG Board Meeting
 Sept. 19 Pre-House Tour Gala
 Sept. 25 Yom Kippur
 Sept. 28 Fall House Tour 12 pm-6 pm
 Sept. 29 "Magical History Tour"
 Oct. 2 SRG General Membership Meeting
 Trinity Lutheran 7:30 pm

Oct. 14 SRG Board Meeting
 Oct. 31 Halloween
 Nov. 6 SRG General Membership Meeting
 Trinity Lutheran 7:30 pm
 Nov. 11 Veteran's Day
 Nov. 18 SRG Board Meeting
 Nov. 28 Thanksgiving Day
 Dec. 1 Next issue of The Restorationist

CALENDAR OF EVENTS

New City Strip by David Lester



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