

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

1. Name of Property

historic name Stork Inn

other names/site number N/A

2. Location

street & number 4527 Virginia Avenue, 3301 Taft Avenue, 4526 Idaho Avenue [n/a] not for publication

city or town Saint Louis [n/a] vicinity

state Missouri code MO county St. Louis (Independent City) code 510 zip code 63111

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 [ ]. )

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

30 March 2008  
Date

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)	1	0
<input type="checkbox"/> public-local	<input type="checkbox"/> district		
<input type="checkbox"/> public-State	<input type="checkbox"/> site	0	0
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0	0
	<input type="checkbox"/> object	0	0
		0	0
		1	0

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: restaurant  
DOMESTIC: single dwelling

**Current Functions**  
COMMERCE: specialty store  
DOMESTIC: single dwelling

**7. Description**

**Architectural Classification**  
LATE 19th & EARLY 20th CENTURY  
REVIVALS: Tudor Revival

**Materials**  
foundation STONE: limestone  
walls BRICK  
STUCCO  
roof ASPHALT  
other

**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.

### 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

# \_\_\_\_\_

### Areas of Significance

ARCHITECTURE

SOCIAL HISTORY

COMMERCE

### Periods of Significance

1910-1950

### Significant Dates

1910

### Significant Person(s)

N/A

### Cultural Affiliation

N/A

### Architect/Builder

Klipstein and Rathmann, Architects

### Primary location of additional data:

State Historic Preservation Office

Other State Agency

Federal Agency

Local Government

University

Other:

Name of repository: \_\_\_\_\_

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### 10. Geographical Data

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**Acreeage of Property less than one acre**

#### UTM References

A. Zone	Easting	Northing	B. Zone	Easting	Northing
15	740200	4272980			

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.)

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### 11. Form Prepared By

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name/title Karen Bode Baxter & Esley Hamilton, Architectural Historians:  
Timothy P. Malone, Research Associate

organization Karen Bode Baxter, Consultant date February 7, 2000

street & number 5811 Delor Street telephone 314/353-0593

city or town St. Louis state MO zip code 63109-3108

#### 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 Dale and Gwyn Preston

street & number 4306 Virginia Avenue telephone 314/353-8811

city or town St. Louis state Missouri zip code 63111

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Stork Inn  
St. Louis (Independent City), MO

### Narrative Description

#### **SUMMARY**

Built in 1910, this two and one-half story, Tudor Revival style, brick and half-timbered, triangular shaped, commercial building has a three story square tower at its apex. The site of the Stork Inn forms a triangle pointed to the north at the acute intersection of Virginia (east elevation) and Idaho Avenues (west elevation), and with Taft Avenue forming the base to the south. In addition to the primary address of 4527 Virginia Avenue, the site has the addresses 4526 Idaho Avenue and 3301 Taft Avenue. The wedge is located in the midst of a turn of the century, south Saint Louis residential area consisting primarily of red brick, two story townhouses.

#### **EXTERIOR**

This two and one-half story, wedge-shaped building has slightly different elevations on all sides. The red brickwork of the first floor and second floor of the tower is American common bond, with alternating brown headers every sixth course. The second floor is stucco and (false) half-timbering, except on the tower where only the top floor is half-timbered. The composition shingled, hipped with flat deck roof has three gabled dormers on both the east and west elevations and two gabled dormers on the south end of the building. On top of the roof is a metal stork, the namesake for the building. The building is surrounded by public concrete sidewalks, granite curbed at the street with metal, grated openings that provide light into the basement. Visible through the sidewalk grates are the original, paired, wooden casement windows in the basement. One of the light wells on the east sidewalk was originally a metal hatch door for deliveries of beer barrels, rolled down metal rails to a storage area in the basement, which still retains its original slope and dimensions, but was enclosed with paired, wooden, casement windows in the basement (similar to the historic basement casement windows but slightly larger).

The square tower is at the north end of the building and is arcaded on the ground level. The north entrance, at the point of the triangle floorplan, has double, wooden doors (each with a large rectangular light above the recessed panel) spanned by a segmental-arched toplight approached through the tower's round-arched openings which are outlined by green glazed bricks. This covered entry has a concrete floor and a small (original) leaded glass light centered in the ceiling. The piers created by these arches have limestone ashlar bases, impost blocks, and enlarged keystones, and support a vault inside the first floor of the tower and the two additional stories of the tower above. Two limestone belt courses separate the first and second floor, with the upper course forming the continuous sill for the second floor double-hung 1-over-1 windows with three, green glazed diamonds in the spandrels below each window, one on each of the three sides. The third floor is half-timbered above brick brackets. Its bracketed cornice supports a pyramidal roof with small hip-roofed vents on each side. A copper finial ends in a ball.

The east elevation was originally the primary business side, and it has two large picture or display windows (each divided vertically by a single muntin), which were reproduced during the recent rehabilitation based upon the historic postcard view and extant window frames to replace the non-historic board infilled openings (with small window inserts). Header bricks form the lintels of these windows and a soldier course forms the sill. A third smaller window is a 1-over-1 double hung wood window with a dressed limestone sill. The second floor on this side has seven, evenly spaced, 1-over-1 windows, while the three gabled dormers on the third floor have wooden casement windows with three lights in each half of the casement.

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Stork Inn  
St. Louis (Independent City), MO

### Narrative Description (continued)

At the southeast corner of the building, a round iron column supports the second-floor corner of the triangular plan. This has a raised concrete floor and permits a protected, recessed, corner entrance. Green-glazed bricks form the pilasters at the outer edges of this opening with limestone impost blocks. The half light wood door has a wood framed simple transom and a stone sill. During the recent rehabilitation project the transom area was rebuilt, having been enlarged and converted into an opening for an air conditioning unit at some time after 1950.

The south elevation has a second service door with a transom just to the west of the corner entrance. The door is a paneled door with a rectangular light in the upper portion of the door. Originally, this entry provided secondary access into the first floor as well as to the stairway leading to the upper floors, but during the recent historic rehabilitation project, the interior door into the first floor was eliminated to provide secure access to the upper level apartment. Upstairs, an iron balcony on brackets spans wooden French doors as well as a wooden, double hung sashed window. The south end of the roof is hipped with two garbled dormers with casement windows matching those of the east elevation dormers. A wooden five-foot fence enclosure conceals the air conditioning system and trash receptacles added during the recent rehabilitation project and, as the only alteration to the exterior, it is actually not attached to the original building.

The west elevation is the simplest, with only three, evenly spaced, double hung sashed windows on the second-floor and a dormer above each. The north window (on the west elevation) has an iron fire escape. On the first floor, there are two small windows with limestone sills, one window at each end of the facade, both paired, wooden, casement windows, which were rebuilt to match the original profiles since one pair had previously been cut in half when the restroom ceiling was lowered and the other had been used for an exhaust vent.

### INTERIOR

See attached floor plans which show new walls added during the 1998-1999 certified rehabilitation in bold lines and show original walls that were removed in the rehabilitation with dashed lines.

Inside, the first floor was originally one large room with two main entries (north and southeast corners) and a secondary entry through the enclosed stairwell on the south end of the building. It originally had one small restroom at the southwest corner adjacent to the entry alcove that provided access directly from the south entry to the staircase to the upper floors as well as to the basement staircase's door. The doglegged, partially opened stairs provide access to the upper floors. It has a painted, paneled, newel post with square balusters and a simple rail. The wooden steps have been carpeted. Under these stairs is the five panel door to the basement stairs. Originally, a large wooden, mirrored bar dominated the west wall, but it was removed several years ago by previous owners. According to long-time neighborhood residents, an additional counter with a small grill spanned across a portion of the north end of the building, but it too has been removed. The floors were originally formed by a single layer of fir planks, but they were covered with 3/4 inch particle boards for stability during the recent rehabilitation project. There are simple picture molds that surrounded all the plaster walls on the first floor. The doors and windows are trimmed in painted, molded back bands and square casings. The painted baseboards are square edge with simple shoe molds. As part of the recent historic rehabilitation project (already approved by the National Park Service), the south entry alcove was altered to eliminate access to the first floor and the restroom relocated to the north, mid-building along the west wall.

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Stork Inn  
St. Louis (Independent City), MO

### Narrative Description (continued)

The second floor was also open and was originally used as a game room and dance floor by tavern patrons. The wedge created on the west wall by the staircase originally had a small restroom and closet. In the southeast corner is another tiny closet with a five-paneled wood door, but replacement casings. This level has plaster walls and narrow pine strip floors. The molded back band and square casing trim, the square edge baseboards, and the five panel doors to the closets and restroom have been painted. The open doglegged staircase in the southwest corner provides access to both the first and third floors. Although the balusters are the same, the staircase design varies slightly from the first floor with its painted, square newel post having a curved, decorative brace. During the recent historic rehabilitation the wedge adjacent to the stairwell on the west wall was converted into a small, open kitchen, restroom, and closet. A small soffit added at the ceiling on the west wall contains the new air duct system.

The third floor has angled walls following the roof line and it has been divided into three rooms. Because of the different types of plaster construction and wall finishes, it appears that the room across the south third of the building was originally finished, but the middle section was plastered (using backboard rather than lath) when the upper two floors were converted into larger living quarters, probably in the 1950s. The northern third has French doors between the middle room and the section extending into the tower area, but the walls and ceilings were never finished in this portion of the building until the 1998-1999 rehabilitation project was completed. The tower area has sheetrock walls added in recent years. A *small bathroom and two tiny closets were originally positioned on the west wall next to the staircase, but during the 1998-1999 rehabilitation project this area was enlarged slightly and reworked with modern fixtures.* Because the walls follow the roofline, the windows are deeply recessed into the dormers, with large wooden sills. There is an additional small closet with a five-panel door on the west wall adjacent to the French doors in the middle room. The trim on this floor is smaller and simpler in profile, indicating a more recent vintage. The floor of the tower had been removed recently along with the floor joists (except for a one foot perimeter), posing a structural threat to the tower, but it was rebuilt during the 1998-1999 rehabilitation project. The floors were originally wooden, pine planks, but they were covered with carpet (and quarry tile in the bathroom) during the recent rehabilitation project.

The basement is unfinished with the limestone foundation stones exposed and a concrete slab floor. Basement window openings, below grade, have paired, wooden, casement windows to the window wells and iron grates in the sidewalks that provide light into this area.

### ALTERATIONS AND INTEGRITY ISSUES

The building had been the victim of deferred maintenance for many years and had been unoccupied for at least five years before the 1998-1999 historic rehabilitation project began. Fortunately, most of the exterior retained its historic integrity and the few exterior alterations were easily corrected during the rehabilitation based upon both physical evidence and an historic photograph of the building (including removing iron bars on windows and doors as well as rebuilding the display windows and other first floor windows).

On the interior, the building was in a serious state of disrepair, the historic bar was missing, the plaster had severe water damage, and a large hole had been cut through the joists between the second and third floor of the tower (causing structural concerns). During the 1998-1999 historic rehabilitation project, previous alterations to the interior were removed, the tower floor reconstructed, and the plaster carefully repaired. The floorplans were developed to provide a

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**Stork Inn**  
**St. Louis (Independent City), MO**

**Narrative Description (continued)**

minimum of alteration to the original floorplan configuration, with the first floor being designed as a retail space and the upper floors designed as a single apartment. Although the south entry alcove was made smaller, eliminating the entry into the first floor level, and the restroom was relocated to the middle of the back (west) wall, the first floor interior still retains its original openness. While the alterations to the upper floors have converted the top two levels into a single apartment (living level on the second floor and bedrooms on the third floor), every effort was made to retain its basic layout, concentrating enclosed spaces on the west wall as they were originally. On each level, great care was taken to retain and repair the original interior trim and windows.

Because of the recent historic rehabilitation project, the building is now once again fully occupied rather than being continually threatened with demolition. The exterior, especially, once again looks as it did originally, even to the original metal stork on the roof.



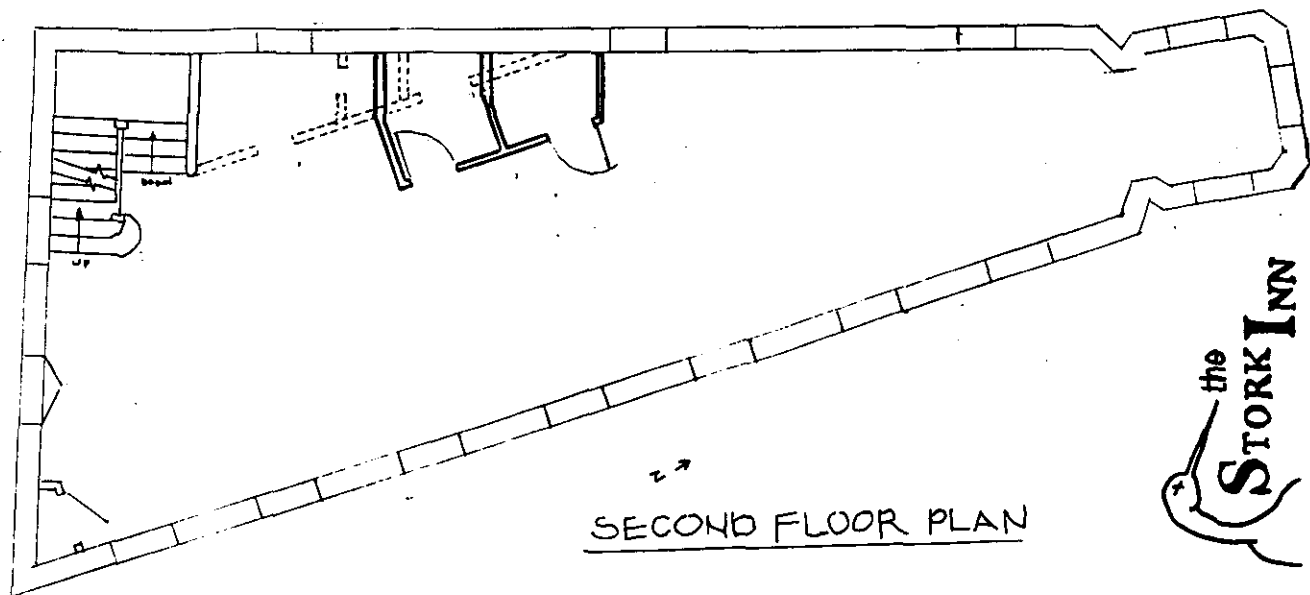
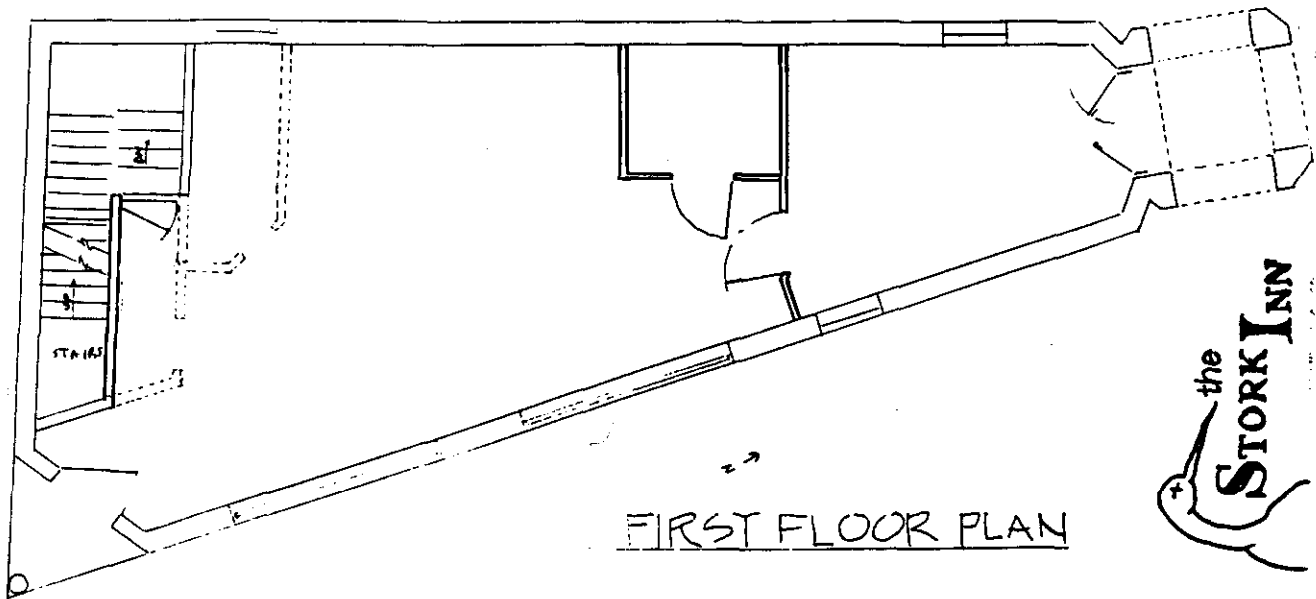
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Stork Inn  
St. Louis (Independent City), MO

1998-1999 Rehabilitation Floor Plans  
(Bold Lines = New Walls)  
(Dashed Lines = Original Walls Removed)



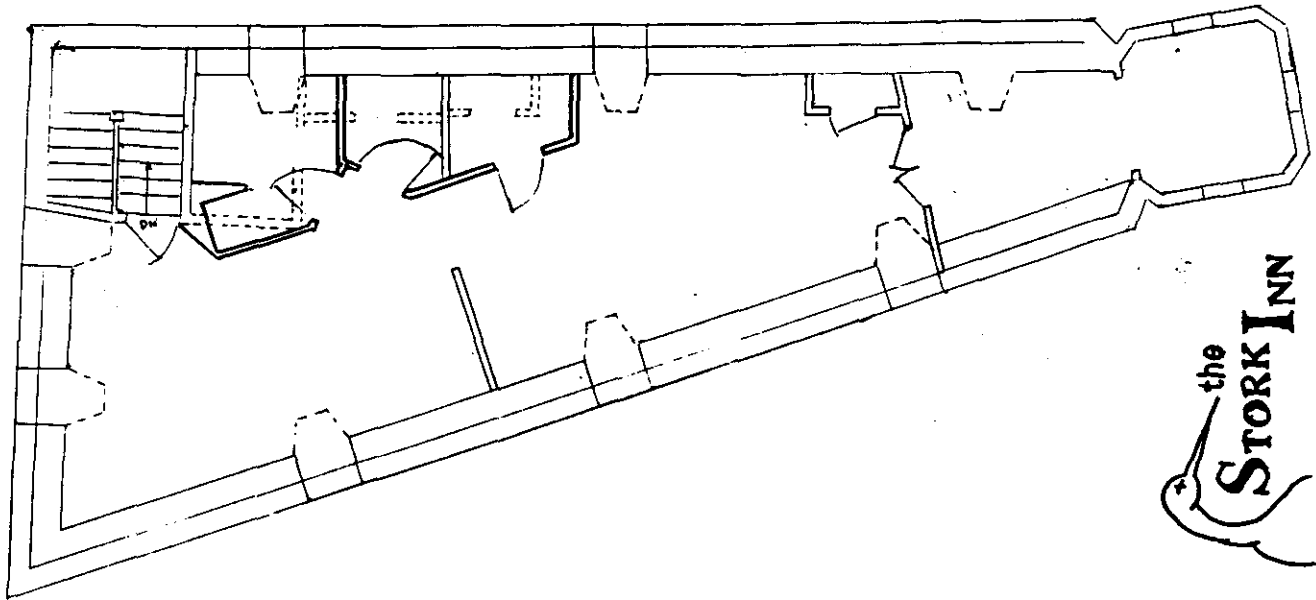
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Stork Inn  
St. Louis (Independent City), MO

1998-1999 Rehabilitation Floor Plans  
(Bold Lines = New Walls)  
(Dashed Lines = Original Walls Removed)



THIRD FLOOR PLAN

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Stork Inn  
St. Louis (Independent City), MO

Map of City of St. Louis, MO  
Locating Property



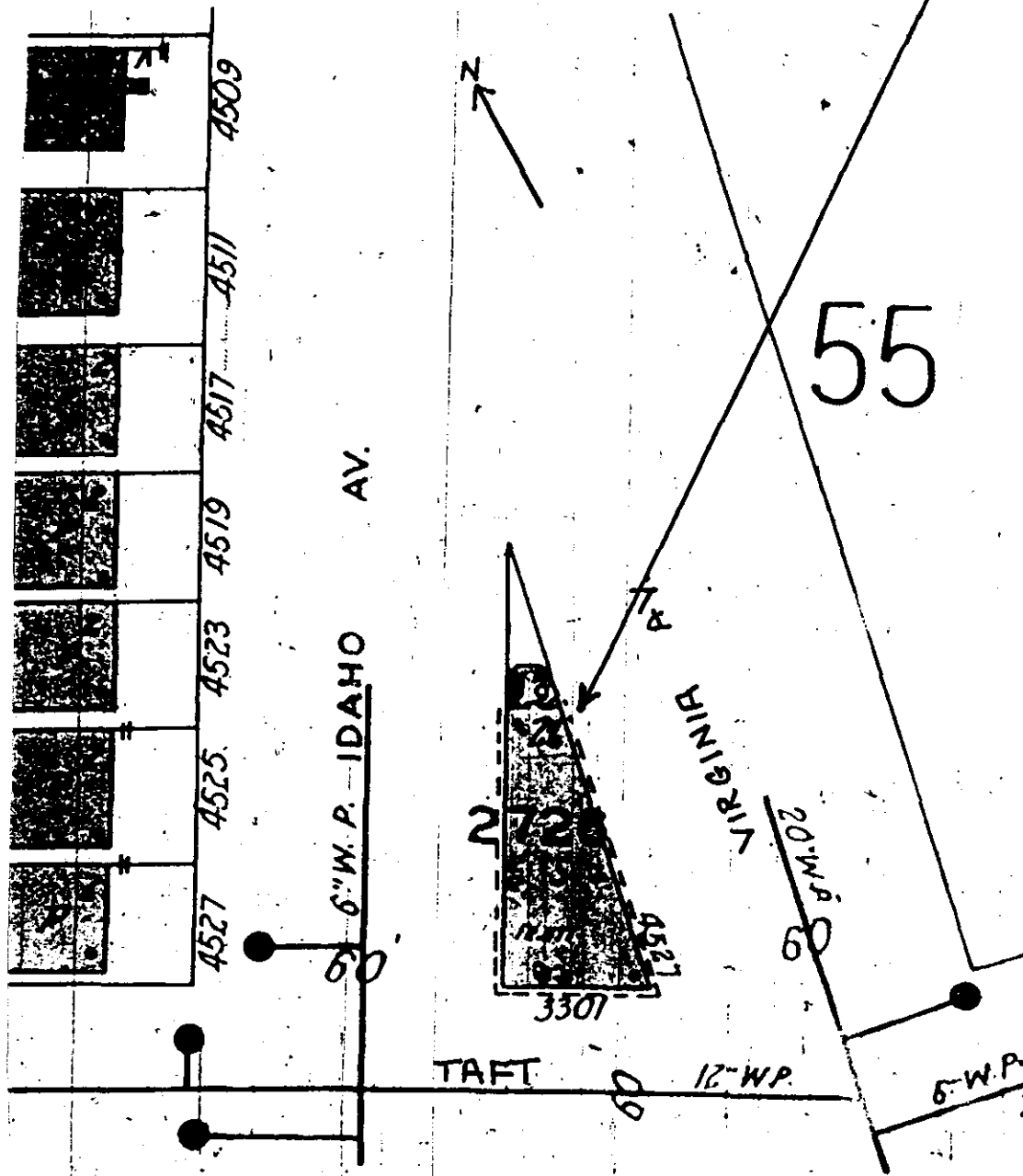
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Stork Inn  
St. Louis (Independent City), MO

Site Plan of Property



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Stork Inn  
St. Louis (Independent City), MO

### Narrative Statement of Significance

#### SUMMARY

The Stork Inn at 4527 Virginia Avenue, Saint Louis, [Independent City] Missouri is significant under Criterion A, Social History because of its importance as a tavern in this south Saint Louis neighborhood and as part of the response to the Prohibition movement. The Stork Inn's significance is further increased under Criterion A, Commerce because of its association with the string of family style taverns commissioned by the Anheuser-Busch Company. It is also significant under Criterion C, Architecture for its distinctive design, which continues to serve as a focal point for the neighborhood as well as for its association with the renowned architectural firm of Klipstein and Rathmann. In 1910, August A. Busch, head of the Anheuser-Busch Brewing Company, commissioned the construction of the Stork Inn,<sup>1</sup> the first in a series of respectable, company-owned, neighborhood-oriented *biertagens* or restaurant taverns.<sup>2</sup> In addition to providing a visual reminder of the brewery's efforts to counteract the impact of the Prohibition movement, this small tavern continued to serve as a social center and neighborhood meeting place until the mid-1990s when the tavern finally closed.<sup>3</sup> Besides its social significance in the neighborhood and its part in the history of the Prohibition movement, the building is also the dominant visual feature in a residential neighborhood, serving as a local landmark because of its distinctive design and placement. It is also important as the first of a series of tavern designs and as the earliest known work for Anheuser-Busch by the Saint Louis architectural firm of Klipstein and Rathmann, which was especially significant in the early twentieth century architecture of Saint Louis because of their work for the brewery.<sup>4</sup>

#### BUILDING HISTORY

Built in 1910 and designed by the architectural firm of Klipstein and Rathmann for August A. Busch, the Stork Inn was apparently the first of a series of restaurant taverns Busch started to counter the anti-alcohol propaganda of the Prohibition movement that would lead to the Prohibition Amendment in 1919. When the Stork Inn was built, Virginia Avenue was still known as Stringtown Road, a reference to how the area developed. Stringtown roads were common in many cities as they grew to slowly incorporate nearby municipalities, in this case the older Saint Louis neighborhoods grew to combine with what had originally been the separate, early French settlement of Carondelet.<sup>5</sup> Communities grew up along these stringtown roads, eventually becoming a part of the city itself while the main thoroughfare through the area, in this case Virginia Avenue, still served as the major artery and the center of the neighborhood.<sup>6</sup> The Stork Inn is located about one-third of a mile south of Meramec Street on Virginia Avenue, with a neighborhood commercial area at that intersection. Virginia is still the major residential artery east of Grand Boulevard, connecting the older residential areas around Benton Park (now a National Register historic district) in south Saint Louis with Carondelet in the southeastern corner of the city of Saint Louis. The Stork Inn was built on the main street itself, Virginia Avenue, making it an even more central part of the neighborhood.

Since the orientation of the blocks shifts at Virginia, the Stork Inn property is prominently located on what is actually a small right-angle triangle of land formed by the junction of two residential streets, Taft Avenue and Idaho Avenue, with Virginia Avenue as the hypotenuse. The building itself measures approximately 29 x 64 x 70 feet and is surrounded by public sidewalks to take up the entire triangular shaped block. The picturesque Stork Inn utilized what is today known as Tudor Revival design features but which are also reminiscent of German folk buildings, an appropriate romantic symbol for a *biertagen*. The surrounding structures are primarily two-story, flat roofed, brick row houses built around the turn of the twentieth century and, as a consequence, the neighborhood is dominated by the unusual design and taller profile of

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Stork Inn  
St. Louis (Independent City), MO

### Narrative Statement of Significance (continued)

the Stork Inn with its three story tower at the apex of the triangle on the north end of the block. The distinctive design of the building, which far exceeded the requirements of a simple tavern and made it an immediate focal point of the neighborhood, visually reinforced the symbolic significance of the Stork Inn to the neighborhood, its role as a social center as well as enduring institution commissioned by one of Saint Louis' major industrial enterprises, Anheuser-Busch, not just its important role as the neighborhood tavern. The Stork Inn held the role of the neighborhood tavern for the area from the time of its construction in 1910 throughout the period of historic significance (1910-1950) and beyond; until it finally closed its doors as a tavern in the mid-1990s.

### KLIPSTEIN AND RATHMANN, ARCHITECTS

The Stork Inn was designed by Klipstein and Rathmann, an architectural firm who designed many buildings for Anheuser-Busch and the Busch family. Ernest C. Klipstein (1866-1931), whose father had migrated to Saint Louis from Germany, graduated from the Massachusetts Institute of Technology in 1894 and then studied in Munich and Paris before taking up his practice in Saint Louis. Walter L. Rathmann (1880-1954) joined him as a partner in 1908. Rathmann, also a native Saint Louisan, had studied at the University of Virginia. Klipstein and Rathmann designed at least four neighborhood taverns for Anheuser-Busch. Besides the Stork Inn in 1910, they also designed Garavelli's Tavern at the southwest corner of Lemp and Arsenal in 1911 (now in the Benton Park National Register District). This building was followed in 1913 by the Gretchen Inn, which has been restored as Al Smith's Feasting Fox, another half-timbered design that dominates the important intersection of Meramec and Grand. In the same year, they designed the addition and necessary alterations to the tenement and store at 2643-45 Cherokee, turning it into Kaiserhoff Cafe. Finally, in 1917 they built the massive alpine fantasy, Bevo Mill, with its four story, motorized windmill at the intersection of Gravois and Morganford (on another triangular shaped block), to promote the near-beer Bevo (another product designed to address the growing Prohibition movement). Besides the taverns Klipstein and Rathmann designed, they collaborated in 1915 with the older brewery architects, Widmann, Walsh, & Boisselier, on the Bevo plant at Broadway and Pestalozzi, one of the last major buildings within the historic Anheuser-Busch Brewery complex. In 1914, Klipstein and Rathmann designed the Bauernhof, the sprawling picturesque stables with dairy, garage and residential facilities for August A. Busch's Gravois Road estate, Grant's Farm.<sup>7</sup>

### THE TAVERN'S IMPORTANCE

Despite the importance of the Stork Inn's architectural design and its connection with the influential firm of Klipstein and Rathmann, it is even more important because of its contribution to social history and the role it played in the neighborhood. At the turn of the century, the temperance movement was fighting for Prohibition, inspiring brewers throughout the country to improve the image of their product and help stave off the disaster that Prohibition would be for a brewery. One of the methods major breweries nationwide used to improve their image was to build local taverns, a tactic Anheuser-Busch employed throughout south Saint Louis. By doing so, the breweries hoped to establish clean, safe, neighborhood gathering places that could improve the image of taverns and help promote their products.<sup>8</sup> At least eleven such taverns were built in Saint Louis by Anheuser-Busch, including the Stork Inn (the first in a series) each utilizing distinctive designs intended to reference old world charm, respectability, and important neighborhood businesses rather than the disreputable images of most existing saloons.

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Stork Inn  
St. Louis (Independent City), MO

### Narrative Statement of Significance (continued)

The Stork Inn and the other Saint Louis taverns later commissioned by Busch and designed by Klipstein and Rathmann were developed as a way to improve the image of beer in the face of the growing temperance movement by providing a more respectable establishment that served not only as a tavern but also as a neighborhood meeting place.<sup>9</sup> The Stork Inn also represents the efforts by breweries to clean up the image of taverns in the face of Prohibition and circumvent some of the early laws enacted to reduce alcohol consumption. The Stork Inn was built to promote a specific Anheuser-Busch product, a malt beverage marketed as a pharmaceutical drink for pregnant women and nursing mothers called Malt-Nutrine (the reason the stork emblem was used on the roof of the building).<sup>10</sup> Anheuser-Busch was trying to develop additional products to offset the economic threat Prohibition could entail on the brewery. They hoped to cast the brewery in the light of a progressive business that not only made beer, but a number of other products that were beneficial to society. This new product, supported by the new tavern, tried to create a positive family atmosphere for the neighborhood restaurant tavern. The Stork Inn also serves as a physical reminder of the one of the attempts by one of the nation's major breweries to prevent Prohibition by improving the image of the tavern and their products.

At the same time, the Stork Inn and other brewery-built taverns helped increase the availability of their product when it would have been hard for most people to open a tavern. Prior to Prohibition, people in the temperance movement often helped to pass laws raising the price of licensing beyond what a typical German or Irish immigrant could afford. Since these were the same men most likely to run a tavern, these laws and fees made new taverns increasingly rare. In response, breweries began to build taverns for potential tavern owners. In exchange, the bartender would only buy beer from that brewery, often focusing on one particular product's promotion. As was mentioned above, the Stork Inn was built to promote Malt-Nutrine. The bartender was expected to push the new product and promote it to his customers, as well as the other beers he sold, all of which were Anheuser-Busch products. The bartender also paid back the brewery by paying slightly higher prices for barrels of beer. The extra charge on the beer was to offset the cost of licensing fees and the construction of the tavern.<sup>11</sup>

Two other notable examples of the taverns commissioned by Anheuser-Busch include Bevo Mill and the Gretchen Inn (now the home of Al Smith's Feasting Fox restaurant.) Besides these two well known buildings and the Stork Inn, all of which have retained a high degree of historical integrity, there were eight other taverns known to have been built by the brewery in the decade preceding Prohibition, all with the dual goals of improving the image of the tavern and promoting Anheuser-Busch products. Not all of these taverns were built to promote a specific product, the way the Stork Inn and Bevo Mill were (Malt Nutrine and Bevo, respectively.) Of the eight other known taverns, only three, the Kaiserhoff Café (2643-45 Cherokee) the Weiz Saloon Garden (6432 Gravois) and the Garavelli Tavern (1900 Arsenal), are still standing. These three taverns no longer retain their historic integrity and have been drastically altered since they were last used as taverns, although the Garavelli Tavern's modifications may represent renovations undertaken by Anheuser-Busch (redesigning the corner and removing the massive square tower).<sup>12</sup> All of these taverns were used to promote Anheuser-Busch products and as an attempt to stave off Prohibition, making the entire series of taverns an important part of the commerce in the Saint Louis area though the their contribution to the local economy as a place of business and as a response by a national company to the efforts of the Prohibition movement, which threatened the survival of the brewing industry. Of all the taverns built by Anheuser-Busch at the time, the Stork Inn, along with Bevo Mill and the Gretchen Inn, are the only buildings that survive with their historical integrity intact and the Stork Inn is the oldest of these buildings.

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Stork Inn  
St. Louis (Independent City), MO

### Narrative Statement of Significance (continued)

As early as 1916, Anheuser-Busch promoted its taverns as restaurants and important neighborhood business establishments as is evidenced by their 1916 full page advertisement which incorporated photos of eleven of their neighborhood "restaurants" in a marketing effort arguing against Prohibition's passage by stating:

#### FOR RENT

That's the sign that will have to go up on every one of these beautiful buildings

#### IF PROHIBITION SHOULD "HAPPEN" TO ST. LOUIS

And no one will want to rent them. They are useless for any purpose other than that for which they were built.

They represent an investment of hundreds of thousands of dollars spent for the purpose of giving St. Louisans and visitors to St. Louis everything desirable in architecture, art, comfort and convenience.

Why would these restaurants have to close their doors? Because no restaurant operated on their scale can continue to exist when it must depend wholly on the sale of food for its revenue.

Do you want to see these show places *and hundreds of others too numerous to mention* closed and gone to ruin?

Do you want to see more "For Rent" signs in St. Louis?

So you want to deprive visitors to St. Louis of practically all dining places but quick lunch counters?

Do you want to deprive yourself of the enjoyment of the beauties, good music, fine service, excellent meals and conveniences offered by this class of high-grade restaurants? And even though you personally should never visit these restaurants in St. Louis, you do want to visit ones like them when you go away. So do the strangers within our gates.

Why are Paris, Berlin, and the other great cities of Europe the first places people think of when they go abroad? Because in addition to their size and sights there is the cosmopolitan atmosphere- their famous restaurant life. Then do you want St. Louis to lose this element of metropolitan and cosmopolitan life- this feature of attractions we have to offer to conventions, out-of-town buyers, travelers, visitors?



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Stork Inn  
St. Louis (Independent City), MO

### Narrative Statement of Significance (continued)

Do you want to give the other large cities such as Chicago and New York the exclusive privilege of such offerings as these to their visitors?

This is no mere matter of money of the owners of these restaurants- it is a matter of civic pride and the pride the State of Missouri has in its Metropolis.

### **YOUR VOTE MAY BE THE DECIDING VOTE<sup>13</sup>**

The neighborhood tavern already played an important role in United States urban society at the turn of the century. It was a central meeting place in the neighborhood, where the men could gather to talk and have a few drinks. The patrons of such a tavern generally lived nearby and would diligently attend the same one whenever they went out. This led to a consistent clientele, with fifty to sixty men that formed the regulars of the tavern. They all knew each other and lived in the area. Because of the relationship between the tavern and the neighborhood, the customers had similar backgrounds, with relatively equal incomes and usually sharing the same ethnic background. The patrons of the taverns generally worked in manual labor and were in the lower or lower middle class economically. This background meant that they were rarely involved in social clubs like the Masons or the Odd Fellows. As a result, the tavern often took on the air of an unofficial club, with outsiders, who were either new to the neighborhood or from outside of it, not being especially welcomed until they had established themselves as a regular.

The working class nature of the tavern and the lack of other meeting places also often lead to a tavern becoming the de facto headquarters for labor movements and political activities in the neighborhood. Not many locations were accessible to the people who were attending such meetings, because churches and schools were often unwilling to allow such meetings and wanted to remain out of the fray. Other potential meeting places were unavailable due to the cost of renting a hall or because hotels did not want large crowds of working class men coming into labor meetings after a day of hard physical labor since they worried about the perceived damage it could have on their business. As a result, the tavern was a logical choice because it was a place many of the men already attended on a regular basis and was close to their homes.<sup>14</sup>

Like many of the taverns of the era, the Stork Inn was just such an integral part of its neighborhood for the people who lived nearby. The Stork Inn was built on the main "stringtown road" itself, making it an even more central part of the neighborhood than most taverns. The tavern became a community center in the same way most taverns of the day did. It had a loyal, regular customer base, one in which most of the people knew one another. Oftentimes, because it was so centered around the neighborhood, the people knew each other even before they started attending the tavern regularly, and the tavern simply served as a convenient place to meet. It also offered people new to the area a place to go and socialize with their neighbors (once they had been coming to the Stork Inn long enough to overcome the parochial attitudes that prevailed).<sup>15</sup>

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Stork Inn  
St. Louis (Independent City), MO

### Narrative Statement of Significance

Like neighborhood taverns throughout the country at the time it was built, the Stork Inn was as much a community center for the area as it was a place simply to drink. The Stork Inn even used the second floor as a dance hall, for games, and for specific functions, while serving grill items to eat. During the 1920s, when Prohibition was in force, the business was still listed as a drinking establishment, serving the near-beer products that Anheuser-Busch developed. It managed to do well enough that a new barkeeper took over the enterprise in 1922, Albert D. Mather, Jr. (who often resided on the third floor until 1935 and was joined by his wife, Anna, in 1930). By 1927, Mather promoted the business not just as a drinking establishment but as a restaurant and he retained ownership through 1942. Although the building was vacant during much of World War II, the Stork Inn had survived Prohibition and the Great Depression, two major hurdles for early twentieth century taverns. It reopened in 1947 and continued in operation under various owners through the mid-1990s when the last owner of the tavern died.<sup>16</sup>

### CONCLUSION

Besides helping to promote brewery products, the taverns built by Anheuser-Busch also helped improve the general image of the tavern. Combining the Stork Inn with the medicinal drink Malt-Nutrine, the brewery showed taverns as a place where a customer could order more than just beer to drink. Their taverns, including the Stork Inn, were also architecturally beautiful buildings, looking back to the old world elegance of traditional European taverns and pubs. This helped to further improve the image of the tavern as something more than just a place for drunkards. The tavern was presented as a respectable business place where solid, working-class, citizens could gather with their neighbors for good company, and where beer just happened to be served.

The Stork Inn is a visual focal point in the neighborhood and a distinctive architectural design by the important firm of Klipstein and Rathmann, which symbolizes the significance of the Stork Inn to the neighborhood, its role as a social center and enduring neighborhood institution begun by one of Saint Louis' major industrial enterprises, Anheuser-Busch. It is even more important for the role it played in the social history of Saint Louis, as a civic center for its neighborhood, and the efforts to which the Anheuser-Busch brewery went in an attempt to counter the temperance movement's push for Prohibition. Instead of creating a dirty little corner saloon that people went to so they could get drunk, they provided a nice building to serve as a social center for the neighborhood. The Stork Inn also represents a common means of circumventing the prohibitively high licensing fees meant to keep taverns from being opened. With the backing of Anheuser-Busch, entrepreneurs who would have otherwise been unable to open their own business were able to start a tavern where they could make a good living for their family. It also helped the brewery advertise its product and insure brand loyalty from an entire neighborhood, as they all went to the local tavern to socialize with friends and neighbors over a few beers after a hard day's work. While the Stork Inn did not accomplish the brewery's initial objective of preventing Prohibition, it was an economic success that endured for over eighty years as the neighborhood meeting place.

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Stork Inn  
St. Louis (Independent City), MO

## Narrative Statement of Significance

### ENDNOTES

<sup>1</sup> Permit G-4520, May 19, 1910, Building Permits, Microfilm Room, Saint Louis Missouri; "Building Notes," *Saint Louis Daily Record*, May 20, 1910.

<sup>2</sup> Nini Harris. *A History of Carondelet* (Saint Louis: Patrice Press, 1991), p. 52.

<sup>3</sup> *Gould's Saint Louis (Missouri) City Directory*, (Saint Louis: Polk-Gould Directory Company, Publishers), 1922, p. 1715; 1928, p. 1888; 1929, p. 1195; 1930, p. 2148; 1931, p. 920; 1935, p. 1892; 1940, p. 1934; 1942, p. 2114; 1944, p. 1930; 1946; 1947-48, p. 2104; 1952, p. 474; *Polk-Gould St. Louis Directory*, (Saint Louis: Polk Gould Directory Company, Publishers), 1925, p. 1771; 1926, p. 1766; 1927, p. 1878; *Polk's St. Louis (Missouri) City Directory*, (Saint Louis: R. L. Polk Company), 1955, p. 455; 1976-77, p. 449.

<sup>4</sup> Harris, *Carondelet*, pp. 52-54; Ann Patterson and Esley Hamilton, "Stork Inn," in the History Inventory, Located in the Missouri Cultural Resource Inventory, State Historic Preservation Office, Missouri Department of Natural Resources, May 1998.

<sup>5</sup> Robbi Courtaway, "Yes, Virginia; Neighborhood Holds Gold Mine of History and Architecture," *Southtown Word*, November 1, 1996, pp. 1, 8; Nini Harris, "A Legacy of Grandeur," *St. Louis Home* (September 1988), 19.

<sup>6</sup> *Ibid.*

<sup>7</sup> John Albury Bryan, *Missouri's Contribution to American Architecture*, (Saint Louis: St. Louis Architectural Club, 1928), p. 121; "Ernest Klipstein, Architect, Dies," *St. Louis Globe-Democrat*, November 9, 1931; Patterson and Hamilton, "Stork Inn;" Carolyn Hewes Toft, Esley Hamilton and Mary Henderson Gass, *The Way We Came: A Century of the AIA in St. Louis*, (Saint Louis, 1991), pp. 42, 58-59, 66, 73; Carolyn Hewes Toft and Osmund Overby, *The Saint Louis Old Post Office* (Saint Louis: Landmarks Association, 1979), p. 39; Walter J. Tracy, *Men Who Make St. Louis the City of Opportunity* (Saint Louis, 1928), p. 151; "Walter L. Rathmann Funeral Tomorrow," *St. Louis Post-Dispatch*, July 14, 1954; "Walter L. Rathmann, Noted Architect Here, Dies at 74," *St. Louis Globe-Democrat*, July 14, 1954.

<sup>8</sup> Harris, *Carondelet*, pp. 52-53; George Ade, *The Old-Time Saloon, Not West - Not Dry --, Just History* (New York: Ray Long and Richard R. Smith, Inc., 1931), p. 99; Susanna Barrows and Robin Room, editors, *Drinking: Behavior and Belief in Modern History* (Berkeley: University of California Press, 1991), pp. 113-114.

<sup>9</sup> Harris, "Legacy of Grandeur," p. 19.

<sup>10</sup> Harris, *Carondelet*, p. 53.

<sup>11</sup> Perry R. Duis, *The Saloon; Public Drinking in Chicago and Boston, 1880-1920* (Chicago: University of Illinois Press, 1983), pp. 25-27; Barrows and Room, *Drinking*, pp. 121-122; Harris, *Carondelet*, pp. 52-53; Popham, "Social History," p. 281.

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Stork Inn  
St. Louis (Independent City), MO

### Narrative Statement of Significance

<sup>12</sup> Mimi Stirtz found an advertisement put out by Anheuser-Busch with photographs of eleven of their taverns "For Rent: That's the sign that will have to go up on everyone of these beautiful buildings if Prohibition should 'happen' to St. Louis" Saint Louis Globe Democrat, Nov. 5, 1916; The information about the current condition of the buildings was found during an informal windshield survey conducted by Karen Bode Baxter and Timothy P. Maloney.

<sup>13</sup> "For Rent: That's the sign that will have to go up on everyone of these beautiful buildings if Prohibition should 'happen' to St. Louis" Saint Louis Globe Democrat, Nov. 5, 1916

<sup>14</sup> Barrows and Room, *Drinking*, pp. 113-115; Ade, *Old-Time Saloon*, pp. 99-100; Robert E. Popham, "The Social History of the Tavern" in *Research Advances in Alcohol and Drug Problems, Volume 4*, edited by Yedy Israel, et.al. (New York and London: Plenum Press, n.d.), pp. 278-284.

<sup>15</sup> Interview with Gail Marion, conducted by Timothy Maloney, Saint Louis, November 22, 1999; Barrows and Room, *Drinking*, pp. 113-115; Ade, *Old-Time Saloon*, pp. 99-100.

<sup>16</sup> *Gould's Directory; Polk-Gould's Directory; Polk's Directory.*

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### Verbal Boundary Description

All of Block 1 of South St. Louis Suburb, and in Block 2726 of the City of St. Louis, being triangular in shape and having a front of 30 feet 1 inch on the north line of Taft Avenue, 89 feet 3 inches on the east line of Idaho Avenue and 94 feet 2 inches on the west line of Virginia Avenue. Parcel #2726-00-00106 Virginia Ave., St. Louis, Mo. 63111

### Boundary Justification

These boundaries incorporate all of the property that has been historically associated with this building and the property's legal description. These boundaries include the entire triangular shaped city block, which only consists of the building and the public sidewalks around the building.

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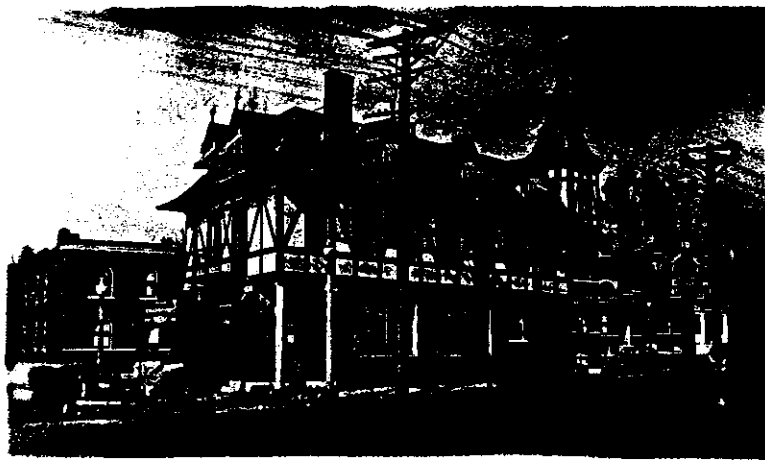
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Stork Inn  
St. Louis (Independent City), MO

Christmas Postcard Photo of Stork Inn  
Circa 1940s



STORK-INN

SEASON'S GREETINGS



DEE & EARL

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Stork Inn  
St. Louis (Independent City), MO

Interior Photos of Stork Inn Circa 1950  
(Originals Owned by Gary Tooley, Saint Louis)





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Stork Inn  
St. Louis (Independent City), MO

### Photo Log

Photographer: Karen Bode Baxter  
December 1998

Negatives with property owner, Dale and Gwyn Preston, 4306 Virginia Avenue, Saint Louis, MO 63111

Photo #1: Exterior, detail of north end (tower) facing west-southwest

Photo #2: Exterior, looking south from north end of property.

Photo #3: Exterior, south and east elevations, looking north-northwest

Photographer: Karen Bode Baxter  
January 2000

Negatives with property owner, Dale and Gwyn Preston, 4306 Virginia Avenue, Saint Louis, MO 63111

Photo #4: Exterior, west and south elevations, looking north-northeast

Photo #5: Interior, first floor, looking south from mid-building

Photo #6: Interior, second floor, detail of southwest corner and stairway

Photo #7: Interior, second floor, looking north from south wall

Photo #8: Interior, third floor, south room, looking northwest from southeast corner

Photo #9: Interior, third floor, looking north from south room doorway

STARK TOWN  
Stark Ins [Independent]  
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FESTUS 29 MI.  
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(WEBSTER GROVES)

TO U.S. 61 & 67  
U.S. 50 & I-270

