

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**

1. Name of Property

historic name J. Kennard & Sons Carpet Company Building

other names/site number Kennard Building; Edison Brother Building

2. Location

street & number 400 Washington Avenue [n/a] not for publication

city or town St. Louis [n/a] vicinity

state Missouri code MO county St. Louis [Independent City] code 510 zip code 63102

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 nationally statewide locally.
(See continuation sheet for additional comments [].)



30 March 2000
Date

Signature of certifying official/Title Claire F. Blackwell/Deputy SHPO

Missouri Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments [].)

Signature of certifying official/Title

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
See continuation sheet [].
- determined eligible for the
National Register
See continuation sheet [].
- determined not eligible for the
National Register.
- removed from the
National Register
- other, explain
See continuation sheet [].

Signature of the Keeper

Date

5. Classification

Ownership of Property	Category of Property	Number of Resources within Property		
		Contributing	Noncontributing	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	<u>1</u>	<u>0</u>	buildings
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>0</u>	<u>0</u>	sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>0</u>	<u>0</u>	structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>0</u>	<u>0</u>	objects
	<input type="checkbox"/> object	<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register.

Name of related multiple property listing.

N/A

N/A

6. Function or Use

Historic Function
COMMERCE: business

Current Functions
WORK IN PROGRESS

7. Description

Architectural Classification
LATE 19TH AND EARLY 20TH CENTURY
REVIVALS: Italian Renaissance

Materials
 foundation Terra Cotta
 walls Brick
Terra Cotta
 roof Asphalt
 other STONE: Granite

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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 of age or achieved significance within the past 50 years.

Areas of Significance

ARCHITECTURE

Periods of Significance

1901

Significant Dates

1901

Significant Person(s)

N/A

Cultural Affiliation

N/A

Architect/Builder

Taylor, Isaac S./

Kellerman, Conrad

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographic References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

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

Primary location of additional data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other:

Name of repository: Landmarks Association of
St. Louis, Inc.

10. Geographical Data

Acreeage of Property less than one acre

UTM References

A. Zone	Easting	Northing	B. Zone	Easting	Northing
15	744840	4279420			

C. Zone	Easting	Northing	D. Zone	Easting	Northing
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[] See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Lynn Josse, Associate Research Director
organization Landmarks Association of St. Louis date January 18, 2000
street & number 917 Locust 7th Floor telephone 314/421-6474
city or town St. Louis state MO zip code 63101-1413

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Fourth & Washington LLC
street & number 10176 Corporate Square, Suite 150 telephone 314/994-0505
city or town St. Louis state Missouri zip code 63132

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 7 Page 1

J. Kennard & Sons Carpet Company Building
St. Louis [Independent City], Missouri

Summary

The J. Kennard & Sons Carpet Company Building (1901) is a seven story (plus basement) building at 400 Washington Avenue in downtown St. Louis, Missouri, designed by Isaac Taylor and constructed by Conrad Kellerman. Its primary elevations face east on Fourth Street (nine bays) and north on Washington Avenue (five bays). An unarticulated elevation faces south on St. Charles Street, which is primarily a service street. The main exterior materials are light brown brick and cream terra cotta, arranged on the primary facades following an Italian Renaissance configuration. The exterior is almost completely intact above the first floor, where storefronts and entries have been replaced. At the two primary elevations, the second and third stories are joined by a system of pilasters and arcades culminating in arches defining the third story windows. Floors four through six feature pairs of sash windows in quoined surrounds; the seventh floor uses smaller single windows framed by terra cotta, capped by a scalloped arcade and simple terra cotta cornice. A compatible three bay addition to the west mimics the scale and materials of the original, with much simpler detailing and a clear delineation between new and old sections. The new construction replaced a smaller building on the same site and does not obscure any significant features of the original. The property is in generally good condition and the exterior maintains high integrity.

Exterior

The J. Kennard & Sons Carpet Company Building is seven stories high. Its primary elevations are nine bays wide to the east (Fourth Street) and five bays wide to the north (Washington Avenue) (Photo 1). The base uses terra cotta panels, black and brown in imitation of dark granite, below the first floor windows. Original ground floor display windows have been replaced with three-part fixed pane windows at the north elevation and northern half of the east elevation. At the southern half of the east elevation, the windows have been filled in with brick panels which match the brick used throughout the exterior. Front doors at the main entrances (the center bays of both primary elevations) have also been replaced. At the east elevation, glass double doors are topped by a wide vent area; at the north, a modern granite surround with the "EBS" monogram to either side heralds entry to the building. Large awnings at both entrances have been removed. The first floor is separated from the rest of the building by a decorative iron course.

Above the first floor, the exterior of the light brown brick building is almost completely intact. At the east and north elevations, the second and third floors are joined by the use of two-story cream terra cotta arches surrounding the windows (Photo 3). Bays are separated by brick pilasters; the arches meet at the springing point at either side of terra cotta lions' heads. Triple

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sets of sash windows at both stories (arched at the third story) are replacements, as are all visible windows. At the center bay of both elevations and the outer bays of the east elevation, projecting box bays at the second story are supported by seven large terra cotta brackets. The four bays once supported balconies, entered from centered doors at the third story. The doors have been replaced with windows and the balustrades have been removed. The bays' cornices echo the second story window lintels, with three terra cotta lions' heads set below a course of dentils.

At the fourth, fifth and sixth stories, courses of terra cotta flush with the building's brick body at each sill level meet molded terra cotta window sills. Each set of paired sash windows is elaborated by terra cotta quoins and molded terra cotta heads. The fourth floor is slightly taller than the upper floors.

The seventh story is also announced by a flush terra cotta course meeting the window sills. Smaller one-over-one windows are set deeper into the building, centered above and between each bay. The quoined surrounds terminate in scrolled brackets (almost identical to the keystones at the third story) which support a scalloped arcade (the *conchas* top alternating windows and blind bays). The arcade's entablature features centered rosettes at each bay. At the top of the building, a relatively simple cornice features two courses of terra cotta blocks, one of which has centered lions' heads echoing those found at the lower stories.

At the south elevation, the easternmost bay continues the organization and ornament established at the north and east (Photo 2). The remaining four bays use an unarticulated light brown brick wall. At the first floor, a garage door is at the westernmost bay, loading dock at the next bay to the east, and closed window openings in the other bays. The second through seventh floors feature paired sets of segmental arched window openings. The building rises to an eighth floor at the western two bays; each bay at the top floor has one small segmental arched window opening.

At the north (Washington Avenue) elevation, a three-bay 1966 addition extends west from the original building (Photo 4). Articulated in a similar manner to the original, its bays and openings use the same basic shapes, materials and proportions but lack the ornamentation of Taylor's work. The result is a compatible new wing which is clearly modern in origin.

Interior

The interior of the building was completely remodeled in 1954 following its acquisition by Edison Brothers. As a result, there are virtually no visible original interior features. Stairs (non-original) are located against the eastern wall of the building just south of the (center) entry bay; at the western wall of the original building; and in the northwest corner of the building. A bank of three elevators is located in the southwest section. Rows of eight structural columns, believed to be reinforced concrete, correspond with the nine bays north-south. The north elevation's five

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facade bays belie the four east-west structural bays of the original building; this is noticeable primarily because a structural column is located almost directly in front of the main north entrance.

The main entrance at the north side of the building leads into an asymmetric 1950s vestibule with curved walls, a rounded desk extending from a round column, and cove lighting. Most of the first floor is occupied by offices and small service spaces. An exception is the computer room which occupies the southeast corner of the building (reflected on the exterior as the section of the first floor where the windows have been bricked over). At the upper stories, offices are arranged around the perimeter of the floorplate (to take advantage of the exterior windows) around a large central open space. At the second and third floors, above the drop ceilings, foliated capitals are visible at the top of the chamfered square structural columns. Other than the structural system, this is virtually the only original interior feature which remains intact. Floors are generally carpeted, and ceilings are dropped. Some of the offices retain paneling and other features from the 1950s.

Alterations

The most obvious alteration to the building is the remodeling of the first floor exterior. Original display windows were replaced in the Edison Brothers period with smaller windows; at the southern end of the east elevation the windows were replaced with brick panels. Above the first floor, the original exterior is almost completely intact, including the original cornice: alterations are limited to window replacement (compatible non-historic sash windows) and the removal of balustrades at the third story balconies. At the south elevation it appears that a fire escape has been removed; it is not known if the fire escape was original.

The Washington Avenue addition is compatible but easily distinguished from the original building; it does not obscure the original building in any way or detract from any of its features.

The interior has been greatly altered, most notably in Edison Brothers' 1954 remodeling. Only structural elements (including foliated column capitals at the 2nd and 3rd stories) remain from the historic interior.

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St. Louis [Independent City], Missouri

Summary

The J. Kennard & Sons Carpet Company Building is eligible for the National Register under Criterion C and is locally significant in the area of ARCHITECTURE as a well-designed example of the Italian Renaissance style as it was developing in St. Louis, Missouri. The Italian Renaissance style was brought to national prominence in 1886; local examples of downtown commercial buildings following the Renaissance trend began to appear in 1890. Architect Isaac Taylor designed many examples of the style in St. Louis. His design for the Kennards' building blends typical Italian Renaissance elements and motifs in a somewhat unusual arrangement.

The building is associated with the J. Kennard & Sons Carpet Company, which established a carpet and floor coverings business in St. Louis in approximately 1857. The company grew and prospered under the leadership of Samuel Kennard, a civic leader in St. Louis who was also a vice president of the Louisiana Purchase Exposition. The company built its seven-story signature headquarters at the entrance to Eads Bridge across the street from its previous headquarters. The proposed period of significance, 1901, reflects the date of construction. Although the first floor has been altered and a three-bay addition added to the west, the building retains most of its important character-defining features and clearly conveys its historic significance.

Narrative

Baltimore rug dealer John Kennard came to St. Louis in 1857 (or 1856 by some accounts) after operating his company in three different cities over a span of two decades. According to newspaper accounts, Kennard and his stock traveled from Baltimore to Lexington, Kentucky, and then to Pittsburgh. On arrival in St. Louis, he established a shop near Fourth and St. Charles Streets.¹ Joined by his sons John, Jr. and Samuel, Kennard built the company into one of the "most extensive dealers of carpets, foreign and domestic, oil cloths, curtain and lace goods, in the West."² Samuel Kennard became president following his father's death in 1872, and the company continued to prosper. An 1887 book reported a staff of 85 plus three traveling representatives, working out of two buildings. The company had expanded into the building just north of its

¹"Kennard Furniture Firm to Quit After 98 Years' Business," *St. Louis Globe-Democrat*, April 24 1934, 8A.

²Compton, Richard and Camille Dry, *Pictorial St. Louis* (St. Louis Missouri, 1875). Reprint Harry M. Hagen, 1971. 186.

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original location.³ After the turn of the century, at least two local publications described Kennard as the best-known carpet house in the United States. (No factual comparison is provided to back up this boosterish view.) Additional research into the carpet and floor covering industry in the early 1900s may establish Criterion A significance for the building's association with a leading firm (Criterion A significance is not claimed in this submission).

Samuel Kennard must have been one of the busiest men in St. Louis during this period. In addition to running the family business, he served as President of the St. Louis Exposition Company, the Autumnal Festivities Association (the Veiled Prophet), and the Business Men's League. He was a Vice President of the Louisiana Purchase Exposition and, according to a 1912 biography, "devotes spare time to looking over plans and specifications for million dollar hospital to be built by the [Barnes] estate."⁴ His position as the Louisiana Purchase Exposition's vice chairman of Buildings & Grounds is of particular interest because both the World's Fair and the J. Kennard & Sons Carpet Company turned to architect Isaac Taylor at the beginning of the new century.

The company remained in the family after the deaths of John, Jr. (1911) and Samuel (1916), and in 1934 it was reported that family members still owned 90% of the business.⁵ The firm did not survive the Depression; in September 1934 it closed its doors and sold its stock to the Scruggs, Vandervoort & Barney department store.⁶ J. Kennard & Sons remained the leaseholder until the lease was assumed by Edison Brothers Stores in 1952.

In 1900, the Kennard company still occupied two relatively small buildings on the east side of Fourth Street. The new headquarters and showrooms would be on leased property directly across the street, on the west side of Fourth occupying the full half-block between St. Charles Street and Washington. The permit was issued in December 1900, showing Isaac Taylor as the architect and Conrad Kellerman as the contractor. Construction was underway by mid-1901, and complete by December, when a photograph was published in *The Brickbuilder*, a national trade monthly.

³*The Industries of St. Louis: Her Relations as a Center of Trade, Manufacturing Establishments and Business Houses.* St. Louis: J. M. Elstner & Co., 1887.

⁴*Book of St. Louisans: A Biographical Dictionary of The Leading Living Men of the City of St. Louis and Vicinity.* St. Louis: The St. Louis Republic, 1912 (2nd ed.).

⁵"Kennard Furniture Firm to Quit After 98 Years' Business," *St. Louis Globe-Democrat*, April 24 1934, 8A.

⁶"Kennard & Sons Co. Closes Its Doors," *St. Louis Globe-Democrat*, September 9, 1934.

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In the February 1901 issue of *The Brickbuilder*, six different projects underway in the prolific office of Isaac Taylor were discussed, including plans for the Kennard Building. Isaac Taylor's professional career spanned almost half a century in St. Louis. Starting out in the office of George I. Barnett in 1869, Taylor left to begin his own practice in the late 1870s. Among his few known large commissions of the 1880s is the building often considered to be his masterpiece - the 1888 Liggett and Myers/Rice-Stix Building, commonly known as the Merchandise Mart (NR 1984). During this early period of his career, Barnett's classicizing influence had slipped in favor of the more contemporary Romanesque style. The Merchandise Mart, with its soaring arcades and varied materials, is one of the city's best examples of the style.

By the early 1890s, Taylor directed one of the busiest and most influential architectural practices in the city. He was assisted by Oscar Enders, a gifted draftsman from Milwaukee who has been credited with the design for the Planters Hotel (1894, demolished) and the Board of Education Building (1891), among other works.⁷ Both buildings demonstrate the taming of the Romanesque, as multi-story arcades were classicized, and classical and Renaissance elements became common. In mid-1901, Taylor was named the chief architect of the 1904 Louisiana Purchase Exposition, where he further honed his classical tendencies by supervising the design of the World's Fair in a neoclassical style to rival Chicago's 1893 Columbian Exposition. Taylor's office continued to produce major civic buildings in St. Louis, including the Municipal Courts Building (1909) and the Jefferson Memorial (1913), both monuments to the Classical Revival in St. Louis.

By the time the designs for the Kennard building were published, Taylor's firm had already designed approximately 20 buildings in St. Louis' Central Business District.⁸ Many of them displayed the Renaissance Revival style which had been popularized on the east coast. St. Louis, with its reputation for conservatism in building, was fertile ground for the rebirth of the Renaissance Revival. The city's first example of the style came as a blip in 1881 with Peabody & Stearns' Museum of Fine Art, which in historic photographs appears like a mini-Renaissance

⁷Notes from architectural historian John Albury Bryan, 22 Feb. 1973, collection of Landmarks Association of St. Louis. Also Henry Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age Publishing Co., 1956; facsimile ed., Los Angeles: Hennessey & Ingalls, Inc., 1970) 198-99, and "Oscar Enders Dies in Chicago at 60" obituary in Missouri Historical Society scrapbook 920 N28 v. 13 p. 116, 24 December 1926, source unknown. Another obituary (Hugo H. Zimmerman, "Oscar Enders," *Pencil Points* August 1927) states that "in attributing to Oscar the design of Isaac Taylor's work of this period, I believe that I violate no confidence, for Isaac Taylor was always generous enough to credit Oscar as the author" (506). The "period in question" is not defined.

⁸East of Jefferson.

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palazzo put through a Richardsonizing machine. Although a few downtown buildings through the 1880s would pick up on Renaissance motifs (particularly J. B. Legg's 1884 Exposition Hall), it would be another decade before local architects looked to the Italian Renaissance to inspire their downtown projects.

Scholars credit McKim, Mead & White (New York) with producing a seminal work in a nationwide revival of academic classicism. Their Boston Public Library, 1886, was inspired by Italian Renaissance villa forms, and displayed a sober formality which caught the national architectural fancy. The trend caught on as more and more American architects returned from training at the Ecole des Beaux Arts, which emphasized formal planning and did not promote innovation in styles beyond the classical vocabulary the students found throughout Paris.

Use of the new style did not spread immediately to St. Louis. At the close of the 1880s, local commercial architecture was following a generally Richardsonian trend which was already disappearing on the East Coast. Isolated examples around 1890 stepped outside of the vocabulary of historical revivals to attempt an expression of the building's structure; notable among these are the groundbreaking Laclede Building by New York architect Stephen Hatch with L. Cass Miller (1886-88, NR 1998) and the buildings of Chicago architect Louis Sullivan.

Perhaps the first example of the newly revived classical vocabulary applied to a tall St. Louis building was the Security Building, 1890-92, by Peabody, Stearns & Furber of Boston (NR pending). From Isaac Taylor's own office in 1891 came the Public Library/Board of Education Building (attributed to Oscar Enders). The following year, Boston's Shepley, Rutan & Coolidge designed the Mallinckrodt Building on Washington Avenue, a block away from the library. All three displayed a typical tripartite division of sections, using arcades to organize the center (shaft) section. Of the three, the Mallinckrodt Building has the most pretension to Italian Renaissance style, going so far as to use the Medici coat of arms in the 3rd story spandrel panels. On the same block, the 1892 Martin Building (demolished in 1968) by George Mann (St. Joseph, Missouri) had a rusticated base above which four-story engaged columns separated windows in recessed bays. Stylistically, the building's long Tenth Street elevation looked backwards with a wide low-sprung arched entrance held over from the Romanesque Revival.

Through the course of the 1890s, classical detailing (usually filtered through the Italian Renaissance) became standard on downtown buildings. St. Louis is fortunate to have many good examples from the period 1890-1915, including the Boatman's Building (1913; NR 1998), Syndicate Trust Building (1896), and several buildings in the two Washington Avenue National Register districts. The majority of these use the arcaded formula; this is particularly true of Isaac Taylor's work of this period.

The J. Kennard & Sons Carpet Company Building is a somewhat atypical manifestation of St. Louis' Renaissance trend. Its composition departs from the base-shaft-crown formula which had become the loose standard for this style of office building. Atop the Kennard's one-story

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base, a single expanse of wall rises six stories with three different horizontal layers of window types. The effect is of increasing lightness as the building ascends. Heavily elaborated arcades at the second and third stories are weighted by projecting bay windows at the second story. At the fourth through sixth stories, rectangular windows are punched into the flat wall surface, elaborated by quoins and connected by a flush terra cotta course at each sill level. The top story doubles the rhythm of the windows and is topped by a scalloped terra cotta cornice. In overall effect, the building's superimposed layers more directly resemble an Italian Renaissance villa than any of its local contemporaries do.

Of historic interest is Taylor's use of the sheer exterior wall at the top four stories (and reaching down the corner piers all the way to the top of the first story). Almost all turn-of-the-century buildings above a few stories high were articulated with piers and recessed spandrels, or pilasters, or arches, or jutting horizontal courses, or rustication - anything to avoid a flat surface. Taylor's treatment of the top stories is somewhat reminiscent of earlier (and lower) Italianate structures. It also foreshadow later tall buildings in which architects finally felt comfortable leaving the shaft sections of their tall buildings relatively plain. (A good example of this in St. Louis is George W. Post & Sons' Hotel Statler, 1917, NR 1982; its shaft has no ornamentation whatsoever above the mezzanine.)

A 1901 *St. Louis Builder* story entitled "The Kennard Building" carried, predictably, more information on its materials and construction than its overall style. It noted the abundance of light which would flood through the large lower story windows, and explained the Gilsonite Construction Company's fireproofing system (which appears to be a relatively early form of reinforced concrete construction). The ornamentation was highly praised:

The Terra Cotta on the new Kennard building is extremely ornamental and will be one of the chief beauties of the structure. An elaborate scheme of decoration in this material was prepared by the architect and executed by the Winkle Terra Cotta Company in semi-glazed material of a cream shade. The terra cotta decoration of this building is well worth examination by persons interested in the use of this material as a means of artistic decoration.⁹

Much of the terra cotta ornament described reinforces the Renaissance theme which is already established in the organization of the building. The scalloped cornice, quoined window

⁹"The Kennard Building," *The St. Louis Builder*, May 1901, 11.

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surrounds, scrolled keystones and brackets, and other individual elements combine to make the Kennard Building a fine example of Renaissance style in St. Louis.

Integrity

The alterations described in Section 7 do not impair the building's ability to convey its historic significance. Most of the character-defining features which identify the J. Kennard & Sons Carpet Company Building as a good example of the Italian Renaissance style are intact.

Almost all of the first floor windows were replaced and some removed when Edison Brothers modernized the building in 1954. The Washington Avenue entrance was remodeled with a monogrammed black granite surround, and the Fourth Street entrance was diminished. While the alterations to the first floor are unfortunate, they do not prevent the building from conveying its historic significance. There is no significant alteration above the first floor, where the beauty of Taylor's design is still amply evident.

The interior has also been substantially remodeled over the years. No significance is claimed for any of the interior spaces.

In 1966, Edison Brothers received a permit to construct the 7-story addition to the west. The addition, three bays wide, duplicates the height, scale, and fenestration of the original but substitutes vastly simplified detailing. The result is a sensitive addition which compliments the spirit of the original without mimicking it. The addition is clearly distinct from the original portion of the building. Because it does not obscure any of the original design, is of comparatively small size, and is unmistakably modern in origin, the addition has no negative impact on the building's ability to convey its historic significance.

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SELECTED BIBLIOGRAPHY

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Hennessey & Ingalls, Inc., 1970.

Zimmerman, Hugo H. "Oscar Enders." *Pencil Points*, August 1927.

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J. Kennard & Sons Carpet Company Building
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Verbal Boundary Description

The boundaries of the nominated parcel are indicated with a broken line on the accompanying map entitled "Kennard Building Boundary Map."

Boundary Justification

The boundaries of the nominated parcel coincide with the footprint of the building and its addition. This includes all of the property historically associated with the building, plus the addition.

United States Department of the Interior
National Park Service

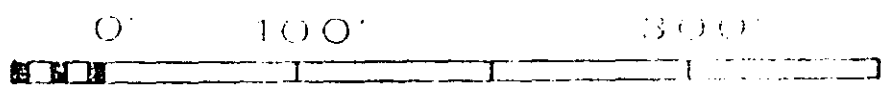
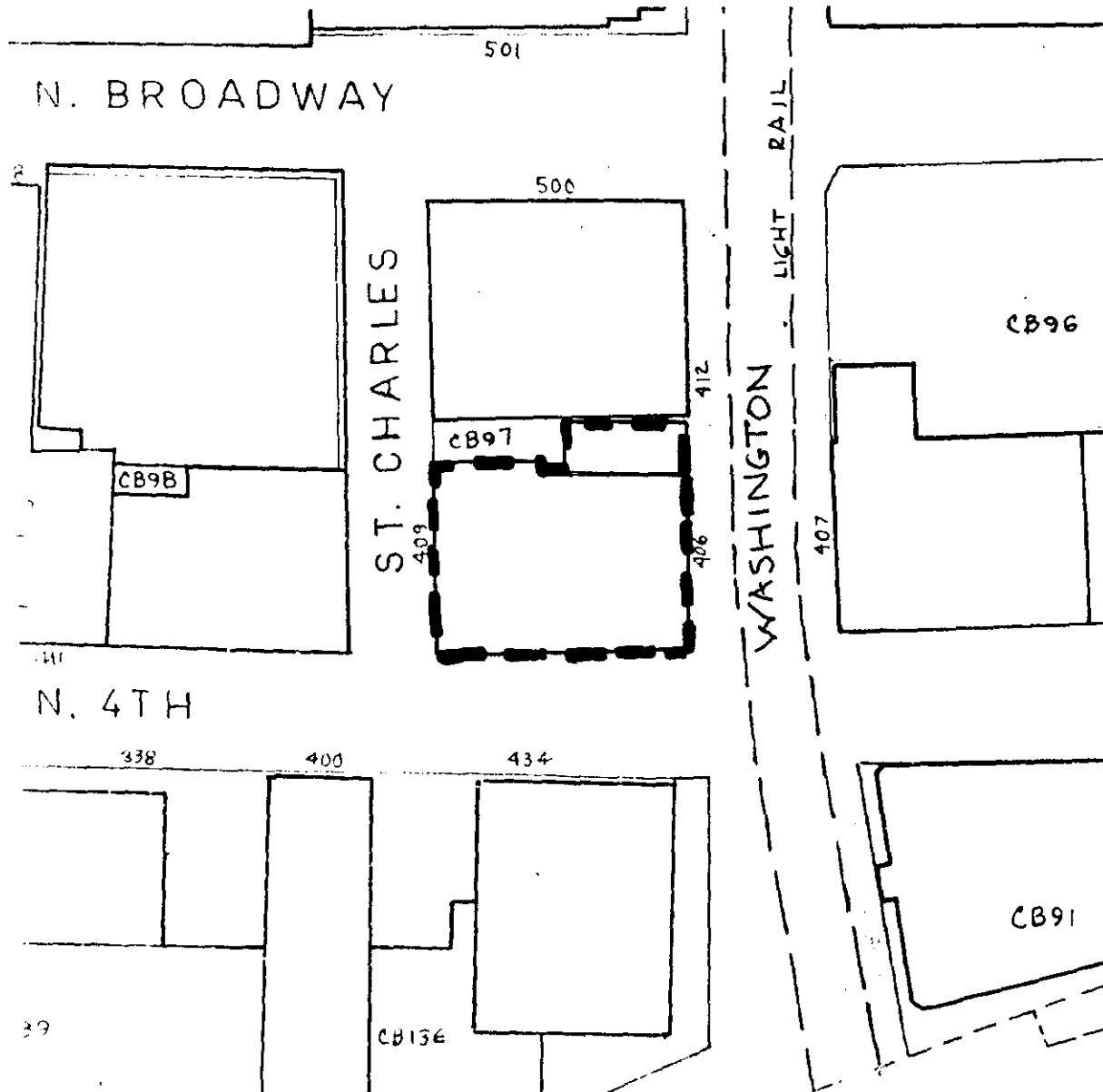
NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section 10 Page 13

J. Kennard & Sons Carpet Company Building
St. Louis [Independent City], Missouri

Boundary Map

Source: Landmarks Association "Central Business District - Core Area" map, updated 2/1999
Boundary indicated with dashed line. Straight line indicates location of 1966 addition (west of the line).



4282

720 000 FEET
(ILL.)

4280

J. Kenward &
Sons Carpet
Company Building
ST. LOUIS
INDEPENDENT
CITY MO 63101

ZONE 15
EASTING 744840
NORTHING 4279420

38°37'30"
90°15'00"

1740

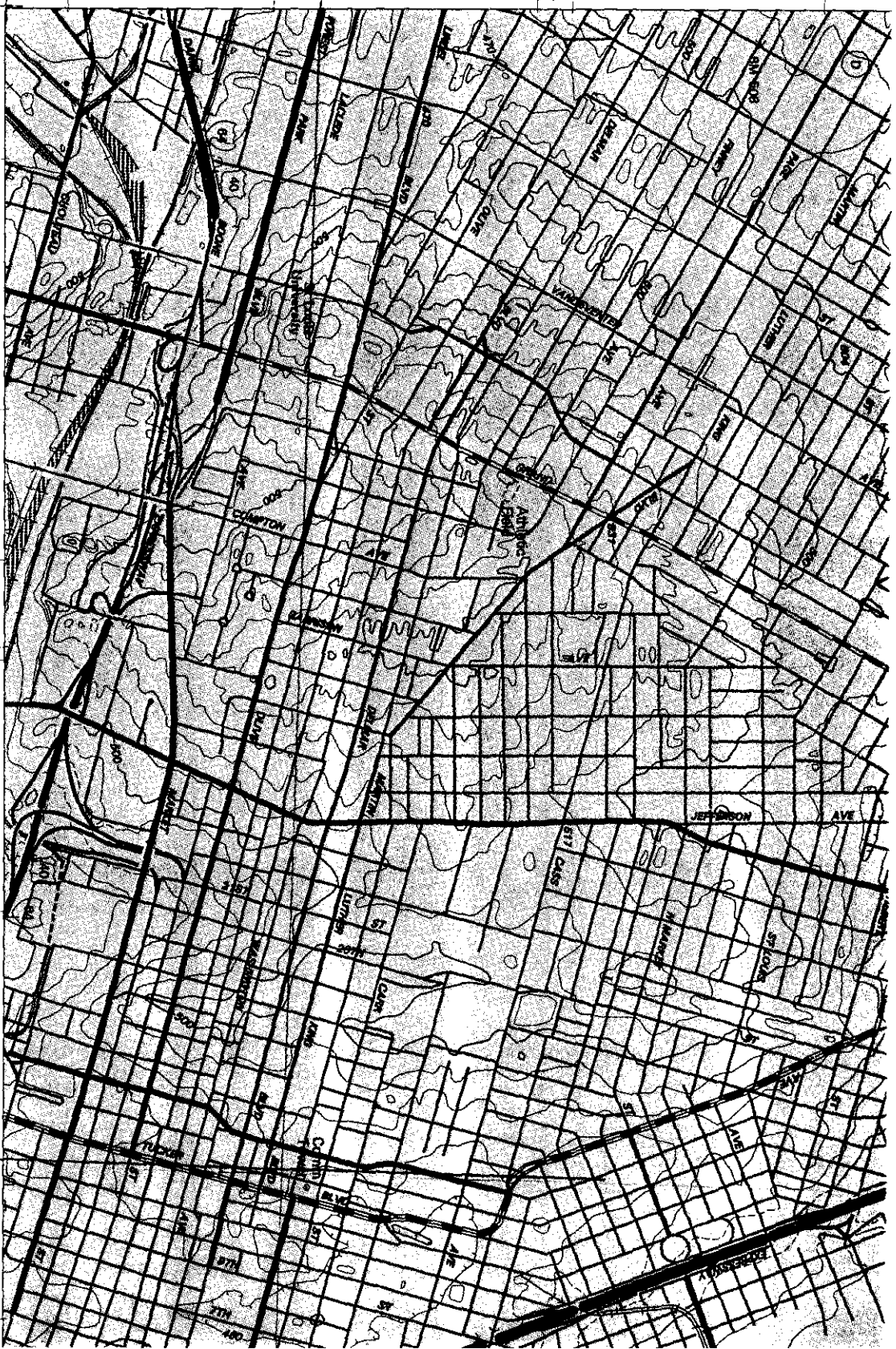
1741

12 280 000 FEET (ILL.)

12° 30"

744

SCALE



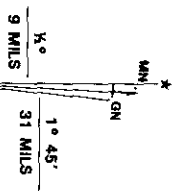
Produced by the United States Geological Survey
in cooperation with U.S. Corps of Engineers

Compiled by planimetric surveys 1930 and 1933. Revised from
imagery dated 1952. Field checked 1954. Revised from
imagery dated 1993. PLSS and survey control current as
of 1954. Map edited 1996. Contours not revised.
Contours that conflict with revised planimetry are dashed.

North American Datum of 1983 (NAD 83). Projection and
plane 1000-meter UTM Universal Transverse Mercator, zone 15
10 000-foot ticks: Illinois (west zone) and Missouri (east zone)
Coordinate Systems of 1983

North American Datum of 1927 (NAD 27) is shown by dashed
corner ticks. The values of the shift between NAD 83 and NAD 27
for 7.5-minute intersections are obtainable from National Geodetic
Survey NADCON software

There may be private inholdings within the boundaries of
the National or State reservations shown on this map



UTM GRID AND 1996 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET



CONTOUR IN
SUPPLEMENTARY CO
NATIONAL GEODETIC

FOR SALE BY U.S. GEOLOGICAL SURVEY, DENV
ILLINOIS GEOLOGICAL SURV
AND DIVISION OF GEC
MISSOURI DEPARTMENT OF NATI'D

Kennard Building
St. Louis (Independent City), MO

Photo: Lynn Josse

1/2000

neg. Landmarks Assoc. of St. Louis
camera facing SW

Photo 1



Kennard Building

St. Louis (Independent City), MO

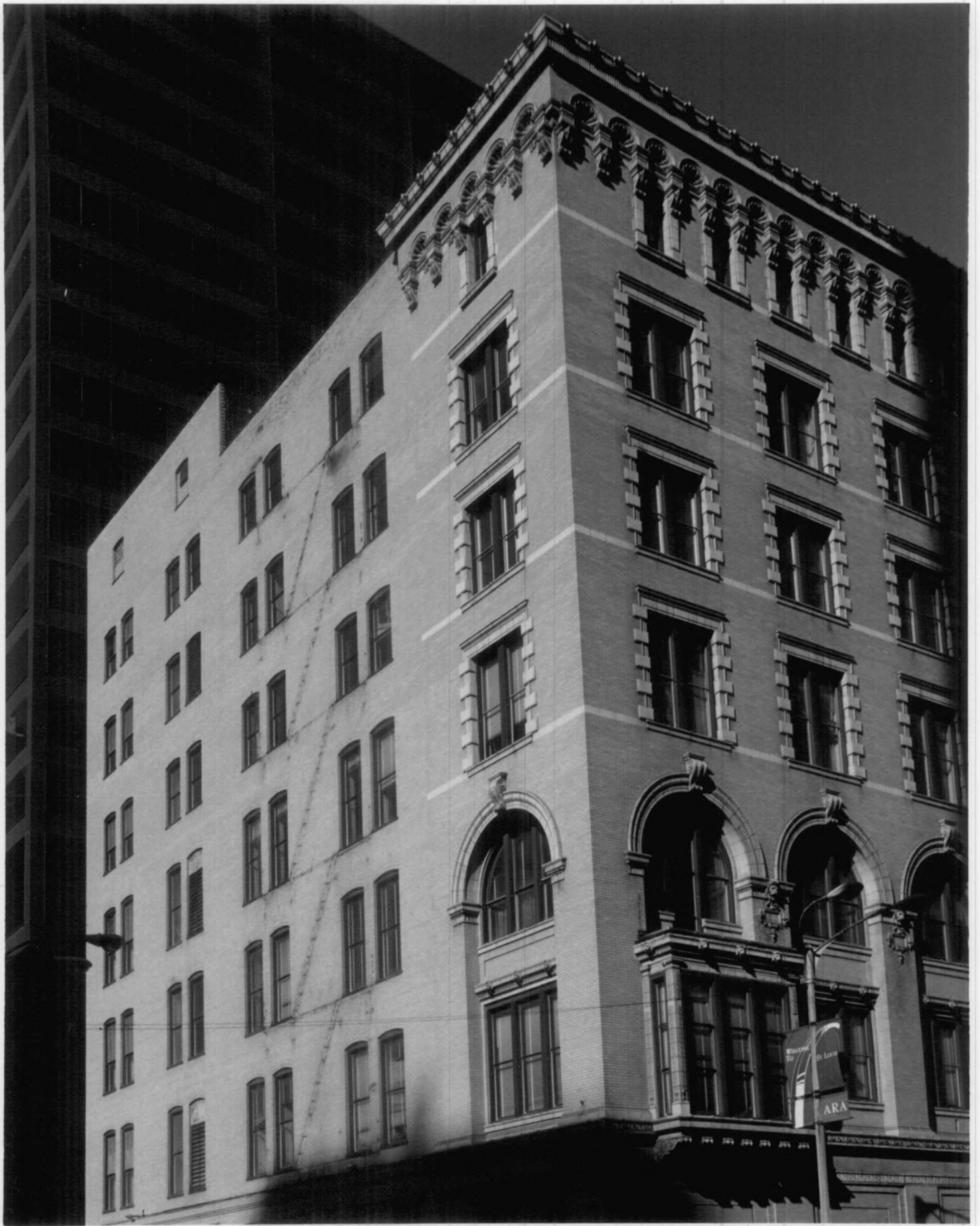
photo: L. Jesse

12/1999

neg. Landmark: Assoc. of St. Louis

South elevation & partial east elevation,
camera facing NW

Photo 2



Kennard Building

St. Louis (Independent City), Mo

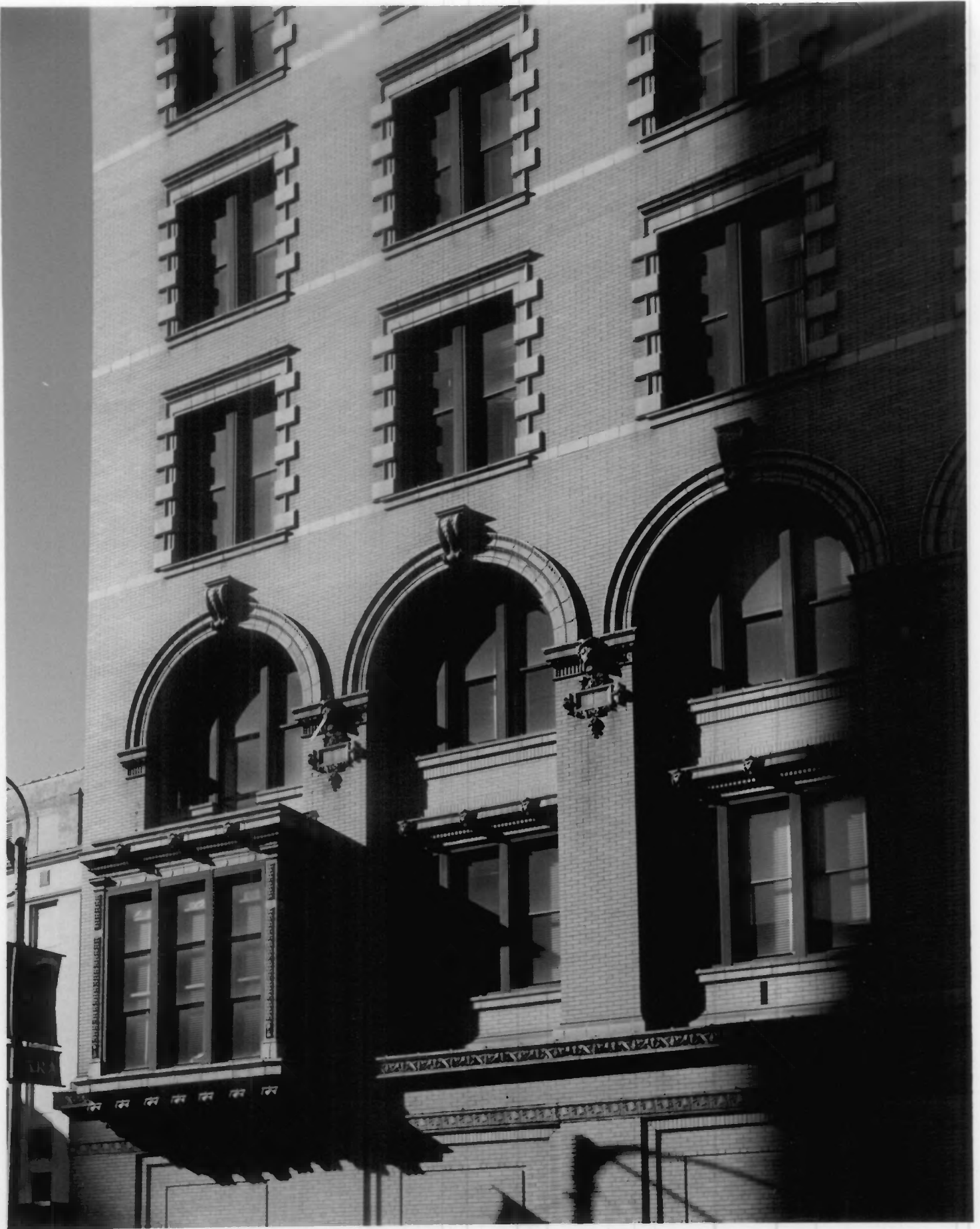
photo: L Jesse

12/1999

neg: Landmark Assoc. of St. Louis

detail of E. elevation; camera facing SW

Photo 3



Kennard Building
St. Louis (Independent City), Mo

photo. Lynn Jesse

January 2000

neg. Landmarks Assoc. of St. Louis

detail of addition (N elevation), camera

facing SE

Photo 4



EXTRA
PHOTOS









