

United States Department of the Interior
National Park Service

SG-609



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

Historic name 138th Infantry Missouri National Guard Armory

Other names/site number N/A

Name of related Multiple Property Listing N/A

2. Location

Street & number 3660 Market Street

N/A	not for publication
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City or town St. Louis

N/A	vicinity
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State Missouri Code MO County St. Louis (Ind. City) Code 510 Zip code 63110

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria: A B C D

Toni M. Prawl

DEC 14 2016

Signature of certifying official/Title Toni M. Prawl, Ph.D., Deputy SHPO

Date

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

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain): _____

For Edison R. Beall

1.31.17

Signature of the Keeper

Date of Action

138th Infantry Missouri National Guard Armory
Name of Property

St. Louis (Ind. City), Missouri
County and State

5. Classification

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

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

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

<input checked="" type="checkbox"/>	Private
<input type="checkbox"/>	public – Local
<input type="checkbox"/>	public – State
<input type="checkbox"/>	public – Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
1	0	Buildings
0	0	Sites
0	0	Structures
0	0	Objects
1	0	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

DEFENSE/military facility

VACANT

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

MODERN MOVEMENTS: Art Deco

foundation: Granite, limestone
walls: Brick
Limestone
roof: Asphalt
other: _____

NARRATIVE DESCRIPTION ON CONTINUATION PAGES

138th Infantry Missouri National Guard Armory
Name of Property

St. Louis (Ind. City), Missouri
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

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

STATEMENT OF SIGNIFICANCE ON CONTINUATION PAGES

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Areas of Significance

ARCHITECTURE

Period of Significance

1937-38

Significant Dates

1938

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Osburg, Albert A., architect

Becker, William C.E., engineer

138th Infantry Missouri National Guard Armory
Name of Property

St. Louis (Ind. City), Missouri
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Acreage of Property 2.6 acres

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1 38.631746 -90.237626 3 _____
Latitude: Longitude: Latitude: Longitude:

2 _____ 4 _____
Latitude: Longitude: Latitude: Longitude:

UTM References

(Place additional UTM references on a continuation sheet.)

_____ NAD 1927 or _____ NAD 1983

1 _____
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title Michael Allen/Director (Primary Author) and Lynn Josse/Architectural Historian (Contributor)

organization Preservation Research Office Date 15 August 2016

street & number 3407 S. Jefferson Avenue #207 telephone 314-920-5680

city or town St. Louis state MO zip code 63118

e-mail michael@preservationresearch.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:**
 - A **USGS map** (7.5 or 15 minute series) indicating the property's location.
 - A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Photographs**
- **Owner Name and Contact Information**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

138th Infantry Missouri National Guard Armory
Name of Property

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Photographs

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

Photo Log:

Name of Property: 138th Infantry Missouri National Guard Armory

City or Vicinity: St. Louis

County: St. Louis City State: Missouri

Photographer: Michael Allen

Date
Photographed: August 10, 2016

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

- 1 of 12: View of Armory looking southwest from across Market Street.
- 2 of 12: View of main entrance of Armory looking southeast.
- 3 of 13: View of eastern elevation looking toward northwest.
- 4 of 12: View of western elevation looking toward southeast.
- 5 of 12: View of rear elevation and smokestack looking toward northeast.
- 6 of 12: View on roof looking northwest.
- 7 of 12: View northwest toward main entrance doors inside of main hall.
- 8 of 12: View of main staircase inside of main hall, looking east.
- 9 of 12: View inside of assembly hall looking east..
- 10 of 12: View inside of assembly hall looking northwest.
- 11 of 12: View in seating area looking northwest.
- 12 of 12: View of lower level swimming pool inside of Armory.

Figure Log:

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

1. Key of exterior photographs.
2. Original architectural drawing of building elevations, 1936.
3. Original architectural drawing of building elevations, 1936.
4. Original architectural drawing of first level, 1936.
5. Original architectural drawing of second level, 1936.
6. Original architectural drawing of lower level, 1936.
7. Photograph of main vestibule, view toward east.
8. Photograph inside of main lobby, view toward west.
9. View of southern staircase at first floor.
10. View of officer's review balcony, looking northeast.
11. View of first floor company room in southeast corner of building, looking southeast.
12. Photograph of the 138th Infantry Missouri National Guard Armory upon completion in 1938, taken by W.C. Persons. View toward southeast.
13. Official view of armory upon completion, 1938, by W.C. Persons. View toward southeast.
14. Undated photograph of the armory, viewed toward southwest from Market Street.
15. Missouri National Guard members marching in front of the armory in 1948.
16. Nursing School Building at Homer G. Phillips Hospital (1937; Albert A. Osburg).
17. Postcard view of the Kiel Opera House (1932-4; LaBeaume & Klein), c. 1955.
18. The St. Louis Main Post Office (1937; Klipstein & Rathmann).

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19. Historic view of the Soldiers Memorial (1928-1938; Mauran, Russell & Crowell and Preston J. Bradshaw).
20. Jewel Box in Forest Park (1935; William C.E. Becker).
21. The Gamble Community Center (1937; Albert A. Osburg).
22. Vashon Community Center (1936; Albert A. Osburg).
23. Municipal Bath House Number 6 (1937; Albert A. Osburg).
24. Ninth District Police Station (1936; Albert A. Osburg).
25. Cole School (1931; George W. Sanger).
26. School Facilities Building (1931; George W. Sanger).
27. Garfield School (1936; George W. Sanger).
28. Area map of St. Louis showing location of the 138th Infantry Missouri National Guard Armory.

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138 th Infantry Missouri National Guard Armory
Name of Property St. Louis (Ind. City), Missouri
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Summary

The 138th Infantry Missouri National Guard Armory is located at 3660 Market Street in Midtown St. Louis, and was built in 1937-8 from plans by St. Louis city architect Albert A. Osburg. The building form presents a two-story brick pavilion on raised basement surrounding a central gabled monitor roof, and makes the building's interior spatial divisions evident. The building footprint is 350' by 245'. The gabled roof form encloses the trusses over the large drill and assembly hall at the center of the building, while the pavilion shelters adjacent spaces originally used as regiment locker rooms, offices and other support functions. The building presents the clear embodiment of the Art Deco style of architecture, through form, use of geometric ornament and zigzag patterning and interior elements such as railings. Structurally, the building has a modern reinforced concrete body surrounding the assembly hall, where steel trusses carry the roof load. The exterior materials are a restrained combination of granite water table, limestone foundation facing and ornament, and dark buff granitoid brick. The building's ornamentation includes symbolic references to the building's function, such as eagle panels at the corners and star panels elsewhere, in addition to formal insignia at the building entrance. The building retains excellent integrity despite several years of vacancy. Major changes since construction are limited to recladding the main roof, boarding of some windows and some minor interior deterioration. Otherwise the armory building is remarkably intact and greatly conveys its historic appearance.

Setting

Midtown St. Louis around the 138th Infantry Missouri National Guard Armory has a largely industrial character, with multi-story manufacturing and warehousing buildings placed on a discernible street grid.¹ The double-decker span of Interstate 64/US Highway 40, constructed in the early 1980s, bisects the area and runs immediately adjacent to the armory (photograph 1). In fact, construction of the highway structure necessitated the vacation of parts of Market Street, so Market Street today now terminates immediately east of the armory at Prospect Avenue. This makes the current site more isolated from traffic than it ever was historically. The relationship between the armory and adjacent buildings, however, remains clear. To the north, across Market Street, is the National Register-nominated Century Electric Foundry (1926), which is vacant but still legible as a foundry. The foundry retains the vacant but present spur built by the Wabash Railroad that runs west across Vandeventer Boulevard. To the east is a former Howard Johnsons Motor Hotel (1969) now used by St. Louis University as a dormitory, then Grand Avenue. East of Grand Avenue is the Mill Creek Valley urban renewal area, marked by the Modern Movement mixed-use Council Plaza (1965-1969; NR 3/2/2007).

To the west, across Spring Avenue, the former May Department Stores Warehouse (1921) stands in use. The daylight warehouse complex includes three sections, all in reinforced concrete construction with brick cladding: a one-story building west of the armory, which has a three-story office block on the sidewalk line at Market Street; a seven-story warehouse block set back from the street; and an addition to the seven-story block. To the east is a one-story

¹ This area is generally known as "Midtown," but is not the same area included in the Midtown Historic District (NR 7/7/1978) which is located several blocks north and encompasses commercial, residential, religious and collegiate buildings of a much different character.

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Modern Movement warehouse and showroom built by Pittsburgh Plate Glass Company around 1951. To the south, across Bernard Street (which was not built until after the armory opened in 1938) is an open yard electrical substation operated by Ameren. The yard contains upright transformer equipment within a fenced graveled site. Immediately south of the electrical substation is the main east-west trunk freight railroad tracks of St. Louis. Historically, the armory stood with an open lot between the tracks and itself, although no railroad connection ever was built.

Grand Avenue runs to its viaduct over the rail lines just southeast of the armory, and the viaduct provides high visibility of the armory. The view from the viaduct also shows that little has changed in the setting since the armory was built, except for construction of Interstate 64's double decker structure. West of Grand Avenue the area is still largely industrial in character, with even the May Department Store warehouse still in use for its original purpose.

Exterior

The 138th Infantry Missouri National Guard Armory is located on a city block where a granitoid concrete sidewalk bounds all four sides of the block (figures 1 and 28). On the north side, which is the main elevation of the building, there is a sloped terraced lawn specified by architect Osburg in his drawings. This lawn is planted with grass. On the south elevation, the sidewalk is flush to the building wall, while on the east and west elevations there are areas of concrete paving extending from the sidewalk to the building surrounded by lawns. There are no street trees or other plantings on site.

The building as a Missouri granite water table and smooth Bedford limestone facing below the first floor. The body of the building is clad in buff granitoid brick laid in a stretcher bond. The main elevation of the building is divided into nine bays with the central bay configured as a prominent main entrance, three interval bays and corner bays. Projecting stepped piers with limestone caps define bay divisions. Unless otherwise noted, all window openings have patternwork spandrels and limestone lugsills and lintels. First and second floor windows consist of wooden double-hung 8/8 windows beneath four-light transoms. Lower level windows are 3/3 double-hung wooden windows, scaled to accommodate varying opening dimensions dependent on site slopes. Most lower and first floor windows are boarded over with plywood but remain in place and visible from the interior. Piers repeat the second floor lintel line as string courses.

The entrance bay includes two projecting towers with three-sided ends, flanked by window columns on the main elevation (photograph 2; figure 2). Red Missouri granite steps with wide side walls spans the width of the entrance between the edges of the street faces of the towers. The steps lead to a granite patio with inset herringbone brick paving areas (granite blocks with stars at each corner) ahead of the main granite stoop. The towers have limestone caps with fluted panels on the chamfered corners. The brickwork below the fluted panels features stepped brickwork that draws the vertical lines down. On each face of the tower are window columns of openings containing wooden double-hung 4/4 windows beneath two-light transoms. Above each window column in the cap is a stone panel featuring an elongated eagle pattern. Above these panels are mid relief diamond panels. Between the towers at the first floor is the entrance, which includes six bronze doors with diamond patterns paired between mullions

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beneath multi-light transom windows. Historic door hardware is missing. A stone surround forms four receding patterned headers above the entrance. On each side of the entrance are plaques; at the left (east) is the inscription of the PWA project number and at the right (west) is a list of names of officials responsible for the building. Brick piers divide five window openings above. There are stone chamfered caps between these piers, save the center column where a polychromatic terra cotta seal of Missouri resides. The center window opening contains a wooden double-hung 6/6 window beneath a 3-light transom, and the other openings are glazed with glass block. Above is a stone parapet step, where there is the inscription: "138th INFANTRY" (flanked by polychromatic shields) above "MISSOURI NATIONAL GUARD." The cap of this parapet step has a fluted detail. At center, anchored on the reverse side of the parapet, is a tall metal flag pole.

The interval bays contain groups of four window columns. The corner bays have central steps bearing paired window columns, recessed window columns, and stepped projecting end piers. There is a full limestone cap above the second floor windows. On the top of the center step is a course of zigzag patterning, and above the second floor lintel line is a carved panel featuring an eagle at center with stars in the lower corners.

Each side elevation is divided into seven bays, with the corner bays articulated identically to those on the main elevation (figures 2 and 3). The interval bays are identical to those on the main elevation, except for the second northernmost bays, which include an additional window column at north between the end pier and the pier of the corner bay. On the eastern elevation, there is a vehicle door at ground level centered on the bay and containing a metal roll-up door (photograph 3). On the western elevation, the central bay is articulated as an entrance, with an upper stone parapet bearing the inscription "ARMORY" (photograph 4). At the first floor, Missouri granite steps with side walls lead to an entrance surrounded by stonework that repeats the overhead decorative treatment of the main entrance. Historic light fixtures are missing from each side. Four metal doors beneath transoms are within the entrance and are identical to those of the main entrance. Currently these doors are boarded.

The south elevation is divided into eleven bays, with each end bay articulated exactly as the corner bays on the other elevations, and the interval bays articulated as all others (photograph 5; figure 3). The octagonal brick smokestack rises here, with stone coping at each of its two steps and its crown. The street slope is evident here. At the second bays from right and left, entrances are placed at the end. At the west, a reinforced concrete ramp leads to the entrance, while at the east there are reinforced concrete stairs with pipe railings. Both entrances have security bars, while only the western entrance retains its original wooden door with six lights over two vertical panels. The other door is a steel slab replacement.

The gabled roof structure has lower and upper monitor levels, with the upper monitor recessed from the east and west sides and built with a separate gabled roof (photograph 6). The east and west elevations are identical, with end piers that step up to a gable form. The caps of each pier and the parapet are clad in smooth limestone. String courses of limestone run through the piers and at two intervals across the gable. The upper course follows the gable form while the lower course forms a segmental arch. Between the upper string course and cap is a frieze of basket weave brick patternwork. In the center of the gable ends beneath the upper string

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course is a rosette composed of telescoping layers of rowlock courses around soldier courses, surrounding a field of basket weave patternwork. Below, four buttresses rise through the lower string courses. These buttresses have projecting centers, limestone caps and stringcourses. The buttresses create five bays of window openings all filled with original glass block. The three central bays share a horizontal line of brick spandrels with rowlock sills, and are divided into three columns of windows. The other bays are divided into three columns.

On the lateral sides at the lower level, the elevations are divided into eight bays of windows. The bays contain five 10/10 wooden double-hung windows save the outer bays, which have four. The windows are covered by sheets of oriented strand board applied to each sash presently. The mullions are present but paint has completely worn away. Copper flashing and siding clads the base and top of these walls. Copper gutter is present above, with rounded copper downspouts present at bay divisions in places. Some are missing. The upper monitor's lateral elevations are divided into seven bays containing five pairs of six-light side-hinged metal windows. These elevations are otherwise clad in copper flashing. Beneath some deteriorated plywood boards covering these sides, the copper flashing and windows are evident. On the narrow gable ends, the monitor is clad in painted shingles. The monitor roof has a gutter with round downspouts at each bay division.

The top of the pavilion is a flat roof clad in asphalt emulsion topped with gravel. There are penthouses on the south and north sides where staircases have access. Along the north and south side are raised reinforced concrete ventilations shafts with metal wire grilles. There is a single light well on the north side, adjacent to the second floor Memorial Hall. The well is clad with white enamel bakery brick inside.

Main and Second Levels

The main level of the building is 15 feet tall, and is located five feet above street level (figure 4). The main entrance to the armory building on Market Street opens into a vestibule. The vestibule has a terrazzo floor that forms the tall base molds of the side walls, brick walls laid in a patterned bond with inset terra cotta stars at the upper corners and a coffered plaster ceiling (figure 7). The ceiling is divided into square panels with four-light inset metal light fixtures within center panels; one of these fixtures is missing and closed with a painted sheet metal panel. On the side walls, register vent covers are missing at the bases although steel casings remain. On the south wall, six entrance doors with corresponding multi-light transom windows are set into wooden mullions. The varnished doors are wooden framed and contain 18 lights of clear glass (photograph 7). Historic door hardware is missing.

Through the doors there is a lobby that opens to the drill and assembly hall. Four steps of precast terrazzo rise to the lobby floor, which is terrazzo as well. Two steel hand rails run at center of the stairs, while steel balustrades enclose the stairs on each side. The lobby has walls of buff enameled structural clay tile, and that tile repeats throughout the building. The corners are bull-nosed, and a green tile base course is at the bottom of each lobby wall. The ceiling overhead is a hard lid plaster ceiling, upon which minimal steel-framed glass light fixtures are attached. Doors from the lobby and surrounding halls are varnished wooden doors set in plain steel casings. At the west side, the wall steps in four times at each side of a recessed wall

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plane on which appears a display board (figure 8). The step detail mimics the brick corners on the exterior towers at each side of the main entrance.

At the east side of the lobby is a wide opening at the building's main staircase, which runs from the basement through the second floor (photograph 8). This staircase has a U-shape, but makes its bends with rounded shapes. The risers and treads are of precast terrazzo, and the bottom two steps to the second floor have fully rounded edges where they meet the lobby floor. Terrazzo also forms a stringer that supports a painted steel patterned balustrade with varnished wooden handrail. The underside of the staircase is plastered.

To the east of the lobby, a double-loaded corridor with terrazzo floor extends to a second entrance hall where a double-leaf steel door leads into the drill and assembly hall. A second staircase is located in this hall, but it is a plain steel staircase with steel balustrade. Some doors on this hall are steel slab doors that are not original. The rooms off of the corridor include former storage rooms and offices for officers of the National Guard. The offices have plain concrete floors, painted concrete block walls and ceilings formed by the exposed reinforced concrete structure of the floor above. This ceiling treatment is found throughout the building. Windows have plain wooden stools and aprons, and no casings beyond the window jambs and returns. Millwork is painted throughout these rooms. At the end of this corridor is a large room that originally served as the officers' assembly room, which now has a wooden stage and netting for athletic activities installed inside (not original).

The lobby entrance to the drill and assembly hall encloses six doors; four are the original doors which have nine lights arranged above a wooden panel, while two are replacement doors. Today these doors are sheltered by a chain link fence section on the other side, which was installed when the building was used for indoor sports. The 36,636 square foot drill and assembly hall measures 142' by 258', and is surrounded with structural clay tile walls beneath reinforced concrete review balconies (photograph 9). The hall is open to the monitor above, and possesses a lofty, spacious volume. The floor was historically hard wood, but today the buckled and warped board show the sign of heavy water infiltration.

Reinforced concrete piers rise at each of the eight trusses, which support the main roof (photograph 10). The trusswork is open, and the steel is painted. Girders and joists run between the trusses to support the wooden roof sheathing, which is exposed and finished with varnish on the underside. Catwalks along each side of the upper monitor are connected to stairs at the east end of the north side. On the end walls, the reinforced concrete structure rises to concrete walls around the glass block windows. A painted iron openwork clock specified in Osburg's drawings remains on the west elevation.

Three sets of stairs rise to the second floor review balconies. Two stairs are located on each side of the lobby entrance on the north side, and one is located at the south side east of center. This southern staircase rises to a penthouse on the flat roof of the pavilion (figure 9). Concrete block enclosures shelter the steel staircases. The review balconies have four tiers of seat rows and aisles at corners and intervals. Along the perimeter, original steel seats with wooden seats and backs remain in places (photograph 11). Metal mesh encloses the openings between the seats and the hall, and dates to the building's use as an indoor sports facility. The officer's

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review balcony at the center of the north side, connected to the two more spacious staircases. This balcony today is partially enclosed in plywood, and has had all seating removed during a later remodeling. However, the historic steel rail enclosure remains intact (figure 10). Steel pipe rail encloses the other parts of the balcony.

There is a corridor on the west side open to the drill and assembly hall that extends to the entrance on the west elevation. Historically this entrance was used for marching entrances by the regiment. Additional open corridors are located at each corner on the south side, and extend to exterior entrances on the south elevation. Along the perimeter of the assembly hall beneath the balconies are double-leaf wooden doors set into steel casings. These openings connect to 19 different two-level company rooms occupied by the different companies that composed the 138th Infantry (figure 11). Each company room has an assembly hall on the first floor, which are separated from sergeant and commander officers by steel partition walls with glazing and steel doors. Some partitions are missing today. Steel staircases are located within these company rooms, and led to locker rooms on the floors above. Corridors and company rooms have walls that are structural clay tile to the chair rail level, and painted concrete block above.

On the second level, the main staircase historically rose to a large open Memorial Hall that was similar in configuration to the downstairs lobby (figure 5). The second level is 13 feet, 8 inches tall. Today this space has been enclosed with wooden stud walls and paneling, and is only accessible from the review balcony. A suspended acoustic tile ceiling exists in this room as well. However, missing tiles show that the historic structural clay tile walls and painted concrete structure ceiling are still present here. Adjacent to this area is a former library room and custodian quarters; these rooms have been used for storage for years and bear no evidence of past use.

Running west along the rear of the officer's review balcony is a corridor finished in clay tile walls, painted exposed structure ceiling and unfinished concrete floor. Steel doors in steel casings open into rooms that once housed band equipment and band practice. These rooms are finished much like the offices on the first level. A large open room at the northwest corner remains. This room was originally a class room for officers. The remainder of the perimeter spaces on this level are locker rooms connected through internal steel staircases to the various company assembly halls below. These rooms largely are missing lockers and other installed fixtures, but otherwise convey historic character. Rooms have unfinished concrete floors, painted concrete block walls, simple wooden aprons and stools at each window without full casings, and painted exposed structure ceilings. Each locker room was appointed identically, so that the only variations are room sizes and layouts.

Lower Level

Main access to the lower level is provided by the staircase that opens to the main lobby (figure 6). The lower level is 15 feet tall. The stairs descend into an enclosed stair hall, where the walls and floor match the main lobby materials. The stair hall opens to the loading platform that runs along the perimeter rooms at the north end of this level. Another set of stairs to this level is located at the entrance hall to the drill hall. These iron stairs land in a stair hall with concrete

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floor in the northwest end of the building. This hall opens into the former officer's mess hall in the northwest corner.

The main area of the lower level is a 160' by 200' parking area at the center, which has access to Prospect Avenue via a ramp located on the east elevation. The parking area is below the grade of the perimeter rooms, and has a paved concrete floor and exposed concrete Turner mushroom-cap columns. The parking area retains its historic appearance, including concrete loading platforms placed at the east, south and north sides.

Along the perimeter of the parking area are located rooms housing various functions. On the east side, stairs set into the loading dock open into a corridor between a bank of storage rooms and leads to a large small arms range room that remains intact with concrete floor and concrete block walls. Storage rooms are present between the range and the exterior wall. On the north elevation, additional storage rooms open to the loading dock. Most storage rooms retain historic steel fire doors. The main stair hall opens into the ladies' toilet room built for visitors, and meant to be accessed from the main lobby upstairs. The toilet room has the structural clay tile walls and terrazzo floors found upstairs in formal areas. To the west on the north side is a large room that served as a kitchen and the larger room that served as the officer's mess hall. While signs of historic use are missing, the rooms retain layouts and plain concrete floor, exposed concrete structure ceiling and concrete block wall finishes.

On the west side of this level, there is a large swimming pool connected to the officer's mess hall by a small vestibule. The swimming pool room is intact, with structural clay tile wainscoting beneath painted concrete block on walls and columns, painted concrete structure ceiling, and encaustic tile floor (photograph 12). The pool itself measures 25' by 75' and retains its historic appearance specified by Osburg on the drawings. The pool is tiled with small square white tile and verdigreen accents, and dark green tiles used to mark water levels and form guide patterns. South of the pool is the boiler room, which includes the exposed brick base of the smokestack. Inside of the boiler room, concrete stairs rise to an entrance on the south elevation.

On the south side of this level, a corridor east of boiler room opens to a platform above two squash courts. The squash courts have been remodeled with modern paneling and ceilings, as well as viewing windows to the platform, so do not retain historic finishes. However the layouts are exactly the same as when the building was built. East of the squash courts are small rooms used for kitchens, storage and repairs. The storage room at the east end opens into a room that connects to stairs leading to an entrance at the south side of the building. The finishes in these small rooms are utilitarian in keeping with this level: exposed unfinished concrete floors, painted concrete block walls, painted exposed concrete structure ceilings, minimal steel casings around doors, plan aprons and stools at each window without full casings.

Integrity

Today, the 138th Infantry Missouri National Guard Armory clearly conveys its historic significance for architecture as well as its historic use as a military facility. Although the building was used by the Missouri National Guard for 33 years and for other purposes for 45 years,

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alterations have been minimal with many changes being fully reversible. The largest alterations to the building are as follow:

- The recladding of the gable roof slopes in commercial three-tab asphalt shingles and the removal of the original slate roof tiles, along with some missing downspouts;
- The board-up of the western entrance, some windows on the lower and first floors and monitor windows, and the loss of glass in many lights in the windows;
- Deterioration of exterior and interior elements due to lack of maintenance, especially the floor of the drill and assembly hall;
- Infill of the officers' review balcony with plywood and the removal of seating there;
- Removal of lockers, library shelves, band storage shelves and other fixtures that marked the building's intended design of interior spaces;
- Some protecting mesh and chain link installed during conversion to sporting use;
- Some remodeling of the squash courts, which did not alter volume of layout;
- Alterations to interior spaces including the second floor Memorial Hall, which is not clearly legible today.

None of these alterations compromises the apparent integrity of location, setting, materials, design, workmanship, feeling and association. The building strongly resembles its original appearance as evinced by historic architectural drawings and photographs. The 138th Infantry Missouri National Guard Armory presents a fairly unchanged physical form.

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Summary

The 138th Infantry Missouri National Guard Armory is located in St. Louis (Ind. City), Missouri, and is eligible for listing in the National Register of Historic Places under Criterion C in the area of ARCHITECTURE. The 138th Infantry Missouri National Guard Armory is a significant example of Art Deco style architecture in the City of St. Louis, representing not only definitive traits of the local expression of the style but its more utilitarian application to public works architecture in the Great Depression. Completed in 1938, the massive Art Deco armory was one of the largest buildings constructed in St. Louis by the federal Public Works Administration (PWA) between 1933 and 1943, and an excellent example of the local significant public works legacy from the Depression era. The Armory embodies the political goals of the PWA in encouraging cities to build in the modern Art Deco style, as well as the best traits of local designs in the style. The Armory also is noteworthy because St. Louis built few major public buildings in the Art Deco style, with the National Guard hall joining a group of schools, community centers, police stations and a few other buildings that were built alongside more classically-detailed public buildings. Construction of the Armory was made possible by a \$16.1 million bond issue that St. Louis voters passed in 1934 to create matching funds for PWA grants that funded construction of the Armory, four community centers serving African-American neighborhoods, the Homer G. Philips Hospital and other buildings. The period of significance covers the period of the building's construction, 1937 through 1938. The Armory retains excellent integrity and conveys its appearance from the period of significance to this day.

History of the 138th Infantry, Missouri National Guard

The National Guard's earliest precedents were in the English colonial militias, dating back to the first regiments organized in Massachusetts in 1636.² The history of the 138th Infantry is traced to the first American militias formed in St. Louis in 1808, just a few years after the transfer of the territory to the United States.³ By the time the federal government called local militias into action for the War of 1812, St. Louis had five companies.⁴ In 1852 the First Missouri Regiment was organized, incorporating existing groups such as the St. Louis Grays, St. Louis Lancers, National Guards, Continental Rangers, St. Louis Light Guards, and St. Louis Light Artillery. There were also other militias in town, including the Washington Guards, an Irish group which was later brought into the state militia, and the German Pioneer Corps.⁵

In May of 1861, just one month after the fall of Fort Sumter, Missouri's pro-Confederate governor, Claiborne Jackson, ordered the First and Second Regiments into training just outside of St. Louis. Fearing designs on the U. S. Arsenal, Captain Nathaniel Lyon marched his Army regulars and the Home Guard militia to capture the state regiments at Camp Jackson.⁶ After

² "Army National Guard History," <http://www.military.com/national-guard-birthday/army-national-guard-history.html>, accessed July 30, 2013.

³ "Cornerstone Laid at Armory." *St. Louis Globe-Democrat*, Nov. 12, 1937. Page unknown; Stephen E. Lowe, "History of the First Regiment of Infantry, 138th Infantry and Connected Organizations 1808 to 1934," in *History of the Missouri National Guard*, n.p. 1934. 21.

⁴ Lowe, 21.

⁵ James Neal Primm, *Lion of the Valley*, 3rd ed. (St. Louis: Missouri Historical Society Press, 1998), 171-172.

⁶ Primm, 236.

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their release, most of the captured militiamen fought on the side of the Confederacy in a unit reorganized as the First Missouri Confederate Infantry.⁷

After the Civil War, a new state militia was not organized until 1869. This company was supplemented in 1877 by new volunteer companies to quell the general strike of that year.⁸ In 1880 all of the city's independent companies were once again reorganized into the official First Regiment of the National Guard of Missouri.⁹ The 1880s saw additional reorganizations, and the unit played an active part in the aftermath of a devastating tornado that struck St. Louis in May 1896.¹⁰ The unit was mustered into federal service and sent to Georgia for training during the Spanish-American War, although they were never deployed in the field of battle.¹¹ Later the regiment served in an honor capacity at St. Louis' Louisiana Purchase Exposition (1904).¹²

A major change in the way the militia was organized and funded came with the National Defense Act of 1916. The new law regularized the organization of units across states into a "National Guard." Qualifying volunteer militias became federally recognized units, and states were required to provide them with armories.¹³ The first mobilization of Missouri's new National Guard was in June, 1916, when the First Regiment answered the call to patrol the Mexican border.¹⁴ By 1917 volunteer regiments were training for participation in the First World War, and later that year, the First and Fifth Regiments were consolidated to form the 138th Infantry.¹⁵

The combined regiments trained at Camp Doniphan at Fort Still, Oklahoma, until the new 138th Infantry was sent in May 1918 to LaHarve, France for active duty. The 138th Infantry served alongside the British Army at Eu Flanders, then served near the Moselle River at Arches and Dounon.¹⁶ Joining the 35th Division, the infantry took over a sector in the Vosges Mountains. On September 1, 1918, the 138th Infantry arrived at Nancy in reserve for the St. Mihiel drive.¹⁷ The infantry saw battle on September 25, when it relieved the 73rd French Division at the Argonne Forest. In six days, the infantry helped capture Vaquois Hill, Cheppy, Charpentry, Exermont and other sites – with casualties of 313 killed and 1,222 wounded.¹⁸ The 138th Infantry spent the rest of World War I camped at Commercy before being discharged at Fort Riley, Kansas in May 1919. Upon return, the Missouri National Guard disbanded the Home Guard at St. Louis and organized four new companies as the First Infantry Missouri National Guard. Yet the National Guard reorganized the companies under the World War I name on October 1, 1921, when

⁷ Lowe, 21.

⁸ Lowe, 25.

⁹ Lowe, 26.

¹⁰ Lowe, 27-28.

¹¹ Lowe, 29.

¹² Lowe, 29.

¹³ Robert P. Wieggers, *Missouri Armories: The Guard's Home in Architecture and History* (Kirksville, Missouri: Truman State University Press, 2012), 10. A separate unit of the old militia, the St. Louis Light Artillery, had privately constructed its own armory on South Grand Avenue in 1899. It was the home of Battery A until it moved to the new Armory in 1946. The old Battery A Armory was demolished in 1956. Source: Wieggers, 66.

¹⁴ Lowe, 29-31.

¹⁵ There is some dispute on the date of consolidation, but sources place it within a few days of October 1, 1917.

Lowe, 34-35; "Souvenir Program and History of the 138th Infantry A. E. F.," unpagged booklet, 1937.

¹⁶ Bertram I. Lawrence, *The Story of the 138th Infantry Regiment: St. Louis' Own: World War II* (Self-published, 1975), p. 4.

¹⁷ Ibid.

¹⁸ Ibid.

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Colonel Charles S. Thornton assumed command of the renamed the 138th Infantry Missouri National Guard.¹⁹

Armories in St. Louis

Prior to 1882, Colonel Lowe states, the armory for the First Regiment occupied Verandah Hall on the St. Louis riverfront. A new armory was constructed in the neighborhood of Lucas Place in 1882.²⁰ "Lack of interest and improper State support" caused the Regiment to lose the armory after the Spanish-American War, and it found a new home in the Exposition Building on the site of today's Central Library.²¹ After 1905, the armory was located in "private houses in the vicinity of Olive and Locust Streets and Beaumont Street."²² By 1908, a new armory had been constructed on Grand Boulevard just to the north of what is now Interstate 64.²³

That armory served the 138th for three decades, but by the early 1930s it was clear that the small temporary building was inadequate to serve as a regimental-sized National Guard headquarters. In 1934, city voters passed a \$16,100,000 bond issue, which included \$1,000,000 for the construction of a new armory. The PWA promised a \$347,500 grant, bringing the total budget to nearly \$1.4 million dollars. Financing the bonds and finding an appropriate site took nearly two years; both the Mayor and the National Guard preferred a site across Grand from the historic location of Camp Jackson, but the Board of Aldermen pushed through a deal with the Hydraulic Press Brick Company (which supplied the face brick later used in construction) to acquire a larger site on Market Street.²⁴

With the site selected, the City's Board of Estimate and Apportionment approved the first \$780,890 in expenditures in June, 1936.²⁵ Renderings by city architect Albert Osburg were published and the first bids for the foundation were solicited in November, 1936.²⁶ Construction of the building by the H. B. Deal Construction Company was underway by mid-1937.²⁷ On November 11, 1937, Armistice Day, the cornerstone of the new building was laid. Governor Lloyd C. Stark, after troweling in the ceremonial first mortar, said, "We are marking the beginning at this central location, of a great hall and meeting place for the entire City of St. Louis, which will be a community center for many years to come."²⁸

Construction continued for more than a year. At the end of 1938, the *St. Louis Globe-Democrat* ran a photo spread showing the near-completed building. The 36,636 square-foot drill room

¹⁹ Lawrence, p. 5.

²⁰ Lowe, 27.

²¹ Lowe, 29

²² Ibid.

²³ Lowe, 30.

²⁴ "PWA Says Delay May Lose Armory Grant." *St. Louis Post-Dispatch*, Feb. 2 1936. Page unknown; "Dickmann Signs Armory Bill." *St. Louis Post-Dispatch*, Feb. 18, 1936. Page unknown; "Mayor Hopes Armory Site Will Be Changed." *St. Louis Post-Dispatch*, Feb. 9, 1936. Page unknown; "Building of New Armory Delayed by Lack of Funds." *St. Louis Star-Times*, Feb. 1, 1935. Page unknown.

²⁵ "Estimate Board Approves \$780,890 for New Armory." *St. Louis Star-Times*, June 3, 1936.

²⁶ "Armory Foundation Bids to be Called For," *St. Louis Post-Dispatch*, Nov. 26, 1936. Page unknown. "Construction Work to Start Jan. 1 on New Armory." *St. Louis Globe-Democrat*, Nov. 26, 1936. Page unknown.

²⁷ "723,117 Low Bid Made on New Armory Here." *St. Louis Star-Times*, May 26, 1937. Page unknown.

²⁸ "Cornerstone Laid at Armory." *St. Louis Globe-Democrat*, Nov. 12, 1937.

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(incorrectly reported as 37,500 square feet in the article) was claimed to be the largest unobstructed space in St. Louis. The photos included the large swimming pool, handball courts, "terrazzo steps, wrought iron railings, glazed tile walls," a balcony that seated more than 1,000 people, and some of the more than 100 other rooms in the building.²⁹ The regiment began moving from its Grand Avenue location into the new building on January 14, 1939.³⁰ Formal dedication took place in April, with over 3600 in attendance. Six hundred members of the regiment stood in parade formation during the ceremony, which was followed by "an Officers' Club reception and a dance in the drill hall for enlisted men and their friends."³¹

Over the years, many other civic groups used the Armory for their activities. In 1948, the Armory played host to organizations including the Post Office Drum and Bugle Corps (which used the facility weekly), Shriners, Veiled Prophet, St. Louis Tennis Association (which used the five tennis courts), St. Louis Archery Club, and St. Louis University (which held dances there).³² By the 1960s the Guard opened the Armory up for rock concerts, including a two-night stand by the Grateful Dead in May, 1968. In 1971, the 138th Infantry left its home at the Armory and moved to new quarters at Jefferson Barracks, the historic Army post south of the St. Louis city limits.³³ At this time the building was owned by the State of Missouri. The City considered the Armory for its Health Department or Juvenile Detention Center other uses, but ultimately chose other sites.³⁴

In the spring of 1972, the building was leased to the Armory Sports Center for the use of the community. The Sports Center offered low-cost use of facilities for tennis, handball, swimming, boxing, track, volleyball, and baseball. The National Guard continued to use the target range.³⁵ Due to the high cost of maintenance, the Armory Sports Center appears to have gone out of business by 1975.³⁶ By the 1980s, the State of Missouri was under increasing pressure from legislators to sell the "white elephant" of a building.³⁷ The Armory was finally sold to a private owner in 1987.³⁸

Art Deco Architecture in St. Louis, 1925-1940

²⁹ "They're in the Armory Now, Getting it Ready for the 138th Infantry." *St. Louis Globe-Democrat*, Dec. 30, 1938. Page unknown.

³⁰ "Historic 138th Regiment Taking Over New Armory." *St. Louis Post-Dispatch*, Jan. 14, 1939.

³¹ "Armory Dedicated; 3600 at Ceremony." *St. Louis Post-Dispatch*, April 23, 1939.

³² "Million-Dollar Armory, 138th Infantry's Home, Is Also a Civic Center," *St. Louis Star-Times*, Dec. 30, 1948. Page Unknown; St. Louis Mo. Armory, "Report of Armory Activities for Fiscal Year April 8 1947 – April 12 1948. No page.³³ Wiegers, 83.

³⁴ "City Officials Consider New Uses for Armory," *St. Louis Globe-Democrat*, Feb. 2, 1972. Page unknown; "Sport-A-Thon to Benefit the Armory," *St. Louis Globe-Democrat*, June 2, 1974. Page unknown.

³⁵ "Sport-A-Thon to Benefit the Armory."

³⁶ Business Entity Search, Missouri Secretary of State website <https://bsd.sos.mo.gov/BusinessEntity/BusinessEntityDetail.aspx?page=beSearch&ID=650376>, accessed August 8, 2016.

³⁷ "Bass Wants to Have 'White Elephant' Sale," *South County Journal*, May 22, 1985, 7B.

³⁸ Wiegers, 83.

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The seemingly American Art Deco architectural style of the 138th Infantry Missouri National Guard Armory derived originally from European sources. The Art Deco style is named for the *Exposition Internationale des Arts Decoratifs et Industriels Modernes* held in Paris in 1925. The exposition brought together the work of architects and designers who drew on sources including Italian Futurism, German Expressionism and the Viennese Secession.³⁹ Architects in Europe had developed a style that was energetic and opulent, making use of shiny materials and bright colors as well as patterns like zigzags and giant flowers. The Art Deco style, as it became known in the United States, became popular in a nation enjoying economic boom. Art Deco buildings expressed efficiency and progress, while avoiding the socialistic overtones of other modernist movements.⁴⁰ Art Deco relied on classical design principles of proportion, form, placement of ornament and sometimes symmetry.⁴¹ The style relied on bold patterns that could be abstracted representations or purely geometric, often expressed through relief work on exteriors in terra cotta, brick or stone and metal and plaster inside of buildings. Height was emphasized, through the use of vertical piers (borrowed from the work of Louis Sullivan and Eliel Saarinen), shaped parapets, blade signs and towers. The style was populist and versatile.

St. Louis architects' earliest attempts at modern architecture were best expressed in Art Deco buildings, rather than the European modernism of Le Corbusier and the Bauhaus.⁴² One of the earliest buildings in the city to show Art Deco influence was the DeBaliviere Building (1928), located at 5654 Delmar Boulevard and designed by Isadore Shank. The DeBaliviere Building presents a symphonic sweep of geometric textures, through its modular terra cotta blocks, brick surfaces and patterned tile work at the building entrances. Shank's Art Deco gestures also showed the influence of Frank Lloyd Wright's exploration of pre-Columbian forms.⁴³ The Carter Carburetor Building located at 711 N. Grand Avenue in Midtown St. Louis (1925; Hugo Graf; extant) joined a Beaux Arts stone commercial block with a brick setback-profiled parking garage and lodge hall, forging a hybridized Art Deco building.⁴⁴ The use of Art Deco on the parking structure fit national trends, where the style was applied to buildings associated with new social mobilities and recreation, such as parking garages, movie theaters and retail stores. The National Candy Company Factory (1928; Klipstein & Rathmann; NR 11/5/2009; extant) located at 4230 Gravois Avenue in south city demonstrated the application of Art Deco principles to the daylight factory.

A string of setback office towers, designed not under the indenture of zoning but to look like well-known New York prototypes, continued to show the city Art Deco possibilities. The earlier setback-form Southwestern Bell Building at 1010 Pine Street (1925; Mauran, Russell & Crowell with I.R. Timlin; extant) bridged the influence of Eliel Saarinen's 1922 Tribune Tower second place design at the emergent culture of Art Deco. The terra-cotta-clad Missouri Pacific Building

³⁹ Mark Gelernter, *A History of American Architecture: Buildings in Their Cultural And Technological Context* (Hanover and London: University Press of New England, 1999), p. 241.

⁴⁰ Gelernter, p. 242.

⁴¹ Alan Gowans, *Styles and Types of North American Architecture: Social Function and Cultural Expression* (New York: IconEditions, 1992), p. 250-1 .

⁴² Mary Reid Brunstrom, "Four Decades of Modern Architecture in St. Louis, 1928-1968," *St. Louis Modern* (St. Louis: St. Louis Art Museum, 2015), p. 16.

⁴³ Ibid.

⁴⁴ *Twentieth Century Architectural Styles: Art Deco and the International Style in Missouri*. Text panels from public exhibition. St. Louis County Department of Parks and Recreation, 1985.

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at 210 N. 13th Street (1926; Mauran, Russell & Crowell; extant) and Continental Life Building at 3615 Olive Street (1929; William B. Ittner; extant) stood out on the skyline. Joining these office buildings was the Park Plaza Hotel at 212 Kingshighway Boulevard (1929; Baumann & Schopp; extant), a soaring hotel that emulated the Savoy Plaza in New York. The Park Plaza's brick body and exotic patterned terra cotta patterns were strikingly new, but also marked the end of the jazz age building boom. Like other cities, St. Louis entered an ineluctable building slump in 1929, at a moment when interest in Art Deco architecture seemed to have just started.⁴⁵

President Franklin Delano Roosevelt's New Deal would revive Art Deco enthusiasm in the United States, by embracing the style for purposes of political symbolism. Roosevelt signed the National Industrial Recovery Act into law in June 1933, and one of its immediate impacts was the creation of the new Federal Emergency Administration of Public Works inside of the Department of the Interior. Secretary of the Interior Harold Ickes directed the agency, which was renamed the Public Works Administration in 1935. Between inception and the termination of the PWA, the PWA spent over \$6 billion to fund construction of major public works projects under the direction of experienced builders. The PWA funded two waves of activity, in 1933-35 and 1938. The goal of the PWA was to aid economic recovery through increasing employment and circulating funds in local economies. The Federal Works Administration (FWA) assumed PWA functions in 1943.

The PWA favored projects that utilized modern movements in American architecture, including Art Deco and Art Moderne. Architectural historian Alan Gowans identifies "seemingly a bureaucratic creation" called "PWA Moderne" favored by the agency.⁴⁶ While Art Deco had epitomized the capitalist excesses of the 1920s, it could also provide an optimistic federal architecture in the 1930s. PWA projects adapted the Art Deco style to regional architectural forms and materials, and also utilized mass-produced materials that could be produced affordably, like reinforced or ferroconcrete, metals, glass and brick.⁴⁷ PWA buildings tended to avoid the ornamental excesses of 1920s Art Deco, and instead had austere building forms of brick, stone or concrete with minimal ornament often carrying national or local government symbols. Architects and designers exploring the Art Deco style in the 1930s also strove to apply design to solve the great economic problems of the era.⁴⁸

The PWA was distinct from the Works Progress Administration (WPA), created through law in 1935 to provide work for unemployed laborers in construction of small public works projects around the country. Until its closure in 1943, the WPA built town halls, schools, jails and other buildings, while the PWA built airports, dams, bridges and major buildings. The PWA funded all major projects in urban areas as well as schools and community centers in rural areas, while the WPA primarily worked on projects in small towns and rural areas. The WPA also contributed to the transmission of the Art Deco style as the visual language of federal public works. The WPA built 35,000 and repaired or expanded 85,000 government buildings between 1935 and 1943.⁴⁹ The WPA preferred the Art Deco style because of its modernity as well as its

⁴⁵ Brunstrom, p. 17.; *Twentieth Century Architectural Styles: Art Deco and the International Style in Missouri*.

⁴⁶ Gowans 250

⁴⁷ Ghislaine Wood, *Essential Art Deco* (New York: Bulfinch Press, 2003), p. 14.

⁴⁸ Gowans, p. 251.

⁴⁹ Sandra Opdycke, *The WPA: Creating Jobs and Hope in the Great Depression* (New York: Routledge, 2016), p. 42.

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ability to easily utilize available local materials. As with the PWA, the WPA tended to avoid projects that entailed materials being transported long distances.⁵⁰ Instead, available local materials dictated where concrete, stone and brick buildings would be built. Between the PWA and WPA, thousands of new buildings were built in around the country in the 1930s in the Art Deco and “PWA Moderne” styles.

The St. Louis Board of Education introduced the Art Deco style to public works architecture throughout the 1930s. The chief architect for the St. Louis Board of Education, George W. Sanger, designed several Art Deco buildings that compare to the Missouri National Guard Armory in massing and deployment of ornament. The earliest of these buildings was Cole School at 3935 Enright Avenue (1931; extant), whose symmetrical, buff brick-clad stepped mass is accentuated by a strongly drawn entrance and spare use of geometric ornament at the top corners of piers and through belt coursing (figure 25). Sanger made similar gestures in the design of the School Facilities building at 3416 Cook Avenue (1931; extant). As with the purposeful Armory, this building accentuates its form and function over ornamental showiness (figure 26). There is a body of starkly-articulated window bays, mass-manufactured utilitarian windows and signature ornament sparsely applied at the top parapet. The WPA-funded Garfield School at 2612 Wyoming Avenue (1936; extant) is another peer to the Armory from the public school’s Depression projects, although showing the additional influence of the streamline modern style. The emphasis of the entrance bay and use of a low-relief stone frieze depicting the building’s function above the entrance are parallel to the Armory’s projection of civic significance through its entrance (figure 27). The contrasting masses and decorative brickwork at Garfield School also compare well to the Armory. Sanger’s later Stowe Teachers College at 2615 Billups Avenue (1940; NR 9/17/1999; extant) and Southwest High School at 3125 S. Kingshighway (1937; extant) break from Art Deco traits and are more aligned with Art Moderne modernism.

Other public buildings from the era were less resolute than those built by the Board of Education. Art Deco could mix well with academic classicism and Beaux Arts buildings, and often produced works that could be classified as both Art Deco and Neoclassical (or otherwise). The application of the style to forms more familiar to Americans as symbolic of social stability may have had appeal to the Roosevelt administration and city governments trying to stabilize depressed places. Architectural historian Alan Gowans argues that: “Art Deco can be seen, among other things, as a visual metaphor for precisely the sort of compromise between radical collectivism and the old American liberalism that a whole generation of people educated to liberal opinions and dedicated to social progress were trying to make in the 1930s.”⁵¹ Art Deco could invoke the public good without raising the specter of supposedly anti-American collectivism that New Deal opponents had repeatedly assailed Roosevelt’s agenda as representing.

After PWA authorization in 1933, the agency went on to spend millions of dollars in the City of St. Louis through the completion of its last city project in 1940. The PWA claimed to have spent over \$72 million in Missouri by 1937, with \$8.5 million going to St. Louis.⁵² The PWA also

⁵⁰ Ibid.

⁵¹ Gowans, p. 252.

⁵² “PWA Here Spent \$72 Million in Four Years,” *St. Louis Globe-Democrat*, 16 June 1937.

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funded improvements to streets, bridges, viaducts and sewers during this period.⁵³ At least one history of PWA buildings states that Art Deco and Art Moderne styles were the agency's preferred ones, and that the finest concentration of projects in those styles is in Missouri.⁵⁴ The PWA funded at least 18 building projects in St. Louis, ranging from a new hospital to community centers for African-American neighborhoods to new district police stations. Almost all of these buildings were built in Art Deco or Art Moderne styles. Eleven of these building projects created new Art Deco architecture: the five new police stations, three community centers, the Homer G. Phillips Hospital and the new Armory.

Mayor Bernard Dickmann, a Democrat, had secured traditionally Republican African-American votes in the 1933 mayoral election, based on promises for new public works including a public African-American teaching hospital originally funded in the city's \$87 million bond issue of 1923.⁵⁵ Dickmann worked with black political leaders to build what would be named the Homer G. Phillips Hospital in the city's Ville neighborhood, which was majority black. The 670-bed hospital would be built between 1933 and 1937 at a cost of \$3.1 million.⁵⁶ Dickmann realized that the city could not fund construction alone, and secured a PWA grant to build the hospital.

Designed by Albert A. Osburg, chief architect of the city's Board of Public Service, the Homer G. Phillips Hospital embodied the modern, optimistic-looking Art Deco designs preferred by the PWA while adhering to some sense of tradition. The X-shaped main building and adjacent buildings mixed zigzag Art Deco motifs with Italian Renaissance Revival roofs and decorative elements (figure 16). The result was eclectic, unlike the later and more fully resolved 138th Infantry Missouri National Guard Armory.

Under Dickmann's leadership, St. Louis passed a bond issue in 1934 to provide more funds for public buildings that could utilize new PWA funding. The African-American community pushed the mayor to address the paucity of athletic facilities for young persons in the city's African-American neighborhoods.⁵⁷ The leaders urged four facilities to be built at the city's black four playgrounds, which were located in the Ville and Mill Creek Valley areas. Dickmann embraced this agenda, and also expanded the public buildings agenda to include new police stations, a new armory, a green house in Forest Park and other projects. Dickmann added the armory appropriation of \$1,000,000 in May 1934 after recognizing that the temporary armory used by the Missouri National Guard was potentially going to be sold.⁵⁸ The city had planned for a new armory prior to the bond issue, but the sale instigated action. Voters approved \$16.1 million in on May 15, 1934.⁵⁹

⁵³ Lynn Josse, John Saunders and Steven E. Mitchell, *National Register of Historic Places Inventory Form: Tandy Community Center* (National Park Service, 1999), p. 8-3.

⁵⁴ C.W. Short and R. Stanley-Brown, *Public Buildings: Architecture Under the Public Works Administration* (New York: DeCapo Press, 1986), p. xii.

⁵⁵ Clarence Lang, *Grassroots at the Gateway: Class Politics & Black Freedom Struggle in St. Louis, 1936-1975* (Ann Arbor, Mich.: University of Michigan Press, 2009), p. 25.

⁵⁶ Lang, p. 40-41.

⁵⁷ George H. Hiram, *National Register of Historic Places Inventory Form: Vashon Community Center* (National Park Service, 2005), p. 8-9.

⁵⁸ "Dickmann Explains Armory Purchase or Build Amendment," *St. Louis Globe-Democrat*, 9 May 1934.

⁵⁹ Wieggers, p. 82.

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The city turned over design of the new buildings to the Board of Public Service. Chief Engineer William C.E. Becker undertook design of the new greenhouse, called the Jewel Box. Chief Architect Albert A. Osburg designed the five new police stations; the new Carver House, Tandy Community Center, Vashon Community Center and Gamble Community Center; and the new armory. Becker's Jewel Box created a glass-walled Art Deco monument, while Osburg's projects crafted a series of essays in the application of Art Deco patterns and forms to traditional local building materials of press brick, Missouri granite, limestone and terra cotta. The new projects expanded the number of local buildings in the Art Deco style, and announced that it had the imprimatur of the City of St. Louis as the vocabulary of public relief and improvement.

The PWA projects required both local and federal allocation of funds, and financial progress was sometimes slow. Costs for building the Vashon Community Center, for instance, rose from a budgeted \$70,000 to \$100,000. The Vashon Center opened one year after completion due to lack of funds for operations.⁶⁰ However, by 1938, all projects funded by the 1934 bond issue were fully completed. In November 1936, the city of St. Louis reported that construction on the new armory was about to begin, construction of four of five new police stations was underway or complete, the Homer G. Phillips Hospital was set to open in February 1937, the Soldiers' Memorial was under construction, the Vashon Community Center was 85% complete and drawings were being made for the Tandy Community Center.⁶¹ The city also prepared additional applications to the PWA to fund additions to the City Hospital, to repair the Fairground Park pool, to complete the Soldiers Memorial project and build the new Southwest High School at Kingshighway and Arsenal streets in south St. Louis.

Not all federal funds went to Art Deco buildings in St. Louis. The PWA provided funding for part of the cost of completing the Municipal Auditorium, which had been designed by LaBeaume & Klein in 1932. The Municipal Auditorium (later Kiel Opera House) at 1400 Market Street combined Art Deco decorative motifs and a highly classical design program emphasizing a colonnade on its main elevation (figure 17; NR 2/11/2000). Likewise, the United States Treasury engaged the St. Louis firm of Klipstein & Rathmann to design the city's new Main Post Office at 1720 Market Street (1937; extant), which offered its Market Street site a classical eclectic façade replete with colonnade of engaged columns (figure 18). The Federal Courthouse at Tucker and Market streets (1934; Mauran, Russell & Crowell; extant) was more explicitly modern on its exterior, and showed the influence of Egyptian themes but manifest as more PWA Moderne than Art Deco. PWA funds allowed the city to finally complete its World War I memorial authorized by the 1923 bond issue. The extant Soldiers Memorial at 13th and Pine streets had been designed by Mauran, Russell & Crowell and Preston J. Bradshaw in 1928, when its design would have been progressive (figure 19). Described as a "a classical temple with modernist overtones" by historian Mary Reid Brunstrom, the building combined Art Deco, Art Moderne and Classical elements.⁶²

Art Deco architecture in St. Louis played a minor role as private construction rose after the mid-1930s. In downtown, the Terminal Railroad Association completed the city's last setback-form

⁶⁰ Hiram, p. 8-10.

⁶¹ "Construction Work to Start Jan. 1 on New Armory," *St. Louis Globe-Democrat*, 26 November 1936.

⁶² Brunstrom, p. 16.

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tall commercial building, the Mart Building at 1222 Spruce Street (1933; Preston J. Bradshaw; NR 7/28/2016). Eastman Kodak had built a slender retail building at 1009 Olive Street (1930; Klipstein & Rathmann; extant). Two newspapers built extant major buildings on Tucker Boulevard in the style: the St. Louis Star-Times at 800 N. Tucker Boulevard (1936) and the St. Louis Globe-Democrat at 900 N. Tucker Boulevard (1939), both designed by the prolific commercial firm Mauran, Russell & Crowell. A larger project envisioned by the Illinois Terminal Railroad would have included a skyscraper straight out of Rockefeller Center, but ultimately only realized the completion of the low-rise Midwest Terminal Building at 710 N. Tucker Boulevard (1935; Mauran, Russell & Crowell; extant). Outside of downtown, the Eden Publishing Company Building at 1720 Chouteau Avenue (1931; Hoener, Baum & Froese; extant) provided a strong example of Art Deco design applied to industrial buildings. Most Art Deco architecture built in the city and St. Louis County consisted of multi-unit apartment buildings and small commercial buildings.⁶³

Architects in St. Louis resisted the rising influence of the International Style and were slow to break away from brick construction.⁶⁴ Until 1961, the city's building code also prohibited experimentation with curtain wall construction by mandating that masonry compose most of a building's walls. Nonetheless, by the late 1930s, Art Deco architecture fell from fashion, and local architects began exploring the influences of Frank Lloyd Wright, Cranbrook and even the International Style.⁶⁵ In the same year that the City finished construction of its new Armory, Eduoard Mutrux and William Bernoudy completed the Dr. Samuel Bassett Office and Residence at 1200 S. Big Bend Road in Richmond Heights, and Harris Armstrong completed his Dr. Samuel B. Grant Clinic at 114 N. Taylor Avenue in the city's Central West End. Although these extant buildings were brick, they avoided any overture to the Art Deco movement. The completion of Nagel & Dunn's St. Mark's Episcopal Church at 4712 Clifton Avenue one year later showed the triumph of the new modernism. The church's austere form, mannerist geometry and stylized stained glass windows announced that local architects had exhausted the Art Deco influence.

The Design of the 138th Infantry Missouri National Guard Armory

The 138th Infantry Missouri National Guard Armory's design came from the collaboration of Albert A. Osburg, Chief Architect, and William C.E. Becker, Chief Engineer of the Board of Public Service. Best known as the designer of the city's Souldard Market, Osburg (1887-1976) had a career that spanned residential architecture and many municipal public works projects. Osburg was born in St. Louis, and was educated at the Washington University School of Fine Arts.⁶⁶ The Board of Public Improvement of the City of St. Louis hired Osburg as a draftsman in

⁶³ For a survey of residential Art Deco architecture in St. Louis, see: Esley Hamilton, *Historic Buildings Survey: Art Deco & The International Style: St. Louis and St. Louis County, Missouri* (St. Louis County Department of Parks and Recreation, 1987).

⁶⁴ Eric Mumford, "Triumph and Eclipse: Modern Architecture in St. Louis and the School of Architecture," *Modern Architecture in St. Louis* (St. Louis: School of Architecture, Washington University in St. Louis, 2004), p. 43.

⁶⁵ Mumford, p. 44.

⁶⁶ Matthew Bivens, *National Register of Historic Places Inventory Form: Biddle Street Market* (National Park Service, 2015), p. 8-12.

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1912, after he had worked in the office of Charles C. Dietering.⁶⁷ After the board changed its name to the Board of Public Service, it promoted Osburg to architect by 1919, and chief architect in 1932.⁶⁸ In that capacity, Osburg oversaw all St. Louis municipal building projects until his retirement in 1954. Osburg's name appears on countless sets of blueprints, cornerstones, plaques and construction document, including architectural designs for Soulard Market, a large public market located at 730 Carroll Street in the city's Soulard neighborhood completed in 1929. The Soulard Market (contributing to the Soulard Neighborhood Historic District, NR 12/26/1972), the Biddle Street Market (1932; NR 6/1/2015; additions to Robert C. Koch Hospital in St. Louis County (NR 10/31/1984; demolished), Isolation Hospital (1926; demolished) and the Meramec Hills Home for Girls (1931; demolished).⁶⁹ In the 1930s, Osburg was chief designer of city projects funded through PWA and WPA dollars, and designed mostly Art Deco buildings, with matching Georgian Revival additions to the St. Louis City Hospital at 1515 Lafayette Avenue built 1937-1940 (NR 2/2/2001; extant) as the only major stylistic exception.

Osburg's approach to Art Deco design was highly inventive, and his earliest efforts likely defied the PWA's desire for robust modern buildings. At Homer G. Phillips Hospital, designed in 1932 and located at 2601 Whittier Avenue, Osburg attempted to meld his well-crafted articulation of the principles of the Italian Renaissance and his rational approach to hospital planning (figure 16). The Homer G. Phillips Hospital buildings utilized the polychromatic buff brick that Osburg had employed at his other city projects, and it gives the buildings traditionally variegated elevations. The red clay tile roofs, stone and terra cotta arcading and other elements could well have been appropriated from the Isolation Hospital design. However, the three-sided bays on each end of the hospital's wings, generally austere geometry and prominent belt courses of zigzag terra cotta were straight out of the Art Deco movement.

Osburg's exploration of Art Deco themes became more certain with a series of smaller buildings funded by the 1934 bond issue. With his three large community center buildings (the fourth was a smaller building), Osburg avoided any references to revival styles and instead gave the buildings monumentally cubic forms. The symmetrical front elevations, ornamentation and form embraced the geometric tendencies of the Art Deco style, while the reliance on traditional masonry materials provided some assertion of local building tradition. The buildings also employed reinforced concrete structures. The Gamble Community Center (1937; extant), located at 2907 Gamble Avenue in the city's JeffVanderLou neighborhood, is a good example of the planning for these buildings (figure 21). The Vashon Community Center (1938; extant) located in the cleared Mill Creek Valley neighborhood also embodies Osburg's treatment of masonry cladding as the locus of integral decorative elements (figure 22). The Municipal Bath House Number 6 (1937; extant), a modest one-story building located at 1136 St. Louis Avenue, is another great example of Osburg's application of Art Deco principles (figure 23). Osburg's planning for the Armory may be more apparent in his planning for a series of seven new police stations that he designed and that the city built between 1930 and 1939.⁷⁰ Two of

⁶⁷ Carolyn Toft and Jane Molloy Porter, *Compton Heights* (St. Louis: Landmarks Association of St. Louis, 1984), p. 50.

⁶⁸ Ibid.

⁶⁹ Hamilton, p. 8-5.

⁷⁰ Rick Desloge, "Six St. Louis police stations worth \$1.3 million for sale," *St. Louis Business Journal*, 1-7 January 1990.

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these stations, for the First and Sixth Districts, were two-story buildings in the academic eclectic approach to classical design. The other five employed similar Art Deco motifs to one-story forms. All of these buildings had strong horizontal orientations, made clear use of flat roofs, had brick walls with granite, terra cotta and brick patternwork, balanced monotonous long forms with highly stylized main entrances and included a vehicle shelter. The Ninth District Police Station (1936; extant) located at 3021 Samuel Shepard Drive in midtown St. Louis is a great example of these stations. The raised entrance with paired stair cases and piazza, the long low form and the emphasis on the masonry massing compare well to the later Armory design (figure 24).

If Osburg was a master stylist, engineer William C.E. Becker had just proven to St. Louis that daring Art Deco engineering could be breathtaking and sturdy with his design for the Jewel Box (1935; NR 3/14/2000; extant). Becker had graduated from Washington University with a degree in Civil Engineering in 1915, and worked in private practice in the partnerships of Taxis & Becker and Becker, Becker & Pannell into the 1960s.⁷¹ Becker designed the structures of many major St. Louis buildings, including the Missouri Pacific Building (1928), the Civil Court House (1930; extant), the J.C. Penney Warehouse (1927; extant), Deaconess Hospital (1929; demolished) and the Queeny Tower at Barnes Hospital (1965; extant). Starting in the 1930s, Becker also served as Chief Engineer of Bridges and Buildings for the Board of Public Service. Technically, Osburg reported to Becker. As the city's chief engineer, Becker's signature went on drawings for additions to the City Hospital, the City Infirmary, the Isolation Hospital, the Homer G. Phillips Hospital and the Aloe Plaza.⁷² Becker supervised the engineering on all of Osburg's PWA projects as well.

The Jewel Box became one of the best-known Art Deco buildings in the city, as well known for its visually striking design and engineering feat (figure 20). The building required the expertise of an engineer, but Becker also applied the inventiveness of an artist. Becker created a dramatic form with vertical glass walls and a setback roof structure that balanced a solid flat roof with clerestories of glass capable of adequately lighting plants inside. Becker had studied greenhouse design extensively ahead of completing the Jewel Box, and became an expert on plant lighting.⁷³ Becker was able to carry the roof load on eight steel arches, so that no columns were needed and the interior provided perfect natural light to the plants.⁷⁴ The ingenious engineering would serve Becker well with the design of the massive drill hall at the Armory.

In collaboration for the 138th Infantry Missouri National Guard Amory, Osburg and Becker faced a similar challenge to the Jewel Box: the need to build a visually striking public building centered on a large column-free space. The 138th Infantry required a regimental-scaled armory with a massive parade hall inside, surrounded by rooms for the assembly of the different companies. Together, the designers crafted a massive \$1.3 million Art Deco armory that eschewed the revival style and classical elements that had marked other prominent Depression-era public buildings in St. Louis. Osburg divided the building mass into a low, two-story pavilion surrounding a massive, monitor-style gabled roof (figures 12, 13 and 14). The

⁷¹ Cynthia Hill Longwisch and Steven E. Mitchell, *National Register of Historic Places Inventory Form: Jewel Box* (National Park Service, 2000), p. 8-4.

⁷² Longwisch and Mitchell, p. 8-5.

⁷³ Ibid.

⁷⁴ Longwisch and Mitchell, p. 8-6.

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building had a reinforced concrete structure with steel trusses over the parade hall, a conventional St. Louis brick body and heavy bronze doors worthy of its stature. Ornamental elements included the citadel-like main entrance, with its state seal and insignia, stone relief panels featuring eagles and some zigzag courses (figure 15). Art Deco and military symbols met on the walls of the building. Brick piers provided vertical lines to make the wall planes more sculptural, and the large central roof provided a contrasting geometry. Windows included both wooden windows and modern glass block.

As impressive as the exterior was, Osburg and Becker showed equal genius on the arrangement of the interior spaces. The lobby was clean and modern, with a terrazzo floor and buff enamel structural clay tile and green base tiles. Little ornament appeared anywhere, save the stylized metal handrail on the central staircase. The central 142' by 258' drill hall provided 36,636 square feet of space lit by monitors and 134 floodlights hanging 75 feet above the floor.⁷⁵ Reinforced concrete review balconies surrounded the hall, with a central officers' review area where a metal railing bore a pattern based on the insignia of the 138th Infantry.⁷⁶ The seating capacity for the balconies was 1,050, with 250 seats reserved for officers and their guests.⁷⁷

Rooms for the regiment companies opened directly into the drill hall. Troops entered the building from a secondary—and also monumental—entrance on Spring Avenue, reserving the main entrance for officers and visitors.⁷⁸ In addition to company rooms, the main level also provided space for officers' education and offices. The second level provided spaces for a trophy hall, library, a band room with sound-absorbant ceilings, and locker rooms for the companies connected directly to the company rooms below by steel staircases. There are 22 staircases inside of the building as a result. Beneath the drill hall, a parking area 160' by 200' offered space for 90 army trucks.⁷⁹ The lower level also provided room for a large swimming pool, small arms firing range, handball courts, a kitchen and mess hall and storage rooms.⁸⁰

The St. Louis armory was a contemporary to other Art Deco armories built with New Deal funds across Missouri, but was very different. For one thing, the WPA built almost all other armories in Missouri in the Depression era, which were located in smaller cities and towns. None matched the St. Louis armory's size or emphasis on brick masonry. The compact Columbia National Guard Armory (1938), designed by Deering & Clark, presented a small form in monolithic concrete.⁸¹ The larger Headquarters Company, Thirty-Fifth Division Armory (1938; now demolished) in Warrensburg, was clad in rusticated limestone with little stylistic detail.⁸² In size, the Headquarters, 140th Infantry Armory (1939) in Cape Girardeau, designed by St. Louis architect Hal Lynch and J. Carl Jourdan, came closer. However the Cape Girardeau armory was not regimental, and had an Art Moderne style.⁸³

⁷⁵ Wiegers, p. 83.

⁷⁶ Ibid.

⁷⁷ "Construction Work to Start Jan. 1 on New Armory," *St. Louis Globe-Democrat*, 26 November 1936.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ "138th Infantry Moving Into \$1,347,000 Armory," *St. Louis Post-Dispatch*, 15 January 1939.

⁸¹ Wiegers, p. 85.

⁸² Wiegers, p. 89.

⁸³ Wiegers, p. 91.

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The Colonel James E. Rieger Armory (1940) in Kirksville, designed by Irwin Dunbar, was the only Missouri PWA-funded armory to rival the St. Louis' armory's architectural refinement. The reinforced concrete building was built with emphasis on vertical lines through projections and recesses in the wall plane, and had a striking central entrance bay with an eagle symbol at top.⁸⁴ Historian Robert Wieggers writes that the Rieger Armory is the "most impressive Guard-owned armory in Missouri" and is a "prime example of art deco in Missouri."⁸⁵ However, most Missouri armories have Art Deco ornamentation not as elaborate as commercial buildings due to lack of skilled laborers, making the St. Louis armory better-suited for full expression.⁸⁶

Although the 138th Infantry Missouri National Guard Armory has not been used for military purposes since 1971, it was used until 2005 for indoor sports, concerts and events. The building fell vacant but has retained its historic features even while awaiting reuse. To the north, reinvestment along Forest Park Avenue has included historic rehabilitation, new residential construction and retail development. The Century Electric foundry immediately to the north is slated to be rehabilitated as a mixed use complex starting in 2017. The current owner of the armory plans to rehabilitate the building as an entertainment and gathering space while following the *Secretary of the Interior's Standards for Historic Rehabilitation*.

Conclusion

The 138th Infantry Missouri National Guard Armory stands as an excellent example of the Art Deco style applied to a Depression Era public works project serving local civic needs. In addition to its local architectural significance, the building was the most expensive and largest armory built in Missouri with PWA grant funding. The size and scale reflect the role of St. Louis as one of the state's two largest cities, as well as the ambition of the PWA to fund facilities that could provide communities with large spaces for civic assembly. Osburg and Becker's collaboration produced a building unparalleled in St. Louis and Missouri. The architecture reflects the asserted effort of two civic designers to meet the aesthetic agenda of New Deal while promoting the ideals of the Art Deco style. The 138th Infantry Missouri National Guard Armory was the largest St. Louis civic building built to fully embrace Art Deco principles, and it marked the triumph of the style in local public works. Subsequent civic buildings would shift to the Art Moderne style and International Style, rendering this building a design capstone.

⁸⁴ Wieggers, p. 96.

⁸⁵ Ibid.

⁸⁶ Wieggers, p. 75.

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Boundary Description

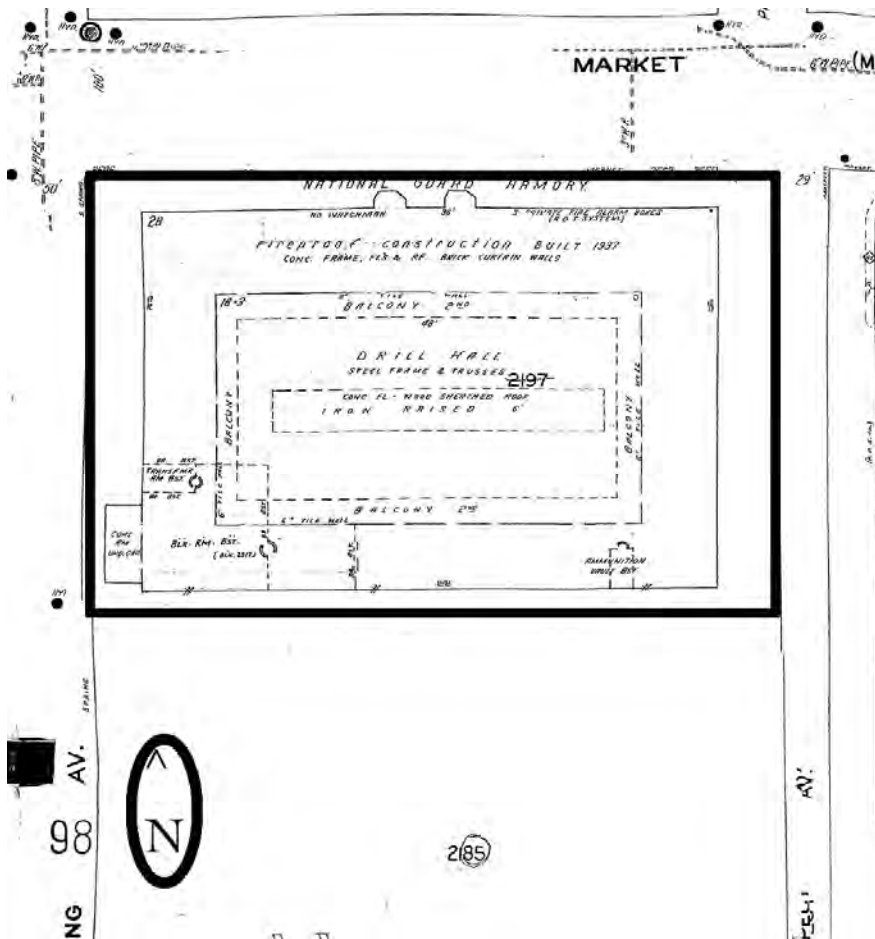
The boundary begins at the southwest corner of Market Street and Prospect Avenue, continues south to Bernard Avenue, runs west on Bernard Avenue, then north on South Spring Avenue before running east to the starting point. The boundary encloses the parcel assigned the identifier number 219700050 by the Assessor of the City of St. Louis.

Boundary Justification

The boundary includes the entirety of the historic property where the 138th Infantry Missouri National Guard Armory Building has stood since construction.

138th Infantry Missouri National Guard Armory Boundary Map

Source: 1951 Sanborn Fire Insurance Map

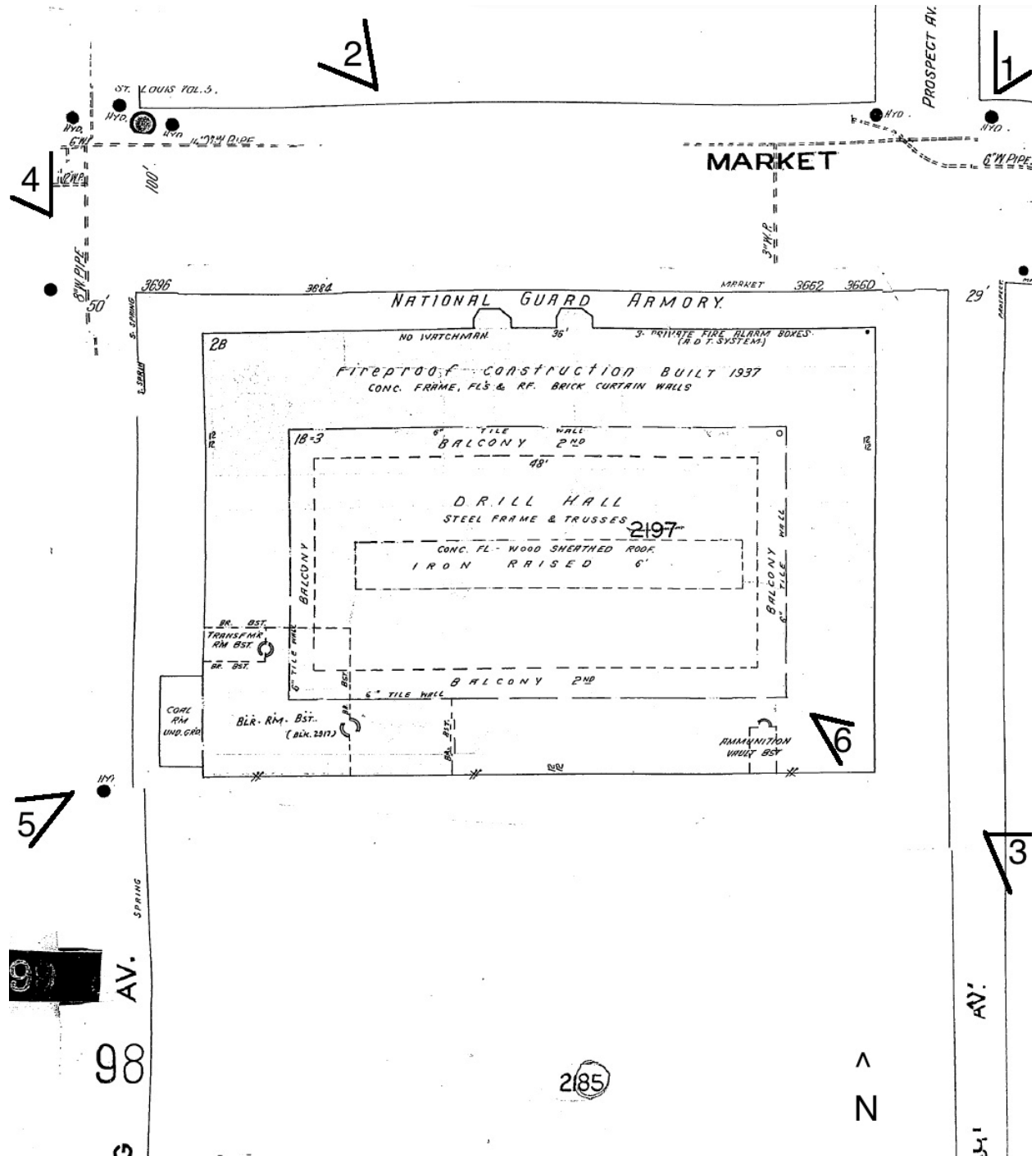


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1. Key of exterior photographs. Source: 1951 Sanborn Fire Insurance Map, edited by Preservation Research Office.



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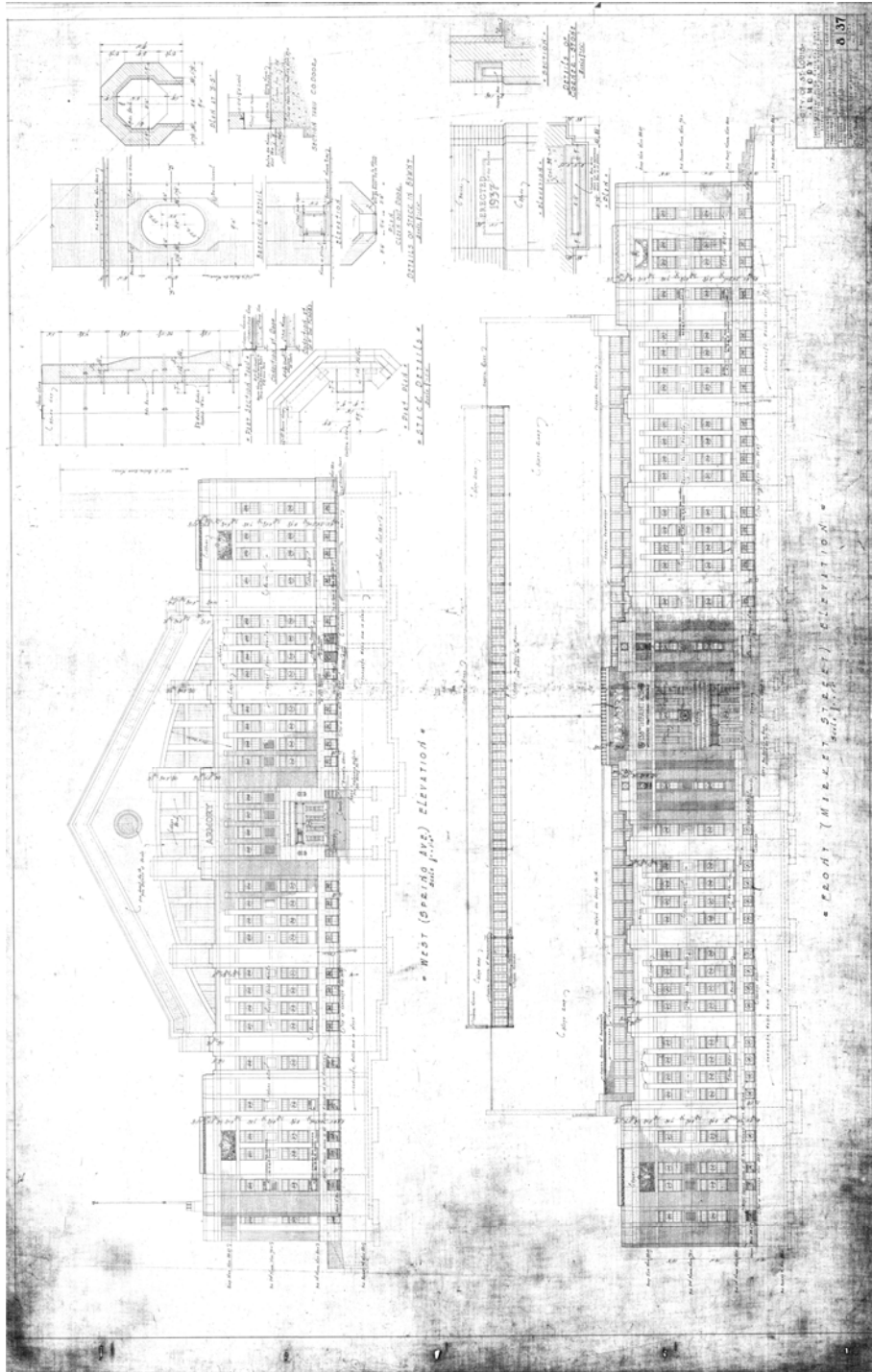
Name of Property
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N/A

Name of multiple listing (if applicable)

2. Original architectural drawing of building elevations, 1936. Source: Board of Public Service, City of St. Louis.



National Register of Historic Places
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138th Infantry Missouri National Guard Armory

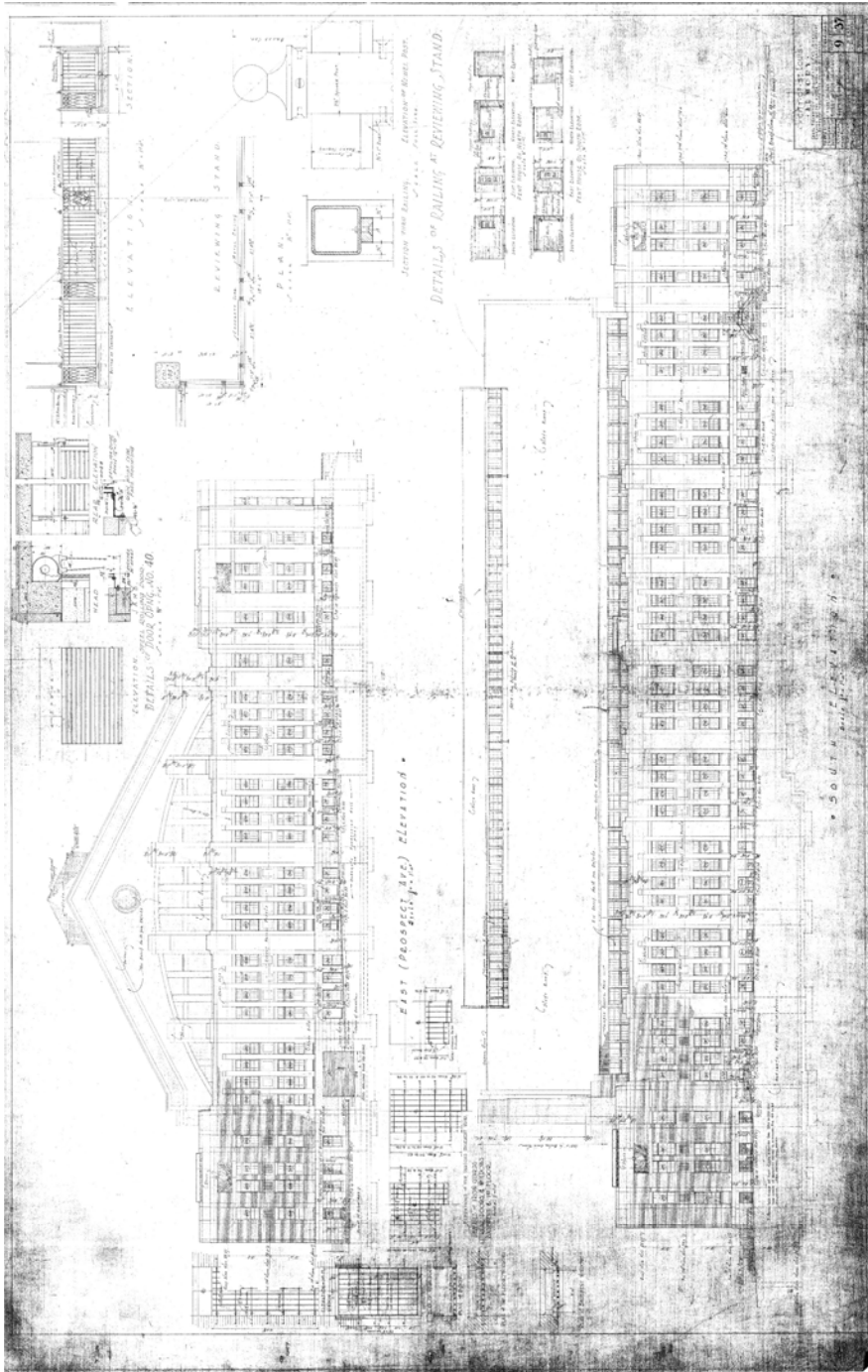
Name of Property
St. Louis (ind. City), MO

County and State

N/A

Name of multiple listing (if applicable)

3. Original architectural drawing of building elevations, 1936. Source: Board of Public Service, City of St. Louis.

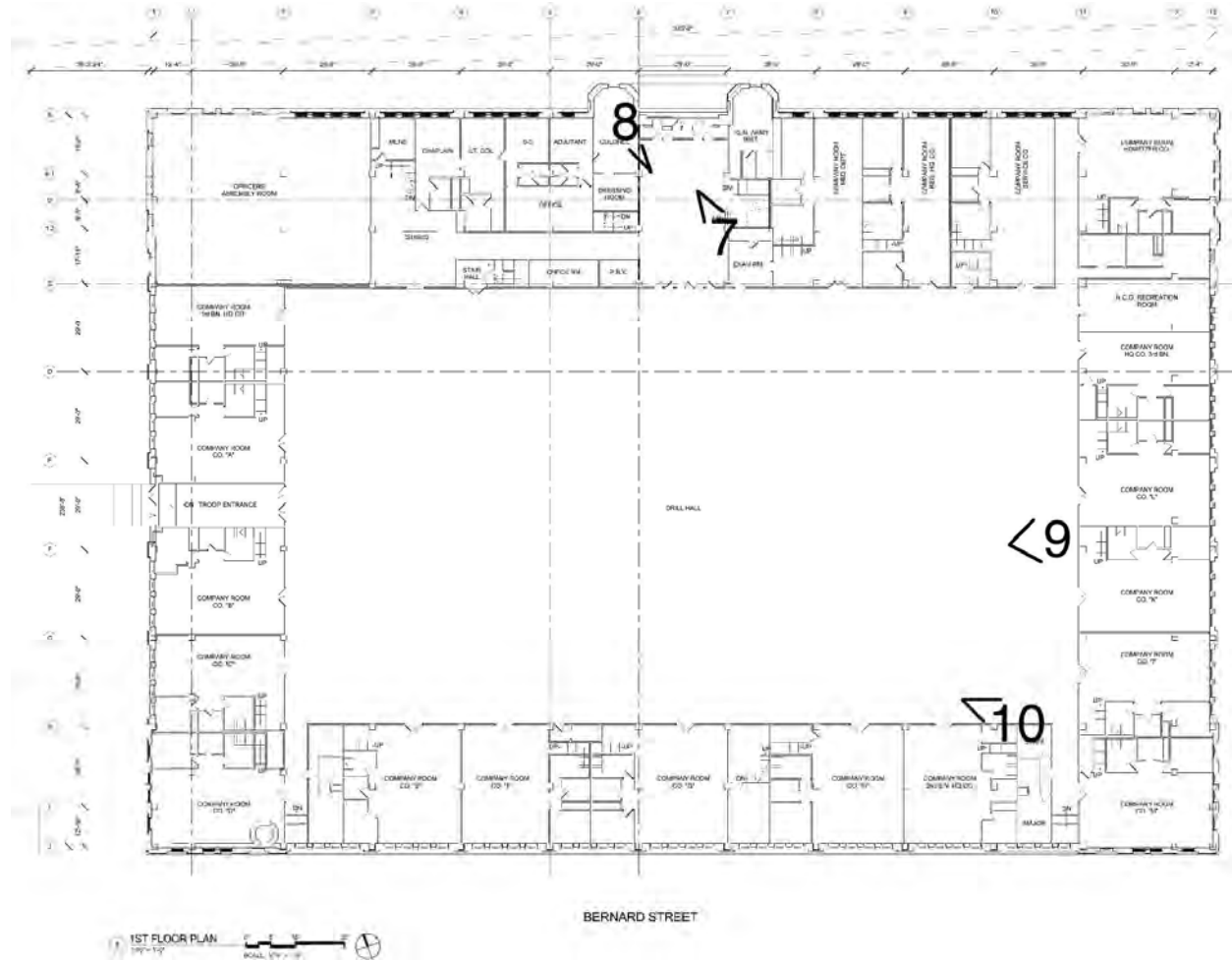


National Register of Historic Places
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138 th Infantry Missouri National Guard Armory
Name of Property
St. Louis (ind. City), MO
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N/A
Name of multiple listing (if applicable)

4. Original architectural drawing of first level, 1936. There have been no alterations to layout on this level since construction. Source: Trivers Associates Architects, 2016.

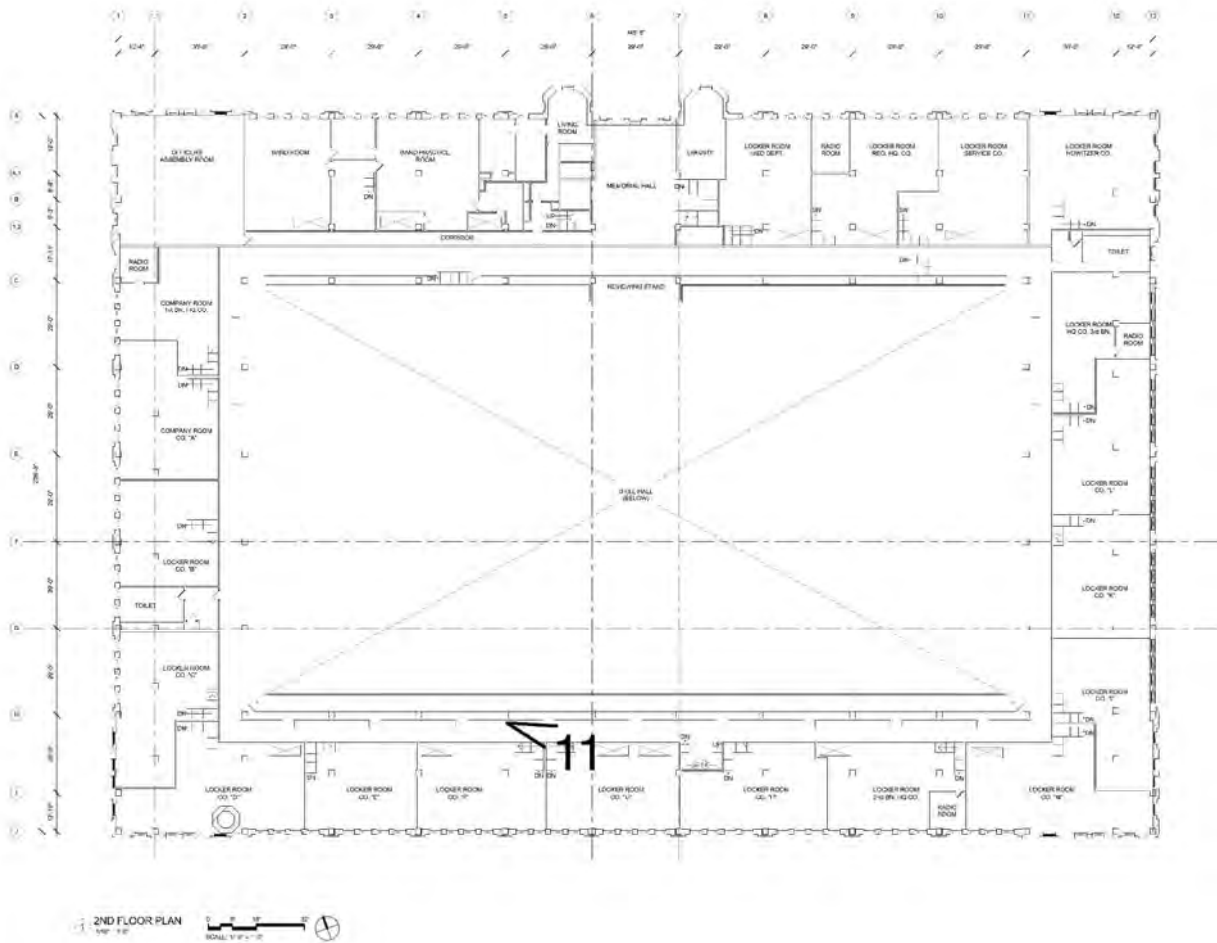


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138 th Infantry Missouri National Guard Armory
Name of Property
St. Louis (ind. City), MO
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N/A
Name of multiple listing (if applicable)

5. Original architectural drawing of second level, 1936. There have been no alterations to layout on this level since construction, although some plywood partitions are present in the viewing stands. Source: Trivers Associates Architects, 2016.

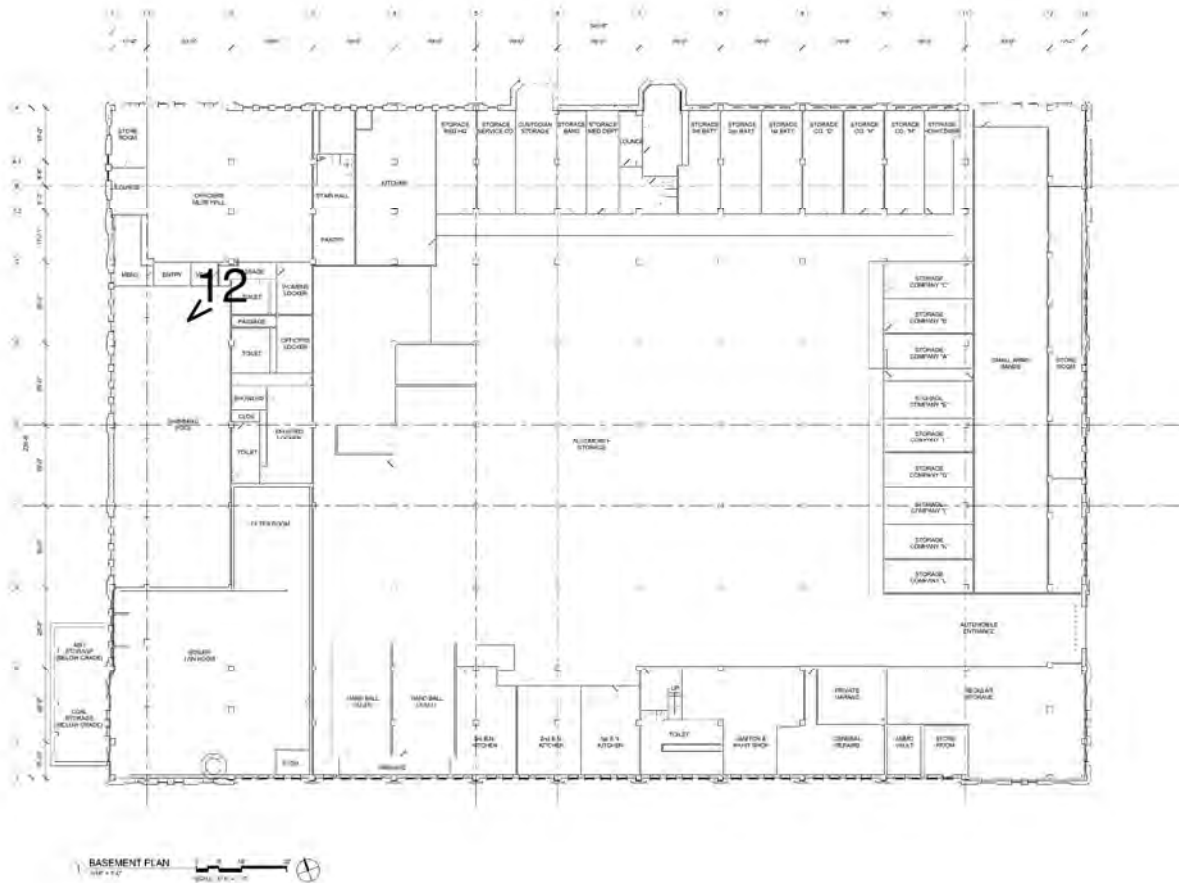


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Name of Property
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Name of multiple listing (if applicable)

6. Original architectural drawing of lower level. There have been only minor changes to layout on this level since construction. 1936. Source: Trivers Associates Architects, 2016.



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N/A

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7. Photograph of main vestibule, view toward east. Source: Preservation Research Office photograph, August 2016.



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138th Infantry Missouri National Guard Armory

Name of Property

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N/A

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8. Photograph inside of main lobby, view toward west. Source: Preservation Research Office photograph, August 2016.



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9. View of southern staircase at first floor. Source: Preservation Research Office photograph, August 2016.



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138th Infantry Missouri National Guard Armory

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N/A

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10. View of officer's review balcony, looking northeast. Source: Preservation Research Office photograph, August 2016.



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N/A

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11. View of first floor company room in southeast corner of building, looking southeast. Source: Preservation Research Office photograph, August 2016.



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12. Photograph of the 138th Infantry Missouri National Guard Armory upon completion in 1938, taken by W.C. Persons. View toward southeast. Source: Missouri History Museum.



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13. Official view of armory upon completion, 1938, by W.C. Persons. View toward southeast.
Source: Missouri History Museum.



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138th Infantry Missouri National Guard Armory

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N/A

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14. Undated photograph of the armory, viewed toward southwest from Market Street. Source: Missouri History Museum.



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138th Infantry Missouri National Guard Armory

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N/A

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15. Missouri National Guard members marching in front of the armory in 1948. Source: St. Louis Post-Dispatch Archive.



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16. Nursing School Building at Homer G. Phillips Hospital (1937; Albert A. Osburg). Source: Michael Allen Photograph, 2005.



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138th Infantry Missouri National Guard Armory

Name of Property

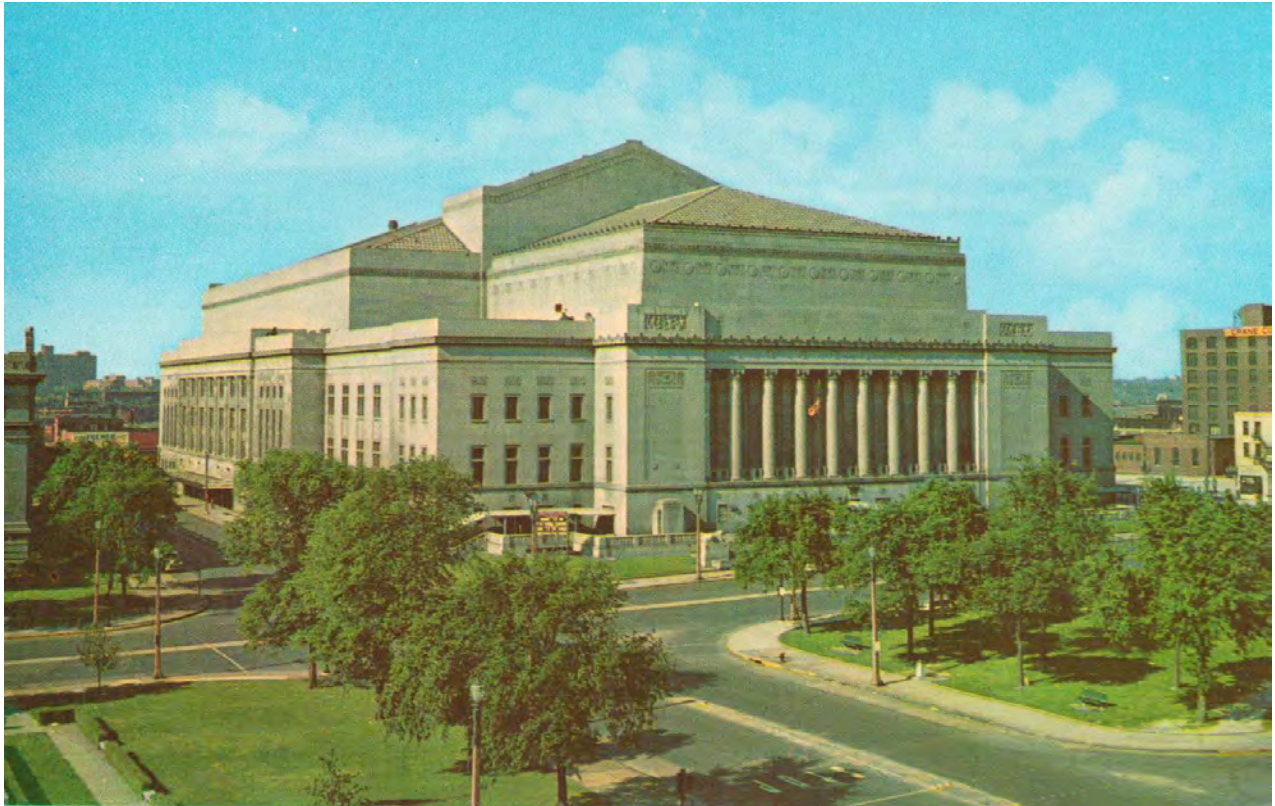
St. Louis (ind. City), MO

County and State

N/A

Name of multiple listing (if applicable)

17. Postcard view of the Kiel Opera House (1932-4; LaBeaume & Klein), c. 1955. Source: Preservation Research Office Collection.



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18. The St. Louis Main Post Office (1937; Klipstein & Rathmann). Source: Wikipedia Commons, 2016.



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19. Historic view of the Soldiers Memorial (1928-1938; Mauran, Russell & Crowell and Preston J. Bradshaw). Source: Missouri History Museum.



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N/A

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20. Jewel Box in Forest Park (1935; William C.E. Becker). Source: Wikipedia Commons, 2016.



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138th Infantry Missouri National Guard Armory

Name of Property

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21. The Gamble Community Center (1937; Albert A. Osburg). Source: Preservation Research Office Photograph, August 2016.



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138 th Infantry Missouri National Guard Armory
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22. Vashon Community Center (1936; Albert A. Osburg). Source: Preservation Research Office Photograph, August 2016.



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138th Infantry Missouri National Guard Armory

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St. Louis (ind. City), MO

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N/A

Name of multiple listing (if applicable)

23. Municipal Bath House Number 6 (1937; Albert A. Osburg). Source: Preservation Research Office Photograph, August 2016.



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138th Infantry Missouri National Guard Armory

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N/A

Name of multiple listing (if applicable)

24. Ninth District Police Station (1936; Albert A. Osburg). Source: Preservation Research Office Photograph, August 2016.



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138th Infantry Missouri National Guard Armory

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Figure 25: Cole School (1931; George W. Sanger). Source: Preservation Research Office Photograph, September 2016.



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138th Infantry Missouri National Guard Armory

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N/A

Name of multiple listing (if applicable)

Figure 26: School Facilities Building (1931; George W. Sanger). Source: Preservation Research Office Photograph, September 2016.



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N/A

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Figure 27: Garfield School (1936; George W. Sanger). Source: Preservation Research Office Photograph, September 2016.



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138th Infantry Missouri National Guard Armory

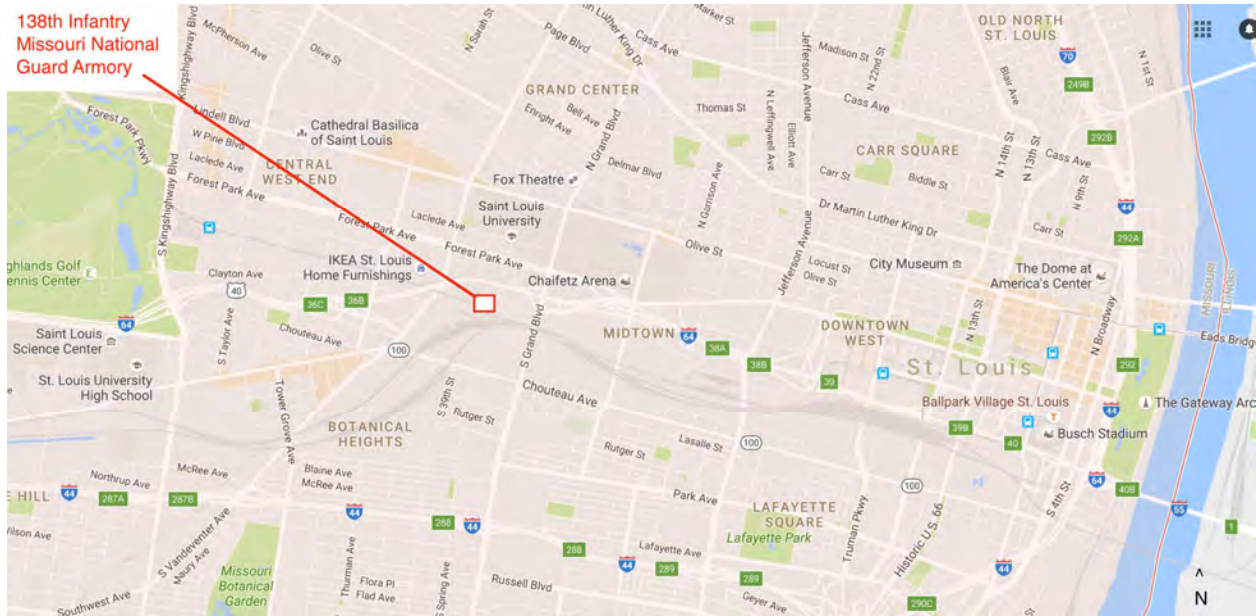
Name of Property
St. Louis (ind. City), MO

County and State

N/A

Name of multiple listing (if applicable)

Figure 28: Area map of St. Louis showing location of the 138th Infantry Missouri National Guard Armory. Source: Google Maps, 2016.



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Continuation Sheet

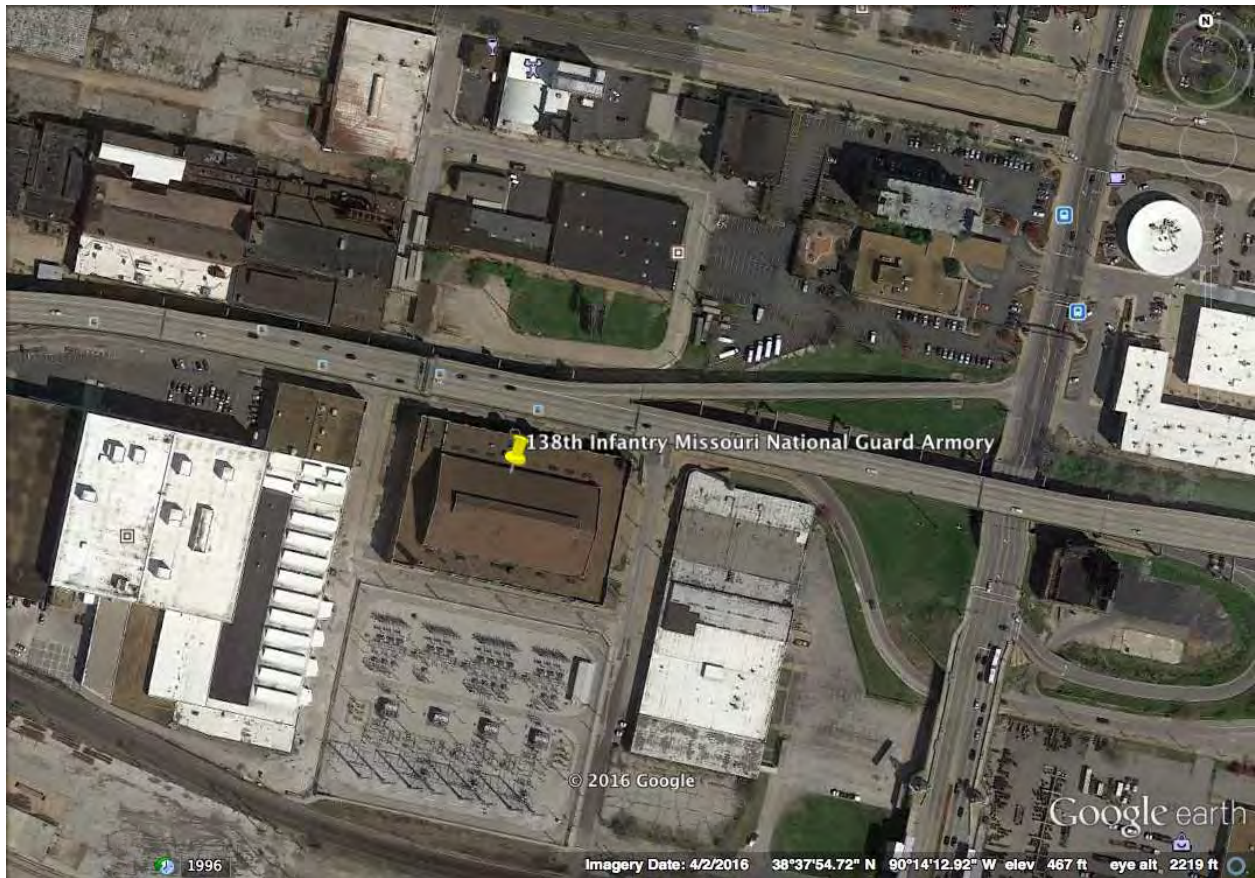
Section number Map Page 56

138 th Infantry Missouri National Guard Armory
Name of Property
St. Louis (Ind. City), MO
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N/A
Name of multiple listing (if applicable)

Google Earth Map

Latitude: 38.631746

Longitude: -90.237626







ARMORY

138th INFANTRY
MISSOURI NATIONAL GUARD



SPEED
LIMIT
15







ARMORY





EXIT

Woman's Restrooms
Down Stairs













UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 12/16/2016 Date of Pending List: Date of 16th Day: Date of 45th Day: 1/31/2017 Date of Weekly List: 2/9/2017

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 1/31/2017 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Edson Beall Discipline Historian

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



Jeremiah W. (Jay) Nixon, Governor • Harry D. Bozoian, Director

DEPARTMENT OF NATURAL RESOURCES

dnr.mo.gov



Memorandum

Date: December 14, 2016

To: Dr. Stephanie Toothman, Keeper of the National Register of Historic Places

From: Toni M. Prawl, Ph.D., Deputy SHPO and Director, Missouri SHPO *TMP*

Subject: 138th Infantry Missouri National Guard Armory, St. Louis (Ind. City), MO, National Register Nomination

Our state review board, the Missouri Advisory Council on Historic Preservation, approved the above nomination on **November 18, 2016**. All owners and appropriate elected public officials were notified and provided at least thirty (30) days to comment on the above proposed nomination in accordance with Section 36CFR60.6, interim regulations, using the exact notification format recommended by the National Register. **The enclosed disc contains the true and correct copy of the nomination to the National Register of Historic Places.**

Please find enclosed the following documentation:

- 1 CD with original National Register of Historic Places registration form, CLG letter
- Multiple Property Documentation Form
- Photographs
- 1 CD with electronic images
- Original USGS map(s)
- 2 Piece(s) of correspondence (cover letter and signature page)
- Other: _____

Comments:

- Please ensure that this nomination is reviewed
- The enclosed owner objection(s) do do not constitute a majority of property owners.
- Other: _____