

Urban Archaeology: Lost Buildings of St. Louis

What do the buildings of St. Louis, past and present, tell us about our city? *Urban Archaeology* brings together materials from both well-known and ordinary buildings constructed in St. Louis between 1840 and 1955. These objects help us understand the city's changing architectural, economic, and social conditions.

The city of St. Louis has a wealth of notable architecture. Many of the area's signature brick and terracotta buildings were constructed during a period of great prosperity between the Civil War (1861–65) and the Great Depression (1929–39) as proof of the city's status as a national economic powerhouse. While many celebrated structures still stand today, steady declines in population and commerce have resulted in the significant loss of buildings across the city.

Urban Archaeology is co-organized with the National Building Arts Center (NBAC), which holds the largest collection of architectural artifacts in the United States. Located in Sauget, Illinois, NBAC emerged in response to the rapid economic decline and widespread demolition St. Louis experienced beginning in the 1950s. NBAC has worked for over four decades to salvage and preserve significant parts of condemned buildings across the nation that would otherwise be completely lost. In the United States, historic preservation and salvage have tended to prioritize predominantly white

communities of higher socioeconomic status. In contrast, NBAC's efforts have focused on a wider range of structures and neighborhoods, seeking to offer more inclusive and nuanced histories of St. Louis.


Urban Archaeology highlights some of the most ambitious work undertaken by NBAC and others to preserve knowledge of St. Louis. While this exhibition is not a comprehensive history of the city's architecture and its preservation, it raises important questions about the practice of salvage and its reason for being. When buildings are lost, which stories are remembered and which are forgotten? What people and factors have contributed to St. Louis's widespread architectural loss? What can we learn about our future by examining the buildings of our past?

This exhibition is curated by Michael R. Allen, Executive Director, National Building Arts Center, with Stephanie Weissberg, Curator, and Molly Moog, Curatorial Assistant, Pulitzer Arts Foundation.

Unless otherwise stated, all objects are from the collection of the National Building Arts Center.

Urban Archaeology: Lost Buildings of St. Louis
is on view from **Sep 8, 2023 to Feb 4, 2024.**



Scan for the digital exhibition guide on the free Bloomberg Connects app. Look for the Bloomberg Connects icon  next to objects to explore oral histories from St. Louis community members.

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An Introduction to Salvage

In 1973, National Building Arts Center (NBAC) founder Larry Giles (1947–2021) began saving materials from soon-to-be demolished buildings. He was inspired by the incredible variety and craftsmanship of St. Louis’s architecture and was concerned about the erasure caused by citywide demolition. The act of recovering artifacts that would otherwise be lost is known as “salvage.” The practice dates back to ancient history, when parts of old buildings were incorporated into new structures. Early salvage was likely both a practical solution for the need of building materials and a show of political and religious power.

Giles saw salvage as a way to promote awareness of both historic materials and building crafts in order to encourage preservation instead of more destruction. He was not alone in his pursuit of preservation for the purpose of reuse and study. After World War II, architectural salvage surged in the United States as people moved out of city centers—where many historic buildings stood—seeking new suburban housing. The scale of urban demolition after World War II in the US provided salvagers with a seemingly endless array of materials.

To this day, the field of salvage can reflect the elite biases of its practitioners, who are largely white and affiliated with architectural antiques dealerships, private collections, and museums. This skewed representation is one factor that has led to the privileging of materials from predominantly wealthy white communities for study and collection. Meanwhile, structural economic inequalities have resulted in great architectural losses for communities of color.

The practice of salvage raises several questions. Who is this work really for? What end does it serve? What are the economic forces that drive it?

10. Sgraffito panels. Plaster. Rivoli Theatre, 1922. 210 North 6th Street. Architect: Charles K. Ramsey; Sculptor: Antonio Berni

This sign and these panels adorned downtown's Rivoli Theatre, once a grand cinema in St. Louis's bustling urban center. Their multicolored designs were achieved using sgraffito, an Italian Renaissance technique that involves layering colored plaster and carving it back to expose the color below. This technique, rarely employed across a whole facade, was used on only one other known building in St. Louis.

As people and businesses left the city for the suburbs beginning in the 1950s, the Rivoli lost its customer base and turned to screening B-movies and X-rated films. In 1983, like many downtown buildings, it was demolished and replaced with a parking lot. The One Metropolitan Square building now occupies its former site.

Before the demolition, NBAC deconstructed and packed the major decorative panels from the Rivoli's facade. In this gallery, two of its panels rest in the same crate in which they are stored at NBAC. These panels raise a number of questions that salvagers must consider as they work with recovered materials. How do we relate to architectural elements once they have been removed from their buildings? What can we learn about a building when we can only access a part of it and not the whole? Once a building is lost, who holds its remnants and the memories tied to it?

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Labor and Inherited Knowledge

The ceramic materials in this gallery point to centuries-old local traditions of people working with the land. St. Louis is famous for its brick and terracotta buildings, many of which were built in the nineteenth and twentieth centuries using clay from the Mississippi River. However, the city's architects and builders were not the first to use the region's rich deposits of clay. The Mississippian civilization that flourished in the region from 800 to 1600 CE produced an extraordinary number of ceramic vessels, which influenced ceramic production as far away as present-day Wisconsin and Ohio.

In the late nineteenth and early twentieth centuries, technological advances allowed for the rapid extraction of clay. The most plentiful clay deposits were located in the neighborhoods we now know as Dogtown and The Hill. Ceramic factories built miles of large-scale kilns in these areas, enabling the industrial production of brick, terracotta, and tile. These mechanized processes contributed to separation between the manual laborers who mined, shaped, fired, and laid the bricks and their supervisors. By the late nineteenth century, ceramics had become the main building material for the city's infrastructure, including sewer pipes, paving bricks, and some of the first skyscrapers in the world.

11. Panels. Terracotta. Mission Free School, 1905. 369 North Taylor Avenue. Architects: Mauran, Russell & Garden

These three terracotta panels depict a praying child and the monogram of the Mission Free School orphanage. The panels were part of the school's cornice, a band of decoration just below the roofline. The panels were recovered in 1986 when the school was demolished to make way for new housing.

To create the detailed sculptural elements, laborers hand pressed clay into molds. If you look closely, you'll discover traces of their fingerprints in the hardened clay. Creating these molds required advanced sculptural skill and the use of tools like the one in the nearby gallery.

The panels were inspired by the fifteenth-century Italian ceramics of the della Robbia family, which perfected durable, brightly-colored ceramic glazes. Over four hundred years later, the della Robbia style influenced designers who capitalized on industrial innovations like mechanized temperature control (see #12) to mass-produce similar works.

12. Pyrometer, 1905. Wood and glass.
Manufacturer: Tyco

Used to measure high temperatures, pyrometers became integral to ceramics and steel manufacturing in the twentieth century. In this gallery, the roofing tiles (#16) and the three kinds of bricks on the pallet (#15) benefitted from the use of pyrometers, which allowed workers to supervise and adjust temperatures, ensuring that products were made with consistent quality. Improving on previous instruments, which had to be handled by workers close to the furnace or kiln, pyrometers transmitted heat readings hundreds of feet to a monitor on a desk. Their widespread adoption created distinctions between the laborers who worked in hot and dangerous conditions loading ceramics into the kilns and the supervisors who monitored conditions from afar, aided by technological developments like the pyrometer.

13. Sewer pipe planter, ca. 1900. Terracotta.
Unidentified worker

Workers at sewer pipe companies often used leftover clay to make planters and other novelties for personal use. Off the clock, they worked with the same equipment, glazing techniques, and technical skills they used in the factory to realize their creative visions. Tree trunks were a popular subject—possibly for their resemblance in color and form to the sewer pipe itself. Sewer pipe planters like this one have been traced to the Blackmer & Post Pipe Company in St. Louis as well as factories in other parts of the US.

14. Hand-pressed brick. Ceramic. Nord St. Louis Bundeschor (German Singing Society), 1859. 1629 North 14th Street

15. Pallet of bricks, ca. 1890–1920.
Ceramic. Manufacturers: Hydraulic-Press Brick Co.; Wabash Clay Co.; Evens & Howard Fire Brick Co.

Before the hydraulic brick press was invented in 1856, bricks were pressed by hand in a wooden mold. Hand-pressed bricks like #14, which came from a building in St. Louis's Old North neighborhood, are identifiable for their imperfections. These include irregularities in shape, signs of cracking and splitting inside, and sometimes even the marks of animals that may have walked across the bricks as they dried.

Hand pressing brick in wooden molds dates back to at least the 1810s in St. Louis. The practice became less common after the St. Louis-based Hydraulic-Press Brick Company was established in 1868. Their mechanized process greatly reduced the time and labor needed to make brick.

#15 includes a mix of several kinds of bricks made with the hydraulic press. On one end of the pallet are ornamental bricks imprinted with elaborate designs and used for the facades of buildings. In the middle are white fire bricks used to line furnaces and chimneys. On the other end are paving bricks used for alleys, streets, and yards.

16. Roof tiles. Terracotta. St. Louis Isolation Hospital, 1914. 5600 Arsenal Street.
Architect: G. C. Mariner; Engineer: Ben Calhoun

If you've ever visited the St. Louis neighborhoods of Holly Hills and University City, you've likely noticed roofs made with tiles like these. These roof tiles were recovered in 1987 during the demolition of the St. Louis Isolation Hospital infant ward building in the Southwest Garden neighborhood. They were produced by the Mound City Roofing Tile Company, which manufactured many common clay roof-tile designs. Featured on Mediterranean rooflines since the Renaissance era, curved terracotta tiles like these became popular in St. Louis in the early twentieth century due to a rising interest in Italian and Spanish architecture.

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Grand Center

Now home to the Pulitzer Arts Foundation and other cultural organizations, businesses, schools, and residences, the Grand Center neighborhood has experienced dramatic shifts over the past 150 years. In the nineteenth century, the neighborhood—then known as Midtown—was home to wealthy St. Louisans seeking refuge from crowded downtown. Streetcar lines made the district a convenient location for theaters, restaurants, and office buildings in the early twentieth century. Around 1900, Midtown seemed poised to eclipse downtown as the city's business center. One notably successful commercial hub of the period was the 1926 Beaumont Medical Building, which occupied the space where the Pulitzer's Tadao Ando-designed museum building now stands. The ten story brick-and-stone Beaumont tower expanded to include a complex of medical buildings over the following decades. Though Grand Center boomed through the early twentieth century, the construction of interstate highways and movement from the city to the surrounding county spelled decline for the area by the end of World War II (1939–45). Many of the neighborhood's historic buildings were demolished over several decades beginning in the 1950s.

The neighborhood's ongoing revival as an arts district began in the late 1960s when the St. Louis Symphony Orchestra moved to the historic Powell Hall building (see #20). In the early 2000s, a wave of educational and cultural institutions made their homes in the neighborhood, including Cardinal Ritter College Prep High School, the Contemporary Art Museum, Jazz St. Louis, the Kranzberg Arts Foundation, the Pulitzer, the Sheldon, and the St. Louis University Museum of Art. In addition to these institutions, the neighborhood is dotted with empty lots and the remains of historic buildings. Residents and cultural organizations in Grand Center have made creative use of architectural remnants and open spaces, contributing to its character as an arts district.

17. Ornamental element. Stone. Wagoner Mortuary, 1906. 3621 Olive Street. Architect: Frederick C. Bonsack; Builder: H. Lloyd Building & Contracting Co.

This ornamental element came from the Wagoner Mortuary, a funeral home built in the Gothic Revival style informed by medieval architecture. The mortuary was located next to the Continental Life Building, which still stands today near the corner of Olive Street and Grand Boulevard. In 2000, the Continental was renovated from office to living space and the Wagoner site was demolished to make way for an attached parking garage. The Continental's developer invited Larry Giles, founder of the National Building Arts Center, to deconstruct its entire facade with the hope of someday reinstalling it in Grand Center.

18. Decorative grilles. Cast iron. Empress Theatre, 1913. 3616 Olive Street. Architects: Clymer & Drischler

These decorative metal grilles adorned the entrance to the Empress Theatre, the first vaudeville house of many to open in the early twentieth century in Grand Center. The Empress stood directly across from the Continental Building and the Wagoner Mortuary (#17). After vaudeville's popularity declined, the Empress became a theater in 1952. The theater ran as many as twenty-seven plays per season but ultimately closed due to financial strain. The building became a church in 1956 and later a film and television school. The demolition of the Empress for a parking lot in 1970 fit a trend in the district as commuter culture was on the rise.

19. Relief panel. Limestone. West End Hotel, 1891. 3900 West Belle Place. Architects: Beincke & Wees

The intricate carving on this panel hints at the lavish appearance of the former West End Hotel. Built between the fashionable residential districts of the Central West End and Midtown (later known as Grand Center), the hotel housed both overnight guests and long-term occupants. By 1930, the West End Hotel became one of the most luxurious Black-owned hotels in the nation, and was listed in Black traveler guides until at least 1963. In 1943, the large restaurant space on the ground floor became the West End Waiters Club, a popular nightlife spot for Black St. Louisans. Featuring dining and live music, the Waiters Club hosted notable performers including Billie Holiday, Buggs Roberts, and Chick Finney. The West End Hotel was active until 1969. It was vacant when it was demolished for an urban renewal project in 1972.

20. Address stone. Red Iowa sandstone. 3514 Delmar Boulevard, ca. 1888. Architect: Jerome Bibb Legg

This hand-carved address stone is from a former Queen Anne style residence at 3514 Delmar, one of many large and stately houses that once stood in Grand Center. In the nineteenth century, the area was primarily a residential district. It gradually shifted to a commercial hub, with former homes converted to nonresidential uses. The

building, known to many as the Culver House, was more recently the long-term home to the Portfolio Gallery. Artist Robert Powell led the arts space and educational center out of the property for nearly twenty years until the gallery relocated in 2015. In 2022, the city approved the demolition of the then-vacant building to make space for an expansion of the St. Louis Symphony Orchestra's Powell Hall.

Built in 1925 as the St. Louis Theatre, Powell Hall was one of many venues in the neighborhood that presented film and vaudeville performances. In 1965, the Symphony purchased the deteriorated building, restored it, and transformed it into a concert hall. The Symphony's decision contributed to the revival of the neighborhood as an arts district.

Special thanks to the St. Louis Symphony Orchestra.

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Downtown and Urban Renewal

At the turn of the twentieth century, Downtown St. Louis was a bustling center of commerce with some of the country's most notable architecture. The scale and craftsmanship of its structures reflected the city's civic identity and downtown's economic might. The district was home to both a dazzling array of tall, new office buildings and older houses, tenements, and commercial buildings. In the first half of the twentieth century, many residents—largely white, wealthy, and middle-class—left the city for the surrounding county. The once-booming urban core began to lose many of its major businesses.

The city has tried to address this population loss in a number of different ways over time. As early as 1903, a plan for a downtown civic center called for more beautification through both demolition and new construction. After the Great Depression (1929–39), city planners mounted increasingly ambitious urban development plans in an attempt to maintain downtown's status as the center of an increasingly suburbanized metropolis. In 1941, the city cleared forty blocks of commercial and residential buildings for the Gateway Arch and grounds. A 1960

urban revitalization plan called for massive demolition to make way for a park space eventually called the Gateway Mall, as well as a baseball stadium, new office towers, and parking. Some of these proposals were completed, while others were abandoned or remain unfinished.

The objects on view in this gallery came from buildings that stood within five square blocks of one other in Downtown St. Louis. When they were constructed between 1892 and 1907, they were some of the most notable buildings in the city and spoke to the area's concentrated wealth. In just over a century, all were demolished. Two of these, the Lincoln Trust (later known as the Title Guaranty) and the Missouri Pacific (later known as the Buder) buildings, were demolished in the early 1980s to make way for a never-completed expansion of the Gateway Mall. The history of these buildings provides insight into the competing civic visions and economic forces that have shaped and reshaped downtown's architectural character over the last century.

21. Spandrel panels. Terracotta. St. Nicholas Hotel (later Victoria Building), 1893. 407 North 8th Street. Architects: Adler & Sullivan; Manufacturer: Northwestern Terra Cotta Co.

These panels come from the St. Nicholas Hotel, one of four buildings in St. Louis designed by famed architect Louis Sullivan (1856–1924). The panels created a distinctive design for bay windows that lined the hotel. Sullivan designed the St. Nicholas in a more modern style, which contrasted with many of the other downtown buildings that referenced classical architecture. The hotel was remodeled into offices by local architects Eames & Young in 1905 and renamed the Victoria Building. The vacant Victoria was demolished in 1974 after it suffered a partial collapse. A parking lot stood on the site until 2008 when it was replaced by an urban plaza.

22. Ornamental panel. Terracotta. Lincoln Trust Building (later Title Guaranty Building), 1898. 706 Chestnut Street. Architects: Eames & Young; Manufacturer: Winkle Terra Cotta Co.; Sculptor: Attributed to Julius R. Rollin

This terracotta panel is decorated in the neoclassical style, which drew inspiration from the art and architecture of ancient Greece and Rome. The cornucopia of fruits at center represents abundance. The torches that stand on either side symbolize knowledge. This panel was made by the St. Louis-based Winkle Terra Cotta Company for the Lincoln Trust Building, which stood across from the Wainwright Building designed by architect Louis Sullivan (1856–1924). Built within a decade of each other, the buildings represent two different popular tastes of their time—the Lincoln paying homage to the classical past and the Wainwright looking toward a modern future. Preservationists asserted the architectural significance of the building in the face of a plan to complete the Gateway Mall, but could not change the minds of city officials. The building was demolished in 1983.

23. Lion head. Copper. National Bank of Commerce Building, 1907. 200 North Broadway. Architects: Mauran, Russell & Garden

24. Spandrel panels. Terracotta. Benoist Building, 1892. Southeast corner of Olive and North 11th Streets. Architect: J. D. de Pombiray; Manufacturer: Northwestern Terra Cotta Co.

25. Lion and pendant assembly. Terracotta. Missouri Pacific Building (later Buder Building), 1904. 705 Market Street. Architect: William Albert Swasey; Manufacturer: Winkle Terra Cotta Co.; Sculptor: Attributed to Julius R. Rollin

In architecture, lions often symbolize strength, security, and majesty. These qualities make them a common motif on office buildings, banks (#23), and courthouses. This roaring lion (#25) holding a pendant wreath inset with a green disc was one of twenty-one that repeated across the mezzanine of the Missouri Pacific Building. These discs are the earliest-known colored enamel-glazed terracottas made in the modern era.

The Missouri Pacific Building, originally home to the Missouri Pacific Railroad offices, was later purchased by real estate investor Gus Buder, who named the building after himself. Attempting to stop plans to expand the Gateway Mall, Buder unsuccessfully petitioned to have his building declared a City Landmark in 1983. The building was demolished in 1984.

26. Ornamental element. Marble. Century Building, 1896. 905 Olive Street. Architects: Raeder, Coffin & Crocker

In the 1890s, the development of steel frames allowed high-rise buildings to soar to new heights. The Century Building, completed in 1896, was an oddity in this new era of modern architecture. Its builders used stone rather than steel to support the structure—an older method that had become nearly obsolete. Three types of marble covered its symmetrical exterior, which took inspiration from materials used in Italian Renaissance palaces.

Despite a viable plan for redevelopment, strong opposition from downtown residents, and the advocacy of the local preservation community, wreckers took down the building in 2004 to build a parking garage. National Building Arts Center carefully recovered this element from the building's entranceway. The substantial size and weight of the object speak to the dedication and skill required to both construct the building and to preserve elements of it prior to demolition.

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Salvage and Preservation

Buildings face threats from a number of different forces, including disrepair and the shifting priorities of residents, owners, and developers. The mission of the National Building Arts Center (NBAC) is to salvage elements of buildings that have been or will be demolished with the goal of preserving the knowledge of architectural history and culture. Salvage is just one means of influencing the fate of historic structures. Individuals, communities, and neighborhood associations have also played active roles in keeping buildings intact through architectural preservation and creative reuse. In some cases, residents call for the removal of a building that is no longer serving their needs in favor of something more useful.

In this gallery, you will find examples of residents who have fought to preserve threatened buildings by designating them as historic landmarks, turning them into affordable housing and cultural centers, and organizing protests and letter-writing campaigns. People have also taken the initiative to practice salvage independently, saving parts of buildings that hold personal meaning. After buildings have been removed, residents have revitalized vacant lots by transforming them into community gardens and gathering spaces.

Beyond residents, developers and city officials also influence the fate of neighborhoods through legal and financial means. In some instances the interests of all parties overlap, while at other times they may conflict. This gallery includes examples of successful grassroots preservation while also acknowledging moments when these efforts have fallen short of their goals.

This gallery represents just a few of the many stories of preservation throughout St. Louis. To tell your story, visit the engagement wall just outside this space.

27. Ornamental element. Terracotta. Commercial and residential building, ca. 1892. 2617–23 Cass Avenue

28. Architectural plan. Paper. Wendell O. Pruitt Homes and William Igoe Apartments, 1953–1955. Between Cass Avenue, 21st Street, Dickson Avenue, and Jefferson Avenue. Architects: Hellmuth, Yamasaki & Leinweber

This lion (#27) once topped a residential and commercial building at 2617–23 Cass Avenue. Built in the 1890s, the structure originally straddled what would become the St. Louis Place, Jeff-Vander-Lou, and DeSoto-Carr neighborhoods. At that time, this area largely housed European immigrants. In 1923, Cass Avenue became a racial dividing line when the Metropolitan Real Estate Exchange created its first segregation map, designed to concentrate Black residents in neighborhoods south of Cass Avenue.

By 1952, the DeSoto-Carr neighborhood was largely cleared for the Pruitt-Igoe housing complex, billed as a modern solution for poor living conditions in the area. The massive complex (#28) was home to both Black and white inhabitants, who resided in separate buildings until the court-ordered desegregation of public housing in 1955, when white residents largely vacated. Due to budget shortages

and city disinvestment, the buildings deteriorated and the majority-Black population faced unjust standards of living.

While there was no public battle for its preservation, the loss of Pruitt-Igoe was a traumatic event for many residents. Today, the fate of the neighborhood remains hotly contested. Homes in the St. Louis Place neighborhood were demolished for the ongoing construction of the National Geospatial Intelligence Agency in 2017. In June 2023, the St. Louis Board of Aldermen supported a bill to declare the St. Louis Place and Jeff-Vander-Lou neighborhoods blighted, typically a first step in redevelopment.

29. **Robert Green**, b. 1954. *Pruitt-Igoe*, 2018
Mixed media. Courtesy of the artist.

This painting relates to Robert Green's time at Pruitt-Igoe, where he moved at ten years old in 1964. His family was among the last residents to leave before its closure in 1974. The colorful work reflects fond memories of Green's early years at Pruitt-Igoe, which he recalls as an optimistic period shared with a close-knit, diverse community.

30. **Column**. Cast iron. Clemens House, 1860.
1849 Cass Avenue. Architect: Patrick Walsh

This column once adorned a villa on Cass Avenue in the St. Louis Place neighborhood. Like many of the home's ornaments, it is made of cast iron. The villa likely represented the most extensive use of cast iron in an American home. The residence was built in 1860 for James Clemens, Jr., a banker and pro-Confederacy enslaver. Since his death in 1878, the property has changed hands multiple times, being used by various religious communities as a convent, a soup kitchen, and housing for immigrants. Before it fell into disrepair, the Vietnamese Buddhist Association intended to turn it into a monastery and retreat.

In 2009, the home was purchased by developer Paul McKee, Jr. as part of his Northside Regeneration project,

which promised to revitalize two square miles in north St. Louis. A fire destroyed the structure in 2017, sparking mixed reactions from the public. Some expressed relief due to the building's poor condition and Confederate roots. Others mourned the loss of a historically significant site previously used for charitable purposes.

Two more columns from the Clemens House are on view in the Pulitzer's outdoor courtyard.

31. **Lintels**. Cast iron. Commercial building, ca. 1840. 20 South 2nd Street

These cast-iron lintels topped the windows of a building that was demolished to build the Gateway Arch downtown. Constructing the Arch required the forty oldest blocks in the city to be torn down. The demolition inspired appreciation for these buildings, giving rise to the local preservation movement. Business owners and architectural historians noted the buildings' historical significance, attempting to save many. The original plans for the Gateway Arch included a museum of architectural fragments salvaged from the area. While this museum concept was never realized, it inspired Larry Giles's vision for NBAC and its collection.

32. **Capitals**. Terracotta. St. Henry's Roman Catholic Church. 1910. 1230 California Avenue. Architects: Wessbecher & Hillebrand

These capitals once decorated the entrance to St. Henry's Church, located several blocks northwest of Lafayette Square. When it opened in 1910, St. Henry's was one of hundreds of Catholic churches in St. Louis. With declining attendance over the past fifty years, dozens of churches in the area have closed. While some have been adopted by different religious denominations, others have been converted into residences or businesses. Many have been demolished, including St. Henry's, which was wrecked between 1998 and 2002, despite attempts by sculptor and City Museum founder Bob Cassilly to save it as a neighborhood landmark.

33. This video documents preservation efforts across three local neighborhoods: Jeff-Vander-Lou, St. Louis Place, and Soulard. Residents in these areas have engaged in ambitious and ongoing efforts to preserve buildings while fostering community.

In the 1970s, community members led a successful campaign to revitalize the Jeff-Vander-Lou (formerly Yeatman) neighborhood by restoring historic buildings, creating affordable housing, and resisting unpopular urban renewal projects. At the same time, Soulard residents, including Larry Giles, opposed the threat of widespread demolition by restoring compromised neighborhood buildings.

Since the rise of grassroots preservation in the 1970s, northside neighborhoods like Jeff-Vander-Lou and St. Louis Place have experienced greater architectural loss and displacement than their counterparts to the south. However, all three of these communities have continued to support architectural and cultural preservation by founding museums that promote historical knowledge, community gardens that provide access to fresh food, and nonprofits that distribute resources across the city. These case studies are just a few examples of community-led preservation efforts. Successful campaigns have also been organized in Lafayette Square and Old North.

34. **Robert Green**, b. 1954. *Epp's conf. and pkg. liquor*, 2018. Painted wood and photographs. Courtesy of the artist.

These materials were salvaged by St. Louis Place resident Robert Green from neighborhood store Epp's Confectionery and Package Liquor. After a period of disrepair, the nineteenth-century brick building was demolished by its owner, Northside Regeneration, in 2018. This is one example of many local objects Green has transformed into artworks.