

THE ARCHITECTURAL CAREER OF ISAAC S. TAYLOR

by David J. Simmons

A leading architect during the transition period of the 1880s and the golden age of St. Louis architecture from 1890 to 1915, Isaac S. Taylor practiced architecture in his own firm from 1881 until his death in 1917. During this thirty-six year period he participated in 215 documented architectural projects. Born in Nashville, Tennessee on December 31, 1850, Taylor with his parents and older brother arrived in St. Louis a year later. At St. Louis University he earned a degree with honors in classical languages in 1868. At the urging of Henry Shaw, a friend of the family, he sought training as an architect in the office of George I. Barnett. As St. Louis' most celebrated 19th-century architect, Barnett trained generations of local architects. Remaining in Barnett's office for 13 years, Taylor served as Barnett's junior partner between 1876 and 1881 in the firm of Barnett and Taylor. During this arrangement, he worked on the plans for the six-story second Southern Hotel, the four-story Julie Building housing Barr's Department Store, and the three-story Mercantile Center for Famous Clothing Company. In addition he contributed to the design of Shaw Place and other Barnett residential work of the period.

Once he formed his own firm, four distinct periods defined Taylor's architectural development: the formative years from 1881 to 1889; the first period with Oscar Enders, 1890 to 1901; the World's Fair era, 1901 to 1904; and the second Oscar Enders period 1905 to 1917. At the beginning of his architectural career, he achieved a reputation as an honest and dedicated architect who made every effort to complete his projects on time at the estimated cost. Furthermore, he accepted challenging commissions other architects wanted to avoid.

By 1885 Taylor had become a rising star in the St. Louis architectural community with a steady stream of important clients and the start of a regional following. During the summer of 1885 he put the finishing touches to the new six-story Drummond Building (90 by 220 feet) located at Fourth and Spruce. Costing \$275,000, this Italian Renaissance structure housed the corporate offices and factory of the Drummond Tobacco Company, the

second largest tobacco manufacturer in S. Louis. Taylor's firm built a church (72 by 124 feet) at Grand and Washington Avenues for the Third Baptist congregation. The French Gothic stone front church, costing \$61,000, contained an egg-shaped auditorium seating 600. Another important commission of the period was a four-story hotel with wide terraces called the Crescent, situated on top of a hill in Eureka Springs, Arkansas and priced at \$125,000. Next the Taylor firm won a competition to design a new education building for the Southern Illinois Normal School at Carbondale. Expressed in the Richardson canon of Romanesque, with Gothic touches, the three-story school (211 by 110 feet) featured a brick and stone exterior, ten entrances, 33 rooms, 14 classrooms, steam heat, indoor toilets, and electric lights. The school spent \$184,000 on the new building and paid \$9,200 in architectural fees.



Isaac Taylor, 1850-1917

Three years later Taylor moved into the top echelon of St. Louis architects. Tobacco magnates John Liggett and George Myers hired Taylor to create their new seven-story Romanesque office building (270 by 150 feet) at Tenth and Washington. Solid construction and the extensive use of Missouri red granite and Lake Superior sandstone required a building expenditure of \$900,000. This commission marked the beginning of Taylor's effort to

remake St. Louis' central business district in a contemporary image. During the next thirteen years he populated this area with more than 40 modern buildings.

Two major events shaped the destiny of the Taylor firm, assuring it of an important place in St. Louis' architectural heritage. In 1890 Taylor employed Oscar Enders as his chief designer. For the most part Enders was self-taught, earning his experience in Chicago as a freelance architectural designer and draughtsman moving from firm to firm. As a member of the Chicago Sketch Club, he placed fourth in one of their drawing competitions. He placed second in a sketch competition held by New York's Architectural League. When Enders came to St. Louis seeking employment, Taylor saw his work and believed him to be a good fit for his firm. A talented designer but somewhat temperamental, Enders transformed the firm's image into a fresh contemporary look, resulting in a steady flow of important new architectural commissions. Several years later Enders helped to establish the St. Louis Architectural Sketch Club and served as its second president in 1895.

Throughout the 1890s the firm enjoyed great artistic and financial success, culminating in 1901. What set him apart from other architects of the period? The *St. Louis Republic* newspaper tried to answer that question in 1894. Taylor's buildings were models of style so handled as to harmonize well with the utilitarian purposes of the structure. In their description of Taylor the paper concluded,

In the handling of mammoth structures that he shows his taste and strength. He can combine the aesthetic and practical as only a great modern architect.

The firm's achievement depended on the harmony between imagination and practicality. Conversant in many architectural styles, Taylor was praised by the local architectural community for his adaptation of Modern Classic, French Renaissance, and updated Romanesque designs. Modern Classic represented a streamlined version of Roman and Italian Renaissance ideas, and the Romanesque followed the leadership of H. H. Richardson. Creating a wide range of structures from Tony Faust's Restaurant (known as the Delmonico's of the West) at Fourth and Elm in 1890 to the Delmar Gardens Race Track at Delmar and Eastgate in University City in 1901, Taylor's firm developed a reputation for excellence in the design of several building types.



Board of Education Building, 9th & Locust, 1890

OFFICE BUILDINGS

Most important were the large-scale business blocks built for various enterprises. Between 1889 and 1902 the Taylor firm erected these buildings:

- Meyer Brothers Drug Company Building (270 by 114 feet), five floors, 4th & Clark, 1889. Renaissance style, \$275,000
- Globe-Democrat Building (135 by 58 feet), 8 floors, southwest corner of 6th & Pine, 1889, Romanesque style, \$275,000
- Columbia Building (65 by 50 feet), 9 floors, southeast corner 8th & Locust, 1890, Romanesque, \$325,000
- Mercantile Club Building (90 by 127 feet), 7 floors, southwest corner 7th & Locust, 1891, Romanesque, \$325,000
- Rialto Building (90 by 83 feet), 10 floors, southeast corner 4th & Olive, 1892, Romanesque, \$500,000, 135 offices – a masterpiece
- Board of Education Building, 127 by 111 feet), 7 floors, northwest corner 9th & Locust, 1892, Renaissance, \$350,000
- Interstate Building (500 by 100 feet), 8 floors, 828 Washington, 1892, Romanesque, \$120,000
- DeMenil Building (30 by 70 feet), 7 floors, southwest corner 7th & Pine, 1893, Romanesque, \$200,000
- Nicholson Building (60 by 127 feet), 6 floors, west side 6th between Market & Chestnut, 1893, \$110,000



The Rialto Building, from builtstlouis.net

Curlee Clothing Company Building (85 by 150 feet), 7 floors, 1001-1007 Washington, 1899, Classical, \$175,000

Bee Hat Company Building (60 by 150 feet), 7 floors, 1021-27 Washing at 11th, 1899, Eclectic, \$150,000

St. Louis Republic Building (70 by 135 feet), 3 floors, southwest corner 7th & Olive, 1899, Roman, \$150,000

Kennard Building (150 by 90 feet, 110 feet high), 7 floors, southwest corner 4th & Washington, 1900, Classic, \$275,000

National Bank of Commerce Building (127 by 88 feet), 11 floors, 198 offices, southeast corner Broadway & Olive, 1901, French Renaissance, \$1,200,000

Mercantile Trust Building (80 by 120 feet), 3 floors, northeast corner 8th & Locust, 1901, Classic, \$400,000

Hadley Dean Glass Company Building (60 by 100 feet), 7 floors, 1101 Lucas, 1901, Romanesque, \$135,000

Peters Shoe Company Building, (100 by 150 feet), 7 floors, 1232-1234 Washington, 1901, Classic, \$175,000

Silk Exchange Building (30 by 150 feet), 7 floors, 501-511 North Tucker, 1901, Classic, \$150,000



Mercantile Club Building, 7th & Locust, 1891

HOTELS

The Taylor firm received widespread praise for two other specialties, hotels and factories. Of the ten permanent hotel projects attributed to the firm, nine structures were built. In 1885 the firm remodeled the old Laclede Hotel at the southwest corner of Broadway & Chestnut into the 115-room Hurst Hotel. Twelve years later Taylor remodeled the hotel again at a cost of \$100,000. During the World's Fair era, they constructed two large-scale temporary hostleries, each containing at least 2,000 rooms. Three hotels – the Oriental, the Planters, and the Grand National – illustrated the firm's best work in this genre. Located at Sycamore and Akard in Dallas, Texas, the six-story Oriental Hotel (150 by 200 feet), contained three hundred rooms. Built in 1890, the Romanesque hotel cost \$500,000.

The second Planter's House, ten stories plus attic, was located on the west side of 4th Street between Chestnut and Pine in St. Louis. Measuring 240 by 122 feet, it consisted of 424 rooms, most of them being *en suite*. Above the second floor, the hotel displayed a reverse E configuration, allowing every guest room to take advantage of outside light. The hotel boasted six elevators and 220 bathrooms, 120 being equipped with porcelain tubs. Opening in the fall of 1894, the grey brick hotel in the Romanesque style required an expenditure of \$1,200,000.



Planter's House House, 4th between Pine & Chestnut, original proposal

Through the efforts of his older brother, George S. Taylor, a businessman in Mexico City, Isaac obtained his most important hotel commission, the Grand National Hotel, located in the center of Mexico City. Built in the early 1890s at a cost of \$2,000,000, this hotel in the Spanish Colonial style measured 200 by 420 feet and accommodated 400 guest rooms arranged on four levels. An Observation tower 150 feet tall occupied the center of the hotel's interior courtyard (100 by 220 feet). Taylor's Gerald Hotel of 1885 at Grand and Easton was never built. Here are his remaining six hotels:

- Beers Hotel, northwest corner Grand & Olive, St. Louis, 1884
- Crescent Hotel, Eureka Springs, Arkansas, 1885
- National Hotel, Peoria, Illinois, 1887
- Newcombe Hotel, Quincy, Illinois, 1889
- Monterrey House, Monterey, Mexico, 1894
- Union Station Hotel, northwest corner 19th & Market, 1894.

FACTORIES

The firm's practical approach manifested itself in the design of more than three dozen factories, especially in the chemical, shoe, and tobacco industries. Between 1895 and 1900, the Mallinckrodt Chemical Company, manufacturers of Ammonia, employed the Taylor firm to erect a five-building industrial complex to be located on 2nd Street between Salisbury and Mallinckrodt Streets. From 1900 through 1916, Hamilton & Brown Shoe Company, one of the largest shoe manufacturers in this city, contracted with Taylor to complete ten projects. Six of these projects dealt with new factories, four in St. Louis, one in Boonville, and one in Columbia.

During the late 19th century, St. Louis was a center for tobacco processing. Taylor erected nine tobacco factories. Drummond Tobacco Company, the second largest tobacco firm in St. Louis, financed three of these industrial plants. The largest manufacturer of plug (chewing) tobacco in the world was Liggett & Myers Tobacco Company, then locat-

ed in St. Louis. They constructed four new factories from 1892 to 1896. Covering the best part of eight city blocks, the Folsom Avenue plant for Liggett & Myers was the last and largest of these. It operated twelve one-to-four-story brick buildings with a combined frontage of 2,400 feet and an average depth of 250 feet. Completed in 1896 at a cost of \$1,500,000, it accommodated 5,000 workers.

Some of the other firms using buildings designed by Taylor:

- The St. Louis Illuminating Co., 1885
- Woodward & Tiernan Print Co., 1887
- Robert Brown Oil Co., 1889
- P. C. Murphy Trunk Co., 1892
- Scudder Guernsey Electric Light Co., 1890
- Columbia Box Co., 1906

OTHER BUILDING TYPES

In 1889 Taylor planned the Union Railroad Station for Detroit, Michigan. Five years later he constructed a second railroad station at Monterrey, Mexico.

One of the most unusual buildings associated with Taylor was the Wigwam. A temporary structure built of wood, the Wigwam occupied the south end of the old Washington Park at the northwest corner of 12th & Clark, just south of the new City Hall. It was erected in 1896 for the Republican national convention held in St. Louis that summer. Because the St. Louis Exposition and Entertainment Hall (on the site of the present Public Library) lacked the proper facilities for the meeting, the Republican Convention (National, State, and Local) financed the Wigwam at a cost of \$65,000. The building was demolished later that year.

THE LOUISIANA PURCHASE EXPOSITION

Destiny gave Taylor the chance of a lifetime in 1901, as the World's Fair project began to gather momentum. Who would be the person to plan and build it? It must be someone of extraordinary talent and dedication. William H. Thompson, the most influential banker in St. Louis, believed that Ike Taylor was the man for this task. Through Thompson's influence the executive committee of the Louisiana Purchase Exposition Corporation chose Taylor over William S. Eames by a split vote of 4 to 3. Taylor was appointed Chairman of the Architectural Commission and Director of Works for the exposition. He moved quickly to organize his staff, designating Emmanuel Masqueray as his chief designer and filling the architectural positions on the commission. Together they planned the layout of the Fair with its grand basin and wonderful palaces and fashioned the look of the fair in the Beaux Arts style. It was the look of the fair which

made it a spectacular success. Taylor's vision encouraged other states and countries to participate and attracted millions of people from around the world to attend the great event.

Besides being in charge of the planning and the look of the fair, Taylor had the responsibility of constructing the fair on-site, with the exception of the Washington University campus. The grounds covered two square miles and encompassed almost one thousand structures. A virgin wilderness occupied half of the site. The task was to transform this site on a timely basis into the most beautiful Beaux Arts city the world has ever seen.

Beset with numerous tribulations, Taylor's administrative staff soon discovered their most important problem – the question of funding. Fair officials raised \$15 million to cover their part of the project, but some people believed this amount was not enough to complete the task. The budget of each department reflected a stringent approach without any margin for error or resort to compromise. An atmosphere of complaint engulfed Taylor's office, resulting in occasions of anger and conflict. The finance department accused the staff of overspending and wasting money. In response the staff believed their financial allocations to be inadequate and demanded increased funding. Taylor acted as a buffer on all sides. His job was to placate all parties, enforce the budget, and restore harmony among the divisions. Sometimes this proved to be an impossible task. His enforcement approach didn't win any praise from his associates, but in spite of the circumstances, it kept the project moving forward. Then the treasury ran out of funds, and fair officials were forced to obtain a loan in the amount of \$4.5 million from the U.S. government.

From the very start, the news media grasped the magnitude of the World's Fair challenge and cast Mr. Taylor in the mold of a hero. They praised him for his imagination and practicality and above all for his organizational and administrative skills. He brought common sense to his decisive decision-making ability. During 1902, several articles appeared in the *St. Louis Republic* describing Taylor's World's Fair efforts.

It is a task equal to the pyramids, this building of a World's Fair, that Mr. Taylor is doing with no trumpeting, yet with nevertheless herculean labor. A director of works, let it be known, is something of a dreamer, much of a doer and a considerable pusher. He combines the fancy of an architect, acumen of a businessman, and the force and strategy of a general.

The Director of Works must bring order and beauty out of chaos. He must destroy and build in miraculous time, blast the tenderness of nature and restore its

vernal sweetness. . . summon magic palaces to rise by rubbing his coat sleeves over sheets of figures and wrestling with men of diverse opinions.

As time passed, Taylor worked twelve hours a day, seven days a week, for three years until the project was completed. He was a whirlwind of energy who never seemed to fail. Everyone marveled at his dedication. Nothing seemed to stop him. During the summer months of 1903, Taylor supervised an army of workers both on and off campus, numbering above 7,000. Thus he cleared the site, changed the course of a river, installed infrastructure, built roads and an intramural train system, erected the buildings, landscaped the grounds, and filled the site with fountains and lagoons of water. At last Taylor's great challenge was completed and no one could have been more happy about it than he. All that remained now was for the world to view his achievement and to respond to it.

The World's Fair opened on April 30, 1904 to huge crowds. In his dedicatory remarks Taylor thanked his staff for their hard work and sacrifice. When the Fair visitors saw the grand basin for the first time, they were amazed at its beauty. Some of them called Taylor a genius. Local newspapers described the fair as a touch of heaven, Shangri-La, and the fabled city of Eldorado all rolled into one. After praising Taylor's achievement, the news media asked him the secret of his success. Without hesitation he responded "the belief in an old adage – nothing is impossible." Throughout his life these words helped him to meet every trial and tribulation that came his way.

In addition to planning and supervising the World's Fair site, Taylor designed a number of important buildings on the grounds, such as the largest palace, the Agriculture Building (500 by 1,600 feet), covering more than eighteen acres at a cost of \$525,000, and the largest hotel, Statler's Inside Inn (400 by 800 feet), with three floors containing 2,500 rooms. The Inside Inn cost \$295,000, but furnished the total cost was \$450,000.



Missouri State Building at the 1904 World's Fair, from a postcard

Taylor also designed the most expensive state pavilion, the Missouri Building (312 by 160 feet), costing \$184,000. This was actually a less expensive, temporary version of his original French Renaissance-style design, which was intended to be permanent and would have cost \$325,000. Fair officials refused to allow its construction because city officials would not agree to take control of the building after the Fair ended. Other important Fair buildings associated with Taylor included the Horticulture Building costing \$225,408; the Forestry, Fishery, and Game Building (\$174,311); the Service Building (\$41,713); and the Livestock Exhibition Complex, including 39 buildings and costing \$176,434. On the Pike or amusement area, Taylor's firm put together three of its entertainment venues for the Hale Fire Fighting Company (\$50,000), Irish Exhibit Excursion Company (\$45,000), and the Under and Over the Sea Company (\$25,000). Off campus, Taylor's firm gave birth to the temporary Grandview Inn located at Clayton and Skinker. Built at a cost of \$225,000, this frame hotel with three floors offered 2,000 rooms.

From the opening to the conclusion of the fair, Taylor supervised building operations, maintenance, and repairs. Prior to the opening of the fair, the treasury of the Exposition Corporation paid him \$2,000 per month plus expenses. When the fair opened his salary was reduced to \$1,000 per month. His association with the fair ended when it closed.

AFTER THE FAIR

During his forty-one-month absence, Taylor's own architectural firm suffered a marked decline in business. Even with his return, the firm struggled. Many of the clients moved on to other architects. A second movement to remake the central business district of St. Louis in a modern image had been launched during the fair years by the architectural firms of Mauran, Russell & Garden and Albert B. Groves, with important contributions from Eames & Young, and Theodore Link, plus others. Taylor played a minor role in this effort.

During the firm's waning years, Taylor and Enders fashioned three important tall commercial buildings, the Mills, Aberdeen, and La Salle, featuring Chicago School designs. Located at the northwest corner of 7th & St. Charles, the eight-story Mills Building (70 by 86 feet) housed a department store. Completed in 1906 it cost \$150,000. At the corner of Broadway and St. Charles, the six-story Aberdeen Building (85 by 68 feet) accommodated stores and offices. Costing \$175,000 it was completed in 1907. The most important of these buildings, the 13-story La Salle Building (28 by 102 feet) occupied a narrow lot of the northwest corner of Broadway & Olive. This building used the Simplex reinforced concrete

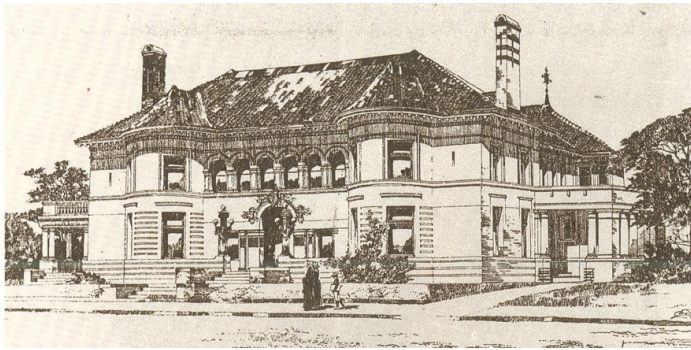
system of support between the building's foundation and the bed rock 65 feet below the ground surface. The building's support relied on 370 reinforced concrete piles. Built of brick and reinforced concrete with white terra cotta trimmings manufactured by Winkle Terra Cotta Company, the La Salle Building exhibited alternating sections of plain brick and vertical multi-story projecting oriel windows dressed in white terra cotta. The same material clad the first two floors and the roof cornice. Six retail spaces and a building lobby equipped with three elevators partitioned the first floor. From the third story up each floor offered eight offices and a rear connecting corridor. Completed in 1909, the La Salle cost \$300,000.

Commercial work in the last period of Taylor's career extended to the partial reconstruction of an office building, two annex structures, and two new buildings in Dallas, Texas. Using large hydraulic jacks, Taylor raised the upper eight floors of the Equitable Building several feet. This action allowed him to replace the brick and stone of the foundation and lower two floors with reinforced concrete, steel framing, and glass walls. He completed the transformation in 1910 at a cost of \$300,000. The Equitable Building was located at 6th & Locust. In the same year, Taylor erected the Times Building Annex (43 by 120 feet) adjacent to and fully integrated with the original Times Building at the southwest corner of Broadway and Olive. This 14-story annex priced at \$275,000 maintained its own entrance, corridor system, elevators, and toilet facilities. A 1916 three-story Mercantile Trust Company Annex Building (137 by 50 feet) fronted on 8th Street next to the main building at the northeast corner of 8th & Locust. Costing \$285,000, the annex was fully integrated with the original structure.

During the 1880s Taylor established a number of contacts in Texas. Later some of these produced architectural commissions. In 1911 the Interstate Amusement Company selected Taylor to create the Majestic Theater in Dallas, Texas at a cost of \$175,000. A year later the Chamber of Commerce of Dallas hired Taylor to design their new 11-story office building to be located at Commerce and Akard. Budget for the project was fixed at \$500,000.

HOUSES

Residential work accounted for a very small portion of the firm's total output. Usually generic in design and nondescript in execution, most of these houses failed to stir interest among architectural critics or the general public. However, on several occasions, the firm demonstrated its ability to design attractive residential work.



"Archbishop's Residence," American Architect and Building News, Vol. 53, No. 809 (27 June 1891)

In 1891 the firm built a two-and-a-half-story brick residence (52 by 60 feet), trimmed in Lake Superior red sandstone to house Archbishop Kenrick at 3810 Lindell Boulevard. Expressed in a combination of Italian Renaissance and Romanesque ideas, the house faced north flanked by an eight-foot porch on the east and a portecochere on the west. Its first floor layout allowed for a north-south central hall ten feet wide and a connecting east-west rear corridor the same width. On the left was a large reception room and a library, on the right a double parlor, and in the rear a dining room seating fifty people, pantry, and kitchen. The archbishop's bedroom suite, two guest bedrooms, and a Gothic chapel extending into the attic occupied the second floor. Three bedrooms filled out the attic arrangement. The cost was \$60,000. During the mid 1950s, the archdiocese purchased another residence for the archbishop at the southwest corner of Lindell and Taylor. Built in the 1890s for William Noelker, prominent St. Louis brewer, this Romanesque stone mansion was designed by Edmund Jungfeld & Co. (Widmann, Walsh & Boisselier). After the departure of the archbishop, the Taylor house was razed in 1956.



Chauncey Ladd House, 41 Washington Terrace, 1905

For R. G. Carson, the firm built a grey brick modern classic-style residence (67 by 40 feet) at 4379 Fuller-

ton's Westminster Place. Completed in 1893, the house required an outlay of \$15,000. Of lesser importance were the two houses in the Romanesque style erected for William H. Thompson in 1897 and Thomas S. Sullivan in 1901. The stone-front Thompson House (58 by 56 feet) costing \$44,000, was located at 4487 Lindell. Less than a block away, the \$33,000 Anderson House (40 by 50 feet) sat at 4545 Lindell.

Between 1905 and 1910 Taylor's firm designed three significant residences for three clients associated with Hamilton and Brown Shoe Company. At 41 Washington Terrace, the Chauncey Ladd residence (51 by 70 feet) of 1905 utilized the Prairie School of design, expressed by buff-collared brick with stone trim. Its unusual shapes and placements gave the dwelling great presence. Across the street at 36 Washington Terrace, the 1906 residence of J. M. Sloan (45 by 46 feet) followed the Georgian style in red brick, with trimmings of wood and stone. It featured rounded bays, an elegant entrance with sidelights and classical portico, and a demi Lune window on the second floor above the entrance.



Maylanson Manor, 9265 Clayton Road, Ladue, 1910

Alanson C. Brown, son of the president of Hamilton and Brown Shoe Company, commissioned Taylor to design his new house at 9265 Clayton Road (now in Ladue) in 1910. He called the place "Maylanson Manor." Rambling, asymmetrical, and two and half stories tall, the brown brick house was roofed with green tiles reminiscent in some ways of French architecture.

During the same period, Oscar Enders designed two houses under his own name. On several occasions Taylor allowed Enders to take commissions outside of the firm. In 1907 he designed a Prairie School residence for Edward Laser at 5092 Raymond, costing \$7,600. A second Enders house in 1910 provided a home for O. J. Pfeffer at 3527 Crittenden at a cost of \$10,000. This dwelling evoked elements of the Craftsman style.

TWO CIVIC BUILDINGS

Measuring 315 by 231 feet, the four-story Municipal Courts Building faces north at the corner of Fourteenth and Market Streets. Classic in design, the white granite and blue limestone exterior rises to a height of 68 feet at the cornice line. The original building design displayed a central tower, 25 feet square, rising 130 feet above the roof. Its \$125,000 price tag led to its removal from the project. Three corridors, two east-west and one north-south, criss-cross the building's interior, forming a system of six open-air light courts from the ground level upward. This courtyard system hosts a roadway with entrances at the north and south ends of the 14th-Street side. Four main staircases, several private stairways, and six elevators facilitate vertical movement. Offices and broad hallways rim most of the exterior walls.



A postcard view of the Municipal Courts Building, thanks to Paul Hohmann's Vanishing STL photostream on Flickr.com

The ten courtrooms are placed at least 30 feet from an exterior walls. Each courtroom rises through two floors. To facilitate court activity the building houses eight jury rooms and other multiple judicial spaces, including two detention cells per courtroom. The building is equipped with eight pedestrian entrances: one each to the north and west, two to the east, and four to the south. The Health Department, Police Headquarters, Coroner's office, and Board of Election Commissioners originally found homes in this building. Sixty feet south of the Municipal Courts Building, Taylor's new five-story jail (45 by 185 feet) contained 135 cells. Clad in Bedford, Indiana, limestone and punctuated with narrow vertical windows, the jail was connected to the Courts Building by a tunnel. Taylor finished both buildings in 1910 at a cost of \$1.5 million plus.

At the same time, Taylor and Enders started to work on the design of the Jefferson Memorial Building, now the Missouri History Museum. This building was intended to serve as a grand entrance to Forest Park, as a memorial to Thomas Jefferson and the Louisiana Purchase, and a place to exhibit the collections of the Missouri Historical

Society. The Taylor plan was a simple design with rich materials, classically inspired, moderate size, low maintenance, and within the budget. A copy of the plan was sent to each of the four local architectural firms who were members of the Fair's Architectural Commission. In a letter to President David R. Francis dated December 29, 1910, they responded:

We find the plans and specifications to be complete and well prepared in every respect. The proposed building . . . is in its architectural expression almost wholly utilitarian in character with nothing that suggests a commemorative monument. . . We urgently recommend that your Executive Committee request your architect to submit for your consideration another or substitute design for a commemorative structure, more monumental in character.

Having examined Taylor's plans and read the criticisms directed against him, Karl Bitter, the sculptor of the Jefferson statue, defended Taylor's plan in his letter to President Francis dated January 3, 1911:

This general scheme was the result of mature consideration, and I maintain that it is most appropriate and excellent for the purpose. [It] should make an unquestionable monument of overpowering effectiveness. I really am at a loss to see what fault could be found with the elements of the composition.



Jefferson Memorial Building, Lindell & DeBaliviere, 1911-12, shown before central loggia was enclosed

The Executive Committee called a dinner meeting for January 5, 1911 to discuss the future of Taylor's plan. The four local architectural firms declined the invitation to attend this meeting and divorced themselves from any future involvement with the project. At the meeting Taylor agreed to make some changes. He added eighteen columns to both the north and south facades. On March 20, 1911, James Stewart and Company contracted to erect the building for \$377,000. It was completed by May of 1912 at a final cost of \$384,000. Taylor's fee amounted to \$11,579. Furnishings for the new building totaled \$40,000, and the Jefferson statue by Karl Bitter cost \$25,000, including the base for its display.

Composed of light gray granite and Bedford, Indiana, limestone, the building has an overall length of 330 feet and a height of 60 feet. Its central section was roofed but not walled and displayed the Jefferson sculpture. Magnificent bronze doors 13.5 feet high, executed by Tiffany & Co., opened into the two wings. All window and outside door frames were bronze, while the inside doors were iron and steel. The interior arrangement provided for a local hall of fame with busts, a 500-seat auditorium, offices, and exhibition rooms. Erected at the site of the main entrance for the World's Fair on Lindell at DeBaliviere, the Jefferson Memorial Building became Forest Park's northern anchor.

CONCLUSION

At the age of 67, Isaac Taylor passed from this life on October 28, 1917. He left an estate of \$400,000. Most of the money went to his older brother, George S. Taylor, resident in Mexico City. To Oscar Enders, Taylor left \$5,000 and his architectural library and records.

Attractive designs, technological skill, dedication to purpose, a practical approach oriented to the needs of the client made Taylor's firm both successful and celebrated. His association with the World's Fair conferred on him greatness and a taste of immortality. Only one other St. Louis architect before Taylor enjoyed the same level of distinction, Taylor's mentor George I. Barnett. In retrospect, Taylor's achievement served as part of Barnett's architectural legacy.

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St. Louis Globe-Democrat: 11-22-1884, 3-28-1885, 8-8-1885, 12-6-1885, 12-15-1885, 3-16, 1890.

St. Louis Post-Dispatch: 3-19-1884, 2-20-1885, 8-21-1885, 4-13-1889, 1-22-1896, 2-16-1896, 12-14-1896, 10-28-1917, 6-30-1919.

St. Louis Republic: 12-28-1884, 4-3-1887, 9-10-1888, 7-13-1889, 9-10-1889, 1-24-1890, 4-22-1891, 9-23-1894, 9-16-1894, 9-29-1894, 3-5-1899, 11-24-1901, 1-10-1902, 8-10-1902, 2-1-1903, 2-8-1903, 4-19-1903, 10-15-1903, 10-17-1903, 8-13-1904, 7-1-1906, 7-3-1906, 8-12-1906, 8-16-1906, 5-16-1907, 9-28-1907, 11-24-1907, 9-6-1908, 2-18-1909, 9-26-1909, 4-30-1910, 8-25-1910, 7-31-1910, 1-21-1911, 4-30-1911, 9-21-1911, 4-30-1902, 9-17-1912, 12-29-1912.

World's Fair Bulletin: July 1901, August 1901, October 1901, January 1902, February 1902, March 1902, March 1903, May 1903, June 1904.

Manuscripts at Missouri History Museum Library

Louisiana Purchase Exposition Papers: Committee of Grounds and Buildings, Folder 1 (1901), Folder 2 (1902), Folder 3 (1903), Series VI Building Vouchers, Set 15 (Aug. 1901 to Aug. 1902) and Set 16 (Sept. 1902 to April 1905).

Jefferson Memorial Papers, Correspondence 1905-1910; 1911-1913.



Taylor's office was in the Columbia Building (1890-92) on Eighth at Locust. The top 7 floors were removed in 1976. In the middle is Taylor's L & N Railroad Building (1888). Its first two floors were refaced by Klipstein & Rathmann in 1925. To the right is the Turner Building (1883-85) by Peabody & Stearns, removed in 1902.

ANNUAL GATHERING

Sunday, February 12, 2012, 6 to 9:30 p.m.
Grbić Restaurant, 4071 Keokuk at Meramec

This year we return to Grbić Restaurant, where we enjoyed delicious Bosnian food in a picturesque setting at the 2010 Annual Gathering. Grbić (pronounced GER-bich, with a hard “G”) is located just off Meramec Avenue one block south of Gravois and two blocks south of Chippewa. You may remember the building as Bailey Farm Dairy. The website is www.grbicrestaurant.com.

Please bring a few slides of a building or place for our traditional slide show. To use PowerPoint or other computer visuals, please contact John Guenther at 314-560-1493 or john.c.guenther@gmail.com. Kindly limit your presentation to no more than four minutes in order to accommodate everybody.

The cost is \$30 payable at the door. You can renew your membership for 2011 at the same time for just \$10. Please RSVP to Esley Hamilton at 314-615-0357 or ehamilton@stlouisco.com. Note that the deadline to RSVP is the previous Wednesday, February 8. Grbić is ADA Accessible. Vegetarian plates can be prepared given notice; please include this information with your reservation.

NEW SAH 2012 LECTURE SERIES

Schlafly Branch Library, Lindell & Euclid

For the first time, the St. Louis Chapter has arranged with the centrally located Schlafly Branch to sponsor a series of talks by members. All talks will be free and open to the public. This spring they focus on foreign architecture.

Talk: Le Corbusier, Nouvel & Piano in France
Thursday, February 23, 7 p.m.

Richard Mueller speaks about his visits to some of the key monuments of modern and contemporary building.

Talk: The Architecture of Cuba
Thursday, March 29, 7 p.m.

Peter Wollenberg, architectural conservator and former chapter president, shares his experiences in Havana.

Talk: The Architecture of New Zealand
Thursday, April ??, 7 p.m.
Schlafly Branch Library, Lindell & Euclid

Esley Hamilton, newsletter editor, shows the range of buildings in the islands from 1840 to the present, as well as losses from the recent Christchurch earthquakes.

News Letter

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Please mail editorial correspondence and submissions for publication to: Esley Hamilton, Editor, 7346 Balson Avenue, University City, Missouri 63130 or contact him by telephone: (314) 615-0357 or by email ehamilton@stlouisco.com. Deadlines for submission of material for publication in **NewsLetter** are as follows:

Spring issue	15 February
Summer issue	15 May
Fall issue	15 August
Winter Issue	15 November

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